

# TWO BUBARAN

FOR JAVANESE GAMELAN

BUBARAN WILD-SWAN, LARAS PELOG

BUBARAN KIEV, LARAS SLENDRO

JARRAD POWELL

Bubaran WILD-SWAN  
for Javanese Gamelan

Irama tanggung, laras pelog

J. Powell

Buka: . 5 5 . 6 5 3 2 3 5 6 1 2 1 6 (5)

A.

[ : <sup>+</sup>1 <sup>+</sup>5 <sup>+</sup>6 <sup>+</sup>1̂ 3̂ 2̂ 1̂ 6̂ 3̂ 5̂ 3̂ 2̂ 1̂ 6̂ 3̂ 5̂ ]

1 5 6 1̂ 3̂ 2̂ 1̂ 6̂ 3̂ 5̂ 3̂ 2̂ 1̂ 6̂ 3̂ 5̂ ]

2 3 5 . 6̂ 5̂ 3̂ 2̂ 3̂ 5̂ 6̂ 1̂ 2̂ 1̂ 6̂ (5):]

B. Sirep

[ : . <sup>1</sup> .1̄ 11̄ 1 . .6̄ 66̄ 6̂<sup>1</sup> . .2̄ 22̄ 2 . .5̄ 55̄ 5̂<sup>1</sup> ]

. .1̄ 11̄ 1 . .6̄ 66̄ 6̂<sup>1</sup> . .2̄ 22̄ 2 . .5̄ 55̄ 5̂<sup>1</sup> ]

. .5̄ 55̄ 5 . .2̄ 22̄ 2̂ . .1̄ 11̄ 1 . .5̄ 55̄ (5):]

Seattle, 1996

- FORM: AABB - A is strong, B (*sirep*) is always quiet.
- To end, gradually get softer throughout the last repetition of B. The sound should just gradually fade away, with no final gong.
- The number of repetitions of the whole piece is optional. Three times is preferred.
- Use bubaran kendhangan for A, no kendhang in B.
- In section A bonang plays mipil, with gembyang for the hanging 5 in the second half of the first gatra of the third gongan. (See the following page for a copy of the balungan where dots under the numbers are an aid to indicate the proper register for the bonang.)
- In section B (*sirep*) there is a special orchestration (see below). There is an imbal between slenthem and kempul, with the kempul playing a damp stroke on every other note (indicated by the slash through the number). Bonang plays the same as saron. Note also the special kenongan, and that gong suwukan is pitch 1 where indicated by the superscript number, otherwise pitch 6.

Bonang register for section A

$\overset{+}{1}$	$\underset{\cdot}{5}$	$\overset{+}{6}$	$\widehat{1}$	$\overset{+}{3}$	$\overset{\sim}{2}$	$\overset{+}{1}$	$\widehat{6}$	$\overset{+}{3}$	$\overset{\sim}{5}$	$\overset{+}{3}$	$\widehat{2}$	$\overset{+}{1}$	$\overset{\sim}{6}$	$\overset{+}{3}$	$\widehat{5}$
$\overset{+}{1}$	$\underset{\cdot}{5}$	$\overset{+}{6}$	$\widehat{1}$	$\overset{+}{3}$	$\overset{\sim}{2}$	$\overset{+}{1}$	$\widehat{6}$	$\overset{+}{3}$	$\overset{\sim}{5}$	$\overset{+}{3}$	$\widehat{2}$	$\overset{+}{1}$	$\overset{\sim}{6}$	$\overset{+}{3}$	$\widehat{5}$
$\overset{+}{2}$	$\underset{\cdot}{3}$	$\overset{+}{5}$	$\widehat{\cdot}$	$\overset{+}{6}$	$\overset{\sim}{5}$	$\overset{+}{3}$	$\widehat{2}$	$\overset{+}{3}$	$\overset{\sim}{5}$	$\overset{+}{6}$	$\widehat{1}$	$\overset{+}{2}$	$\overset{\sim}{1}$	$\overset{+}{6}$	$\widehat{(5)}$

Orchestration for section B (sirep)

slentem	3	.	3	.	3	.	3	.	3	.	3	.	3	.	continue throughout		
kempul	.	2	.	2	.	2	.	2	.	2	.	2	.	2	.	continue throughout	
kenong	..	1	..	1	..	1	..	1	..	6	..	6	..	6	..	6	continue similarly
saron/bonang	.	.	$\overline{1}$	$\overline{1}$	$\overline{1}$	$\overline{1}$	$\overline{1}$	.	.	$\overline{6}$	$\overline{6}$	$\overline{6}$	$\overline{6}$	$\widehat{6}$	.		

Bubaran KIEV  
In Honor of Sergei Tschernisch

irama tanggung, laras slendro

J. Powell

Buka: . 6̣ 6̣ 6̣ 5̣ 3̣ 5̣ 6̣ 3̣ 5̣ 2̣ 3̣ 5̣ 6̣ 1̣ (6̣)

[ : 5̣ 6̣ 1̣ 6̣ 5̣ 3̣ 5̣ 6̣ 5̣ 6̣ 1̣ 6̣ 3̣ 5̣ 3̣ 2̣  
6 5 3 2 6 5 3 2 6̣ 1̣ 2̣ 3̣ 5 6 i 6̣  
5 6 i 6 5 3 5 6 5 6 i 6 3 5 3 2̣  
6 5 3 2 5 3 2 1 3 5 2 3 5̣ 6̣ 1̣ (6̣) :]

possible bonangan:

5̣6̣5̣6̣1̣6̣1̣6̣ 5̣3̣5̣3̣5̣6̣5̣6̣ 5̣6̣5̣6̣1̣6̣1̣6̣ 3̣5̣3̣5̣3̣2̣3̣2̣

6̣5̣6̣5̣6̣.6̣. 6̣5̣6̣5̣6̣.6̣. 6̣1̣6̣1̣2̣3̣2̣3̣ 5̣6̣5̣6̣ị6̣ị6̣  
2 2 2 2

5656i6i6 53535656 5656i6i6 35353232

65653232 53532121 ..3̣..3̣.. 5̣6̣5̣6̣1̣6̣1̣6̣  
333 33

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