

Bonangan 2

Pipilan variations

Below are a number of common patterns and variations for the bonang barung when playing pipilan in irama tanggung and irama dadi. The full pattern is rarely used, except in irama tanggung when playing every note is the norm in the Yogyanese tradition. In the Solonese tradition, it is usual to omit notes as shown in the variations. The variations marked with an asterisk are the most common in the Solonese tradition.

	<u>Irama tanggung</u>	<u>Irama dadi</u>
<u>Balungan</u>	<u>7 6 5 3</u>	<u>7 6 5 3</u>
<u>Full pattern</u>	7 6 7 6 5 3 5 3	7 6 7 6 7 6 7 6 5 3 5 3 5 3 5 3
<u>Variations</u>	*7 6 7 . 5 3 5 .	*7 6 7 . . 6 7 6 5 3 5 . . 3 5 3 7 6 7 . 7 6 7 6 5 3 5 . 5 3 5 3 7 6 7 . 7 6 7 . 5 3 5 . 5 3 5 . . 6 7 . . 6 7 . . 3 5 . . 3 5 .

Gembyangan within the context of pipilan

Gembyangan is frequently used in conjunction with pipilan on the bonang. The characteristic rhythm of gembyangan in the context of pipilan where gembyang (two notes an octave apart played together) are sounded at every third subdivision differs from the off-beat playing of gembyangan cegat. Below are a number of common patterns and variations for the bonang barung for gembyangan within pipilan:

	<u>Irama tanggung</u>	<u>Irama dadi</u>
	<i>Half gatra</i>	<i>Half gatra</i>
<u>Balungan</u>	<u>i i</u>	<u>i i</u>
<u>Pattern</u>	1 1 i̇ .	1 1 i̇ . 1 i̇ . . 1 1 i̇ . . i̇ . . i̇ . . i̇ . . i̇ .
	<i>Full gatra</i>	<i>Full gatra</i>
<u>Balungan</u>	<u>3 3 . .</u>	<u>3 3 . .</u>
<u>Pattern</u>	3̇ 3̇ 3̇̇ . 3̇ 3̇̇ . . 3̇ 3̇ 3̇̇ . . 3̇̇ . . 3̇̇ . . 3̇̇ . . 3̇̇ . .	3̇ 3̇ 3̇̇ . 3̇ 3̇̇ . 3̇ 3̇̇ . 3̇ 3̇̇ . 3̇ 3̇̇ . 3̇ 3̇ 3̇̇ . . 3̇̇ . . 3̇̇ . . 3̇̇ . . 3̇̇ . . 3̇̇ . . 3̇̇ . . 3̇̇ . . 3̇̇ . . 3̇̇ . . (3̇̇)

The circle symbol above a note indicates gembyang. Note that gembyang can be preceded by one or two single notes in the lower octave in some variations and that gembyang do not always coincide with the balungan beats. If a final gembyang falls on the middle or end beat of a gatra, it should be omitted to create an easier transition to the following pattern.

For the bonang panerus, generally only one pattern is used for gembyangan within pipilan:

	<u>Irama tanggung</u>	<u>Irama dadi</u>
	<i>Half gatra</i>	<i>Half gatra</i>
<u>Balungan</u>	<u>i i</u>	<u>i i</u>
<u>Pattern</u>	i . . i . . i .	i . . i . . i . . i . . (i)
	<i>Full gatra</i>	<i>Full gatra</i>
<u>Balungan</u>	<u>3 3</u>	<u>3 3</u>
<u>Pattern</u>	3̣ . . 3̣ . . 3̣ . . 3̣ . . (3̣)	3̣ . . 3̣ . . 3̣ . . 3̣ . . 3̣ . . 3̣ . . 3̣ . . 3̣ . . 3̣ . . 3̣ . . 3̣ . . 3̣ . . 3̣ . .

Gembyangan occurs in the context of pipilan in particular situations:

1. When the two notes of either the first or second pair in a gatra are identical (as written or conceptually) – this is known as gantungan (hanging);
2. When gantungan is implied;
3. When the melody goes high;
4. At cadential points to emphasise the seleh.

Sekaran within the context of pipilan

Sekaran (literally “flowerings”) are melodic patterns on the bonang that more closely resemble the melodies (cengkok) performed by the pesindhen and panerusan (elaborating) instruments such as the rebab, gender and gambang. They have a more abstract connection to the balungan melody (unlike regular pipilan) and are frequently used at structurally important points in a piece. Sekaran are also invariably played by the bonang during gatra that are in nibani form, i.e. in the format “. x . y” where only the second and fourth notes are played. The final note of a sekaran always coincides with the seleh.

Following are some of the most common sekaran encountered for both the bonang barung and bonang panerus in irama tanggung and irama dadi. Note that while the sekaran shown are classified as being in irama tanggung and irama dadi, the ones in irama tanggung can also be used in irama dadi in circumstances when “half” sekaran are required, e.g. when only the second half of a gatra requires a sekaran. For the bonang barung, the two halves of a sekaran – marked by brackets underneath – are interchangeable between variants. Bracketed notes may be omitted to create a more satisfying link with the seleh of the previous gatra. Sekaran within pipilan are not affected by pathet, although there are some sekaran that are specific to particular pathet, e.g. the sekaran to low 5 in pelog lima involving the note 4. The choice of variants depends on context (the previous seleh and the balungan melody); in the case of the sekaran to middle 2 and 3, the initial pair of notes will sound better if they match the balungan nibani notes.

Common bonang sekaran in irama tanggung and dadi

Sekaran to low 5

	<u>Irama tanggung</u>	<u>Irama dadi</u>
<u>Bonang barung</u>	$\underline{2\ 1\ 6} . \underline{5\ 5\ 3\ 5}$ $(2)1\ \underline{6(5)5\ 3\ 5} . \underline{5}$	$\underline{2\ 1 . 6\ 6\ 1 . .} \underline{6\ 1\ 6 . 5\ 5\ 3\ 5}$ $(2)1 . \underline{6\ 6\ 1 . .} \underline{6\ 1\ 6(5)5\ 3\ 5} . \underline{5}$
(pathet lima)	$\underline{4\ 6\ 4} . \underline{5\ 6 . 5}$	$\underline{1\ 6\ 5\ 4\ 4\ 6 . .} \underline{4\ 6\ 4 . 5\ 6 . 5}$
<u>Bonang panerus</u>	$6\ 1\ 6 . 6\ 1\ 6 . 6\ 5\ 6 . 6\ 5\ 6 .$	$2\ 1\ 2 . 2\ 1\ 2 . 6\ 1\ 6 . 6\ 1\ 6 . 6\ 1\ 6 . 6\ 1\ 6 . 6\ 5\ 6 . 6\ 5\ 6 .$
(pathet lima)	$4\ 6\ 4 . 4\ 6\ 4 . 4\ 5\ 6 . 4\ 5\ 6 .$	$1\ 6\ 1 . 1\ 6\ 1 . 4\ 6\ 4 . 4\ 6\ 4 . 4\ 6\ 4 . 4\ 6\ 4 . 4\ 5\ 6 . 4\ 5\ 6 .$

Sekaran to low 6

	<u>Irama tanggung</u>	<u>Irama dadi</u>
<u>Bonang barung</u>	$\underline{2\ 1\ 5} . \underline{6\ 6\ 1\ 6}$ $(5)1\ \underline{5} . \underline{6\ 1 . 6}$	$\underline{2\ 1 . 5\ 5\ 1 . .} \underline{5\ 1\ 5 . 6\ 6\ 1\ 6}$ $(2)1 . \underline{5\ 5\ 1 . .} \underline{5\ 1\ 5 . 6\ 1 . 6}$
<u>Bonang panerus</u>	$5\ 1\ 5 . 5\ 1\ 5 . 5\ 6\ 1 . 5\ 6\ 1 .$	$2\ 1\ 2 . 2\ 1\ 2 . 5\ 1\ 5 . 5\ 1\ 5 . 5\ 1\ 5 . 5\ 1\ 5 . 5\ 6\ 1 . 5\ 6\ 1 .$

Sekaran to middle 1

	<u>Irama tanggung</u>	<u>Irama dadi</u>
<u>Bonang barung</u>	$\underline{2\ 1\ 2} . \underline{2\ 1\ 2\ 1}$ $\underline{6\ 1\ 2} . \underline{2\ 1\ 2\ 1}$	$\underline{2\ 1\ 6\ 1\ 2\ 1\ 2} . \underline{2\ 1 . \cancel{2}\ 2\ 1\ 2\ 1}$ $\underline{6\ 1\ 2\ 1\ 2\ 1\ 2} . \underline{2\ 1 . \cancel{2}\ 2\ 1\ 2\ 1}$
<u>Bonang panerus</u>	$2\ 1\ 2 . 2\ 1\ 2 . 2\ 1\ 2 . 2\ 1\ 2 .$	$2\ 1\ 2 . 2\ 1\ 2 . 2\ 1\ 2 . 2\ 1\ 2 . 2\ 1\ 2 . 2\ 1\ 2 . 2\ 1\ 2 . 2\ 1\ 2 .$

Sekaran to middle 2

	<u>Irama tanggung</u>	<u>Irama dadi</u>
<u>Bonang barung</u>	$(3)1\ 3 . \underline{2\ 2\ 1\ 2}$ $(1)3\ 1 . \underline{2\ 1 . 2}$	$\underline{6\ 1\ 2\ 3\ 3\ 1 . .} \underline{3\ 1\ 3 . 2\ 2\ 1\ 2}$ $\underline{2\ 1\ 2\ 3\ 3\ 1 . .} \underline{3\ 1\ 3 . 2\ 2\ 1\ 2}$ $(3)1\ 2\ 3\ 3\ 1 . . \underline{3\ 1\ 3 . 2\ 1 . 2}$
<u>Bonang panerus</u>	$3\ 1\ 3 . 3\ 1\ 3 . 1\ 2\ 3 . 1\ 2\ 3 .$ $1\ 3\ 1 . 1\ 3\ 1 . 1\ 2\ 1 . 1\ 2\ 1 .$	$1\ 3\ 1 . 1\ 3\ 1 . 3\ 1\ 3 . 3\ 1\ 3 . 3\ 1\ 3 . 3\ 1\ 3 . 1\ 2\ 3 . 1\ 2\ 3 .$ $1\ 3\ 1 . 1\ 3\ 1 . 1\ 3\ 1 . 1\ 3\ 1 . 1\ 2\ 1 . 1\ 2\ 1 . 1\ 2\ 1 . 1\ 2\ 1 .$

Sekaran to middle 3

	<u>Irama tanggung</u>	<u>Irama dadi</u>
<u>Bonang barung</u>	(2) <u>5 2 . 3 3 5 3</u>	<u>6 5 3 2 2 5 . .</u> <u>2 5 2 . 3 3 5 3</u>
	(5) <u>2 5 . 3 5 . 3</u>	(3) <u>5 3 2 2 5 . .</u> <u>2 5 2 . 3 3 5 3</u>
(for gatra . 2 . 3)	2 1 2 . 3 1 3 .	<u>6</u> 1 2 1 2 1 2 . 2 1 2 3 . 3 . .
<u>Bonang panerus</u>	252.252.235.235.	525.525.252.252.252.252.235.235.
	525.525.535.535.	525.525.525.525.535.535.535.535.
(for gatra . 2 . 3)	212.212.313.313.	212.212.212.212.313.313.313.313.

Practice repertoire

In the notation below, regular pipilan is indicated by a single underline, gembyangan by a double underline, and sekaran by a bracket.

1

Ladrang Wilujeng, laras slendro pathet manyura

Buka: . 1 3 2 6̣ .12 3 1 1 3 2 (2)1 2 (6̣)

Umpak: [: $\begin{array}{cccc} \overset{-}{2} \overset{+}{1} \overset{-}{2} \overset{-}{3} & \overset{-}{2} \overset{+}{1} \overset{-}{2} \overset{\wedge}{6} & \overset{-}{3} \overset{+}{3} \overset{-}{.} \overset{-}{.} & \overset{-}{6} \overset{+}{5} \overset{-}{3} \overset{\wedge}{2} \\ \overset{-}{5} \overset{+}{6} \overset{-}{5} \overset{-}{3} & \overset{-}{2} \overset{+}{1} \overset{-}{2} \overset{\wedge}{6} & \overset{-}{2} \overset{+}{1} \overset{-}{2} \overset{-}{3} & \overset{-}{2} \overset{+}{1} \overset{-}{2} \overset{\wedge}{6} \end{array} \quad]$

\Rightarrow $\begin{array}{c} \overset{-}{2} \overset{+}{1} \overset{-}{2} \overset{\wedge}{6} \end{array}$ (to ngelik)

Ngelik: $\begin{array}{cccc} \overset{-}{.} \overset{+}{.} \overset{-}{6} \overset{-}{.} & \overset{-}{i} \overset{+}{5} \overset{-}{i} \overset{\wedge}{6} & \overset{-}{3} \overset{+}{5} \overset{-}{6} \overset{-}{i} & \overset{-}{6} \overset{+}{5} \overset{-}{3} \overset{\wedge}{2} \\ \overset{-}{6} \overset{+}{6} \overset{-}{.} \overset{-}{.} & \overset{-}{i} \overset{+}{5} \overset{-}{i} \overset{\wedge}{6} & \overset{-}{i} \overset{+}{i} \overset{-}{3} \overset{-}{2} & \overset{-}{.} \overset{+}{1} \overset{-}{2} \overset{\wedge}{6} \end{array}$

Play in both irama tanggung (throughout) and slowing down to irama dadi. Also play in pelog barang (identical to slendro manyura but with 7 replacing 1) and pelog lima (using the sekaran to low 5 involving 4).

2

Ketawang Larasmaya, laras pelog pathet barang

Buka: $\overset{-}{6} \overset{+}{.7} \overset{-}{2} \overset{-}{3} \quad \overset{-}{.} \overset{-}{2} \overset{-}{.} \overset{-}{7} \quad \overset{-}{5} \overset{-}{5} \overset{-}{6} \overset{-}{3} \quad (2) \overset{-}{7} \overset{-}{.} \overset{-}{(6)}$

Umpak: $[: \quad \overset{-}{.} \overset{+}{2} \overset{-}{.} \overset{-}{3} \quad \overset{-}{.} \overset{+}{2} \overset{-}{.} \overset{-}{7} \quad \overset{-}{.} \overset{+}{5} \overset{-}{.} \overset{-}{3} \quad \overset{-}{.} \overset{+}{7} \overset{-}{.} \overset{-}{(6)} \quad :]$
 $\Rightarrow \overset{-}{.} \overset{+}{7} \overset{-}{.} \overset{-}{(6)} \quad \text{(to ngelik)}$

Ngelik: $\overset{-}{.} \overset{+}{.} \overset{-}{6} \overset{-}{.} \quad \overset{-}{6} \overset{+}{7} \overset{-}{6} \overset{-}{5} \quad \overset{-}{3} \overset{-}{3} \overset{-}{.} \overset{-}{5} \quad \overset{-}{6} \overset{+}{3} \overset{-}{5} \overset{-}{(6)}$
 $\overset{-}{5} \overset{+}{5} \overset{-}{.} \overset{-}{.} \quad \overset{-}{7} \overset{+}{6} \overset{-}{5} \overset{-}{3} \quad \overset{-}{.} \overset{+}{2} \overset{-}{.} \overset{-}{7} \quad \overset{-}{.} \overset{+}{5} \overset{-}{.} \overset{-}{(6)}$
 $\overset{-}{.} \overset{+}{2} \overset{-}{.} \overset{-}{3} \quad \overset{-}{.} \overset{+}{2} \overset{-}{.} \overset{-}{7} \quad \overset{-}{.} \overset{+}{5} \overset{-}{.} \overset{-}{3} \quad \overset{-}{.} \overset{+}{7} \overset{-}{.} \overset{-}{(6)}$

Note that there are two different sekaran to 3 that are used in this piece. When selecting among the variants for a particular sekaran, consider which variants sound best in the context of the previous seleh.

3

Ketawang Subakastawa, laras slendro pathet sanga

Buka gender: $\overset{-}{5} \quad \overset{-}{.} \overset{+}{6} \overset{-}{2} \overset{-}{.} \quad \overset{-}{2} \overset{+}{6} \overset{-}{2} \overset{-}{5} \quad \overset{-}{.} \overset{-}{1} \overset{-}{.} \overset{-}{6} \quad \overset{-}{.} \overset{-}{1} \overset{-}{.} \overset{-}{(5)}$

Umpak: $[: \quad \overset{-}{.} \overset{+}{1} \overset{-}{.} \overset{-}{6} \quad \overset{-}{.} \overset{+}{1} \overset{-}{.} \overset{-}{5} \quad \overset{-}{.} \overset{+}{1} \overset{-}{.} \overset{-}{6} \quad \overset{-}{.} \overset{+}{1} \overset{-}{.} \overset{-}{(5)} \quad :]$
 $\Rightarrow \overset{-}{.} \overset{+}{1} \overset{-}{.} \overset{-}{(5)} \quad \text{(to ngelik)}$

Ngelik: $\overset{-}{.} \overset{+}{2} \overset{-}{.} \overset{-}{1} \quad \overset{-}{.} \overset{+}{6} \overset{-}{.} \overset{-}{5} \quad \overset{-}{.} \overset{+}{2} \overset{-}{.} \overset{-}{1} \quad \overset{-}{.} \overset{+}{6} \overset{-}{.} \overset{-}{(5)}$
 $\overset{-}{.} \overset{+}{2} \overset{-}{.} \overset{-}{1} \quad \overset{-}{.} \overset{+}{6} \overset{-}{.} \overset{-}{5} \quad \overset{-}{.} \overset{+}{2} \overset{-}{.} \overset{-}{1} \quad \overset{-}{.} \overset{+}{6} \overset{-}{.} \overset{-}{(5)}$
 $\overset{-}{.} \overset{+}{2} \overset{-}{.} \overset{-}{1} \quad \overset{-}{.} \overset{+}{2} \overset{-}{.} \overset{-}{6} \quad \overset{-}{.} \overset{+}{2} \overset{-}{.} \overset{-}{1} \quad \overset{-}{.} \overset{+}{6} \overset{-}{.} \overset{-}{(5)}$

As with Ketawang *Larasmaya*, make sure that you select the most appropriate variant for a particular sekaran – in some cases, omitting the first note in the sekaran may work best. The first gatra in the first and second gongan of the ngelik can also be played as gembyangan 1 since the seleh is high 1. The gembyangan in the final gongan of the ngelik must be played as gembyangan as this is an instance of plesedan, where the melody “slides” to gantungan. The gembyang notes here are often performed in the lower range (i.e. low 1 and middle 1) as this emphasises the plesedan.