

## Ornamentation

Brief notes – compare with written out ornamentation for Ladrang Moncer to see how the parts fit together.

### **Peking**

Plays at the same speed as the underlying pulse – same speed as drum, bonang barung.

In irama tanggung (and irama lancar when balungan plays only on 2<sup>nd</sup> and 4<sup>th</sup> note of gâtrâ) this means 2 notes for each balungan note. Pattern is to repeat the balungan note.

In irama dados each note is repeated and each pair of notes is repeated – so **21** is **22112211**.

If there are rests / repeated notes the peking continues, playing around the note.

### **Bonang**

In Lancaran form:

	G				N		P		N
Bal	2	.	3	.	2	.	3	.	5
BB		2		2		5		5	
BP	2		2		2		5		5

BB = bonang barung plays half way between balungan notes.

BP = bonang panerus plays as marked – on a quarter beat, then with barung on 3<sup>rd</sup> note and with the Seleh note (last note of gâtrâ).

### **Mipil**

Repeated pairs of notes – second note of the pair is always the one which coincides with balungan. Basically repeat as many times as necessary to fill the space. Miss out some notes to make pattern less repetitive.

Bal					3					2			
			3		2		3			2			
		3	2	3		3	2	3		2			
	3	2	3		3	2	3		3	2	3	2	
	3	2	3	3	2	3	3	2	3	3	2	3	2
	3	2	3	3	2	3	3	2	3	3	2	3	2
		3	2	3			2		3				

BP goes twice as fast as BB, i.e. plays one line below. Last line written is an example of missing out even more notes, would be used on BB in irama dados but not BP in irama tanggung. More notes can be missed out, e.g. the final note in panerus patterns.

### **Ndhawahi**

Special patterns to important notes or where balungan nibani (i.e. rest note rest note). See examples in Ladrang Moncer.

These patterns tend to jump back and forth over the Seleh note and then reach it.

## Gembyang

Where balungan nggantung (hanging) or for register change.

NB last note in each group is played in octaves unless the note of the balungan is low.

```
Bal      .           .           6           .
         6   6   6   .   6   6   .   .
        6 6 6 . 6 6 . . 6 6 6 . 6 6 . .
       666 66 666 66 666 66 666 66
```

More complicated version (playing every 3)

```
Bal      .           .           6           .
         6   6   6   .   6   6   .   .
        6 6 6 . 6 6 . 6 6 . 6 6 . 6 6 .
       666 66 66 66 66 66 66 66 66 66
```

The first note of each pair can be missed out too.

## Imbal / Sekaran

Imbal is an interlocking pattern

e.g.

```
Bal  2       3       2       3       2
BB   2   6   2   6   2   6   2   6   2
BP    3   1   3   1   3   1   3   1
```

Note that the 6s are low, so the resulting phrase is 23612361236123612

Sekaran is a 'flowering' – a pattern to emphasise the gong note. For example 2161612.

Imbal and sekaran patterns can be used in a variety of places. Generally they are used when the ciblon drum is playing. This generally happens in irama slower than dados. Also in Srepegan and Sampak in slower tempos and in dance.