

UCLA
Contemporary Music Score Collection

Title

Ngerumpy

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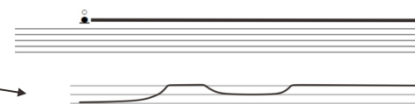
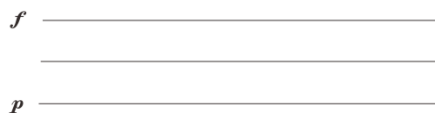
NGERUMPY

For Flute, Clarinet in Bb, Saron Barung “Pelog”, Violin, Cello and Live Electronic

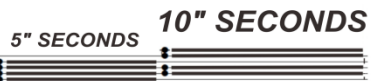
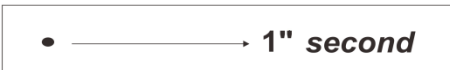
CANDRA BANGUN SETYAWAN

EXPLANATION OF SIGNS

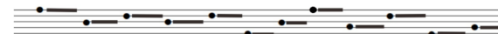
volume



duration



you can interpretation with you see the line and root duration

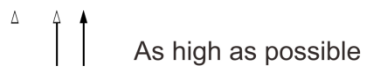


Sign on flute and clarinet

- a.s = air sound
- s.t = slap tongue
- M = multiphonic
- = harmonici
- ☺ = breathing before entrance

Sign on violin and cello

- ord. = ordinary/normal
- o.p = overpressure
- ric. = ricochet bow



- ◇ Harmonic
- ↑ behind bridge
- ⊖ snap/pizzicatobartok
- □ damp
- ☺ = breathing before entrance



CELLO

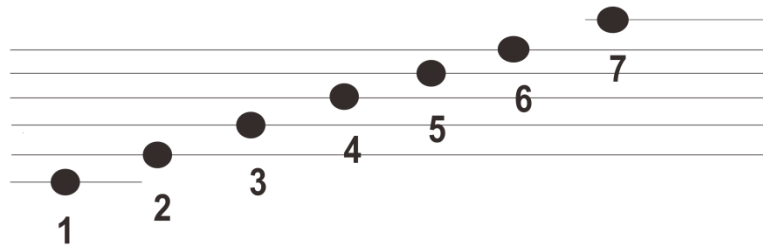
Use a pen to swipe

example : picture the position of the pen to swipe

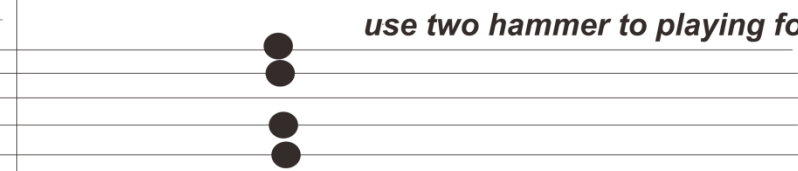


SARON BARUNG "PELOG"

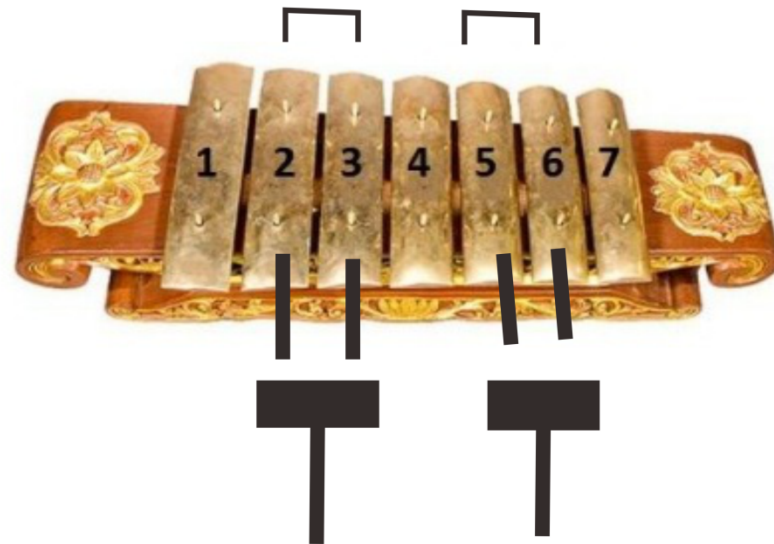
tuning saron barung pelog



position technique with use wooden hammer mallet



use two hammer to playing four notes



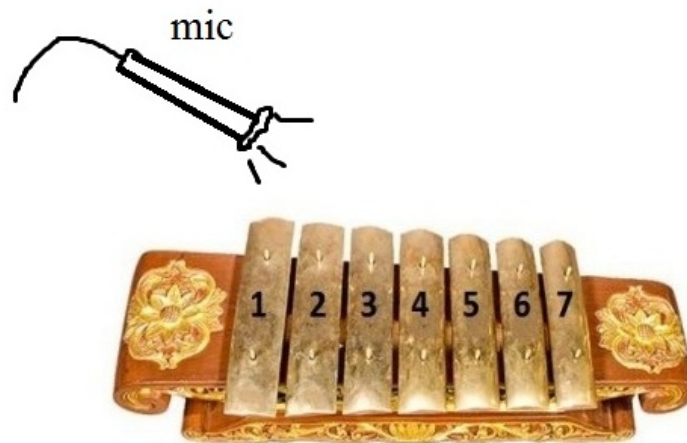
position hammer

ELECTRONIC

realtime processing, so electronics only takes sound from saron then it is processed directly through software
MAXMSP

electronic playing on a computer keyboard **1 2 3 4 5 6 7**

- *Random (1 2 3 4 5 6)*



Ngerumpy

This musical idea originated from my extra-musical experience, which is about the culture of *ngerumpi*, *ngerumpi* culture is an integral part of society “especially the Javanese people where i live”. Even that culture sometimes justifies a view in general and shapes public opinion. As culture, *ngerumpi* will remain and go along with the times. I raised this idea because i often encounter this phenomenon in the village where i live. Besides that i see many interesting things from the activity, like a conversation that involves a lot of sound colors, dynamics, and different speaking styles. And then time relationship, opposition, and reciprocity in a dialect. Triggered my awareness to draw extra-musical territory into the concept of musical composition. It means i only interpret a dialect phenomenon that occurs in activity *ngerumpi*. Interpretation as a tool in realizing ideas. So the process of creating music works is very subjective. Because i only interpret phenomena based on my subjectivity, with the aim of raising an analogy for building material objects. In the area of analogy i only analogize the results of the interpretation of phenomenon *ngerumpi* in the musical dimension region.

NGERUMPY

For Flute, Clarinet in Bb, Saron Barung "Pelog", Violin, Cello and Electronic

CANDRA BANGUN SETYAWAN
(28-JULY-2019)

♩ : 75

A

30"

Flute

multiphonic, free position up to musician

a.s

s.t

pp — ff

Clarinet in Bb

mp

multiphonic, free position up to musician

M

s.t

ff p f

Saron Pelog

p

mf

15"

damp

Violin

pp — ff

sfz

ord.

ppp — f

Violoncello

sul pont.

20"

damp string wit the left hand

MAXMSP

1

23"

Flute

Clarinet in Bb

Saron barung Pelog

Violin

Violoncello

MAXMSP

jit whistle

s.t

a.s

mf

sfz

5

3

3

ppp

damp

f

mf

apregio

ric.

pizz.

ff

sfz

p

3

3

3

sulG

p

damp string with the left hand

swipe the string using a pen

3

1

15"

Flute

Clarinet in Bb

Saron barung Pelog

Violin

Violoncello

MAXMSP

13"

10"

30"

3

multiphonic, free position up to musician

multiphonic, free position up to musician

move position, multiphonic, free position up to musician

jet whistle

p *ff* *mp* *mf* *sfz* *ppp* *ff* *ppp*

o.p.

30"

Flute

Clarinet in B \flat

Saron barung
Pelog

Violin

Violoncello

MAXMSP

p *f* *pp* *f* *mp* *pp* *f* *sfz* *ff* *mp* *pp* *f* *pp* *f*

tr *a.s* *tr* *pizz.* *arco* *arco* *sul pont.*

\diamond damp

\diamond damp string with th left hand

1

10"

B ♩ : 100

Flute

Clarinet in Bb

Saron barung Pelog

Violin

Violoncello

MAXMSP

2"

2"

2"

7

4

1

p *ff*

ppp *ff* *p* < *f* *p* < *f*

ff *mf* *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f*

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

ord.

a.s.

pizz.

arco sul pont!

tr

tr

a.S

Flute

Clarinet in Bb

Saron barung Pelog

Violin

Violoncello

swipe the string using a pen

damp string with the left hand

MAXMSP **random**

Flute

Clarinet in Bb

Saron barung Pelog

Violin

Violoncello

swipe the string using a pen

damp string with the left hand

MAXMSP **random**

Flute: *a.s.*, *tr*, *ff*

Clarinet in Bb: *p*, *f*, *p*, *f*, *p*, *f*

Saron barung Pelog: *mf*, *p*, *mf*

Violin: *pp*, *ff*, *pizz.*

Violoncello: *mf*

Flute *a.s*

Clarinet in B \flat *vibrato*

Saron barung Pelog

Violin *o.p* *random tone*

Violoncello *swipe the string using a pen* *damp string with th left hand*

MAXMSP **random**

C

Flute: multiphonic, free position up musician

Clarinet in B \flat : a.s.

Saron barung Pelog

Violin: pizz., arco, o.p., ric.

Violoncello: sul pont., ord.

MAXMSP

7" 7" 10" 7"

p *ff* *ff* *pp* *f* *sfz* *pp* *ff* *p* *ff* *pp*

◊ damp string with the left hand

Flute

Clarinet in B \flat

Saron barung Pelog

Violin

Violoncello

MAXMSP

7" 5" 7" 10" 7" 10" 10"

silent *f* *pp* *p* < *f* *pp* *ff* silent

6

Detailed description: This is a musical score for a Saron barung Pelog. The score is written on a grand staff with five staves: Flute, Clarinet in B \flat , Saron barung Pelog, Violin, and Violoncello. The Saron barung Pelog part is the only one with musical notation, including a key signature of one flat and a 7/8 time signature. It features several dynamic markings: *f*, *pp*, *p* < *f*, *pp*, and *ff*. There are also performance instructions such as 'silent' and '3"'. Above the Saron barung Pelog staff, there are seven vertical dashed lines marking specific points in the piece, with durations of 7", 5", 7", 10", 7", 10", and 10" written above them. At the bottom of the page, there is a black bar with a white box containing the number '6'.

Flute

Clarinet in B \flat

Saron barung
Pelog

Violin

Violoncello

MAXMSP

10"

10"

ppp

f

6

Detailed description: This is a musical score for page 11. It features six staves. The top two staves are for Flute and Clarinet in B \flat , both in treble clef. The third staff is for Saron barung Pelog, in a non-standard clef. The fourth staff is for Violin, in treble clef, with dynamics *ppp* and *f* indicated. The fifth staff is for Violoncello, in bass clef. The sixth staff is for MAXMSP, with a box containing the number 6. Two horizontal lines labeled "10\"" are positioned above the Violin staff, spanning the first two measures. The Violin staff contains musical notation including notes, rests, and slurs. The MAXMSP staff contains a thick black line starting from a box with the number 6.

4
4

Flute

Clarinet in Bb

Saron barung Pelog

Violin

Violoncello

6

MAXMSP

random

p

f

f

mf

f

p

ff

p

sul pont.

f

f

13"

The image shows a musical score for five instruments: Flute, Clarinet in Bb, Saron barung Pelog, Violin, and Violoncello. The score is divided into measures by vertical dashed lines. Dynamic markings are used throughout to indicate volume changes. The Flute part starts with a *p* dynamic, followed by *mf* and *p* dynamics. The Clarinet in Bb part starts with a *f* dynamic, followed by *p*, *mf*, and *p* dynamics. The Saron barung Pelog part starts with a *sfz* dynamic, followed by *pp*, *f*, *mp*, and *pp* dynamics. The Violin part starts with a *f* dynamic, followed by *p*, *f*, *p*, and *f* dynamics. The Violoncello part starts with a *f* dynamic, followed by *p* and *f* dynamics. At the bottom of the page, there is a MAXMSP control bar with a box containing the number 6 and the word random.

Flute

Clarinet in Bb

Saron barung Pelog

Violin

Violoncello

6

MAXMSP 3

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: Flute, Clarinet in Bb, Saron barung Pelog, Violin, and Violoncello. The score is divided into four measures by vertical dashed lines. The Flute part consists of sustained notes with dynamics *pp* and *ff*. The Clarinet in Bb part has a melodic line with dynamics *f*, *p*, and *ff*. The Saron barung Pelog part is a rhythmic accompaniment with dynamics *mf*, *pp*, and *f*. The Violin part has a melodic line with dynamics *p* and *f*. The Violoncello part has a bass line with dynamics *pp* and *ff*. At the bottom left, there are two thick black bars with the numbers 6 and 3 inside boxes, and the text MAXMSP to the left of the second bar.

Flute

Clarinet in Bb

Saron barung
Pelog

Violin

Violoncello

6

MAXMSP 3

The image shows a musical score for a chamber ensemble. The instruments are Flute, Clarinet in Bb, Saron barung Pelog, Violin, and Violoncello. The score is divided into four measures by vertical dashed lines. Each measure contains dynamic markings: *pp* (pianissimo) and *ff* (fortissimo) for the Flute and Violoncello, and *p* (piano) and *f* (forte) for the Clarinet in Bb, Saron barung Pelog, and Violin. The Flute and Violoncello parts feature a crescendo from *pp* to *ff* in each measure. The Clarinet in Bb, Saron barung Pelog, and Violin parts feature a decrescendo from *f* to *p* in each measure. The Saron barung Pelog part includes a rhythmic pattern of eighth notes in the first measure and a melodic line in the second measure. The Violin part includes a melodic line in the first measure and a rhythmic pattern in the second measure. The Violoncello part includes a rhythmic pattern in the first measure and a melodic line in the second measure. At the bottom of the page, there are two performance indicators: a box with the number 6 and a box with the number 3, both followed by a thick black bar that tapers to a point on the right.