

John Oliver

Balonmix

for 4 or more instruments + 3 percussion

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This piece takes as inspiration the six-measure segment on the next page (letter B) which was derived from a Balinese "Balon Dance." An ensemble of at least 4 musicians + 3 percussion perform the work. The larger the ensemble, the longer the opening section (ALAP) may be, and the more repetitions of the "E" section are possible. At least one percussionist should accompany the music, playing the "conga" part on any suitable drum. Other gongs or sustaining instruments (winds, brass, bowed strings) may play the "gongs" and "low gong" parts, though these are not essential. Low gong is always only one note: B \flat . It is advisable for all musicians to practice the 4 against 3 (4:3) rhythm together. See VARIATION 3.

STRUCTURE

The piece is played in four parts: 1] ALAP; 2] MELODYx2; 3] IMPROV alternating VARIATIONS; 4] MELODY x1 or VARIATION 4. Musicians read the score throughout, even when improvising (or memorize the tune). Move between sections without a break in rhythm.

1] ALAP - Slow introduction, similar to Indian alap, free rhythm, in three parts, each one being added to the previous:

A] play or sing long tones using the notes of the mode as seen below;

B] add improvisations and interpolations derived from boxed phrases from the six-measure segment (mixed with long tones).

Silence between the individual phrases is desirable in this section, so you may sustain the last note of a phrase.

C] add suggested chords and mix them in with A & B. Chording instruments may move sooner to C from B.

If the ensemble is large, some players may focus on subsets of A, B, & C, or one section only.

D] At the natural end of the previous section, percussion cues the next section by playing one 8-beat cycle.

During this 8-beat cycle, the rest of the ensemble may finish their phrases creating a seamless crossfade to the next section.

2] MELODY PLAYED (two times or more); NB Page 4 & 5 are the same: page 4 is western notation; page 5 is cypher notation

E] The ensemble plays together the 6-bar melody at least two times, altering the octave to fit their instrument.

The percussion will play the rhythm of the combined written out parts, ensuring clear downbeats.

3] IMPROV alternating VARIATIONS

E] The ensemble now moves to group IMPROVISATION, reading the tune, which each musician can freely extend, reduce, or solo over.

Suggestions: add the triangular (lower numbered) notes, passing tones, ornamentation, etc. all in the key of E \flat , playing the 6 bars any number of times.

F] After the group improvisation, the ensemble plays VARIATION 1 together (without a break).

E] Return to IMPROVISATION. This time smaller groups or solos are desirable. The 6 bars may be repeated any number of times.

G] The ensemble plays VARIATION 2 together; melody instruments play one note from each chord optionally adding others as grace notes.

E] Return to IMPROVISATION. This can be any combination of instruments, or a solo, or everybody.

H] The ensemble plays VARIATION 3 together; melody instruments play one note from each chord (no grace notes).

E] Return to IMPROVISATION. This time a larger group, or everybody plays.

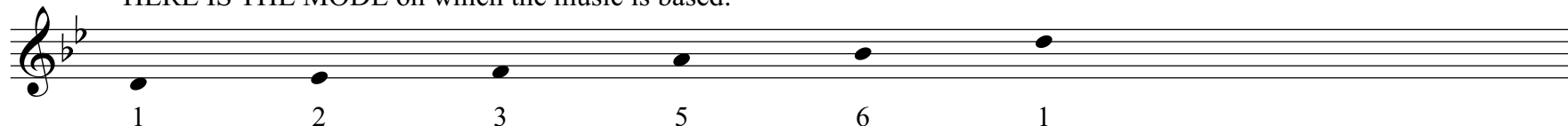
I] The ensemble plays VARIATION 4 together; rests are as important as the sounds and must be counted precisely.

4] END the piece in one of two ways: 1] play the last chord of "I"; 2] Repeat MELODY "B" once more, very softly, or very loudly.

SPECIAL NOTE FOR GAMELAN: just play in this order: E x 2, G x 2, H x 2, F x 2, E x 2; optional end with I. Optionally, open with A to D.

DO NOT PLAY THE INTRODUCTION. The group may decide to alter the tempo and add faster parts on the repeat, using traditional techniques, or others.

HERE IS THE MODE on which the music is based:



Baloxmix

INTRODUCTION: ALAP (A+B+C). Everyone starts with A, then adds B, then adds C (playing A+B+C together by the end of the page)

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- ① **A** Choose one of the notes below. Play or sing it for the duration of one breath. Then choose another note & repeat. The larger the ensemble, the longer this free section (A, B, C) may be.

- ② **B** Do not play D first time. Play the phrase you see in any box. Always play the notes in the order they appear (do not reorder), and hold the last note, or perhaps the second-to-last note, before choosing another box. Freely combine A & B.

- ④ **C** Play chords in any order: 1] the chords of Dm, Eb, Bb may be played, using any voicing; 2] play the chords below in the position indicated, in any octave, in any order, resolving to Dm, Eb, Bb or not. Melodic instruments play quick arpeggio. Mix A, B & C.

- ⑩ **D** Percussion cues the next section by playing one clear 8-beat cycle; player may ornament freely. On hearing this cue, the rest of the musicians finish their phrases to create a seamless crossfade to the next section.

MELODY AND TABLATURE (groups and solos) - WESTERN MUSIC READERS USE THIS PAGE

4

$\text{♩} = 90$

The ensemble plays together the 6-bar melody at least two times, altering the octave to fit your instrument. Slow instruments play circled notes rather than fast notes. Get loud whenever you like...but don't all get loud at once, except at bar 6 when it's okay. For IMPROV, freely extend, reduce, play triangular notes, passing tones, ornamentation, all in the key of **E**

E

1

mp *mp* *f*

(winds, brass, bowed strings may also play the slow notes...)

Gongs
kengong / kempul /
vibraphone / tubular
bells etc.

Hand drum(s)
Tabla / mrdungum etc.

Low gong/drum
(Note 6 or Bb)

(bass instruments may also play low Bb and sustain for one breath or until next note.)
(second time louder) *f*

3

mp *f*

Gongs

Hand drum(s)

Low gong/drum
(Note 6 or Bb)

5

mp *f*

Gongs

Hand drum(s)

Low gong/drum
(Note 6 or Bb)

THE MUSIC ON THIS PAGE IS THE SAME AS THE NEXT PAGE. FOR "E", USE ONLY THIS PAGE OR THE NEXT PAGE.

MELODY and IMPROVISATION (groups and solos) - NUMBER NOTATION ONLY USE THIS PAGE

8 counts per bar

♩ = 90

The ensemble plays together the 6-bar melody at least two times, altering the octave to fit your instrument. Slow instruments play circled notes rather than fast notes. Get loud whenever you like...but don't all get loud at once, except at bar 6 when it's okay. For IMPROV, freely extend, reduce, add lower notes, passing tones, ornamentation, all in the key of Eb.

① **E**

5:4

mp 1 5 5 6 5 6 1 6 5 6 3 5 | 6 3 6 5 3 5 6 3 5 6 5 3 2 | 1 1 2 1 •

(winds, brass, bowed strings may also play the slow notes...)

Gongs
kengong / kempul /
vibraphone / tubular bells etc.

mp 6 5 6 2 3

Hand drum(s)
Tabla / mrdungum etc

mp 5 6 3 5 6 3 5 6 5 3 2 | 1 1 2 1 •

Low gong/drum
(Note 6 or Bb)

(bass instruments may also play low Bb and sustain for one breath or until next note.)

(second time louder) *p* **(f)**

③

2 3 3 3 3 6 count; sustain sound

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

Gongs

6 6 6 3 5

Hand drum(s)

Low gong/drum
(Note 6 or Bb)

⑤

1 3 2 3 3 2

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

Gongs

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

Hand drum(s)

Low gong/drum
(Note 6 or Bb)

(f)

THE MUSIC ON THIS PAGE IS THE SAME AS THE PREVIOUS PAGE. FOR "E", USE ONLY THIS PAGE OR THE PREVIOUS PAGE.

VARIATION 1 - The Triplet

The ensemble plays the variation together once, altering the octave to fit your instrument. Return to E without pause.

F Dynamics are not indicated. The musicians decide if they want to play all soft, all loud, or make changes during a phrase. Musicians must all agree to play the dynamics the same way.

⑦

Gongs

Hand drum(s)

Low gong/drum (Note 6 or Bb)

(bass instruments may also play low B \flat and sustain for one breath or until next note.) *p* (second time louder) *f*

⑨

Gongs

Low gong/drum (Note 6 or Bb)

⑪

Gongs

Low gong/drum (Note 6 or Bb)

IMPROV on E before playing G*

♩ = 80 VARIATION 2 - The Grace Note

The ensemble plays the variation together once, altering the octave to fit your instrument.

G Melody instruments play one note in each chord as a principal sustaining note and freely add other notes of the chord as grace notes played before the principal note; chordal instruments try to play all notes.

13

mp

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

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

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

Gongs

Low gong/drum (Note 6 or Bb)

(bass instruments may also play low Bb and sustain for one breath or until next note.)

15

5 6 1 1 2 1 2 1 2 1 6 5 3 4 5 6 7 1 2 3

2 3 6 6 1 6 1 6 1 6 5 3 2 3 4 5 6 7 1 2

1 2 3 5 6 5 3 5 6 5 3 2 1 2 3 4 5 6 7 1

Gongs

Low gong/drum (Note 6 or Bb)

17

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

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

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

Gongs

Low gong/drum (Note 6 or Bb)

3+3+2 / 4

3+3+2 / 4

3+3+2 / 4

H IMPROV on E before playing H.*
VARIATION 3 - 4:3

The ensemble plays the variation together once or twice, altering the octave to fit your instrument. Melody instruments play one note from each chord (no grace notes).

19 $\text{♩} = 80$

3/4 3/4 2/4

3+3+2 3+3+2

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

Gongs

5 1̇ 6 5

Hand drum(s)

21

Somebody clearly marks the pulse with loud clapping or other noise maker.

2/4 3/4 3/4

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

Gongs

1̇ 6 1̇ 3 2

Hand drum(s)

23

3/4 3/4 2/4

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

Gongs

6 3 6 3

Hand drum(s)

* Gamelan ignores this instruction.

IMPROV on E before playing I.*
 VARIATION 4 - Singing

All instruments play, including gongs and accompanying instruments.
 Musicians can decide if they want this ending section to be:

- I**
- 1] loud or quiet, or may shape the loudness however they wish;
 - 2] long or short in duration, though regardless of tempo, short note must be very short.

Non-sustaining instruments (mallet percussion, gamelan etc.) sustain long notes by rolling among the notes.
 Melodic instruments may freely ornament sustained note by touching or dipping to other notes in the chord.

25

The piece may end on this chord,
 or repeat section E one more time,
 choosing to play very softly or
 very loudly.

28

* Gamelan ignores this instruction.