

# klunk, whir

for struck and spun pencon, spun ceng-ceng kopyak, and feedback rebab

Chris Miller, 2004/2005

klunk, whir consists of three elements:

1. Kethuk patterns: four players playing one pencon each in one of four patterns.
2. Rebab feedback: two players manipulating feedback with rebab.
3. Spinning pencon and ceng-ceng: two players striking spinning pencon and one player spinning ceng-ceng kopyak

Each of the four kethuk players gives cues to start and/or stop various kethuk patterns. The score for the piece uses flowcharts to indicate the possible sequence of patterns within sections (and by extension, who may cue at any given point), and textual explanations of the events which signal the progression through or between sections. Additional explanation is provided below.

## Instrumentation

The four pencon used in the kethuk patterns are low 1, 2, 3 and 5 of the pelog bonang barung. The assignment of pitches is:

Player 1: 5, Player 2: 3, Player 3: 2, Player 4: 1.

The four pencon to be spun may be any pitch. It is best for each pencon to be spun on top of a protective surface. Ideally, each pencon should have its own tampah (a round plaited tray with a bamboo rim) with a diameter of about 2 feet.

Four ceng-ceng kopyak are spun on their edges, as one would spin a coin.

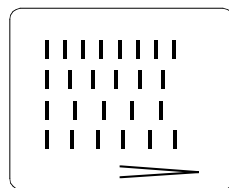
The two rebab produce feedback through attaching a contact microphone to the skin of the resonator, sitting near the amplifier to which that contact microphone is connected, and varying the angle at which the rebab is held. The strings should not be plucked, bowed, or fingered.

## Kethuk Patterns and Techniques

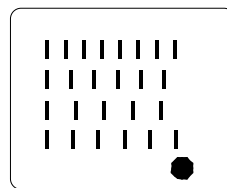
### Ensemble Kethuk

Each player plays a slightly damped stroke (as in lancaran or srepegan) at a different tempo between 50 and 80, at an even, medium loud dynamic. (Player 1 plays at a tempo of 80.)

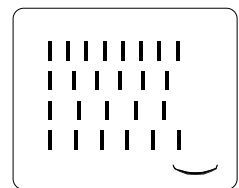
Players start together with a cue from player 1.



Cue to fade out from player 2



Cue to stop from player 2

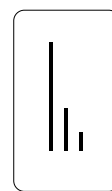


Cue to switch to next pattern from player 3

### Regular Kethuk

Play as kethuk is normally played in merong (four or five strokes, accelerating and diminishing in volume). Wait for a duration between three and seven times the duration of the motif itself, then play again. Repeat, varying the duration of the interval between each motif.

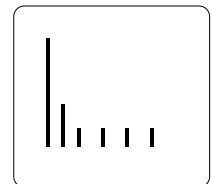
Players play independently but with a sense of interaction. The overall level of activity should be consistent, but from moment to moment there should be a contrast between clusters of activity (two or three players playing in quick succession, or overlapping) and silence.



### Extended Kethuk

Extended Kethuk is like Regular Kethuk except the intervals between the regular kethuk motif are filled with a soft, steady pulsing. Play as kethuk is normally played in merong, but then immediately continue playing a repeated open stroke at a steady tempo of 130, at an even, soft dynamic. Repeat, varying the duration of the interval between the regular kethuk motif.

Players begin their motif independently, but then when playing the repeated stroke play in unison. After several iterations of the motif, player 2 signals to fade out.



### Unison Kethuk

Play one, two, or three loud, slightly damped strokes, on cue from player 4. The interval between strokes, if more than one, should be between approximately one and three counts at tempo of 90. If three strokes, the intervals should differ.



## Durations and Transitions

The duration of each pattern and the interval between one pattern and the next is in some cases determined by the player who cues to stop or fade out that pattern, and in others by the player who cues to start the next pattern (see "Cues and sequence" below). Durations should be within the following guidelines:

Unison Kethuk, by its nature, is short, except in the final section F. It should be followed by an interval of four or five counts at 90 if going to Ensemble Kethuk, or five to seven counts if going to Regular Kethuk or Extended Kethuk. In the final section F, the interval should be between three and five counts.

Extended Kethuk is moderately long to long: between three and seven iterations of the motif by each player before player 2 begins to fade out. The fade out should last between ten and twenty-four strokes at the unison tempo of 130, and should be followed by eight to twelve counts before the next cue.

Regular Kethuk is either moderately long (five to seven iterations of the motif by each player) or short (two or three iterations). The cue for the next section comes after a pause no longer than the interval between iterations.

Ensemble Kethuk is either moderately long (between twelve and eighteen strokes of player 1 at a tempo of 80) or short (between four and seven strokes). If player 2 stops, all other players stop; the pause before the next cue should be three to five counts at 80. If player 2 begins to fade out, the other players fade out as well, over seven to fifteen strokes (the fade out can be longer than the even dynamic); player three starts Regular Kethuk or Extended Kethuk before the fade out is complete.

## Cues and Sequence

The most involved aspect of klunk, whir is the system of cueing transitions from one kethuk pattern to the next. Cues are distributed among the players as follows:

Player 1: cues all players to start Ensemble Kethuk.

Player 2: stops or fades out Ensemble Kethuk, and fades out Extended Kethuk (other players follow).

Player 3: starts Regular Kethuk or Extended Kethuk (other players then join in).

Player 4: cues Unison Kethuk.

The score does not directly indicate who cues when. Rather, through a flowchart, it indicates the sequence or possible sequence of patterns. In sections A, C, and D there is one path and the sequence is fixed. E is a loop between Regular Kethuk and Unison Kethuk. Section B—which constitutes more than half of the piece—is the most complex, with often two or even three paths from a given pattern, sometimes leading back to a previous pattern.

Where more than one person can give a cue, the sequence is determined by who cues first. The duration of a given pattern and the interval between one pattern and the next is similarly determined by individual decisions of when to cue.

## Interpretation of Score

### Section A

Player 1 cues all players to start Ensemble Kethuk. Player 2 initiates a fade out of Ensemble Kethuk. This Ensemble Kethuk and the fade out should be rather long.

When Ensemble Kethuk has almost completely faded out, Player 3 starts Regular Kethuk, and is followed by the other players.

Player 1 interrupts Regular Kethuk and cues all players to resume Ensemble Kethuk. This Ensemble Kethuk should be rather short. Player 2 cues to stop by stopping—all other players stop as soon as they notice that player 2 has stopped.

Player 4 cues Unison Kethuk.

Player 3 starts Regular Kethuk.

Player 1 cues Ensemble Kethuk; Player 2 cues to stop.

Player 3 starts Regular Kethuk.

### Section B

Each iteration of B starts with Player 1 cueing Ensemble Kethuk.

Following from Ensemble Kethuk, Player 2 cues to either stop or fade out, or Player 3 interrupts Ensemble Kethuk by starting Regular Kethuk.

If Ensemble Kethuk was stopped by Player 2, either Player 4 cues Unison Kethuk, or Player 3 cues either Regular Kethuk or Extended Kethuk.

If Ensemble Kethuk was faded out by Player 2, Player 3 begins Regular Kethuk, as in Section A.

There are two possible loops between Regular Kethuk and Unison Kethuk. There should be no more than three repetitions of these loops. For example, if after Ensemble Kethuk Player 4 cues Unison Kethuk and then Player 3 cues Regular Kethuk, Player 4 can cue Unison Kethuk twice more before Player 1 should cue Ensemble Kethuk (and with it the next iteration of Section B).

### Section C

Rebab 1 initiates Section C after two or three iterations of Section B, immediately following Unison Kethuk.

### Section D

Section D starts in the same way as a reiteration of Section B, with a cue from player 1 to start Ensemble Kethuk. It is differentiated from B by player 1 moving in position to spin and strike pencon, leaving players 2, 3, and 4 to play Regular and Unison Kethuk. Player 2 bears some responsibility, by deciding to stop rather than fade out Ensemble Kethuk, as does Player 3, by deciding not to preempt Player 2's cue to stop.

### Section E

The overall dynamic profile of sections E and F is one of building density and intensity.

In the explanation that follows, pencon are numbered 1 through 4 from lowest to highest pitch (that is, the pitch obtained by striking the rim, rather than the pitch obtained by striking the knob).

Player 1 plays pencon 3 by first spinning it, and then striking the rim with a bonang tabuh.

Player 1 allows pencon 3 to completely stop spinning, and then pauses for 1 second.

Player 1 plays pencon 3, and then pencon 1, again allowing them to completely stop spinning, and again pausing for 1 second.

Player 1 plays pencon 3, player 2 plays pencon 1, player 1 plays pencon 2, and then pause after they have come to a complete stop.

Player 1 plays pencon 3, player 2 plays pencon 1, player 1 plays pencon 2, player 2 plays pencon 4. Repeat without waiting for all the pencon to stop spinning, increasing the pace from relaxed to somewhat urgent, without being rushed.

### Section F

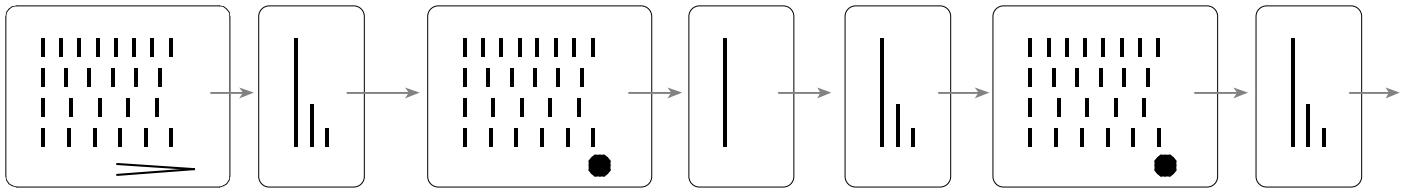
Rebab 1 spins one ceng-ceng. Before it starts to fall, it is spun again, then a second ceng-ceng is spun. The first ceng-ceng is spun again, then the second, and then the third. Then the first again, the second, the third, and the fourth. The pace and intensity increases through three or four repetitions of all four ceng-ceng being spun, at which point they are allowed to fall and stop, signalling the end of the piece.

Once the texture has become frenetic, Kethuk players 3 and 4 play only Unison Kethuk.

All elements other than spun ceng-ceng continue up to the point where Rebab 1 steps back to allow the ceng-ceng to fall.

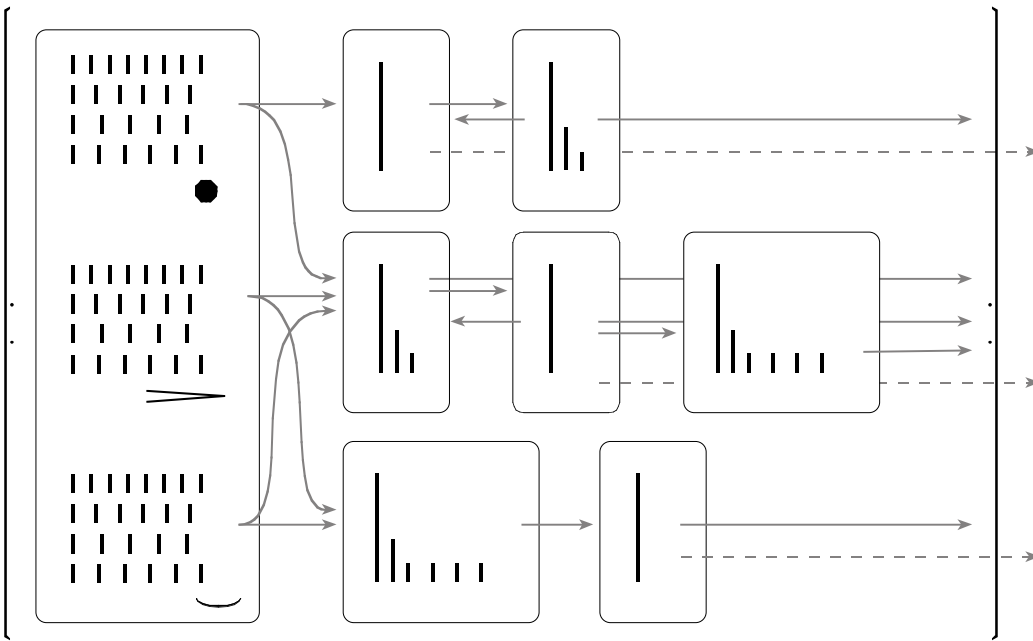
# klunk, whir

**A**



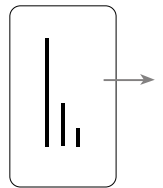
**B**

play B 6 or 7 times.



**C**

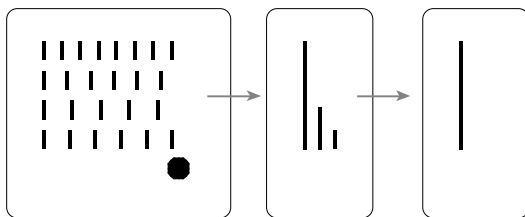
rebab 1 enters, plays a single phrase of 9-12". after a pause of 2" player 3 starts regular kethuk.



**B**

play B 4 times. rebab 1 and 2 enter after first ensemble kethuk and continue through sections D and E.

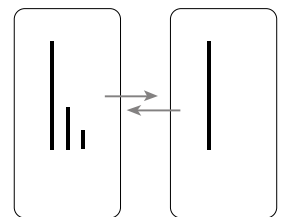
**D**



player 1 moves into place for spun pencon.

**E**

player 1 starts spun pencon. player 2 moves and joins spun pencon. players 3 and 4 resume regular kethuk after first spun pencon stops, and then alternate between regular kethuk and unison kethuk.



**F**

rebab 1 starts spun ceng-ceng. other players continue (rebab 2, spun pencon, regular/unison kethuk) to end.

piece ends when all four ceng-ceng are spinning and are allowed to spin down and stop.