

binalig

for percussion trio

Jeff Myers

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Instrumentation

PLAYER 1:

7 Small Button Gongs (graduated, such as kulintang or thai gongs); placed horizontally on a non-muffling surface (played on button, allowed to ring freely)
If no gongs are available, it is also acceptable to play on 7 small graduated pitches of the same timbre (such as 7 notes on a mallet instrument, 7 temple bells, 7 metal pipes, 7 roto-toms etc. (anything with a clear pitch)

PLAYER 2:

Drum (any medium-sized, such as a dabakan, Djembe, snare drum, tenor etc.)
If no dabakan is available, use any drum with an indefinite pitch which is medium-sized (needs to be nimble, but not too high that it is piercing), snare or not, skin or no skin, it is up to the player to make the choice based on what will sound full and cut through the texture.

PLAYER 3:

Agung (largest sized button gong, as in a Kulintang Agung or Gamelan Agung; usually with a deep rim.) Always played in the kulintang manner, i.e. by choking around the button and striking with a large rubber beater wound with rubber-band like material.

If there is no Agung, the player may use a kick drum, bass drum, or other large drum or large gong, but it needs to be choked to get a low-pitched staccato attack.

Drum set: kick drum, high and low tom-toms (place Agung adjacent to or within the drum set)

Performance Notes

Binalig is a sub-genre of kulintang music, a native Filipino gong music that is usually comprised of a kulintang (8 small graduated button gongs), agung (1-2 very large, deep rimmed button gongs), dabakan (a goat skin drum), gandingan (4 medium thin-rimmed gongs), and babadir (small bell to keep time). My intention for this piece was to write for this ensemble in theory, but to allow the players the option to play on instruments which will have a similar effect. The variable instruments are the 7 small gongs, the “drum,” and the Agung. The drum set is standard, so that is invariable. The music is all marked *forte*, but in practice the graduated accents “>” (strong accent) and “^” (strongest accent) give rise to a three-tiered dynamic level—I also wanted to give the player the freedom to play expressively as desired as long as it is loud and within the confines of perpetual motion. The *binalig* genre is typically more complex and progressive—this, I hope, permeates this piece in scope and spirit.

for Timetable Percussion

binalig

ca. ♩ = 120

Jeff Myers
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rubber mallets or thick wooden dowels (wrapped in rubber)

Small Gongs
or other (1)

1

f aggressive

3

5

8

11

15

19

23

29

S. G. (1)

Drum (2)

with flat bamboo sticks
on drum head

f

36

S. G. (1)

Dr. (2)

43

S. G. (1)

Dr. (2)

49

S. G. (1)

Dr. (2)

Agung or other (3)

always choke; rubber-wrapper beater

f

54

S. G. (1)

Dr. (2)

Ag. (3)

60

S. G. (1)

Dr. (2)

Ag. (3)

65

S. G. (1)

Dr. (2)

Ag. (3)

71

S. G. (1)

Dr. (2)

Ag. (3)

75

S. G. (1)

Dr. (2)

Ag. (3)

80

S. G. (1)

Dr. (2)

Ag. (3)

84

S. G. (1)

Dr. (2)

Ag. (3)

88

S. G. (1)

Dr. (2)

Ag. (3)

92

S. G. (1)

Dr. (2)

Ag. (3)

5/8 2/16 6/8 2/4

96

S. G. (1)

Dr. (2)

2/4 6/8 2/4 5/4

99

S. G. (1)

Dr. (2)

Ag. (3)

5/4 6/8 5/4

101

S. G. (1)

Dr. (2)

Ag. (3)

5/4 3/4 6/8