

SCORE

5 (*lima*)

by Aris Daryono

5 (*lima*) is a composition for 5 musicians playing Javanese rebab, gender barung (slendro and pelog), gambang, kempul, gongs, and computer. It was written between April 2004 and January 2006.

This is an interactive, semi-improvisatory composition with computer. The improvisation is similar to the traditional Javanese *pathetan*, in which the destination notes (*seleh*) guide the overall melodic line and flow of the performance. The computer connects players by recording them and feeding the sounds back as processed sound files. The computer is placed at the center of the stage, while each of the other instruments occupy a corner of the performance space. This piece reflects the Javanese philosophy "*sedulur papat, lima pancer*" (four brothers and ourselves as the center). This philosophy expresses the belief that we belong to a virtual family of five: ourself, surrounded by four spiritual brothers living in the north, south, east and west who always guide and protect us. Reflecting this, there should be a strong bond felt between the five musicians, in which there is always interaction, give and take, as well as individuality.

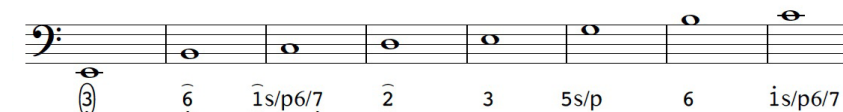
Instrumentation

Javanese gamelan

two rebab, tuned to slendro 6/2, and pelog 5/1
 gambang pelog *bem* [1 2 3 5 6]
 gender barung slendro
 gender barung pelog *bem*
 gender barung pelog *barang* [7 2 3 5 6]
 kempul: slendro: 5, 1; pelog 5, 1, 7
 gong suwukan: slendro 2; pelog 1, 2
 gong ageng

Computer, running Max/MSP or similar software

Notation key for pelog, slendro, and gongs.



Duration: 8 minutes or more.

Gamelan

Pitch 6 should be tumbuk (the same) in slendro and pelog. Pitch 5 slendro should be the same as 4 pelog.

Unless indicated otherwise, use the Javanese technique of damping each key after striking the next one.

In section I, the rebab and gambang will improvise in pelog nem. For both instruments, it is preferable to use traditional motifs or related variations.

The rebab is tuned to slendro 2 and 6 and, in Section IV, pelog 1 and 5. While there may be enough time to retune the rebab, it is easier to use two instruments, one in each tuning.

Gambang notation in section IV is intended only as a guide; the player may add or refine the notes according to his/her experience in playing traditional Javanese music.

Gender players are free to add or embellish the notes in section IV according to their experience in playing traditional Javanese gamelan music.

Abbreviations for gamelan

HM: hard mallet

SM: soft mallet

Computer

The computer should run Max/MSP music software, or any other compatible software that plays sound files and can process the sounds from a live performance.

Sub-patches

1. sp1: reverb, distortion, and pitch modulation.
2. sp2: record and play
3. sp3: reverb, delay, distortion, and pitch modulation.
4. sp4: play the sound files

Output

gt1: contains 4 speakers (left-front, right-front, right-rear, and left-rear).

gt2: surround sound 5.1 with hand control. The square symbols in the graphic sound score refer to the movement of the hand control on the surround sound.

Abbreviations for computer:

gt: gate/output
hctrl: hand control
lfrnt: left-front and right-front speakers
lrrer: left-rear and right-rear speakers
middle: middle position of the surround sound
pmod: pitch modulation
sf: sound file
sp: sub-patch
st: store, i.e. storing the setting of Max/MSP in the computer

Selected Compositions by Aris Daryono

Kunang-Kunang (1996–1997), string orchestra
Into the Darkness (1997–1998), mixed ensemble
... and I Sleep (2001), French horn and piano
Sebuah Buku Tentang Aku, Kamu dan Mereka (2001–2002),
violin and piano
A Place to Believe (2002), string quartet
Song of the Lord (2002), tenor and piano
A Space (2001–2002), mixed ensemble
Journey (2002), electronics
Iilir-ilir (2002), electronics
Ono Maling (2002), Javanese gamelan in slendro
Waktu Tersisa (2003), violin, flute and Javanese gamelan
Siang Pantara Ratri (2003–2004), female vocal, violin,
Javanese gender barung (pelog bem and barang),
ciblon, wood block, triangle, kempul in pelog
Sidhem, Bremara Kasireb (2004–2005), Javanese gamelan and
orchestra
5 (Lima) (2004–2006), rebab, gender barung (slendro
and pelog), gambang pelog bem, kempul, gongs,
computer
Beautiful Error (2006), Javanese gender barung and panerus
(slendro and pelog) and computer
Aku Gelisah (2006), Javanese gamelan and orchestra
Let Me Have a Dream (2006–2007), Javanese gamelan
Aku Berjalan, dari Sudut ke Sudut, di antara Sisi-Sisi (2006–
2008), Javanese gender barung and gender panerus
(slendro and pelog) and string quartet
Wus Kawiwit (2007–2008), male vocal, five or more snare
drums
Padhang Bulan (2008), full Javanese gamelan
String Quartet No. 2 (2009)
Simple Mind (2010), Javanese saron (slendro and pelog,
tumbuk 6)
Untitled (2010), gender barung and panerus slendro and
pelog
Little Piece for Clarinet (2010), clarinet and piano
Layang-Layang (2010), gender barung and panerus slendro
and pelog
Convenience Guild (2011), flute and Javanese gender barung
and gender panerus (slendro and pelog)
Phaedra Suite (2012), male vocal, Javanese gender barung
and panerus (slendro and pelog), gongs, kempul, and
cello. i. Malam-Malam, ii. Woman I saw Cry, iii. Play
Me A Tune

Gendhing Dolanan (2013), Javanese gender barung and
panerus (slendro and pelog) and string quartet
Rasa (2013), two players on Javanese gender barung and
panerus (slendro and pelog), flute, clarinet, oboe, cello
Sang Empu (2016), cello and ciblon
Suatu Saat (suite) (2016), violin and Javanese gender
barung and panerus (slendro and pelog) i. Bisikan, ii.
Kongkalikong, iii. Main Gila, iv. Daun Muda
Crowd (2017), Javanese gender barung and panerus (slendro
and pelog), two diatonic instruments and audience
Distanced (2017), Javanese gender barung (slendro and
pelog), two diatonic instruments and computer
“Quartet” (2017), any instruments (graphic score)
Papat (2018), Javanese gender barung and panerus (slendro
and pelog) and two diatonic instruments (high and
low registers)
..... (2018), solo piano

Some of these scores are available online at
www.gamelan.org/balungan or
www.gamelan.org/composers/daryono

Aris Daryono is an Indonesian-born composer, Javanese gamelan musician, and teacher living in London. He studied classical guitar, composition and gamelan in Central Java, Indonesia. He received his Master's degree in composition at the Guildhall School of Music and Drama in London, and his Ph.D. in composition at the University of York.

His compositions reflect his background as a Javanese gamelan musician as well as his knowledge of western classical music. He has developed his unique musical language by blending the elements of gamelan music and western music to express his musical identity. In using European instruments, gamelan, and computer for this piece, Daryono explores and experiments with the sonority of the instruments. His music exploits microtones, the pulsing ombak [wave] effect in gamelan, and the sonic spectrum of the instruments by combining slendro, pelog, and diatonic tuning systems. He frequently collaborates with computer programmers, visual artists, contemporary dancers, shadow puppeteers, and folk musicians.

Daryono is the founder and director of the Gamelan Composers' Forum, an organization that has hosted, since 2013, the annual international event “Concert and Discussion of New Music for Gamelan,” held at the School of Oriental and African Studies (SOAS) in London.

Camelien Tumbuk 6
 The gamelan instruments should have the same pitch on note 6.

5

Arif Daryono

Rubato

Rebab
 Gambang
 Gender (Slendro+Pelog)
 Max/MSP
 Gong

10'' I.V. 5'' I.V. 9'' I.V. 3'' I.V.

mp *mf* *p*

free tempo

Pelag Bem only

st 1

00:37 1 Play sfnoise (bead), sp1, gt1 -circle slowly

00:30 2 Play sfnoise2(string), sp3, gt2-middle

01:47 4 Play sfnoise4(loud), sp3, gt1-circle quickly

00:22 3 Play sfnoise3(offstage), sp4, gt1-circle quickly

ip

is 7

f

mf

4''

4''

2''

mp(sempre)

st 2

00:38 1 Play sfnoise5(wood), sp1, pmod, gt1 circle slowly

p

9''

mp

2 Play sfnoise2(string), sp4, gt1-front

15''

GP 2''

M/M
 Gong

2'' 10'' 5'' 9'' 3''

mp *mf* *p*

middle (full speaker)

gate 1

gate 2 in circle

is 7 ip

is 7

is 7

is 7

I.V.

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2

"Tune the Rebab(s)"

(enter the stage)

Reb *mp*

M/M *p*

Gong *1p*
p

1 | Pick up the Rebab sound and use sp1, gf2

2 | Play s/noise(scratch), sp3, p/mo/d, g1-letrighreaw distortion

pp

0102

f

rubato, (similar)

$\text{♩} = 70$

3" 2" 5" 2" 5" 5p 6 2p

(similar)

1p

*) 1. Scratching the edge of the gong at the back with a wooden mallet whilst the other hand plays the gong note at the front.



$\text{♩} = 80$

1

8

Gdr (SI) (+PL) *sf*

M/M *mf*

Gong *p*

hard mallets, div. pelog bem

slendro

pelog bem

slendro

RECORD &

Playback, sp2, gf1

Playback, sp3, gf2, hccrl

mf

mp

*) 2.

Musical score for Gamban style. The score includes staves for Gamb, Gdr (SI) (+PL), M/M, and Gong. The tempo is marked as $\text{♩} = 70$. The score features computer-improvised parts for Gamb and Gdr (SI) (+PL), with annotations: "Improvisation based on the sound of the computer (noise7-chord) in Pelog Pathet 6 in gambangan style." and "slendro". Performance instructions include "hard mallets, div.", "mp", "mf", "free tempo", and "2 Play sf:noise7(chord), sp.l.-l-front. (sempré)". The score also includes "Gender (slendro)" and "Gender (pelog)" sections with "HM" markings and a "RECORD & PLAYBACK, sp3, g2-middle" instruction. A large double bar line is present at the end of the score.



Musical score for Pelog style. The score includes staves for Reb, Gamb, M/M, and Gong. The tempo is marked as $\text{♩} = 70$. The score features computer-improvised parts for Reb and Gamb, with annotations: "Improvisation based on the sound of the computer (noise7-chord) in Pelog Pathet 6, legato." and "slendro". Performance instructions include "hard mallets, div.", "mp", "mf", "free tempo", and "3". The score also includes "Gender (slendro)" and "Gender (pelog)" sections with "HM" markings and a "RECORD & PLAYBACK, sp3, g2-middle" instruction. A large double bar line is present at the end of the score.

4

II -- Continue the tempo ($\text{♩} = 105$) and fade out.

Gamb
Gdr (SI)
Gdr (PL 7)
Gong

f *mf* *mp* *pp*

staccato, imbal technique (damp each key before hearing/playing the next key).

3

2

Slendro

*)1

5p

*)2

mf

*)1. damp the gong with the mallet straight after striking it.

*)2. hit the gong and place the other mallet (the wooden end) toward the surface in order to get a rattle sound.

II

Gdr (SI)
Gdr (PL B)
M/M
Gong

mp *mf* *ff*

staccato, imbal technique using soft mallets.

SM

Pelag Bem

Gate2-middle

I.V.

*)3. damp and hit the key at the same time.

Record and playback, sp2, gt1-circle

mf

st 4

Slendro and Pelag Bem/7

Pick one of these motifs and repeat it several times and then choose another motif randomly.

SM B

HM A

SM C

D

[Stendro] Wait a few moments after the gendres have played their motifs, then start the solo, free tempo (ca.25 secs).

Reb

Gamb

Gdr (SI)

Gdr (PL B/ 7)

Repeat the motifs in the box and apply these dynamics at each of the solo rebab is heard.

mp

ppp

B

C

D

(♩=90)

Gamb

Gdr (SI)

Gdr (PL B/ 7)

M/M

Gong

Record and playback, sp3, gtl - lrrrear

Pick one of these motifs randomly and repeat it until the next bar.

mp

mp

mp

ppp

f

B

C

D

A

A

(♩=90)

6

Play these two motifs continuously in either slendro or pelog by following the most prominent tuning on the genders.

mf (sempre)

(♩ = 90)

E F G H

Pick one motif below, repeat it several times, then choose another one and repeat it. Vary them by using different octaves and different mallets (either hard or soft mallets).

mf

E F G H

Reb
Gdr (Sl)
Gdr (PL B/ 7)
Gong

p

mf

E F G H

Record and playback, sp2, gt1, irrear

Record and playback, sp3, gt2, circle quickly.

p (sempre)

5p 1p 5p 1p 5p 1p

5s 5s 5s 5s 5s 5s

st 5

Reb
Gamb
Gdr (Sl)
Gdr (PL B/ 7)
M/M
Gong

Play this bar whenever you hear interlocking patterns played by gender.

III $\text{♩} = 135$ [Change/tune to pelog 5]

Rebab

Gambus

Gendang (SI)

Gendang (PL B/7)

M/M

Gong

Use hard mallets only, one mallet for each player.

ff (as possible)

f

mf

p

5s 1s 5s 1s 5s

IV Rubato, free tempo, for 02'50" - 03'30"

Rebab

Gambus

Gendang (SI)

M/M

mp

legatissimo

mp

pp

pp

03'20 [Play sf:noise8(gong), sp4, gt2 middle]

*) repeat the motif in the box as many times as required in order to follow the rebab.

Rebab
Gamb
Gdr (SI)
M/M



Rebab
Gamb
Gdr (SI)
M/M

Musical score for five instruments: Reb, Gamb, Gdr (Sl), M/M, and Gong. The score is written on five staves. The Reb staff starts with a square symbol and a circled 'e' with a slash. The Gamb and Gdr (Sl) staves have 'I.v.' markings above them. The M/M staff has a wavy line. The Gong staff has a circled 'e' with a slash and 'mp' below it. Vertical dashed lines connect notes across the staves.

total duration: 08'00 or more.