Aku Berjalan

amplified Javanese gamelan and string quartet

Aris Daryono

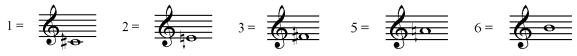
Aku Berjalan, dari Sudut ke Sudut, diantara Sisi-Sisi
By Aris Daryono

This piece is written for amplified Javanese gamelan gender instruments, using both slendro and pelog tunings, and western string quartet.

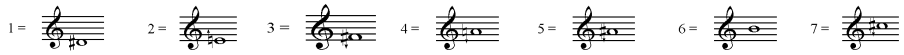
The slendro and pelog tunings of the Javanese gamelan instruments must have one common pitch, note 6. This note 6 must be the diatonic note B natural.

Below is the rough guide of the genders tunings to the string quartet. Some adaptations must be adjusted as necessary depending on the *embat* (tuning standard) of the gamelan instruments that are being used in this composition.

Slendro:



Pelog:



Unless indicated, the damping technique of the gamelan instruments remains the same technique as the traditional one.

The amplification is used to generate the sound of the gamelan instruments in order to achieve the same balance as that of the string quartet.

It is important that the use of the amplification does not reduce, change or modify the original sound of the gamelan.

INSTRUMENTATION:

Slendro:

1 Gender Barung: 6 1 2 3 5 6 1 2 3 5 6 i 2 3

1 Gender Panerus: 6 1 2 3 5 6 i 2 3 5 6 i 2 3

Pelog:

1 Gender Barung 6 (nem/bem) : 6 1 2 3 5 6 1 2 3 5 6 i 2 3

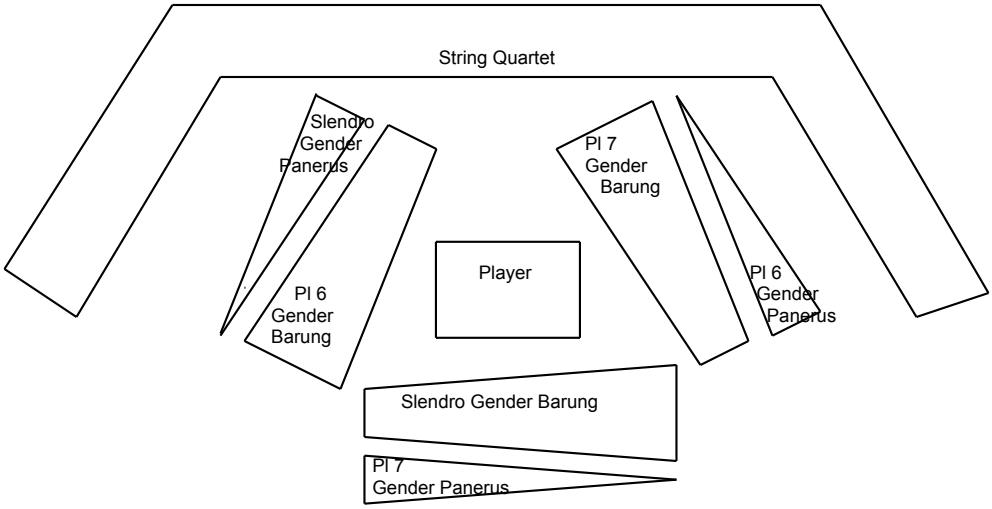
1 Gender Panerus 6 (nem/bem): 6 1 2 3 5 6 i 2 3 5 6 i 2 3

1 Gender Barung 7 (barang) : 6 7 2 3 5 6 7 2 3 5 6 7 2 3

1 Gender Panerus 7 (barang): 7 1 2 3 5 6 7 23 5 6 7 2 3

String Quartet

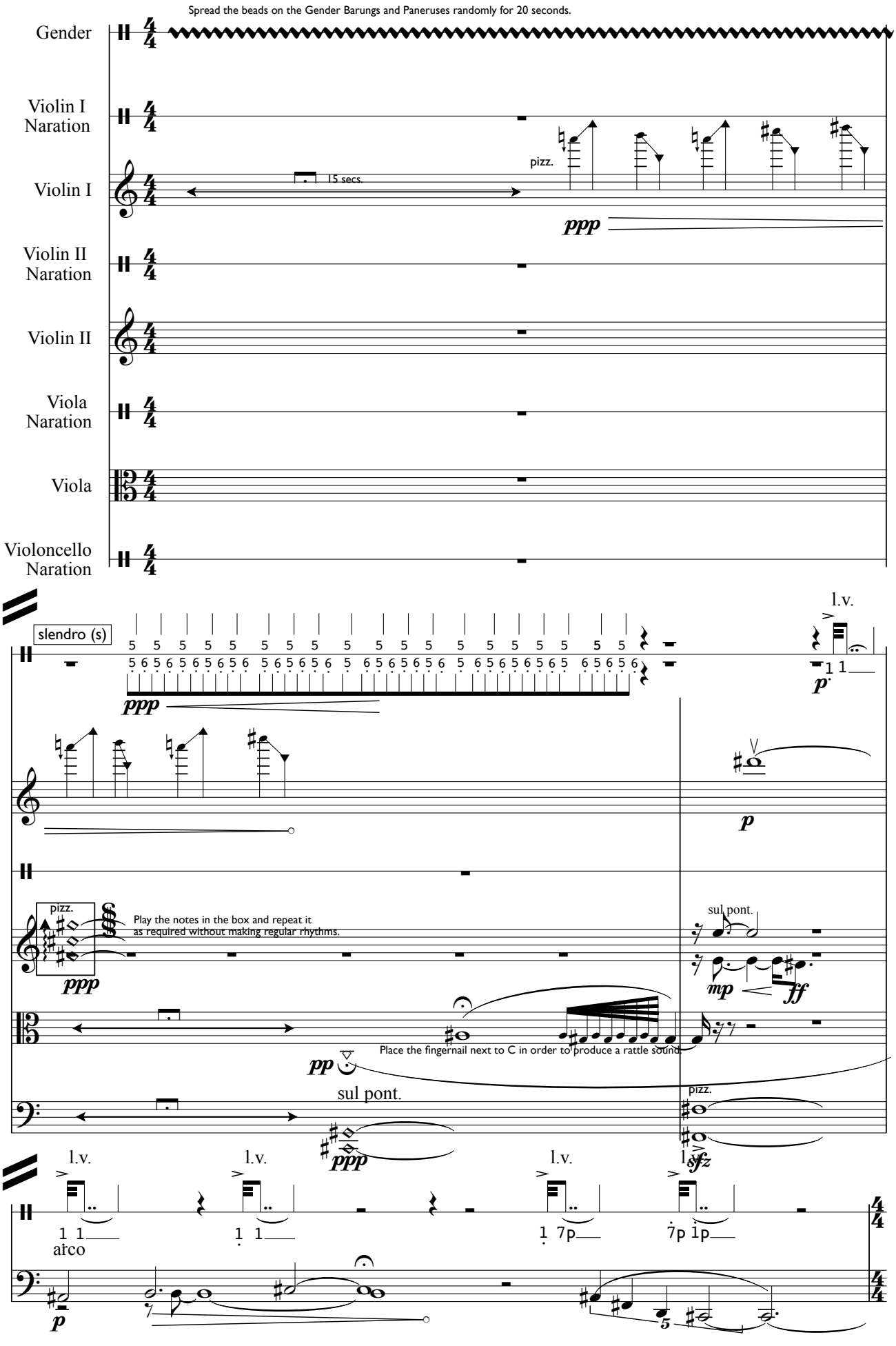
FORMATION:

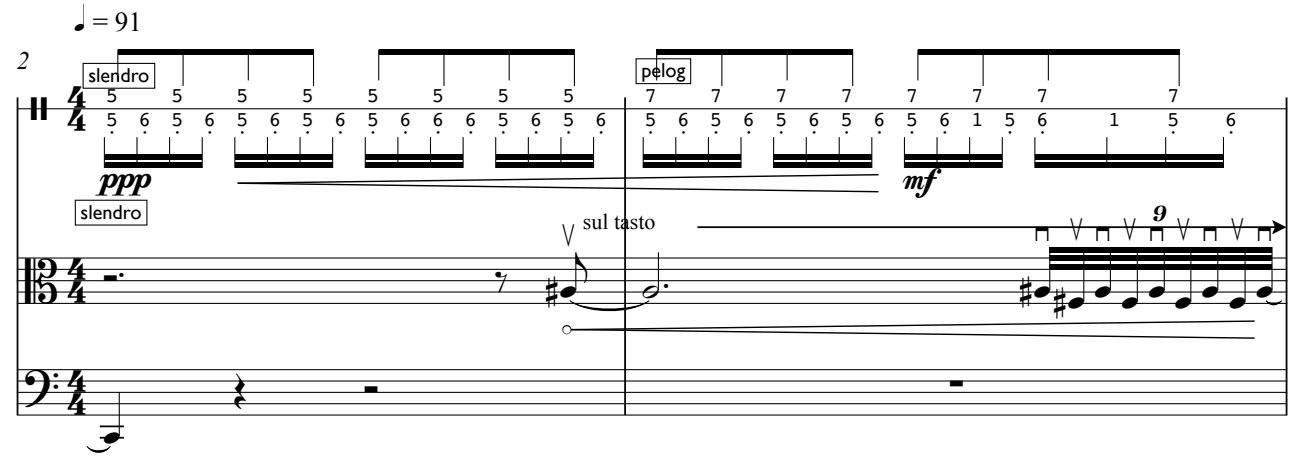


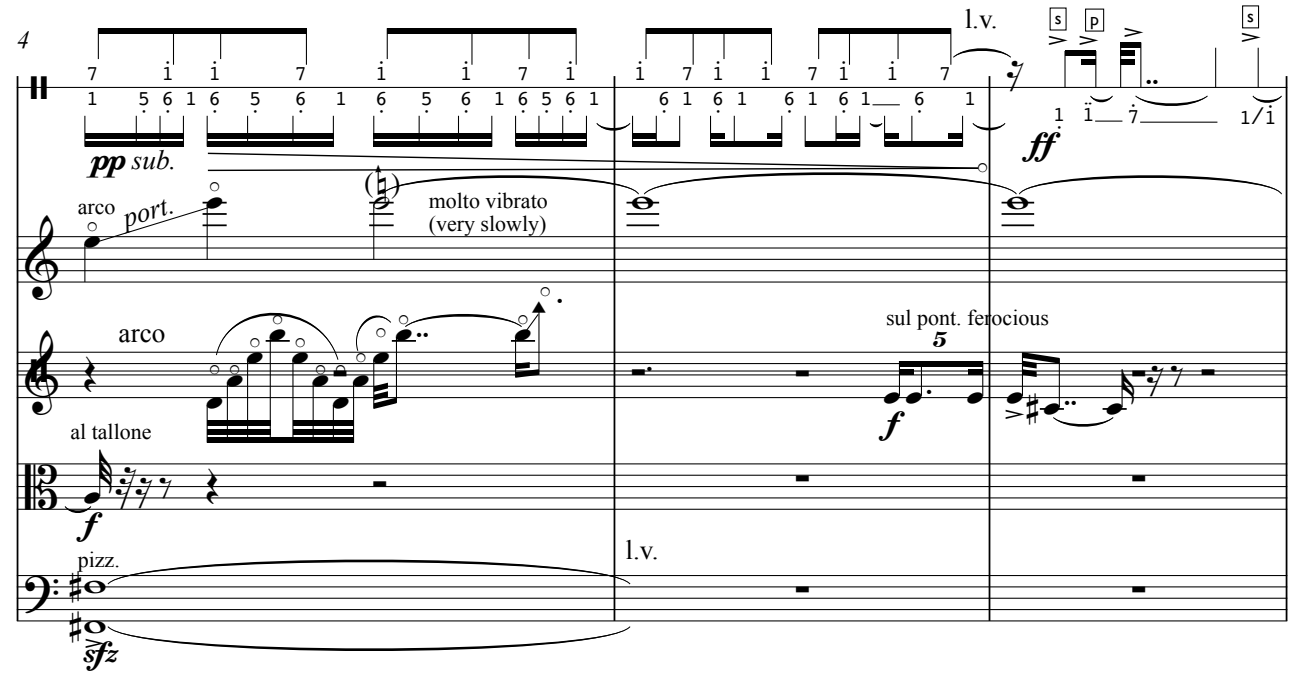
slendro 6 = pelog 6
6 = B note

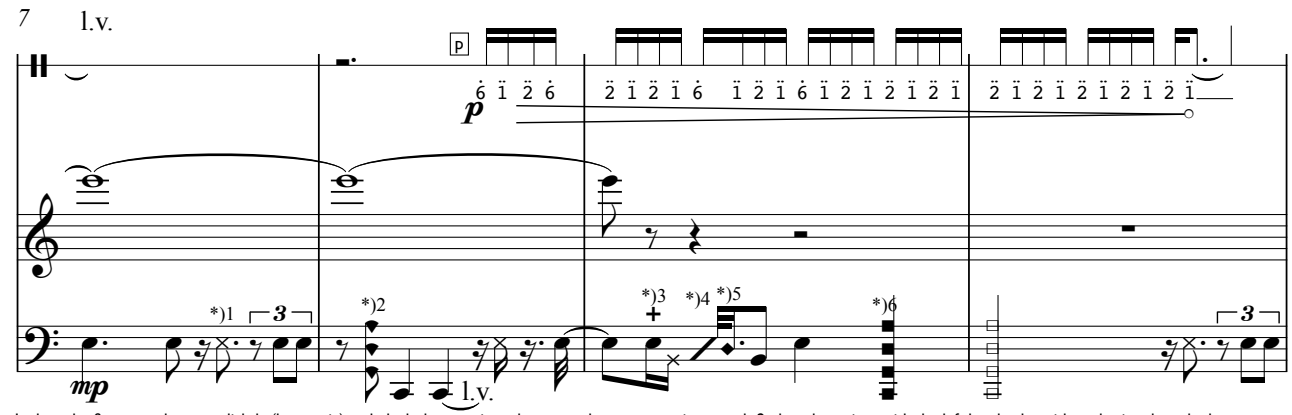
Aku Berjalan, dari Sudut ke Sudut, diantara Sisi-Sisi

Aris Daryono

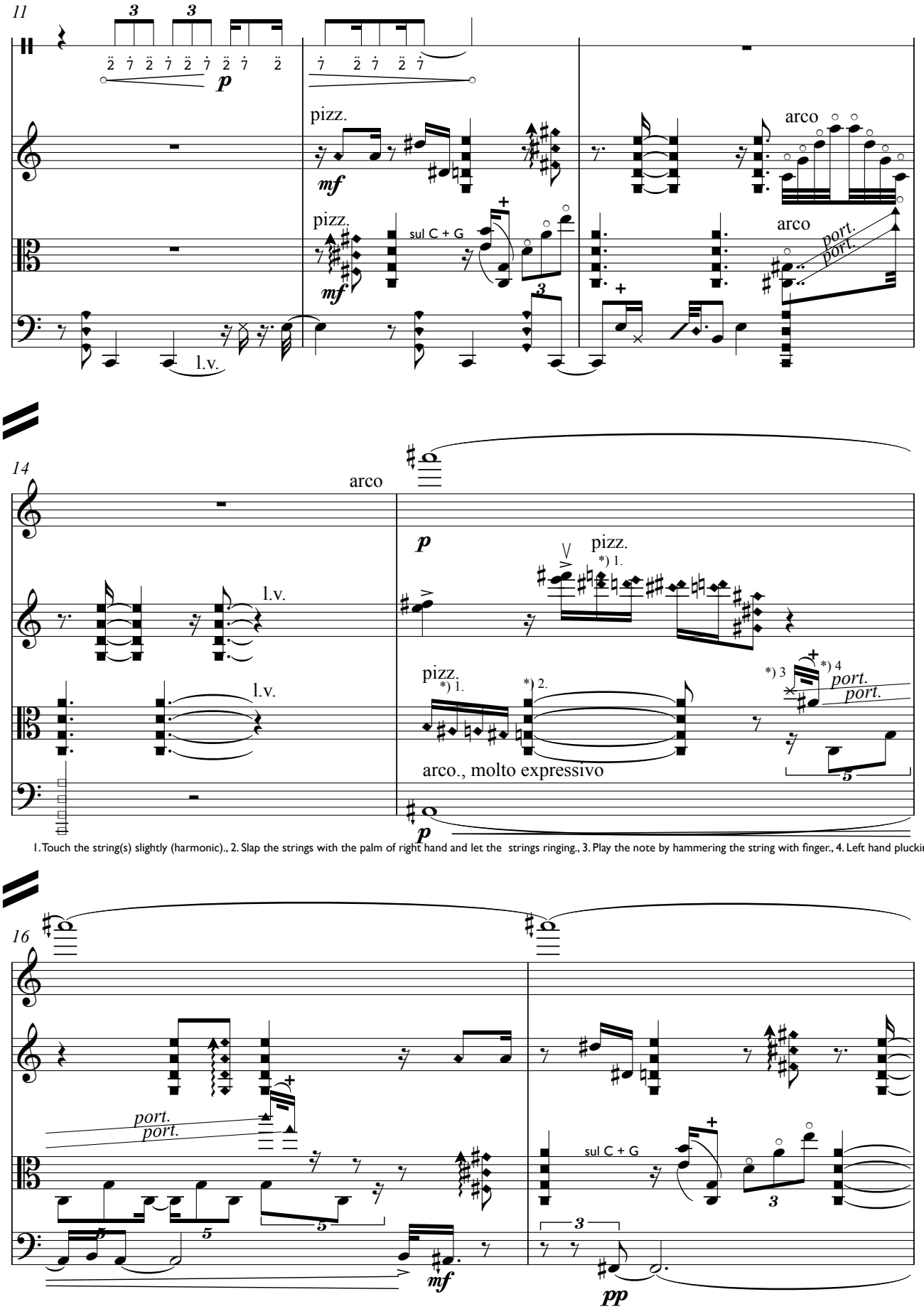




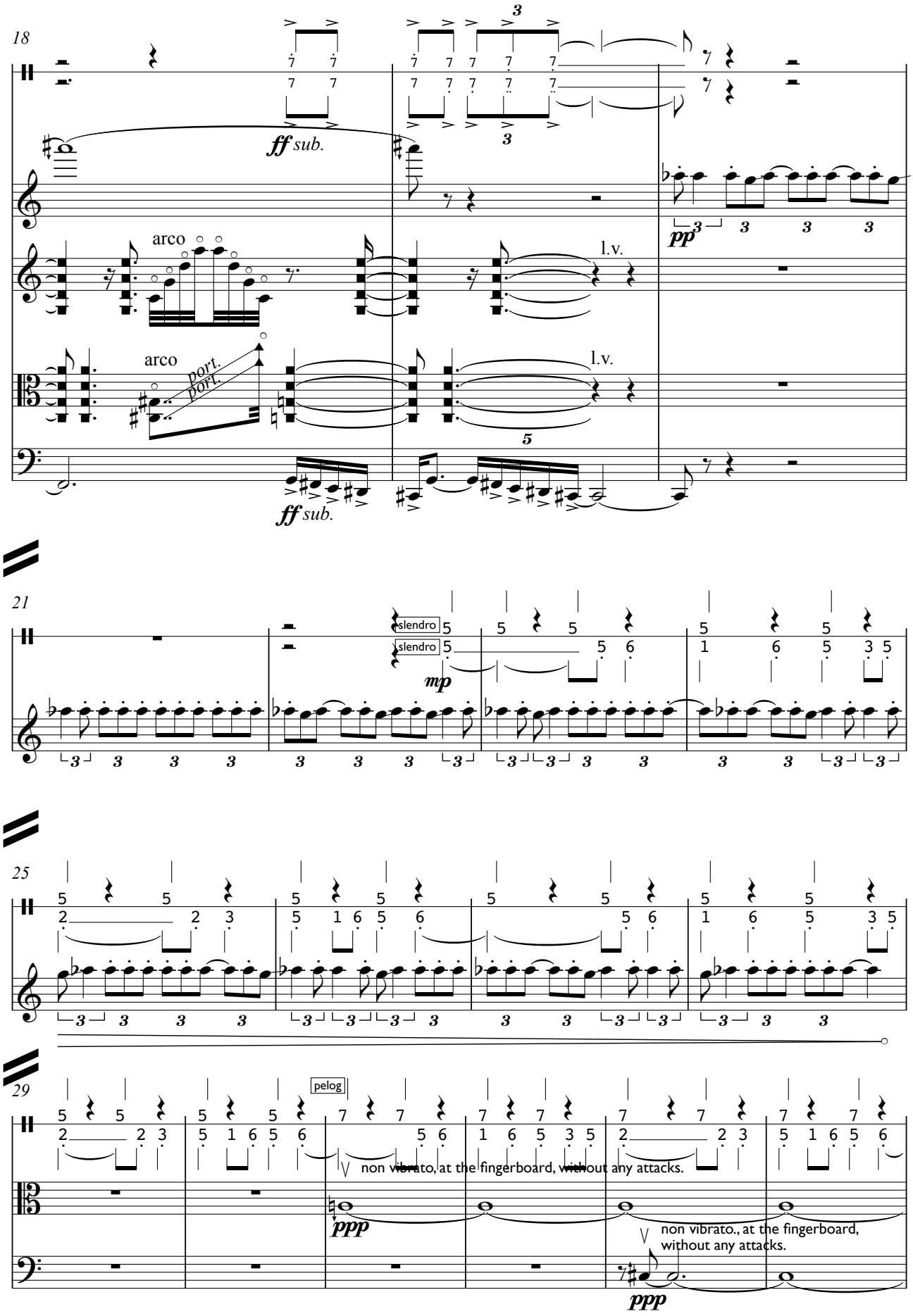


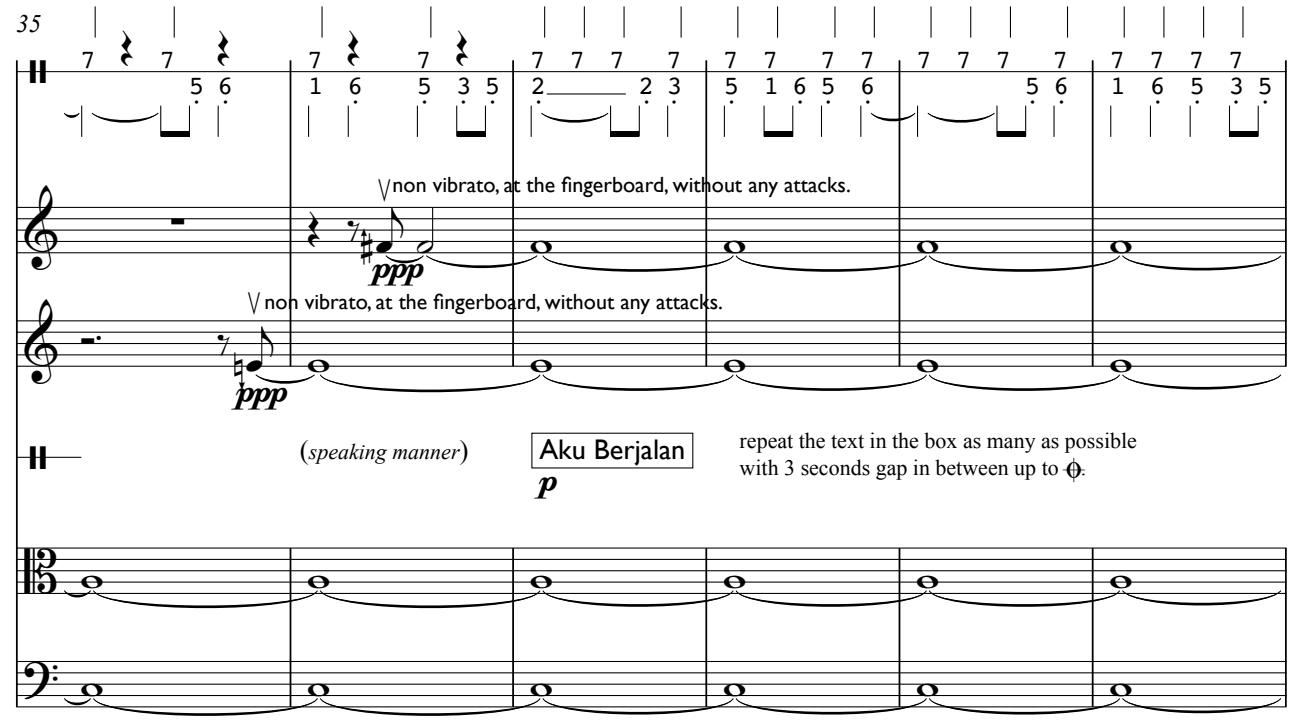


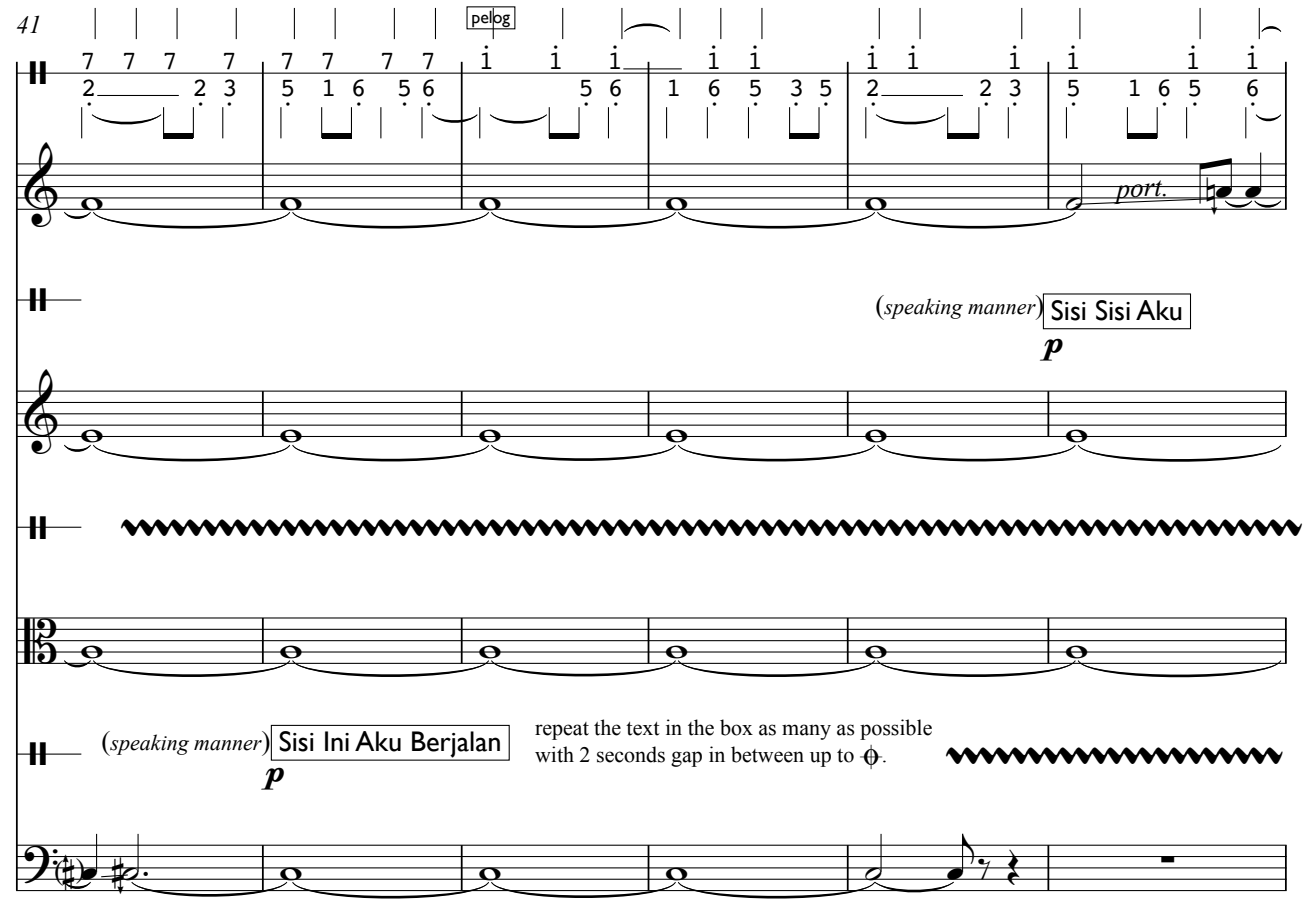
1. place the finger on the note slightly (harmonic) and pluck the note in order to produce a percussive sound., 2. slam the strings with the left hand palm without letting the palm bounce or the strings ringing., 3. play the note by tapping the note with the left finger., 4. slam the body of the v.cello with the palm of left hand., 5. tap the body of the v.cello with fingers., 6. slam the strings with the palm of left hand and let the palm bounce.

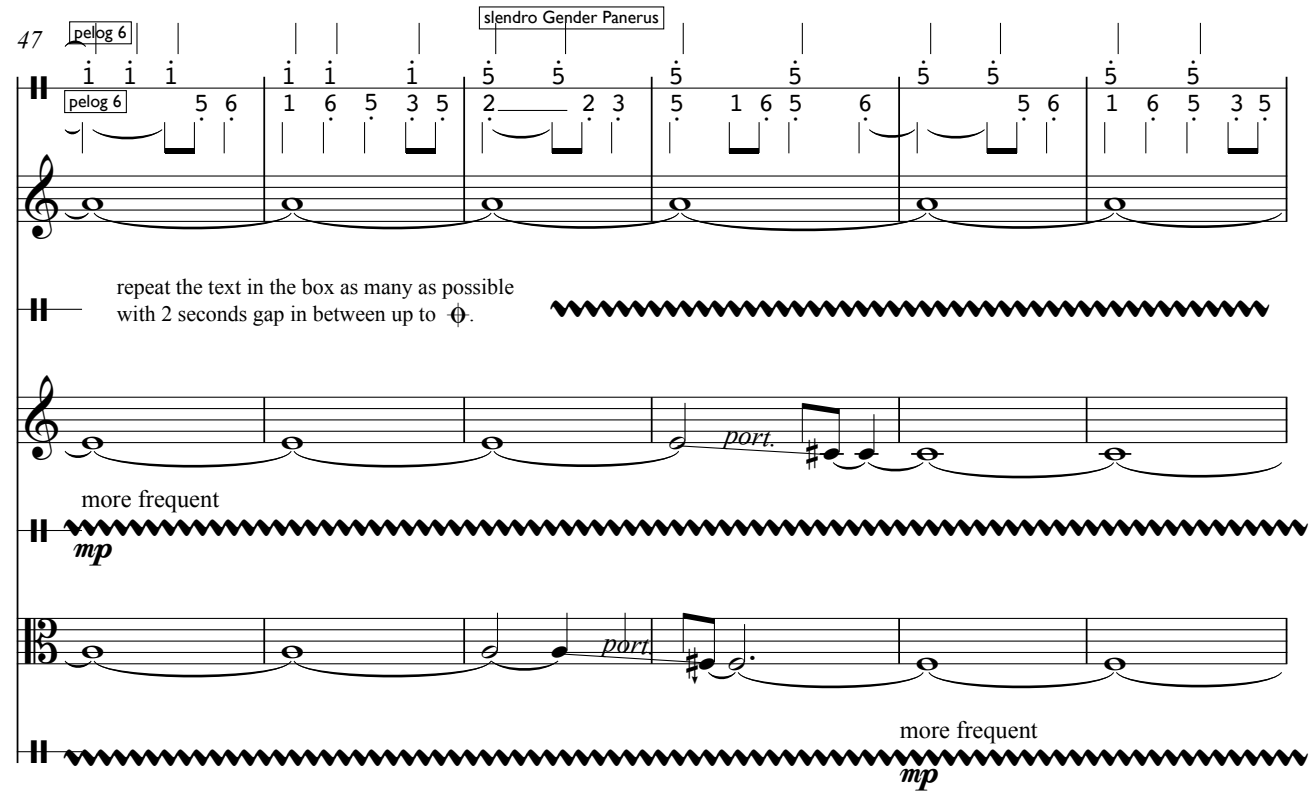


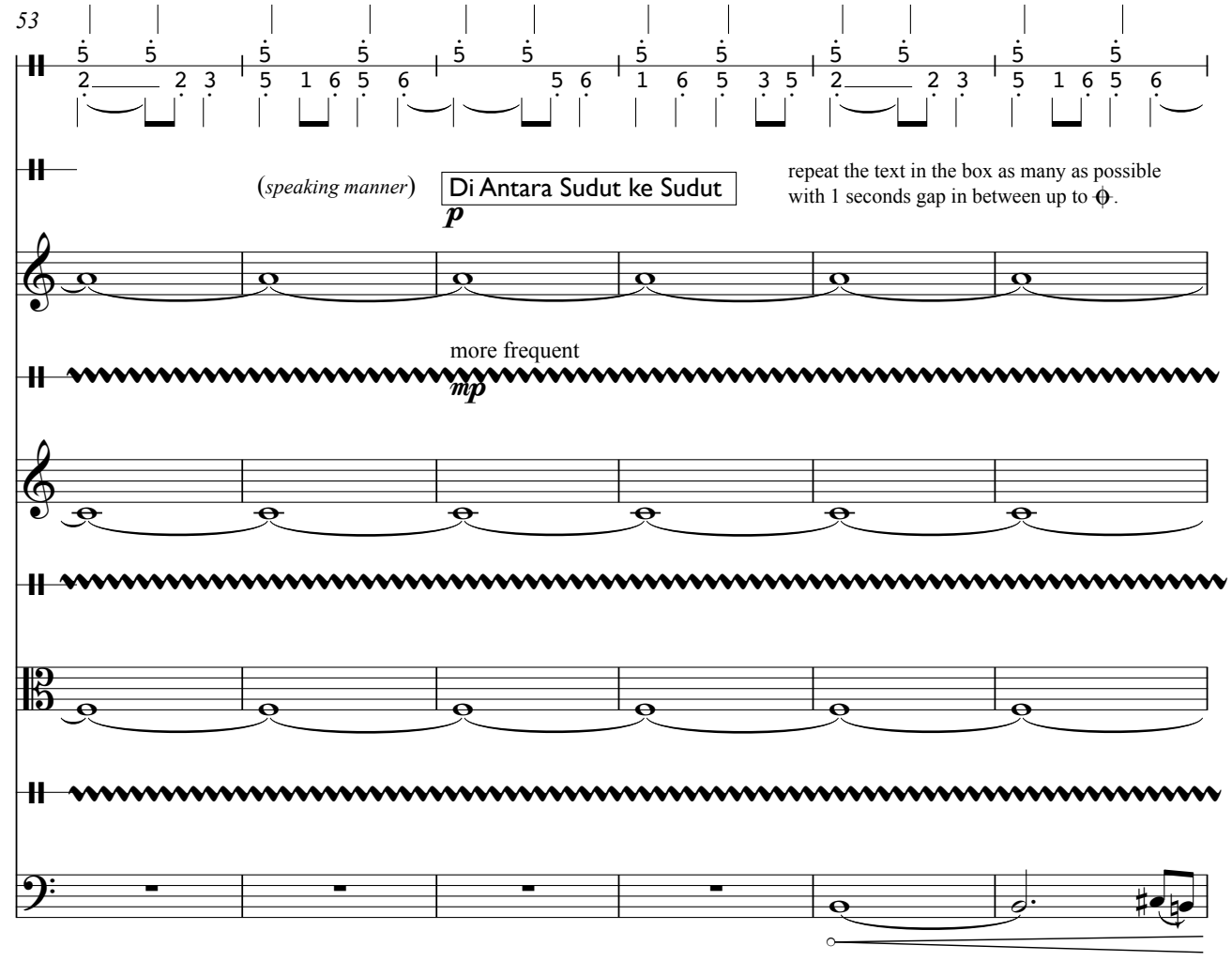
1. Touch the string(s) slightly (harmonic)., 2. Slap the strings with the palm of right hand and let the strings ringing., 3. Play the note by hammering the string with finger., 4. Left hand plucking.

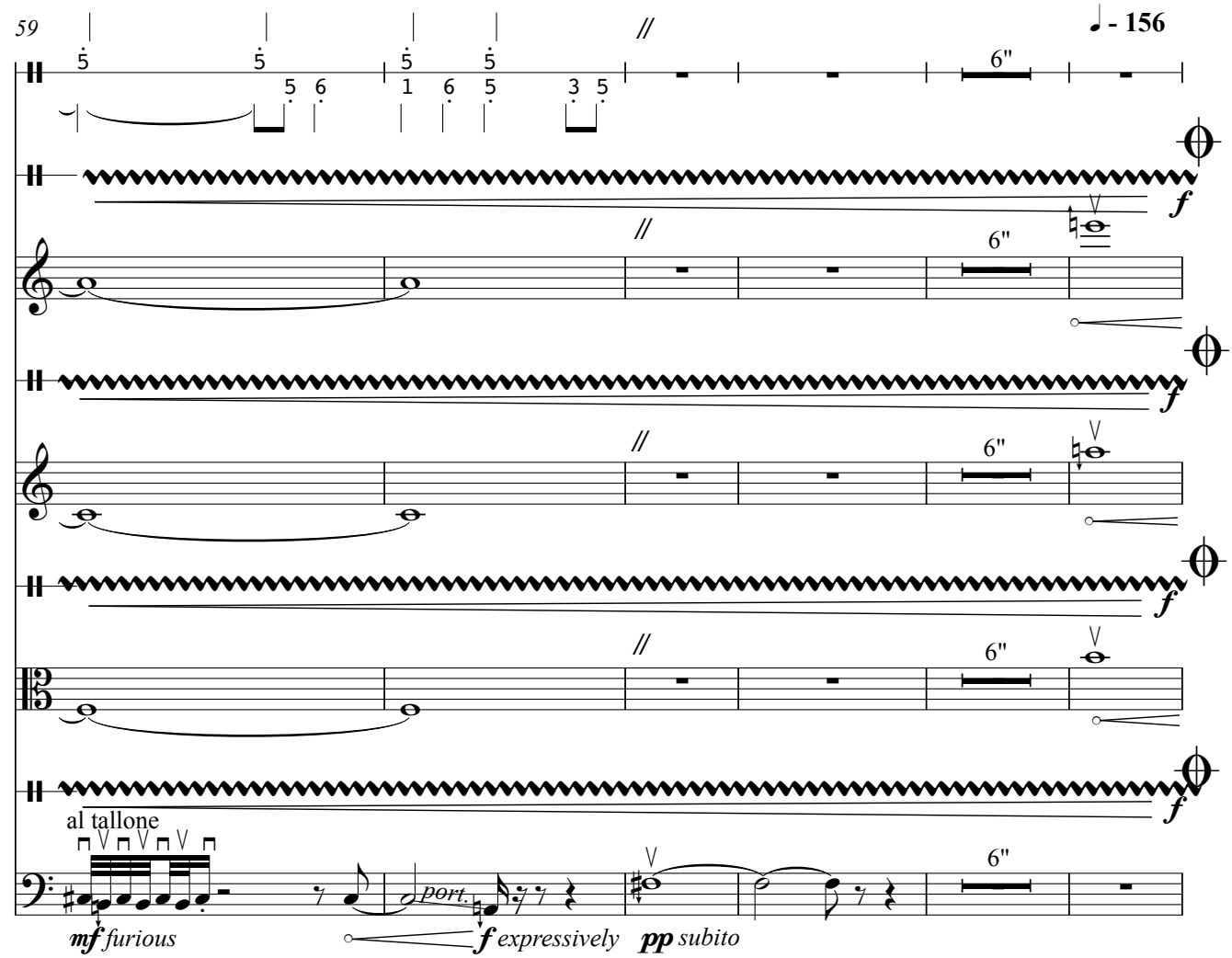

18
ff sub.
arco
l.v.
arco
port.
port.
l.v.
ff sub.
pp
21
slendro
slendro
mp
25
29
pelog
non vibrato, at the fingerboard, without any attacks.
ppp
non vibrato., at the fingerboard,
without any attacks.
ppp

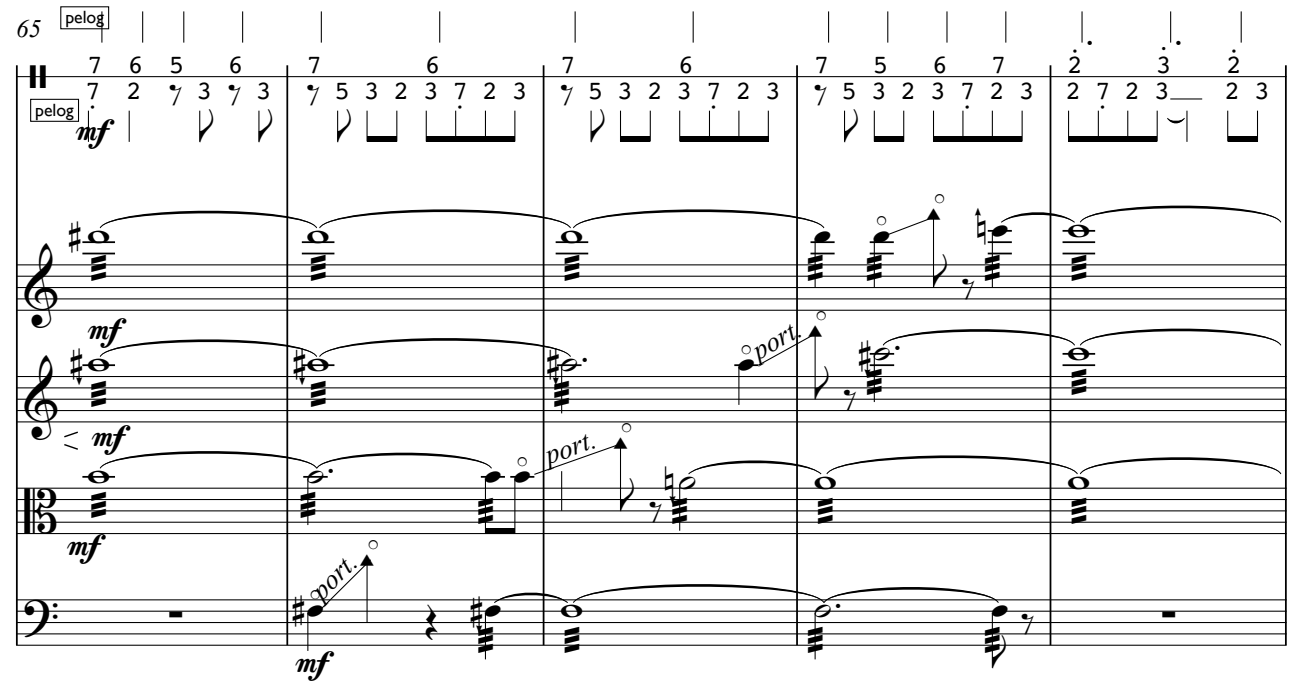

35
non vibrato, at the fingerboard, without any attacks.
ppp
non vibrato, at the fingerboard, without any attacks.
ppp
(speaking manner)
Aku Berjalan
p
repeat the text in the box as many as possible
with 3 seconds gap in between up to

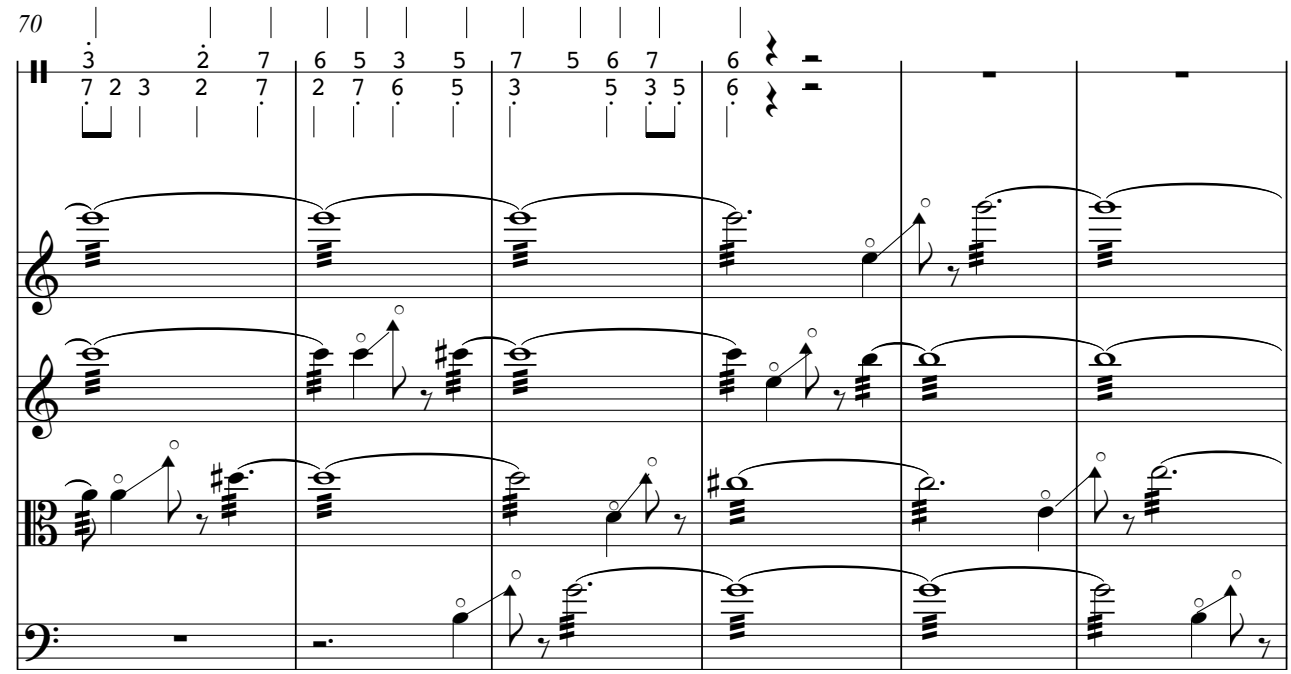

41
pelog
port.
(speaking manner)
Sisi Sisi Aku
p
(speaking manner)
Sisi Ini Aku Berjalan
p
repeat the text in the box as many as possible
with 2 seconds gap in between up to

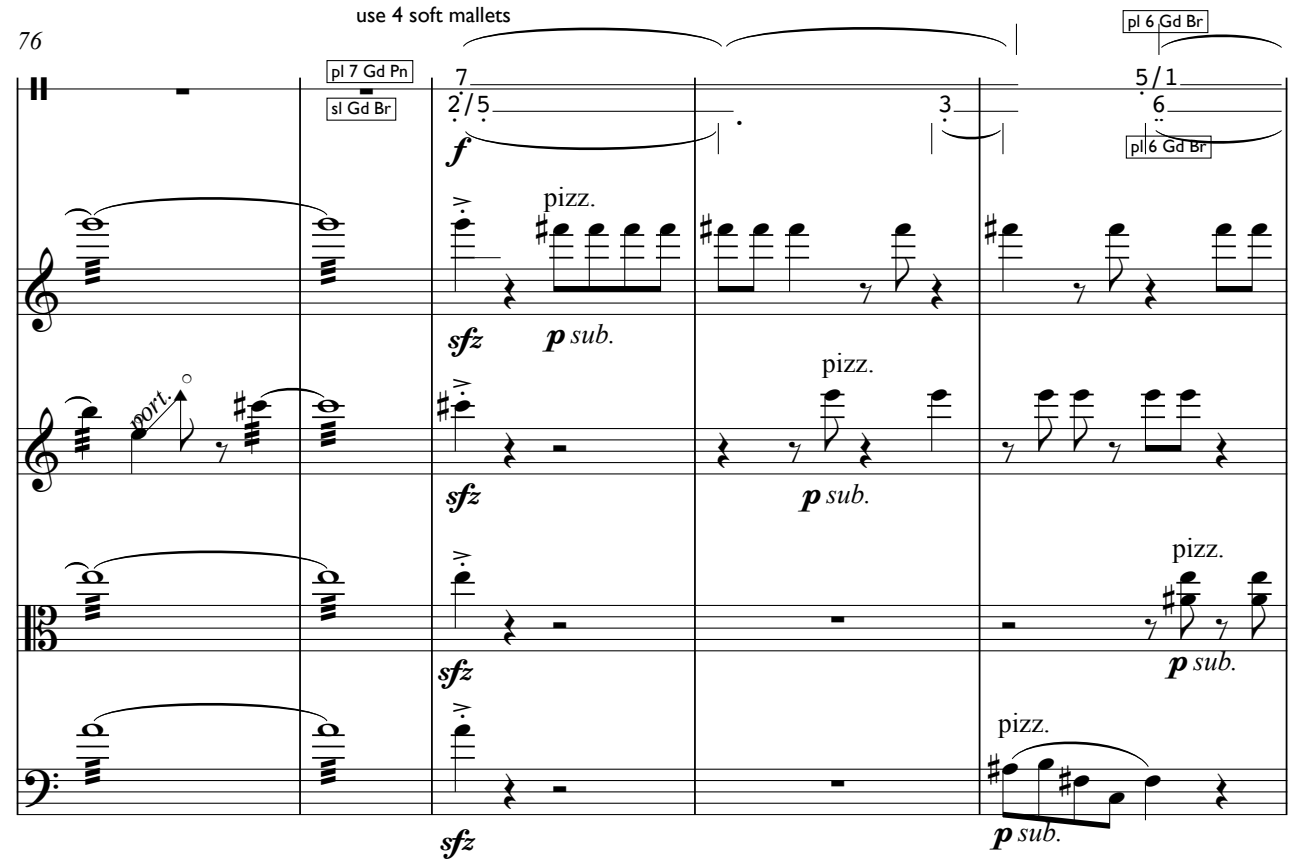

47
pelog 6
slendro Gender Panerus
repeat the text in the box as many as possible
with 2 seconds gap in between up to 𝄴.
port.
more frequent
mp
port.
more frequent
mp

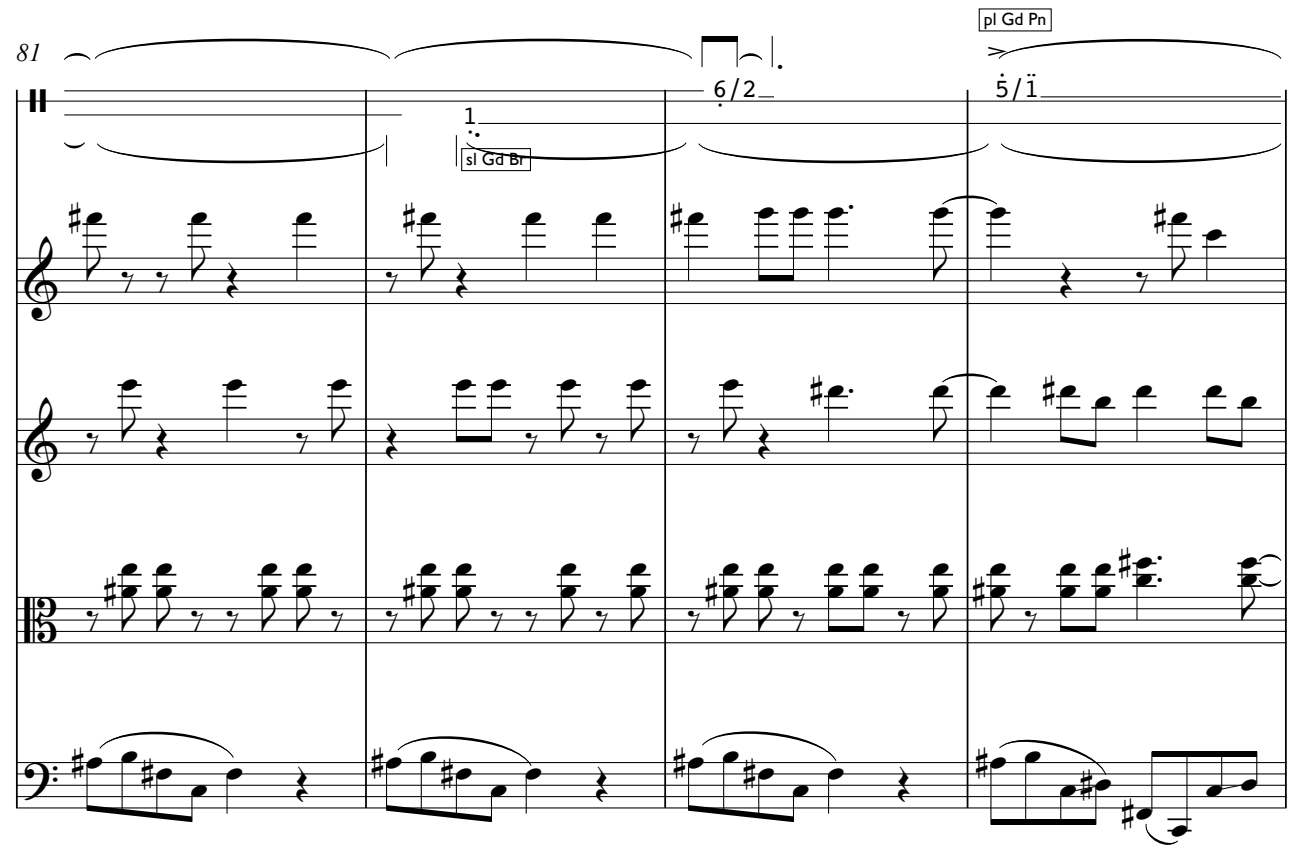

53
(speaking manner)
Di Antara Sudut ke Sudut
p
repeat the text in the box as many as possible
with 1 seconds gap in between up to 𝄴.
more frequent
mp

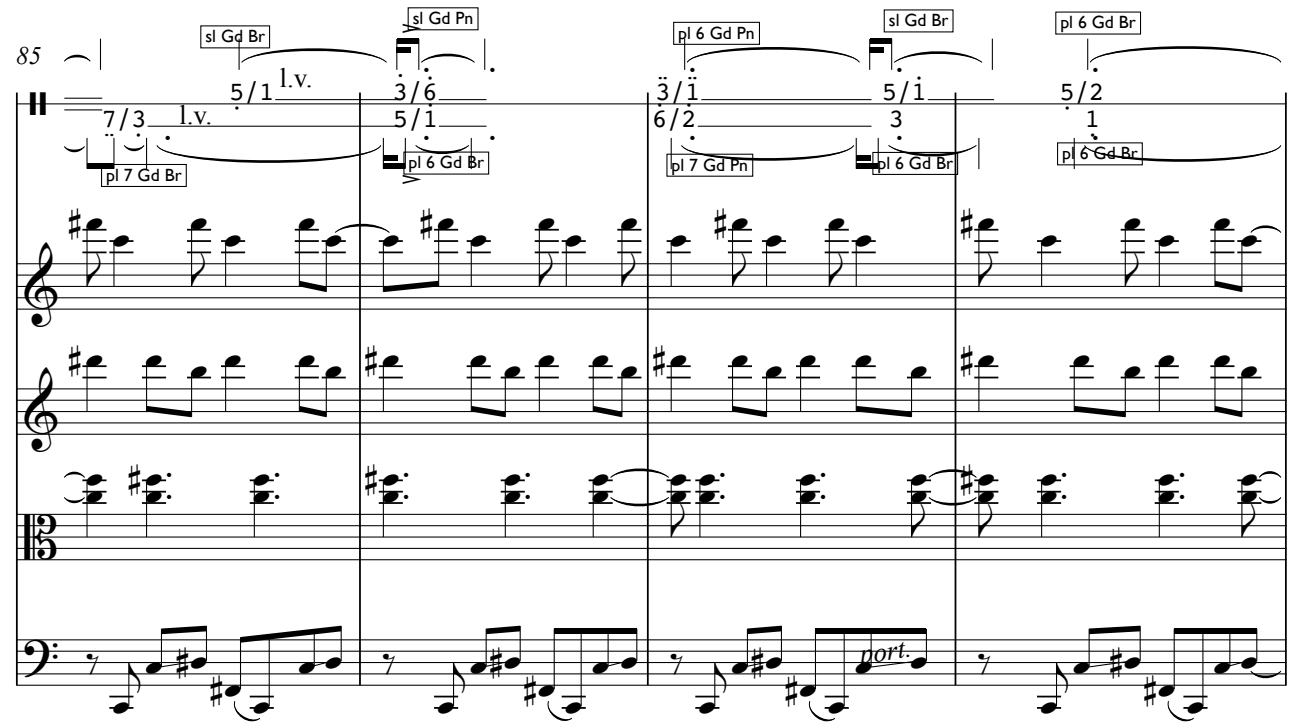

59
♩ - 156
6"
f
al tallone
mf furious
port.
f expressively
pp subito

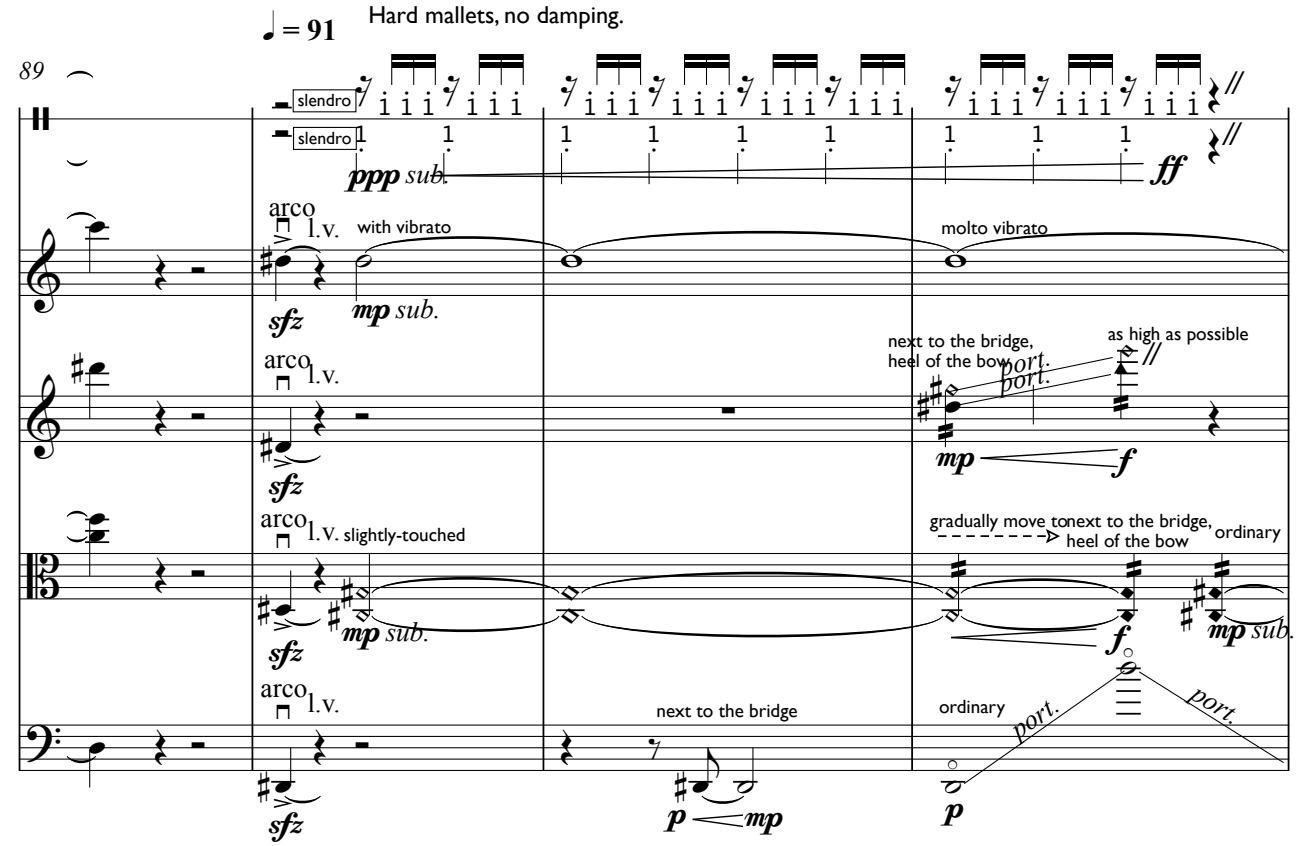

65
pelog
mf
port.

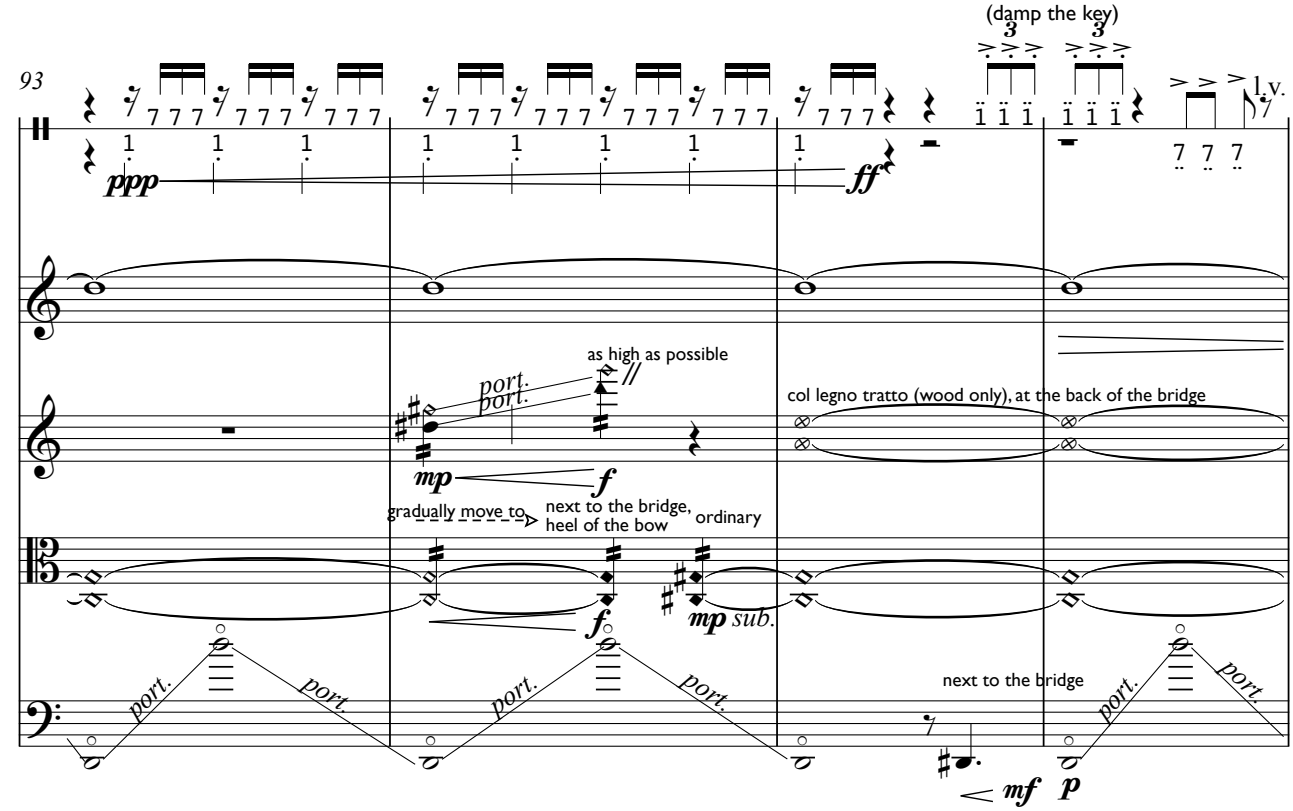

70

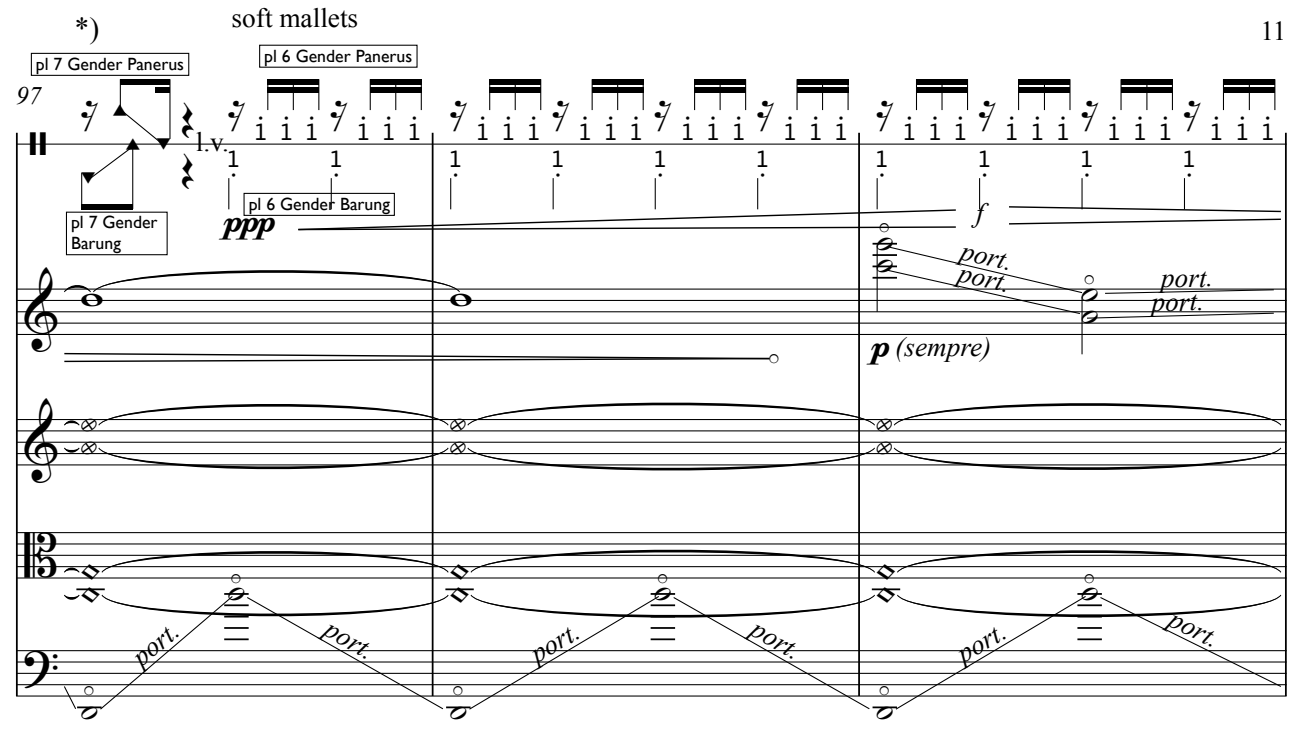

76
use 4 soft mallets
pl 7 Gd Pn
sl Gd Br
pl 6 Gd Br
pl 6 Gd Br
f
pizz.
sfz
p sub.
port.
pizz.
sfz
p sub.
pizz.
sfz
p sub.
pizz.
sfz
p sub.


81
pl Gd Pn
6/2
5/ï
1
sl Gd Br

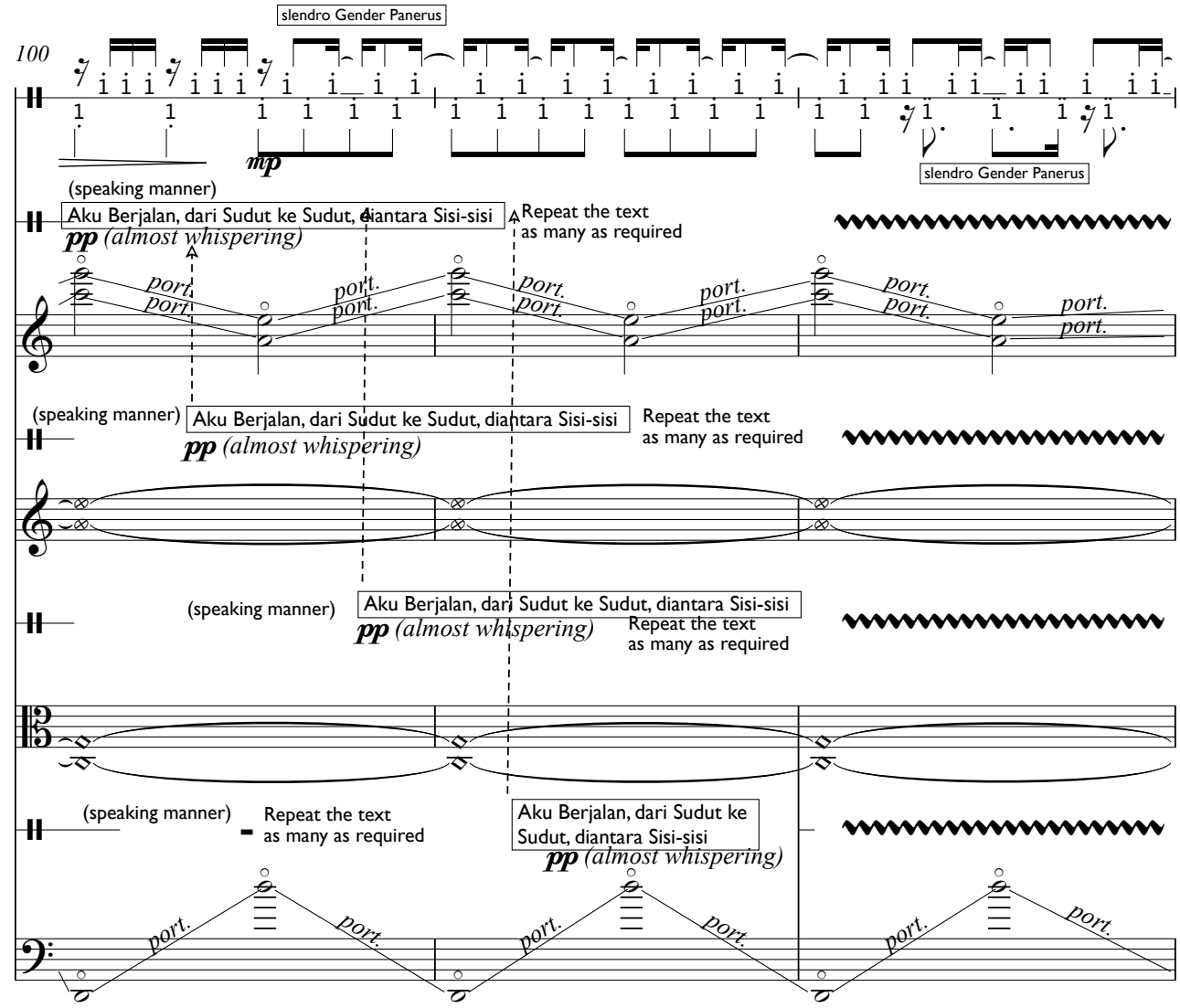

85
sl Gd Br
sl Gd Pn
pl 6 Gd Pn
sl Gd Br
pl 6 Gd Br
5/1
l.v.
3/6
5/1
7/3
l.v.
ï/ï
6/2
5/ï
3
5/2
1
pl 7 Gd Br
pl 6 Gd Br
pl 7 Gd Pn
pl 6 Gd Br
pl 6 Gd Br
port.

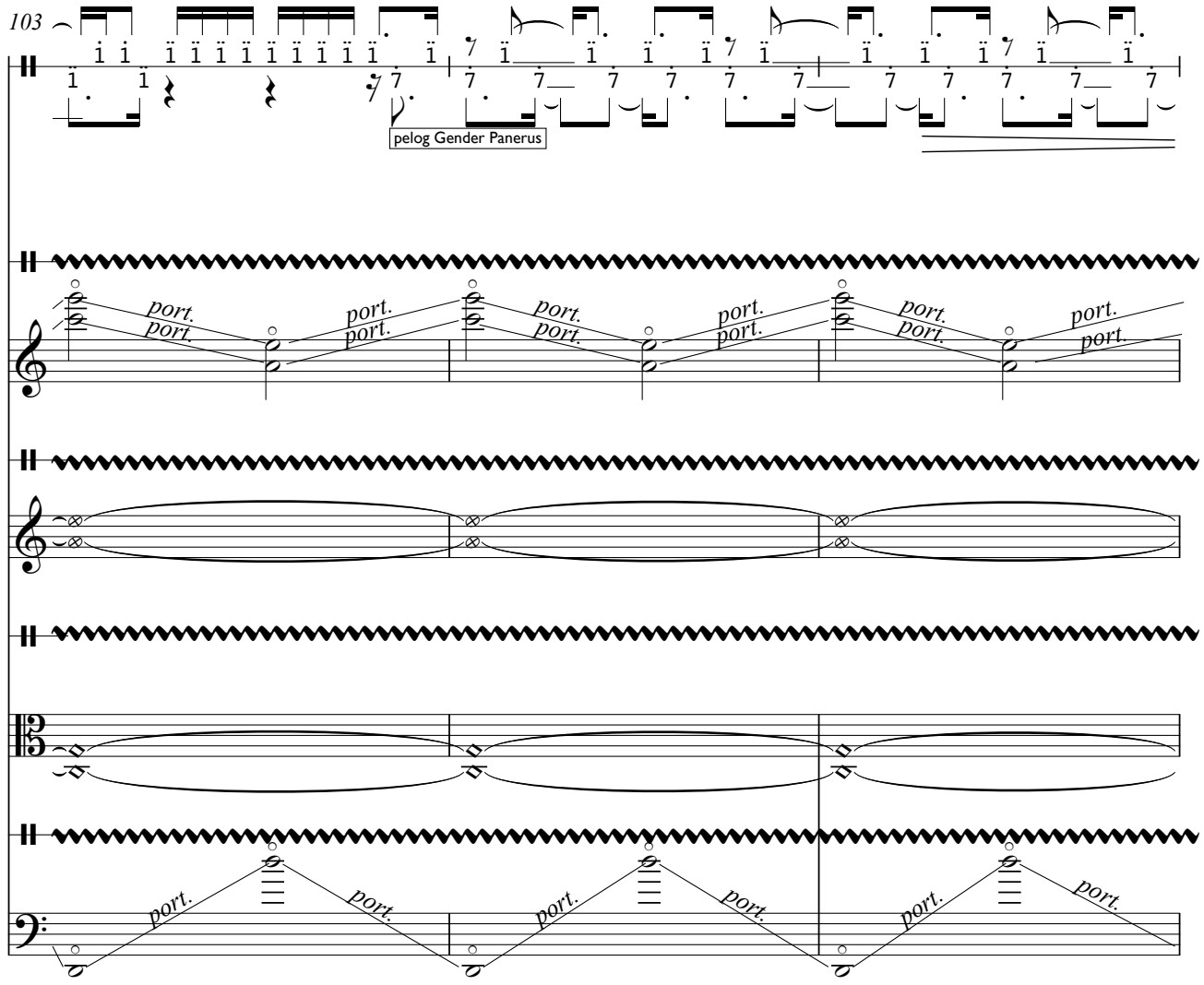

♩ = 91
Hard mallets, no damping.
89
slendro
slendro
ppp sub.
ff
arco
l.v.
with vibrato
molto vibrato
sfz
mp sub.
next to the bridge,
heel of the bow
port.
port.
as high as possible
mp
f
arco
l.v.
sfz
arco
l.v. slightly-touched
gradually move to
next to the bridge,
heel of the bow
ordinary
sfz
mp sub.
f
mp sub.
arco
l.v.
next to the bridge
ordinary
port.
port.
sfz
p
mp
p

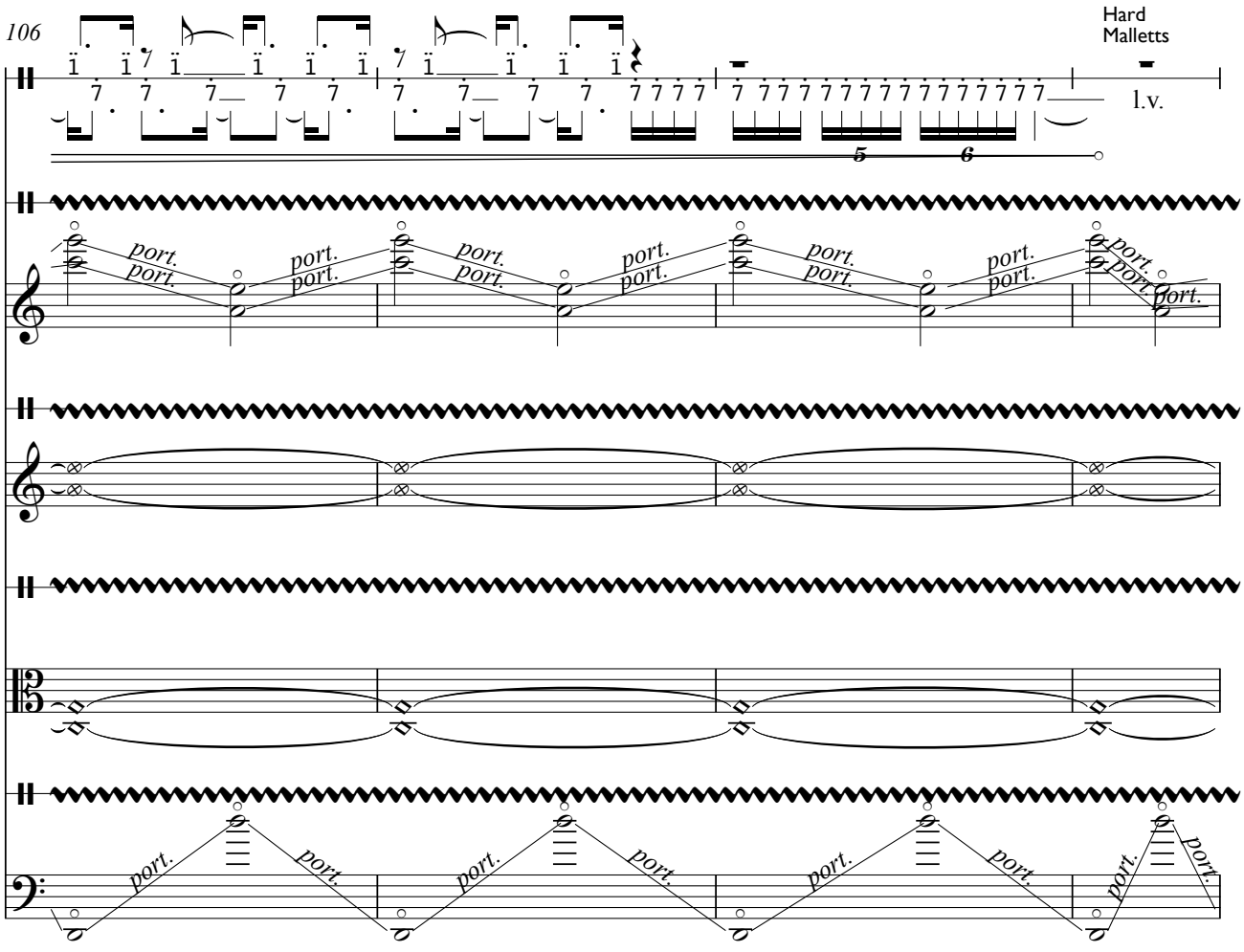

(damp the key)
93
l.v.
ppp
ff
as high as possible
port.
port.
col legno tratto (wood only), at the back of the bridge
mp
f
gradually move to
next to the bridge,
heel of the bow
ordinary
f
mp sub.
port.
port.
port.
port.
port.
port.
next to the bridge
mf
p

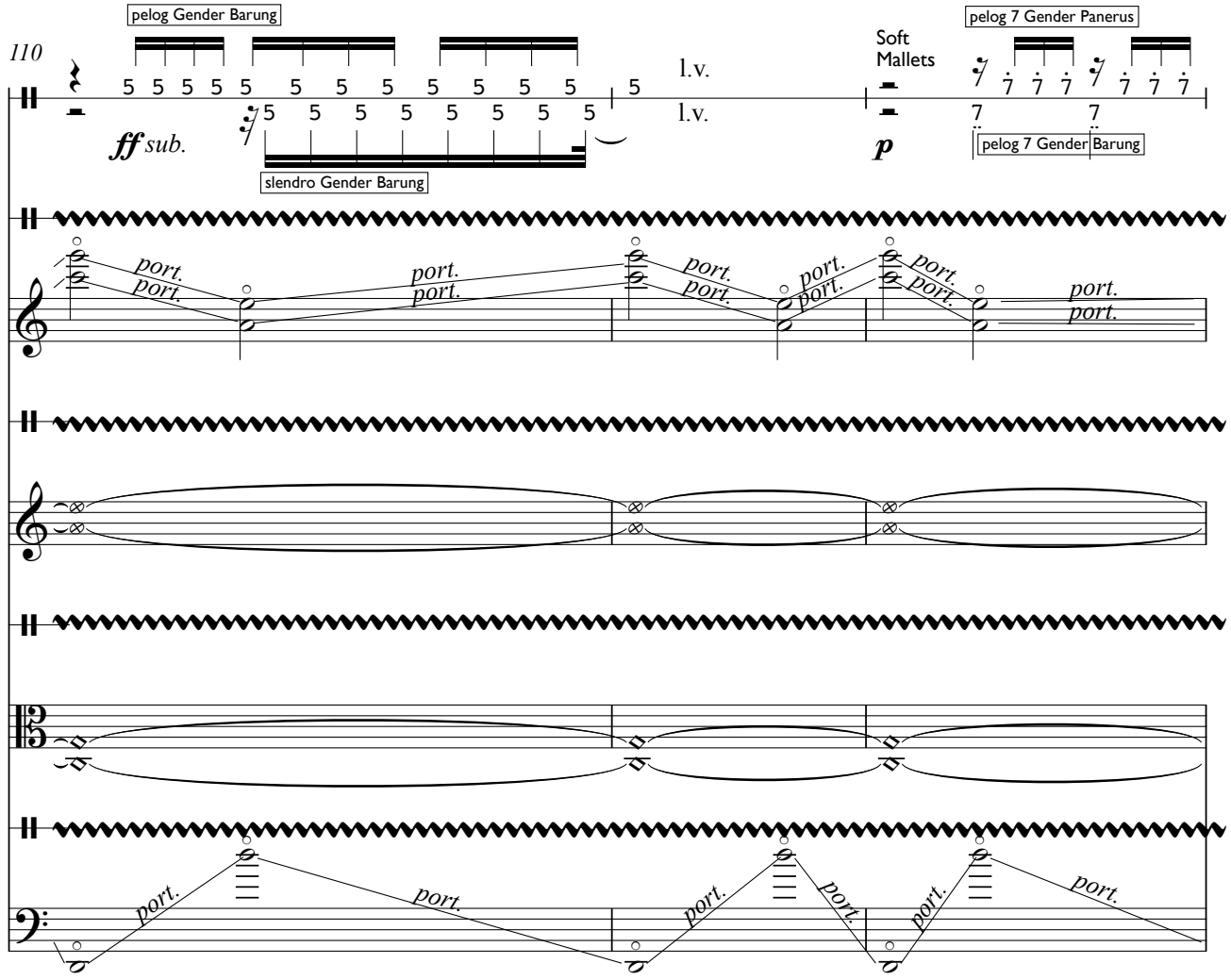


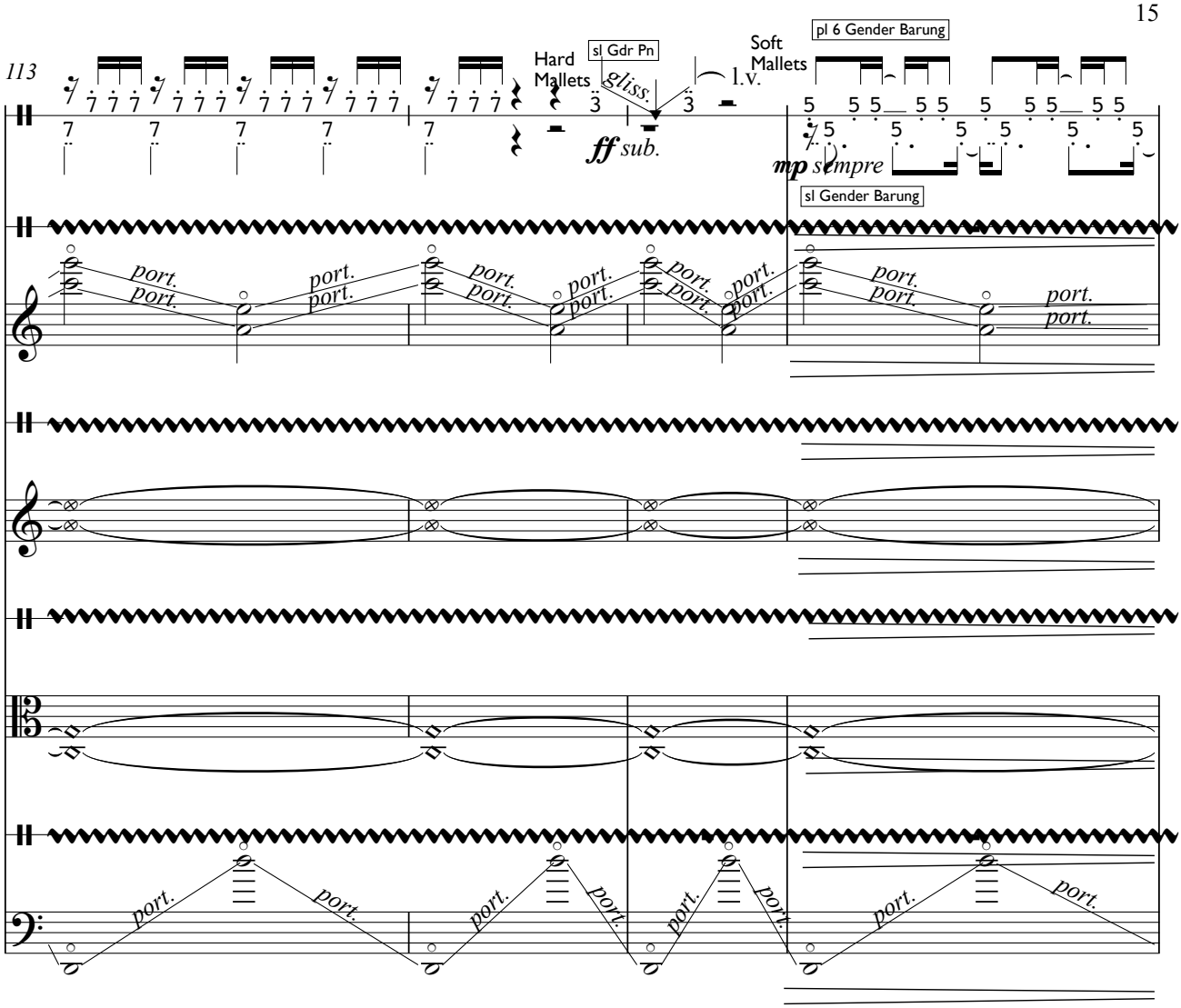
*) From the highest note to the lowest note as possible or vice versa.

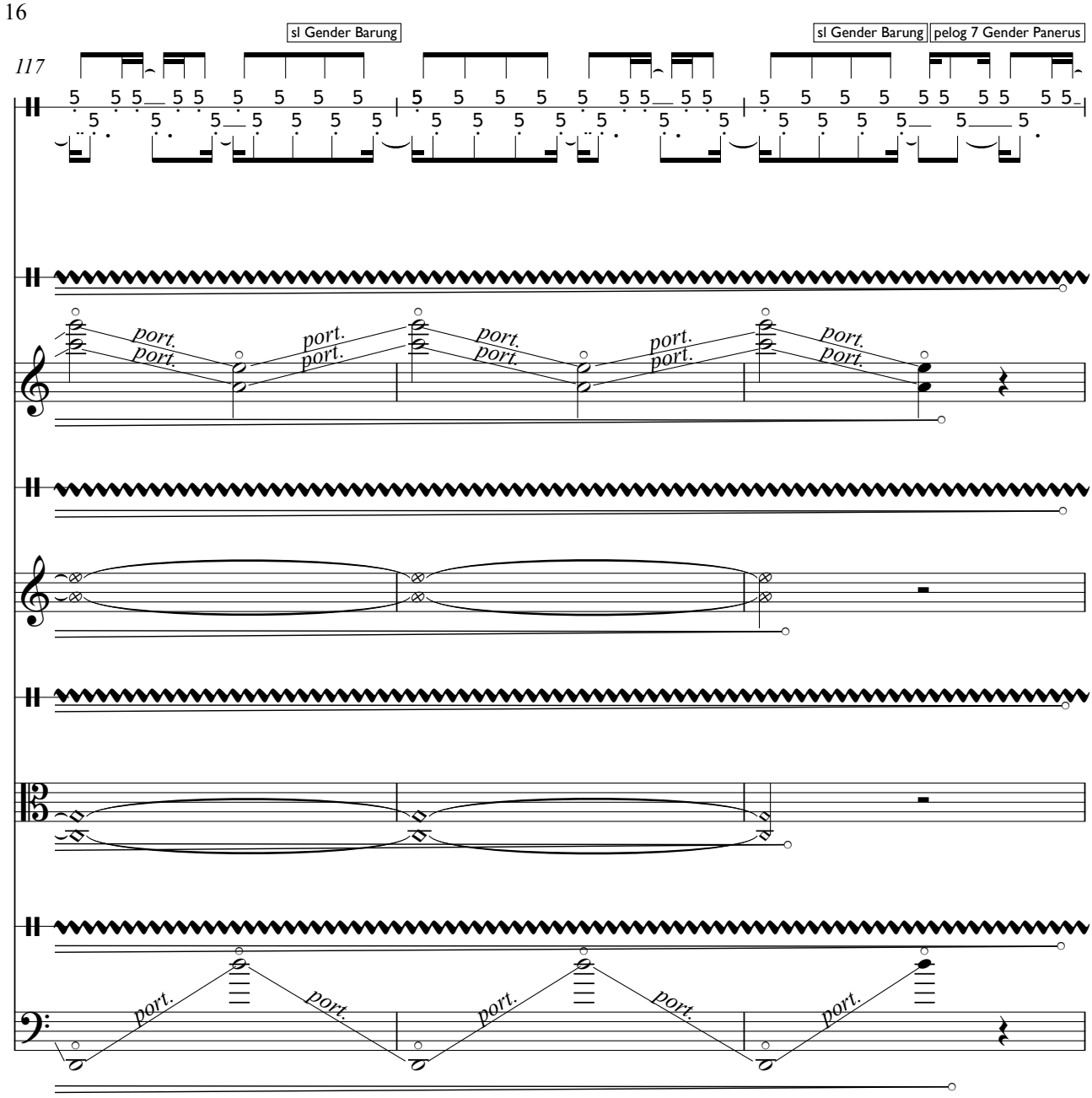


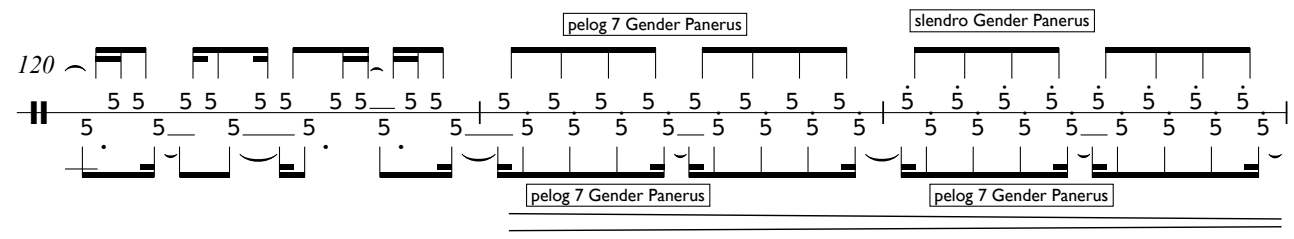

103
pelog Gender Panerus
port.

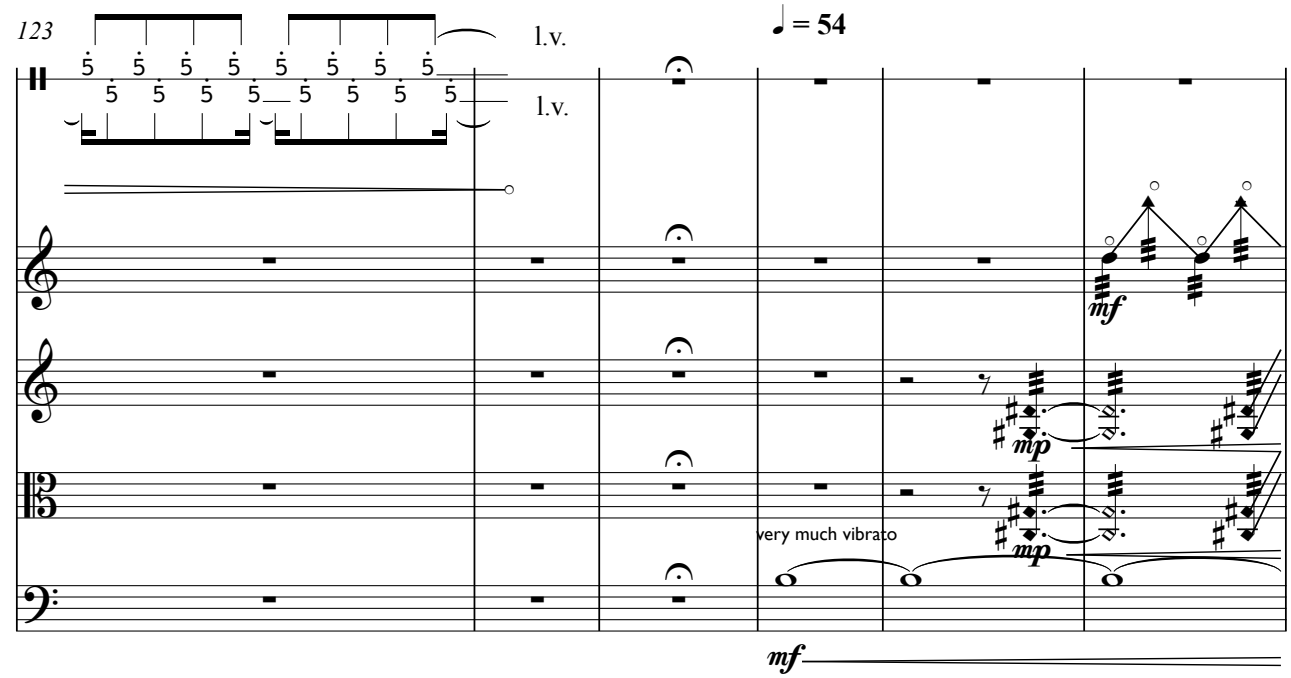

106
Hard
Malletts
l.v.
port.
5
6

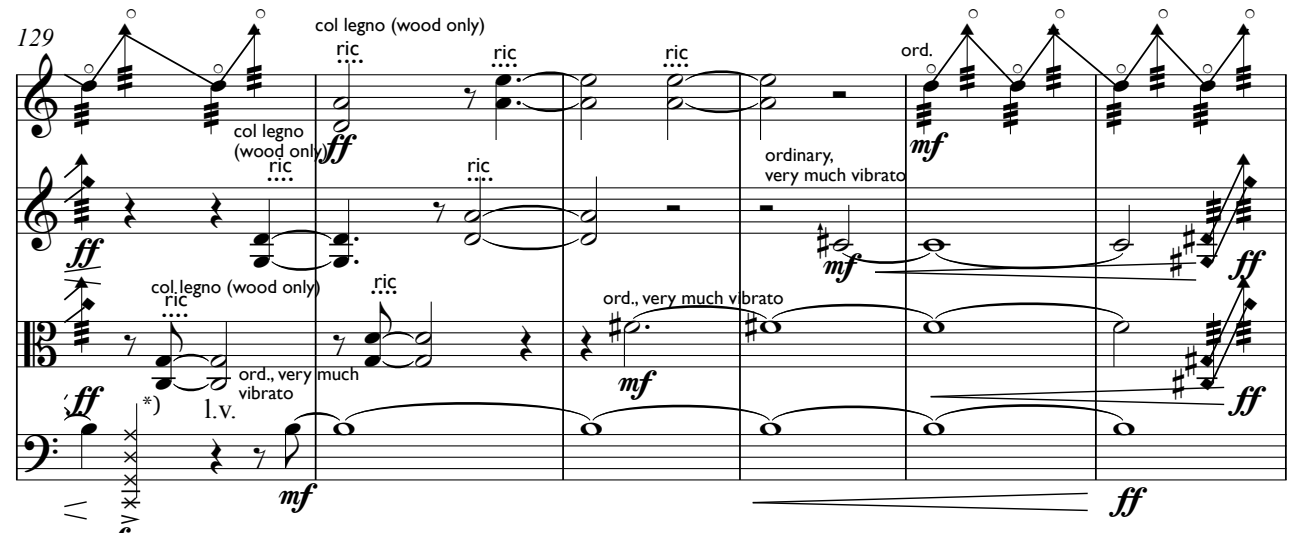

pelog Gender Barung
110
ff sub.
slendro Gender Barung
l.v.
l.v.
Soft
Mallets
p
pelog 7 Gender Panerus
pelog 7 Gender Barung
port.


113
Hard Mallets
sl Gdr Pn
gliss.
l.v.
Soft Mallets
pl 6 Gender Barung
ff sub.
mp sempre
sl Gender Barung
port.

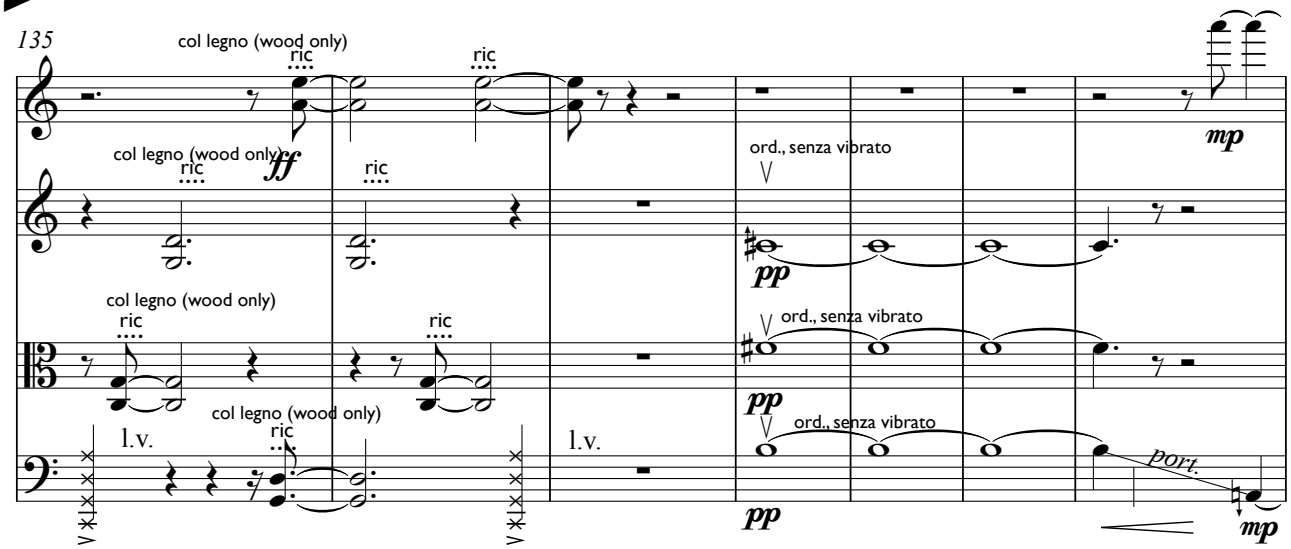

sl Gender Barung
sl Gender Barung
pelog 7 Gender Panerus
117
port.
port.
port.
port.
port.
port.
port.
port.
port.
port.
port.
port.
port.
port.
port.
port.

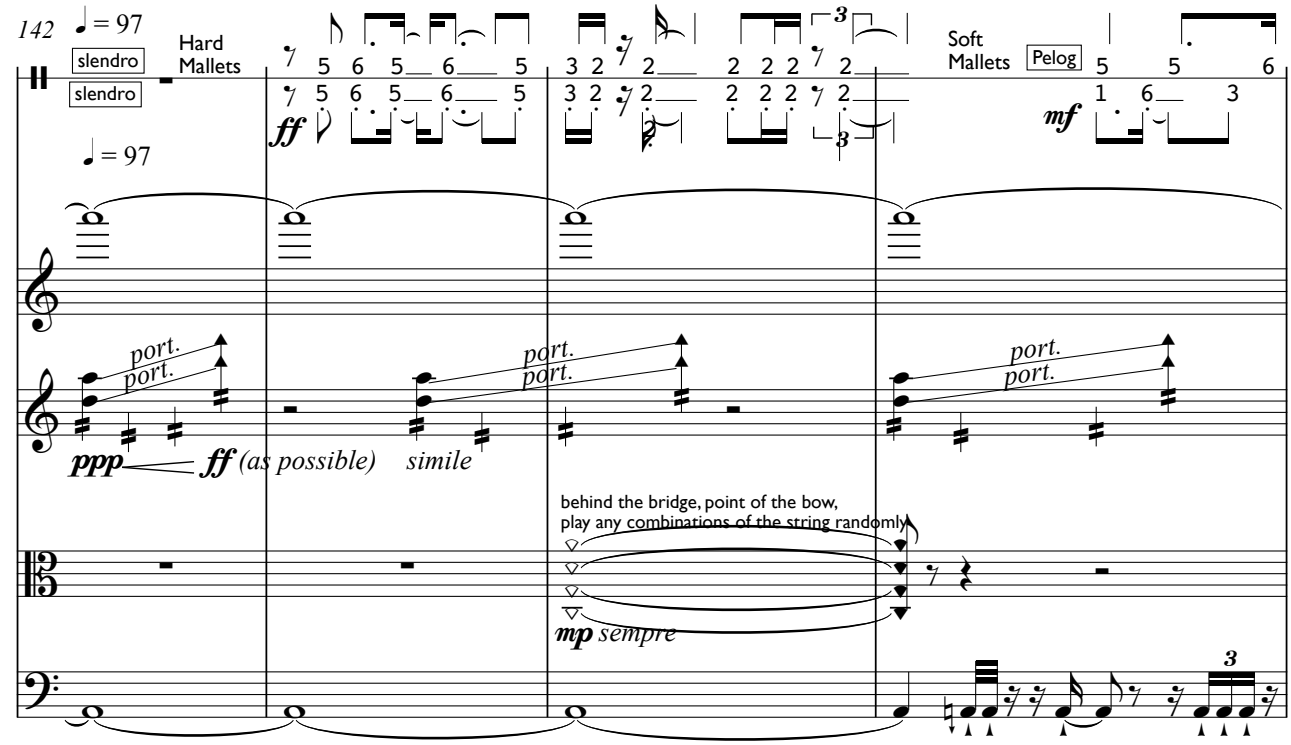

pelog 7 Gender Panerus
slendro Gender Panerus
120
pelog 7 Gender Panerus
pelog 7 Gender Panerus



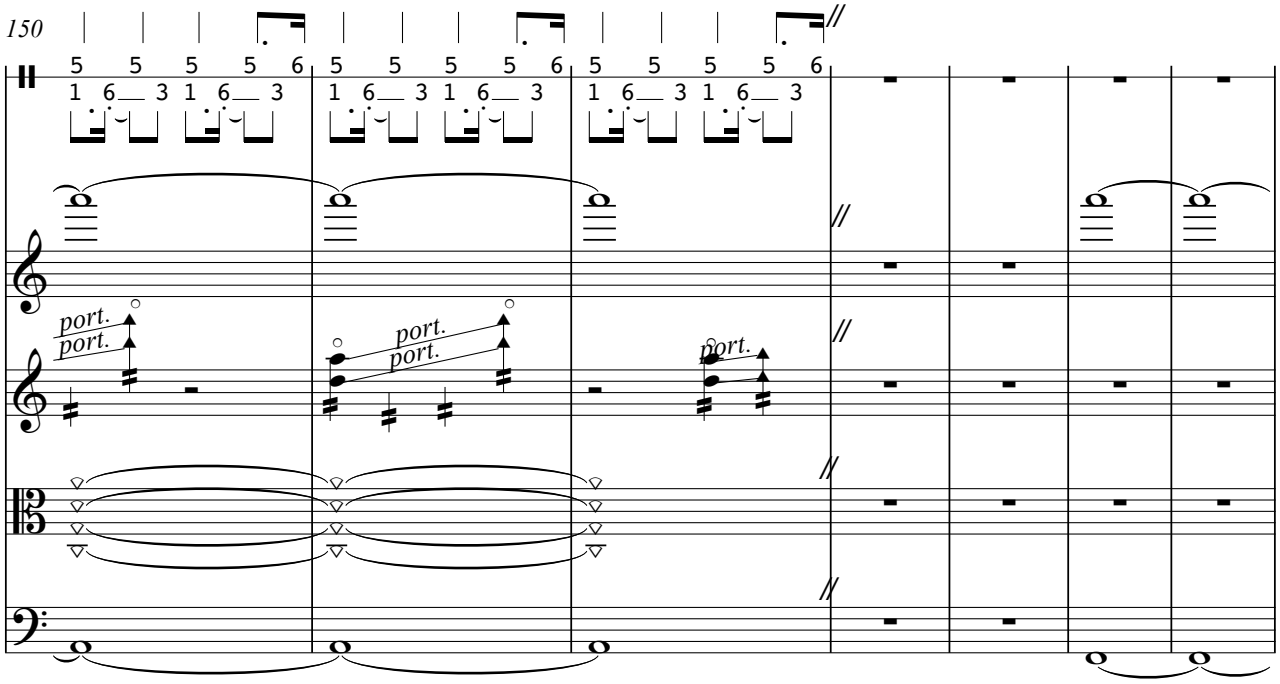


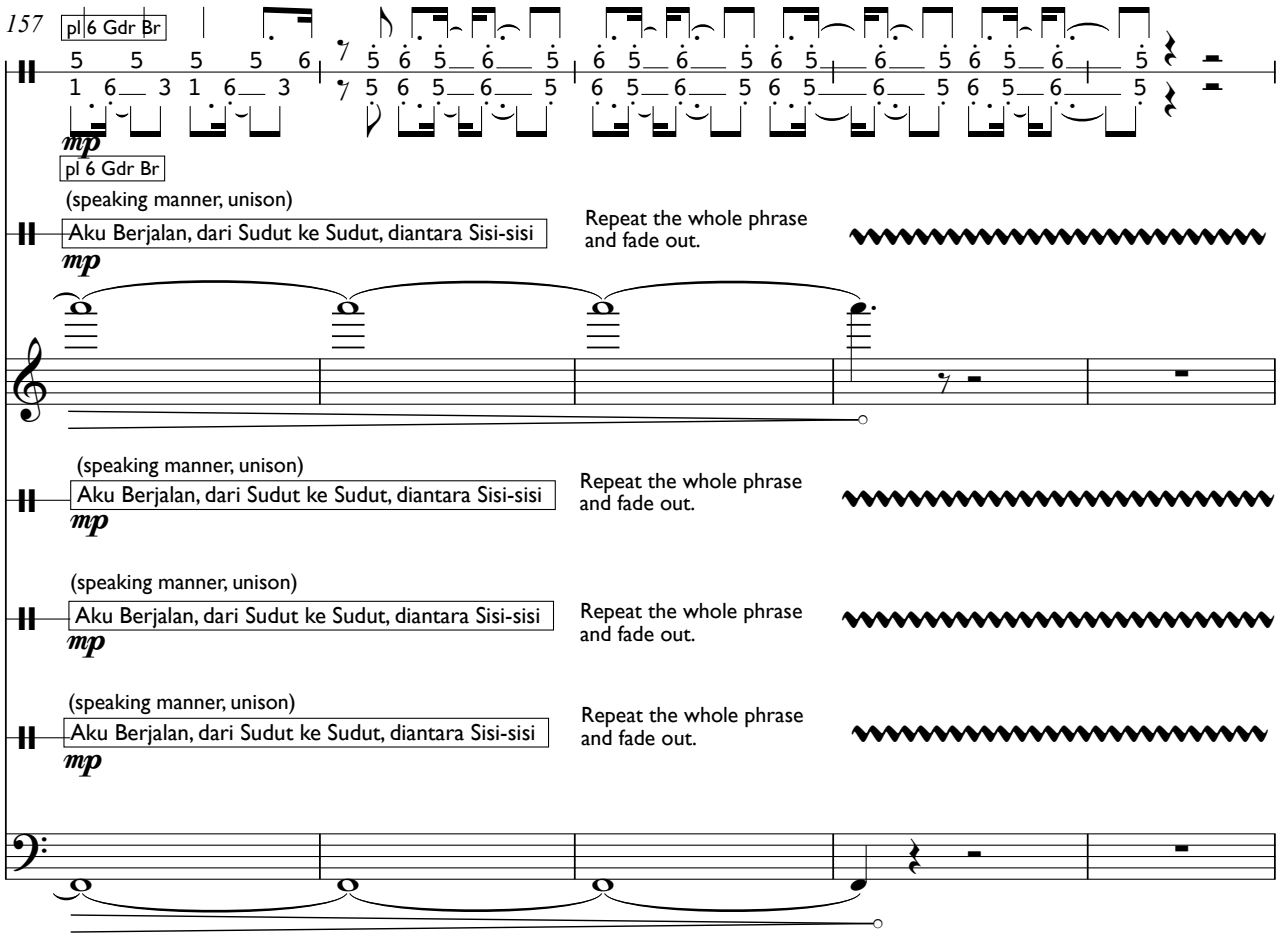
*). hit the strings with the palm of the left hand on the neck and let them ring.

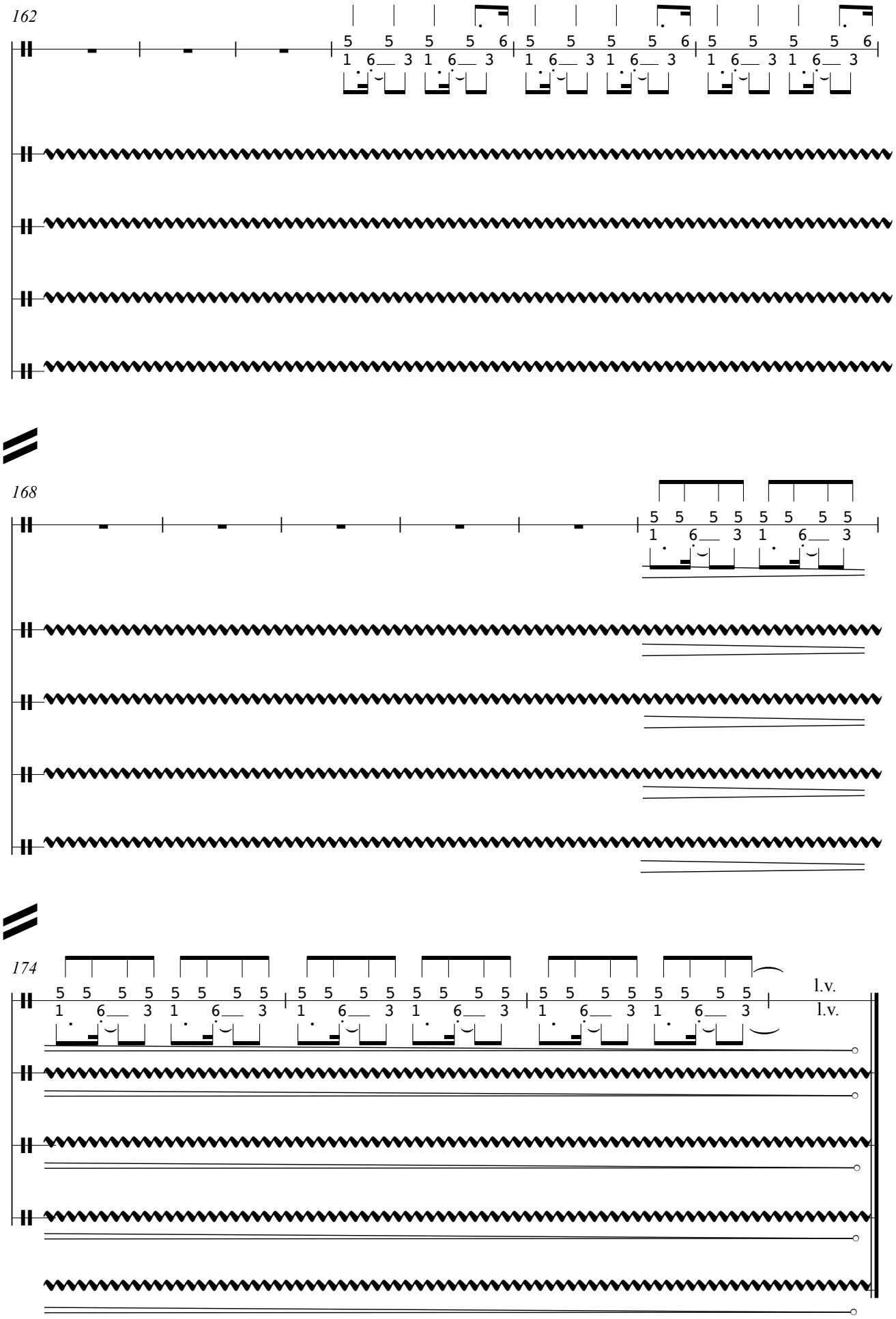



142
♩ = 97
slendro
slendro
Hard Mallets
ff
Soft Mallets
Pelog
mf
♩ = 97
port.
ppp
ff (as possible)
simile
behind the bridge, point of the bow,
play any combinations of the string randomly
mp sempre

146
(speaking manner)
Aku Berjalan, dari Sudut ke Sudut, diantara Sisi-sisi
mp
Repeat the whole phrase
up to bar 153
port.


150
port.
port.
port.
port.
port.


157
pl 6 Gdr Br
mp
pl 6 Gdr Br
(speaking manner, unison)
Aku Berjalan, dari Sudut ke Sudut, diantara Sisi-sisi
mp
Repeat the whole phrase and fade out.
(speaking manner, unison)
Aku Berjalan, dari Sudut ke Sudut, diantara Sisi-sisi
mp
Repeat the whole phrase and fade out.
(speaking manner, unison)
Aku Berjalan, dari Sudut ke Sudut, diantara Sisi-sisi
mp
Repeat the whole phrase and fade out.
(speaking manner, unison)
Aku Berjalan, dari Sudut ke Sudut, diantara Sisi-sisi
mp
Repeat the whole phrase and fade out.


162
168
174
l.v.
l.v.

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www.gamelan.org