

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:



Pelag:



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

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

Pelag:

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

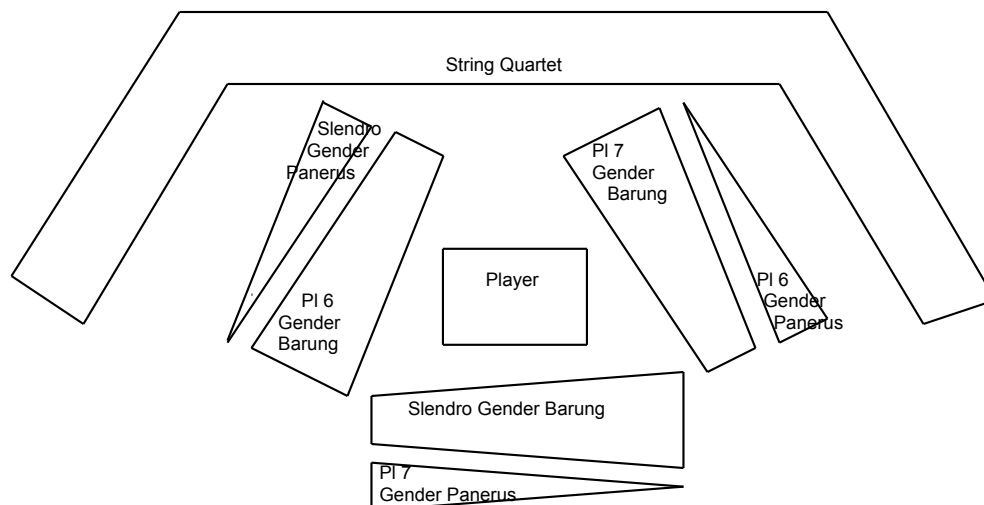
1 Gender Panerus 6 (nem/bem): 6̣ 1̣ 2̣ 3̣ 5̣ 6̣ 1̣ 2̣ 3̣ 5̣ 6̣ 1̣ 2̣ 3̣

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

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

String Quartet

FORMATION:



slendro 6 = pelog 6
6 = B note

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

Aris Daryono

Spread the beads on the Gender Barungs and Paneruses randomly for 20 seconds.

Gender

Violin I Naration

Violin I

Violin II Naration

Violin II

Viola Naration

Viola

Violoncello Naration

slendro (s)

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

ppp

pizz.

Play the notes in the box and repeat it as required without making regular rhythms.

ppp

Place the fingernail next to C in order to produce a rattle sound

pp

sul pont.

ppp

1 1 arco

1 1

1 7p

7p 1p

l.v.

l.v.

l.v.

l.v.

p

p

mp

ff

pizz.

sfz

♩ = 91

2

slendro

ppp

slendro

pelog

mf

sul tasto

9



4

pp sub.

arco port.

molto vibrato (very slowly)

arco

al tallone

f

pizz.

sfz

l.v.

ff

sul pont. ferocious

5

f

l.v.



7

l.v.

p

mp

*1

*2

*3

*4

*5

*6

l.v.

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.

11

2 7 2 7 2 7 2 7 2 *p*

7 2 7 2 7

7 2 7 2 7

pizz. *mf* *arco*

pizz. *mf* *sul C + G* *arco* *port.* *port.*

l.v.

14

arco *p* *pizz.* *mf* *arco*

pizz. *mf* *sul C + G* *arco* *port.* *port.*

l.v.

l.v.

arco., molto espressivo

p

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

16

port. *port.* *mf* *arco* *port.* *port.*

sul C + G *pp*

l.v.

l.v.

18

ff sub.

arco

port. port.

pp

ff sub.

21

mp

slendro

slendro

25

ppp

29

ppp

pelog

non vibrato., at the fingerboard, without any attacks.

ppp

non vibrato., at the fingerboard, without any attacks.

35

7 7

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

∇ 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 ϕ .



41

7 7 7 7 7 7 7 7 i i i i i i i i i i i i i i i i

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

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 ϕ .

47

pelog 6

slendro Gender Panerus

Musical notation for exercise 47, showing fingerings for slendro and pelog scales on a six-stringed instrument.

repeat the text in the box as many as possible with 2 seconds gap in between up to Φ .

Musical notation for exercise 47 including vocal line, tremolos, and accompaniment. Includes markings: *port.*, *more frequent*, *mp*.



53

Musical notation for exercise 53 showing fingerings for a scale.

(speaking manner) **Di Antara Sudut ke Sudut** repeat the text in the box as many as possible with 1 seconds gap in between up to Φ .

Musical notation for exercise 53 including vocal line, tremolos, and accompaniment. Includes markings: *mp*, *more frequent*.

59 | 5 | 5 | 5 | 5 | // | 6" | -156

mf furious *f* expressively *pp* subito



65 | pelog | 7 6 5 6 | 7 6 3 2 3 7 2 3 | 7 6 3 2 3 7 2 3 | 7 5 6 7 | 2 3 2 |

70

3 2 3 2 7 6 5 3 5 7 5 6 7 6

7 2 3 2 7 2 7 6 5 3 5 3 5 6



76

use 4 soft mallets

pl 7 Gd Ph
sl Gd Br

7 2/5 3 5/1 6

pl 6 Gd Br
pl 6 Gd Br

f pizz. **p sub.** pizz. **p sub.** pizz. **p sub.**

sfz **sfz** **sfz** **sfz**

sfz **p sub.**

81

pl Gd Pn

6/2

5/1

1.

sl Gd Br



85

sl Gd Br

sl Gd Pn

pl 6 Gd Pn

sl Gd Br

pl 6 Gd Br

7/3

5/1 l.v.

3/6

3/1

5/1

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

arco l.v. with vibrato

arco l.v. slightly-touched

arco l.v.

next to the bridge, heel of the bow

as high as possible

gradually move to next to the bridge, heel of the bow

ordinary

mp sub.

mp

f

ff

sfz

p

mp

p



93

(damp the key)

col legno tratto (wood only), at the back of the bridge

next to the bridge

gradually move to next to the bridge, heel of the bow

ordinary

as high as possible

mp

f

mp sub.

mf

p

ppp

ff

port.

port.

port.

port.

*) soft mallets

pl 7 Gender Panerus

pl 6 Gender Panerus

97

pl 7 Gender Barung

pl 6 Gender Barung

ppp

f

port. port.

p (sempre)

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



slendro Gender Panerus

100

slendro Gender Panerus

mp

(speaking manner)

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

pp (almost whispering)

Repeat the text as many as required

port. port.

(speaking manner)

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

pp (almost whispering)

Repeat the text as many as required

port. port.

(speaking manner)

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

pp (almost whispering)

Repeat the text as many as required

port. port.

(speaking manner)

Repeat the text as many as required

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

pp (almost whispering)

port. port.

103

pelog Gender Panerus

port. port.

port. port.

port. port.

port. port.

port. port.

port. port.

106

Hard Mallets

I.v.

The score consists of six staves. The top staff is for mallets, showing a sequence of notes with stems and flags, some with rests. Below the notes are rhythmic markings, including a series of '7's and a section with '5' and '6' under a slur. The second staff is a treble clef staff with a tremolo pattern. The third staff is another treble clef staff with a tremolo pattern. The fourth staff is a bass clef staff with a tremolo pattern. The fifth staff is another bass clef staff with a tremolo pattern. The sixth staff is a bass clef staff with a portamento effect, indicated by slurs and 'port.' markings, connecting notes in a descending sequence.

110

pelog Gender Barung

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

slendro Gender Barung

l.v. l.v.

Soft Mallets

7 7 7 7 7 7 7 7

pelog 7 Gender Panerus

pelog 7 Gender Barung

ff sub.

p

port. port.

port. port.

port. port.

port. port.

port. port.

port. port.

port. port.

port. port.

123 $\text{♩} = 54$

l.v. $\text{♩} = 54$

l.v.

mf

mp

very much vibrato

mp

mf

129

col legno (wood only)
ric.
ff

col legno (wood only)
ric.
ff

ord.

ordinary, very much vibrato
mf

col legno (wood only)
ric.
ff

ord., very much vibrato
mf

ord., very much vibrato
mf

ff

ff

ff

mf

mf

ff

sfz

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

135

col legno (wood only)
ric.
ff

col legno (wood only)
ric.
ff

ord., senza vibrato
pp

col legno (wood only)
ric.
ff

ord., senza vibrato
pp

ord., senza vibrato
pp

ord., senza vibrato
pp

port.

mp

mp

142 $\text{♩} = 97$

Hard Mallets *slendro* *slendro* *ff* *mf* Soft Mallets *Pelog*

port. port. *port. port.* *port. 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. port. *port. port.* *port. port.*

150



157

mp
pl 6 Gdr Br
(speaking manner, unison)

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

Repeat the whole phrase and fade out.

mp

(speaking manner, unison)

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

Repeat the whole phrase and fade out.

mp

(speaking manner, unison)

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

Repeat the whole phrase and fade out.

mp

(speaking manner, unison)

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

Repeat the whole phrase and fade out.

mp

162

5 5 5 5 5 6 | 5 5 5 5 6 | 5 5 5 5 6 | 5 5 5 5 6 |

1 6 3 1 6 3 | 1 6 3 1 6 3 | 1 6 3 1 6 3 | 1 6 3 1 6 3 |

168

5 5 5 5 5 5 | 5 5 5 5

1 6 3 1 6 3

174

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 |

1 6 3 1 6 3 | 1 6 3 1 6 3 | 1 6 3 1 6 3 | 1 6 3 1 6 3 |

I.v. I.v.



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