

# 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 pancar*" (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.

Pelog

Slendro

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  
lrf: left-front and right-front speakers  
lrr: 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  
*Ilir-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/composers/daryono](http://www.gamelan.org/composers/daryono)

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*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.*



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(enter the stage)

Reb *mp*

M/M *mp*

Gong *p*

1 "Tune the Rebab(s)"

2 "Pick up the Rebab sound and use sp1, g2"

3 "Play sfzise (scratch), sp3, pmodi, gt, Heirightrout distortion"

4 "01/02"

5 "rubato (similar)"

6 "I. v."

7 "2p"

8 "5p"

9 "5s"

10 "6"

11 "7"

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933 "929"

934 "930"

935 "931"

936 "932"

937 "933"

938 "934"

939 "935"

940 "936"

941 "937"

942 "938"

943 "939"

944 "940"

945 "941"

946 "942"

947 "943"

948 "944"

949 "9

♩ = 70

Gamb  
Gdr (SI) (+PL)  
M/M  
Gong

Improvisation based on the sound of the computer (noise7-chord) in Pelog Pathet 6 in gambang style.

hard mallets, div.  
pelog beat  
slendro

*mp* *mf*

(suggested pattern 1)  
(suggested pattern 2)

Gender (slendro)  
Gender (pelog)

[HM] [HM] *mf*

[3] RECORD & PLAYBACK, sp3, gg2-middle

[2] Play sf:noise7(chord), sp.L,gtl-1rfront.  
*mp* (senpre)

free tempo

*mf*



Reb  
Gamb  
M/M  
Gong

Improvisation based on the sound of the computer (noise7-chord) in Pelog Pathet 6, legara.

*mf*

3

4

Continue the tempo (♩=105) and hand fade out.

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

mf mp

mf f

3 2

Slendro

\*)1

5p \*)2

mf

ppp

\*)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.

staccato, imbal technique using soft mallets, SM

mp

ff

mf

ff

\*)3

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

Record and playback, sp2, gt1-circle

mf

st 4

Slendro and Pelog Bem7

♩=90

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

SM HM B D SM HM C

mp

Record and playback, sp2, gt1-circle

mf

st 4

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

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

Reb  
Gamb  
Gdr (SI)  
Gdr (PL B/7)

*mf*  
*mp*  
*ppp*  
*ppp*

(♩=90)

Repeat the motifs in the box and apply these dynamics: p-mp-ppp (the solo rebab is heard)

A B C D

Gamb  
Gdr (SI)  
Gdr (PL B/7)  
M/M  
Gong

*mp*  
*mp*  
*mp*  
*ppp*  
*f*

(♩=90)

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

Record and playback, sp3.gt l-rrear

A B C D



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)

*mf*

*f*

5p)

1s 5s

1s 5s

*p*

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

Rebab

Gambus

Gendang (SI)

M/M

*mp*

*mp*

*mp*

*pp*

03'20  
[Play sfnoise8(gong), sp4, g2, middle]

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

Rebab  
Gambus  
Gendang (SI)  
M/M



Rebab  
Gambus  
Gendang (SI)  
M/M

The musical score is written for five instruments: Reb, Gamb, Gdr (Sl), M/M, and Gong. The notation is as follows:

- Reb:** Treble clef, starting with a whole note chord. A large oval encompasses the first few measures.
- Gamb:** Treble clef, playing a rhythmic pattern of eighth notes with grace notes.
- Gdr (Sl):** Treble clef, playing a melodic line with grace notes.
- M/M:** Treble clef, playing a rhythmic pattern of eighth notes.
- Gong:** Bass clef, playing a low, sustained note.

Dynamic markings include *mp* (mezzo-piano) and *l.v.* (lento vivace). The score features several first endings (l.v.) and a section with a wavy line indicating a tremolo effect.

total duration: 08'00 or more.