SCORE

Sindu Arsa

by I Ketut Partha (notes by Wayne Vitale)

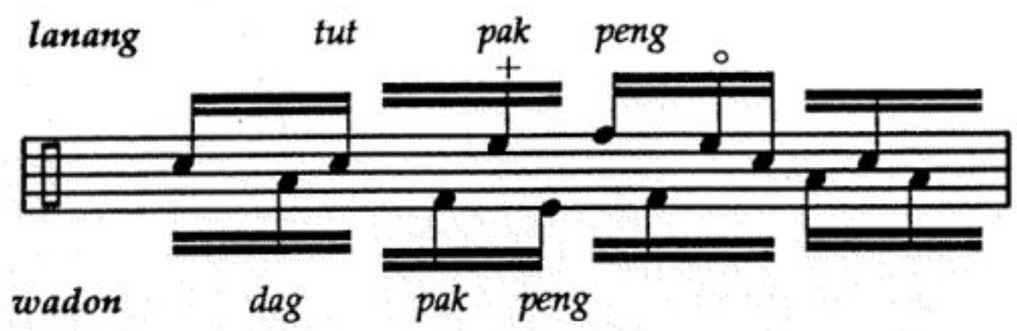
Sindu Arsa was composed in 1987 for a competition at ASTI (now STSI), the Academy of Music and Dance in Denpasar, Bali. The work is in kebyar style, but for the smaller four-tone angklung orchestra rather than a full gong kebyar ensemble. It was the only piece for angklung entered in the competition, and it won first prize.

Originally *Sindu Arsa* made use of the traditional bamboo rattles for which gamelan angklung is named. In recent years the angklung rattles are seldom used in this kind of ensemble, having been gradually replaced by gangsa. Partha employed both groups of instruments in the piece, the gangsa being used for the kotekan figuration and the bamboo instruments as a doubling for the jegogan melodies—the slower moving *pokok* tones.

In 1988 Partha spent ten months in theU.S. as Gamelan Sekar Jaya's guest artistic director, where he taught gong kebyar and angklung music, and led many performances in the San Francisco Bay Area. Sekar Jaya's gamelan angklung learned *Sindu Arsa* during that time. Since the instruments (owned by Eugene Cash) did not include the bamboo rattles, the version taught to the group was rearranged slightly. For the most part the angklung rattles are simply omitted; but in the last kotekan section of the piece they are replaced by the highest kantilan, which double the jegogan melody three octaves higher. These play the melody in continuous sixteenth notes, alternating between the two instruments in a simple hocket pattern.

Notes on Performance

1. Kendang notation: *Sindu Arsa* makes use of kendang pelegongan (such as would be used in Gamelan Semar Pegulingan or Gamelan Pelegongan) rather than the small traditional angklung drums played with a mallet. Both parts, *lanang* and *wadon*, are notated on a single staff. The lanang part is indicated on the top line and upper two spaces of the staff with upward note stems, and the wadon part on the bottom line and lower two spaces with downward note stems:



The *krumpung* stroke is indicated with a small circle above the note (as would a harmonic tone in string notation), while an accented *kaplak* stroke is indicated with a cross above the note.

2. The sangsih and polos parts of the gangsa figuration are differentiated in the notation by the direction of the note stems: the polos with downward note stems and the sangsih with upward note stems. When only single note stems appear, both parts play in unison.

3. The ugal—the lead metallophone, which plays lead-ins and cues for the other gangsa—is indicated with a dashed line whenever it appears. At all other times it plays the gangsa polos part.

4. The tempos shown in this transcription are approximate only; however the pacing of tempo changes at each accelerando and ritardando should be adhered to as shown. ◗

I Ketut Partha is one of the foremost musicians and teachers in Bali. He studied at SMKI (the Balinese School of Music and Dance) and STSI (the Balinese Academy of Music and Dance). He received his S.S.K. (M.A.) in music in 1987, and now teaches at STSI. His compositions and virtuosity as a kendang player have earned him international recognition.

I Ketut Partha, performing the kebyar piece Teruna Jaya with dancer Ni Made Wiratini.

Sindu Arsa

I Ketut Partha

♩ = 160

ugal

gangsa

jegogan

kendang

tawa-tawa
kempur

f

♩ = (= 80)

polos

4-6x

2x

p sangsih

♩ = 160

f rit. e dim.

♩ = 65 suling

p

♩ = 92

(suling continues to double jegogan)

poco a poco rit.

6x: (2x*p*, 1x*f*, 1x*p*, 2x*f*)
last time: poco a poco accel.

gangsa

♩ = 80

mp

p

(suling continues to double jegogan)

etc.

1–5

last time to ϕ

cue if next rep. *f* (*f*)

ϕ

♩ = 120

♩ = 144

f

p (2nd & 3rd time *f*)

(last time rit.)

etc.

1, 2

♩ = 70

3 poco a poco rit.

(last time)

f

f

rit.

mp

p

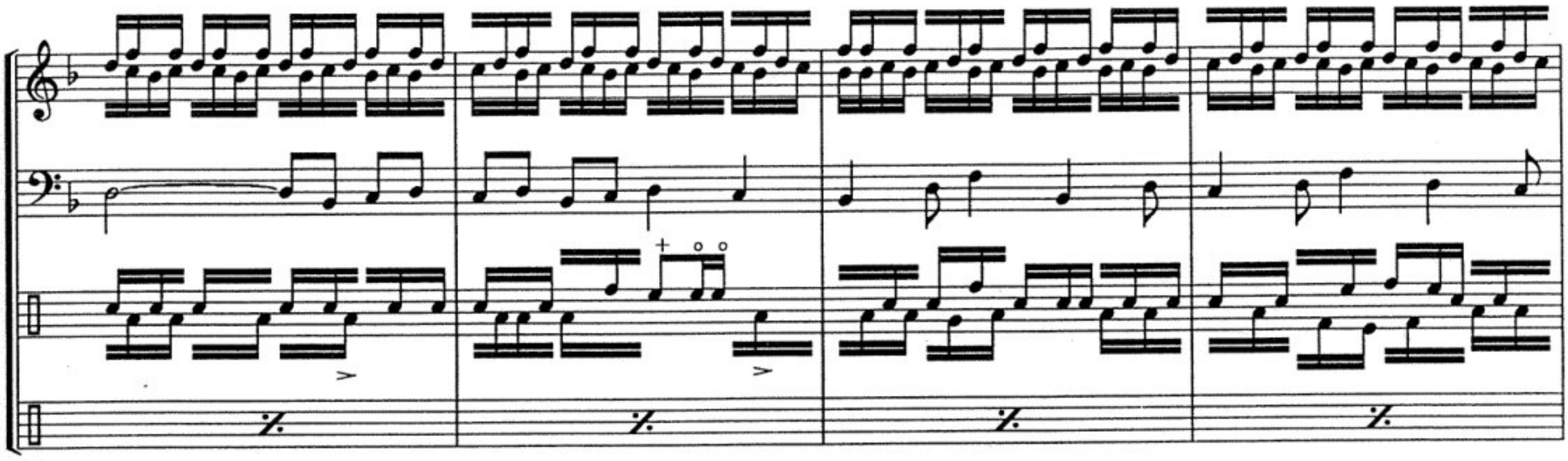
6x: (2x p, 1x f, 1x p, 2x f)
last time: poco a poco accel.

last time

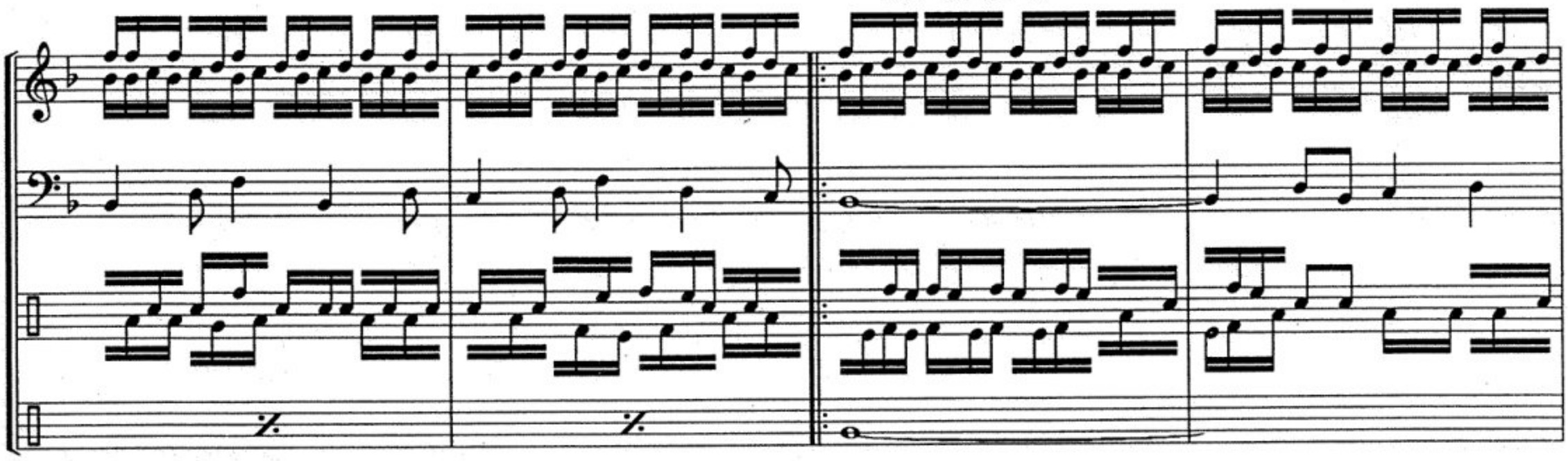
p

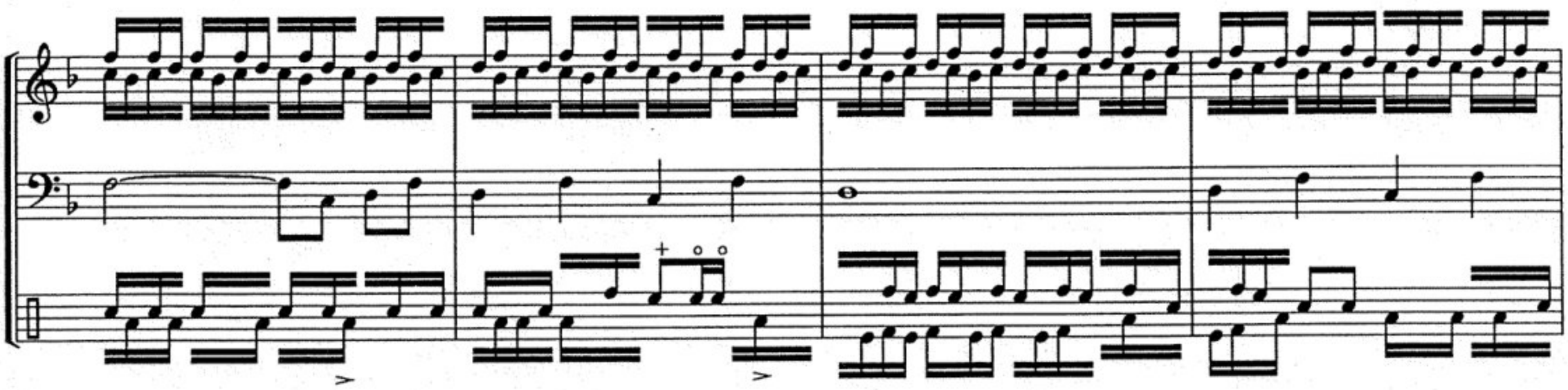
(p)

(last time: kempli)
etc.
cue if next rep. *f*
(*f*)
♩ = 110
f
2x
rit.
p
f
a tempo
etc.
rit.
sfz
♩ = 90
sfz
p
sfz
p (kantilan doubling)
etc.

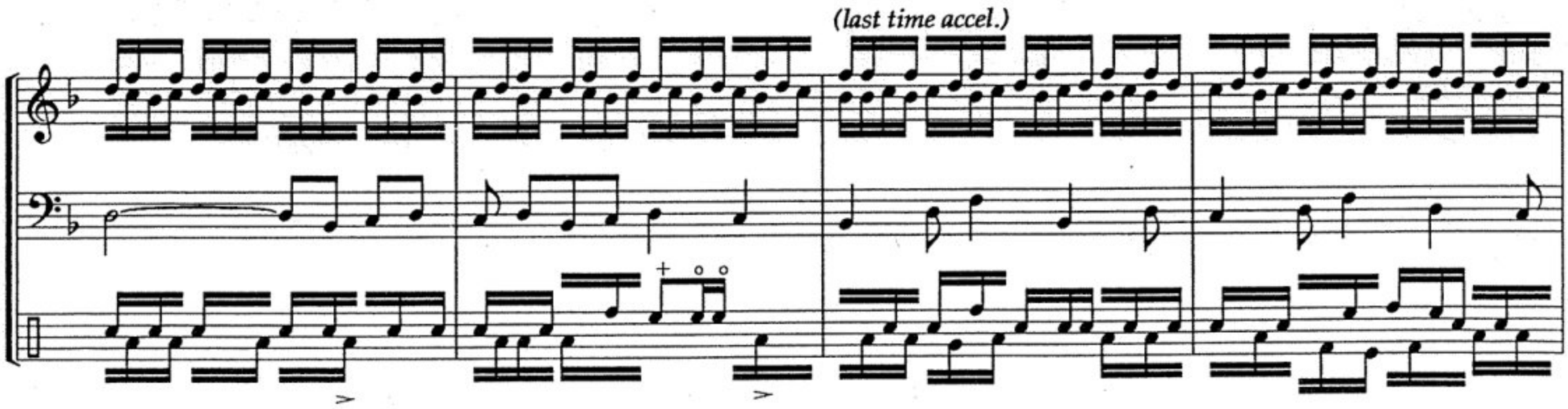


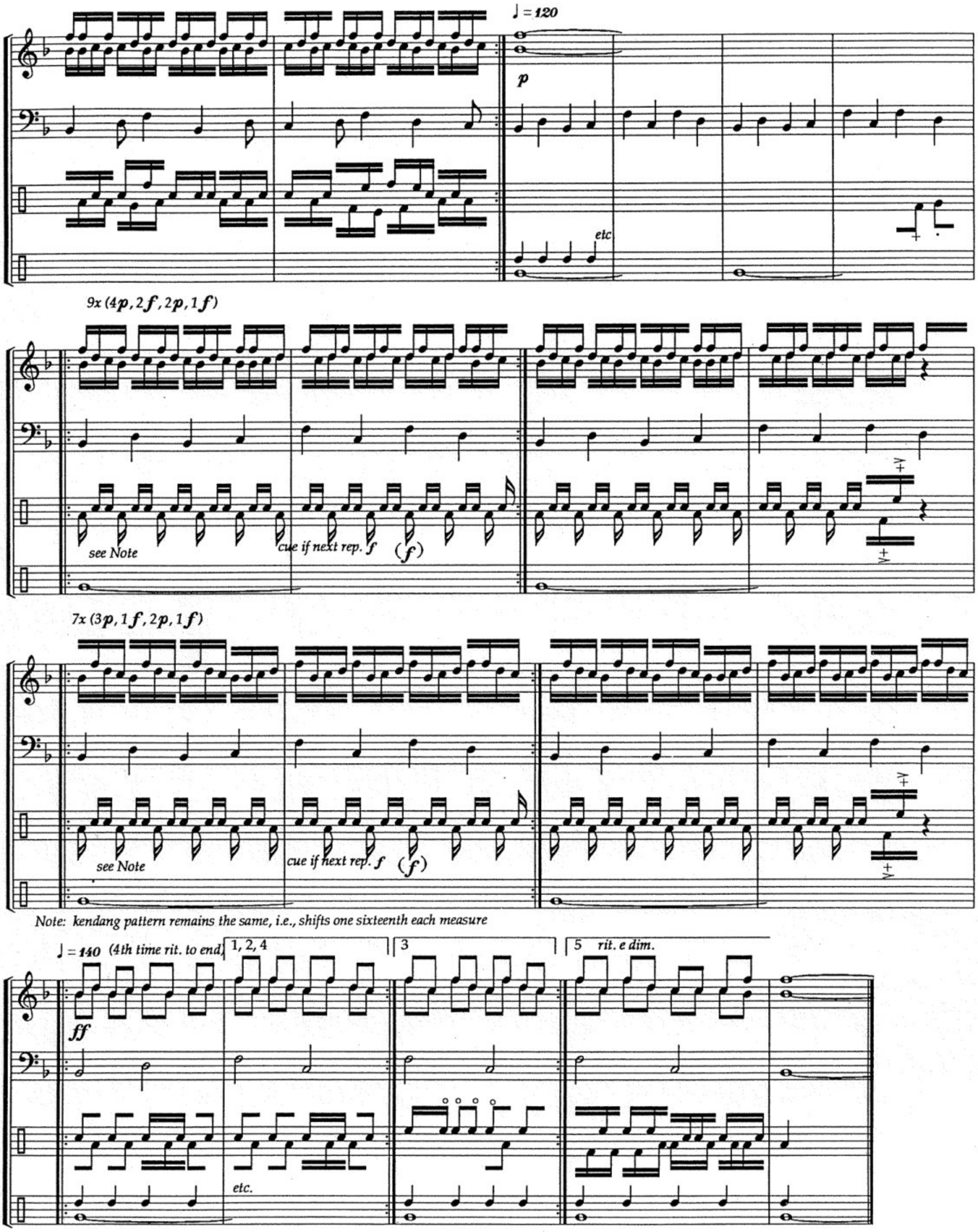
5x (1p, 1f, 1p, 2f)





(last time accel.)




♩ = 120
p
etc
9x (4p, 2f, 2p, 1f)
see Note
cue if next rep. f
(f)
7x (3p, 1f, 2p, 1f)
see Note
cue if next rep. f
(f)
Note: kendang pattern remains the same, i.e., shifts one sixteenth each measure
♩ = 140 (4th time rit. to end)
1, 2, 4
3
5 rit. e dim.
ff
etc.