

## SCORE

# Kerinduan/Ketawang Yitmo

by Aloysius Sutikno and R.L. Martopangrawit

This ketawang is actually a work of the late R. L. Martopangrawit, *Ketawang Yitmo*. I have played his piece twice. The first time was with Pak Marto himself, to accompany the funeral procession of S.D. Humardani. (Humardani was the head of ASKI [now STSI] before Pak Hastanto.) The second time was at York University last year [1994].

I did not give this piece a title because it is not actually my composition. I made just the vocal melody. I did this because I was missing my family very much, especially my children, and I couldn't do anything about it — I had to finish my two years in England, up to April of 1995. So to fully express my feelings of longing, I asked John Pawson to translate into English a poem I had written, and I set this poem in a melody I had made for this particular ketawang. The poem itself has the title *Kerinduan* [Longing].

oh my beloved children  
your father is far away  
alone in silence and sadness  
the days feel long  
each night he dreams of you  
I ask for your prayers  
so that I will be safe always  
one day we'll be together  
once more happy together

I was born in Wonogiri, near Surakarta, on December 6, 1949. I studied arts after having three children. Before I entered the program at STSI Surakarta, I worked for a milk company in *Pasar Nongko*, [one of the market areas of Solo].

From 1970 to 1971 I studied architecture at a technical school, *IKIP Negri Surakarta*. But I was attracted to and felt happier in the study of traditional music, *karawitan*, so I left IKIP in 1971 to study *karawitan* in various neighborhoods around Solo. Finally in 1977 I entered ASKI/STSI and I have worked there ever since.

Aloysius Sutikno (1949 – 1996)

### Notes on the notation, by Jody Diamond

This piece is based on *Ketawang Yitmo laras slendro pathet manyura* by R.L. Martopangrawit, published in *Gending-gending Martopangrawit*, ASKI Surakarta 1983, pp. 63–66.<sup>1</sup> The balungan of the two pieces is identical with the

exception of one note. This may be either an intentional variation or an error of memory. The seventh gongan of *Ketawang Yitmo* is 2̇2̇ . . 3̇2̇i̇. The same place in Sutikno's notation reads 2̇2̇ . . 2̇2̇i̇.

While the balungan is written in slendro manyura, a note at the top of the Martopangrawit score says "Gerong Bedayan, pelog lima." This is consistent with Sutikno's notes at the top of his piece, reading "Instrument: Slendro, Vocal: Pelog 5, 6 instrument = 5 vocal." This means that the gamelan plays in slendro, the chorus sings in *pelog pathet lima*, and 5 in the vocal part is the same pitch as 6 in the instrumental part. This is used as an alternative method for indicating *barang miring*, the use of vocal pitches between the fixed slendro pitches of the gamelan. Martopangrawit addresses this convention in the notes for his piece:

Some might ask, why didn't we just write this in slendro notation? Why not just have 6 equal 6?

My answer elucidates separate causes:

a. If we wrote it in slendro we would have to use minuur notation, which is slendro numbers with a slash through them, and most people are not familiar with this system.

b. In my experience, it is best to use the notation suggested by Bu Bei Mardusari in 1949, which she used for her own melodies for Sekar Asmarandana, Sekar Durma, and Sekar Dandanggula in *barang miring*. This notation is easier to read than numbers with lines through them.

The second answer is this:

I can't have 6 equal 6, because that would cause the gerong part to have the note 4 with a slash (4/), which does not exist. And for the gerong it would be difficult, since they are used to following the notes that are actually on the saron.

(Ibid, p. 65. Translated from the Javanese by Jody Diamond and Denni Harjito.)

Thanks to Sri Hastanto, former director of STSI Surakarta, for permission to publish this version of Martopangrawit's piece. ▀

### Notes

1. There was an earlier edition in 1968. The score collection is distributed in photocopy by AGI.

# Kerinduan [Longing]

Poem and vocal melody by Aloysius Sutikno, based on *Ketawang Yitmo* by R.L. Martopangrawit

Instrument: Slen Dro Vocal: Pelog 5 6 instr. = 5 Vocal

Bk: 6 6 5 3 2 6 1 2 3 6 5 3 (2)

Op: [ 5 3 5 6 5 3 5 2̂ 6 1 2 3 6 5 3 (2) ]  
oh my

lik: 6 6 - - 6 6 5 6̂ - - 6 2̂ - 3 5 (6)  
I | - - 56̂ i | - 2̂3 i 2̂6 5 | 5 - 6̂ i i | - 2̂3 i 2̂6 5  
II | - - 56̂ 3 | 2̂3 1 2 1 | 1 - -5 5  
be lov-ed children Your fa-ther  
be lov-ed children Your fa-ther

I | - - - - 2 2 3 2̂ 5 3 5 6 5 3 5 (2)  
II | - - - - 1 1 | -6 6̂ 2̂3 1 | - - 1 45- | 6̂5 3 2̂-1 13 2 1  
is far a way a lone in silence and sadness  
is far a way idum

I | 5 3 5 6 | 5 3 5 2̂ 5 3 5 6̂ i 2̂ i (6)  
II | - - - - | - - - - | - - - - | - - - -  
the days feel long  
the days feel long

I | 5 5 - - 5 5 6 5 2̂ 2̂ - - 2̂ 2̂ i (6)  
II | 4 - 4 4 | - 4 2̂4 56̂ 4 | - - 4 7̂1 | -6 5 46 5 |  
each night he dreams of you I ask for your prayers  
each night he dreams of you I ask for your prayers

I | i 6 5 3 2 2 3 2̂ 5 3 5 6̂ 5 3 5 (2)  
II | - -6 54 5 | 6 - - - | - - - - | - - - -  
so that I will so that I will be safe al-ways  
so that I will al-ways

I | 5 3 5 6 5 3 5 2̂ 6 1 2 3 6 5 3 (2)  
II | - - 1 45- | 6̂5 3 2 2̂3 1 | - - 1 6̂ 5 2̂ | -2 2̂2- -2̂3 1 1  
one day we'll be to-gether once more be happy to-gether  
one day we'll be to-gether once more be happy to-gether