

GONG KUNDALI SHAKTI

by
Jon Keliehor

Gong Kundali Shakti

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PERFORMANCE INSTRUCTIONS

Tuning

Gong Kundali Shakti was originally written for a combination of gamelan and non-gamelan percussion instruments in an equal-temperament tuning. The tuning was based on a modified Balinese Selisir pelog mode with the numerical values corresponding to letter-name pitches in the following manner:

1 2 3 4 5 1
C D F G B C

The number set used in this score does not correspond to the standard numbers used to represent pitches in Javanese slendro or pelog scale. Rather, they simply represent a series of numbers to which one must assign pitches of your own choosing to make an appropriate scale. Once the tuning has been chosen, the lowest note, regardless of its standard Javanese numbering, is represented by the number 1 in the score. The rest of the pitches then follow in sequence. This, of course, results in a completely new numbering for the pitches of the scale; and while this would seem likely to cause confusion for the performers, it has been found in performing this piece that the adjustment can be easily made.

What pitches should one choose? Keep in mind the original equal-tempered intervals given above when trying to decide on the type of scale to use, noting where the narrow and wide intervals occur. Gamelan Pacifica, when performing this piece, used the following slendro tuning (which includes a slendro interval that is probably unique to their instruments):

Gong Kundali Shakti tuning 1 2 3 4 5 1
Gamelan Pacifica tuning 5 6 1 2 4 5

Note that the Gamelan Pacifica instruments include not only an unorthodox pitch, known as slendro 4, but that the saron instruments contain a low 5, allowing this pitch to be represented by pitch 1 in the score, the lowest pitch of the piece. In addition this gamelan has a slendro 2 gong, which would not normally be available in a traditional Javanese gamelan.

Gamelan that do not have the above tuning arrangement will have to approximate it the best they can by exploring the various tuning possibilities within their own set of instruments. Hopefully the task of finding an appropriate tuning will be looked upon as an interesting challenge, not a burdensome task. Two tuning possibilities that one might consider are as follows:

If the pelog instruments include the lower pelog 6, the melodies of the piece might be successfully realized with the following arrangement of pitches:

1 2 3 4 5 1
6 7 2 3 5 6

The following is another pelog mode that might be tried. It will alter the interval relationships of the piece as it was originally conceived, but should fit within the range of most pelog instruments:

1 2 3 4 5 1
7 1 3 4 6 7

Another possibility might be to mix pitches from slendro and pelog to create the scale. Also, if the appropriate gongs are not available, gong substitutions may be made, as long as they work musically. (Keep in mind that Gong IV and Kempul IV define the pitch-center of the piece.)

Notational Considerations

There are two separate scores provided for the piece. Score A is for all *saron* instruments, as well as *bonang* and *slentem*; Score B is for *colotomic instruments*, *suling*, or any other elaborating instruments that might be added. *Gong* tones are indicated by a capital G placed over the appropriate beat where the gong is to be sounded. *Kempul* and *kenong* are represented in a similar manner, with the *kempul* indicated by a capital P, and the *kenong* by a capital N. *Ketuk* is indicated by a + sign underneath the beat where it is to be played. In the case of the *gong* and *kempul*, the pitch to be played is indicated by a roman numeral immediately following the capital letter. The *kenong* plays the note found in the score directly under the letter. The *gong* and *kempul* can be successfully played by one person if they are hung appropriately. In the later sections of the piece, when G IV occurs with greater frequency, the duration of these gongs must be shortened by damping with the hand after striking. G II and G III are never damped.

Instrumentation Considerations

A typical instrumentation for *Gong Kundali Shakti* is as follows:

2 peking, 2 saron 2 demung, bonang barung, kenong, slentem, suling (preferably two or more), kempul, gongs, ketuk. There is no specific notation for kendang, however, a Sundanese style of playing would add to the character of the piece.

The piece is played in a continuous interlocking *imbal* style between the pairs of *peking*, *saron*, and *demung*. *Suling* play the entire melody (that is, the combination of both interlocking parts) as a single melodic line. The *bonang* and *slentem* play a balungan melody at various times throughout the piece that is derived from part one, or the top line, of the *imbal* part. Near the end of the piece, first the *peking*, then the *saron* together with the *peking*, play a *kotekan* pattern, while the *imbal* melodies of the *demung* continue.

Section by Section

BUKA: played by one saron and one suling only.

SECTION 1:

First time through - one saron, all suling, gong, and kempul.

Second time through - all of the above, plus peking and kempul.

In Section 1 (as well as sections 4, 7, 11, and 13) the balungan, as played by the *bonang* and *slentem*, is derived in the following manner:

melody	4	3	2	2	1	2	3	2	3	2	1	2	3	2	3	3	2	3
balungan	4	.	2	2	.	2	3	.	3	2	.	2	3	.	3	3	2	3

SECTIONS 2 & 3: all instruments play.

In Section 2 (as well as sections 3,5,6,8,9, 10, 12, 15, and 16) the balungan, as played by *bonang* and *slentem* is derived in the following manner:

melody	4.5.4.	3.2.3.	1.3.3.	/	3.4.3.	3.2.3.	1.2.3.
(imbal)	.5.4.3	.2.3.2	.2.4.2		.4.3.4	.2.3.2	.2.3.2
balungan	4.5.4.	3.2.3.	1.3.3.		3.4.3.	3.2.3.	1.2.3.

SECTION 4: all instruments except slentem.

SECTION 5 & 6: all instruments.

SECTION 7: all instruments except slentem and bonang.

SECTION 7: all instruments except slentem and bonang.
(Bonang plays only on the repeat of this section.)

SECTIONS 8, 9, & 10: all instruments.

SECTION 11: all instruments except slentem.

SECTION 12: all instruments play.

Slentem is tacet for the first line, then begins to play at line two of the section.

SECTION 13: all instruments except slentem.

SECTION 14 & 15: all instruments.

The tempo may have to ritard slightly at the end of Section 15 to accomodate the kotekan part which begins in Section 16.

SECTION 16: all instruments play.

Peking begin kotekan pattern (this pattern is found in the notation in Section 17); the *peking* must jump ahead to Section 17, then repeat that section a total of four times, while the rest of the gamelan plays Section 16 as written.

SECTION 17: all instruments play.

The saron join the peking in playing the kotekan part. The peking must now repeat Section 17 four more times. The *bonang*, *slentem*, and *demung* play the balungan notate above the kotekan. The colotomy and *suling* play as written.

SECTION 18:

All instruments play the first gatra in unison. After the fermata the next gatra is played in the manner of a *buka*, using one *saron* and one *suling*. The remainder of the line is played by all instruments, with the balungan being once again derived from the top line of the imbal part. There is a slight pause before the final gong tone is sounded in unison.

Tempo

The piece is written in a meter of three, with gatra of different lengths. A good tempo might be one where a three beat grouping would equal a metronome marking of 44.

PLEASE NOTE: a recording of this piece is available from the American Gamelan Institute.

GONG KUNDALI SHAKTI

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JON KELIEHOR

SCORE A

BUKA: SARON: SULANG

1. 123 234 12 34321 234 | 1

1/9 8/8

4 3 2	2 1 2	3 2 3	2 1 2	3 2 3	3 2 3
4 5 4	3 3 2	1 2 3	3 2 3	2 1 2	4 3 2
1 2 3	3 2 1	2 3 2	4 3 2	2 3 2	2 3 4
5 4 3	3 2 3	2 1 2	3 2 3	2 1 2	3 2 3

2/

4.5.4.	3.2.3.	1.3.3.	3.4.3.	3.2.3.	1.2.3.
.5.4.3	.2.3.2	.2.4.2	.4.3.4	.2.3.2	.2.3.2
4.3.4.	2.3.2.	2.1.2.	2.4.4.	2.3.2.	2.1.2.
.3.4.3	.3.2.3	.1.2.1	.3.5.3	.3.2.3	.1.2.3
4.5.4.	3.2.3.	1.2.3.	3.4.3.	3.2.3.	1.2.3.
.5.4.3	.2.3.2	.2.3.2	.4.3.4	.2.3.2	.2.3.2
4.3.4.	2.3.2.	2.1.2.	2.4.4.	2.3.2.	2.1.2.
.3.4.3	.3.2.3	.1.2.3	.3.5.3	.3.2.3	.1.2.3

3/

5.4.5.	3.4.3.	3.2.3.	2.3.4.	2.1.2.	2.3.2.
.4.5.4	.4.3.4	.2.3.2	.3.4.3	.1.2.1	.3.2.3
4.3.4.	2.3.2.	2.1.2.	4.4.3.	3.2.3.	1.3.3.
.3.4.3	.3.2.3	.1.2.3	.5.3.4	.2.3.2	.2.4.2
3.4.3.	3.2.3.	1.2.2.	2.4.4.	2.3.2.	2.1.2.
.4.3.4	.2.3.2	.2.3.3	.3.5.3	.3.2.3	.1.2.3
5.4.3.	3.2.3.	1.2.3.	3.4.3.	3.2.3.	1.2.3.
.4.3.4	.2.3.2	.2.3.2	.4.3.4	.2.3.2	.2.3.2

16/

5.4.5. 5.4.5. | 3.4.3. 3.4.3. | 3.2.3. 3.2.3. | 1.2.1. 3.2.3.
 .4.5.4 .4.5.4 | .4.3.4 .4.3.4 | .2.3.2 .2.3.2 | .2.1.2 .2.3.2

3.4.3. 3.2.3. | 3.2.3. 3.5.3. | 3.2.3. 1.3.3. | 1.2.3. 2.3.3.
 .4.3.4 .2.3.4 | .2.3.2 .4.4.4 | .2.3.2 .2.4.2 | .2.3.2 .3.2.4

5.5.3. 3.2.3. | 3.4.3. 3.2.2. | 4.3.4. 2.3.2. | 2.1.3. 3.4.3.
 .1.4.4 .2.3.2 | .4.3.4 .2.3.3 | .3.4.3 .3.2.3 | .1.2.2 .4.3.4

5.5.3. 3.2.3. | 3.4.3. 3.2.2. | 4.3.4. 2.3.2. | 2.1.2. 2.3.2.
 .1.4.4 .2.3.2 | .4.3.4 .2.3.3 | .3.4.3 .3.2.3 | .1.2.3 .3.2.3

REPEAT SECTION FOUR TIMES

17/

5 1 5 4 3 4 3 2 3 2 3 2

4.54.45.4.54.45.3.43.34. | 3.43.34.2.32.23.2.32.23.
 .15.1.51.15.1.51.54.5.45. | .54.5.45.43.4.34.43.4.34

1 2 3 2 3 2 1 2 3 2 3 4

1.21.12.1.21.12.2.32.23. | 2.32.23.3.43.34.3.43.34.
 .32.3.23.32.3.23.43.4.34. | .43.4.34.54.5.45.54.5.45

18/

4 X4 3 X3

SARON & SILING BUKA
 2 3 1 2 2 3 3 4 4

ALL INSTRUMENTS

5.5.3. 3.1.3. | 3.3.3. 3.1.3.
 1.4.4. 2.2.4. | 2.2.2. 2.2.4.

SLOWER

RITARD.....

GONG KUNDALI SHAKTI

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JON KELIEHOR

SCORE B

BUKA: SARON & SULING

1̄23 2̄34 1̄2̄3̄4̄3̄2̄1 2 3 4 | 1 GII

1/ 9/8

PIV	N											
4 3 2 2 1 2	3 2 3	2 1 2	3 2 3	3 2 3								
PIII	N											
4 5 4 3 3 2	1 2 3	3 2 3	2 1 2	4 3 2								
PIV	N											
1 2 3 3 2 1	2 3 2	4 3 2	2 3 2	2 3 4								
GIII	N											
5 4 3 3 2 3	2 1 2	3 2 3	2 1 2	3 2 3								
2ND X ONCE						2ND X ONCE						

2/

GIIV	N											
4 5 5 4 4 3	3 2 2 3 3 2	1 2 3 4 3 2	3 4 4 3 3 4	3 2 2 3 3 2	1 2 2 3 3 2							
PIV	N											
4 3 3 4 4 3	2 3 3 2 2 3	2 1 1 2 2 1	2 3 4 5 4 3	2 3 3 2 2 3	2 1 1 2 2 3							
GIIV	N											
4 5 5 4 4 3	3 2 2 3 3 2	1 2 2 3 3 2	3 4 4 3 3 4	3 2 2 3 3 2	1 2 2 3 3 2							
PIII	N											
4 3 3 4 4 3	2 3 3 2 2 3	2 1 1 2 2 3	2 3 4 5 4 3	2 3 3 2 2 3	2 1 1 2 2 3							

3/

	N											
5 4 4 5 5 4	3 4 4 3 3 4	3 2 2 3 3 2	2 3 3 4 4 3	2 1 1 2 2 1	2 3 3 2 2 3							
PIV	N											
4 3 3 4 4 3	2 3 3 2 2 3	2 1 1 2 2 3	4 5 4 3 3 4	3 2 2 3 3 2	1 2 3 4 3 2							
	N											
3 4 4 3 3 4	3 2 2 3 3 2	1 2 2 3 2 3	2 3 4 5 4 3	2 3 3 2 2 3	2 1 1 2 2 3							
GIII	N											
5 4 4 3 3 4	3 2 2 3 3 2	1 2 2 3 3 2	3 4 4 3 3 4	3 2 2 3 3 2	1 2 2 3 3 2							
			PII		GIII							

4/	4 3 2	2 1 2	N 3 2 3	2 1 2	3 2 3	3 2 3
	P ^{III} 4 5 4	3 3 2	N 1 2 3	3 2 3	2 1 2	4 3 2
	P ^{IV} 1 2 3	3 2 1	N 2 3 2	4 3 2	2 3 2	2 3 4
	P ^{III} 5 4 3	3 2 3	N 2 1 2	P ^{II} 3 2 3	G ^{II} 2 1 2	3 2 3

5/	G ^{IV} 4 5 5 4 4 3	3 2 2 3 3 2	N 1 2 3 4 3 2	3 4 4 3 3 4	3 2 2 3 3 2	1 2 2 3 3 2
	P ^{III} 4 3 3 4 4 3	2 3 3 2 2 3	N 2 1 1 2 2 1	2 3 4 5 4 3	2 3 3 2 2 3	2 1 1 2 2 3
	P ^{IV} 4 5 5 4 4 3	3 2 2 3 3 2	N 1 2 2 3 3 2	3 4 4 3 3 4	3 2 2 3 3 2	1 2 2 3 3 2
	P ^{III} 4 3 3 4 4 3	2 3 3 2 2 3	N 2 1 1 2 2 3	2 3 4 5 4 3	2 3 3 2 2 3	2 1 1 2 2 3

6/	G ^{IV} 5 4 4 5 5 4	3 4 4 3 3 4	N 3 2 2 3 3 2	2 3 3 4 4 3	2 1 1 2 2 1	2 3 3 2 2 3
	P ^{III} 4 3 3 4 4 3	2 3 3 2 2 3	N 2 1 1 2 2 3	4 5 4 3 3 4	3 2 2 3 3 2	1 2 3 4 3 2
	P ^{IV} 3 4 4 3 3 4	3 2 2 3 3 2	N 1 2 2 3 2 3	2 3 4 5 4 3	2 3 3 2 2 3	2 1 1 2 2 3
	G ^{III} 5 4 4 3 3 4	3 2 2 3 3 2	N 1 2 2 3 3 2	P ^{II} 3 4 4 3 3 4	3 2 2 3 3 2	G ^{II} 1 2 2 3 3 2

7/	2nd x ONLY- P ^{IV} 4 3 2	2 1 2	N 3 2 3	2 1 2	3 2 3	3 2 3
	P ^{III} 4 5 4	3 3 2	N 1 2 3	3 2 3	2 1 2	4 3 2
	P ^{IV} 1 2 3	3 2 1	N 2 3 2	4 3 2	2 3 2	2 3 4
	P ^{III} G ^{III} 5 4 3	3 2 3	N 2 1 2	P ^{II} 3 2 3	G ^{II} 2 1 2	3 2 3
	2nd x ONLY-			2nd x ONLY-		

8/	GIV	N	PIV			
	234543	233223	211223	433443	233223	211223
	PIII	N	PIV			
	233434	322323	211223	433443	233223	211234
GIV	N	PIV				
515434	322332	123432	122332	233223	211223	
PIII	N	PIV				
234543	233223	211223	433443	233223	211234	

9/	GIV	N	PIV			
	544334	322332	122332	344334	322332	123432
	PIII	N	PIV			
	344334	322334	322332	345434	322332	123234
GIV	N	PIV				
544554	344334	322332	344334	322332	122332	
PIII	N	PIV				
344334	322332	122323	234543	233223	211223	

10/	GIV	N	PIV			
	454334	322334	322123	433443	233223	211432
	PIII	N	PIV			
	344334	322332	123432	234543	233223	211234
GIV	N	PIV				
515434	322332	123432	122332	233223	211234	
GIII	N	PII	GII			
515434	322332	123432	122332	233223	211223	

11/		N				
	4 3 2	2 1 2	3 2 3	2 1 2	3 2 3	3 2 3
	PIII	N				
	4 5 4	3 3 2	1 2 3	3 2 3	2 1 2	4 3 2
PIV	N					
1 2 3	3 2 1	2 3 2	4 3 2	2 3 2	2 3 4	
PIII	N		PII	PII	GII	
5 4 3	3 2 3	2 1 2	433443	233223	3	

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12/8

GIV	N	PIV	
544554 344334	322332 322332	122334 322332 122332 233223	
GIV	N	PIV	
433443 233223	211223 433443	454334 322332 122332 233223	
GIV	N	PIV	
515434 322334	322332 122323	433443 233223 211223 322332	
GIV	N	PIV	
344334 322332	123432 233223	454334 322332 122332 233234	
GIV	N	PIV	
544554 344334	322332 322332	122334 322332 122332 233234	
GIV	N	GIII	GII
515434 322332	122332 122334	515434 322334	322332 344334

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PIV	N
5 4 3 3 2 3	2 1 2 3 2 3 3 2 3 2 1 2 3 2 3 2 3 4
GIV	N
3 2 3 3 2 3	4 3 2 1 2 3 2 3 2 1 2 3 4 3 4 4 5 4
PIV	N
5 1 5 4 3 4	3 2 3 2 3 2 1 2 3 2 3 2 1 2 3 2 3 4

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GIV	N	PIV	GIV	N	PIII
515434 322332	122332 122334	515434 322334	322332 344334		
GIV	N	PIV	GIV	N	PIII
344334 322334	322332 122332	344334 322332	123432 345432		
GIV	N	PIV	GIV	N	PIII
544554 344334	322332 344334	322332 122334	322332 122332		
GIV	N	PIV	GIII	N	GII
123432 345432	122334 433223	433443 233223	211223 322334		

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GIV	N	GIV	N	GIV	N	GIV	N
515434 322334	344334 322334	515434 322334	322332 122332				
GIV	N	GIV	N	GIII	N	GII	N
345434 322332	122332 233223	433443 233223	211232 344334				

RITARD NEW TEMPO

16/

GIV N 544554	GIV N 544554	GIV 344334	GIV N 344334	GIV 322332	GIV N 322332	GIV 122112	GIV N 322332
+	+	+	+	+	+	+	+
GIV 344334	GIV N 322334	GIV 322332	GIV N 345434	GIV 322332	GIV N 123432	GIV 122332	GIV N 233234
+	+	+	+	+	+	+	+
GIV 515434	GIV N 322332	GIV 344334	GIV N 322323	GIV 433443	GIV N 233223	GIV 211232	GIV N 344334
+	+	+	+	+	+	+	+
GIV 515434	GIV N 322332	GIV 344334	GIV N 322323	GIV 433443	GIV N 233223	GII 211223	GIV N 233223
+	+	+	+	+	+	+	+

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GIV N 5 1 5	GIV N 4 3 4	GIV N 3 2 3	GIV N 2 3 2	GIV N 1 2 3	GIV N 2 3 2	GIV N 1 2 3	GIII N 2 3 4
+	+	+	+	+	+	+	+
GIV N 5 1 5	GIV N 4 3 4	GIV N 3 2 3	GIV N 2 3 2	GIV N 1 2 3	GIV N 2 3 2	GIV N 1 2 3	GIII N 2 3 4
+	+	+	+	+	+	+	+
GIV N 5 1 5	GIV N 4 3 4	GIV N 3 2 3	GIV N 2 3 2	GIV N 1 2 3	GIV N 2 3 2	GIV N 1 2 3	GIII N 2 3 4
+	+	+	+	+	+	+	+
GIV N 5 1 5	GIV N 4 3 4	GIV N 3 2 3	GIV N 2 3 2	GIV N 1 2 3	GIV N 2 3 2	GIV N 1 2 3	GIII N 2 3 4
+	+	+	+	+	+	+	+

18/

GIV N 4-x4	GII N 3-x3	SARON & SULING BUKA		GIV ALL INSTRUMENTS		GIII	
+	+	2-3-1	223344	515434	321234	323232	321234
+	+			+	+	+	+
GII N 3		SLOWER		RITARD.....			
+							

