
GOTONG ROYONG

by
B. Subono

Gotong Royong

laras pelog, pathet barang
for Javanese gamelan and chorus
1985

by B. Subono

Balungan

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[B] Ladrang (Irama II)

[C] Lancaran

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Gotong Royong

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Balungan

Played: A [n] • B1[2x] • { B2[2x] • C } [2x] • B1[1x] • D[2x] • A [n]

buka bonang: 6 6 3 5 6 7 6 5 6 3 6 6 5 3 ②
2 2 2 2

[A] Lancaran

balungan 5 3̇ 2̇ 3̇ 5̇ 6 7̇ 6̇ 5̇ 3̇ 6 6̇ 7̇ 6̇ 5̇ 7 6̇ 5̇ 3̇ ②
slenthem . . 3 . 5 . . 6 . 3 . . 6 . 5 . . 3 . 2

[B] Ladrang

BI. Irama lancar

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

BII. Irama dadi

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

[C] Lancaran

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

[D] Ketawang

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

Vocal Parts:

[A] Lancaran

The balungan is played once for each line of the vocal part. Dots (2 3 5 .) mean a beat of silence; dashes (6 7 5 -) mean continue to hold the previous note.

Bal.		[5 3 2 3 $\hat{5}$ 6 7 6 5 $\hat{3}$ 6 6 7 6 $\hat{5}$ 7 6 5 3 (2)]
Vocal		. 2 3 5 . 6 7 . 5 3 . $\dot{2}$ 7 6 . 7 6 7 $\dot{3}$ $\dot{2}$ Wus da- di a- dat lu- pya pra war- ga nga- yah- i kar- ya
		. 6 7 5 - 6 - 5 3 - 2 3 5 6 . 7 6 5 3 2 Sing gu- yub lan ru- kun kan- thi su- ka li- la le- ga- wa
		. 2 3 5 . 6 7 . 5 3 . $\dot{2}$ 7 6 . 7 6 7 $\dot{3}$ $\dot{2}$ Tur tu- lus la- hir ba- tin tan dar- be pa- mrih pri- ba- di
		. 6 7 5 - 6 - 5 3 - 2 3 5 6 . 7 6 5 3 2 Ho- lo- pis tul bar- ris go- tong ro- yong am- ba- ngun pra- ja

[B] Ladrang (Irama II)

Bal.		3 7 2 . 6 7 2 $\overline{3 5}$ $\overline{3 5}$ 3 6 5 7 6 3 $\hat{2}$
Vocal		3 7 2 . 6 7 2 $\overline{3 5}$ $\overline{3 5}$ 3 6 $\overline{5 5}$ $\overline{7 6 7 5 3 2}$ Yo kan- ca dha tu- man- dang nyam- but ga- we kang seng- kut lan tan- sah gumregut
		. 7 3 2 6 7 2 $\overline{3 5}$ $\overline{3 5}$ 3 6 5 2 3 5 $\hat{6}$
		. 7 $\overline{\dot{2} \dot{3}}$ $\overline{\dot{2} \dot{3}}$. $\overline{6 5 3}$ $\overline{3 3 5}$ $\overline{3 5}$ 3 $\overline{6 7}$ 5 2 $\overline{3 5 3 5 6}$ Be- ba- re- ngan am- bangun sra- na mrih lan- car- ing ka- beh ge- ga- yu- han ki- ta
		. . 7 2 3 2 7 6 7 . 2 3 5 6 7 $\hat{5}$
		. $\overline{7 6 7 2 2}$ $\overline{2 2 3 3 2 7 6}$ 7 $\overline{6 7 2 3 2}$ $\overline{3 5 6 5 6 7 5}$ Ja- lu es- tri tu- wa mudha da- tan ke- ri sing gu- yub rukun sa- hi- yeg sa- e- ka pra- ya
		. 7 7 . 7 6 5 $\overline{3 5}$ $\overline{3 5}$ 3 6 5 7 6 3 (2)
		. $\overline{7 7 7}$. 7 $\overline{6 7}$ 5 $\overline{3 5}$ $\overline{3 5}$ 3 6 $\overline{5 5}$ $\overline{7 6 7 5 3 2}$ Gu- mo- long tung- gal se- dya a- yo kan- ca mrih mak- mur sa- gunging bebrayan

[C] Lancaran

The "x" indicates spoken syllables, shouted strongly without definite pitch. "Holopis kuntul baris" is a work chant, "siji, loro, telu" is counting in Javanese from one to three, "hab, hib, hob, joss!" is akin to "Heave ho" in English.

Bal.		•	7	•	2̂	•	7	•	5̂	•	7	•	5̂	•	7	•	2̂
Bal.		•	7	•	2̂	•	7	•	5̂	•	7	•	5̂	•	7	•	6̂
Vocal						<u>5 5</u>	<u>5 5</u>	<u>5 5</u>	5	x x	x x	x x					x
						Ho-lo-pis kuntul ba-ris				si-ji	lo-ro	te-lu					hya
Bal.		•	7	•	2̂	•	7	•	6̂	•	7	•	3̂	•	7	•	5̂
Bal.		•	7	•	6̂	•	7	•	3̂	•	7	•	6̂	•	7	•	2̂
Vocal						<u>3̂ 3̂</u>	<u>3̂ 3̂</u>	<u>3̂ 3̂</u>	3̂				x	x	x	x	
						Ho-lo-pis kuntul ba-ris							hab	hib	hob	joss	

[D] Ketawang

"B." is the balungan, "I" is the male chorus part, "II" is the female chorus part.

B.			5		5		6		5		6		7		6		5̂
I.		•	•	•	•		5	5	<u>5 6</u>	5	•	•	6	7	•	<u>6 5 6</u>	5
							Sem- bah		su- jud				mring hyang		A-	gung	
II.		•	•	5	5	•	•	5	<u>1̂ 2̂</u>	2̂	2̂	3̂	i	•	<u>2̂ 3̂</u>	2̂	
				Sem- bah				su- jud	ka- tur	mring	hyang			A-	gung		
B.			6		5		3		2		3		4		3		②
I.		•	•	6	<u>5</u>	•	3	<u>2 3</u>	2	•	•	2	<u>3 4</u>	4	4	•	<u>3 2</u>
				Si- nar	-			tan				pa-	ngling-	ga	mur-		da
II.		•	3̂	•	<u>2̂ 3̂</u>	•	<u>7 6</u>	5	5	5	<u>5 6</u>	2	2	•	2	<u>3 5</u>	
			Si-		nar	-	tan		tu-	lus	pa-	ngling-	ga		mur-	da	
B.		•	1		3		2		•		3		2		7̂		
I.		•	2̂	•	i	•	<u>2̂ 3̂</u>	2̂	•	•	2̂	3̂	•	2̂	<u>7 6</u>	7	
			Sa-		king		nu-	gra-			ha	kang		lu-	min-	tu	
II.		•	6	5	•	<u>6 5 4</u>	5	•	6	7	6	•	<u>5 6 5</u>	3			
			Sa-	king		nu-	gra-		ha	kang	lu-		min-	tu			

B.	2	3	2	\checkmark 7	6	7	6	⑤
I.	.	7	.	7	.	7	$\overline{65}$. 5 $\overline{56}$ 5
		Sa-		sat		i-		li- ning nar- ma- da
II.	.	\checkmark 3	.	\checkmark 3	.	\checkmark 2	\checkmark 3	i . $\overline{23}$ \checkmark 2
		Pra-		sa-		sat		i- li- ning nar- ma- da

B.	6	5	3	2	3	4	3	$\hat{2}$
I.	.	6	.	5	.	$\overline{323}$	2	.
		Mu-		gi		Pa-	du-	ka a- njang- kung
II.	.	\checkmark 3	\checkmark 2	.	7	.	6	5
		Mu-	gi		Pa-	du-	ka	tan- sah a- njang- kung

B.	.	2	3	\checkmark 5	6	7	3	②
I.	2	2	2	2	.	3	.	5
	Mring	be-	bra-	yan		lang-	geng	gu- mo- long ing se- dya
II.	5	5	5	5	.	6	.	5
	Mring	be-	bra-	yan		lang-	geng	gu- mo- long ing se- dya

Performance Notes, by Jody Diamond:

These notes are based on conversations with the composer in Surakarta in 1988, and on two performances of the piece in the U.S. (see performance history).

Introduction and Composer's Biography

Gotong Royong was composed in 1985 by B. Subono. The title translates as "mutual assistance" and refers to the tradition of community self-help that is at the core of local social organization throughout Indonesia. The composition, which is actually a suite of smaller pieces, is in the Central Javanese classical style, with the slightly unusual occurrence of groups of 5 beats (rather than the usual 4) in the opening section, two part vocals in the ketawang (an innovation from earlier in this century that is now found in many new pieces), and drumming in Semarang style in one section contrasting with the kendang patterns characteristic of Surakarta.

B. Subono is as well known dalang and composer, on the faculty at STSI Surakarta. He has composed numerous works for dance, theater, and wayang, as well as many popular and experimental compositions. He has taught abroad in Canada and the U.S. (A more complete biography, written by Jody Diamond, is in *Baker's Dictionary of Musicians*, eighth edition.)

Sequence

The overall sequence and treatment of sections can be as follows:

A (inst./vocal)[n] • B1[2x] • { B2(inst./vocal) • C } [2x] • B1[1x] • D[2x] • A (inst.)(n)

- A irama lancar (I), several times, alternating between vocal (4 times) and instrumental (2 times)
- BI irama lancar 2 times
- BII irama dadi (II) 2 times, once instrumental, once with vocal
- C irama dadi, with kotekan and senggakan, 1 time
- BII return to the ladrang in irama dadi, play 2 times, once instrumental, once with vocal
- C same as above, 1 time
- BI return to ladrang in irama lancar, 1 time, slowing for transition to D
- D ketawang, in irama dadi, 2 times, speeding up in last gongan
- A irama lancar, without vocal, 3-4 times, then suwuk gropak (fast ending)

Section A. Lancaran

This lancaran has gatra with 5 beats. The kendhang plays as follows:

buka bonang: 6 6 3 5 6 7 6 5 6 3 6 6 5 3 ②
2 2 2 2

p b p p b

kendhangan for irama lancar

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

kendhang p p b p p p b p p p p b p p p p b p p b

• to vocal (signal for sirep and slight ritard) p p p t_ol p b p p b

• to ladrang p b p p p t_od l t p

• suwuk gropak (for final ending)

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

p p b p p p b p p p p b . . p . b . b . .

Translations of texts

Three sections—the opening *lancaran* [A], the *ladrang* [B2] and the *ketawang* [D]—have texts in Javanese, written by the composer. These were translated into Indonesian by Subono, and then into English by Jody Diamond.

Lancaran

It has already become a way of life
that the people work together in harmonious unity with happiness and willingness.
Our hearts are sincere. We don't have any personal goals.
When we all work together (*gotong royong*)
we benefit our village and our country.

Ladrang

Come on friends! Let's work energetically with a spirit strong as steel.
Together we'll achieve our goals.
Men and women, old and young, don't be left behind.
We are like one family
with one goal—come on friends!—
so that all the people will prosper.

Ketawang

We show our devotion to God by our prayers
for the eternal gift we receive like flowing water.
We hope that God will always watch over us
so the people with steadfastly remain one.

Recordings and Performance History

Audio recordings of performances of the original performance of this piece are in the Diskotik at STSI Surakarta, and in the Archives of the American Gamelan Institute. The piece has been performed in the U.S. by the Mills College Gamelan and by Gamelan Son of Lion; audio and video recordings of those performances are also in the AGI Archives.

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Note: The cipher notation for this score is set in Kapatihan, a font designed by Carter Scholz.