

# GENDHING ERHU

FOR CHINESE ERHU AND AMERICAN GAMELAN

JARRAD POWELL

# GENDHING ERHU

for Erhu and American Gamelan  
to Warren Chang

Jarrad Powell

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Gending Erhu was written for Gamelan Pacifica and Warren Chang, erhu.

## TUNING

- This piece was originally written for an American gamelan made from aluminum. While the instrumentation generally follows the convention found in a Central Javanese gamelan, the tuning for this piece may not be available on other gamelan.
- This piece was originally composed for the following just tuning:

1	2	3	4	5	6	7
1/1	8/7	9/7	10/7	3/2	12/7	27/14
Db	Eb	F	G	Ab	Bb	C

- If pitch 5 is Ab, the approximate Western equivalent would be: Ab Bb C Db Eb F G.
- The erhu is tuned to 1 and 5.
- These pitches are mapped to what is defined as the slendro tuning for this set of instruments, plus the 27/14, which is pelog 7, plus the 10/7 tritone, which is defined as T4 in the tuning of these instruments.

S5	6	P7	S1	S2	3	T4
1	2	3	4	5	6	7

## INSTRUMENTATION

- The instrumentation is defined in relation to a standard Javanese gamelan: gong, kempul, kenong/ketuk, slenthem, demung, saron, peking, bonang, and kendhang. Bonang panerus is not necessary, but may be used. Gender may be used in the pathetan, but is not necessary.
- The range of the instruments is considered to be “extended” by Javanese gamelan standards, from low 5 to high 3.

## NOTATION

- Cipher notation is used throughout for gamelan and erhu.
- It should be noted that the ciphers for the erhu do not have the same pitch values as the ciphers for the gamelan. The erhu uses a “moveable *do*” system, where pitch 1 is considered to be *do*, or the tonic. For this piece, *do* is placed at the gamelan pitch 5 (S5). The result is that pitch 1 in the erhu part sounds the same frequency as pitch 5 in the gamelan. All other pitches are transposed accordingly.
- Some western musical terms are used in the score.
- Metronome markings are intended as a guide and may be varied slightly.
- Some dynamic markings have been indicated as a general guide, but they do not represent the complete range of dynamics for the piece.

## PERFORMANCE INSTRUCTIONS

- **Section A.** This is a repeating section and is taken at a quick lancaran-like tempo. It presents a gradual build up of sound. In this section the lower 6 and 7 should be allowed to ring without damping, while the other notes are damped in normal balungan style.
  - First two repetitions – only the dumung plays.
  - Third repetition – add peking, saron, and kenong.
  - Fifth repetition – add gong and slenthem.
  - Sixth repetition – add kendhang
  - Ninth repetition – ritard slightly in the third gatra, take second ending; for second ending all play in strict unison, kendhang stops on first beat of the second ending.

- Transition to B. Played by one saron and one peking. Peking doubles the written notes, with the doubled note following the written note (Solonese style). Colotomic instruments play as indicated. No kendhang.
- Section B. Erhu begins. Whole ensemble plays except for bonang and kendhang.
  - Peking plays in unison with other saron (do not double the notes).
  - Gamelan plays softly so erhu can be clearly heard.
  - At the 24th gatra of B the erhu rests and the gamelan has a solo. Gamelan should play strongly here.
  - At the 40th gatra the erhu plays again and the bonang begins to play. The bonang barung part should be heard clearly as a counterpoint to the erhu. The gamelan maintains a somewhat loud volume and the peking should begin to double each note (Solonese style). Kendhang also joins at this point and, in fact, should anticipate the arrival of the 40th gatra with a gesture to lead to the gong. Where there is a rest the peking should NOT play and should not double the note immediately preceding the rest.
  - The first time through the first ending is played, leading directly to the *transition to C*. The second time through the second ending at letter D is played.
- Transition to C. Top line is played by the bonang barung, bottom line is played by slenthem. No kendhang.
- Section C. Full gamelan and erhu. Softly. Peking in unison, no doubling. No bonang. No kendhang. At the end of this section repeat directly to the sign at the beginning of the ninth gatra of B.
- Section D. This is actually the second ending of section B. Bonang continues to play and the peking doubles as in B. Gamelan should continue strongly. Kendhang also continues to play.
- Section E. Gamelan only. Lancaran-like tempo and treatment.
  - Second repetition – bonang joins playing *gembyang* using the *dhong* tones (2nd and 4th of each gatra).
  - Third repetition – Peking joins playing the balungan double-time (twice through for every once of the other saron).
  - The end of E is indicated by a ritard at the end of the third gatra.
  - The tempo for section F should be set by the end of E, so that the two gatra preceding the transition to F are played at a steady tempo.
  - The kendhang plays throughout E and can control the ritard for the transition, but should stop playing on the final beat of the repeating section, leaving the gamelan playing alone in the final two gatra leading to the gong. These two gatra should be played in unison with no elaboration. Following the gong there is a grand pause. The kendhang does not play again for the remainder of the piece.
- Transition to F. Played by one demung, beginning after the pause.
- Section F. Erhu plays the top line and gamelan plays the bottom line. Play strongly. No peking, Bonang plays in unison with the other instruments. The gamelan should follow the erhu for the crescendo and ritard at the end. At the end of F the erhu should first sound its final note, followed immediately by the gong. The rest of the gamelan echoes the gong in the traditional Javanese manner. (All other gongs in the piece are sounded in unison and in tempo with the ensemble.)
- Pathetan. Played freely by the erhu. A sparse accompaniment should be provided by one demung or by gender (the part is improvised in response to the erhu part using pitches 2, 4, 5, 6, 1). The gong is played alone immediately following the pathetan.

## RECORDIING

- A recording of this piece by Gamelan Pacifica with Warren Chang is available on the CD *Trance Gong*. It can be found online on various streaming services or the Gamelan Pacifica Soundcloud site.

# Gendhing Erhu

Jarrad Powell

Buka Bonang 63326 537263 2 7336

A. balungan pule(bp) = 92

sarons  $\left\{ \begin{array}{l} \widehat{6}32653 \quad \cdot 32653 \quad \widehat{7}32653 \quad \overline{\overline{32653}}^{1-8} \quad \overline{\overline{653}}^9 \\ \widehat{6}32 \quad 653 \quad \widehat{7}32 \quad 653 \quad \parallel \quad 653 \end{array} \right.$   
 slenthem  $\left\{ \begin{array}{l} \widehat{6}32 \quad 653 \quad \widehat{7}32 \quad 653 \quad \parallel \quad 653 \\ ff \end{array} \right.$

transition to B (bp = 76-80)

6326 5363 2653 6326 5363 2653

B.

erhu  $\left[ \begin{array}{l} 00 \underline{0213} \quad 6 - - \underline{117} \quad 3 - - \underline{554} \quad \underline{370303}1 \quad - \underline{17356}2 \quad 2 - - \underline{117} \\ \widehat{6}326 \quad 534\widehat{7} \quad 326\widehat{5} \quad 3471 \quad \widehat{2}6\widehat{5}3 \quad 47\widehat{1}3 \end{array} \right.$   
 gamelan  $\left[ \begin{array}{l} \widehat{6}326 \quad 534\widehat{7} \quad 326\widehat{5} \quad 3471 \quad \widehat{2}6\widehat{5}3 \quad 47\widehat{1}3 \\ mf \end{array} \right.$

$\left[ \begin{array}{l} \underline{21-167}3 \quad 3 \underline{456} - \quad \underline{173-175} \quad - \underline{106731776} \quad 6 - - - \quad \underline{0630636}7 - \\ \widehat{6}534 \quad 7 \underline{123} \cdot \quad \widehat{5} \cdot 52 \quad 3 \cdot 54 \quad \widehat{3} \cdot 71 \quad 3542 \end{array} \right.$

$\left[ \begin{array}{l} - \underline{7344261} \quad - \underline{3755146} \quad \underline{3762-262} \quad 7 - - - \quad \widehat{3} - \underline{03435432} \quad \underline{322} - - \\ \widehat{4} \cdot 13 \quad \widehat{5} \cdot 26 \quad 71 \cdot 3 \quad 426 \cdot \quad \widehat{7} \cdot 35 \quad 4267 \end{array} \right.$

$\left[ \begin{array}{l} \widehat{4} - - - \underline{345} \quad \underline{2515721334} \quad 456 - - \quad \underline{173-175} \quad \underline{01-6731776} \quad 6 - - - \\ \widehat{1} \cdot \cdot \widehat{5} \quad 4267 \quad 1\widehat{3} \cdot \cdot \widehat{5} \cdot 52 \quad 3 \cdot 54 \quad \widehat{3} \cdot 71 \end{array} \right.$

2.

$$\left[ \begin{array}{cccc} \overline{0636} \overline{0636} \overline{7} - & \overline{0137} \overline{0134} \overline{0646} \overline{1763} & 5 - \overline{056} \overline{6} - \overline{0434} \overline{6432} & \overline{1775} \overline{5223} \quad 3 - \overline{634} \\ \overline{3} \overline{5} \overline{4} \overline{2} & \overline{4} \overline{7} \overline{1} \overline{3} & \overline{5} \cdot \overline{2} \overline{6} \quad \overline{3} \cdot \overline{1} \overline{3} & \overline{5} \overline{4} \overline{2} \overline{6} \quad \overline{7} \cdot \overline{3} \overline{7} \end{array} \right.$$

$$\left[ \begin{array}{cccc} \overline{5251} - \overline{275} & \overline{51463172} & \overline{-2723} - & \text{b.p. = 88} \\ 2 \cdot 6 \cdot & \overline{1} \overline{3} \overline{7} \overline{4} & \cdot \overline{467} \cdot & \text{tacet} \\ & & \underset{f}{\cdot} & \underset{ff}{\cdot} \end{array} \right. \quad \cdot \cdot \cdot \overline{554} \quad 7 \cdot \cdot \cdot \overline{2}$$

$$\left[ \begin{array}{cccc} & & \overline{173} \overline{0175} & \overline{010673} \overline{2775} \quad 6 - - - \\ \overline{2174} \cdot \overline{7} \cdot \overline{7} & 5 \cdot \cdot \cdot \overline{5} & \overline{47233} \cdot & \underset{f}{\overline{5}} \overline{7} \overline{4} \overline{2} \quad \overline{3} \overline{7} \overline{6} \overline{4} \quad \overline{3} \cdot \overline{4} \overline{2} \end{array} \right.$$

$$\left[ \begin{array}{cccc} \overline{0317356} & \overline{173} - \overline{175} & \overline{010673} \overline{2775} & 6 - - - \quad \overline{0317356} \quad \overline{-2136} - \\ \overline{3} \cdot \overline{4} \overline{2} & \overline{5} \overline{7} \overline{6} \overline{4} & \overline{3} \overline{7} \overline{6} \overline{4} & \overline{3} \cdot \overline{4} \overline{2} \quad \overline{3} \cdot \overline{4} \overline{2} \quad \overline{6} \cdot \overline{3} \cdot \end{array} \right.$$

$$\left[ \begin{array}{cccc} \overline{-37551} \overline{2} & \overline{37466313} & \overline{755123} \overline{4} & \overline{56} - - \\ \overline{7} \overline{4} \overline{2} \cdot & \cdot \overline{1} \cdot \overline{5} & \overline{4} \cdot \overline{6} \overline{2} & \cdot \overline{3} \cdot \cdot \end{array} \right.$$

transition to C. (b.p. = 76-80)

$$\left[ \begin{array}{cccc} \overline{\cdot 64635} & \overline{\cdot 53546} & \overline{\cdot 64635} & \overline{\cdot 53546} \\ \underset{mp}{\overline{3}} & \overline{4} & \overline{3} & \overline{4} \end{array} \right.$$

C, b.p. = 93

$$\left[ \begin{array}{cccc} \overline{000213} & \overline{6} - \overline{-117} & \overline{3} - \overline{-554} & \overline{37-303} \overline{1} \quad \overline{017356} \overline{2} \quad \overline{2} - \overline{-117} \\ \cdot \cdot \cdot & \overline{3} \cdot \overline{5} \cdot & \overline{7} \cdot \overline{2} \cdot & \overline{7} \cdot \cdot \overline{5} \quad \cdot \overline{4} \cdot \overline{6} \quad \cdot \overline{2} \cdot \cdot \end{array} \right.$$

$\left[ \begin{array}{cccc} \widehat{2}\widehat{1}\widehat{0}\widehat{1}\widehat{6}\widehat{7}\widehat{3} & \widehat{3}\widehat{4}\widehat{5}\widehat{6} - & -\widehat{0}\widehat{0}\widehat{2}\widehat{1}\widehat{3} & \widehat{6} - \widehat{-1}\widehat{1}\widehat{7} & \widehat{3} - \widehat{-5}\widehat{5}\widehat{4} & \widehat{3}\widehat{7}\widehat{-3}\widehat{0}\widehat{3}\widehat{1} \\ \widehat{6} \cdot \widehat{3}\widehat{7} & \widehat{7}\widehat{1}\widehat{3} \cdot & \dots & \widehat{3} \cdot \widehat{5} \cdot & \widehat{7} \cdot \widehat{2} \cdot & \widehat{7} \cdot \dots \widehat{5} \end{array} \right]$

$\left[ \begin{array}{cccc} \widehat{0}\widehat{1}\widehat{7}\widehat{3}\widehat{5}\widehat{6}\widehat{2} & \widehat{2} - \widehat{-1}\widehat{1}\widehat{7} & \widehat{2}\widehat{1}\widehat{-1}\widehat{6}\widehat{7}\widehat{3} & \widehat{3}\widehat{4}\widehat{5}\widehat{6} - \\ \cdot \widehat{4} \cdot \widehat{6} & \cdot \widehat{2} \cdot \cdot & \widehat{6} \cdot \widehat{3}\widehat{7} & \widehat{7}\widehat{1}\widehat{2}\widehat{3} - \end{array} \right] \parallel \text{repeat from the sign } \oplus$

D. b.p. = 93

$\left[ \begin{array}{cccccc} \widehat{5}\widehat{6} - \widehat{0}\widehat{2} & \widehat{1}\widehat{7}\widehat{6}\widehat{0}\widehat{1}\widehat{7}\widehat{5}\widehat{2} - & -\widehat{-3}\widehat{4}\widehat{3}\widehat{1}\widehat{3}\widehat{1} & \widehat{6}\widehat{1}\widehat{2}\widehat{-3}\widehat{6}\widehat{7}\widehat{1}\widehat{3} & \widehat{7}\widehat{5}\widehat{-5}\widehat{4}\widehat{1}\widehat{1}\widehat{6} & \widehat{2}\widehat{3}\widehat{-7}\widehat{1}\widehat{7}\widehat{5} \\ \cdot \widehat{3} \cdot \widehat{1} & \widehat{7}\widehat{5}\widehat{6}\widehat{2} & \cdot \widehat{5}\widehat{1}\widehat{7} & \widehat{5}\widehat{6} \cdot \widehat{5} & \widehat{4}\widehat{2}\widehat{1}\widehat{5} & \widehat{6} \cdot \widehat{5}\widehat{4} \end{array} \right]$

$\left[ \begin{array}{cccccc} \widehat{4}\widehat{3}\widehat{6}\widehat{7}\widehat{1}\widehat{2}\widehat{7}\widehat{5} & \widehat{5}\widehat{4}\widehat{6} - \widehat{0}\widehat{2} & \widehat{1}\widehat{7}\widehat{6}\widehat{0}\widehat{1}\widehat{7}\widehat{6}\widehat{2} - & \widehat{0}\widehat{0}\widehat{3}\widehat{4}\widehat{3}\widehat{1}\widehat{3}\widehat{1} & \widehat{6}\widehat{1}\widehat{2}\widehat{-3}\widehat{6}\widehat{7}\widehat{1}\widehat{3} & \widehat{7}\widehat{5}\widehat{-5}\widehat{4}\widehat{1}\widehat{1}\widehat{6} \\ \widehat{1}\widehat{7}\widehat{5}\widehat{6} & \widehat{2}\widehat{3} \cdot \widehat{1} & \widehat{7}\widehat{5}\widehat{6}\widehat{2} & \cdot \widehat{5}\widehat{1}\widehat{7} & \widehat{5}\widehat{6} \cdot \widehat{5} & \widehat{4}\widehat{2}\widehat{1}\widehat{5} \end{array} \right]$

$\left[ \begin{array}{ccc} \widehat{2}\widehat{3}\widehat{-7}\widehat{1}\widehat{7}\widehat{5} & \widehat{4}\widehat{3}\widehat{6}\widehat{7}\widehat{1}\widehat{2}\widehat{7}\widehat{5} & -\widehat{5}\widehat{4}\widehat{6}\widehat{7}\widehat{1} \\ \widehat{6} \cdot \widehat{5}\widehat{4} & \widehat{1}\widehat{7}\widehat{5}\widehat{6} & \cdot \widehat{2}\widehat{3}\widehat{4}\widehat{5} \end{array} \right]$   
*poco acc.*

E. b.p. = 106

gamelan only

$\parallel \widehat{3}\widehat{2}\widehat{1}\widehat{5} \quad \widehat{3}\widehat{2}\widehat{1}\widehat{5} \quad \widehat{3}\widehat{2}\widehat{1}\widehat{6} \quad \widehat{3}\widehat{2}\widehat{1}\widehat{6} \parallel \text{repeat 5 times (at least)}$   
*ff*

b.p. = 84-88

$\widehat{3}\widehat{2}\widehat{1}\widehat{6} \quad \widehat{5}\widehat{3}\widehat{2}\widehat{1} \quad \widehat{6} \cdot \widehat{6}\widehat{3}\widehat{2}\widehat{6} \quad \widehat{5}\widehat{3}\widehat{-3}\widehat{2}\widehat{6}\widehat{5}\widehat{3} \quad \widehat{6}\widehat{3}\widehat{2}\widehat{6}\widehat{5}\widehat{3} \quad \widehat{-3}\widehat{2}\widehat{6}\widehat{5}\widehat{3}$   
*G.P. transition to F (b.p. = 83)*  
*l.v. f*

F.

erhu	<u>265451</u>	<u>254214</u>	<u>265451</u>	<u>254214</u>	<u>265451</u>	<u>254214</u>	<u>265451</u>
gamelan	<u>63</u> . .	. <u>2</u> . .	. <u>2</u> .	. <u>1</u> .	. . <u>1</u> .	. . <u>6</u> .	. . <u>2</u>

<u>254214</u>	<u>265451</u>	<u>254214</u>	<u>265451</u>	<u>254214</u> <sup>molto rit.</sup>	<u>2</u>
. . <u>5</u>	<u>6</u> . . <u>5</u>	<u>6</u> . . <u>1</u>	. <u>2</u> . <u>5</u>	<u>621651</u> <sub>ff</sub>	<u>6</u> <sub>L.V.</sub>
					<u>6</u> <sub>L.V.</sub>

polo cresc.

patetan (freely)

-2245 6 - - 1 2 - 176 5 - - 61 4 - 65645 2 - - 61

2 5543 2 216 - 6 221 6 32 6

gong only  
6 <sub>L.V.</sub>  
 Jarrod Powell  
 Seattle  
 Fall 1983

Duration app. 10'40"

bonangan for section B

. 574242	37376464	23234242	23234242	57576464	37376464
<u>5</u> 7 4 2	3 7 6 4	3 . 4 2	3 . 4 2	<u>5</u> 7 6 4	3 7 6 4
23234242	23234242	61613636	74742626	31313535	4242 <sup>2</sup> . 22 <sup>2</sup> .
3 . 4 2	3 . 4 2	<u>6</u> . 3 .	7 4 2 .	. 1 . 5	4 . 6 2
<u>1</u> 2323 . . . .	<u>2</u> 23232121	75756262	35351717	56564545	62621515
. 3 . . .	. 3 . 1	7 5 6 2	. 5 1 7	5 6 . 5	4 2 1 5
36365454	17175656	23232121	75756262	35351717	56567575
6 . 5 4	1 7 5 6	2 3 . 1	7 5 6 2	. 5 1 7	5 6 . 5
62621515	63635454	17175656	1212 . 345	on to section D (genbyang)	
4 2 1 5	6 . 5 4	1 7 5 6	. 2 <u>345</u>		