

GENDHING TALA
ENTANGLED

FOR JAVANESE GAMELAN, LARAS SLENDRO

JARRAD POWELL

Gendhing Tala ENTANGLED

for Gamelan Son of Lion

laras slendro

Jarrad Powell

The term *tala* in the title refers to the application to *gendhing* form of *sootal*, a 10-beat rhythmic cycle found in Indian music. The result is a polymetric juxtaposition of two groups of 10 against five groups of 4. This creates a departure from the normal binary nature of *gendhing* structure while preserving the 4-beat *gatra* unit that facilitates *garapan*.

The parts are composed to facilitate frequent tempo and dynamic shifts, so the piece should always follow the intended tempo map.

- Buka bonang
- First gongan – irama I; slow to irama II by pitch 1 in the final *gatra*; the slow down should occur primarily in the last three *gatra* of the gongan.
- Second gongan – irama I with *imbal*; speed up at the end of the fourth *gatra* to a fast unison in the fifth *gatra*, then slow again to irama I by the eighth *gatra*.
- Third gongan – first eight *gatra* same as in the second gongan; slow to irama II by the end of the ninth *gatra*; soft-style *panerusan* may join as desired in the last two *gatra*.
- Fourth gongan – irama II; all available *panerusan* can play here in normal irama II style; accelerates to irama I in the seventh and eighth *gatra*; last two *gatra* are played in unison to lead back to the beginning of the piece.
- Repeat two or more times. End on the first gongan, for example at the beginning of the third repeat if the form is played through twice.

Saron and demung should *divisi* where *imbal* is indicated. If there are two *peking* players they may also play *imbal*, or one player may play the full composite line. Slenthem plays the lower line of the *divisi* part. Where there is no *imbal* the *peking* elaborates in normal fashion, according to the *irama*.

There are two scores: 1) *balungan* with *imbal* parts and suggested *bonangan*; 2) *balungan* with suggested *kendangan* and *colotomic* instruments. *Bonang panerus* may be added, or the *imbal* pitches (1,3) may be played on the *bonang barung* by a second player if available.

Special thanks to Gamelan Son of Lion for commissioning this piece.

There is a recording of this piece by Gamelan Pacifica on the CD *Nourishment*.

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buka
bonang: $\overline{\cdot 16 \cdot 35}$

$\overline{356} \cdot \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} \cdot \overline{12} \overline{612} \cdot 1 \ 2 \cdot 2 \cdot 2 \ 1 \ 2 \textcircled{1}$

balungan || $\cdot 1 \ 2 \cdot 2 \cdot \overline{21} \cdot 2 \ 1 \cdot \overline{6} \ 2 \ 1 \cdot 5 \cdot 1 \cdot \overline{62}$

bonangan || $\cdot 1 \ 2 \cdot 2 \cdot \overline{21} \cdot 2 \ 1 \cdot \overline{6} \ 2 \ 1 \cdot \underset{\cdot}{5} \ \underset{\cdot}{5} \ \underset{\cdot}{5} \ 1 \ 1 \ 1 \cdot \overline{5612}$
loud unison rit. to irama II softer

$1.3.3.3. \ 3.1.1.3. \ 3.1.1.3. \ 3.3.3.6. \ 6.6 \ \underline{\quad} \ \underline{\quad} \ \underline{\quad}$
 $2 \cdot 2 \cdot 2 \ 6 \ 2 \cdot 2 \ 6 \ 2 \cdot 5 \cdot 5 \ \dot{1} \ 5 \cdot 65323$
 $\underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{5} \ \underset{\cdot}{6} \ 1 \ 2 \ \overline{61612} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{5} \ \underset{\cdot}{6} \ \underset{\cdot}{5} \cdot \underset{\cdot}{5} \ \overline{61615} \ \underset{\cdot}{3} \ \underset{\cdot}{5} \ \underset{\cdot}{6} \ 1 \ \underset{\cdot}{6} \ \underset{\cdot}{5} \ \underset{\cdot}{3} \ \underset{\cdot}{2} \ \underset{\cdot}{3}$
irama I cresc./accel.

$\cdot 3. \ 3.3.3.1. \ 1.3.3.1$
 $5 \cdot 6 \ 5 \cdot 2 \ 5 \cdot 2 \ 1 \ 2 \cdot 2 \cdot 2 \ 6 \ 2 \cdot 2 \textcircled{6}$
 $\underset{\cdot}{5} \cdot \underset{\cdot}{6} \ \underset{\cdot}{5} \cdot \underset{\cdot}{2} \ \underset{\cdot}{5} \cdot \underset{\cdot}{2} \ \underset{\cdot}{1} \ \underset{\cdot}{2} \cdot \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{5} \ \underset{\cdot}{6} \ 1 \ 2 \ \overline{61216}$
loud unison rit. to irama I softer

$1.3.3.3. \ 3.1.1.3. \ 3.1.1.3. \ 3.3.3.6. \ 6.6 \ \underline{\quad} \ \underline{\quad} \ \underline{\quad}$
 $2 \cdot 2 \cdot 2 \ 6 \ 2 \cdot 2 \ 6 \ 2 \cdot 5 \cdot 5 \ \dot{1} \ 5 \cdot 65323$
 $\underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{5} \ \underset{\cdot}{6} \ 1 \ 2 \ \overline{61612} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{6} \ \underset{\cdot}{2} \ \underset{\cdot}{5} \ \underset{\cdot}{6} \ \underset{\cdot}{5} \cdot \underset{\cdot}{5} \ \overline{61615} \ \underset{\cdot}{3} \ \underset{\cdot}{5} \ \underset{\cdot}{6} \ 1 \ \underset{\cdot}{6} \ \underset{\cdot}{5} \ \underset{\cdot}{3} \ \underset{\cdot}{2} \ \underset{\cdot}{3}$
cresc./accel.

$5 \cdot 6 \ 5 \cdot 2 \ 5 \cdot 2 \ 1 \ 2 \cdot 2 \ 1 \ 2 \ 3 \ 5 \ 6 \ \dot{1} \textcircled{6}$
 $\underset{\cdot}{5} \cdot \underset{\cdot}{6} \ \underset{\cdot}{5} \cdot \underset{\cdot}{2} \ \underset{\cdot}{5} \cdot \underset{\cdot}{2} \ \underset{\cdot}{1} \ \underset{\cdot}{2} \cdot 2 \ 1 \ 2 \ 1 \ 2 \ 3 \ 2 \ 3 \ 565.5656161.1616$
loud unison rit. to irama I rit. to irama II softer

$5 \ 6 \ 5 \ 3 \ 2 \ 1 \ 6 \ 5 \ 3 \ 2 \cdot \cdot \ 2 \ 1 \ 2 \ 3 \ 5 \ 6 \ 5 \ 3$
 $565.5656535.5353 \ 212.2121656.6565 \ \overset{2}{222}.\overset{2}{22}.\overset{2}{222}.\overset{2}{22}.. \ 212.2121232.2323 \ 565.5656535.5353$

$\cdot 2 \ 6 \ 1 \cdot 5 \cdot 1 \ 2 \ 6 \ 1 \ 2 \cdot \overline{12} \cdot \cdot 2 \cdot 2 \textcircled{1}$
 $\overset{2}{222}.\overset{2}{22}..\overset{5}{616}.\overset{5}{6161} \ \overset{5}{555}.\overset{5}{55}..\overset{1}{111}.\overset{1}{11}.. \ 2 \ 6 \ 2 \ 6 \ 1 \ 2 \ 1 \ 2 \cdot \overline{12} \cdot \cdot 2 \cdot 2 \ 1$
accel. to irama I loud unison

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buka
bonang: $\overline{\cdot} \overline{\dot{1}} \overline{6} \cdot \overline{3} \overline{5}$

$\overline{3} \overline{5} \overline{6} \cdot \overline{3} \quad \overline{5} \overline{6} \cdot \overline{12} \quad \overline{6} \overline{12} \cdot \overline{1} \quad 2 \cdot 2 \cdot \overline{2} \overline{1} \overline{2} \overline{1}$
 $t \quad t \quad \rho \quad B \quad \overline{\cdot} \overline{t} \overline{\rho} \quad \overline{\cdot} \overline{t} \overline{\rho}$

colotomic $- + - \quad - \overset{VI}{\oplus} - \quad \overline{\cdot} \quad - + - \quad - + - \quad \overline{\cdot} \quad - + - \quad \overline{\cdot}$
 balungan $\parallel \parallel \cdot \overline{1} \overline{2} \cdot \overline{2} \cdot \cdot \overline{21} \cdot \overline{2} \overline{1} \cdot \overline{6} \quad 2 \overline{1} \cdot \overline{5} \cdot \overline{1} \cdot \overline{6} \overline{2}$
 kendangan $\parallel \parallel \cdot \overline{t} \overline{\rho} \quad B \quad \overline{\cdot} \overline{t} \quad \rho \quad \overline{\cdot} \overline{t} \overline{\rho} \quad B \quad \overline{\cdot} \overline{t} \overline{\rho} \quad B \quad \overline{\cdot} \overline{t} \quad \rho \quad \overline{\rho} \overline{\rho} \overline{B} \cdot \overline{t} \overline{\rho} \quad B \quad \overline{\cdot} \overline{t} \overline{\rho} \quad B \quad \overline{\cdot} \overline{B} \overline{\rho}$

suwuk: $B \quad t \overline{t} \overline{\rho} \quad t \overline{t} \overline{B} \quad \overline{t} \overline{\rho} \overline{\rho} \overline{\rho} \quad \rho \cdot$

$\overline{2} \cdot \overline{2} \cdot \overline{2} \overline{6} \overline{2} \cdot \overline{2} \overline{6} \overline{2} \cdot \overline{5} \cdot \overline{5} \overline{\dot{1}} \quad 5 \cdot \overline{6} \overline{5} \overline{3} \overline{2} \overline{3}$
 $B \cdot \rho \quad B \cdot \rho \quad \rho \quad B \cdot \rho \quad B \cdot \rho \quad B \cdot \rho \quad B \cdot \rho \quad \rho \quad B \cdot \rho$

$\overline{5} \cdot \overline{6} \overline{5} \cdot \overline{2} \overline{5} \cdot \overline{2} \overline{1} \overline{2} \cdot \overline{2} \cdot \overline{2} \overline{6} \quad 2 \cdot \overline{2} \overline{6} \overline{2} \overline{1}$
 $B \cdot \rho \quad B \cdot \rho \quad \rho \quad B \cdot \rho \quad B \cdot \rho \quad B \cdot \rho \quad B \cdot \rho \quad \rho \quad B \cdot \rho$

$\overline{2} \cdot \overline{2} \cdot \overline{2} \overline{6} \overline{2} \cdot \overline{2} \overline{6} \overline{2} \cdot \overline{5} \cdot \overline{5} \overline{\dot{1}} \quad 5 \cdot \overline{6} \overline{5} \overline{3} \overline{2} \overline{3}$
 $B \cdot \rho \quad B \cdot \rho \quad \rho \quad B \cdot \rho \quad B \cdot \rho \quad B \cdot \rho \quad B \cdot \rho \quad \rho \quad B \cdot \rho$

$\overline{5} \cdot \overline{6} \overline{5} \cdot \overline{2} \overline{5} \cdot \overline{2} \overline{1} \overline{2} \cdot \overline{2} \overline{1} \overline{2} \overline{3} \quad 5 \overline{6} \overline{\dot{1}} \overline{6}$
 $B \cdot \rho \quad B \cdot \rho \quad \rho \quad B \cdot \rho \quad B \cdot \rho \quad B \cdot \rho \quad \overline{\rho} \overline{\rho} \quad \overline{B} \cdot \overline{t} \overline{\rho} \quad \overline{B} \cdot \overline{t} \overline{\rho} \quad \overline{B} \overline{\rho} \quad B \cdot \overline{\rho} \overline{\rho} \quad \rho \quad \rho$

$\overline{5} \overline{6} \overline{5} \overline{3} \quad \overline{2} \overline{1} \overline{6} \overline{5} \quad \overline{3} \overline{2} \cdot \cdot \quad \overline{2} \overline{1} \overline{2} \overline{3} \quad \overline{5} \overline{6} \overline{5} \overline{3}$
 $B \rho \quad \overline{\circ} \overline{k} \overline{\rho} \quad \overline{\circ} \overline{k} \overline{\rho} \quad \overline{B} \overline{\rho} \overline{\circ} \overline{k} \quad \rho \quad \rho \quad B \rho \quad \overline{\circ} \overline{k} \overline{\rho} \quad \overline{\circ} \overline{k} \overline{\rho} \quad \overline{B} \overline{\rho} \overline{\circ} \overline{k} \quad \rho \quad \rho \quad B \rho \quad \overline{\circ} \overline{k} \overline{\rho} \quad \overline{\circ} \overline{k} \overline{\rho} \quad \overline{B} \overline{\rho} \overline{\circ} \overline{k} \quad \rho \quad \rho \quad B \rho \quad \overline{\circ} \overline{k} \overline{\rho} \quad \overline{\circ} \overline{k} \overline{\rho} \quad \overline{B} \overline{\rho} \overline{\circ} \overline{k} \quad \rho \quad \rho$

$\cdot \quad \overline{2} \quad \overline{6} \quad \overline{1} \quad \cdot \quad \overline{5} \quad \cdot \quad \overline{1} \quad 2 \quad \overline{6} \quad \overline{1} \quad 2 \quad \cdot \quad \overline{12} \cdot \cdot \quad 2 \cdot \overline{2} \quad \overline{1}$
 $B \rho \quad \overline{\circ} \overline{k} \overline{\rho} \quad \overline{\circ} \overline{k} \overline{\rho} \quad \overline{B} \overline{\rho} \overline{\circ} \overline{k} \quad \rho \quad \rho \quad B \rho \quad \overline{t} \overline{t} \overline{B} \quad \rho \quad \overline{t} \overline{t} \quad B \quad \rho \quad B \quad \overline{t} \overline{\rho} \cdot \overline{t} \overline{\rho} \quad B \cdot \overline{t} \overline{\rho} \quad B$