

# THE SEPTEMBER VISION

FOR JAVANESE GAMELAN, SOPRANO, AND ERHU

LARAS PELOG

JARRAD POWELL

# THE SEPTEMBER VISION

for Javanese gamelan, soprano, and erhu  
laras pelog

Jarrad Powell

for Thomasa Eckert and Warren Chang

## FORM

- The following are the designated sections and their order of occurrence:
  - Intro
  - Ladrang kendang kalih (fast, dance-style)
  - Lancaran kendang kalih irama tanggung
  - Lancaran kendang ciblon
  - Lancaran kendang kalih irama tanggung
  - Gansaran
  - Lancaran kendang ciblon
  - Bubaran
  - Umpak
  - Ayak-ayakan

### Intro

- Drummer should initiate the piece with two beats in time on the low drum (kendang gending).
- Everyone begins on the downbeat playing pitches 5 and 1 (*divisi* or with two mallets). Gong plays pitch 1.
- Angklung plays the eighth notes as indicated. The angklung should be a single bamboo instrument of medium-high pitch. Choose one that gives a satisfying sound with the gamelan. The angklung could be played by the singer, if possible, or alternatively by one of the gamelan musicians.
- The saron family instruments come in on the repeating pattern as indicated. The small four-beat rhythmic cell is repeated a number of times (approximately 8 times). The transition is signaled by the drummer.
- Continue on into the ladrang at the same tempo.

### Ladrang

- Saron play the top line and slentem the diads.
- The ladrang is repeated three times. During the course of the repeats saron gradually cross-fade, one at a time, to the diads, picking up a second mallet in order to play both pitches at the same time. Eventually only the bonang are left play the top line.
- The angklung continues playing the steady pulse, finally stopping on the second kenong the last time through the ladrang. The gamelan continues through the last kenongan without the angklung.

### Lancaran Kendang Kalih

- Transition to this section and irama is direct rather than through tempo change. The lancaran is played once.
- The soprano sings the first verse.
- One demung should play an elaboration similar to bonang mipil. For example, the gatra . 2 . 3 would be played 232.2323. Alternatively, a gentle demung imbal could be used.
- Go directly to Lancaran Kendang Ciblon (skipping Gansaran)

### Lancaran Kendang Ciblon

- Transition is direct. Play twice.
- Erhu plays, ending on the note A at the beginning of its notation as the gamelan returns to lancaran kendang kalih.
- The slentem can play a simplified version of the written balungan if desired. For example:  
. 3 . 6 . 3 . 5 . 6 . 7 . 6 . 5 / . 3 . 5 . 3 . 6 . 3 . 5 . 1 . 3 / . 2 . 3 . 5 . 6 . 3 . 6 . 3 . 5

### Lancaran Kendang Kalih

- Play once. The soprano sings the second verse.
- Go directly to the Gansaran.

#### Gansaran

- Transition is direct.
- The gansaran is repeated many times (approximately 10-12 times), while the soprano sings the third verse.

#### Lancaran Kendang Ciblon

- Played twice with erhu.
- Soprano joins as indicated on the second ending for the transition to the bubaran.

#### Bubaran

- Transition is direct.
- Played once.
- Soprano and erhu as notated.

#### Umpak

- Played once.
- Soprano and erhu as notated.

#### Ayak-ayakan

- Played at least twice, likely around two and one half times (this is indefinite, as explained below).
- Soprano and erhu as notated.
- At the end of the first time through the soprano begins improvising, first basing the improvisation on the erhu part, then getting more free.
- On the repeat of this section the saron family instruments begin to switch, one-by-one, to the repeating cell notated at the end of the ayak-ayakan. They should play the dads as indicated using two mallets (no damping). They may stop playing momentarily to pick up the second mallet, then join in, making sure to synchronize their playing with the other players who have already switched over.
- The gamelan should build to the loudest sound possible. Gradually the sound of this repeating cell will overwhelm everything else, including the singer and erhu player. Both singer and erhu player should continue until they are completely overwhelmed by the sound of the gamelan, or until the end, even though they may no longer be heard.
- Slentem, colotomy, and bonang continue playing the ayak-ayakan as notated.
- Finally bonang and kenong switch to the repeating cell. They need play only one of the two available lines.
- Last to switch is the gong.
- Slentem continues to play the balungan of the ayak-ayakan until the end, being careful to listen for the drum cue, since the piece may end at any time in relation to the balungan.
- The end is signaled by the drummer as notated.
- This ending section must be carefully shaped by the rate of change from the ayak-ayakan to the repeating cell to create the most effective result. Generally this will take a bit more than twice through the ayak-ayakan. When the end comes the slentem is the only instrument left playing the ayak-ayakan, and may end at some arbitrary place in the middle of the ayak-ayakan.

#### GENERAL

- Transitions between all sections are done directly, and not by speeding up or slowing down to change irama, so that all the sections join together to make a continuous whole.
- Rhythmically, the vocal part in the bubaran and ayak-ayakan should be sung precisely as notated until the improvised section. In the lancaran the vocal could be sung more freely, but should adhere fairly closely to the notation. In the gansaran no precise relationship with the gamelan is required.

#### SUGGESTED BONANG

- INTRO – Bonang does not play.
- LADRANG – Bonang plays in unison with the balungan. The bonang continues to play the top line throughout and does not switch to playing the diads.

- LANCARAN KENDANG KALIH – Suggestion: bonang barung uses the two pitches that surround the dhong ageng tone of each gatra to play a mipil pattern. For example, for pitch 3, the bonang barung would play 5 2 5 . 5 2 5 3. The bonang panerus would play gembyang on the off beats using the dhong ageng tone, filling in between each tone of the bonang barung, thereby creating an imbal effect. Other approaches might be used.
- GANSARAN – Bonang barung plays a typical embellishing pattern to pitch 5. Bonang panerus plays a tremolo on pitch 5.
- LANCARAN KENDANG CIBLON – Bonang plays in unison with the balungan.
- BUBARAN – Bonang plays mipil.
- UMPAK – Mipil continues until the last gates, then switch to gembyang.
- AYAK-AYAKAN – Bonang plays gembyang, finally shifting to the repeating cell at the end. On the repeating cell the bonang may play a single line rather than the diads.

#### TEXT

The text for the vocal part is from the *Third Psalm: The September Vision*, a poem by W.S. Merwin from his book *The Carrier of Ladders*, published by Atheneum, New York, 1970.

# The September Vision

Intro

J. Powell

angkung

5  
1

L.V.

5 7 5 1 5

5 7 5 1 5    5 7 5 ①  
t t d B    . t d . B d

**ladrang kendang kalih (fast, dance-style)**

32	·	2	·	1	·	6	32	6	6	1	6	32	·	2	·	1	·	5	21	5	5	5
.	.	.	.	6	.	1	.	6	6	6	6	.	.	.	.	5	.	5	5	5	5	5
.	.	.	.	1	.	1	.	1	1	1	1	.	.	.	.	1	.	1	1	1	1	1
32	·	2	·	1	·	6	32	6	6	1	6	32	·	2	·	1	·	5	21	5	5	⑤
.	.	.	.	6	.	1	.	6	6	6	6	.	.	.	.	5	.	5	5	5	5	5
.	.	.	.	1	.	1	.	1	1	1	1	.	.	.	.	1	.	1	1	1	1	1

**lancaran kendang kalih irama tanggung**

colotomy simile throughout

· 2 · 3̂ · 2̂ · 3̂ · 2̂ · 1̂ · 2̂ · 1̂

· 2 · 3 · 2 · 3 · 2 · 1 · 2 · 1

· 2 · 3 · 2 · 3 · 5 · 2 · 5 · 6

· 5 · 2 · 3 · 5 · 2 · 3 · 6 · 5

· 2 · 3 · 5 · 6 · 5 · 7 · 6 · 5

· 7 · 5 · 6 · 5 · 6 · 7 · 6 · ⑤

**gansaran** [ : 5 5̂ 5̇ 5̂ 5̇ 5̂ 5̇ 5̂ 5̇ ]

Use kempul VI for gong  
except for last time.

**lancaran kendang ciblon**

[ : 1 3 5 6̂ 1 2̇ 3 5̂ 2 3̇ 6 7̂ 1 3̇ 6 5̂<sup>I</sup>  
 1 2 3 5̂ 2 3̇ 5 6̂ 5 2̇ 3 5̂ 6 1̇ 2 3̂ no gong  
 · 2 · 3̂ · 3̇ 5 6̂ 2 3̇ 5 6̂ 1 2̇ 3 5̂ ] VI 1st time  
 V 2nd time

**bubaran**

3̇ 5 6 7 1̂ · 3̇ 2 7̂ · 1̇ 2 5̂ 3 2 7̂ 1̂  
 · 3̇ 2 7̂ · 1̇ 2 5̂ 3 2 7̂ 1̂ · 3̇ 2 7̂  
 · 3̇ 5 6̂ 1 2̇ 3 5̂ 2 3̇ 6 5̂ 1 3̇ 5 6̂  
 1 2̇ 3 5̂<sup>I</sup> · 6 5̂ 1 3̇ 5 6̂ 1 2̇ 3 5̂  
 2 3̇ 6 5̂ 1 3̇ 5 6̂ 1 2̇ 3 5̂ 3 6 7̂ 1̂  
 · 3̇ 2 7̂ · 1̇ 2 5̂ · 2 7̂ 1̂ · 3̇ 2 7̂  
 · · 2 · 3 · 7̂ 1̂ · · 2 · 5 3 · 6̂

**umpak:** 1 2̇ 3 5̂ 2 3̇ 6 5̂ 1 3̇ 5 6̂ 1 2̇ 3 5̂ 2 3̇ 6 5̂  
 1 3̇ 5 6̂ 1 2̇ 3 5̂ 2 3̇ 6 5̂ 1 3̇ 5 6̂ 1 2̇ 3 6̂

**ayak-ayakan**

colotomy simile throughout

[ : 1 2̂ 3 6̂ 1 2̂ 3 5̂ 1 2̂ 3 5̂ 1 2̂ 3 6̂ 1 2̂ 3 6̂ 1 2̂ 3 5̂  
 1 2 3 1 2 3 5 6̂ 3 2 1 6̂ 3 2 1 5 3 2 1 5 3 2 1 6̂  
 3 2 1 6̂ 3 2 1 5 3 2 1 5 3 2 1 6̂ ] [ : 57 17 1 57 11 71 : ] 5  
 1 1dB · B · B 1 1

\* kempul I

Suggested Kendangyan

Ladrang

[[ · t̄ d̄ t̄ d̄ · t̄ d̄ B · t̄ d̄  
 · t̄ t̄ t̄ t̄ d̄ B · t̄ t̄ t̄ B  
 · t̄ d̄ B t̄ d̄ d̄ B d̄  
 t̄ d̄ · t̄ d̄ B · t̄ d̄ · B̄ d̄ :]]  
 t̄ d̄ t̄ d̄ d̄ B t̄ d̄  
 · t̄ t̄ t̄ d̄ B t̄ d̄ B  
 t̄ d̄ B t̄ d̄ t̄ d̄ t̄  
 B d̄ t̄ B ' d̄ d̄ d̄ B̄

Lancaran Kendang Kalih

[[: d̄ · B̄ d̄ B̄ · B̄ · d̄ B̄ d̄ d̄ d̄ B̄ d̄ · B̄ d̄ · B̄ d̄ B̄ · d̄ · d̄ B̄ d̄ B̄ :]]

Lancaran Kendang ciblon

[[: · t̄ P̄ L̄ P̄ t̄ · d̄ L̄ · t̄ · d̄ d̄ t̄ · d̄ t̄ d̄ B̄ d̄  
 · t̄ P̄ L̄ P̄ t̄ P̄ d̄ P̄ L̄ d̄ B̄ B̄ · P̄ K̄ P̄ P̄ L̄ K̄ t̄ K̄ P̄ t̄ B̄  
 K̄ P̄ P̄ L̄ B̄ d̄ B̄ B̄ d̄ B̄ t̄ t̄ d̄ K̄ P̄ P̄ L̄ B̄ d̄ B̄ K̄ P̄ P̄ L̄ B̄ d̄ B̄ :]]

Gansaran

[[: t̄ t̄ t̄ d̄ t̄ t̄ d̄ t̄ t̄ d̄ B̄ :]]

Bubaran

d̄ d̄ d̄ B̄ · d̄ d̄ d̄ B̄ · d̄ d̄ d̄ B̄ · d̄ B̄ d̄ B̄ d̄ B̄  
 (always use B̄ d̄ B̄ d̄ B̄ for gong, even though they occur irregularly)  
 for lines 3-5 of bubaran use d̄ B̄ · t̄ d̄ B̄ · t̄ etc.

Ayak-Ayakan

use variations of normal ayak-ayakan ciblon drumming.





from THIRD PSALM: THE SEPTEMBER VISION

by W.S. Merwin

J. Powell

verse 1 for lancaran Kendang Kalih

voice

gamelan

see the hand in which sun rises a

memory looking for a mind

I see black days black days the

minds of stones going but likewise coming their sealed way oh ob-

jects come and talk with us while you can oh objects come and talk with us while you can -

from THIRD PSALM: THE SEPTEMBER VISION

by W.S. Merwin

verse 2 for lancararan Kendang Kalih

J. Powell

I see

an empty bird cage a memory looking for a

heart asked to feel more feels less

I see an empty bird flying and its song follows me with own name with sound of

the ice of my own name breaking I see the eyes of that bird in each light

in rain in mirrors in eyes in spoons I see the eyes of that bird, etc.

from THIRD PSALM: THE SEPTEMBER VISION

by W.S. Merwin

for gansaran

J. Powell

I see clear lakes float over us touching us with their hems and they carry a-  
 way secrets they never brought I see tongues being divided and the birth of  
 speech I see a moth approaching and I am not calling I see bells  
 riding dead horses and there never was a si-lence like this: *repeat as necessary*

for lancaran Kendang ciblon

erhu  
 3 -3 4 5 3 -4 5 -4 3 -1 3 F3 4 7 3 6  
 gamelan

1. there never was a...  
 2. there never was a...  
 1. 0 3 4 7 i 6 : 0 3 4 7 i -6 -  
 2. 0 3 4 7 i -6 -

# THE SEPTEMBER VISION

for bubaran and ayak-ayakan

J. Powell

voice

si — lence like this on objects come talk with us come and talk talk with

erhu

3 -3 4 5 6 3 4 5 -4 3 1 5 2 6 0 7 3 4 5 0 4 5 1

gamelan

5

us hey ah hey yah on come talk and with us hey yah come talk with us oh come and talk with

6 -3 -1 7 3 5 3 0 3 1 -5 3 -3 7 2 3 5 6 3 5 1 7

9

us on objects and come talk with us oh hey yeh yeh oh hey yeh yeh yeh oh yeh yeh hey

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

13

hey yeh oh hey yeh oh ey yeh yeh yeh oh yeh yeh oh yeh yeh yeh oh

-4 6 1 7 5 1 4 3 0 3 4 5 3 0 3 -4 -3 1 6 7 -3

17

hey hey hey yah oh hey hey oh hey hey hey hey hey hey

-7 -6 4 1 4 3 3 2 6 1 4 5 3 2 0 3 2 1 7 5 -4 6

21

hey oh ey yah hey oh hey oh hey oh hey yah hey oh hey yah

0 6 4 3 0 4 -5 5 6 7 5 6 7 5 0 6 4 3 -7 -5 6 0 1 7 5

25

hey hey oh hey yah hey oh hey oh hey yah hey yah oh hey

0 5 4 5 0 4 7 5 4 5 1 7 5 0 5 6 4 3 4 3 3 7 5 6 4 3 -6 3 5

29

oh come talk us and with ob-jects and with us come talk oh objects and come talk with us oh hey yah yah

4 3 6 1 7 5 3 4 3 0 6 4 1 3 3 3 3 -4 3 5 4 3 6 3 7 3 0 3

33

hey                      hey yeh yeh yeh oh hey                      oh hey hey oh                      hey hey oh hey

3 6 7    1 6 4 1    3 7 6    -3 3 5    4 3 6 3 7 3 0 3    3 6 7 2 1

37

hey oh    hey yeh oh yah                      yeh yeh oh    hey yeh oh yah

3 7 6    -6 -3    -6 -6 -5    -0    5 6 4 5 1 6 7 5 6 3 5    6 7 5 6 7 5 4 5 1 -6 7

41

oh yeh yeh                      oh yeh yeh oh    hey yeh oh yah                      oh hey yeh

7 5 6 4 5 1 6 7 3 5 6 7 3    6 7    *repeat 5-6 times, then go on*    6 6 7 1 3 7 -1 6 7 1 6    7 5 6 1 3 7 1 6 7 5

45

oh yah    oh yah    oh yeh                      yeh yeh oh    hey yeh oh yah

6 3 3 6 5 7 -5 6 3 5 6    2 6 7 -5 6 7 1    *repeat until fade-out*

49

oh hey hey hey oh hey oh yeh hey hey oh hey yeh oh yah

53

Singer begin variations

oh yah hey oh hey —

Seattle, Fall 1984

1 = F 4/4

# The September Vision

J. Powell

48

自由散板 Free

Vocal cue

||: (3 4 5 5 5 5 4 3 4 3 - -) :|

and there nev - er was a si - lence like this

Erhu π

$\overset{\pi}{3} \cdot \underline{3} \widehat{4} \widehat{5} \mid \overset{\pi}{3} \cdot \widehat{4} \widehat{5} \cdot \widehat{4} \mid \overset{\pi}{3} \cdot \underline{1} \overset{\pi}{3} \underline{13} \mid \overset{\pi}{4} \overset{\pi}{7} \overset{\pi}{3} \overset{v}{6} \mid$

$\overset{v}{6} \overset{I.}{-} \overset{v}{-} \overset{\pi}{03} \mid \widehat{47} \overset{v}{i} \cdot \overset{v}{6} \cdot \parallel \overset{II.}{6} \overset{v}{-} \overset{v}{-} \overset{\pi}{03} \mid \widehat{47} \overset{v}{i} \cdot \overset{v}{6} \cdot \mid$

$\overset{\pi}{3} \cdot \underline{3} \widehat{4} \widehat{5} \mid \overset{v}{6} \widehat{34} \widehat{5} \cdot \widehat{4} \mid \overset{\pi}{3} \underline{1} \overset{v}{52} \overset{v}{6} \overset{v}{07} \mid \widehat{34} \widehat{5} \overset{v}{04} \overset{v}{5i} \mid$

$\overset{v}{6} \cdot \overset{v}{3} \overset{v}{i} \widehat{73} \mid \overset{v}{53} \overset{v}{03} \overset{v}{i} \cdot \widehat{5} \mid \overset{\pi}{3} \cdot \underline{3} \widehat{72} \widehat{35} \mid \overset{v}{6} \widehat{35} \overset{v}{i} \overset{v}{7} \mid$

$\overset{\pi}{52} \widehat{31} \widehat{16} \widehat{35} \mid \widehat{43} \widehat{61} \overset{v}{7} \mid \overset{\pi}{36} \overset{v}{7} \cdot \overset{v}{6} \widehat{41} \mid \overset{\pi}{3} \cdot \overset{\pi}{3} \overset{\pi}{4} \overset{\pi}{6} \mid$

$\overset{v}{64} \widehat{6i} \widehat{75} \widehat{14} \mid \overset{v}{3} - \overset{v}{03} \overset{v}{45} \mid \overset{v}{3} - \overset{v}{0} \overset{\pi}{3} \overset{v}{4} \mid \overset{\pi}{43} \widehat{16} \overset{v}{7} \cdot \overset{\pi}{3} \mid$

$\overset{v}{3} \overset{v}{7} \overset{\pi}{6} \widehat{41} \widehat{43} \mid \widehat{32} \widehat{61} \widehat{45} \overset{v}{32} \mid \overset{v}{03} \overset{v}{21} \overset{v}{7} \overset{v}{54} \mid \overset{v}{6} \overset{v}{-} \overset{v}{-} \overset{v}{60} \mid$

$\overset{\pi}{06} \widehat{43} \overset{v}{0} \overset{v}{4} \overset{v}{5} \mid \widehat{56} \widehat{75} \overset{v}{6} \widehat{75} \mid \overset{\pi}{06} \overset{\pi}{4} \overset{\pi}{3} \overset{\pi}{7} \overset{\pi}{5} \mid \overset{v}{6} - \overset{\pi}{0i} \widehat{75} \mid$



$\overset{\pi}{05} \overset{\wedge}{45} \overset{\wedge}{04} \overset{\wedge}{75} \mid \overset{\wedge}{45} \overset{i}{7} \overset{\vee}{5} \overset{\vee}{05} \mid \overset{\wedge}{64} \overset{\wedge}{34} \overset{\wedge}{33} \overset{\vee}{75} \mid \overset{\pi}{64} \overset{\cdot}{3} \overset{\wedge}{6} \overset{\wedge}{35} \mid$

$\overset{\wedge}{43} \overset{\wedge}{6i} \overset{\wedge}{75} \overset{\wedge}{14} \mid \overset{\vee}{3} - \overset{\wedge}{06} \overset{\wedge}{41} \mid \overset{\wedge}{33} \overset{\wedge}{3} \overset{\wedge}{3} \overset{\wedge}{4} \overset{\vee}{35} \mid \overset{\wedge}{43} \overset{\wedge}{63} \overset{\wedge}{73} \overset{\pi}{03} \mid$

$\overset{\wedge}{36} \overset{\wedge}{7} \overset{\wedge}{i6} \overset{\wedge}{41} \mid \overset{\wedge}{37} \overset{\pi}{6} \overset{\vee}{3} \overset{\pi}{35} \mid \overset{\wedge}{43} \overset{\wedge}{63} \overset{\wedge}{73} \overset{\pi}{03} \mid \overset{\wedge}{36} \overset{\wedge}{72} \overset{i}{-} \overset{\vee}{-} \mid$

$\overset{\wedge}{37} \overset{\wedge}{6} \overset{\wedge}{6} \overset{\wedge}{3} \mid \overset{\wedge}{3} \overset{\wedge}{6} \overset{\wedge}{6} \overset{\wedge}{5} \overset{\wedge}{0} \parallel \overset{\pi}{\overset{\vee}{564}} \overset{\vee}{5i} \overset{\vee}{\overset{\wedge}{675}} \overset{\vee}{\overset{\wedge}{635}} \mid \overset{\vee}{\overset{\pi}{675}} \overset{\vee}{\overset{\pi}{675}} \overset{\wedge}{45i} \overset{\wedge}{i67} \mid$

$\overset{\vee}{\overset{\wedge}{756}} \overset{\pi}{\overset{\vee}{\overset{\wedge}{45i6}}} \overset{\vee}{\overset{\wedge}{735}} \overset{\vee}{\overset{\wedge}{673}} \mid \overset{\pi}{\overset{\vee}{67}} : \parallel \text{Repeat 5-6 Time, Then Go on...}$

$\parallel \overset{\pi}{\overset{\vee}{\overset{\wedge}{667}}} \overset{\wedge}{i37} \overset{\wedge}{7i6} \overset{\vee}{7i6} \mid \overset{\wedge}{75} \overset{\pi}{\overset{\vee}{\overset{\wedge}{6i3}}} \overset{\wedge}{7i} \overset{\wedge}{675} \mid \overset{\vee}{\overset{\wedge}{635}} \overset{\vee}{\overset{\wedge}{657}} \overset{\wedge}{756} \overset{\wedge}{356} \mid$

$\overset{\pi}{\overset{\wedge}{\overset{\wedge}{267}}} \overset{\wedge}{\overset{\wedge}{756}} \overset{\pi}{\overset{\vee}{7i}} : \parallel \text{Repeat Until Fade-Out...}$