

GENDHING TALA  
THE WANDERER

FOR JAVANESE GAMELAN, LARAS SLENDRO  
WITH VOCAL

JARRAD POWELL

to Heri Purwanto  
**Gendhing Tala THE WANDERER**  
for slendro Javanese gamelan, laras slendro

**NOTES**

- The term *gendhing tala* is used to indicate a piece whose rhythmic cycle is based on an additive rhythm not normally found in Javanese gamelan music (in this case a 14-beat cycle found in Indian tala). The intent is to explore additive rhythms on a structural level that produce non-traditional melodic phrase lengths, while preserving two-beat and four-beat rhythmic units (*gatra*) that allow for the application of normal *garapan* techniques.
- This piece assumes a vocal aesthetic found in many Javanese *gendhing* of providing a bed for a particular poetic meter. Since the *kenongan* is 14 beats, the Sanskrit text I have provided is in a 14-beat poetic meter known as *vasantika*. The words come from *Sri Krishna Karnamrutham* (*Nectar to the ears of Lord Krishna*). This work is attributed to Sage Leela Shuka, also known as Bilvamangala Thakura. The piece is dedicated to Heri Purwanto, the great gamelan musician and teacher, so I have chosen this particular text because it implies a kind of homage to the guru. It may be sung by a solo voice or by chorus. It is appropriate, when possible, that the *psindhen* sing *wangsalan* in the *umpak*

cintamanir jayati somagirir gurur me  
shiksha-gurush ca bhagavan shikhi-pincha-maulih  
yat-pada-kalpataru-pallava-shekhareshu  
lila-svayamvara-rasam labhate jayashrih

- A translation to reveal the references in the text would be quite complex and layered. I present a simple translation, but it should not be considered definitive or exhaustive.
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*Cintamanir jayati*—all glories to Cintamanir; *soma-giri*—Somagirir (the initiating guru); *gurur*—spiritual master; *me*—my; *shiksha-gurush*—instructing spiritual master; *ca*—and; *bhagavan*—the Supreme Personality of Godhead; *shikhi-pincha*—with peacock feathers; *maulih*—whose head; *yat*—whose; *pada*—of the lotus feet; *kalpataru*—like desire trees; *pallava*—like new leaves; *shekhareshu*—at the toenails; *lila-svayam-vara*—of conjugal pastimes; *rasam*—the mellow; *labhate*—obtains; *jaya-shrih*—Shrimati Radharani.

Gendhing Tala *The Wanderer* (for Heri Purwanto)  
for Javanese gamelan in laras slendro, ketuk 2

*Buka* . . . 5̣  
           5̣ 6̣ 1 2    . 2    5̣ 6̣ 1 2    6̣ 1 2 (1)

A. *Umpak*

[: . . 5̣ 6̣<sup>+</sup>    1 2    . 2 3 2<sup>+</sup>    6̣ 1 2 1̂  
       . . 3 2    1 2    6 5 3 5    . . 3 5̂  
       6 5 1̇ 6    5 6    5 3 1 2    . . 3 2̂  
       1 2 5̣ 6̣    1 2    . 2 3 2    6̣ 1 2 (1) :]

B. *Ngelik (with gobyogan)*

$\overline{61}$   $\overline{.16}$   $\overline{116}$   $\overline{121}$  2  $\overline{62}$  1     $\overline{61}$   $\overline{.16}$   $\overline{116}$   $\overline{121}$  2  $\overline{61}$  2̂  
 $\overline{32}$   $\overline{.21}$   $\overline{221}$   $\overline{232}$  3  $\overline{61}$  2     $\overline{32}$   $\overline{.21}$   $\overline{221}$   $\overline{232}$  3  $\overline{62}$  1̂  
       5 5 . .    5 6    3 5 1̇ 6    5 3 1 2̂  
       . . 2 3    5 6    3 5 1̇ 6    . 1̇ 6 (5)  
       . 6 2̇ 1̇    6 5    1̇ 6 . 6    2̇ 1̇ 6 5̂  
       1̇ 6 . 2    5 3    6 5 3 2    . 2 5 3̂  
       . . 6 5    1̇ 6    5 3 1 2    . . 3 2̂  
       1 2 5̣ 6̣    1 2    . 2 3 2    6̣ 1 2 (1) :]

Form: AABAB, or AABB, or at the discretion of the performers, depending on desired duration of the performance.

Jarrad Powell  
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Gendhing Tala *The Wanderer*  
 Kendhangan I (satunggal), Ketuk 2

*Buka*

. . . . .  
 . . . . . . . . B . . . . (O)

*Umpak / Ngelik*

. . . B . t . ρ . B . . . B̂  
 ρ . ρ . . ρ B . ρ . . ρ . .  
 . ρ . B . ρ ρ B ρ . . ρ . B̂  
 . ρ . . B . ρ . . B ρ . (O)

*Suwuk*

. . B ρ  
 . B ρ . B ρ . ρ . B . ρ . (O)

The first two kenongan of the ngelik are ciblon drumming: Irama II kebar. Adjust the kendhangan to emphasize the 7-beat phrase defined by the balungan. Below is an example, but experienced drummers can proceed at their own discretion.

. 6 1 . 1 6 1 1 6 1 2 1 2 . 6 2 1  
 p̄l̄t̄h̄ p̄l̄b̄ t̄h̄p̄l̄ b̄ . p̄ p̄l̄p̄l̄t̄ p̄l̄p̄l̄ d̄ p̄ t̄h̄p̄l̄ t̄h̄p̄l̄ d̄ p̄ t̄h̄p̄l̄ t̄ d̄ (p̄) t̄h̄

*ketipung - Umpak / Ngelik*

. . . . .  
 . . . . .

Gendhing Tala *THE WANDERER*, vocal  
 For slendro Javanese gamelan, ketuk 2  
 text from *Sri Kṛṣṇa-Karṇāmṛtam*

*Ngelik*

5 5 . . 5 6 3 5 i 6 5 3 1 2̂  
 . . . . 5 5 365 . 6 . . 6 6 535 . . 5i6 .55 653 .21 612  
 cin-ta-ma-nir ja - ya - ti so-ma - gi - rir gu-rur me

. . 2 3 5 6 3 5 i 6 . i 6 (5)  
 . . . . 2 2 .23 . 5 . . 6 6 535 . . 5i6 6 6 56i .26i6 5  
 shik-sha gu-rush ca bha-ga-van shik-hi pin-cha mau - lih

. 6 2̇ i 6 5 i 6 . 6 2̇ i 6 5̂  
 . . 6 . 6 6 62i . 6 . . 556i 6 . . 6 6 i2232 i .26i6 5  
 cin-ta-ma-nir ja - ya - ti so-ma - gi - rir gu-rur me

i 6 . 2 5 3 6 5 3 2 . 2 5 3̂  
 . . 6 . 6 6 532 5 . . 3 6 i65 . . 532 . 2 312 .3565 3  
 shik-sha gu-rush ca bha - ga-van shik-hi pin - cha mau - lih

. . 5 6 i 6 5 3 1 2 . . 3 2̂  
 . . . . 3 5 356 . i i26 .55 653 . . 1 2 . 2 312 .33 532  
 yat pa - da kal-pa ta - ru pal-la - va shek- ha- re- shu

1 2 5 6 1 2 . 2 3 2 6 1 2 (1)  
 . . . . 1 2 156 . 1 . 2 2 2 612 . 3 . 2 216 . 1 . 612 1  
 li-la sva-yam - va-ra ra-sam lab-ha-te ja-ya-shrih