

The Birth of Kala

By Nicholas Gray, 2012

For 4 *gendér wayang* plus violin, spoken voice and action/movement.

Note about the notation:

This is a prescriptive notation based mostly on Javanese-style cipher notation, which aims to enable performers to recreate the piece in conjunction with the video of the first performance. Unlike notation for Javanese gamelan in which emphasis occurs on the last beat of a four-note group, here I have notated the music so that the emphasis falls on the first beat of a four-note group. This is because the modular structure simply seemed easier to convey this way. The numbers refer to the *gendér* notes from low to high as follows having been chosen to correspond roughly with Javanese *sléndro gendér* tuning (though Javanese *sléndro* is generally lower in overall pitch):


2̣ 3̣ 5̣ 6̣ 1 2 3 5 6 i

Part 1: Introduction

+++++	+++++
66666666 (accel. each time)	22222222222222222222222222222222
+++++	+++++
iiiiiiiiiii	22222222222222222222222222222222
+++++	+++++
333333333	22222222222222222222222222222222
+++++	+++++
555555555	2222222222

+++++	+++++
666666666	22222222222222222222222222222222
+++++	+++++
iiiiiiiiiii	22222222222222222222222222222222
+++++	+++++
333333333	22222222222222222222222222222222
+++++	+++++
555555555	2222222222

6	66666666 (tremolo)	2	22222222222222222222222222222222
i	iiiiiiiiiii (tremolo)	2	22222222222222222222222222222222
3	333333333 (tremolo)	2	22222222222222222222222222222222
5	555555555 (tremolo)	2	2222222222


NB as the small *gendér* will play in their lower octave here, their gliss. will be inverted: 

All end on tremolo on octave 2/2

tune violin G string to lowest note of gender and in 5ths up from this

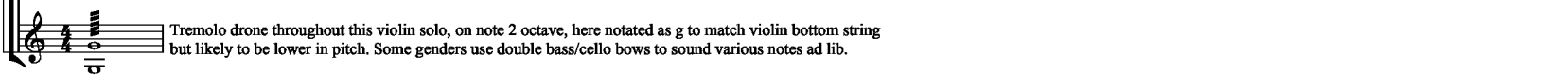
Violin

freely



Genders

Tremolo drone throughout this violin solo, on note 2 octave, here notated as g to match violin bottom string but likely to be lower in pitch. Some genders use double bass/cello bows to sound various notes ad lib.



15



25

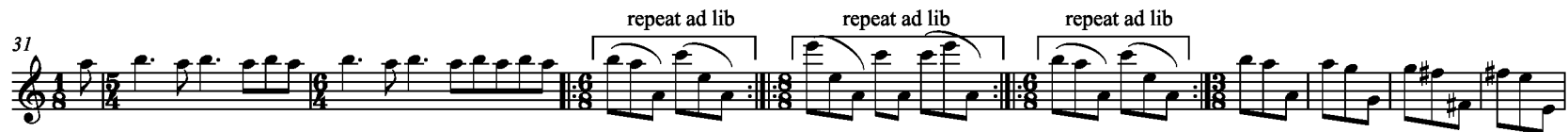


31

repeat ad lib

repeat ad lib

repeat ad lib



39

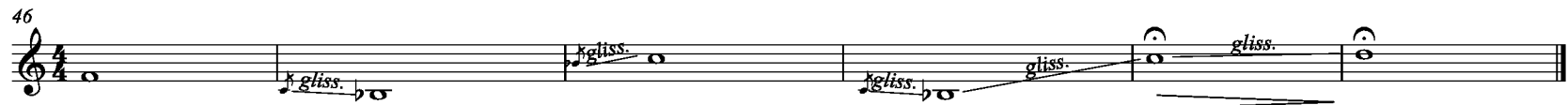


46

gliss.

gliss.

gliss.



Click-stopped, free rhythm (like bell ringing), *gendér* staggered as follows: small ones start slowly (like rain drops) moving from module to module in descent, large ones start as small ones reach their lower octave, gathering pace and ferocity like a storm breaking to a tremolo drone at the end using many low notes.

$\dot{1}65\dot{1}653 / 653\dot{1}653 / 5326532 / 3215321 / 216\dot{3}216 / 1\dot{6}521\dot{6}5 / 6\dot{5}316\dot{5}3 / 5\dot{3}265\dot{3}2$

2\2 drone sustained while other *gendér* ‘bubble up’. Leader moves off into *batél* (fighting music style) section from this, as follows:

<i>sangsih:</i>	(transition, triplets)	3X:	3X:
$\left \begin{array}{l} \dot{1}515 \ 1515 \\ \dot{2}\dot{3}\dot{2}\dot{3} \ \dot{2}\dot{3}.\dot{3} \end{array} \right $	$\begin{array}{l} \dot{1}\dot{1}\dot{1} \ 555 \ 666 \\ \dot{2}\dot{2}\dot{2} \ \dot{3}\dot{3}\dot{3} \ \dot{5}\dot{5}\dot{5} \end{array}$	$\left \begin{array}{l} \dot{.}\dot{1}.\dot{6}.\dot{1}.\dot{6}.\dot{1}.\dot{6} \\ \dot{6}.\dot{1}.\dot{2}.\dot{3}.\dot{2}.\dot{1} \end{array} \right $	$\left \begin{array}{l} \dot{.}\dot{1}.\dot{6}.\dot{1}.\dot{6}.\dot{1}.\dot{6} \\ \dot{6}.\dot{5}.\dot{3}.\dot{2}.\dot{6}.\dot{5} \end{array} \right $

<i>polos:</i>	(transition, triplets)	3X:	3X:
$\left \begin{array}{l} 3535 \ 3535 \\ \dot{2}\dot{3}\dot{2}\dot{3} \ \dot{2}\dot{3}.\dot{3} \end{array} \right $	$\begin{array}{l} 333 \ 555 \ 666 \\ \dot{2}\dot{2}\dot{2} \ \dot{3}\dot{3}\dot{3} \ \dot{5}\dot{5}\dot{5} \end{array}$	$\left \begin{array}{l} \dot{.}3.\dot{6}.\dot{3}.\dot{6}.\dot{3}.\dot{6} \\ \dot{6}.\dot{1}.\dot{2}.\dot{3}.\dot{2}.\dot{1} \end{array} \right $	$\left \begin{array}{l} \dot{.}3.\dot{6}.\dot{3}.\dot{6}.\dot{3}.\dot{6} \\ \dot{6}.\dot{5}.\dot{3}.\dot{2}.\dot{6}.\dot{5} \end{array} \right $

$\left \begin{array}{l} \dot{.}\dot{1}.\dot{6}.\dot{1}.\dot{6}.\dot{1}.\dot{6} \\ \dot{6}.\dot{1}.\dot{2}.\dot{3}.\dot{2}.\dot{1} \end{array} \right $	$\begin{array}{l} \dot{1}\dot{1}\dot{1} \ 666 \ 555 \\ \dot{6}\dot{6}\dot{6} \ \dot{5}\dot{5}\dot{5} \ \dot{3}\dot{3}\dot{3} \end{array}$	$\left \begin{array}{l} \dot{1}515 \ 1515 \ \text{etc slowing down} \\ \dot{2}\dot{3}\dot{2}\dot{3} \ \dot{2}\dot{3}.\dot{3} \end{array} \right $	$\left \begin{array}{l} 5235 \ 2352 \ 3523 \ 5235 \ 2352 \ 3523 \\ \dot{2}.\dot{3}.\dot{3} \ \dot{3}.\dot{2}.\dot{2} \ \dot{2}.\dot{3}.\dot{3} \ \dot{3}.\dot{2}.\dot{2} \ \dot{2}.\dot{3}.\dot{3} \ \dot{3}.\dot{2}.\dot{2} \end{array} \right $	several times
$\left \begin{array}{l} \dot{.}3.\dot{6}.\dot{3}.\dot{6}.\dot{3}.\dot{6} \\ \dot{6}.\dot{1}.\dot{2}.\dot{3}.\dot{2}.\dot{1} \end{array} \right $	$\begin{array}{l} \dot{1}\dot{1}\dot{1} \ 666 \ 555 \\ \dot{6}\dot{6}\dot{6} \ \dot{5}\dot{5}\dot{5} \ \dot{3}\dot{3}\dot{3} \end{array}$	$\left \begin{array}{l} 3535 \ 3535 \\ \dot{2}\dot{3}\dot{2}\dot{3} \ \dot{2}\dot{3}.\dot{3} \end{array} \right $	$\left \begin{array}{l} 12.1 \ \dot{.}612 \ \dot{.}1.\dot{6} \ 12.1 \ \dot{.}612 \ \dot{.}1.\dot{6} \\ \dot{2}.\dot{3}.\dot{3} \ \dot{3}.\dot{2}.\dot{2} \ \dot{2}.\dot{3}.\dot{3} \ \dot{3}.\dot{2}.\dot{2} \ \dot{2}.\dot{3}.\dot{3} \ \dot{3}.\dot{2}.\dot{2} \end{array} \right $	

Small *gendér* add the following as slow *batél* gets louder:

$\left| \begin{array}{l} \dots 5 \dots 5 \dots 5 \\ \dots 3 \dots 3 \dots 3 \end{array} \right|$

$\left| \begin{array}{l} \dot{1} \dot{1} \dot{1} \dots \dot{1} \dot{1} \dot{1} \\ 2 2 \dots 2 \dots 2 2 \dots 2 \end{array} \right|$

Ends on $2/1/5$ chord reiterated.

Part 2: pursuit

Overlapping modules: one player goes first, the rest pursue (fading in), the first player fades out and fades into the next module.

Module 1a:

$$\begin{vmatrix} i6.i & 6.i6 & .5.6 & .5.5 & .61. \\ ..\dot{6}. & .\dot{6}.. & ..\dot{5}. & ..\dot{3}. & ...1 \end{vmatrix}$$

Module 1b:

$$\begin{vmatrix} .15. & .15. & .13. & .\dot{6}3. \\ \dot{3}..\dot{3} & ...3 & \dot{3}..\dot{3} & ...3 \end{vmatrix}$$

Module 2a:

$$\begin{vmatrix} 2.52 & .52. & .252 & .5.2 & ..25 \\ .1.. & 1..1 & & ..1. & .1.. \end{vmatrix}$$

Module 2b:

$$\begin{vmatrix} i5.i & .5.i & i5.i & .5.i \\ ..\dot{5}. & ..\dot{5}. & ..\dot{5}. & ..\dot{5}. \end{vmatrix}$$

Module 3a:

2.2. ..2. 2.5. ..5. ..12
...1 .1... .1.1 .2.2 2....

Module 3b:

ii.5 ..23 55.i .5.i
.... 56... ..5. ..5.

Module 4a (start soft crescendo each time through this module – try not to coincide):

iii 666 555 333 22 .. 666 555 333 222 11 ..
333 555 666 111 222 333 555 666

Module 4b (violin section 2 starts once this module is reached):

.5i5̇ .5i5̇ .i5̇
5̇... 5̇... 5̇..

Module 4c

.5i5̇ .5i5̇ .i5̇
2... 2... 2..

Ends tremolo 5//5, coinciding with last violin note

Violin section 2 (violin tuned as before but these sharpened intervals seem to work better in this register):

Violin



Vln. 11



1st time easier to play 1st note low:



Vln. 21



Vln. 27



coincides with gender tremolo

Part 3:

A (medium tempo):

sangsih: (1st time, *sangsih* starts on beat with r.h. 6)

.5.6 .5.5 .3.5 .6.5 i.56	X2
..6̣. ..3̣. ..2̣. ..3̣. .3..	

polos:

3.32 1232 .16̣5̣ .6̣15̣ .6̣12	X2
6̣... 3̣... 2̣...	

sangsih:

..

.5.6 .5.5 .3.5 .6.5 i.56	X2
..6̣. ..3̣. ..2̣. ..3̣. .3..	

polos:

3253 .253 .216̣ 5̣6̣15̣ .6̣12	X2
6̣... 3̣... 2̣...	

sangsih:

..
| i i . 6 6 . . 5 . 6 . 5 . 6 . 5 i . 5 6 | X2
| . . 6 . . . 3 . . . 2 . . . 3 . . 3 . . |

polos:

X2 (second time, ends: .123)
| 3 3 . 2 2 . 1 1 . 2 2 . 2 1 . 2 . 6 1 2 |
| 6 . . . 3 . . . 2 |

sangsih:

..
| . 6 . 6 . 6 . 6 . 6 . 6 . 5 i . 5 6 | X2
| . . 6 . . . 3 . . . 2 |

polos:

X2
| 5 6 5 6 3 . . 2 3 2 1 6 . 1 2 3 5 6 5 6 |
| 6 . . . 3 . . . 2 |

This whole section is repeated approximately 3 times, slowing down at the very end to change density/*irama* to lead into the next section.

B (slow):

sangsih:

..16̣ 1.6̣1 6̣.6̣1 2.12 3.23 5.35 6.65 3.53 2.32 1.21	
6̣... .. 3̣... .. 2̣... .. 5̣.5̣. 5̣.5̣.	repeats around 6 times
	+ + + +

polos:

.653 .532 .321 .216̣ .16̣1 .6̣16̣ .6̣12 .123 .235 .356	
6̣... .. 3̣... .. 2̣... .. 5̣.5̣. 5̣.5̣.	repeats around 6 times
	+ + + +

C coda, starts slow then accel. and cresc. to end:

sangsih:

3.5. 1.6. 5.5. 1.1. 6.1. 6.5. 3.3. 5.6.	..
.3.3 .3.3 .3.3 .3.3 .3.3 .3.3 .3.3 .3.3	X4 ends 3

polos:

6.1. 3.2. 1.5. 3.5. 6.3. 6.5. 3.6. 1.2.	..
.6.6̣ .6.6̣ .6.6̣ .6.6̣ .6.6̣ .6.6̣ .6.6̣ .6.6̣	X4 ends 6̣