

# Adi Jenaka

## Alit Adi Putra

as taught to Suwitra Jaya (UNSW Balinese Gamelan)  
by the Gamelan of Sangaar Bona Alit

June-July 2018

Produced by Dr. Manolete Mora and colleagues on behalf of School of the Arts and Media, UNSW Australia.  
© 2019 by School of the Arts and Media, UNSW Australia. Non-commercial use only.  
For more information, visit <https://interactivegamelan.arts.unsw.edu.au/>

## Acknowledgement

This transcription was produced collaboratively by Bachelor of Music students of UNSW Sydney during a 14-day field trip to Bali in June-July of 2018. The field trip was supported by the NSW government under the New Colombo Plan, and supervised by Dr Manolete Mora and Dr Adam Hulbert. The group studied Balinese Gamelan at Sangaar Bona Alit in Bona, Gianyar under the tuition of Alit Adi Putra and several musicians in his gamelan, namely Alit Jerinak, Komang Rapika, Komo Kesuma Dorrez and Yudi Dananjaya.

By name, the students who contributed to this transcription are Niamh Armstrong, Muharrem Aslan, Dean Balding, Chelsea Bond-Quist, Emily Chang, Michael Cindric, Tobias Dracoulis, Lauren Guerrero, Ash Hannon, Nicholas Lee, Roselyn Liang, James McDonald, Chelsea-Lee Morrow, Eitan Muir, Olivia Panetta, Mikayla Rundle, Lily Swan, Claudia Wherry and Madison Wu.

We would like to acknowledge and thank our hosts during our stay in Bona, including Alit Adi Putra & Agung Rai, Ngurah Yoga, Gusti Lanang Gunawan, and the management and staff at Bona Village Inn.

More information about the trip and the instruments used can be found at:

<https://interactivegamelan.arts.unsw.edu.au/home>

## Instrumentation

Transcriptions were produced for only the parts played by UNSW students, and as such the Kendang, Suling and Rebab parts are not included in this score, except where necessary for cues. Though we only performed with the above instruments, the gamelan of Sangaar Bona Alit often includes vocalists, electric guitar, electric bass guitar, keyboard and wide range of unpitched percussion instruments.

1 Rebab

2 or more Suling

Trompong - 1 or 2 players

Reyong - 4 players (seated 1,2,1,2 - two parts in octave unison)

1 Ugal - doubling Rebana and Gengong

4 Pemade - doubling Rebana and Gengong

4 Kantil - doubling Rebana and Gengong

2 Jublag

2 Jegog

Kendang Lanang

Kendang Wadon

Kempli/Kajar

Ceng Ceng






Gong, Kempur, Kemong

## Pitch & Tuning

The instruments of Sangaar Bona Alit are tuned similarly to the white keys of the piano, where 1 ≈ E. The table below shows the range of each instrument, with Western note names provided above as an approximate reference, where A<sub>4</sub> = 440Hz.

	E <sub>2</sub>	F <sub>2</sub>	G <sub>2</sub>	A <sub>2</sub>	B <sub>2</sub>	C <sub>2</sub>	D <sub>3</sub>	E <sub>3</sub>	F <sub>3</sub>	G <sub>3</sub>	A <sub>3</sub>	B <sub>3</sub>	C <sub>4</sub>	D <sub>4</sub>	E <sub>4</sub>	F <sub>4</sub>	G <sub>4</sub>	A <sub>4</sub>	B <sub>4</sub>	C <sub>5</sub>	D <sub>5</sub>	E <sub>5</sub>	F <sub>5</sub>	G <sub>5</sub>	A <sub>5</sub>	B <sub>5</sub>	C <sub>5</sub>	D <sub>5</sub>	
Trompong								<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	1	2	3	4	5	6	7								
Reyong								<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	1	2	3	4	5	6	7								
Giyong					<u>5</u>	<u>6</u>	<u>7</u>	1	2	3	4	5	6	7															
Pemade												<u>5</u>	<u>6</u>	<u>7</u>	1	2	3	4	5	6	7								
Kantil																			<u>5</u>	<u>6</u>	<u>7</u>	1	2	3	4	5	6	7	
Jublag								1	2	3	4	5	6	7															
Jegog	1	2	3	4	5	6	7																						

## Legend

Instruments	Symbol	Technique	Description
Giyang Pemade Kantil		Choked note	Hold the key while striking to produce a deadened tone.
Reyong Trompong		Open <i>cek</i>	Strike the flat surface of the gong and rebound, allowing the harmonics to resonate.
		Closed <i>cek</i>	Strike and press firmly into the flat surface of the gong, creating a staccato metallic sound.
Cengceng Cengceng Kopyak		Open stroke	Strike the Cengceng and rebound, creating a 'splash' sound
		Closed stroke	Strike the Cengceng and hold, creating a staccato sound.

# Adi Jenaka

Alit Adi Putra

Slow, freely (♩ ≈ 80-100)

The musical score is arranged in a system of nine staves. The instruments and their parts are as follows:

- Rebab:** Treble clef, key signature of one sharp (F#), contains a whole rest.
- Trompong:** Treble clef, key signature of one sharp (F#), contains a melodic line with eighth and quarter notes.
- Reyong:** Treble clef, key signature of one sharp (F#), contains whole rests.
- Polos:** Treble clef, key signature of one sharp (F#), contains whole rests.
- Sangsih:** Treble clef, key signature of one sharp (F#), contains whole rests.
- Jublag:** Treble clef, key signature of one sharp (F#), contains a melodic line with quarter and half notes.
- Jegog:** Bass clef, key signature of one sharp (F#), contains a melodic line with quarter and half notes.
- Cengceng:** Percussion clef (two vertical bars), key signature of one sharp (F#), contains a rhythmic pattern of quarter notes.
- Gongs:** Percussion clef (two vertical bars), key signature of one sharp (F#), contains a rhythmic pattern of quarter notes.

Slow, freely (♩ ≈ 80-100)

Adi Jenaka - Full Score

2

Fast (♩ = 180)

Rebab. *mf*

Tromp.

Rey.

Polos

Sangsih

Jublag

Jegog

Ceng. *p*

Gongs



A

The musical score is arranged in nine staves. The top two staves are for Rebab and Trompet. The next four staves are for Rebab (two staves), Polos, and Sangsih. The next three staves are for Jublag, Jegog, and Ceng. The bottom staff is for Gongs. The score includes dynamic markings *p* and *f*, and a section marker 'A' in a box at the beginning of the Ceng staff. The Gongs staff has a '4' at the end, indicating a four-measure rest.

The musical score for page 4 of 'Adi Jenaka - Full Score' includes the following parts and markings:

- Tromp.:** Starts with rests, then plays a melodic line starting at measure 7. Dynamic markings: *p* at measure 7, *p* at measure 9. A section marker **B** is above measure 7. A repeat sign with **[2x]** is above measure 9.
- Rey.:** Two staves. Dynamic markings: *p* at measure 6, *f* at measure 7, *p* at measure 9.
- Polos:** Dynamic markings: *p* at measure 6, *f* at measure 7, *p* at measure 9.
- Sangsih:** Dynamic markings: *p* at measure 6, *f* at measure 7, *p* at measure 9.
- Jublag:** Dynamic markings: *p* at measure 6, *f* at measure 7, *p* at measure 9.
- Jegog:** Dynamic markings: *p* at measure 6, *f* at measure 7, *p* at measure 9.
- Ceng.:** Dynamic markings: *p* at measure 6, *f* at measure 7, *p* (sim.) at measure 9. A section marker **B** is above measure 7.
- Gongs:** Dynamic markings: *p* at measure 7.

Measure numbers 6, 7, 8, 9, and 10 are indicated at the bottom of the score.

Adi Jenaka - Full Score

The musical score for page 5 of 'Adi Jenaka' features the following parts:

- Tromp.:** Three staves, each with a double bar line and a '2' above it, indicating a two-measure rest.
- Rey.:** Two staves, each with a double bar line and a '2' above it, indicating a two-measure rest.
- Polos:** A single staff with a complex rhythmic pattern of eighth and sixteenth notes.
- Sangsih:** A single staff with a complex rhythmic pattern of eighth and sixteenth notes.
- Jublag:** A single staff with a simple melody of quarter notes.
- Jegog:** A single staff with a simple melody of quarter notes.
- Ceng.:** A single staff with a series of sharp symbols (#) and vertical lines, representing a specific rhythmic pattern.
- Gongs:** A single staff with a series of notes and rests, numbered 11 to 16.

Adi Jenaka - Full Score

6

The musical score is arranged in a system of seven staves. The instruments are Tromp. (Trumpet), Rey. (Reyong), Polos (Polos), Sangsih (Sangsih), Jublag (Jublag), Jegog (Jegog), Ceng. (Ceng), and Gongs (Gongs). The score begins at measure 17 and ends at measure 21. The key signature changes from one key to C major at measure 21, indicated by a 'C' in a box. The dynamic marking *f* (forte) is used throughout the piece. The time signature is 2/4. The score includes various musical notations such as notes, rests, and articulation marks.

Adi Jenaka - Full Score

[4x]

Tromp. *p (f last x)*

Rey. *p (f last x)*

Polos *p (f last x)*

Sangsih *p (f last x)*

Jublag

Jegog

Ceng. *p*

Gongs *p*

22 23 24

Adi Jenaka - Full Score

8

D

The musical score for measures 25 and 26 of 'Adi Jenaka' is arranged for a gamelan ensemble. The score includes the following parts and markings:

- Tromp.:** Treble clef, 16/16 time signature. Starts with a dynamic of *f*. Includes a key signature change to D major (indicated by a 'D' in a box) and various rhythmic patterns.
- Rey.:** Treble clef, 16/16 time signature. Features a series of chords with 'x' marks, indicating specific playing techniques.
- Polos:** Treble clef, 16/16 time signature. Starts with *f*, then *mp*, and ends with *f*. Includes the instruction 'dampen with forearm' and 'norm.'.
- Sangsih:** Treble clef, 16/16 time signature. Starts with *f*, then *mp*, and ends with *f*. Includes the instruction 'dampen with forearm' and 'norm.'.
- Jublag:** Treble clef, 16/16 time signature. Starts with *f*, then *mp*, and ends with *f*.
- Jegog:** Bass clef, 16/16 time signature. Starts with *f*, then *mp*, and ends with *f*.
- Ceng.:** Treble clef, 16/16 time signature. Starts with a dynamic of *f*. Includes a key signature change to D major (indicated by a 'D' in a box).
- Gongs:** Treble clef, 16/16 time signature. Features a series of rhythmic patterns.

Measure numbers 25 and 26 are indicated at the bottom of the score.

Adi Jenaka - Full Score

The musical score for page 9 of 'Adi Jenaka - Full Score' features the following parts and markings:

- Tromp.:** Trumpet part with various rhythmic patterns and accents.
- Rey.:** Rebab part with rhythmic patterns and accents.
- Polos:** Polos part with dynamic markings: *mp* (dampen), *f* (norm.), and *mp* (dampen). It ends with a double bar line and a fermata, marked "To Rebana".
- Sangsih:** Sangsih part with dynamic markings: *mp* (dampen), *f* (norm.), and *mp* (dampen). It ends with a double bar line and a fermata, marked "To Rebana".
- Jublag:** Jublag part with a melodic line.
- Jegog:** Jegog part with a bass line.
- Ceng.:** Ceng. part with rhythmic patterns.
- Gongs:** Gongs part with rhythmic patterns. Page numbers 27 and 28 are indicated at the bottom of this staff.

Adi Jenaka - Full Score

10

**E**

Slow (♩ = 56)

Tromp. *p*

Rey.

Polos

Sangsih

Jublag *mp*

Jegog *mp*

Ceng. *mp*

Gongs *mp*

29 30 31 32



The musical score for page 11 of "Adi Jenaka" features the following instruments and parts:

- Tromp.:** Trumpet part in treble clef, playing eighth-note patterns.
- Rey.:** Rebab parts in treble clef, playing eighth-note patterns with a *p* dynamic.
- Rebana:** Two rebana parts in 7/8 time, playing a complex rhythmic pattern with a *mf* dynamic.
- Jublag:** Jugal part in treble clef, playing eighth-note patterns with a *mp* dynamic.
- Jegog:** Jegog part in bass clef, playing a simple bass line with a *mp* dynamic.
- Ceng.:** Cengamelan part, consisting of vertical strokes.
- Gongs:** Gong part, consisting of horizontal strokes with a *mf* dynamic.

The score is divided into measures 33, 34, 35, and 36. The key signature has one flat (B-flat), and the time signature is 7/8.

Adi Jenaka - Full Score

12

The musical score for measures 37-41 of 'Adi Jenaka' features the following parts and dynamics:

- Tromp.:** Measures 37-40 feature a melodic line with eighth-note patterns. Measure 41 is a repeat of measure 37, marked with a **[3x]** and a **p** dynamic.
- Rey.:** Measures 37-40 feature a melodic line with quarter notes. Measure 41 is a repeat of measure 37, marked with a **p** dynamic.
- Rebana (To Polos):** Measures 37-40 feature a rhythmic pattern of eighth notes with 'x' marks. Measure 41 is a repeat of measure 37, marked with a **p** dynamic.
- Rebana (To Sangsih):** Measures 37-40 feature a rhythmic pattern of eighth notes with 'x' marks. Measure 41 is a repeat of measure 37, marked with a **p** dynamic.
- Jublag:** Measures 37-40 feature a melodic line with quarter notes. Measure 41 is a repeat of measure 37, marked with a **mp** dynamic.
- Jegog:** Measures 37-40 feature a bass line with quarter notes. Measure 41 is a repeat of measure 37, marked with a **mp** dynamic.
- Ceng.:** Measures 37-40 are silent. Measure 41 features a rhythmic pattern of eighth notes with 'x' marks, marked with a **p** dynamic.
- Gongs:** Measures 37-40 feature a rhythmic pattern of quarter notes with 'x' marks. Measure 41 is a repeat of measure 37, marked with a **p** dynamic.

**F** Fast (♩ = 130)

Tromp.

Rey.

Polos

Sangsih

Jublag

Jegog

Ceng.

Gongs

42 43 44 45 46 47

Adi Jenaka - Full Score

14

The musical score is arranged in a system with eight staves. The top staff is for Tromp. (Trumpet), followed by two staves for Rey. (Reyong), then Polos and Sangsih (Poles and Sangsih), Jublag (Jublag), and Jegog (Jegog). The bottom two staves are for Ceng. (Ceng) and Gongs. The score is divided into measures 48 through 54. The key signature has one sharp (F#). The time signature changes from 2/4 to 4/4 at measure 53. Dynamics include *f* (forte) and *p* (piano). Performance markings include accents (circles with dots) and breath marks (crosses with lines) for the Rey. and Ceng. parts.

Adi Jenaka - Full Score

The musical score for page 15 of 'Adi Jenaka' includes the following parts and markings:

- Tromp.:** Features a melodic line with a 'To Coda' section starting at measure 58, marked with a 'G' in a box and '(1st x only)'. A fermata is placed over the final note of the Coda section.
- Rey.:** Consists of two staves. The upper staff has a rhythmic pattern of eighth notes with accents, and the lower staff has a similar pattern. The 'To Coda' section features a complex rhythmic pattern with '+' and 'x' markings above the notes.
- Polos:** Features a melodic line with a dynamic marking of *f* (forte) at the beginning of the section.
- Sangsih:** Features a melodic line with a dynamic marking of *f* (forte) at the beginning of the section.
- Jublag:** Features a melodic line with a dynamic marking of *f* (forte) at the beginning of the section.
- Jegog:** Features a bass line with a dynamic marking of *f* (forte) at the beginning of the section.
- Ceng.:** Features a line with rhythmic markings and a dynamic marking of *f* (forte) at the beginning of the section.
- Gongs:** Features a line with rhythmic markings and a dynamic marking of *f* (forte) at the beginning of the section.

Measure numbers 55, 56, 57, and 58 are indicated at the bottom of the score.

Adi Jenaka - Full Score

16

D.S. al Coda

Tromp.

Rey.

Polos

Sangsih

Jublag

Jegog

Ceng.

Gongs

59 60 61 62 63

$\text{♩}$  Slightly slower ( $\text{♩} = 180$ )

Tromp.

Rey.

Polos

Sangsih

Jublag

Jegog

*f* *p* *f*

*f* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

$\text{♩}$  Slightly slower ( $\text{♩} = 180$ )

Ceng.

Gongs

64 65