Ksatria

Alit Adi Putra

as taught to Suwitra Jaya (UNSW Balinese Gamelan)

by the Gamelan of Sangaar Bona Alit

June-July 2018

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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 Guerrera, 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

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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

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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_4 = 440Hz.

	E_2	**F_2**	**G_2**	**A_2**	**B_2**	**C_2**	**D_3**	**E_3**	**F_3**	**G_3**	**A_3**	**B_3**	**C_4**	**D_4**	**E_4**	**F_4**	**G_4**	**A_4**	**B_4**	**C_5**	**D_5**	**E_5**	**F_5**	**G_5**	**A_5**	**B_5**	**C_5**	**D_5**
Trompong								1	2	3	4	5	6	7	1	2	3	4	5	6	7						
Reyong								1	2	3	4	5	6	7	1	2	3	4	5	6	7						
Giying					5	6	7	1	2	3	4	5	6	7													
Pemade												5	6	7	1	2	3	4	5	6	7						
Kantil																			5	6	7	1	2	3	4	5	6	7
Jublag								1	2	3	4	5	6	7													
Jegog	1	2	3	4	5	6	7																				

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Legend

Instruments	Symbol	Technique	Description
Giying Pemade Kantil		Choked note	Hold the key while striking to produce a deadened tone.
Reyong Trompong		Open *cek*	Strike the flat surface of the gong and rebound, allowing the harmonics to resonate.
		Closed *cek*	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.

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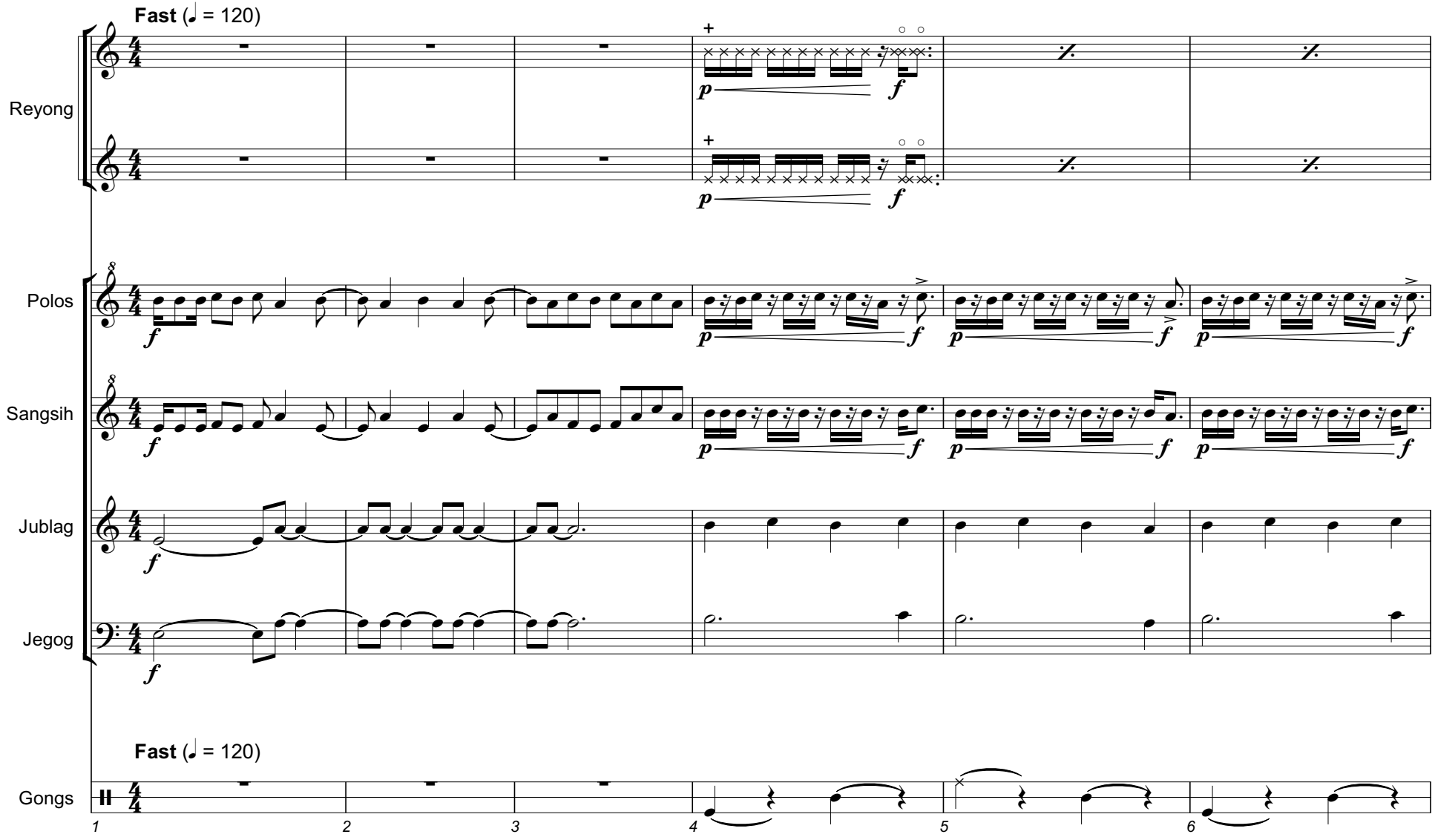
Full Score

Ksatria

Alit Adi Putra



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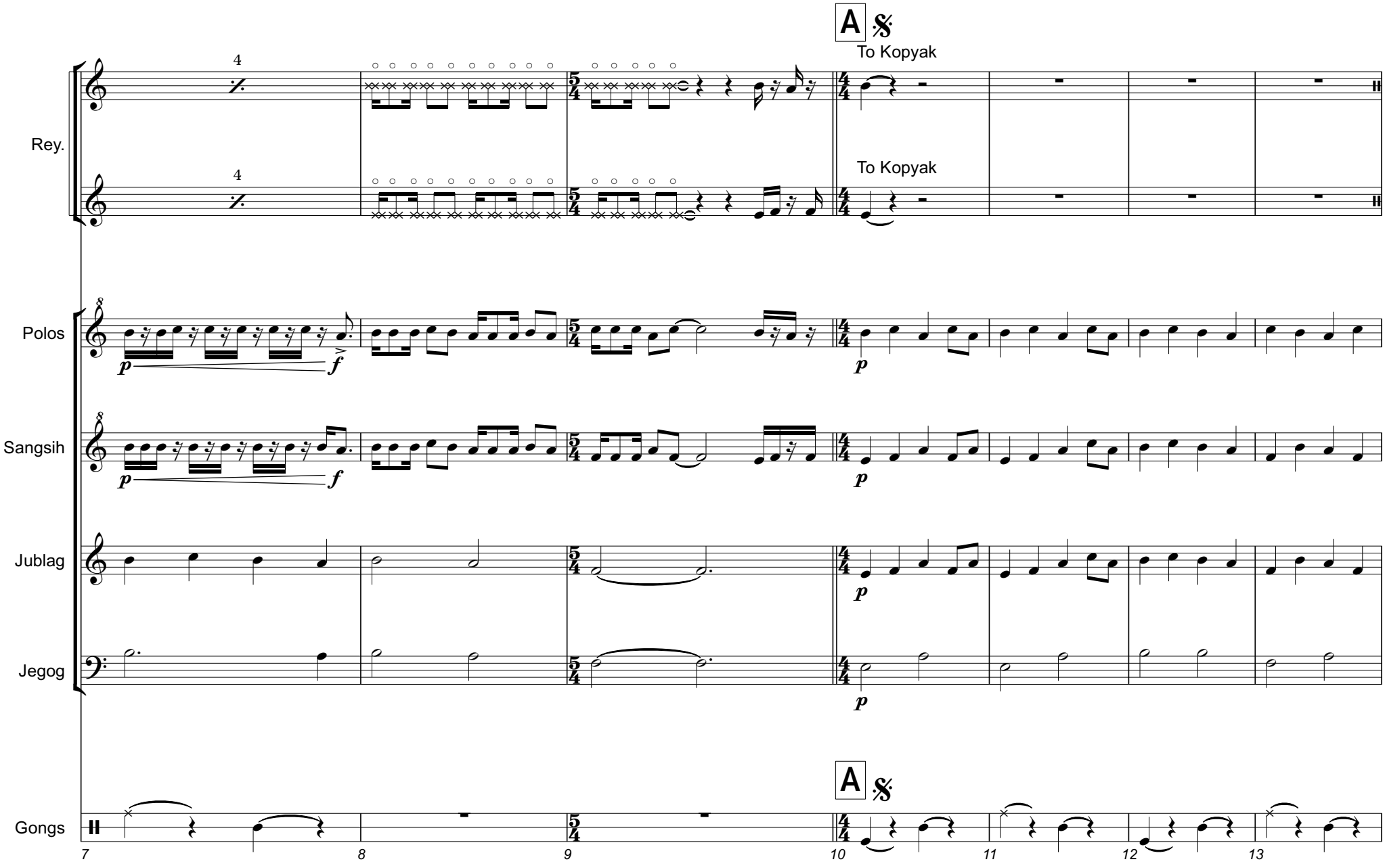

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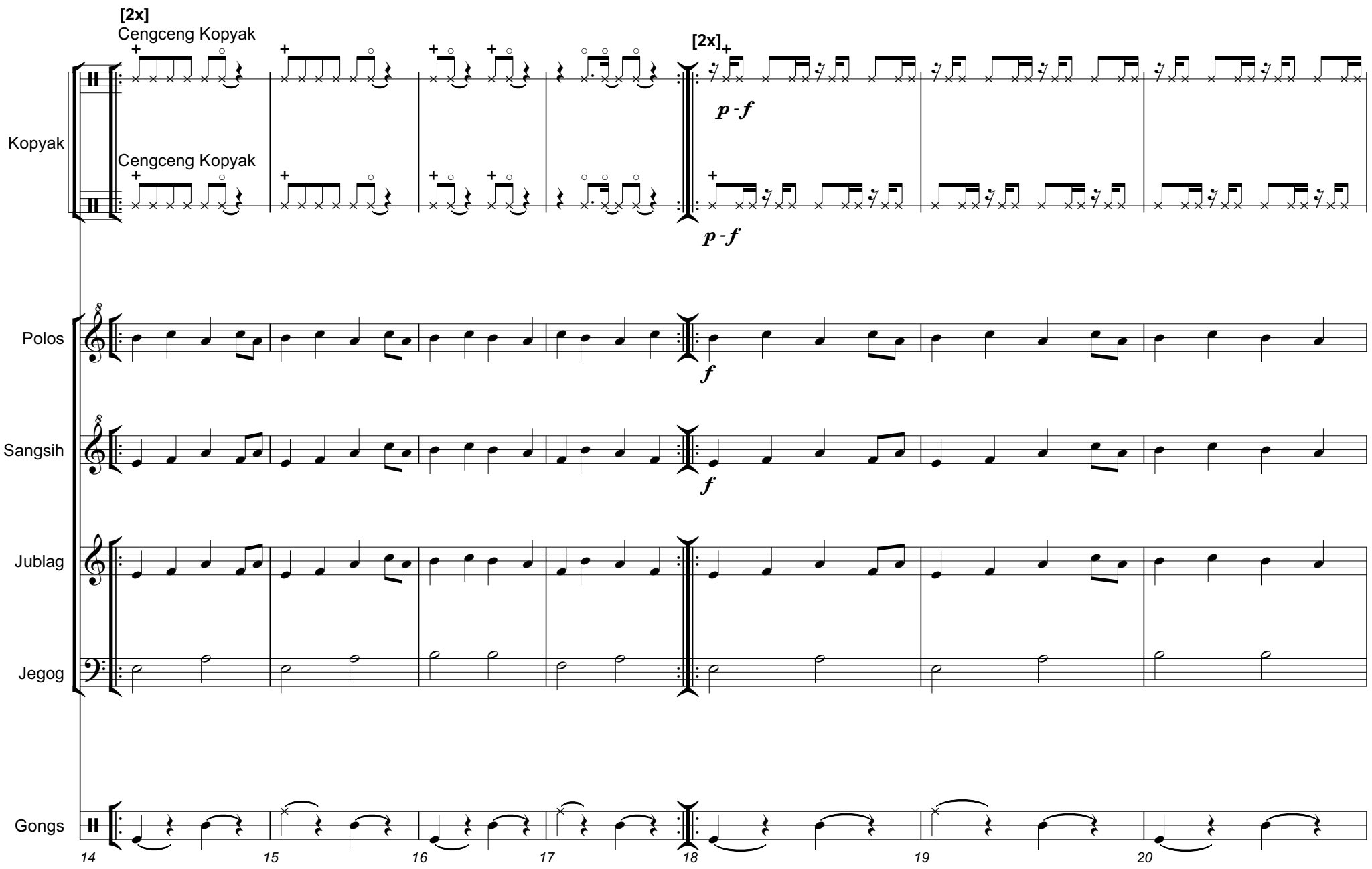

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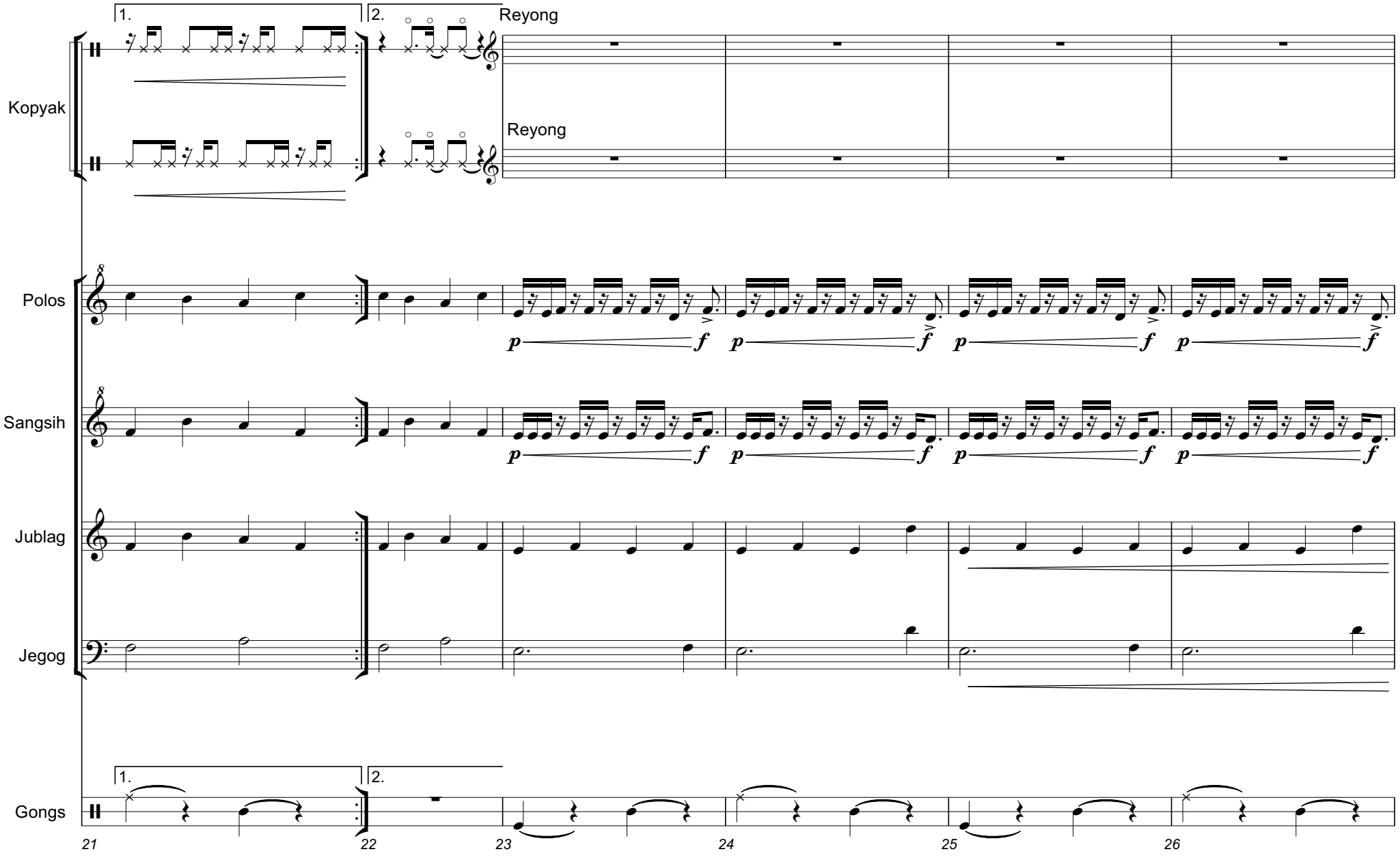

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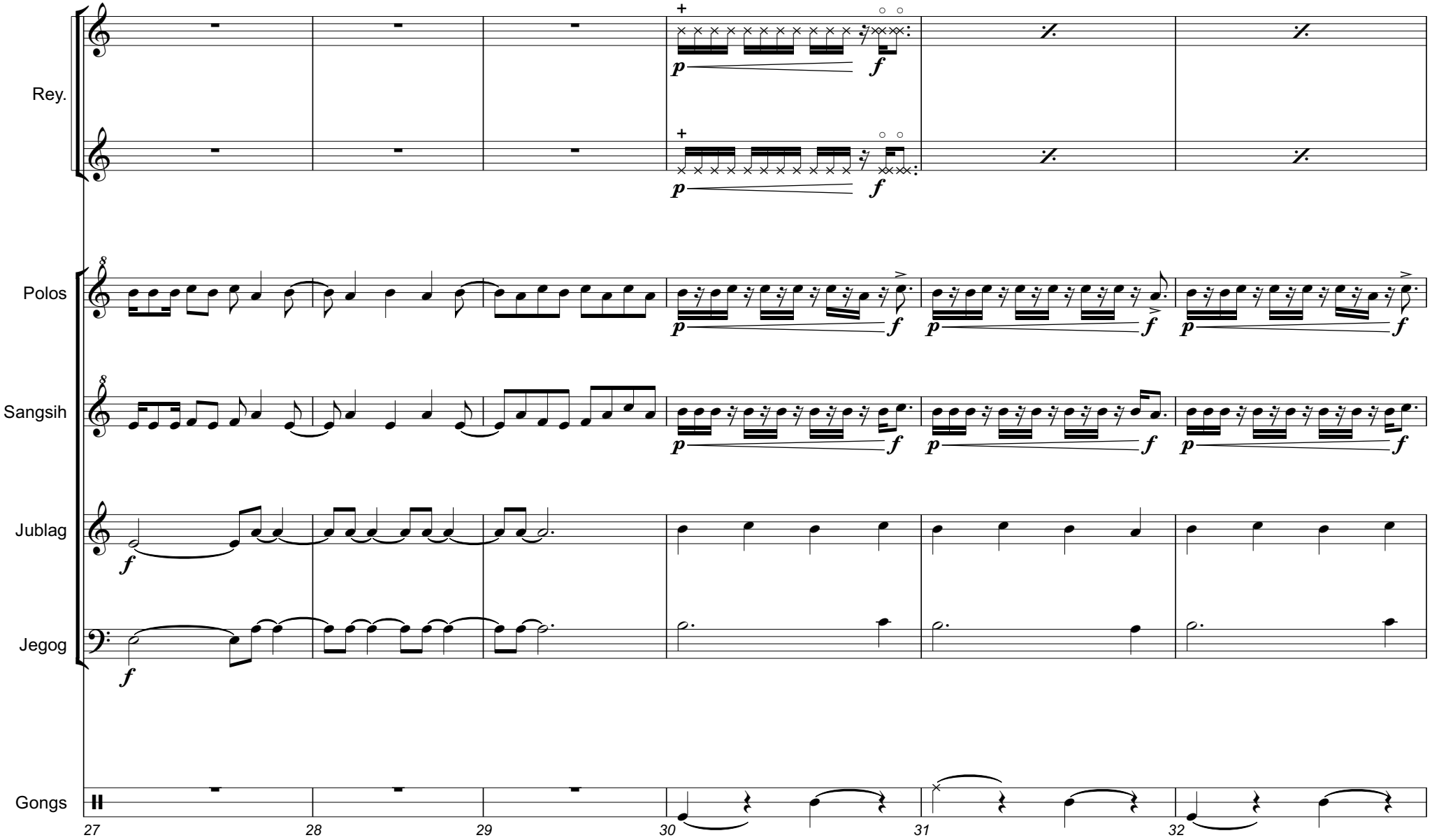

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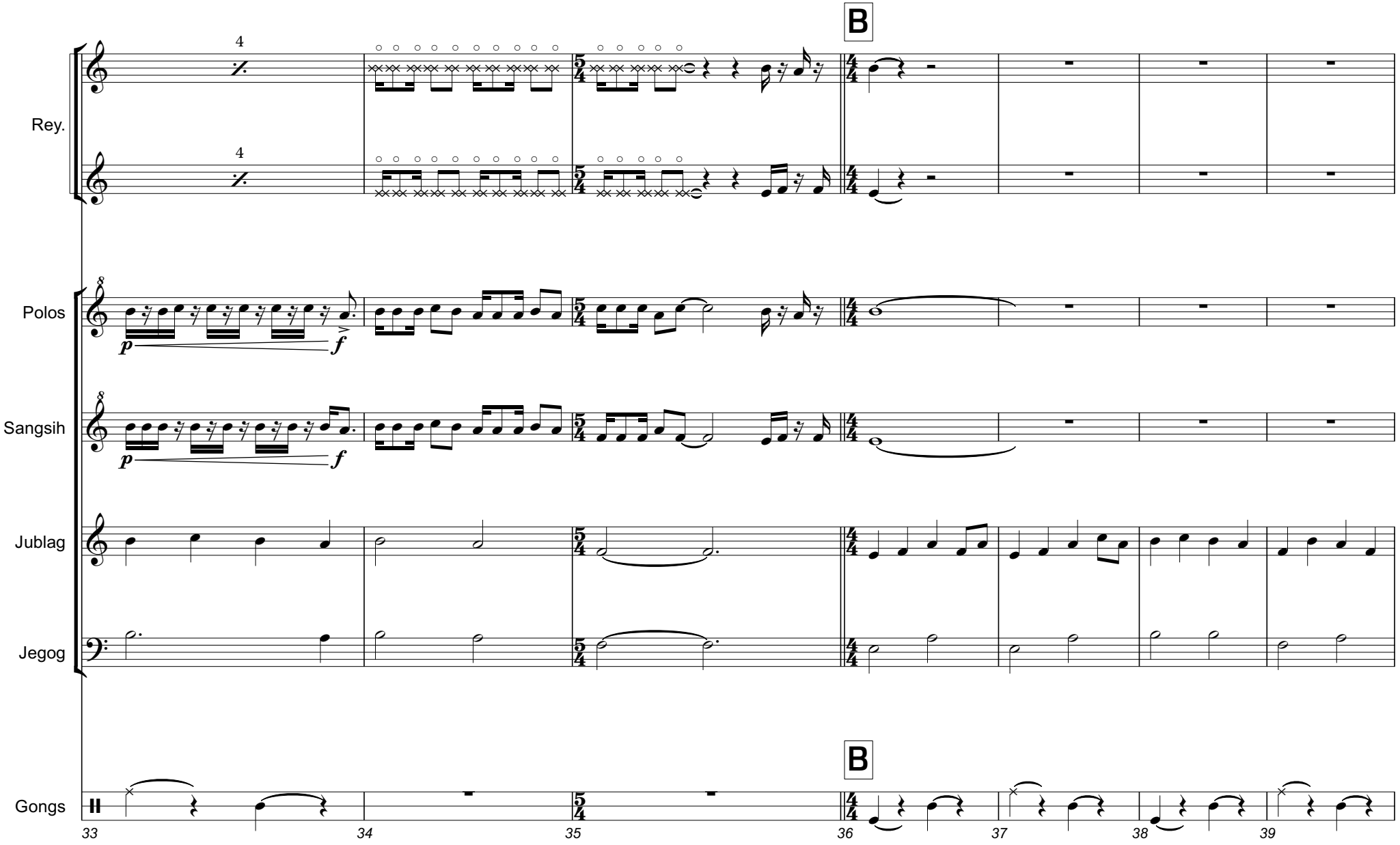

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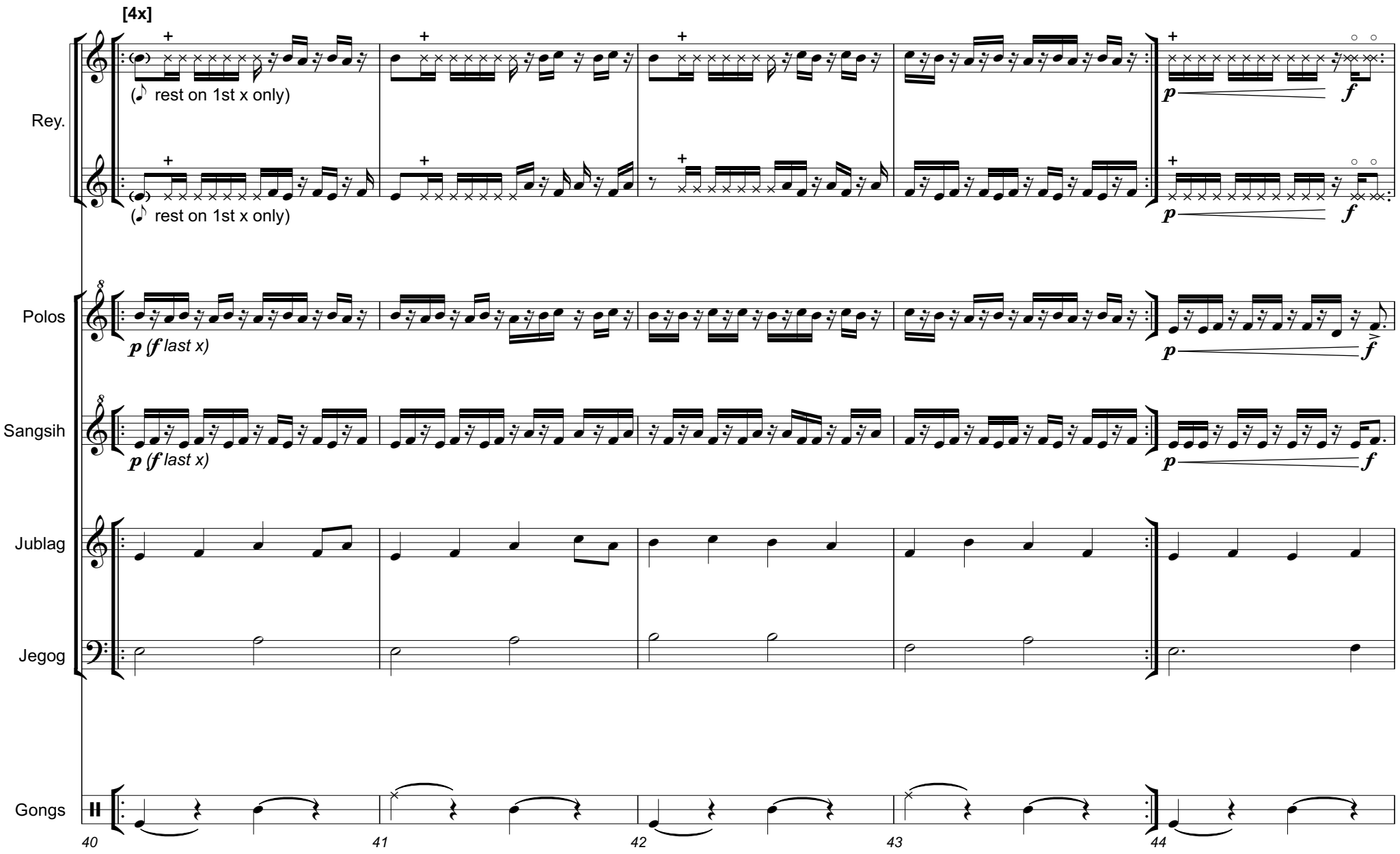

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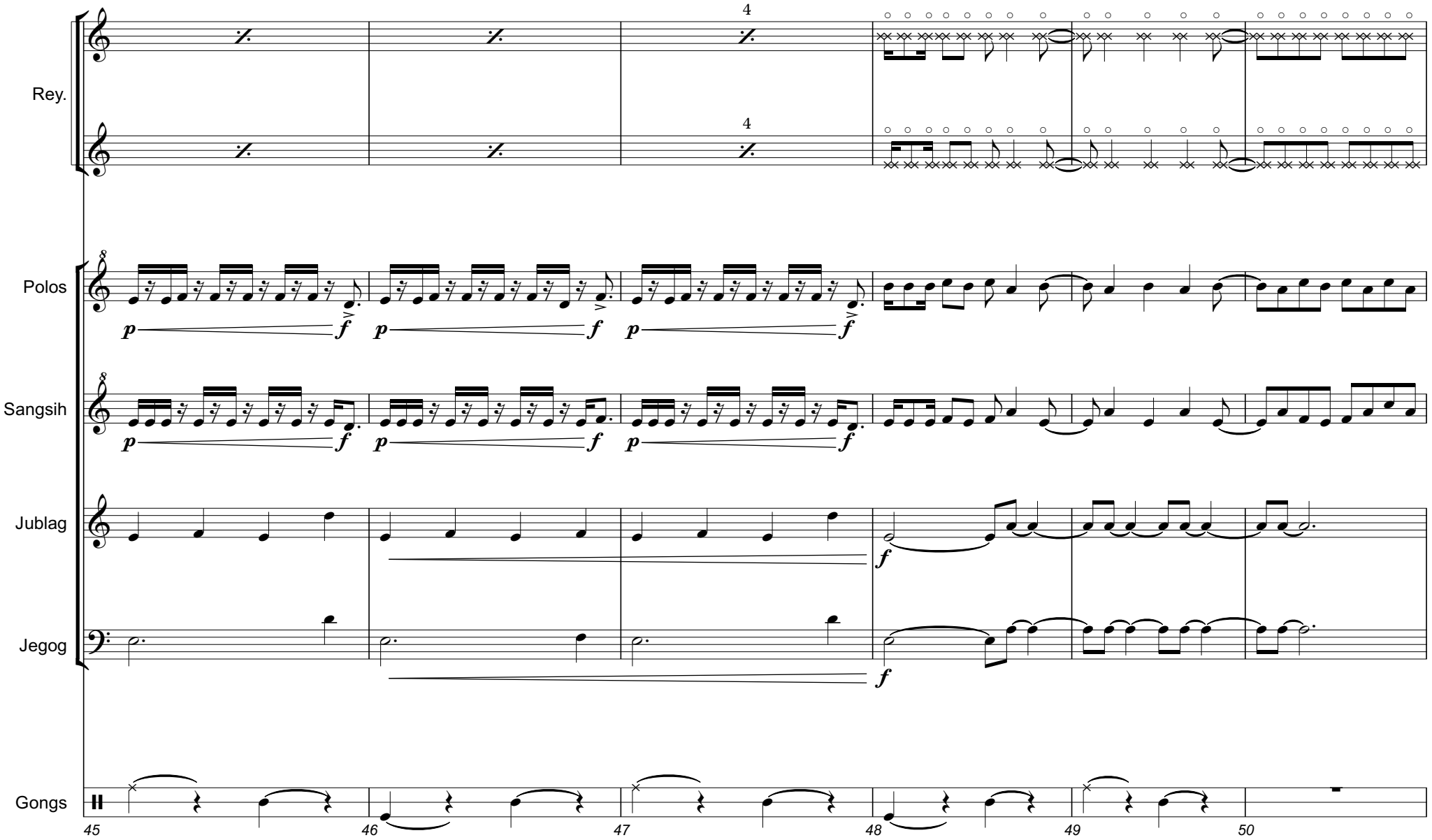

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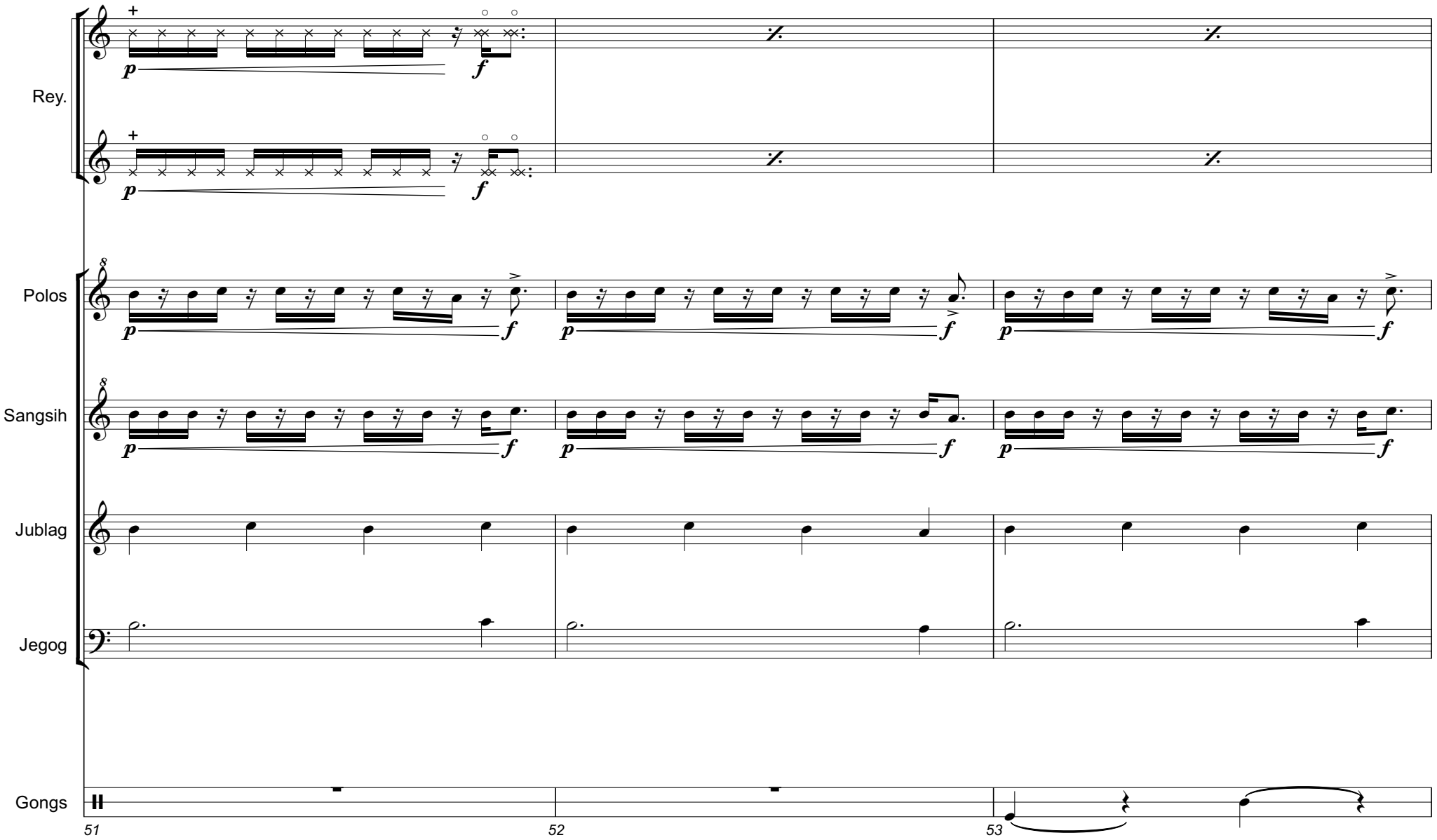

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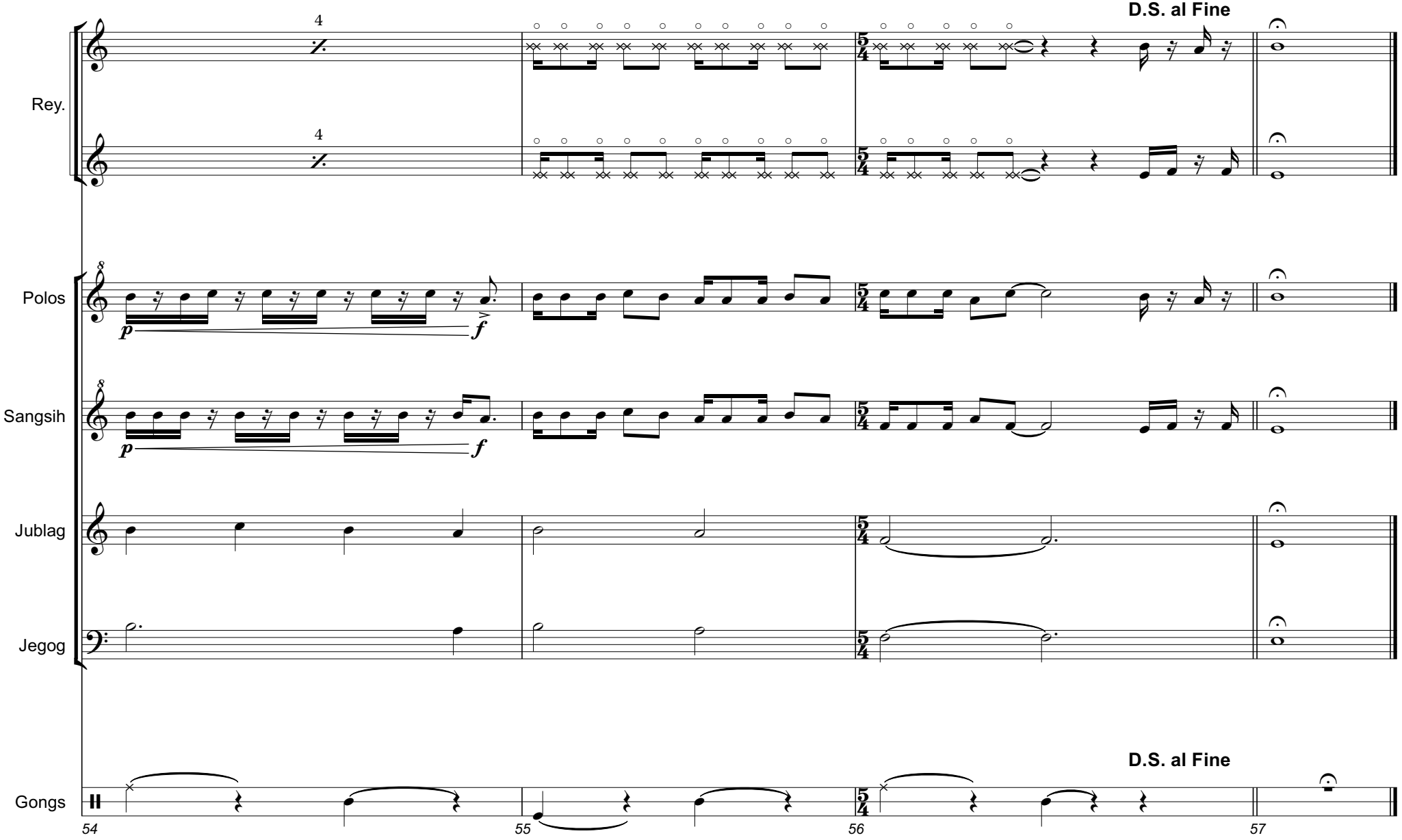

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