

# Ksatria

## 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.  
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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.

# Ksatria

Alit Adi Putra

**Fast** (♩ = 120)

Reyong

Polos

Sangsih

Jublag

Jegog

**Fast** (♩ = 120)

Gongs

1 2 3 4 5 6

The musical score is arranged in six staves. The top two staves are for **Rey**, with a **4** above the first measure. The middle three staves are for **Polos**, **Sangsih**, and **Jublag**. The bottom staff is for **Jegog**. The bottom-most staff is for **Gongs**, with measure numbers **7**, **8**, **9**, **10**, **11**, **12**, and **13** indicated below it. A section marker **A** with a repeat sign is placed above the 10th measure of the Rey and Polos staves, and above the 10th measure of the Gongs staff. The text **To Kopyak** appears below the Rey and Polos staves in the 10th measure. Dynamic markings *p* and *f* are used throughout the score.



The musical score is arranged in six staves. The top two staves are for Kopyak, with the label 'Kopyak' on the left. Each Kopyak staff has the instruction 'Cengceng Kopyak' above it. The first four measures of each Kopyak staff are marked with a repeat sign and '[2x]'. The fifth measure of each Kopyak staff is marked with a repeat sign and '[2x]'. The dynamic marking *p-f* is placed between the two Kopyak staves at the start of the fifth measure. The Polos staff is in treble clef and has a dynamic marking *f* at the start of the fifth measure. The Sangsih staff is in treble clef and has a dynamic marking *f* at the start of the fifth measure. The Jublag staff is in treble clef and has a dynamic marking *f* at the start of the fifth measure. The Jegog staff is in bass clef. The Gongs staff is in a non-staffed clef and has a dynamic marking *f* at the start of the fifth measure. The bottom of the score is numbered with measures 14, 15, 16, 17, 18, 19, and 20.

The musical score is arranged in six staves from top to bottom: Kopyak, Polos, Sangsih, Jublag, Jegog, and Gongs. The Kopyak part consists of two staves with rhythmic notation. The Polos and Sangsih parts are in treble clef, with Polos having dynamic markings *p* and *f* and Sangsih having *p* and *f*. The Jublag part is in treble clef. The Jegog part is in bass clef. The Gongs part is in common time with rhythmic notation. The score is divided into two systems, with measures 21-22 in the first system and measures 23-26 in the second system. First and second endings are indicated above measures 21-22 and 24-25 respectively.

The musical score is arranged in six staves. The top two staves, labeled 'Rey', are for a pair of instruments, likely rebab and saron, and feature a rhythmic pattern of sixteenth notes with dynamic markings of *p* and *f*. The 'Polos' staff is a melodic line with dynamic markings of *p* and *f*. The 'Sangsih' staff is another melodic line with dynamic markings of *p* and *f*. The 'Jublag' staff is a melodic line starting with a *f* dynamic. The 'Jegog' staff is a bass line with a *f* dynamic. The 'Gongs' staff is a single-line staff with a double bar line and a *f* dynamic, showing rhythmic patterns. The score is numbered 27 through 32 at the bottom.

The musical score is arranged in six staves. The top two staves are for 'Rey', the middle two for 'Polos' and 'Sangsih', and the bottom two for 'Jublag' and 'Jegog'. A 'Gongs' staff is at the very bottom. The score begins at measure 33 and ends at measure 39. It features complex rhythmic patterns, including a 4-measure rest at the start of the Rey part. Dynamic markings of *p* (piano) and *f* (forte) are used in the Polos and Sangsih parts. A section marker 'B' is placed above the staff at measure 36. The Gongs part uses a double bar line and a cross symbol to indicate specific rhythmic patterns.

[4x]

Rey. (♩ rest on 1st x only)

Polos *p (f last x)*

Sangsih *p (f last x)*

Jublag

Jegog

Gongs

40 41 42 43 44

The musical score for measures 45-50 of 'Ksatria' features the following instruments and parts:

- Rey:** Two staves of music, primarily consisting of rests with repeat signs (slashes with dots) in measures 45-47. In measure 48, a 4-measure rest is indicated above the staff. From measure 49 onwards, the part consists of a series of rhythmic patterns marked with 'x' symbols.
- Polos:** A single staff with a melodic line. It begins with a *p* dynamic, followed by a crescendo to *f* in measure 45, then a *p* dynamic in measure 46, another crescendo to *f* in measure 47, and a *p* dynamic in measure 48. The melody continues through measures 49 and 50.
- Sangsih:** A single staff with a melodic line, mirroring the Polos part with similar dynamics (*p*, *f*, *p*, *f*, *p*) and melodic contour.
- Jublag:** A single staff with a melodic line. It features a *f* dynamic starting in measure 48.
- Jegog:** A single staff with a melodic line, also featuring a *f* dynamic starting in measure 48.
- Gongs:** A single staff with a rhythmic pattern of gong strikes, indicated by vertical lines with flags.

Measure numbers 45, 46, 47, 48, 49, and 50 are marked at the bottom of the score.

The musical score is arranged in six staves. The top two staves, labeled 'Rey', feature a rhythmic pattern of eighth notes with 'x' marks above them, starting with a '+' sign. The first measure is marked *p* and the second *f*. The third and fourth measures contain a double bar line with a slash, indicating a repeat or continuation. The 'Polos' staff has a melodic line with eighth notes and accents, alternating between *p* and *f* dynamics. The 'Sangsih' staff has a similar melodic line with eighth notes and accents, also alternating between *p* and *f*. The 'Jublag' staff consists of quarter notes on a single pitch. The 'Jegog' staff consists of quarter notes on a single pitch. The 'Gongs' staff shows a sequence of gong strikes, with a double bar line and a slash at the end of the first measure, and a slur over the last two measures.

Rey.

Polos

Sangsih

Jublag

Jegog

Gongs

4

4

*p*

*f*

*p*

*f*

5/4

5/4

5/4

5/4

5/4

5/4

D.S. al Fine

D.S. al Fine

54

55

56

57