



Gatot Dinar Sulistiyanto

Compositeur, Directeur

Indonésie, Yogyakarta

A propos de l'artiste

Born in Magelang-Central Java, Indonesia, May 10, 1980. After graduated from High School (Electronic Communications Engineering, Vocational School) in 1998, moved to Yogyakarta and in year 2000 study at Music Dept. Institut Seni Indonesia, Yogyakarta (Indonesia Institute of Arts) majoring classical guitar and musicology. In 2001, he started to actively involved to several art activities; music composition, happening art & performing art, and also theater. Had joined "Music Teatrica Nova", a group for multimedia arts, with Vincent McDermott, Hadi Susanto, Royke B. Koapaha (composers) and Agung Gunawan (choreographer). Attended several workshop on composition, by Carlos Michan (Holland), Electronic Music Workshop by Prof. Wilfried Jentzsch (Hochschule für Musik "Carl Maria von Weber" Dresden Studio für Elektronische Musik-Austria), Music Intercultural by Prof. Vincent McDermott (USA), Jack Body (New Zealand), short course on composition by Roderik de Man (Holland) in the mini composition project conducted by Cantus Music Center & The Cultural Development Program, Dutch Government. At present, also becoming member of "Young Composers Project", a community projected by the young composers in Yogyakarta and had their works produced, recorded and published. Works including... (la suite en ligne)

Site Internet: <http://gatotdanars.yolasite.com/>

A propos de la pièce



Titre: MAGAMA
[music for 5 gamelan players]
Compositeur: Danar Sulistiyanto, Gatot
Arrangeur: Danar Sulistiyanto, Gatot
Licence: Gatot D. Sulistiyanto © All rights reserved
Editeur: Danar Sulistiyanto, Gatot
Instrumentation: Percussion
Style: Contemporain

Gatot Dinar Sulistiyanto sur [free-scores.com](http://www.free-scores.com)

http://www.free-scores.com/partitions_gratuites_gatot-sulistiyanto.htm

- Contacter l'artiste
- Commenter cette partition
- Ajouter votre interprétation MP3
- Accès partition et écoute audio avec ce QR Code :



magama

ansambel gamelan 5 pemain
gamelan ensemble 5 players

1 30" approx. **2** 25" approx.

sar. 1
 II SL
 spoon beater (s.b) 2 normal beater (n.b) 3 2 3 s.b
f *ff*
 sar.1+2 play after gong sar. 1+2 read newspaper after playing sar. 1+2 continue to read hit the wooden side
 player sar. 1 + 2 start to conversations via walkytalky, speaks gossip about bonang player...!
 topic move in to the hot issues. and suddenly stop when conversation is interrupted by gong player (ssst...ssstt...!)
 turn off and take the walkytalky down

sar. 2/ demung
 II SL
 spoon beater (s.b) 2 normal beater (n.b) 3 2 3 s.b
f *ff*

bonang
 II SL 6
 randomly/ like Bônangan Gendhing Sekatén cengkok 1 / séléh(center tone) 2 & 6
 p mf
 3 2 3 2 2 2 2 2 2 2

kend. bedhug
 II bedhug/tabuh bdg
f
 ignore the tempo / beat. you may to developing the pulse/ dinamic/ articulation, but not the timbre
 mf bdm bdm/tabuh bdm *f*

gong
 II SL ageng
 muted with hand 2 kpl. 2
 mute and than release the sound
 say to sar.1+2 "sst...ssstt...sssst...!"
mf *p*

2

3 30'' approx.

4 15'' approx.

8

n.b. > 2 *f* | *mf* jossss..! | *f* > 5 | s.b. 2 *mf* | n.b. > 5 | 1 sec. | 2 3 5 | 6 3 5 2 | 6 3

one beat after 2 has been hited say jossss..! with the one thumb up to the audience

play after kpl. (5)

play it 3 times repeat. waiting for bedug, than go to the next movement

play after gong

randomly/ like Bonangan Gendhing Sekatén céngkok 2/ (séléh) center tone 2 & 5

sèsèlan 1/ var.1

continue to play, use céngkok 2

stop

play céngkok 1 / séléh(center tone) 3 & 6

ff

f | *f* | *f* | *f* | give signal to sar.1+2

2 second

play after bonang (5)

ageng *f* | kpl. 6 *mf* | kpl. 5 *f* | kpl. 2 *f* | ageng *f*

5 10" approx.
according to the situation

15

respond the kendang player, and say on your own language:
see the kendang player

yha...milk...milk...milk...ooooo..milk..joss!... (noiszy)

and stop when you're listen the kendang (bem)

respond the kendang player, and say on your own language:
make the contradiction
see sar.1 layer/ sometime to the kendang player

wahno .milk .no..milk...Pizza or banana fried (noiszy)

and stop when you're listen the kendang (bem)

sèsèlan 2 / var. 2
ignore the beat

mf

say with your own language:
"Mama..We need a milk.....!.....milk"

bem

"Ahchh..!"

suddenly stop them (sar.1 &2), and start to play

kpl. 5

mf

ageng

6 45" approx.
according to repetition

repeat as much as you need
irama gradually fast

you may to use your own céngkok

mf

with the strike beat

ff

with the strike beat

you may to use your own céngkok (balungan shown in demung part)

f

with the strike beat

you may to develop the pulse (listen the gong)

f

kpl. 5

f

ageng

kpl. 2

mf

7 60" approx.
according to irama/ speed and repetition

keep the tension

19

2 5 5 3 2 5

6 6 6 6 6 6 6 6 PL 1 1

fff

2 3 5 6 6 6 6 6 6 6 6 6 6 1 1 1

fff

if repeated, you may to use your own cengkok without changing the note

2 2 2 3 5 3 5 6 5 3 5 5 1 5 6 6 6 6 2 6 6 1 6 6 3 6 3 2 5 6 6 1 1 1 6 1

if repeated, you may to use your own style

atèr/ quite signal to ending the repetition

bdg./tabuh bdg *f* *ff*

5

kpl.

ageng *ff* ageng

25

7 1 7 SL 1 PL 7 1

2 1 1 1 6 5 1

2 5 6 6 5 5 i 6 1 6 5 3 5 i 1 i

kpl. 1 5 ageng

6

this part is possible to repeat back to 7 if needed
if you repeat it you may to change the irama/ tention as you need,
kendang part could be improvisation

28

4 SL 5 PL 5 6 4 6 3 5

6 6 6 6 3 6 6 6 6

6 5 3 5 3 6 5 6 5 2 2 2 3 2 1 3 6 5 2 3 1 2

ff *ff*

quite signal
sempritt...!
football whistle

2 3 5 6 3

32

8 20" approx.

drop the hamer

drop the hamer

drop the hamer

keep playing and go to the back state, put the chopstics + small peanuts for the players

drop the hamer

9 1.30" approx. according to action

player 1

1. turn on the walkytalky 1, put it above the saron
2. sar. player 1, turn on the radio, searching a radio wave station try to find wayang broadcast in the radio
3. choose between two station which have unmatch wave and leave the radio on
play the volume randomly

player 2

take the walkytalky 2, Atell a story through walkytalky about global economic issue..... and then read the text (mantra)

**BYâ Mârâjâ Jârâmâyâ - Yâ marani nirâ mâyâ
Yâ silâpâ pâläsiyâ - Yâ midoro doromiyâ
Yâ midoso sodomiyâ - Yâ dâyudâ dâyudâyâ
Yâ siyâcâ câyâsiyâ - Yâ sihâmâ mâhâsiyâ**

back to the global issue...than read the text (repeat A-B-A-B ect.)

"â" and "o" spelled like "a" in the english word "all"
"a" spelled like "academic"

player 3

1. clean the bonangs with a piece of fabric
2. check the sound one by one and keep to clean
3. play some céngkók and keep to clean

player 4

give the chopstics and small peanuts to the player except gong player

play any notes randomly, think about the duration, give the exalted atmosphere

3-5sec. 5sec. 3" waiting for chopstic players to be ready

10 30" approx. according to gong player

all player in stand up position behind the each instrument

note:
if gong player stike

kpl. 6 = all player play A part
kpl. 1 = B
kpl. 2 = C
gong ageng = D

each player should have 10 seeds small peanut

A. all player shoot the bonang pencu/ knob wait for the gong signal to shoot

B. all player shoot the sarons wait for the gong signal to shoot

ten times stike any notes, give the signal for chopstic players to shoot playing the duration up to gong the player

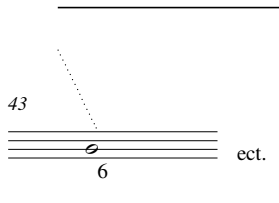
kpl. 6 1 2 ageng 1 ageng 2

11 3"

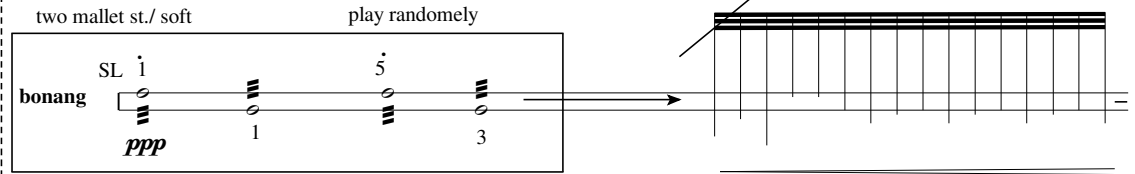
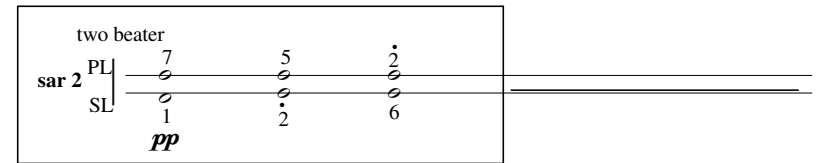
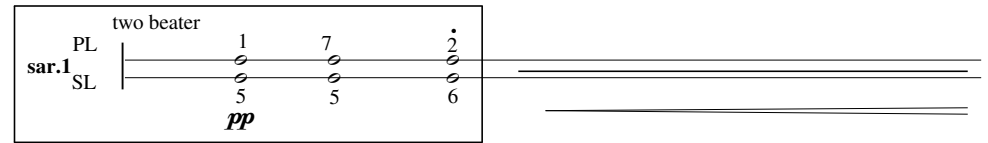
go
back
to
the
instrument

C. all player shoot the gongs
wait for the gong signal to shoot

D. all player shoot to the any targets
wait for the gong signal to shoot



12 1.15" approx.



- kend. bedug**
1. turn on the walkytalky 1 & 2
 2. leave the 1st walkytalky in front of the stage
 3. take the 2nd walkytalky and read the text
 4. during reading the text, go to outside the concert room as far as you can.
 5. the text available in the end of page of this piece

start to read the text

50

The score consists of four staves. The first three staves have dynamic markings *ff* and *f*. The first staff has a *mf* marking. The second and third staves have *fff* markings. The first staff has a *mf* marking. The first three staves have fingerings: 5, 3, 3; 7, 3; 4, 5; 3, 5; 3, 2; 3, 2. The first three staves have a *tutti* marking. The first three staves have a *12'' approx.* marking. The first three staves have a *7'' approx.* marking. The first three staves have a *PL only* marking. The first three staves have a *f* marking. The first three staves have a *f* marking. The first three staves have a *f* marking.

gong

gong *p* ageng *f* kpl. 2 kpl. 1 *ff* 6 5 ageng

mallet st./ strike the side of gong/ find deferent timbre each notes

10

55

dead stroke

2
6
mf

15 15" approx.

randomly / hit the wooden side

p

7
3
sfz

18 60" approx.

similar

p

i
2
ff

4
5
f

dead stroke

4
2
mf

any note/ damp with your arm

p

6
3
sfz

randomly / hit the wooden side

3
3
ff

4
1
f

dead stroke

3
3
mf

2
3
p

3
5
sfz

hit the side of bonang

3
2
ff

3
5
f

damp/ n.b

2
3
mf

2
p

scratch with hand

6
sfz

mallet st.

1
2
6
n.b

ageng

6
f

60

similar



no sound just gesture

listen the walkytalky 1 (reading text) infront of stage.

to ending this piece please waiting for walkytalky to be white noise.

similar



no sound just gesture

after white noise has come player 1 say "Vitemus omne noxium..."

than all player aswer "Vitemus omne noxium...!"

randomly / hit the wooden side



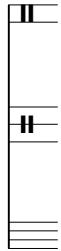
no sound just gesture

end...!



ageng

p



Roh, Oh Roh, Ya Roh

VENI SANCTE SPIRITU DOMINE
 VENI SANCTE SPIRITU DOMINE
 VENI SANCTE SPIRITU DOMINE

ROH, OH ROH, YA ROH DATANGLAH
 ROH, OH ROH, YA ROH DATANGLAH
 ROH, OH ROH, YA ROH DATANGLAH

Veni Creator Spiritus
 Mentis tuorum visita
 Imple superna gratia
 Quae tu creasti pectora.

Qui diceris paraclitus
 Altissimi donum Dei
 Fons vivus ignis caritas
 Et spiritalis unctio.

Accende lumen sensibus
 Infunde amorem cordibus
 Infirma nostri corporis
 Virtute firmans perpeti.

Hostem repellas longius
 Pecemque dones protinus
 Ductore sic te praevio
 Vitemus omne noxium.

text by Sindhunata, air kata-kata p.124

instrumentation:

player 1

Saron peking (pélog & sléndrô)

player 2

Demung (pélog & sléndrô)

player 3

Bonang barung (pélog & sléndrô)

player 4

Kendang bem & bedug/ bassdrum

player 5

gong ageng/ kempul 1, 2, 3, 5, 6

other instrument:

two spoons

pair of walkytalkies

portable radio AM/ FM/ SW

4 chopsticks

small peanuts

football whistle