

Jake Adams

Badai Pasir

for Javanese gamelan and voices

Performance Details

Introduction for performers:

This piece mixes gatra of three and four beats, which requires performers to reconsider their approaches to the garap of their parts. For three beat gatra, I would recommend that instruments such as the gendèr and siter make alterations to their conventional céngkok, maintaining the central point of the patterns, which will create a three against four cross-rhythm between these instruments and the balungan. For instruments like the peking and bonangs in irama dados, the players could make three pairs of notes from these three beat gatra as opposed to two pairs of notes in the four beat gatra, moving the sèlèh forward in the bar, again creating some cross-rhythm effects. Examples of these can be seen in John Jacobs' writes on three beat gatra, however players should feel free to explore other garap options that make create even more interesting results.

Verses 1, 2, 4 and 5 should be performed by a lower voice, whilst Verse 3 should be performed by an upper voice. The upper voice can also add a pesindhèn part to Verses 4 and 5.

Skema:

Buka celuk – Ompak (tanggung into dados) – Verse 1 – Ompak – Verse 2 – Ompak/Verse 3 – Verse 4 – Ompak – Verse 5

Programme note:

Badai Pasir is a new piece for gamelan and voices, which focuses on expanded garap (the treatment or interpretation of a piece of music) through the use of musical elements from contemporary western classical music. Starting as a thought experiment looking at how the cultural background of a composer changes the composer's approach to a cross-cultural work, *Badai Pasir* is composed embracing a bimusical perspective of a gamelan player (me) drawing on elements from western music. The piece mixes gatra of four and three beats, displacing the sèlèh notes (goal tones), requiring almost every instrument to reconsider what they play compared to traditional pieces. The more western art song-like setting in the voice requires the rebab to adapt its part to anticipate much further ahead than would be conventional. The voice also introduces suspensions and resolutions akin to those found in tonal works. The text of the piece explores the metaphor of anxiety as a sandstorm which slowly wears you down, with small impacts becoming more and more powerful through their frequency. This is emulated in the music through the use of the non-gamelan musical elements, as well as by the frequent use of sèlèh 3's and 4's in pathet lima. The text for this piece was written by Yorkshire-born poet Millie Nettleton. *Badai Pasir* was premiered by Gamelan Sekar Petak.

Text:

Feeling the
heat
of nothing but
sun
the beat of the blood
no tumble weeds run
over this dull terrain

on the desert landscape
a lone self stands
the air is heavy empty
and the weighted feet
in heavy sands
sinking
miles into the distance
in some seeming oblivion

pulses and aching
only breath taking
what would it feel to escape from this heat
it is drowsy and dulling
to stand feels obsolete
so steps throb the ground
in some animal instinct
the self wanders around

would you lift it up
in the unbearable heat,
would you call forth the winds
for the sake of a breeze
for the goal of easing the
isolating heat
for a change in the horizons bleak scene

say you did, then what
it comes on like a spot,
burnt amber and beautiful
the glimmer in the thought,
a cloud of meaning
of something, anything
your pace picks up to catch it,
but it picks up its pace to catch you, too
the storm or the stifle,
never the breeze.
Some hearts just cannot carry ease.

So the wind whips your face,
and the sand cuts your skin,
you open up to cry out but you just let it in
and in and in and in
until you're full,
of sharp, glass grains,
each age old, each beautiful,
but blinding in their quantity
the onslaught of the heart, the head
some spiritual entity
still uncertain at the queasy elation,
in this maddening breeze.
The sandstorm will bring you to your knees.

Badai Pasir

Millie Nettleton

Jake Adams

Buka celuk:

2 3 5 5 6 5 3 2 2 1 2 1 2 3
Feel - ing the heat of no - thing but sun the beat of the blood

5 3 2 1 2 3 3 3 ⑤ 5 5
no tum - ble weeds run ov - er this dull ter - rain

Ompak

1 3 5 6 5 3 ^ 2 1 2 1 v 3 5 3 (2)

1 3 5 6 5 3 ^ 2 1 2 1 v 3 5 3 ^ 2 3 • 5 ⊙

Verse 1

• • • 5 5 5 • 6 5 3 3 • • • 2 3 3 5 • • • 5
on a des - ert land - scape a lone self stands the
6 5 6 3 2 3 5

1 • 6 3 2 2 3 • • • 3 5 1 2 2 • •
air is hea - vy emp - ty and the weigh - ted feet
6 1 6 5 3 5 3 2 1 2

• 1 6 5 6 • • 5 5 • • • • 5
in hea - vy sands sink - ing miles
1 6 5 6 5 • 5

6 • 6 1 2 3 3 • • • • 2 3 5 5 • • • 5 6 3 5
in - to the dist - ance in some seem - ing ob - liv - i - on
6 1 2 3 5 6 3 ⑤

Verse 2

• • 5 5 • 6 5 3 3 • • • 2 3 3 5 5 • • •
 pul - ses and ach - ing on - ly breath tak - ing

6 5 6 3 2 3 5 ^

• 5 6 i i • 6 2 1 1 2 3 3 • • 3 5 2 1 1 2 2
 _ what would it feel like to es - cape from this heat it is drow - sy and dull - ing

6 i 6 5 V 3 5 3 2 1 2 ^

• 1 6 5 6 6 6 • • 2 6 5 5 5 • • 5
 to stand feels ob - so - lete so steps throb the ground in

1 6 5 V 6 5 • ^

3
 6 • 6 1 2 3 3 • • • • 2 3 5 • 5 6 3 5
 some an - i - mal in - stinct the self wan - ders a - round

6 1 2 V 3 5 6 3 ⑤

Ompak/Verse 3

• • • 1 3 5 5 6 • • • 5 6 5 6 1 2 2 •
 would you lift it up in the un - bear - ab - le heat,

1 3 5 6 5 3 2 ^

• • • • • • 5 5 5 6 5 i
 would you call forth the winds

1 2 1 V 3 5 3 (2)

• 1 6 5 3 5 5 • • • • • 5 3 5 6 1 1 • • • 1
 _____ for the sake of the breeze for the goal of eas - ing the

1 3 5 6 5 3 2 ^

6 1 2 2 3 • • • • • 3 3 3 • 2 3 5 5 5 6 5
 i - so - lat - ing heat for a change in the hor - zons bleak scene

1 2 1 V 3 5 3 ^ 2 3 • 5 ⑥

Verse 4

$\dot{\bullet}$ $\overline{5}$ $\overline{1}$ $\overline{1}$ $\overline{1}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{2}$ $\overline{6}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{6}$ $\overline{1}$ $\overline{\bullet}$ $\overline{6}$ $\overline{4}$ $\overline{2}$ $\overline{4}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{4}$ $\overline{5}$
 say—you did—then what—it comes—on like a spot—burnt—

$\bullet$ $\dot{1}$ $\dot{1}$ 6 $\dot{1}$ 2 $\wedge$
 4

$\overline{1}$ $\overline{1}$ $\overline{\bullet}$ $\overline{1}$ $\overline{2}$ $\overline{6}$ $\overline{1}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{1}$ $\overline{1}$ $\overline{\bullet}$ $\overline{5}$ $\overline{5}$ $\overline{6}$ $\overline{4}$ $\overline{5}$ $\overline{5}$
 am - ber—and beau-ti - ful—the glim - mer in—the—thought,—

$\bullet$ 2 6 $\vee$ $\dot{1}$ 6 4 (5)
 1

$\bullet$ $\bullet$ $\bullet$ $\bullet$ $\bullet$ $\overline{6}$ $\overline{4}$ $\overline{5}$ $\overline{4}$ $\overline{2}$ $\overline{2}$ $\overline{\bullet}$ $\overline{\bullet}$
 a cloud—of mean-ing—

6 $\dot{1}$ $\bullet$ 5 6 4 $\wedge$
 2

$\overline{\bullet}$ $\overline{\bullet}$ $\overline{1}$ $\overline{2}$ $\overline{4}$ $\overline{4}$ $\overline{\bullet}$ $\overline{4}$ $\overline{5}$ $\overline{4}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{4}$ $\overline{5}$ $\overline{5}$ $\overline{\bullet}$ $\overline{1}$ $\overline{2}$ $\overline{1}$ $\overline{6}$ $\overline{6}$ $\overline{\bullet}$ $\overline{\bullet}$
 of—some - thing—an - y - thing—your—pace—picks up to catch it,—

1 5 $\bullet$ $\vee$ 4 5 $\dot{1}$ $\wedge$
 4 6

$\overline{\bullet}$ $\overline{5}$ $\overline{5}$ $\overline{5}$ $\overline{6}$ $\overline{5}$ $\overline{1}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{6}$ $\overline{5}$ $\overline{5}$ $\overline{5}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{4}$ $\overline{5}$ $\overline{2}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{6}$ $\overline{6}$ $\overline{1}$ $\overline{1}$ $\overline{\bullet}$ $\overline{\bullet}$
 but it picks up its pace—to catch you, too—the storm—or the sti - fle,—

5 5 $\bullet$ $\vee$ 5 6 5 $\wedge$
 1

$\overline{\bullet}$ $\overline{2}$ $\overline{1}$ $\overline{6}$ $\overline{4}$ $\overline{\bullet}$ $\overline{\bullet}$ $\overline{2}$ $\overline{4}$ $\overline{5}$ $\overline{5}$ $\overline{6}$ $\overline{4}$ $\overline{5}$ $\overline{5}$
 nev - er the breeze.—Some hearts just can - not car - ry ease.

$\dot{2}$ 6 5 $\vee$ 4 2 4 $\textcircled{5}$
 1

Verse 5







So the wind _____ whips your face, _____ and the sand cuts your skin, _____ you o - pen

$$\bullet \quad 1 \quad 1 \quad 6 \quad 1 \quad 2 \quad \wedge_4$$

5 4 5 1 • 1 1 1 2 6 1 • 6 1 • • • • •

up to cry out—but you just let it in—and in_____

$$\bullet \quad 2 \quad 6 \quad \mathbf{V} \quad 6 \quad 4 \quad (5)$$

$\overline{\bullet \bullet 6 1}$ $\overline{6 5 \bullet \bullet \bullet}$ $\overline{\bullet 5}$ $\overline{6 4}$ 2 $\bullet$
 _____un - til you're full, _____of sharp, glass grains, _____

$$6 \quad 1 \quad \bullet \quad 5 \quad 6 \quad 4 \quad \wedge_2$$

• 1 2 4 • 4 5 2 4 • 4 5 5 • 1 • 2 1 6 6 •
 —each age old,— each beau-ti - ful————but blind - ing——in——their quant-it - y——

$$1 \quad 5 \quad \bullet \quad \vee \quad 5 \quad i \quad \wedge \quad 6$$

 5 5 5 6 5 1 • • 6 5 5
• • • • 5 6 6 1 2 6 1 • • • 2 1
 the on-slaught of the heart, the head some spir-it- ual en- er- gy still un-

$$5 \quad 5 \quad \bullet \quad \vee \quad 5 \quad 6 \quad 5 \quad \wedge \quad i$$

cer-
tain

at

the

queas-y

el -

a -

tion

in

this

mad-

den-ing

breeze

$$\begin{array}{ccccccc} & & & \mathbf{v} & & & \\ \dot{2} & & 6 & & 5 & & 4 \\ & & & 4 & & 2 & & 4 \end{array} \quad (5)$$

• • • • •
 the sand-storm——will bring you to your knees.

2 4 5 • 6 4 ⑤