

Aneh Tapi Nyata

by

Evan Ziporyn

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Aneh Tapi Nyata (“Strange but True”) is scored for an ensemble of western and Balinese instruments, as follows:

Female alto voice
Flute
B-flat clarinet
B-flat bass clarinet
Balinese reong (pelog – from gamelan gong kebyar – 1 player)
Balinese gender wayang pemade (slendro – 1 player)
Balinese jogged bumbung tingklit (slendro – 1 player)
Balinese ceng-ceng
Triangle
Balinese kempli
3 Balinese gongs (gong, kempur, kenong)
2 Balinese kendang, lanang and wadon preferably pelegongan style
Electric guitar
2 amplified mandolins
Violin
Viola
Cello

Tuning and notation: The score is transposed. The tuned Balinese instruments are notated according to the closest western equivalent, as follows:

Reong pelog: ding=c#, dong=d#, deng=e, dung=g#, dang=a

Gender wayang slendro: dong=f#, deng=a, dung=b, dang=c#, ding=e

Joged bumbung slendro: dong=f#, deng=g#, dung=b, dang=c#, ding=e

The Balinese instruments do not need to match the notated pitches exactly, but ballpark relationships and contours must be maintained.

Western instruments use standard tuning. While it’s not possible or desirable to tune to the Balinese instruments, reong *dang* may be substituted for A-440 if the discrepancy is unpleasant.

Kendang notation uses four spaces of the staff to indicate the composite between the two parts, as follows:

Top space – lanang pak (closed left-handed stroke)
Second space – wadon pak (closed left-handed stroke)
Third space – lanang dut (open right-handed stroke)
Fourth space – wadon dag (open right-handed stroke)
Kendang players can substitute or embellish with discretion.

The text is by the composer:

Apa arti dunia ini?
Mengembara, cari jamu pantas tamu untuk mengobati ngeri...
Zaman kami hilang tradisi – mana beli?
Kalau bisa, minta sisah dari banten masih asli...
Baru tiba membuka kopor saya
di dalam, salalu soal ikut jalan
Aneh tapi nyata
Lagu barat dinyanyi diiringi campuran begini...
Berkumpul sampai terpisah – sementara peleburan
Manis asam, terserah penonton

*What is the meaning of it all?
Wander around, look for a tonic fit for a foreigner to cure anxiety...
Our era has lost all tradition – where can it be bought?
If I may, I ask for the leftovers from still-authentic offerings
Newly arrived, I open my suitcase – inside all my problems have come along
Strange but true...
A western song accompanied by this mixture...
Gather together until forced apart – a momentary fusion
Sweet or sour, it's up to the listener*

Aneh Tapi Nyata was commissioned by Gamelan Sekar Jaya with the support of the Rockefeller Multi-Arts Program. It was premiered at the Marin Community Center in May 1992 and at the Bali International Arts Festival in July 1992.

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Aneh Tapi Nyata

transposed score

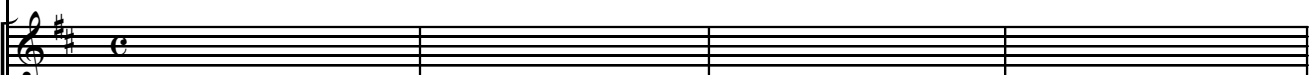
Evan Ziporyn (1992)

$\text{♩} = 80$

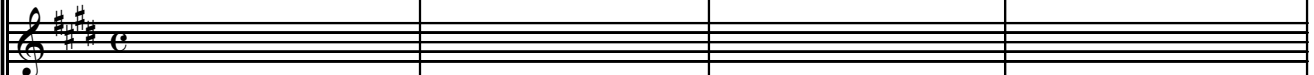
female alto voice



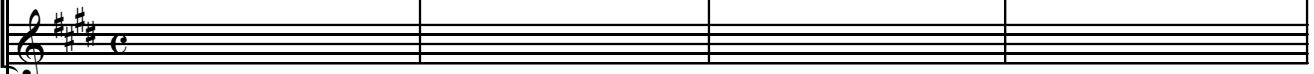
flute



clarinet



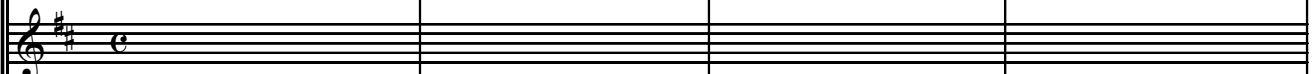
bass clarinet



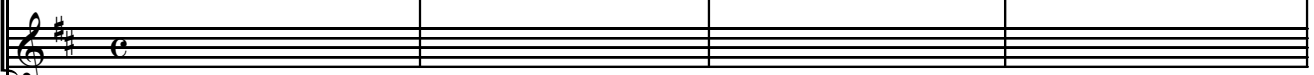
reong



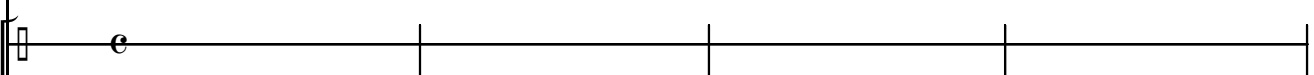
gender



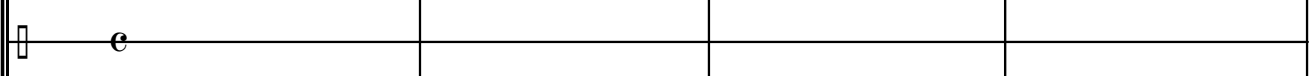
tingklit



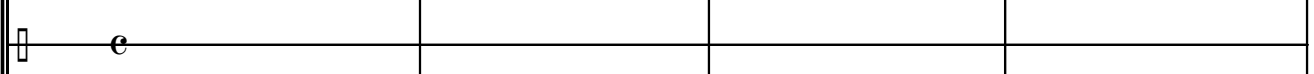
ceng-ceng




triangle



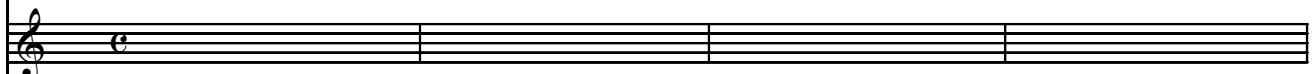
kempli



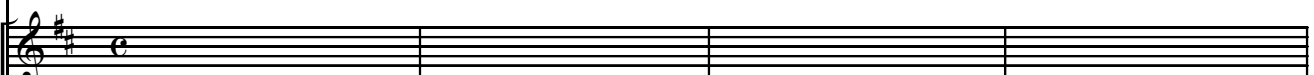
gong



2 kendang



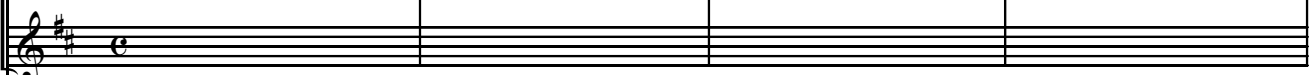
guitar



mandolin 1



mandolin 2



violin



viola



violoncello

