

# ***Irama Mabuk***

*for 25 Almglocken (c'-c''')*

written for Max Riefer

Peter Ivan Edwards

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## About *Irama Mabuk*:

Irama Mabuk translates from Indonesian as crazy rhythm, but the notion of rhythm in Indonesian gamelan is different from that in Western music. Irama, to me at least, indicates something more about tempo. You slow from irama 1 into irama 2. As you move to slower irama, the melodic notes, played by the Peking, Saron, and Demung, get spaced farther from each other and one is able to hear the melodic elaborations of much quieter instruments like the Gambang and Gender. With each stage of slowdown in irama, these elaborating instruments subdivide the beat so that they play at a fairly constant tempo throughout a piece. In traditional central Javanese gamelan music, this is a gradual process. In *Irama Mabuk*, it is not. There are 12 chords, each has 6 "irama" becoming increasingly elaborated and, through this elaboration, the full pitch collection of each is revealed. The work starts at irama 1 and slows into irama 5. But later in the work, shifts between these irama are often unpredictable and erratic. The drunkenness referenced in the title is the drunken, or random, walk - a tool used commonly in algorithmic music. It's used here in the sections that awkwardly and incessantly repeat the same material but with shifts in starting points. This drunken walk lends a more representative drunkenness to the sound of the music.

## About the sound of the work:

When writing this work, I didn't imagine the gentle sound of central Javanese music, but instead the pointed, "bursting" sound of Balinese Gong Kebyar. I would suggest plastic or wooden mallets to get this brash sound. The character in *Irama Mabuk* is not a quiet drunk. He's boisterous, playful, and a bit of a showoff, but nonetheless at times confused and incapacitated.

# Irama Mabuk

for 25 Almglocken (c'-c''')

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♩ = 144

*ff* *sempre*

18

35

53

72

90 *rit.*

107 *ff* *p* ♩ = 96

116 *ff* *ff* *p* *ff*

125 *ff* *p* *ff* *ff* *p*

128 *ff* *accel.* ♩ = 144 *rit.*

143 ♩ = 120 *ff* *p* *ff* *p* *rit.* ♩ = 96

148 *ff* *accel.* ♩ = 128 *rit.*

159 ♩ = 120 *ff* *p* *ff* *rit.* ♩ = 96

164

169

174

178 *ff* *p* *ff* *accel.* ♩ = 144

185 *rit.* ♩ = 128

196 *rit.*

205 ♩ = 96 *ff* *mp* *ff* *p*

211 *ff* *p* *ff* *p*

213 *ff* *p* *ff* *p*

215 *ff* *ff* *p* *ff*

218 *p* *ff*

220 *p* *ff*

223 *accel.*

242 ♩ = 144 *rit.* ♩ = 128 *rit.*

250 ♩ = 120 *rit.* ♩ = 96 *ff* *p* *ff*

253 *ff* *p* *ff*

257

260

266

*ff p* *ff*

270

(♩ = ♩) ♩ = 144

rit. . . . . ♩ = 96

279

*ff* *mp* *ff* *p* *ff p*

282

*ff*

accel. . . . . ♩ = 144

291

302

314

328

342

353

363

373

386

399

rit. . . . .

415  $\text{♩} = 96$

418  $\frac{32}{20}$   $p$   $ff$   $p$

420  $ff$   $p$   $ff$   $p$

422  $\frac{32}{20}$   $ff$   $p$   $ff$   $p$

424  $ff$   $p$   $ff$   $p$   $ff$   $p$   $ff$   $p$

426  $ff$   $p$   $ff$   $p$   $f$   $ff$   $p$   $ff$   $p$   $ff$   $p$   $ff$   $p$

429  $p$   $ff$   $p$   $ff$   $p$   $ff$   $p$   $ff$   $p$   $ff$   $p$   $ff$   $p$

\* Note that these measures (mm. 422 until end of the work) are in 32/20 meter and not 8/4.