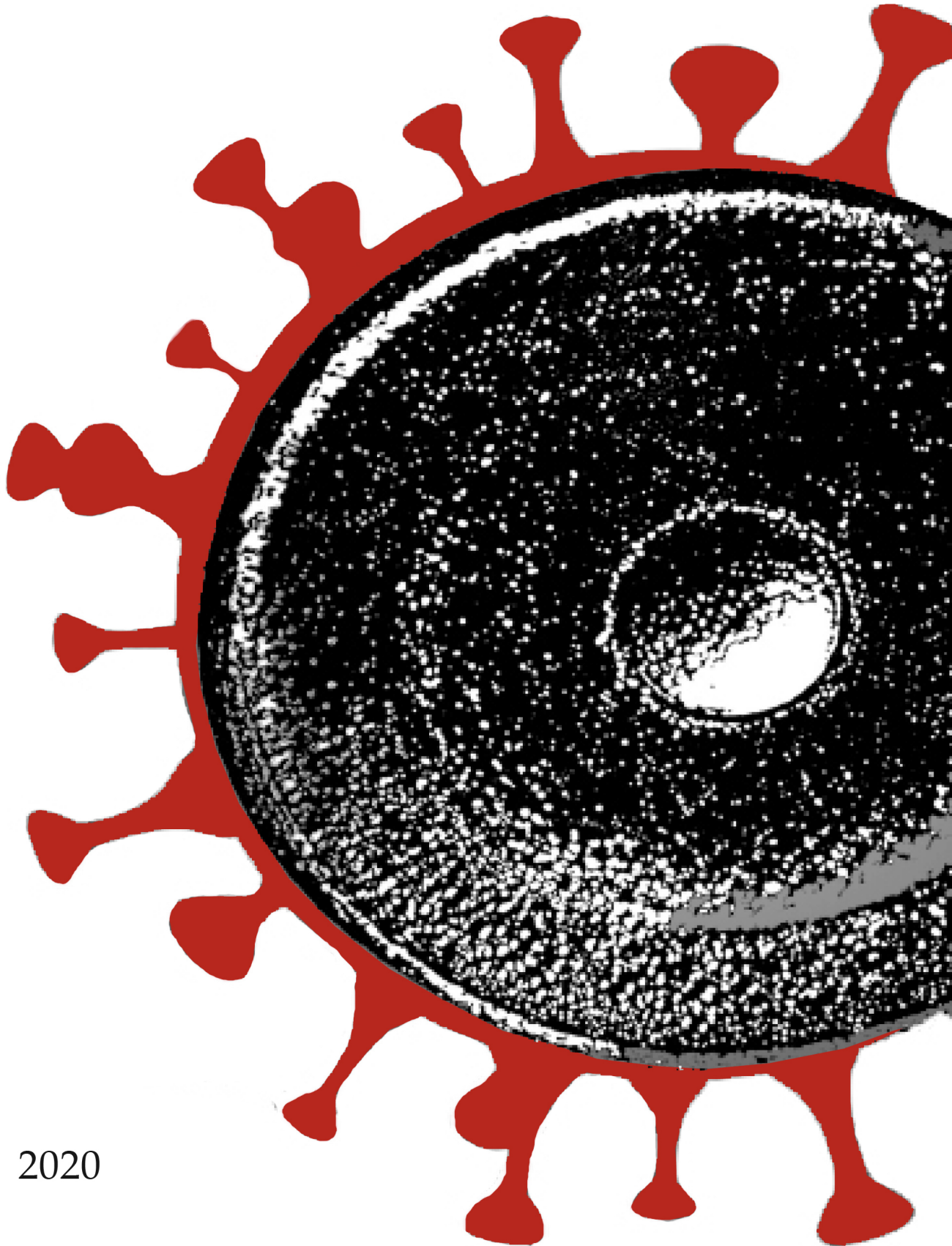


BALUNGAN

A Publication of the American Gamelan Institute



Volume 14 2020

The American Gamelan Institute (AGI), founded in 1981, is an organization devoted to publishing, recording, distributing and making available information on all aspects of Indonesian performing arts and their international counterparts. The first issue of **BALUNGAN** was printed in 1984. Since Volume 9–10, 2004, the online edition has included additional media and text files. AGI also maintains an online library with fonts, scores, and writings that may be freely downloaded for educational use (www.gamelan.org/library).

BALUNGAN is an international peer-reviewed journal presenting scholarly and artistic perspectives on Indonesian and international gamelan music and related performing arts. The goal of **BALUNGAN** is to encourage a dialogue between scholars and artists involved with this complex ensemble and its many associated traditions in Indonesia and elsewhere. The intention is to provide a deeper understanding of the work of the scholar and the artist, to the benefit of both.

Subscriptions

Institutional subscriptions are \$100 per year. This includes a print copy of the current issue and an unlimited site license for the online edition. "Friends of AGI," with a \$25 per year suggested donation, receive a print copy of the current issue, and subsidize the production of free issues distributed in Indonesia.

Submissions

BALUNGAN actively seeks new material that supports the editorial mission: to be of value to both artists and scholars, and encourage a dialogue between them. Print or multi-media materials may be submitted for both the print and online editions of **BALUNGAN**. Scores or writings that are not published can be entered into the AGI catalog, or made available in the AGI online library. Material in Indonesian is welcome.

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All issues of **BALUNGAN**, with video and audio files, are online at www.gamelan.org/balungan

IN FUTURE ISSUES

"The Pangamelan," by Marti Ruiz

"Approaches to Sundanese Kendang Notation," by Ed Garcia and Dr. Een Herdiani

"The C.A.S.T. Gamelan," by Dustin Wiebe

"Not Cast in Bronze: Two Instrument Builders in Surakarta Respond to a Changing Environment," by Sean Hayward

"Dewa Alit and Gamelan Salukat," by Oscar Smith

"Gamelan Bike-Bike," by George Rahi

"Dialogic Gamelan Building: A Glimpse into Daniel Schmidt's Workshop," by Jay Arms

Kebun Bunyi (Garden of Tones), by Marguerite Brown

Kantaka, by Wahyu Thoyyib Pambayun

Merangkai Warna, by Irwansyah Harahap

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The more than seventy people who contributed to this issue!

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EDITORIAL

by Jody Diamond and Linda Hibbs

Jody Diamond: While Jay Arms and I were working on the next issue of *BALUNGAN*, with a focus on instrument building, I sent a note to our group of Contributing Editors to ask for suggestions. Linda Hibbs wrote back, prophetically suggesting that we do an article on gamelan during COVID.

Linda Hibbs: In Australia, where I live, most gamelan ensembles are housed at universities, so almost all gamelan playing came to an abrupt stop as soon as severe lockdowns and curfews were imposed. I was also aware of the struggling performing arts community in Indonesia and how trying to stay safe and work within imposed protocols was a hardship for performers, their families and the arts community.

Diamond: As the scope of the pandemic grew, I asked Linda if she would be the guest editor for an issue devoted entirely to the effect of the pandemic on gamelan and related arts worldwide. It seemed important to create a historical record to look back on later, to remember how our community dealt with this once-in-a-century global crisis.

Hibbs: We started by inviting people on the Dartmouth Gamelan Listserv—an online community of 600, founded in 1994—to contribute short reports about the situation with their gamelan groups, suggesting they consider three questions: How did the onset of the virus affect your activities? How did you or your group adapt to the new conditions? What are your plans for the future?

We made an Indonesian version of the invitation so we could include participation from Indonesia, making careful translations that would respect the writer's voice. I also searched far and wide to find more groups to share their experiences. There were new discoveries and new contacts with groups in Russia, Croatia, Chile, and Romania.

Some said they had nothing to contribute, but that in itself was a contribution, revealing the challenge faced by gamelan groups as they slowly found ways to move forward.

Diamond: Our hopes were more than fulfilled by reports and photos from forty gamelan groups in fifteen countries, attesting to our shared determination to continue the activities inspired by the music, instruments, teachers, and artists who have inspired us. Those "collected reports" fill 25 pages of this issue, and for each contribution, we are beyond grateful.

Hibbs: There were also much larger projects on the move in the international gamelan community, with people behind the scenes creating more and more ways to adapt and adjust to the world's new challenges. These reports became articles, which we hope may help others who are still struggling to find their way.

Diamond: In education, Otto Stuparitz interviewed five teachers who created online versions of their Balinese

ensembles virtually overnight. At ISI Surakarta, Wahyu Thoyyib Pambayun made his own classes virtual, and assisted with videos for the entire department. The Nusantara Arts Lecture Series provided a regular gathering place online for a redefined community, and inspired Sekar Jaya's artist talks. The Scottish group Naga Mas found that the interactive nature of playing gamelan together could be transferred to online coding.

In this contemporary catastrophe, some used poetic forms of the past to express the fear and uncertainty of the present. The Kraton Yogyakarta commissioned a new set of macapat, the members of a New Zealand group made haiku, Otok Bima Sidarta collaborated on an animated film of his poem, and Asita Majdi and six other women were brought together across great distances to share a macapat poem one line at a time.

The pandemic brought some an unusual kind of "free time" to reflect on location as well as music, giving Elsje Plantema and Sue Pilla a chance to think about the buildings that house their instruments.

When Dewi Galuh Sinta Sari's announcement for an online dance concert in Solo appeared, it included this instruction: "Send us a donation and we will send you the link." Ah, I thought, we have figured out how to make this our lives and our living!

Hibbs: Special projects emerged in wayang, music, theater, and dance—all reimaged for a worldwide online audience, one that we will continue to develop even after our lives have been "unlocked." I started collecting posters and photos from Indonesia as concerts and contests started appearing in the new arts venue called "online"—which in Indonesian is poetically termed *daring*, a meld of *dalam* (in/on) and *jaring* (net/line). I put some of these images into a collage, and called it "Scrapbook." These images are a partial record of the shift from "what do we do now?" to a thriving virtual international stage of performing arts.

Diamond: The virus shut us down, and then, like a phoenix rising from the ashes, everyone took stock of what was possible and adjusted, creating unprecedented presentations for arts old and new. To read these stories is to realize that the gamelan world has not been deterred. Possibilities will continue to emerge. There is a new kind of "international gamelan festival" made with a combination of live streams and recordings from artists around the world. Some groups are planning a new kind of season. There will be performances, there will be lessons, there will be gamelan—for now perhaps mostly on Planet Internet. A strange new world, to be sure, but one that we inhabit together. ▀

Maguru Maya: Teaching Balinese Gamelan at a Distance

by Otto Stuparitz

For many gamelan students, the switch to online learning occurred around mid-March 2020 with most groups in the midst of preparing for an end-of-the-year performance. That's when I began a temporary position as an assistant online gamelan teacher at U.C.L.A. for I Nyoman Wenten (Balinese gamelan gong kebyar) and Pak Djoko Walujo (Central Javanese gamelan), with returning students, new students, and no instruments. We gave historical and cultural lectures, guided group listening, and tried some vocal performance exercises for our scattered online students. Each week was a bit of an experiment.

We tried to blend performance aspects into the class, like demonstrating the *angsel* [syncopated breaks] cues for the "Topeng Tua" dance, but found it challenging to interact musically with students in real time. Our most successful performance efforts involved prerecorded videos made a few years ago of pieces with one part removed for the students to fill in vocally; in the limited time to prepare for online teaching, we could not make more of these. Most of our classes became guided listening sessions and discussions of specific gamelan topics.

Near the end of our term, I started to notice that some gamelan groups had end-of-the-year performance projects online. Wondering how others had met the challenge of remote teaching, I decided to interview gamelan teachers in the United States. I wanted to balance the Nusantara Arts series focused on Javanese gamelan, so I chose five teachers leading Balinese gamelan ensembles via Zoom for their university and community groups: I Ketut Gede Asnawa (University of Illinois, Urbana-Champaign), I Dewa Putu Berata (U.C. Berkeley), Hirotaka Inuzuka (University of San Diego and Loyola Marymount University), I Nyoman Wenten

(CalArts and U.C.L.A.), and Elizabeth Clendinning (Wake Forest University). I conducted the interviews on Zoom in early June 2020, primarily in English with some sections translated from Indonesian.

In our in-depth discussions, each teacher conveyed the difficulties of communicating with their students, and described how they overcame the obstacle of the absence of instruments, which generally remained locked in university classrooms. While most teachers did not have access to the school instruments, they each had some instruments at home, which were used to create videos, often with the assistance of family members.

Without instruments for their students, teachers turned to vocal styles and music requiring few instruments—like *kecak*, *baleganjur* [marching gamelan], and new, non-traditional compositions—to create track-by-track performances that could be edited together. Students would download the videos, and sometimes cipher notation, via email or a school website, and then be assigned to make their own recordings of one of the parts.

Many teachers and students noted that while the results of successful projects were similar, the feelings and experiences were different. The process of learning and performing interlocking *kotekan* by recording at home with a fixed track differed from learning *kotekan* with a live partner, who might vary tempos and dynamics (even when not desirable).

Prior to each interview I sent each teacher a list of possible topics: the gamelan groups they had been teaching online, advantages and disadvantages of online technologies, issues of instrument access, ideas that may continue into in-person teaching, and other considerations such as latency, notation, feeling, community, isolation, process, finished products, and comparing the experiences of new and advanced students. Each teacher spoke at length about these topics; these conversations were edited and condensed to highlight each teacher's distinct ideas about their experience and methods of online instruction.

I began each interview with by asking the same question: how have you been teaching gamelan since the pandemic started?

Otto Stuparitz is a Ph.D. Candidate in Ethnomusicology at the University of California, Los Angeles. He has played with Balinese and Javanese gamelan groups in Champaign, Illinois, Chicago, and throughout Southern California. His doctoral research focuses on the emerging culture of grassroots audiovisual archiving in Indonesia and its relationship to the historiography of jazz in Indonesia.

I would like to thank Jody Diamond, Clara Wilch, Timothy D. Taylor, and I Putu Tangkas Adi Hiranmayena for their comments and suggestions. Some interviews were translated from Indonesia. Any mistakes are my own. —OS



Ketut Gede Asnawa: Fortunately, I was just teaching one class at the time. We used to have a community gamelan and student ensembles, but we decided to open the class only for the student ensemble, because it's hard to coordinate with the community members, who range in age from seven to sixty. We already had a plan for our final concert: one kebyar or semara dana style, and a baleganjur piece, with the community gamelan playing gamelan angklung. We would have had three different kinds of ensembles performing at the concert. Before we went online, the students already had a bit of experience playing together. That was a good thing; when we switched to online, they already knew basic things about gamelan, although it was hard for everyone to get used to using the technology together.

My family helped me make recordings for the students. I played reyong, the four kettles, by myself, my daughter Yoni played ceng-ceng, my wife Mardiani kept the beat. I added the drum at the end, and we used editing software for the final result.

I was already thinking that baleganjur would be perfect for long distance learning, because everyone has just one note that's played over and over. You have to learn that one note, but then you synchronize it with others to make a whole. In terms of the transmission of knowledge, it's a little bit easier.

I also added notation that matched the recording as something to be complementary and helpful. I notated every section of the piece in order from beginning to end—*kawitan*, *pengadeng*, *penyelah*, *penyalit*, *gilak*, and *penyewud*—part by part, with ceng-ceng, *ponggang* [melodic ostinato in baleganjur] and gongs. Everything, I notated. Everything! I made a recording first, then the notation, and then sent them to the students, who each selected which part they wanted to work on.

My idea is that you can use your eyes to look at the notation and your ears for the recording. Three different ways at the same time; eyes, ears, and hands. Three-in-one I call it. Here [eyes], here [ears] and then here [hand moving as if playing]—all conducted by the brain. That's the idea.

I call this format *maguru maya* [learning through an illusion]. Maya is the software. You can feel it, but you can't actually see it. We need time to get used to the process. In reality, it used to be *maguru panggul* [learning through the mallet]; we are used to being physically with the object. When we are far apart, we may have a real instrument but no direct guidance from the teacher. That's why everything in this method is maya.

Maya can be found in any context. It's like *sekala/niskala* [the seen and the unseen]. Maya is *niskala*. The gods are maya. But different than a rock you can see—"Wahhhh" [pretending to hold a heavy rock]—maya is deeper inside. Maya is also connected to the virtual. The non-reality. It is a different world. The technology is a different world.

Stuparitz: That is a very nice way to talk about it. Now that you've had some success doing this project, do you think you will continue with anything like this?

Asnawa: Actually, I hope that it's not going to happen anymore. I'm not satisfied teaching or learning gamelan through the maya. It's not natural for gamelan. We must be physically there. We miss the interaction as a community. We miss making music together. But this is a good start for me, a new style for teaching music. That's why I came up with the pedagogical approach which I explained in a video made at my school. To share the idea. It is one of the many things you can do with virtual learning for the gamelan. This was our concept at the end. Everybody can sort of feel what we were doing.

But your question, will I be using that kind of technique in my teaching? I think I'm going to maintain some of it. First, I recommend using notation. Notation is just a tool, it's not for performance. But in the process of learning and making music, we need to visualize the music, and with notation, you can see how the notes go together. It can give you an additional perspective about the composition of music itself. And second is listening, listening to the recording. This I recommend even when we are together. We discussed this a lot in the class. Listening is more important. I think you might agree. Third, I think we can use what ethnomusicology does, looking at the communication of music and about music. That's what I'm going to try to do. But maybe those would be ten percent or less, and then the rest will be practice. I don't want it to be the opposite. Too much talking and then doing nothing—that doesn't make sense for me.

Sometimes students complain about the way *maguru panggul* works. Because everyone has a different ability. I'm trying to push them to understand that the process of learning music is from the global to the specific. Pak Made Lasmawan had a theory about *air mengalir* [flowing water], water that goes from the top of the mountain down to the

land. Allow them to keep going and keep doing it. Then when we stop, we discuss problems. We can slow down until everybody learns it. But I'm not very patient. Sometimes I'm thinking about the advanced students, and want to move faster to accommodate them. Sometimes I forget them for a while, and help everyone who has a problem. I say, "Sorry, I was too fast for you. Let's back up now."

It's like what I call *nyegare gunung* technique. *Nyegare* means ocean and *gunung* is the mountain. If you look at our ecosystem, everything is based on the ocean. The water is there. The life is there. The resources are there. When the water evaporates, it becomes fog, and goes to the top of the mountain to become rain. Rain falls on the top of the mountain and flows down. And then back again. It's like a circle. We call it convergence theory. *Nyegare gunung*, up and down. Which one is first? Where do you start? Either in the water or on the mountain. It's the same thing. Same as air mengalir. Keep things going more naturally.

Stuparitz: Oh, wow. Thank you. If you have to keep teaching online, will you try anything new?

Asnawa: It depends. In the future, we might consider distance learning as a kind of a new teaching style for gamelan ensemble. In order to do that, I think we need to create some innovative software and work on programming it. The problem is that we cannot access the real gamelan.

Nature has given us a mouth and we have a body. We can start there with *kecak*. It is easier. And we can see each other when I am facing the students in a Zoom meeting. Everyone can see what we are doing, like you and I are talking to each other right now. You can hold your body like that, move your head like this. I can see how the students sing. I saw another group do *kecak* online. It's very visible. Will I do the same thing? I might do something similar, although with a little bit of a modified technique.

I Dewa Putu Berata



Berata with his daughter, Dewa Ayu Dewi Larassanti.

Dewa Berata: I'm teaching a lot. I love teaching in the Bay Area, as Gamelan Sekar Jaya's music director, and in some online workshops with Pak Henry [Spiller] at U.C. Davis. At U.C. Berkeley, I teach two classes. For one class I taught

two pieces, one traditional piece from Calonarang and one I composed to give the students a challenge.

When we could not meet in person, I continued to teach with Zoom. I brought instruments back to my house, and recorded all the parts track by track. I played the main melody on *jublag*, then used a *gangsa* for the *kotekan* and the *reyong* part. I taught *kecak* and wrote notation for the many patterns. My kids Ayu, Dodé, and also my wife Emiko helped me record the three interlocking parts: one *polos*, one *sangsih*, one *sanglot*.

When I teach *kecak* in person I do not normally use notation, but online I want them to have it so the students can see the shape of their part. I don't like it but it helps them memorize. When I teach *kecak*, I always ask students to feel who is next to you, to feel the lock between the parts. We are not locked in Zoom. It's hard to feel the energy.

The students said they liked these online projects, I think because we all miss being in class together. We always joke in class and are always laughing. The online projects bring them to a place to imagine interacting. When we are able to see and talk to each other with Zoom, it treats the longing and we can still feel a sense of community.

For the other class, we did a *baleganjur* project. I recorded all the parts one by one because we cannot play all together. The students followed the recording with whatever instrument they had at home. They liked it as a final project, but they needed to be pushed to listen more carefully. I cannot correct them directly, like in class, I can just ask them to listen again. I think they are listening better now than they did in the class. They have to be sure which part they are following. I think more students actually have a better understanding of *polos* and *sangsih*, because I used to teach them by practice, but now I have to explain it.

Stuparitz: What lessons did you have with Sekar Jaya musicians? They are all pretty advanced, right?

Berata: Yeah, but some of them are new and sometimes they are struggling. I don't feel good when I correct someone. I think it sounds *menggurui* [patronizing], because some of the students are already very experienced. They have been to Bali, some since the '70s. They already know a lot, so talking about the basics feels weird. But Emiko pushed me to do that, because some people don't know the basics. When we talked about philosophy, many good questions did come up. In Sekar Jaya, we had time to watch many videos on YouTube and discuss the details.

I was thinking about how to create a feeling that we are always close—*jauh di mata dekat di hati* [far from the eyes but close to the heart]. I think these gatherings are positive because we always feel connected even though we are far apart. Before this incident, we rarely met like that. Now we meet, even though everyone is in a different place. Sekar Jaya has a movie night where we play shows from Sekar Jaya's early years or other interesting films. The whole group is invited and anyone can watch. I think it's good to get a little personal too. Someone can introduce their house

and their dog. Or we learn that someone plays the violin a little; it's good that we know.

I have started to think about the teaching time, about how to compress time and deepen understanding. But in the U.S., to be honest, time is the most difficult problem in gamelan. If we are in Bali, there is a lot of time. One week is what we need to make something new. We can practice five to six hours every day. In the afternoon, we have a break to eat and at night we do it again. It is not a problem for a lot of young people. There is time. It is not possible here. A one-hour class is one hour, and there is no time for talking. Maybe this online method can increase the productive time. I can give them a recording with an explanation ahead of time so we need less practice. Class time can be more efficient. In Zoom I see an advantage when people are asking about kendang or gong. If someone asks a question, everyone can hear. For in-person practice, I can control myself so I don't explain too much or joke too much. We just use the time to practice.

For the future, I don't know yet. The main thing that interests me is making a recording before we practice. Circulating it first so that there is already a feeling for the music when entering rehearsal. Maybe there can be an explanation about the meaning. Even though it can be done in direct practice, it would take a lot of time. I could also make a recording in Bali with my group, then the students will listen to it here. That's my plan.

Hiroataka Inuzuka



Hiroataka Inuzuka: I teach gamelan angklung at the University of San Diego. I'm the artistic director there and David Harnish is the co-director. I also teach gamelan angklung at Loyola Marymount University (L.M.U.); Paul Humphreys is the director and I am the gamelan coach. I have a community gamelan gong kebyar called Merdu Kumala, in Tujunga, California, that went online, mostly for meetings and discussion. No playing. Those are the three things I have kept going.

In San Diego, most of the students and the community members live close to the school, so they could take instruments home. David Harnish is the chair of the

music department, and has more flexibility with lending the instruments. We had one week to plan after the campus closing was announced. We decided that if we distributed instruments, we could teach online. We only let out gangsa.

I thought about what to teach online, since it is an ensemble class of performance skills. You can't really learn performance skills online. I was going to teach only one part of the song. I arranged a single part based mostly on polos but adding material from ugal and reyong during breaks. They would all learn the same part and then each student would take a turn being the focus; basically, I gave one-on-one lessons. During each class meeting online, everybody would have an instrument in front of their cameras, ready to play [moves his hand like preparing to play gangsa]. I'd have about five students on the screen at a time. I would start with one student. I would play something; the student would listen and then try to play it back. We even tried to play together. I would play and the students would mute their microphones and play along.

The other method was to have one of the students play back on their own. Everybody else would follow, if they could. Then I could see if they could play by themselves. That was the ideal, but we have a pretty mixed bag of levels. It was a lot easier to teach advanced students.

Stuparitz: Did you ever try a lesson where the sound was on for two people at once?

Inuzaka: Not really, because it doesn't really work. The latency was just too long and distracting. It never worked over Zoom. Zoom has a recording feature so students could record a class for themselves if they needed to watch later.

I chose to teach the on-beat polos part because it's easier to identify without having people playing the other parts, even if there is no kempli to keep the beat. When a student would play back, I would listen really carefully, and focus mostly on the spacing between the notes.

Students had some in-person practice before the pandemic on two songs, "Margapati" and "Sekar Gendot," so they had already had a little bit of experience with the instruments. Online, we changed into the one-on-one group session. One student said, "Wow, I never get this much individual attention in class!" We were working on learning only individual parts. They first had access to the original recording to get an idea of how it sounds, but we weren't referencing the recordings too much. I wanted to keep it, as much as possible, how we would usually rehearse. I was trying to keep the feeling where I would sit in front of the student and play and the student would play back. I wanted to simulate that as much as we could. I would play with my camera focused on my playing and my face, because I respond with my face when I play. I had to raise my gangsa up so it could fit in the camera frame; although the way I had to play was a little bit painful [motions being crunched tightly].

The students said they liked the individual attention. They liked to be able to work out the details more directly.

That has been the good side of teaching online. You know that the students are working out the details and the small nuances. You can really never practice those types of things during an in-person group rehearsal. It has been a tradeoff. But I had to teach just one particular part of the whole piece. We never did put the pieces together because we thought it would take too long, as there were only a few weeks of classes. We needed a lot of time to learn how to make a recording with new technology to make an end product.

I chose to just keep learning music, thinking about when we will return. Some of the U.S.D. musicians are community members who will come back. Thinking of the fall semester, I thought “We can play this song again and then they’ll be ready to play it.” I was looking for supplemental things that we could do, so I focused on individual attention and working out details. This semester, the only option for playing together would be to digitally edit together videos recorded by the students. But I didn’t see that as important as just spending time with one-on-one learning. I think that’s still the essence of the Balinese gamelan, just the communication.

I Nyoman Wenten



Nyoman Wenten: I’ve been teaching over half of the semester online at CalArts, U.C.L.A. and Pomona College. Our community group, Burat Wangi, stopped when the pandemic happened. Now I record myself, for example, playing Hujan Mas or the accompaniment to Oleg. I record the ugal and the calung parts for the beginning gamelan class. The students do not have instruments.

To make the videos, I went to school because I still have access. I made a recording and played it in a Zoom meeting. I also showed the beginning students what the instruments look like, so they will know what I’m talking about: “Pemade? Oh, yeah.” I asked the intermediate group, “What is the tuning of your instruments?” I taught things about tuning like *pengumbang* and *pengisep* [low and high tones in a paired tuning].

In the regular class, we usually don’t have much time to explain. People just come in and play “Bapang Selisir.” But in the online meeting I can explain that “Bapang Selisir”

comes from older pieces and borrows from *pegambuhan* structure. I can explain the form and the gong pattern. Online, we are able to discuss things a bit deeper, and break down the segments.

In order to really play, you have to touch the instruments. You cannot just see the instruments. I tried using a gangsa app with the students. They learned things melodically but not practically. The students learned the melody of “Bapang Selisir,” but have never played it on a gamelan, only in the app.

I showed them how to make a kotekan using three or four keys. This is the positive part of this method. People understand more about gong kebyar, instead of just playing. They understand things like the *saih pitu* tuning system with the modes, *saih selisir*, *tembung*, or *sunaren*. The students even tried to transcribe what I played into western notation. I sent them the tuning of the CalArts gamelan and they tried to put it into a diatonic scale. Of course, the negative thing is that they cannot really become good players if they don’t practice. You cannot just listen on YouTube or watch a video. The only way is to touch an instrument and practice.

Stuparitz: I heard you taught “Kebyar Duduk” online for the Burat Wangi dancers. How did that go?

Wenten: It was hard for them because they cannot really see me when I am sitting down. I go up and down, right? I cannot see them in order to correct them. Even with a good camera setup, you cannot really make progress if you don’t touch them to correct them [which is the traditional Balinese approach to dance instruction]. I tried my best to explain, “Okay, *ngayog kanan* is when you are on the floor and move your body to the right and then put your right foot in front, cross-legged, kneeling down.” I try to explain it the best I can. I would teach them all at the same time, like I normally do, about twelve dancers.

Stuparitz: Twelve at once! Will you continue to do anything online if we go back to meeting in-person?

Wenten: The two methods should be combined. I prefer practicing in-person, but maybe every two weeks, we can have a class on Zoom. We can be a bit more comprehensive and clear about terms. We are hoping to have in-person classes next fall at CalArts, but it requires distancing six feet apart. Dancers will be different, and I also need to consider wind instruments and singers. We have a big room; we will be able to accommodate maybe 20 people. I asked for assistive technology. I requested a wide-angle camera with an HD cable and TV monitor to project my playing, because the players will still be too far away from each other in the room. If I am close to the mirror, on one side of the room, the player back by the wall cannot see me. But if I have a camera on me, I can project my playing or the notation onto the TV monitor. It might be good for them to have headphones too. I don’t know how it would work in practice, but this is what I propose. The school will try to accommodate it. It will be a new experiment. I will start there and see where it goes. This is my plan.

Tempo and dynamics cannot be learned online, even with recordings. To teach dynamics, you need everybody together—for the sound as well as the motions of the body. You need to show them how to move peacefully. We also need to learn more patience than we have in ordinary circumstances. This is the type of thing you cannot rush. You cannot be impatient about learning. You have to understand the difficulty.

Students cannot really learn practically online. They have to learn how to play and how to be together. In Burat Wangi, the better players help each other become a community. We never learn online but by real playing—then you never forget it. We help each other not only in the good times but also in the hard times. It reflects in your playing. You teach each other, you help each other. You don't feel like this on Zoom. It's gone, because you learn individually.

Elizabeth Clendinning



Elizabeth Clendinning: The main gamelan course I was teaching in the spring was the Wake Forest-based gamelan ensemble. I also have students from North Carolina School of the Arts, which is a public, college-level arts conservatory. There are also members of the community. It's always a very diverse group, which is both its strength and difficulty. There are a lot of people interacting from different backgrounds and different places in life. We were in the middle of the Indonesia unit for my world music class when the pandemic started. Where we and the gamelan group were at the time was kind of an unfortunate place; well, it's always an unfortunate place to switch modality.

The announcement that everything was closing came over spring break. We were going to have some guests and do a mini performance for them as "openers," and then we would have had two and a half more weeks before a big performance. We were left with less than half of the group members living in town, where any instruments would be accessible. Everyone else was scattered all over. Because of lockdowns, the guest artist couldn't come, but they had given us a video of what they had planned to perform, so we started by watching that.

I think it was very positive, especially for the students and the community members who've been studying longer, to really dig in. You asked me about what I would do again teaching gamelan online—I

absolutely would recommend virtual guest artist visits prior to an in-person visit. Although coordinating across time zones can be hard, and there are technical issues.

Online communication can be a jump start for a guest who's coming later. If you're planning to study someone's piece, and you are in contact with them, you can spend time getting to know them; this sometimes gets lost in an introductory-level class targeted towards undergrads. Well, yeah, we're here to play. And that's of course important, but you know, cultural connection is important too.

In the spring, there were some committed community members who just said, "I'm not going to do a class online." That was one of the driving forces that made me decide we weren't going to try to directly replicate rehearsals or keep working on pieces. The community members, most of whom are retirees or long-term local residents, will probably come back when we can play in person. Enrolled students also had access issues. For example, one student was in the Bahamas and his internet didn't work very well. I'd had them video themselves doing *kecak*; he had a hard time logging in. Some students were having a hard time just sort of managing their time and mental health issues.

Another consideration for teaching online, just to be very Balinese-oriented about it, is that the whole "place, time, situation," of each group is different. This group has some community members, and I also have a substantial core of students, about half of whom are planning to come back. The other half, either this was the first semester or they're graduating seniors going somewhere potentially without gamelan. It's a group where the needs were highly divergent. I tried to keep the continuing players doing something useful, and to give people in their last planned experience with gamelan something to take with them.

We thought about doing *kecak*, which was the one thing that I had done with my world music kids with just four weekly meetings. Both the world music students and the gamelan students ended up studying and recording fixed *kecak* parts, with no improvisational leader-follower dynamic. The gamelan students edited their videos into a short production. I also put together a playlist of videos of different genres—not only gamelan, but different genres of music that one might encounter in Bali.

The students who've been studying longer were able to engage more substantially with musical structure. I gave them a video of an ISI Denpasar *angklung* recital with these twenty-year-old Balinese playing mostly traditional pieces. My students really connected to that—"Oh, they're our age. And this is what they're doing. And this is how they're being together. And, I really like this piece." It was a piece I happened to know, so we could play it later. That was useful.

For beginning students, it's sort of odd as a modality to start a gamelan class without instruments. I could see some value to that if what you're doing is framed as pursuing a general cultural and musical study with some hands-on projects that simulates a direct experience rather than being a tangible one. If everybody

had instruments, that'd be a different story, but that rarely happens.

I think, depending on the group, it's important and productive to use online meetings as a way to continue the social elements, the topical focus, the listening, and maybe provide guidance for students who do have instruments to maintain some technical ability. If we're still planning to go to Bali for a study abroad program in Summer 2021, I could see focusing primarily on reading and listening.

[In August 2020,] the situation is that our continuing gamelan members are scattered in at least four different cities, and there are significant limitations on what we can do on WFU campus. It's a closed campus, with no outside visitors allowed. Our rehearsal space now has a tiny capacity of six or seven people, and no live public performances are allowed. I proposed several options to continuing members; their preference was a semester of targeted reading, watching, analysis, and listening. We may do some virtual music-making and have a workshop on campus if we can, and perhaps a virtual guest visit. It will likely be a slightly smaller group than normal, probably no more than 12 people, but a good mix of returning students, new students, and community members.

Though it feels odd to have an "ensemble" class where we're not playing regularly, my students and my colleagues are very positive about this format for this fall. We'll have the ability to do the in-depth listening, discussing, and exploring that we can't do in a usual ensemble setting. I still feel like students and community members are getting a special and unique experience, and one that importantly should not be impacted if we have to shelter in place again. Finally, it should maintain a sense of continuity and community.

The Desa-Kala-Patra of Online Gamelan

Desa-kala-patra is a Balinese cosmological concept that considers the place, time, and context of daily life in Bali. Several teachers mentioned this when describing how they thought about creating an online ensemble. They discussed the changing social qualities of online pedagogy, and theorized possibilities for maintaining Balinese philosophical values in an online modality. These concerns demonstrate that teaching gamelan online is not only a practical issue, but also necessitates philosophical and social considerations.

I Ketut Gede Asnawa reimagined the traditional *maguru panggul* pedagogy as a new concept he calls *maguru maya*. The multifaceted term *maya* can refer to features or devices that do not physically exist, such as virtual reproductions. *Maya* references the Balinese *sekala/niskala*—the seen/unseen world with tangible/intangible elements. Asnawa's digitally edited project demonstrates his belief that the mutuality of gamelan, whether imagined or simulated, can still be present in the unseen domain.

I Dewa Putu Berata noted how Zoom can extend meeting time, potentially allowing for more efficient rehearsals. Berata made "back to basics" videos so his ensembles could learn the details of drum signals. These videos benefited even advanced players who knew how to respond to these cues but perhaps had never focused on the specific patterns. Berata highlighted how coming together via online social gatherings can actually develop social connections between musicians who previously might have tended to focus on playing.

Hiroataka Inuzuka developed a new method to teach the same material to each student by blending elements of the *polos*, *ugal*, and *reyong* parts. During the online class, each student takes a turn as the leader, while other students follow along with their microphones muted. While this method is meant to simulate the ensemble's normal rehearsal style, there were still practical issues of getting instruments to the students and being able to maintain a comfortable camera setup.

I Nyoman Wenten taught gamelan as well as Balinese dance online. He emphasized that even with a good setup, dancers cannot make much progress if the teacher cannot correct them in the traditional manner. He is already considering how to manage the challenges of teaching when students can return to the classroom but need to remain six feet apart. He has proposed a classroom setup with headphones for every student and a camera focused on the teacher that projects onto a monitor. With this method, students separated from each other would be able to synchronize with the teacher, instead of bearing through an unwieldy game of gamelan telephone.

Finally, Elizabeth Clendinning was aware of how the place, time, and situation of each group is different. She observed that mixed level groups have varying needs, which become even more difficult to address online. She determined that online teaching maintains the potential for more guest artists, as musicians and educators become comfortable with online modalities. Guest artists could jumpstart their visits with sharing materials beforehand, virtual sessions, or providing access to tools to prepare students for new styles and concepts.

The place, time, and context for each musician, teacher, and student during this pandemic is challenging and different, in ways never before encountered by the gamelan community. As the pandemic proceeds, each of these teachers will undoubtedly continue to develop pedagogical possibilities for online as well as in-person teaching. While the gamelan community is spread out, in some ways we have never been as connected. Someday, this pandemic will pass, and we can again play together the music we love, taking with us some of the ideas and lessons learned from this *desa-kala-patra*. ▀

Further Reading

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Videos

These are also posted on YouTube.

Ketut Asnawa

[Maguru Maya: Online Classroom Showcase](#)

Explanation of the step-by-step process of teaching Balinese gamelan online at the University of Illinois, Urbana-Champaign, including details of the editing process, weekly course format, Asnawa's comments on distance learning, comments from students evaluating the process, and the performance of "Ombak Segara."

Dewa Berata

"CalCak Kecak 2020" (on YouTube)

A final project of kecak performed by the students of Lisa Gold and I Dewa Putu Berata at U.C. Berkeley.

"Music 139 UC Berkeley Student Balaganjur- social distancing Project" [sic]. (on YouTube)

As the final project for the "Music and Theater of Bali" workshop at U.C. Berkeley, these students composed a piece based on baleganjur, using clapping and instruments they had at home.

Elizabeth Clendenning

"Social Distancing Kecak by Wake Forest's Gamelan Ensemble" (on YouTube)

EDUCATION

From Performance to Pedagogy: Transforming the Role of a Freelance Gamelan Teacher

by Meghan Hynson, with Gusti Komin

When the COVID-19 pandemic hit in March 2020, gamelan activities everywhere were either brought to a screeching halt or re-envisioned for remote instruction. Many gamelan instructors continued teaching their ensembles and did so in innovative ways—by creating digital gamelan, playing virtually on pots and paper plates, or converting performance-based classes to an academic study of gamelan and Indonesian culture. In the midst of finding creative solutions for the teaching and learning of gamelan, however, another problem was looming—the question of how we continue to financially support master teachers and keep professional freelance performers and instructors employed.

Some freelance artists, whose work typically takes the form of in-person teaching and the production of concerts and performances, have found themselves without a job. There is a political element in who continues to be paid as a gamelan teacher and who does not. Those holding salaried positions will remain employed, continuing their classes in some form, while freelancers without a contract may have to find alternative ways to make a livelihood.

I thought about the effects that the pandemic might have on the ecosystem of gamelan teaching and learning. Will our methods for instruction and the content we are able to teach be changed by this pandemic forever? As we continue to search for ways to engage with gamelan and Indonesian culture, can we also parlay this into a search for ways to support freelance teachers? How might we re-envision the role of the freelance teacher if in-person instruction continues to be dangerous? These were the questions I asked as the Balinese gamelan angklung group I had been directing with I Gusti Nyoman Darta (hereafter referred to as Komin)¹ was cancelled.

Our gamelan group was running smoothly and the students had even performed in a winter concert. But when the university shut down, all ensembles had to stop meeting. I was able to move my academic classes to virtual instruction and retain my salary and position; this was not the case for Komin, who was teaching at Monmouth with



the support of a Creativity and Research Grant. Since the gamelan ensemble could no longer meet and rehearse, we could not fulfill the conditions of the grant: the proposal had stipulated that grant funds would be used to hire Komin to teach gamelan to Monmouth University students and produce two concerts and a lecture-demonstration during the spring semester.

It became clear that this was not going to be possible, and that it would be necessary to find another way to continue to support Komin, something that would use his skills. As others around the nation and the world slowed down and spent more time analyzing gamelan and reflecting on the cultural, social, and historical circumstances surrounding its performance, we turned inward for solutions.

I wrote to the grant committee with a revised proposal, suggesting that instead of paying Komin solely for his role as a performance-based instructor, we would draw on his wealth of knowledge to produce transcriptions and recordings of the pieces he had been teaching, which could be used by other gamelan teachers or students for

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analysis or as a learning tool. The proposal included a plan for publishing these materials in *BALUNGAN*. Converting the grant in this way was a means of transforming Komin's role as a freelance gamelan instructor to that of an academic resource, composer, transcriber, and producer.

This alternative proposal was approved, and we shifted gears. What resulted was a re-envisioning of the creative output for the spring semester, to consist of two transcriptions and multitrack recordings of the pieces Komin had been teaching to the students at Monmouth: the Balinese piece "Oyod-Oyod," and a composition by Komin, "Gilacak."

I was excited by this project, because I enjoy learning and analyzing music through notation. This process allowed me to thoroughly learn every part and understand more concretely how each one functioned within the whole. As a specialist in gender wayang, I was also new to the teaching of gamelan angklung and hoped that the transcriptions and recordings could prove useful for teaching the ensemble in the future. I had played and performed gamelan frequently in the past, but unlike Komin, I did not have a large bank of pieces memorized. As we produced these resources, I considered the role that they might play in helping someone teach these pieces to a Balinese gamelan ensemble.

At first Komin was a little resistant to this idea, as he doesn't condone the use of notation for teaching. When it became clear, however, that we were not going to be able to rehearse in person, he worked diligently to transcribe every detail of each piece. We had hoped to distribute the materials to our students so that they could be prepared in the event of a return to in-person instruction, but the semester ended and we never had the chance to play together again. Still, the transcriptions and multi-track recordings Komin made in his home studio might be valuable to others interested in these pieces.

Komin made multi-track recordings using Ableton Live.² Since he no longer had access to the instruments to sample the sounds, Komin chose a set of synthesized sounds from the Ableton library that resembled the gamelan—mostly xylophone and marimba sounds, synthesized piano for the *pokok* [main melody], drum sounds for the *kendang*, high-hat sounds for the *reyong kecek* [when the player taps on the side of the pot with the mallet

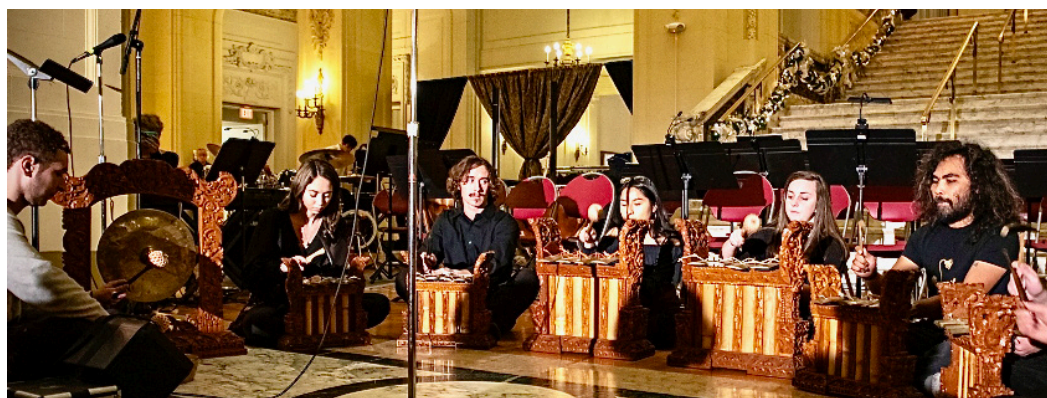
to make a percussive sound rather than playing the knob of the pot to produce a tone], and hand clapping for the *kecak* parts in "Gilacak." These recordings are part of his creative approach to navigating the challenges of COVID-19.

Komin is an exacting instructor who has very precise ways of teaching gamelan. Throughout the process of transcribing music and creating recordings, Komin shared several valuable insights concerning his teaching methodology and the use of Balinese gamelan angklung for beginners. According to Komin, "the obvious advantage of using angklung in America is one of practicality, since the size of the instruments makes them very easy to transport and store." Our gamelan angklung (kindly lent by Jody Diamond who had borrowed it from Dean Poulsen) was a small and compact set of instruments built in 1979.

The size of the ensemble proved to be a major advantage for Monmouth's small university music program, as the instruments had to be stored on a shelf in my office, and the students had to carry them down a flight of stairs to a dance studio for every rehearsal. The small angklung instruments were also an advantage for our group of beginners; with only four keys to deal with, the students could concentrate on their playing and damping technique. According to Komin, this is a great way for beginners to start, because they are learning the same playing skills that would be used to play other kinds of gamelan. Despite these advantages, Komin did not advocate for gamelan angklung as the best ensemble for starting a small group of beginners. Instead, he was very adamant that any kind of Balinese ensemble of any size can work well if you have a methodical approach to teaching it.

This philosophy was evident at our first rehearsal. Komin is very specific about how he teaches; although we had only four students, he was able to scale the ensemble down and prove his point. [See the box on the next page for instrument names and terms.]

He began by showing the students how to hold the *panggul* and how to damp. Once they seemed comfortable with these skills, he began teaching the *pokok*, a 16-beat core melody played on the *jegogan*, for "Oyod-Oyod." All the students learned to play this 16-beat cycle. Komin or I then accompanied the students on the gong and *tawa-tawa*



The Monmouth University Gamelan Angklung in their Winter Concert.

so they had a beat to follow and could start to feel how the pokok melody coincided with the gong cycle.

As students progressed and demonstrated proper damping, Komin split the group into two; one half continued playing the pokok melody, while the others started to learn the slightly more difficult kotekan, beginning with the kantilan polos. The third step introduced simple kotekan on the kantilan sangsih by having the students play the kantilan polos part following a half beat behind. Once students were comfortable with these three steps, Komin introduced the kotekan of the pemade polos.

By this point, one student would be playing the pokok, one student the kantilan polos, another the kantilan sangsih, and another the pemade polos. The genius behind his methodology is that it makes the students learn all the parts, so they become flexible and able to play any part. I played the gong and tawa-tawa, while Komin played the pemade sangsih or the kendang. In this way, even with a small group, we had a fairly complete ensemble that could play the main cycle of the piece. We then taught the introduction and the transition, added the drumming and the angsel and then—the piece was complete.

Komin took a similar approach with “Gilacak.” He wrote this piece in 2014, when gamelan students from Union College (under Jennifer Matsui) came to work with him in Bali. It was inspired by the traditional Balinese gong gede piece “Gilak Sasak,” combined with the Balinese *kecak telu* [kecak pattern with three sounds]. According to Komin, the first section is drawn from the melody of “Gilak Sasak,” but with added kotekan. The second section was composed by Komin. While “Oyod-Oyod” is suitable for a group with few members, “Gilacak” is a great piece for a large ensemble of students, as students who do not have access to an instrument can chant the kecak parts. This introduces them to singing cyclical interlocking ostinato parts, and to the art of Balinese kecak.

Notation is one way for a composer to look at a piece during the creative process, and also a way to transmit the piece to other players. For composing, Komin used a spreadsheet, with individual cells representing beats. For teaching and remembering the piece, we transcribed the parts into cipher notation, and made scores using the font *Kridhamardawa* (recently released by the Kraton Yogyakarta). [An example of Komin’s spreadsheet notation, and the cipher notation for the two pieces he taught are on the following pages.]

We learned that there are creative ways to continue to support master teachers in a time of crisis. Many freelance teachers are not employed because of the pandemic—it is more important than ever to transform their roles so they can continue to make a living from their art. More importantly, it helps artists sustain their traditions, and creates an even richer library of resources to draw on once gamelan activities return to normal. ■

Endnotes

1. I Gusti Nyoman Darta (Komin) is a Balinese musician, artist, composer, and gamelan teacher, who from an early age started studying music with his father, renowned musician I Gusti Ketut Kerta. Komin began playing gender wayang professionally at age 10, and as a teenager was accepted at the Indonesian Institute for the Arts (ISI today, but then called STSI). Komin is an acknowledged master of gender wayang and one of its foremost contemporary composers, blending traditional and modern music in imaginative ways. He is an exacting teacher with a rebellious spirit; his compositions explode conventions and push the limitations of even the strongest performers.

As a founding member of the virtuosic Balinese gamelan ensemble Çudamani, Komin has toured Europe, Japan, and the United States. For 25 years he taught gender wayang and Balinese gamelan to local and foreign students at his family home in Pengosekan, Bali, and as a freelance gamelan instructor in the United States. Komin currently lives in the U.S. where he leads his own innovative gamelan group, Saiban, and directs, teaches, and performs at several American universities, including Massachusetts Institute of Technology, Bucknell University, Monmouth University, and the community-based group Gamelan Dharma Swara in New York City.

2. Listen to Komin’s MIDI versions of [Oyod-Oyod](#) and [Gilacak](#).

<[gamelan.org/balungan/balungan14/media/oyod2.mp3](#) . . . [gilacak.mp3](#)>

Gamelan Angklung instruments

Gong

Tawa-tawa: single knobbed pot [beat-keeper]

Jegogan: lowest 4-key slendro metallophone

Pemade: mid-range 4-key slendro metallophone

Kantilan: highest 4-key slendro metallophone

Reyong: 4 small knobbed pots

Kendang Lanang: high pitched drum

Kendang Wadon: low pitched drum

Musical terms

kotekan, a melodic figuration of interlocking parts

polos and *sangsih*, the two parts of the kotekan

angsel, a short break in the kotekan

pokok, core melody

panggul, mallets

Guide to Reading the Score (notes by Meghan Hynson)

Periring (Part 1) (repeat as many times as desired before moving to the transition) Play the angsel parts when the kendang player gives the cue.

Gong	G	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	:
Tawa-Tawa	P	.	.	.	P	.	.	.	P	.	.	.	.	.	.	.	.	.	.	P	.	:
Jegogan	2	.	.	.	.	3	.	5	.	3	.	2	.	.	.	.	.	3	.	1	.	3 :
Pemade Polos	2	3	5	.	5	.	5	3	2	.	3	2	.	1	.	2	1	.	2	1	.	1 :
Pemade Polos Angsel	2	3	5	.	5	.	5	3	2	.	3	2	.	1	.	2	1	.	1	2	3	.
Pemade Sangsih	2	3	.	3	.	3	.	3	.	3	.	3	.	5	3	.	5	3	.	3	5	5 :
Pemade Sangsih Angsel	2	3	.	3	.	3	.	3	.	3	.	3	.	5	3	.	5	3	.	3	5	.
Kantilan Polos	2	.	2	.	3	.	5	.	5	.	3	.	2	.	2	.	3	.	1	.	3	:
Kantilan Sangsih	.	2	.	2	.	2	.	3	.	5	.	5	.	5	.	5	.	2	.	1	.	3 :

Reyong 1 Polos	2	.	1	2	.	1	2	.	1	2	.	1	2	.	1	2	.	1	2	.	1	2	.	1	:	1	:	
Reyong 2 Sangsih	.	3	5	.	3	5	.	3	5	3	.	3	5	3	.	3	5	3	.	3	5	3	.	3	5	:	3	:
Reyong 3 Polos	2	.	1	2	.	1	2	.	1	2	.	1	2	.	1	2	.	1	2	.	1	2	.	1	:	1	:	
Reyong 4 Sangsih	.	3	5	.	3	5	.	3	5	3	.	3	5	3	.	3	5	3	.	3	5	3	.	3	5	:	3	:
Reyong Polos Angsel	2	.	1	2	.	1	2	.	1	2	.	1	2	.	1	2	.	1	2	.	1	2	.	1	:	.	:	
Reyong Sangsih Angsel	.	3	5	.	3	5	.	3	5	3	.	3	5	3	.	3	5	3	.	3	5	3	.	3	.	:	:	
Kendang Lanang	T	.	t	.	t	.	t	.	t	.	t	.	t	.	t	.	t	.	t	.	t	.	t	.	T	:	:	
Kendang Wadon	.	k	.	k	.	k	.	k	.	k	.	k	.	k	.	k	.	k	.	k	.	k	.	k	.	D	:	:
Kendang Lanang Angsel	T	.	t	.	t	.	t	.	t	.	t	.	t	.	t	.	t	.	t	.	t	.	t	.	.	:	:	
Kendang Wadon Angsel	.	k	.	k	.	k	.	k	.	k	.	k	.	k	.	k	.	k	.	k	.	k	.	k	.	.	:	:

“Oyod-Oyod” (“Swaying”)

Arrangement by Gusti Komin
Score by Meghan Hynson

INSTRUMENT ABBREVIATIONS

Jg	Jegogan	KL	Kendang Lanang
K	Kantilan	KW	Kendang Wadon
P	Pemade	Kot	Kotekan
p	Polos	Ugal	solo pemade
s	Sangsih	G/TT	Gong/Tawa-tawa
Ry	Reyong		

PERFORMANCE NOTES

1. In the kawitan intro part A there is no repeat.
The jegogan plays with the ugal on notes marked above with (^)
2. In the kawitan intro part B there is no repeat.
3. After cycling the periring section several times, the ensemble will *angsel* when given the drum cue as notated in the *angsel* system. The pemade, reyong, and kendang players will then rest for a cycle, and come back in on the next gong; the kantilan continues playing.
4. After cycling the periring section with the *angsel* several times, the drum will give a cue (getting loud and nodding) signaling the transition. (This typically follows an *angsel*.) Play the transition one time, then return to the periring.
5. Play the periring-with-*angsel* section several more times until the final drum cue (drum gets loud), then slow down and end on gong.
6. For the kendang, **♩** indicates the sound produced by striking the larger drum head with the stick in the right hand; **♩** indicates the sound produced by striking the larger drum head with the stick in the right hand while muting the smaller head with the left hand.

[This score is written in what might be called “front-weighted” notation, in which the subdivision of time is shown *after* the beat. Notation that shows time subdivided *before* the beat might be called “end-weighted” notation. —Eds.]

Listen to Komin’s MIDI versions of [Oyod-Oyod](#) and [Gilacak](#).

Kawitan (Introduction), played once

Ugal	2 $\overline{1 \cdot 2}$ 3 • 3 $\overline{2 \cdot 3}$ 5 3 2 1 1 • 2 $\overline{1 \cdot 2}$ $\overset{\sim}{3}$ • • $\overline{2 \cdot 3}$ 5 3 2 1 $\overset{\sim}{2}$ $\overline{33}$ $\overline{23}$ $\overline{1 \cdot 2}$ $\overset{\sim}{3}$ • 2 $\overline{3 \cdot 2}$ $\overset{\sim}{1}$
Ugal	• $\overline{.5}$ $\overline{53}$ $\overline{53}$ $\overline{53}$ $\overline{52}$ $\overline{23}$ $\overline{23}$ $\overline{23}$ $\overline{21}$ $\overline{12}$ $\overline{12}$ $\overline{12}$ $\overline{12}$ $\overline{23}$ ②
K/P p	• $\overline{.5}$ $\overline{53}$ $\overline{53}$ $\overline{53}$ $\overline{52}$ $\overline{23}$ $\overline{23}$ $\overline{23}$ $\overline{21}$ $\overline{12}$ $\overline{12}$ $\overline{12}$ $\overline{12}$ $\overline{23}$ ②
K/P s	• $\overline{.5}$ $\overline{53}$ $\overline{53}$ $\overline{53}$ $\overline{52}$ $\overline{23}$ $\overline{23}$ $\overline{23}$ $\overline{25}$ $\overline{52}$ $\overline{52}$ $\overline{52}$ $\overline{52}$ $\overline{23}$ ②
Rey 1, 3 p	• $\overline{.1}$ $\overline{2.}$ $\overline{21}$ $\overline{2.}$ $\overline{21}$ $\overline{2.}$ $\overline{21}$ $\overline{2.}$ $\overline{21}$ $\overline{.2}$ $\overline{1.}$ $\overline{21}$ $\overline{.2}$ $\overline{1.}$ ②
Rey 2, 4 s	• $\overline{.5}$ $\overline{.3}$ $\overline{5.}$ $\overline{53}$ $\overline{5.}$ $\overline{53}$ $\overline{5.}$ $\overline{53}$ $\overline{.5}$ $\overline{3.}$ $\overline{53}$ $\overline{.5}$ $\overline{3.}$ $\overline{35}$ ②
KL	• $\overline{.b}$ $\overline{b.}$ $\overline{b.}$ $\overline{b.}$ $\overline{b.}$ $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ $\overline{b.}$ $\overline{b.}$ $\overline{b.}$ $\overline{b.}$ $\overline{b.}$ ②
KW	• $\overline{..}$ $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ $\overline{b.}$ $\overline{b.}$ $\overline{b.}$ $\overline{b.}$ $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ ②
Jg	• • • 5 • • • 2 • • • 1 • • • ② + + + + + + + + + + + + +
G/TT	• • • • • • • • • • • • • • • ②

Periring (repeated)

Jg	$\left[\overset{+}{\overline{.}} \overset{+}{\overline{.}} \overset{+}{\overline{3}} \overset{+}{\overline{5}} \overset{+}{\overline{.}} \overset{+}{\overline{.}} \overset{+}{\overline{3}} \overset{+}{\overline{2}} \overset{+}{\overline{.}} \overset{+}{\overline{.}} \overset{+}{\overline{3}} \overset{+}{\overline{1}} \overset{+}{\overline{.}} \overset{+}{\overline{.}} \overset{+}{\overline{3}} \overset{+}{\overline{2}} \right]$
K p	$\left[\overline{2.} \overline{2.} \overline{3.} \overline{5.} \overline{5.} \overline{5.} \overline{3.} \overline{2.} \overline{2.} \overline{2.} \overline{3.} \overline{1.} \overline{1.} \overline{1.} \overline{3.} \overline{2.} \right]$
K s	$\left[\overline{.2} \overline{.2} \overline{.3} \overline{.5} \overline{.5} \overline{.5} \overline{.3} \overline{.2} \overline{.2} \overline{.2} \overline{.3} \overline{.1} \overline{.1} \overline{.1} \overline{.3} \overline{.2} \right]$
P p	$\left[\overline{5.} \overline{5.} \overline{5.} \overline{53} \overline{2.} \overline{32} \overline{.3} \overline{2.} \overline{1.} \overline{21} \overline{.1} \overline{2.} \overline{1.} \overline{21} \overline{.1} \overline{23} \right]$
P s	$\left[\overline{.3} \overline{.3} \overline{.3} \overline{.3} \overline{.5} \overline{3.} \overline{53} \overline{.3} \overline{53} \overline{.5} \overline{35} \overline{.3} \overline{53} \overline{.5} \overline{35} \overline{.3} \right]$
Rey 1,3 p	$\left[\overline{12} \overline{.1} \overline{2.} \overline{1.} \overline{21} \overline{.2} \overline{1.} \overline{2.} \overline{1.} \overline{21} \overline{.1} \overline{2.} \overline{1.} \overline{21} \overline{.1} \overline{2.} \right]$
Rey 2,4 s	$\left[\overline{5.} \overline{35} \overline{.3} \overline{53} \overline{.5} \overline{3.} \overline{53} \overline{.3} \overline{53} \overline{.5} \overline{35} \overline{.3} \overline{53} \overline{.5} \overline{35} \overline{.3} \right]$
KL	$\left[\overline{b.} \overline{b.} \overline{b.} \overline{b.} \overline{b.} \overline{b.} \overline{b.} \overline{bb} \overline{.b} \overline{b.} \overline{b.} \overline{b.} \overline{b.} \overline{b.} \overline{b.} \overline{b.} \right]$
KW	$\left[\overline{.b} \overline{.b} \overline{.b} \overline{.b} \overline{.b} \overline{.b} \overline{.b} \overline{..} \overline{b.} \overline{.b} \overline{.b} \overline{.b} \overline{.b} \overline{.b} \overline{.b} \overline{.b} \right]$

Angsel

P p	$\left[\overline{5.} \ \overline{5.} \ \overline{5.} \ \overline{53} \ \overline{2.} \ \overline{32} \ \overline{.3} \ \overline{2.} \ \overline{1.} \ \overline{21} \ \overline{.1} \ \overline{2.} \ \overline{1.2} \ \overline{3} \ \bullet \ \odot \right]$
P s	$\left[\overline{.3} \ \overline{.3} \ \overline{.3} \ \overline{.3} \ \overline{.5} \ \overline{3.} \ \overline{53} \ \overline{.3} \ \overline{53} \ \overline{.5} \ \overline{35} \ \overline{.3} \ \overline{5.} \ \overline{3.} \ \bullet \ \odot \right]$
Rey 1,3 p	$\left[\overline{12} \ \overline{.1} \ \overline{2.} \ \overline{1.} \ \overline{21} \ \overline{.2} \ \overline{1.} \ \overline{2.} \ \overline{1.} \ \overline{21} \ \overline{.1} \ \overline{2.} \ \overline{12} \ \bullet \ \bullet \ \overline{2.} \right]$
Rey 2,4 s	$\left[\overline{5.} \ \overline{35} \ \overline{.3} \ \overline{53} \ \overline{.5} \ \overline{3.} \ \overline{53} \ \overline{.3} \ \overline{53} \ \overline{.5} \ \overline{35} \ \overline{.3} \ \overline{5.} \ \overline{3.} \ \bullet \ \overline{3.} \right]$
KL	$\left[\overline{b.} \ \overline{b.} \ \overline{b.} \ \overline{b.} \ \overline{b.} \ \overline{b.} \ \overline{b.} \ \overline{bb} \ \overline{.b} \ \overline{b.} \ \overline{b.} \ \overline{b.} \ \overline{b.} \ \overline{b.} \ \bullet \ \overline{b.} \right]$
KW	$\left[\overline{.b} \ \overline{.b} \ \overline{.b} \ \overline{.b} \ \overline{.b} \ \overline{.b} \ \overline{.b} \ \overline{..} \ \overline{b.} \ \overline{.b} \ \overline{.b} \ \overline{.b} \ \overline{.b} \ \bullet \ \bullet \ \overline{b.} \right]$

Transition (played once)

Jg	$\overset{+}{\widehat{2}} \ \bullet \ \bullet \ \bullet \ \overset{+}{3} \ \bullet \ \bullet \ \bullet \ \overset{+}{5} \ \bullet \ \bullet \ \bullet \ \overset{+}{1} \ \bullet \ \bullet \ \bullet$
K/P p	$\widehat{2} \ \overline{.2} \ 2 \ 2 \ \overset{\sim}{2} \ 3 \ 5 \ 3 \ \overset{\sim}{5} \ \bullet \ 3 \ 2 \ \overset{\sim}{1} \ 2 \ 3 \ 5$
K/P s	$\widehat{2} \ \overline{.2} \ 2 \ 2 \ \overset{\sim}{2} \ 3 \ 5 \ 3 \ \overset{\sim}{5} \ \bullet \ 3 \ 2 \ \overset{\sim}{5} \ 2 \ 3 \ 5$
KL	$\widehat{b} \ \overline{.b} \ b \ b \ b \ \bullet \ b \ \bullet \ \bullet \ b \ b \ \bullet \ b \ \overline{.b} \ \bullet \ b$
KW	$\widehat{\bullet} \ \bullet \ \bullet \ \bullet \ b \ \bullet \ b \ \bullet \ \bullet \ \bullet \ b \ \overline{.b} \ b \ b \ \bullet$

Jg	$\overset{+}{3} \ \bullet \ \bullet \ \bullet \ \overset{+}{1} \ \bullet \ \bullet \ \bullet \ \overset{+}{3} \ \bullet \ \bullet \ \bullet \ \overset{+}{2} \ \bullet \ \bullet \ \bullet$
K/P p	$\overset{\sim}{3} \ \bullet \ 3 \ 2 \ \overset{\sim}{1} \ 2 \ 3 \ 5 \ \overset{\sim}{3} \ \bullet \ 5 \ 3 \ \overset{\sim}{2} \ 1 \ 2 \ 3$
K/P s	$\overset{\sim}{3} \ \bullet \ 3 \ 2 \ \overset{\sim}{5} \ 2 \ 3 \ 5 \ \overset{\sim}{3} \ \bullet \ 5 \ 3 \ \overset{\sim}{2} \ 5 \ 2 \ 3$
KL	$\bullet \ b \ b \ \bullet \ b \ \overline{.b} \ \bullet \ b \ \bullet \ b \ b \ \bullet \ b \ \overline{.b} \ \overline{.b} \ b$
KW	$b \ \bullet \ \bullet \ b \ \overline{.b} \ b \ b \ \bullet \ b \ \bullet \ \bullet \ b \ \overline{.b} \ b \ b \ \bullet$

Jg	$2 \ \bullet \ \bullet \ \bullet \ \overset{+}{2} \ \bullet \ \bullet \ \bullet \ \overset{+}{5} \ \bullet \ \bullet \ \bullet \ \overset{+}{3} \ \bullet \ \bullet \ \bullet \ \overset{+}{2}$
K/P p	$\overset{\sim}{5} \ \bullet \ 5 \ 3 \ \overset{\sim}{2} \ 1 \ 2 \ 3 \ \overset{\sim}{5} \ \bullet \ 2 \ \bullet \ \overset{\sim}{5} \ 3 \ 2 \ 1 \ \overset{\sim}{2}$
K/P s	$\overset{\sim}{5} \ \bullet \ 5 \ 3 \ \overset{\sim}{2} \ 5 \ 2 \ 3 \ \overset{\sim}{5} \ \bullet \ 2 \ \bullet \ \overset{\sim}{5} \ 3 \ 2 \ 5 \ \overset{\sim}{2}$
KL	$b \ b \ b \ b \ b \ b \ b \ b \ \overline{bb} \ \overline{.b} \ b \ b \ b \ b \ b \ \bullet \ \overline{b.}$
KW	$b \ \bullet \ \bullet \ b \ \overline{.b} \ b \ b \ \bullet \ b \ \bullet \ \bullet \ b \ \overline{.b} \ b \ b \ \overline{.b} \ \overline{b.}$

“Gilacak”

INSTRUMENT ABBREVIATIONS

Jg	Jegogan
K	Kantilan
P	Pemade polos
p	Polos
s	Sangsih
ny	Nyanglot
Ry ck	Reyong kecek
KL	Kendang Lanang
KW	Kendang Wadon
G/TT	Gong/Tawa-tawa
Kot	Kotekan
C	“cek” sound for producing kecak

PERFORMANCE NOTES

1. The form of this piece is as follows:
 - a. Kawitan: played once
 - b. Gilak part 1: this section is cycled with angsel as many times as desired until moving to the Perahlian 1 transition
 - c. Peralihan 1: this is a transition to Gilak part 2, played once.
 - d. Gilak part 2: this section is cycled with angsel as many times as desired until moving to the Perahlian 2 transition
 - e. Peralihan 2: this is a transition to Gilak part 1, played once.
 - f. Gilak part 1: this section is cycled with angsel as many times as desired until drummer gives the signal to end.
2. In the Kawitan, the jegogan plays with the ugal on notes marked above with ([~]).
3. The ugal part is played by the lead pemade player.
4. In the reyong cecek part, the letter “c” denotes tapping on the side of the pot with the left hand, and “k” denotes tapping on the side of the pot with the right hand.
5. For the kendang, **●** indicates the sound produced by striking the larger drum head with the stick in the right hand; **●** indicates the sound produced by striking the larger drum head with the stick in the right hand while muting the smaller head with the left hand.

[This score is written in what might be called “front-weighted” notation, in which the subdivision of time is shown *after* the beat. Notation that shows time subdivided *before* the beat might be called “end-weighted” notation. —Eds.]

Kawitan (Introduction), played once

Ugal	$\overline{12}$ 3 2 1 $\overline{.2}$ 3 2 1 $\overset{\sim}{2}$ • 3 1 2 3 5 3
Ugal	$\overset{\sim}{5}$ • • $\overline{12}$ 3 5 3 2 $\overset{\sim}{1}$ 2 3 2 3 • 5 • ③
KL	• • • • • • • b \overline{bb} $\overline{.b}$ b \overline{bb} • b b $\overline{.b}$ $\overline{0b}$
KW	• • • • • • $\overline{.b}$ $\overline{.b}$ • b $\overline{.b}$ • \overline{bb} $\overline{.b}$ $\overline{.b}$ b ⑥

Gilak Part 1

Jg/G/TT	\llbracket • $\overset{+}{\bullet}$ • $\overset{+}{\bullet}$ • $\overset{+}{\bullet}$ • $\overset{+}{\bullet}$ • $\overset{+}{3}$ • $\overset{+}{\bullet}$ • $\overset{+}{5}$ • $\overset{+}{\bullet}$ • $\overset{+}{3}$ \rrbracket
K/P p/s	\llbracket • 5 • 3 • 5 • 3 • 5 • 3 • 5 • ③ \rrbracket
K p Kot	\llbracket $\overline{3.}$ $\overline{5.}$ $\overline{5.}$ $\overline{3.}$ $\overline{3.}$ $\overline{5.}$ $\overline{5.}$ $\overline{3.}$ $\overline{3.}$ $\overline{5.}$ $\overline{5.}$ $\overline{3.}$ $\overline{3.}$ $\overline{5.}$ $\overline{5.}$ $\overline{3.}$ \rrbracket
K s Kot	\llbracket $\overline{.3}$ $\overline{.5}$ $\overline{.5}$ $\overline{.3}$ $\overline{.3}$ $\overline{.5}$ $\overline{.5}$ $\overline{.3}$ $\overline{.3}$ $\overline{.5}$ $\overline{.5}$ $\overline{.3}$ $\overline{.3}$ $\overline{.5}$ $\overline{.5}$ $\overline{.3}$ \rrbracket
P p Kot	\llbracket $\overline{2.}$ $\overline{1.}$ $\overline{21}$ $\overline{.1}$ $\overline{2.}$ $\overline{1.}$ $\overline{21}$ $\overline{.1}$ $\overline{2.}$ $\overline{21}$ $\overline{.2}$ $\overline{12}$ $\overline{3.}$ $\overline{3.}$ $\overline{3.}$ $\overline{.1}$ \rrbracket
P s Kot	\llbracket $\overline{.3}$ $\overline{53}$ $\overline{.5}$ $\overline{35}$ $\overline{.3}$ $\overline{53}$ $\overline{.5}$ $\overline{35}$ $\overline{.3}$ $\overline{.5}$ $\overline{32}$ $\overline{.5}$ $\overline{.5}$ $\overline{.5}$ $\overline{.5}$ $\overline{35}$ \rrbracket
Ry 1,3 p	\llbracket $\overline{2.}$ $\overline{12}$ $\overline{.1}$ $\overline{2.}$ $\overline{12}$ $\overline{.2}$ $\overline{12}$ $\overline{.1}$ $\overline{2.}$ $\overline{12}$ $\overline{.1}$ $\overline{2.}$ $\overline{12}$ $\overline{.2}$ $\overline{12}$ $\overline{.1}$ \rrbracket
Ry 2,4 s	\llbracket $\overline{.3}$ $\overline{5.}$ $\overline{35}$ $\overline{.3}$ $\overline{5.}$ $\overline{3.}$ $\overline{5.}$ $\overline{35}$ $\overline{.3}$ $\overline{5.}$ $\overline{35}$ $\overline{.3}$ $\overline{5.}$ $\overline{3.}$ $\overline{5.}$ $\overline{35}$ \rrbracket
Ry Kc	\llbracket \overline{ck} \overline{ck} \overline{ck} \overline{ck} \overline{ck} \overline{ck} \overline{ck} \overline{ck} \overline{ck} \overline{ck} \overline{ck} \overline{ck} \overline{ck} \overline{ck} \overline{ck} \overline{ck} $\overline{0k}$ \rrbracket
KL	\llbracket $\overline{.b}$ $\overline{.b}$ b b b b $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ b b b $\overline{.b}$ $\overline{0b}$ \rrbracket
KW	\llbracket b b $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ b b b b $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ $\overline{.b}$ b ⑥ \rrbracket
Kc p	\llbracket $\overline{.C}$ • C C $\overline{.C}$ • C C $\overline{.C}$ • C C $\overline{.C}$ • C ⑥ \rrbracket
Kc ny	\llbracket • C C $\overline{.C}$ • C C $\overline{.C}$ • C C $\overline{.C}$ • C C $\overline{.C}$ • C C $\overline{0C}$ \rrbracket
Kc s	\llbracket C $\overline{.C}$ $\overline{.C}$ • C $\overline{.C}$ $\overline{.C}$ • C $\overline{.C}$ $\overline{.C}$ • C $\overline{.C}$ $\overline{.C}$ • C $\overline{.C}$ $\overline{.C}$ $\overline{0}$ \rrbracket

K/ P p/s	$\llbracket \bullet \quad 5 \quad \bullet \quad 3 \quad \bullet \quad 5 \quad \bullet \quad 3 \quad \bullet \quad 5 \quad \bullet \quad 3 \quad \overline{33} \quad 3 \quad 3 \quad \textcircled{3} \rrbracket$
K p Kot	$\llbracket \overline{3.} \quad \overline{5.} \quad \overline{5.} \quad \overline{3.} \quad \overline{3.} \quad \overline{5.} \quad \overline{5.} \quad \overline{3.} \quad \overline{3.} \quad \overline{5.} \quad \overline{5.} \quad \bullet \quad C \quad C \quad C \quad \overline{3.} \rrbracket$
K s Kot	$\llbracket \overline{.3} \quad \overline{.5} \quad \overline{.5} \quad \overline{.3} \quad \overline{.3} \quad \overline{.5} \quad \overline{.5} \quad \overline{.3} \quad \overline{.3} \quad \overline{.5} \quad \overline{.5} \quad \bullet \quad C \quad C \quad C \quad \overline{.3} \rrbracket$
P p Kot	$\llbracket \overline{2.} \quad \overline{1.} \quad \overline{21} \quad \overline{.1} \quad \overline{2.} \quad \overline{1.} \quad \overline{21} \quad \overline{.1} \quad \overline{2.} \quad \overline{21} \quad \overline{.2} \quad \overline{1.} \quad C \quad C \quad C \quad \overline{.1} \rrbracket$
P s Kot	$\llbracket \overline{.3} \quad \overline{53} \quad \overline{.5} \quad \overline{35} \quad \overline{.3} \quad \overline{53} \quad \overline{.5} \quad \overline{35} \quad \overline{.3} \quad \overline{.5} \quad \overline{3.} \quad \overline{5.} \quad C \quad C \quad C \quad \overline{35} \rrbracket$
Ry 1,3 p	$\llbracket \overline{2.} \quad \overline{12} \quad \overline{.1} \quad \overline{2.} \quad \overline{12} \quad \overline{.2} \quad \overline{12} \quad \bullet \quad \bullet \quad \bullet \quad \bullet \quad \bullet \quad C \quad C \quad C \quad \overline{.1} \rrbracket$
Ry 2,4 s	$\llbracket \overline{.3} \quad \overline{5.} \quad \overline{35} \quad \overline{.3} \quad \overline{5.} \quad \overline{3.} \quad \overline{5.} \quad \overline{3.} \quad \bullet \quad \bullet \quad \bullet \quad \bullet \quad C \quad C \quad C \quad \overline{35} \rrbracket$
Ry Kc	$\llbracket \overline{ck} \quad \overline{ck} \quad \overline{ck} \quad \overline{ck} \quad \overline{ck} \quad \overline{ck} \quad \overline{ck} \quad \overline{c.} \quad \bullet \quad \bullet \quad \bullet \quad \bullet \quad C \quad C \quad C \quad \overline{ck} \rrbracket$
KL	$\llbracket \overline{.b} \quad \overline{.b} \quad \overline{b} \quad \overline{b} \quad \overline{b} \quad \overline{b} \quad \overline{.b} \quad \overline{.b} \quad \overline{.b} \quad \overline{.b} \quad \overline{b} \quad \overline{b} \quad \overline{b} \quad \bullet \quad \bullet \quad \overline{.b} \rrbracket$
KW	$\llbracket \overline{.b} \quad \overline{.b} \quad \overline{.b} \quad \overline{.b} \quad \overline{.b} \quad \overline{.b} \quad \overline{.b} \quad \overline{.} \quad \overline{b.} \quad \overline{.b} \quad \overline{.b} \quad \overline{.b} \quad \bullet \quad \bullet \quad \bullet \quad \overline{.b} \rrbracket$
Kc p	$\llbracket \overline{.C} \quad \bullet \quad C \quad C \quad \overline{.C} \quad \bullet \quad C \quad C \quad \overline{.C} \quad \bullet \quad C \quad C \quad C \quad C \quad \bullet \quad \textcircled{C} \rrbracket$
Kc ny	$\llbracket \bullet \quad C \quad C \quad \overline{.C} \quad \bullet \quad C \quad C \quad \overline{.C} \quad \bullet \quad C \quad C \quad \bullet \quad C \quad C \quad \bullet \quad \overline{.C} \rrbracket$
Kc s	$\llbracket C \quad \overline{.C} \quad \overline{.C} \quad \bullet \quad C \quad \overline{.C} \quad \overline{.C} \quad \bullet \quad C \quad \overline{.C} \quad \overline{.C} \quad \bullet \quad C \quad C \quad \bullet \quad \overline{.C} \rrbracket$

Jg/G/TT	$\llbracket \bullet \overset{+}{\bullet} \bullet \overset{+}{3} \bullet \overset{+}{\bullet} \bullet \overset{+}{\textcircled{3}} \bullet \overset{+}{5} \bullet \overset{+}{3} \bullet \overset{+}{3} \bullet \overset{+}{\textcircled{3}} \rrbracket$
P/K p	$\llbracket \bullet \text{ } 3 \bullet \text{ } 3 \bullet \text{ } 5 \bullet \text{ } 3 \text{ } 1 \text{ } 2 \text{ } 3 \bullet \text{ } 5 \bullet \bullet \text{ } \textcircled{3} \rrbracket$
P/K s	$\llbracket \bullet \text{ } 3 \bullet \text{ } 3 \bullet \text{ } 5 \bullet \text{ } 3 \text{ } 5 \text{ } 2 \text{ } 3 \bullet \text{ } 5 \bullet \bullet \text{ } \textcircled{3} \rrbracket$
Ry1,3 p	$\llbracket \overline{2.} \overline{12} \overline{.1} \overline{2.} \overline{12} \overline{.2} \overline{12} \bullet \bullet \bullet \bullet \bullet \bullet \bullet \bullet \overline{\textcircled{1}} \rrbracket$
Ry 2,4 s	$\llbracket \overline{.3} \overline{5.} \overline{35} \overline{.3} \overline{5.} \overline{3.} \overline{5.} \overline{3.} \bullet \bullet \bullet \bullet \bullet \bullet \bullet \bullet \overline{\textcircled{35}} \rrbracket$
KL	$\llbracket \overline{\bullet\bullet} \overline{\bullet\bullet} \overline{\bullet} \overline{\bullet} \overline{\bullet} \overline{\bullet} \overline{\bullet\bullet} \overline{\bullet\bullet} \overline{\bullet\bullet} \overline{\bullet\bullet} \overline{\bullet} \overline{\bullet} \overline{\text{b}} \bullet \bullet \overline{\text{O}\bullet} \rrbracket$
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“Prepare Your Bandwidth!”: Teaching Gamelan Online at ISI Surakarta

by Wahyu Thoyyib Pambayun, with Jody Diamond

ISI Surakarta's classes were suspended like so many others. Faculty were asked to teach theory classes online and give assignments to students of performance classes to practice specific parts. But Thoyyib and Nanang sent a message to their students telling them to “prepare your bandwidth packages” for lots of online material. These are the teachers of the future here in Solo!
—Kitise Emerson (email to Gamelan Listserv, March 15, 2020)



Wahyu Thoyyib Pambayun (left) and Nanang Bayuaji in one of their many YouTube videos.

Your YouTube channel has quite a variety of videos—gender and rebab duets with Nanang Bayuaji, performances of your compositions, and some clips with you playing multiple instruments. When did you first start posting videos online?

I have been actively using YouTube for streaming and performance documentation since 2016.

In response to the pandemic, all courses at ISI Surakarta were converted to online instruction. What did you have to do to implement that?

My work included designing lesson plans and online teaching materials: notation, study modules, video tutorials, PowerPoint presentations. And I helped senior lecturers make videos for their classes.

Once we had recorded the course content, I chose platforms that would be easily accessible to students, like

Wahyu Thoyyib Pambayun was born in Solo in 1994. He is a composer and musician on the karawitan faculty at ISI Surakarta. In addition to music for gamelan, he composes for dance, wayang, and films. He has presented pieces at many music festivals in Indonesia, toured and taught internationally, and produced albums of his own compositions. [Translated from Indonesian—Ed.]

Google Meet and Zoom. I also had to figure out ways to evaluate student work.

What else have you done that has been part of the shift to online classes?

I created the official YouTube Channel for the Karawitan Department. It currently has 41 videos, although access is limited to ISI students. The “ISI Surakarta Official” channel is public. I also designed a learning management system for courses in vocal music (*tembang*). I have also moderated several online seminars.

What did you find challenging in these preparations?

It was a challenge to figure out how to make videos that would be easy for students to understand, and to decide on which application to use to present them. In terms of hardware, I had to get together all the equipment for presenting online classes, like cameras, microphones, headphones, computers, and webcams. Then I had to find good camera angles, and figure out how to get a clear picture with good sound quality.

How did the students manage this experience?

There were several problems. The students were not used to learning remotely, and they didn't always have good Internet access. Data packages for time online were also quite expensive, although eventually there was some assistance from the government. Students did not have

1		Tutorial Rebaban Ketawang Subakastawa (Danis Sugiyanto) Prodi Seni Karawitan ISI Surakarta
2		Pengantar Ketawang Subakastawa (Djoko Purwanto) Prodi Seni Karawitan ISI Surakarta
3		Pengantar Ladrang Wilujeng (Rusdiyantoro) Prodi Seni Karawitan ISI Surakarta
4		Pengantar Ladrang Mugi Rahayu (Prasadiyanto) Prodi Seni Karawitan ISI Surakarta
5		Tutorial Genderan Ketawang Subakastawa (Djoko Purwanto) Prodi Seni Karawitan ISI Surakarta

Some of the videos ISI Karawitan Department YouTube channel.

some of the larger and more expensive instruments at home, such as bonang, gong, kempul, and kenong that they might need for practicing or having a group rehearsal.

For students in Semester III and above there were relatively few problems because they already knew what it felt like to play gamelan together, and already understood the technique required to play various instruments.

Most of the problems were with students in the early semesters, who had not played or even ever touched gamelan instruments at all! I haven't figured out a solution to this problem yet.

Is there anything you might continue doing in the future, even after you have resumed in-person classes?

It has been good for the students and the faculty to become familiar with this technology, and learn how to adapt it to each of their needs. In the future, the online system can be used as an alternative—but not a replacement—for direct learning, more like a supplement that will expand the ways we teach and learn gamelan.

There has been another positive outcome. In preparing materials for teaching online, we made quality recordings of performances by some of the most senior artists on our faculty, like Sukamso, Al. Suwardi, Djoko Purwanto, and many others. Because of the high level of their knowledge, experience, and skill, these recordings will become valuable references that will enrich our educational and musical activities in the future.

In addition to teaching and designing the online classroom materials, have you had time for other projects or performances?

I was involved in a remote collaboration with the Guangxi Symphony Orchestra for the opening concert of the 15th China-ASEAN Cultural Forum in Guilin, South China. I released a new single, titled *Baruna*, which was a collaboration with several musicians. And I have been involved in some online concerts and festivals.

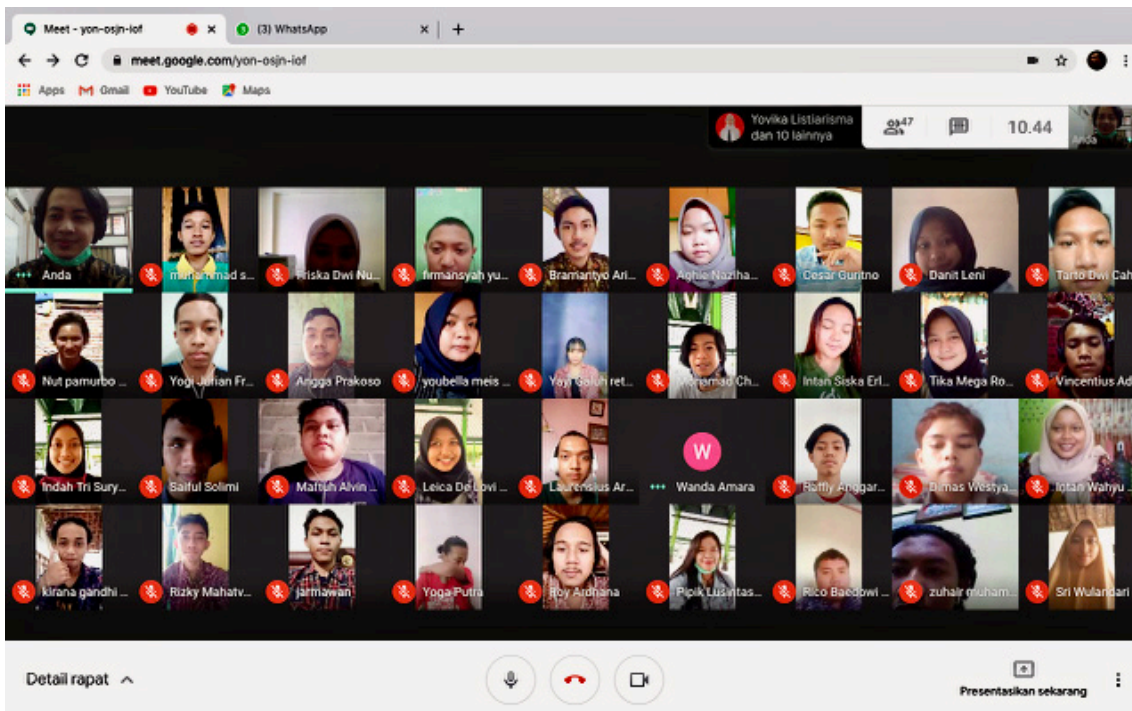
The group Merdu Ruang asked me to be one of the music curators for a project called “Meruang” that compiled and distributed playlists to be used as music therapy for COVID-19 patients and health care workers.

I enjoyed hearing your composition *Kantaka*—for three rebab, kecapi, and gender—at the International Gamelan Festival Solo in 2018. What inspired that?

It was one of five pieces from my thesis¹ that were based on the philosophy found in the *Serat Kalatidha*, by Ranggawarsita. It was written in 1860, but has advice for our lives even today. *Kantaka* was based on the verse that said: “You may feel sad when you face difficult challenges, but you must rise up and realize that the trials you experience are part of your destiny.” ▶

Notes

1. Wahyu Thoyyib Pambayun. [Kalatidha: Interpretasi Makna Karya Sastra Ke Dalam Karawitan Tradisi Kontemporer](#). [Kalatidha: Interpreting Literature Through Contemporary Classical Music.] (This page includes a video.) ISI Surakarta, 2018. Also in the AGI Library at <http://www.gamelan.org/library>



Students in an online class at ISI Surakarta, with Thoyyib in the top left corner.

Nusantara Arts Gamelan Masters Series

by Matthew Dunning, with Linda Hibbs

At the start of the coronavirus pandemic, when severe restrictions were placed on gamelan musicians and teachers around the world, Matt Dunning of Nusantara Arts in Buffalo, New York, came up with the idea to present online lectures by a variety of gamelan experts. He also collected donations that sponsored a series of concerts in Java. I sent Dunning some questions; here are his answers (edited and condensed).

The lectures brought people together at a time when that seemed impossible, and in a way that previously would not have been thought possible. The entire project was a lucky confluence of pandemic restrictions, the technological possibilities of Internet communication, a global involvement in Indonesian arts, and the skills and vision of a gamelan lover from Buffalo.

—Linda Hibbs

THE LECTURES

How did you get the idea to start the lecture series?

The Gamelan Masters Guest Lecture Series was started at the beginning of the New York COVID-19 lockdown to help my group continue our routine. Gamelan Sari Raras Irama is a very active and engaged group with Nusantara Arts in Buffalo. We practice twice a week, and perform around 15 shows per year in various contexts. The last performance we did was an open-house at an after-school facility we partnered with, to provide access to gamelan music for at-risk youth who don't get the arts services they need through the district. After the open-house performance, we had to immediately cancel all activities—the pandemic was here!

In the beginning of the lockdown, so many things seemed uncertain. We couldn't meet or play, so I started programming gamelan music theory lessons, cultural workshops such as listening parties and documentary film screenings. I discovered at the same time as the rest of the world that preparing materials for online teaching takes an incredible amount of work—it took hours and days of preparation. I came up with the idea of inviting a guest lecturer to our bi-weekly sessions, to lighten the workload

Matt Dunning, film maker and arts organizer, is the Executive Director of Nusantara Arts, located in Buffalo, New York. He started playing Javanese gamelan in 2006, and has studied extensively in Indonesia. He is currently preparing for the arrival from Java of a full bronze gamelan and 180 wayang puppets!



for myself, and to make connections with our teachers and friends around the country.

The idea of opening up the series to the greater community came after hearing stories similar to mine from other groups. It seemed like the ideal time to share resources. The world was spiraling further into chaos. Everyone was stressed out. We missed our friends. I thought this could be some kind of transformational idea that might benefit some people. I thought about the mental health benefits of promoting this series to a worldwide audience, thinking that this might have the potential to connect our global community in a totally new way. It could strengthen the connections in the community of gamelan enthusiasts through empathy, collective knowledge, and musical passion, so we may have a stronger community after COVID as well. I saw this project as also providing an opportunity for gamelan teachers in the U.S. to share their expertise with a wider audience.

I reflected on two core values of Nusantara Arts: community and preservation. Our board had been looking for ways to support Javanese artists for some time, so Pak Sumarsam's suggestion to request donations for Javanese musicians instead of paying him to give a lecture was a stroke of genius. We added donations for musicians in Java to the lectures, and the international community of gamelan lovers stepped up to help. We raised enough to sponsor five concerts in cooperation with Sanggar Ekalaya in Solo, Central Java, a performing arts study center founded by Kitsie Emerson and her husband Wakidi Dwidjomartono.

What were your criteria for the lectures?

The concept of the series grew rather organically. This kind of online event was totally new, so it took some planning to schedule our first speakers. I thought it was either going to be a great success, or a complete failure! Luckily, it was a success, thanks to the many wonderful lecturers and leaders of gamelan groups who agreed to participate.

We thought the best way to reach people was by offering a unique series of lectures on a variety of topics with a focus on quality of content and representation of many voices. Lecturers were invited to speak on something they were personally passionate about sharing. This wasn't an academic exercise, but a way to grow community and knowledge in a broader context.

How many people joined online to view each one?

We averaged around 50 participants per lecture, and sometimes had up to 70 or 80, attending twice a week. We reached people through the Dartmouth Gamelan Listserv [an online gamelan forum for over 25 years], as well as on Facebook through gamelan groups, event sharing, and even some paid advertising. The participants were not just from the United States, but from all over the world, with people tuning in from Europe, Central America, Canada, Australia, Japan, and Indonesia. The numbers were quite staggering. We've had 1,450 participants in the live lectures and over 6,000 views so far on the collected lectures on YouTube and the Nusantara Arts website.

What topics did the series cover?

The series began with my own area of expertise, Central Javanese gamelan, covering music theory and cultural topics. When we started seeing recurring participation from enthusiasts of gamelan traditions from other regions, like Sunda and Bali, I wanted to expand the series to include music from other parts of Java and the Indonesian archipelago. We had lecturers Zoom in from Kalimantan and East Java to talk about their research on different kinds of gamelan. We had lectures on West Javanese gamelan, a talk on gamelan in Cirebon, and a significant number of lectures devoted to Balinese music [focusing on the compositions of Dewa Alit and his group Salukat]. I think the inclusion of all these traditions brought a lot of magic to the series.

What has been the response?

It has been wonderful, and really affirming in many ways. It showed how big our gamelan community is, and how we are all connected through our passion for this music. We had participants with lots of experience joining the lectures alongside people relatively new to the art. In some ways it mirrored the inclusive aspects of gamelan culture; everyone is welcome, and everyone can benefit. I received so much email from participants expressing their gratitude and sincere happiness about the series. For some people it was a wonderful learning experience, and a link to community; for others it was a

lifeline for their mental health during a very rough patch in our shared human experience.

What did you learn about the technology you used?

We used a combination of Zoom, YouTube, PremierePro editing software, various slide show programs, Facebook, our Nusantara Arts website, and online donation management software, which all combined to make the project's success possible.

All this technology existed before COVID. When the pandemic hit, people were trying to figure out how to use existing programs to deliver content and create engagement. At the beginning of the quarantine in New York, I spent a great deal of time in Zoom sessions sponsored by other organizations, learning how it worked, what the best practices were, and how to deliver the highest quality and consistency. I already had some experience in video editing, and that was a boon. Almost everything else was new to me and I had to learn on the fly and make adjustments. The thing about technology is that we often don't use its full potential. When COVID hit, the whole world had to learn new skill sets almost overnight.

In terms of performance, currently there are some limitations to the technology. People can't really play instruments in sync with each other over the Internet, and there are still difficulties with Internet connectivity and video sharing, but that will likely keep improving. Once we are back to practicing in person, we can still use these digital methods to keep in touch as a community and learn from teachers who can't come to visit.

What are your plans for future lectures?

People have asked (and sometimes demanded!) that we continue the lecture series after the immediate COVID crisis has passed. I'm open to that idea. I think for an extensive network like the one we have with gamelan, this technology is really something special, something we can employ even in non-pandemic times to continue to build on and strengthen the links connecting everyone in the gamelan community.

THE CONCERTS**What was the result of the Artist-to-Artist campaign?**

The proceeds were distributed to musicians and singers in the Solo area—including Klaten, Boyolali, Karanganyar, Sukoharjo, Sragen, and Wonogiri—in cooperation with Kitsie Emerson and Sanggar Ekalaya. They contacted the musicians, and arranged a series of performances, using our donations as honoraria for the players. We ended up supporting 62 musicians, one dancer, and one dhalang over the five days of performances, with donations that both strengthened their spirits and covered up to a month of food for their families. Some of the funds also went to musicians in Bali, in a program facilitated by Insitu Records.



Announcement of the third concert at Sanggar Ekalaya.

What was the structure of those performances?

This is pretty interesting. The theme of the five concerts was inspired by a Javanese saying from Pak Wakidi: “*wong urip iku mung mampir ngombé*” [Life is just stopping by for a drink], which means, basically, that life is short and we need to make the most of our time here.

The concerts were held five nights in a row, from June 10–14. Kitsie made sure that at every concert, safety protocols for the coronavirus were carefully observed. These included: taking everyone’s temperature on arrival, and sending them home if they had a fever; requiring that everyone wear a mask, including the video team from the Punakawan channel that livestreams the concerts; giving each person their own bottle of hand sanitizer; placing the instruments to observe “social distance;” and serving food in individual boxes, rather than the usual buffet. And of course the performances were held outdoors in an open pavilion.

What was played at each event?

Pak Wakidi suggested that the concerts be named for five stages of drinking described in another Javanese saying known as *candrané wong minum* [a drinker’s metaphor], choosing music that reflected the mood of first five of the ten stages.

1. *Éka Padmasari*. *Éka* is “one” and *padmasari* is the honey of a lotus flower. This invokes the nice, warm feeling one has after one shot of a very strong drink. The pieces chosen for this were light in nature, the kind usually played at the beginning of a full evening of music: *Ladrang Wilujeng*, *Ketawang Puspawarna*, etc.

2. *Dwi Maratani*. *Dwi* is “two” and *maratani* refers to how, after two shots, a warm feeling spreads to your entire body. The music was mellow, with a free choice of pieces known as *mat-matan*, or *sukarena* [whatever you like], with the addition of *muryararas*, playing a meditative piece at midnight with all the lights turned off so the musicians (without singers) play in darkness.

3. *Tri Kawula Busana*. *Tri* is three and *kawula* is an ordinary person in fancy clothes called *busana*. After three shots, one might feel the happiness and giddiness an ordinary person feels when all dressed up. For music, they planned a pleasurable evening of short, fancy pieces: *jineman*, *langgam*, *kethoprakan*, and *palaran*.



The fourth concert at Sanggar Ekalaya.

4. *Catur Wanara Rukem*. *Catur* is four, *wanara* means monkey, and *rukem* is a tree fruit. This means that after four shots, the musicians start fooling around, acting like monkeys playing in trees and competing for fruit. They invited an elderly dancer to demonstrate the connections between the alluring *gambyong* dance and the complicated *ciblon* drum patterns that follow it, and give the dancer energy to keep going even if she gets tired!

5. *Panca Sura Panggah*. *Panca* is five and *sura panggah* means strong and confident, although after five shots a person might get a bit aggressive and argumentative. For this evening there was a wayang, full of debate and conflict, where the *dhalang* is in charge of everything.

What has all this activity meant to you?

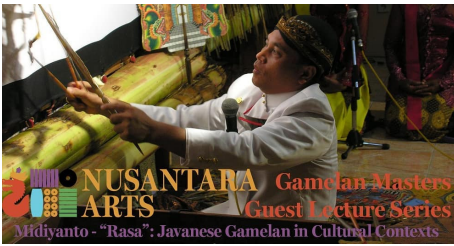
For me personally, it is a validation of how I see the world and how I try to organize the activities of Nusantara Arts. I believe in the collective ability of human potential to accomplish good things when people work together. In the lecture program, everyone benefited through mutual participation and effort. I learned about so many great topics, and became personally acquainted with a great number of excellent and interesting people through the project. It was a great experience, at times exhausting but always exhilarating.

The fundraising and the concerts were the realization of our goal to connect with artists in Java, especially giving support to them during this very difficult time. This will be just the beginning of our collaborations with Indonesia, and I am really looking forward to developing this in the future.

I’m honored by all the speakers and the participants who came back lecture after lecture. I’m honored by those people who donated during this time to the preservation of gamelan music in its place of origin. And I am honored by the amazing worldwide artistic community we were able to engage.

I hope that with these experiences, everyone will continue to realize the benefit of strengthening and expanding our community for the common good. ▀

NUSANTARA ARTS GAMELAN MASTERS LECTURES



1. **Midiyanto S. Putro. "Rasa: Javanese Gamelan in Cultural Context."**
Famed puppet master and UC Berkeley Professor Midiyanto discusses the topic of "Rasa," one of the beautiful esoteric concepts of Javanese Gamelan.
2. **Phil Acimovic. "What exactly is Palaran?"**
Rarely attempted in American gamelan performances, Phil discusses this exciting and beautiful form that is a regular part of Solonese klenengan.
3. **Peter Ludwig. "A talk about gamelan makers in Solo, Central Java."**
Peter is a Fellow at Yale's Tropical Resource Institute and speaks on his thesis, *Technology and Tradition in Java: Natural Resource Access and Innovation in the Gamelan Instrument Industry*.
4. **Matt Dunning. Director's Talk: "The Stirring of a Thousand Bells."**
Featuring film director Matt Dunning's sensory ethnographic gamelan film "The Stirring of a Thousand Bells" released by Sublime Frequencies (SF094). A rare type of gamelan, and a beautiful dance from the Mangkunegaran Palace.
5. **Sumarsam. "The History of Gamelan."**
Professor Sumarsam from Wesleyan University provides the history and context of gamelan throughout the ages and shows the video "Gift of the Wali: The Gamelan Sekaten in Central Java," about one of gamelan's unique artforms.
6. **Alex Yoffe. "The Construction of a Gamelan Suite."**
Alex from Friends of the Gamelan in Chicago discusses the various theories and possibilities when constructing gamelan suites out of multiple compositions.
7. **Darsono Hadiraharjo. "Lives in Karawitan."**
Darsono Hadiraharjo, a Visiting Critic with Cornell's Southeast Asia Program, discusses the music and career paths of his parents, Bapak Saguh Hadi Raharjo and Ibu Panut, in conversation with Cornell Senior Lecturer Christopher J. Miller. Darsono's parents were members of some of the most famous and influential gamelan groups from the 1960s to 2000s, like Condhong Raos and Ngripto Laras.
8. **Sutrisno Hartana. "Creativity in the Gamelan."**
As an experienced cross-cultural gamelan player, composer, teacher, and collaborator in this field, Sutrisno Hartana talks about and demonstrates the creativity that he feels is needed in gamelan.
9. **Chris Miller. "Perceptions of Rhythm, Form, and Time in Gamelan."**
Senior Lecturer at Cornell, Chris Miller gives a thoughtful presentation on some of the building blocks of gamelan music.
10. **Steve Laronga. "Cultural and Musical Worlds of East Javanese 'Jek Dong' Shadow Puppetry."**
An overview of this lively East Javanese form of wayang kulit, in which traditional systems of apprenticeship and collective local sponsorship continue to strongly influence performance practices.
11. **Kathryn (Kitsie) Emerson. "Macapat and Vocal Forms in Gamelan."**
The rich vocal music tradition within Javanese karawitan is often a mystery to beginners. Some of this mystery can be unlocked by understanding the category of sung poetry known as macapat, and how macapat are used every day in the performance tradition. Kitsie Emerson, who has lived in Java for almost 30 years studying karawitan and wayang kulit, provides an introduction to macapat, using live examples from the art center founded by her and her husband, Pak Wakidi.
12. **Jessika Kenney. "Vocal Practices in Gamelan."**
Jessika Kenney is a composer, writer, and performer working from the experience of listening to voices and vocalized response. Jessika gives a workshop which draws on life-long interests, including singing with gamelan, to inspire others to create their own unique vocal practices while in and out of various degrees of coronavirus quarantine.
13. **Charley Sullivan. "There Was An East But There Was No East: Javanese Cosmology in a 19th Century Hindu Buddhist Text."**

Top to bottom: 1, 3, 5, 7, 8, 10, 11



Charley Sullivan completed a PhD at the University of Michigan in August 2020, with his dissertation "Years of Dressing Dangerously: Modern Women, National Identity and Moral Crisis in Sukarno's Indonesia, 1945–1966."

14. Novyandi Saputra & Palmer Keen. "Gamelan Worlds of South Kalimantan."

Banjarmasin-based ethnomusicologist Novyandi Saputra, MA, is joined by *Aural Archipelago* founder Palmer Keen to share their work on the gamelan worlds of South Kalimantan, discussing Novyandi's lifelong immersion in the gamelan Banjar tradition and Palmer's research on the ritual gamelan of the Dayak Halong.

15. I. M. Harjito. "The Compositions of I. M. Harjito."

Instead of releasing the lecture as a single four-hour event, we created a webpage for Pak Harjito and posted his compositions individually for easier access.

16. Panakajaya Hidayatullah & Palmer Keen. "Rare Gamelan of Madurese Horseshoe."

Madurese ethnomusicologist Panakajaya Hidayatullah, MA, is joined by *Aural Archipelago* founder Palmer Keen in discussing their research and documentation of rare Madurese gamelan offshoots in the Madurese Horseshoe of East Java, including Glundhangan, an all wooden "gamelan for pigeons," and Dhungdhungan, an ensemble of tuned drums.

17. Wayne Vitale. "Compositions of Dewa Alit, Part 1: Geregel."

Since 2000, Dewa Alit (b. 1973) of Pengosekan, Bali, has earned appreciation at home and internationally as the composer of consistently demanding, exploratory and rigorously designed music. Because Alit attracts the best performers to join his gamelan groups, the music is also thrilling to hear. In this set of two back-to-back lectures, four North American students of Alit and his music present mini lectures on some of Alit's major works that trace the arc of his career to the present. Wayne Vitale will speak on "Geregel" (2000), which used the newly popular seven-tone gamelan semara dana to explore rhythms and tonalities previously unknown in Balinese music.

18. Peter Steele. "Compositions of Dewa Alit, Part 2: 'Caru Wara.'"

In part two of this series, Pete Steele discusses "Caru Wara" (2006) for the standard gamelan gong kebyar, which took Balinese rhythm to a still-higher level.

19. Oscar Smith. "Compositions of Dewa Alit Part 3: 'Genetik.'"

In part three of this series, Oscar Smith discusses the design and tuning of Alit's own gamelan Salukat, and his first major work for it, the polymetric and modally-extended "Genetik" (2012).

20. Michael Tenzer. "Compositions of Dewa Alit Part 4: 'Ngejuk Memedi.'"

In part four and the last of this series, Michael Tenzer discusses "Ngejuk Memedi" (2016) which features whole new Balinese sound worlds and ingenious structures.

21. Henry Spiller. "An Introduction to Sundanese Gamelan for Javaphiles."

Henry Spiller presents a broad, general overview of Sundanese music—especially gamelan music—customized for those with a practical acquaintance with Javanese gamelan. The talk will leverage the similarities between Javanese and Sundanese musics to highlight Sundanese music's unique qualities in terms of instrumentation, playing styles, and repertoire.

22. Andy McGraw. "Flowing Structure, Compact Feeling."

Andy McGraw describes his research on temporality in Balinese gamelan music.

23. Ayu Eka & Putu Hiranmayena. "Creating Tari Kreasi 'LAKU' Across Oceans."

Indonesian artist scholars, Ayu Eka and Putu Tangkas discuss the process of creating their latest collaborative dance piece for Balinese gamelan, highlighting the concepts of the piece as they pertain to social mobility in Colorado and Bali.

24. Putu Evie & Vaughan Hatch. "Bring Back Bali: Caring for the Arts and Environment."

A frank discussion about the role that music and dance studios (sanggar) can play in creating environment-friendly alternatives to single-use plastic in everyday life in Bali, particularly at ceremonies, practices, and performances. With the aim of inspiring others, Mekar Bhuana (Denpasar) co-founders Vaughan Hatch and Putu Evie present

Top to bottom: 12, 14, 15, 17, 19, 20, 21



some solutions they have come up with and how they apply these within their own family in Bali as well as with musicians and dancers. The discussion also includes how foreign arts researchers, private students, and study groups visiting Indonesia can also make a positive difference.

25. **Vaughan Hatch & Putu Evie. "Nyejerang Swara: Sustaining the Sacred Sounds of Selonding Selat."** Film & discussion. Documenting a critically endangered style of music from Selat village in Karangasem, this short documentary film, produced by Vaughan Hatch and Putu Evie, looks at the disconnect between ritual, symbolized by sacred music, and an agrarian lifestyle that is no longer lived by most Balinese. On a global level the film makes an appeal to the international community to help recover lost repertoire through repatriation of recordings that are stored in overseas archives.

- 26 **Emily Hansell Clark. "The Javanese Gamelan in Suriname."**
Between 1890 and 1939, laborers from the Dutch East Indies were "recruited" by the colonial government to work on plantations in Suriname, the Netherlands' much smaller colony on the Caribbean coast of South America, after slavery was abolished there. Today, a distinct gamelan tradition is practiced by ethnically Javanese people in Suriname and in Javanese-Surinamese communities in the Netherlands. Emily discusses her work with Javanese-Surinamese gamelan musicians and explores what it means to know a musical tradition that developed out of a colonial history.

27. **Ki Midiyanto. "Gender."**
The first in a series of instrument-specific Gamelan Masters Lectures discussing the basics of music theory and practice of various gamelan instruments; this talk by Midiyanto is on one of the most important instruments in the group, the gender.

28. **Ed Luna. "A Tandem Meeting of Language and Karawitan."**
This talk focuses on the intersecting possibilities of looking at language (especially Balinese and Javanese), interaction, and karawitan. Ed Luna discusses the older forms of Balinese and Javanese, and what those texts can tell us about what happened historically to bring us to the contemporary forms of those languages, as well as how they show clear affinities to other members of the greater Austronesian language family, especially the Philippine-type languages. He concludes the presentation by talking about current and future projects that relate some facet of linguistic analysis to musical practice. (Ed Luna, Department of Linguistics, University of California).

29. **Sumarsam. "Learning to play gender."**
Mas Midiyanto's lecture on gender triggered Sumarsam's memory of a manuscript he wrote decades ago, entitled "Learning to Play Gender." After digging deep into his files, he found it. "How did I learn gender? How did my teachers use cengkok (gender melodic patterns) to teach? What is the genesis of the names of cengkok? How can a student become a good gender player?" These are among the questions Sumarsam had in mind when writing the manuscript. In this session he shares this "work-in-progress" with us.

30. **Kathy Foley. "Facing Disease, Combating COVID, and Pacing the Void: Indonesian Wayang/Topeng and Asian Puppets/Masks Confronting the Demonic and Accessing the Cosmic."**
Kathy Foley discusses the use of puppets to model curing when disease or disaster threatens. We encounter object theatre used in purifications of individuals or communities as in ruwatan and bersih desa and recently we have even seen them put to work contra COVID. So why are puppets/masks sometimes a preferred medium for theatrical events that cure or transcend?

31. **Charley Sullivan. "Years of Dressing Dangerously: Modern Women, National Identity and Moral Crisis in Sukarno's Indonesia."**
A lecture with a difference, Charley Sullivan discusses the time when Indonesia explored a new world of independence in the 1950s and 1960s, and the question of how to be simultaneously Indonesian and "modern" that fell largely on the nation's women. A reading of the voices that emerged through women's magazines offers a highly nuanced understanding of the process of the development of Indonesian national identity during the Sukarno era.

Top to bottom: 23, 25, 26, 27, 28, 29, 30



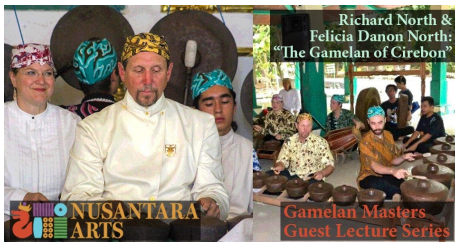
32. Lisa Gold. "Balinese Gender Wayang: Musical Knowledge, Innovation, and Transmission from Zaman Dulu (a Bygone Era) to the Present."

Lisa shares her research on musical transmission, performance practice, and recent developments in Balinese gender wayang across several generations. Her elderly teachers in the 1980s and 90s shared with her memories of zaman/jaman dulu from the early 20th Century. Today, their descendants are part of a burgeoning wayang performance scene. Lisa shares video & audio examples of early and recent innovators, including some *wayang listrik*, and thoughts about personal and public space.



33. Richard North & Felicia Danon North. "The Gamelan of Cirebon."

Richard North (who has been studying, teaching and performing Cirebon gamelan music since 1976) and his wife Felicia Danon North (a talented Cirebon Topeng (mask) dancer who has been playing Cirebon gamelan since 1998) give a lively and informal introduction to five genres of gamelan music from the ancient north coast Javanese kingdom of Cirebon.



34. Burhan Sukarma. "Suling Sunda."

Burhan Sukarma discusses and demonstrates through live and recorded playing, the role of the Sundanese suling in Gamelan Degung, Tembang Sunda, and Kacapi-Suling. Burhan is a master suling player known for his deeply moving improvisations. Before relocating to the U.S. in 1988, he built an influential career as a recording artist and principal musician at RRI Bandung. Burhan has directed the gamelan group Pusaka Sunda in San Jose, California for 32 years. His new Kacapi-Suling recording (Banda Manusa, 2020) is a collaboration with master kacapi musicians from West Java.



35. Iwan Gunawan. "21st Century Sundanese Gamelan Composition in Performance: Regional Meets International."

Bandung composer, musician, educator and music director, Iwan Gunawan, explores his gamelan-centered international music performance and compositional career. For over 15 years he has sought to express through his hybrid music, not only his native Sundanese traditions, but also to reflect Western musical practices and aesthetics.



36. Andrew Timar. "North of Java: 37 Years of Canadian Degung."

Andrew focuses on the many aspects of the hybrid musical work of the Evergreen Club Contemporary Gamelan (ECCG), a Toronto-based professional ensemble playing degung—and often working with musical forces from other traditions and media such as dance, feature film, video and shadow theater.



37. Robert Cowherd. "Kraton and Culture: Reflexive Practice of the Sacred."

Since 1949, the Kraton Surakarta has had to make hard choices between maintaining its buildings or its rituals. Under Pakubuwana XII (reigned 1942–2005), the consistent policy was to give priority to the demanding cycles of ritual renewal while buildings were left to fall into disrepair. When in 1992, three princesses declared a hunger strike, it called attention to a dramatic mismatch between conventional practices of historic preservation and the living culture of the Kraton.

38. Joko Sutrisno. "The Six Steps to Success in Gamelan and in Life."

Based on Joko Sutrisno's experience teaching gamelan for many years in Minneapolis, he has devised six steps to learn and make gamelan music. These Steps, however, can be applied to other areas in life to make your dreams come true in such things as finance, health and relationships. Joko will talk about this concept and practical philosophy that is his guide to success.



39. Community Gamelan Round Table. People from the American gamelan community gather for a discussion to about what the wide swath of community gamelan organizing looks like in the USA right now. What sets community gamelan apart in terms of the benefits it offers the cultural landscape, and what are the challenges and opportunities faced by these organizations, which exist at various stages of experience and development. This is the official grand finale of the Gamelan Masters Guest Lecture Series. Moderators: Henry Spiller, Emiko Saraswati Susilo.

Top to bottom: 31, 32, 33, 34, 35, 36, 38

Videos of all the lectures are at nusantaraarts.com.

ONLINE PRESENTATIONS

Gamelan Sekar Jaya: Bali's Living Arts Series

by Rebecca Selin

In the early days of the pandemic, Gamelan Sekar Jaya (GSJ) focused on keeping community connections strong within our large group of members through regular Zoom "rehearsals" and learning sessions. Like so many, we assumed that life would return to normal in a few months, and that we would go back to performing in person before the end of the year.

After the first month, it became apparent that the pandemic would deeply affect the lives of our members in the U.S., and our teachers in Bali, for many months, or even years, to come. It was imperative that we adapt our programming to the new era, and find new ways to connect with the public during a global pandemic.

From conversations with GSJ's current and former artists-in-residence, it was clear that COVID's effects on tourism in Bali were disastrous for the performing arts. Thankfully, many musicians and dancers were still able to play for ceremonies, but the economic aspects of music and dance in Bali were essentially put on hold. I wondered how GSJ could use its privilege, as a U.S. non-profit organization, to support the arts in Bali. I saw a promising model in Matthew Dunning's artist-to-artist fundraising campaign and the Nusantara Arts Gamelan Masters Lectures, so I began planning a similar series. But I was not anticipating yet another earth-shattering disaster.

On May 25, George Floyd was brutally murdered by a Minnesota police officer, Derek Chauvin, while three more officers stood by in complicity. This heinous incident pulled back the curtain on America's racist institutions, giving the entire world front row seats. In June, GSJ members began meeting weekly to learn together about race, privilege, and the white supremacist origins of American institutions, and to take our own steps toward unraveling systems of oppression.

These meetings, and countless emotional conversations with GSJ board chair, Emiko Susilo, made clear that GSJ must elevate the voices and perspectives of Black, Indigenous, and People of Color (BIPOC) communities in our return to the public sphere. We decided to make a offering that would be a celebration of Balinese, Indonesian, and Indonesian-American perspectives and experiences, but not a series featuring white Americans speaking about Indonesian music.

Rebecca Selin is the Operations Manager for Gamelan Sekar Jaya, an organization based in the San Francisco Bay Area that has been dedicated to Balinese performing arts since 1979.

So, the Bali's Living Arts Series was born. We invited Indonesian and Indonesian-American speakers from GSJ's international extended family, offered honoraria, and made sure presenters were given the option to speak in Indonesian. It was very exciting to offer opportunities to young Balinese artists, and to raise funds to distribute to communities across the island of Bali.

All of the presenters—recommended by GSJ steering and artistic committee members—were given the flexibility to present on the topics that interested them, in a format and language of their choice. Putting Indonesian presenters at the center of this series on their own terms was one small but significant step towards increasing racial and cultural equity in GSJ. The work of anti-racism is endless, however. GSJ members continue to work in the greater fight against anti-Black racism, and to find the right place for a community gamelan in that fight.

This is a time of great transformation across the arts. For the first time ever, Gamelan Sekar Jaya offered online classes: Balinese Dance Fundamentals (focus on male style), Balinese Dance Fundamentals (focus on female style), Kidung (ceremonial vocals), Suling (Balinese flute), and Balinese Dance Basics for Musicians. We also offered a mix of online and in-person options for GSJ members to play Balinese music, learn new instruments, and work on new choreography.

Although our large ensembles are on hold, we were still able to host two master artists in residence, Bapak I Dewa Putu Berata (music) and Ibu Shoko Yamamuro (dance), thanks to the continued support of the William and Flora Hewlett Foundation, the Walter and Elise Haas Fund, California Arts Council, and the City of Berkeley.

In the coming year, Gamelan Sekar Jaya has much more to offer the world! We plan to record and release a series of YouTube videos featuring Balinese master artists doing what they love most, and to hold more online events such as discussions and film screenings. We will host our first remote teaching residencies, with two Balinese master artists, Ida Bagus Made Widnyana and Dewa Ayu Tiara Dewi. Through this time, and onward, Gamelan Sekar Jaya's majority-white California artistic community will continue to listen and respond to the Balinese culture bearers who have graciously and openly shared their traditions and deep knowledge with us over the past four decades. ▀

BALI'S LIVING ARTS PROGRAMS

Videos are on the *Gamelan Sekar Jaya* YouTube channel.

• August 5

Conversations with Women Musicians in Bali, Part 1.

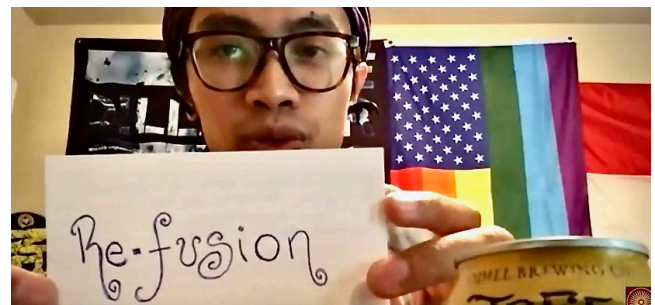
Sonja Downing (author of *Gamelan Girls*), interviews composers Ni Putu Hartini (daughter of Bapak I Wayan Suweca, GSJ's founding teacher) and Ni Nyoman Komang Srayamurtikanti (director of Sanggar S'mara Murti) about their experiences as women composers and musicians in Bali, especially during the COVID era. Simultaneous translation by Wayne Vitale. Bilingual.



• August 12

Conversations with Women Musicians in Bali, Part 2.

Artist-anthropologist Dewa Ayu Tiara Dewi talks about her work and life in Bali during the COVID-19 pandemic in this interview with Sonja Downing. Indonesian, with English subtitles. Live Q&A.



• August 19

Composing Between Baleganjur and Math-Metal

I Putu Tangkas Adi Hiranmayena, Indonesian artist and scholar, discusses his recent arrangement of a math-metal tune re-contextualized for gamelan baleganjur, as it pertains to his ideas of darkness and musical fusion. English, with bilingual Q&A.



• August 26

Life and Work as a Balinese Artist in California

I Made Moja—a Bay Area-based Balinese visual artist, dancer, and shadow designer—talks about his family history, artistic process, the challenges of fatherhood, and shares his experience as a Balinese artist in California. English, with bilingual Q&A.



• September 2

Emiko Saraswati Susilo and Dewa Ayu Dewi Larassanti

This mother-daughter Balinese Arts power duo share their thoughts, and statements by others, on “being Indonesian in America” and “being Indonesian-American.” During the presentation, they also demonstrate how these identities are reflected in traditional and modern vocal styles. Open discussion follows. In Indonesian and English, except for the singing!



• September 9

The Gamelan Phenomenon in the United States

Nyoman Wenten discusses the history, current status, and likely future of the Indonesian performing arts in its home country and in the U.S., and considers why, in the past seven decades, gamelan music has become one of the fastest growing musical genres in America. English.

Photos, top to bottom, are from the programs on August 5, August 19, August 26, September 2, and September 9.

Our Identity and Our Heritage: the Preservation of Javanese Dance

by Dewi Galuh Sinta Sari

At the beginning of March in Indonesia, all dance practice and performance activities were forced to stop, with no indication of when these restrictions might be lifted. As an artist, this hit me hard, and filled me with confusion.

In the beginning, I followed the government guidelines. But after two months and no sign of the end of the pandemic, I started to feel distressed—my creative spirit rebelled at not being able to do anything connected to my art. To cope with this, I tried to create activities at home.

I invited some close friends, who I was sure had been careful about being safe from COVID, to come over and practice Javanese dance. Then I had the idea to work on dances that are rarely performed today, and document them.

After several practice sessions, my desire for knowledge was stimulated and I really wanted to know more. So I put together a team to start a research project. We planned to interview master dancers who knew this classic repertoire, and search for anything that had already been written about these dances.

I came to the realization that as dancers and working artists, we didn't know enough about the history and philosophy of the dances from the past. When we started working with the experts who did know these dances, my team and I were filled with a sense of awe and increased curiosity about the how elements embedded in these works revealed their history, philosophy, and deep meaning.

That is when I had the urge to create virtual concerts of these dances, and to share the knowledge we had discovered about them with lovers of Javanese arts. In addition to performing the dances, we also interviewed our dance maestros, including Bapak Wahyu Santosa Prabawa, Bapak Daryono Darmorejono, Ibu Umi Hartono, and Ibu Rusini. I also thought that at the same time, this might be a way to give a little assistance and appreciation during the pandemic to these revered artists who are so close to our hearts.

Dewi Galuh Sinta Sari, born in Solo, specializes in Central Javanese court dance, and is in the dance company at the Mangkunegaran. As a choreographer, she draws on many regions of Indonesia as well as contemporary styles. She has performed and taught Javanese dance in Asia and Europe, and is a principal dancer and co-founder of Dan's Dance Studio in Solo. [Translated from Indonesian. —Eds.]



Danang Panungkas performing Topeng Gunungsari.

After a couple of these virtual presentations, I started to feel that this might be a chance to re-establish important dances that today are often performed in only abbreviated or shortened forms in order to appeal to a modern audience. My team and I felt really inspired; we were determined to find dances that over time had come to be only partially performed, and to search for the master teachers who could reveal the deep physical and philosophical knowledge that would reveal the meaning of those dances in their original form. I also believe that each master dance teacher has a unique way of understanding the embodiment, affect, and meaning of each of these dances and I wanted to uncover this knowledge as well.

My hope is that what we are doing today will be useful and beneficial to younger generations of dancers as well as to the wider public, so they might all sense that the art we are preserving is what makes us who we are today. Besides that, it is my hope that as artists we will be able to comprehend what we are conveying through the dance, and that this will become a spiritual path to return us deeper into the art that is both our identity and our heritage. ▮



Serimpi Tamenggita with Dewi Galuh Sinta Sari, Fitria Trisna Murti, Fajar Prastiyani, and Resita Ayu.

THE PROGRAMS

These three online presentations were part of the Preservation Project for Javanese Court Dances and Artist Relief, organized by the dancers Dewi Galuh Sinta Sari and her husband Danang Pamungkas. All performances were livestreamed from Solo at the studio of Ndalem Sunartan, which was formed in 2020 specifically for these events. Each program ended with a Q&A session with the artists and the observers who had joined on Zoom.

I. Serimpi Tamenggita, 12 July 2020, sponsored by Yale University.

Program

1. *Serimpi Tamenggita*. Serimpi dances, for four dancers, are part of the female dance repertoire of the Solonese Royal Court, the Keraton Kasunanan, although they are rarely performed today.

1. *Beksan Topeng Gunungsari*. A solo dance piece with a mask, in a traditional style, depicting a princely character from the Javanese Panji legend. Choreography by Wahyu Santoso Prabawa, a prominent choreographer and dance teacher at ISI (*Institut Seni Indonesia*), Surakarta. Music: *Gendhing Bondhet Pelog Nem*.
2. *Beksan Bromastra*. A new work by Wahyu Santoso Prabawa.

II. Javanese Songs, Gadhon, and Dance from the Mangkunegaran; 8 August 2020; sponsored by friends.

The second virtual concert focused on Mangkunegaran style dance and music repertoire. The program included interviews with Bapak KRT Hartono and Ibu Umi, as well as Bapak Wahyu Santoso. Several musicians and dancers from the Mangkunegaran, participated in the performance, joined by the honored teachers Ibu Umi and Bapak Hartono.

Program

1. *Tembang* (songs)
2. *Gamelan Gadhon* (chamber ensemble)
3. *Gambyong Pangkur* Mangkunegaran Style (female style solo dance with singing)
4. *Sancaya Kusuma Wicitra* (two dancers, representing refined and strong male styles)

III. Javanese Dance, Philosophy, and History; 7 November 2020; sponsored by public donations.

Featuring three masters of Javanese dance: Wahyu Santosa Prabawa S. Kar. M.S.; Rusini S. Kar., M. Hum.; and Dr. Daryono S. Kar., M. Hum.

The dances were performed, and then discussed in terms of philosophy and history, according to the interpretation of each highly experienced dancer.

Program

1. *Bedhaya Sukaharjo*
2. *Female style dance*
3. *Sri Pamoso*



Left to right: KRT Hartono, Umi Hartono, Danang Pamungkas, Wahyu Santosa Prabowo, and Dewi Galuh Sinta Sari.

Golden Dragons Online: How Do We Keep Resonating?

by Katherine Waumsley, J. Simon van der Walt, Heather Strohschein, Martin Sewell, and Bill Whitmer

Gamelan Naga Mas [Golden Dragon Gamelan] is a community gamelan ensemble in Glasgow, Scotland. The group has been together since Pak Suhirdjan's "Spirit of Hope" gamelan instruments were introduced to Greater Glasgow in 1990 (Glasgow's year as European City of Culture). We have worked with a number of guest artists over the years, including Joko Susilo, I Nyoman Wenten, and Prasadiyanto, as well as initiating a wide range of community-based activities and contemporary collaborations.

The group had just returned to rehearsals following the winter break, and we were looking forward to performing a piece by Philip Corner at the Tectonics Festival in May 2020, as well as a later summer concert at the West End Festival in Glasgow. The late March lockdown put a stop to everything.

Mid-pandemic, we found ourselves looking for ways to connect. We tried WhatsApp groups, online check-ins, a shared playlist, photos of yoga poses with musical instruments, links to groups supporting Indonesian artists in the pandemic, and attempts at sharing or making music online via Zoom. The difficulty was overcoming latency.

During a Zoom meeting, J. Simon van der Walt, a composer and coder, shared a piece that involved live coding with a gamelan in Limerick, Ireland, using the coding language MiniTidal in Estuary, an online collaboration platform. And that's how he came up with the idea of teaching the group how to use the MiniTidal code to play together online. Perhaps latency issues could be a thing of the past!

Simon created two open-source SoundFonts corresponding to the tuning of our instruments. Working with the creators of Estuary and members of Naga Mas, he uploaded samples of our gamelan instruments, and created video tutorials for the group. The coding language was our music notation, which we wrote together in Estuary while on Zoom together. We worked as a group and individually, with Simon popping by to offer guidance, advice, or commiseration.

It was a bit hit-or-miss initially as we navigated through the unfamiliarity of the coding language and idiosyncrasies of Estuary itself. Despite working with digital samples, we still needed to "damp" the sound in order to stop distortion caused by the ringing. Simon then trimmed the samples, which effectively allowed us to automatically damp the instruments.



Gamelan Naga Mas playing the Spirit of Hope instruments.

Another discovery was a reliance on the gong. In our first forays into Estuary, we didn't really have a strict plan. We would just dive into creating sound. Playing a kind of round-robin game, we would start with a musical line and take turns changing and adapting it. Member Bill Whitmer, who often led this exercise, encouraged us to take only one or two gatra, then hand it off to the next player. But anticipating the gong became increasingly difficult as we deconstructed and reconstructed pieces. It was the one sound we consistently relied on, and how to make it work in our final piece was the subject of much discussion.

Gradually, those of us who began to feel more confident with the coding language worked online together each week. We were joined by Heather Strohschein from the U.S. After a few weeks, we settled on a format: we started with a traditional piece, *Ladrang Wilujeng*, and deconstructed and reconstructed it with code. The music became glitchy, polyrhythmic and filtered. Some members experimented with the feel of different irama. This culminated in a 15 minute performance as part of the Network Music Festival on Friday July 17, 2020.

Even though we all worked together, and were motivated by sharing a common goal, each person in some way had a singular perspective.

J. Simon van der Walt: In late April I had a bonkers idea. The Network Music Festival had put out a call for performances that included a "new to networking" strand. Maybe Naga Mas could put something together?

The screenshot shows the ESTUARY live coding interface. The top left displays the 'Sen' code editor with MiniTidal code. The top right shows a grid of video feeds for participants: Simon van der Walt, Heather S., Dan S., Katherine Waumsley, Sen, and Gruffudd Edwards. The bottom right shows a status table for the ensemble members.

Ensemble:	nagamas	activity	status
Dan_S		inact.	
Gruffudd@Llanfairpwllgwyn...		<4m	
HeatherS		<3m	
Kath@Glasgow		inact.	
Sen@Mount Florida		inact.	

Gamelan Naga Mas live coding at The Network Music Festival.

Create some sort of networked performance using the SoundFonts I had created? Or even . . . would anyone in the group be interested in learning how to do live coding?

To make a long story short, we ended up going down the live coding route. I got in touch with the authors of the Estuary platform, who agreed to upload the samples I had created from our instruments and make them available as part of the system. I created a set of beginner tutorials for the MiniTidal language, and we had several weeks where we worked together, learning how the language worked and improvising together. Bill Witmer then took a lead in programming some traditional tunes in MiniTidal, leading to our eventual performance where, starting with something that was recognizably *Wilujeng*, we gradually morphed away from the traditional piece into something more like a free improvisation.

I have mixed feelings about how all of this has gone. I am pleased that the group decided to do something together when we couldn't rehearse, with the Thursday evening Zoom sessions taking the place of the regular rehearsal. I'm slightly amazed that six people in the group stuck with the live coding thing, and that we were able to pull off a performance as part of the Network Music Festival. One of the positive outcomes of lockdown is that an old friend of ours who lives in the States, Heather Strohschein, who is pretty much an honorary member of the group, was able to join us for both the check-ins and the online live-coding performance.

Looking to the future, I am anxious. In my role as a leader of the organizing committee for the group, I feel a responsibility to try to keep things going, and I am not sure that we have gone in the right direction. I personally feel a strong sense of guilt that I have not found time to engage with all the fantastic online activity that has been going on in the broader international gamelan community. I worry that the group should have been trying to engage more

closely with this work, and that the Network Music Festival was a sidetrack. While a core group of people did stick with this, the group as a whole has dwindled, with quite a few of our members understandably not wanting to spend their Thursday evenings chatting on Zoom and learning to live code instead of playing gamelan music.

We do not yet have a timeline for getting access to our instruments again, and have not yet begun to think seriously about what protocols we might need to put in place in order to begin rehearsing safely. People have fallen away from what was already quite a small group, often in danger of becoming too small to perform properly. On the more optimistic side, the Scottish Government is consistently providing clear road maps for resuming different kinds of activity, so it seems there may well come a point when we can resume. And the Tectonics festival has been postponed for a year rather than canceled, so we should still have the chance to play that Philip Corner piece.

Heather Strohschein: It was an absolute pleasure to work and play with Naga Mas again. I had missed playing with them, being in the States, and this was an opportunity to connect with them again. I'm sorry it had to happen under such stressful circumstances. For me, the coding was a new way of understanding the structure of gamelan music. I enjoyed the free improvisation, but what I liked best was figuring out how to realize a traditional piece of Javanese gamelan music in this new language. It was amazing, hearing and thinking about this music from a very different perspective, and learning to put it together in new ways that resulted in familiar sounds.

The code itself, or the learning of it, did seem to make some people hesitant to join in. But that can happen with learning certain gamelan parts too. Perhaps in the future we could see if there is a way to emulate the structure of gamelan when live coding. For example, can

we accommodate people no matter their desired level of musical competence? Or is this live coding too far removed from that kind of structure?

Martin Sewell: As well as playing gamelan, I sing in a community choir. The choir has also been meeting weekly throughout lockdown, but the most frustrating part is that the technology doesn't allow us to sing or perform together. When Simon proposed to the gamelan group the idea that we learn basic coding, and perform at the Network Music Festival, a small group of us jumped at the chance to actually play music together. Although we were totally new to this, with the aid of Simon's excellent tutorials we quickly grasped the fundamentals and we were away! Having the chance to play at a live coding festival was great and a huge amount of fun to take part in. I'm not sure how we sounded to the rest of coding community, but we did it. We performed live together. From here, we can now develop what we've learned and hopefully refine our playing in what has been a tremendous experience throughout.

In my view gamelan music is meant to be explored and coding gives us a new way of doing this. I feel we have only really just got started. I would like to think that once we finally get back to the instruments, we needn't abandon coding, but instead can look at how we can incorporate it into our live playing. Of course, not everyone would agree. As I've often recounted from the "Gathering of the Gamelans" in York: when a saxophone joined in with the playing, the person standing next to me commented "the sacrilege begins!"

Bill Whitmer: In coding *Ladrang Wilujeng* and other pieces, it was interesting how resistant the balungan was to code simplification. You'd think that a music synonymous with cycles would have sequencer shortcuts. Nope! We had to code it stroke by stroke. And the closer I tried to get to a basic Solo style (very basic, given my woefully li'l knowledge), the more difficult it became. It took longer to find codes to sound out the kethuk and delayed kenong—a separate code was required for each—than it would to teach someone to play. For the online show, we chose not to use all the extra code that would be required to have a true "Solo mode."

Katherine Waumsley: As a group, we all learned not only something completely new via the coding, but also about what value music has for us. For me, making music with other people has the most value, since we can respond to each other creatively in real time, as in free improvisation, or even like negotiating an irama shift in gamelan music.

Each of us is motivated by different things in music. I've never been motivated by perfection, but rather by creativity, beauty, edge, and spontaneity. Even for our coding performance, it was the creativity involved and being able to make music together that became the main motivation.

Whereas the options widely available for music making online seemed to involve joining in with a leader with your mic off (because of latency), or adding a part later, I wanted instead to be able to be part of the spontaneous creation of music. Being a bit technophobic, I wouldn't have considered learning code before, but the basics of this method of working were a lot simpler than I expected, and pretty quickly we were able to play together online as well as practice on our own. Several of us work as community music facilitators, and I remember our talking about how the first group coding sessions seemed akin to the first group improvisations on gamelan in many new groups we've worked with. The process of figuring out what to do with your own instrument, then later how to listen and leave space, and negotiating the chaotic feel of the music at times—do we add structure? Do we strip back? Do we just listen and trust each other to find a way through? It was such an interesting process.

Where do we go from here? In my work as a musician and therapist, I've been taking on further training in how to support frontline workers as a counselor over the phone. One of the elements which might offer comfort to those overwhelmed is to remember their values and motivations to do their work. It might also help us gamelan groups to think about our values and how we express them at this time—how do we connect as a group? How do we work creatively? How do we make, learn, and teach music? How do we celebrate Indonesian culture? How do we include a diverse range of people in this? And lastly, the missing piece—the instruments themselves, which for now sit untouched and inaccessible. I find myself thinking about the resonance of the gong agung, which we may not play for some time, but hold in mind. All the skilled beating and furnace work that goes into creating a gong influences the tuning of the whole gamelan set. We ask ourselves and every gamelan group—how do we keep resonating? ■

Only the Shadows Know: the Evolving Performance of Wayang in Java

by Jody Diamond and Linda Hibbs

In the pandemic, wayang in particular has faced and met unique challenges. The initial impact on the Indonesian community in general and in particular musicians and performers was the sudden loss of income, as all public performances were cancelled indefinitely.

The wayang community responded to the artistic and economic challenges by inventing and refining new performance forms, and along with community efforts, raising funds for all those burdened by economic hardship. Forced to create performances online, with reduced personnel and no public audience, several dhalang came up with very creative ways to address this unusual situation.

Benefit performances

Ki Seno Nugroho, Ki Sigid Ariyanto, Ki Cahyo Kuntadi, and Ki Anom Dwijokangko were active in putting on benefit performances, usually with small groups of 10-12 musicians. The wayang performances were at the dhalangs' homes, where each had a full set-up of wayang, stage, gamelan, and sound systems already in place. During the performance, donations were requested to help local communities. In addition to the performance costs being covered by a sponsor, some events raised more than \$25,000 USD from audience contributions.

These two elements—equipment already in place and donations by audiences from Indonesia and elsewhere—ensured that everyone involved in all those dhalang troupes could be taken care of. The communities associated with each dhalang were extensive: musicians, sound and video documentation technicians, wayang artisans, stage hands, caterers, relatives, and their entire home villages.

Streaming live performances without an audience might continue when restrictions are lifted, with dhalang making their grand houses, with gorgeous wayang and gamelan sets, the main stages. The cost ends up being

Kitsie Emerson provided much of the information for this article, some of it collected from her posts to the Dartmouth Gamelan Listserv. The description of her wayang translation technique was drawn from an article in the newsletter of the American Institute for Indonesian Studies (AIFIS) at Cornell University, which has become a regular sponsor of Emerson's activities. Supplemental information on Ki Seno Nugroho was provided by Sutrisno Hartono.

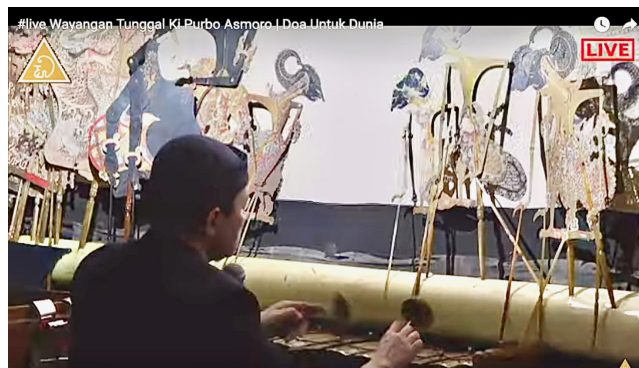


Ki Purbo Asmoro carrying an offering before his solo performance.

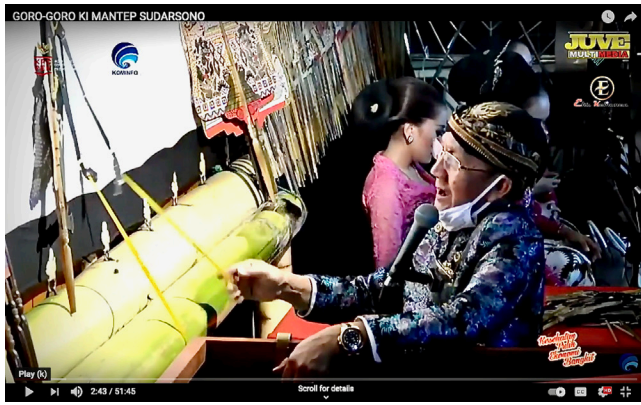
much less than putting on a full wayang in a public arena, and the “audience” can include international students and fans.

Ki Purbo Asmoro

Innovative in response to calamity, Ki Purbo Asmoro created a wayang unlike any other: just the dhalang alone—no musicians and no crew and no audience—and only one other person with a single video camera to document the performance. He has invented perhaps a new genre: *Wayang Tunggal* [One-Person Wayang]. This was his offering of hope for health and a prayer for the world situation as the extensive effects of the pandemic started to become apparent.



Ki Purbo Asmoro as the only musician.



Ki Manteb Soedarsono in performance.

Later in May, Ki Purbo Asmoro premiered his version of “The Life Story of Buta Cakil” with a very small group of 8-10 musicians, practicing social distancing, all dressed in Cakil dance costumes! No one was allowed to watch in person, and the front gate to his house was locked during the entire performance. Kistie Emerson provided a simultaneous English translation via Zoom.

Throughout the pandemic, Ki Purbo Asmoro has been extremely active in creating new work, as well as making tutorials for his students in the wayang department of ISI Surakarta.

Ki Manteb Soedarsono

Ki Manteb, a senior and highly respected dhalang, was involved in frequent online teaching, in addition to performing. He always wore a mask, even when it was sometimes only visible just below his chin! He also instituted an online series of conversations with his nephew, called “Ngobrol,” in which they talk together about various aspects of wayang.

Ki Seno Nugroho

Ki Seno Nugroho presented *Wayang Climen*, a small-scale performance with conscientious attention to health protocols like masks, temperature taking, and social distancing for all participants. The wayang were short, only two or three hours, and the accompaniment was limited to ten musicians, each playing at least two different instruments in the course of the show.



An announcement for a wayang by Ki Seno Nugroho.



Ki Manteb Soedarsono in “ngobrol” with his nephew.

The online performances, twenty or more times per month, had an average of 11,000 viewers. Audience members made donations for a requested song, or to a general fund, and enough money was raised to sustain Ki Seno’s own group, as well as to help many members of the community in Yogyakarta.

In the midst of his creative efforts, Ki Seno Nugroho passed away on November 3, 2020. His group, Wargo Laras, did not disband, but re-imagined themselves as available to work with other dhalang as opportunities arose.

Ki Cahyo Kuntadi

In East Java, the dhalang Ki Cahyo Kuntadi and his wife, the pesindhen Sukesu, were also active in fundraising. Donations were received during frequent performances that included their entire family—their young daughter joined the pesindhen, and their little son took his turn at the wayang screen—plus popular transvestite comedians for the clown scenes. Due to their success, they were able to support artists throughout East Java.



A poster for Ki Mdiyanto’s collaborative distance wayang.

Ki Midiyanto S. Putro

Back in the United States, Ki Midiyanto was at U.C. Berkeley, where his classes fill with close to a hundred students each semester. In collaboration with musicians in Java from his own family as well as from ISI Surakarta, he created an unusual distance-defined collaboration. He was commissioned by America Bersatu, a group dedicated to the appreciation of Indonesian culture in America, to create a wayang performance of “Hanoman the Messenger.”

With a screen set up in the gamelan room at the university, and using only his iPhone, Midiyanto recorded the puppet movements, the dialogue, and—without benefit of any instruments—the suluk and other songs required for the performance. The final performance combined this recording with gamelan accompaniment added by the musicians in Java—with Midiyanto’s voice somewhat miraculously matching the tuning of the gamelan at the family home in Wonogiri!

A month of wayang

In July, The Ministry of Culture and Education announced that they would be sponsoring a full month of virtual wayang performances in August. With the 17 August Indonesia’s 75th anniversary of Independence Day, the full month of wayang was in celebration of Independence Day (reminiscent of when Indonesia put on 50 wayang performances to celebrate their 50th anniversary of independence in 1995). The thirty-one performances were online with no in-person audience allowed, and were held in rotation at the homes of Ki Manteb Soedharsono, Ki Purbo Asmoro, and Ki Cahyo Kuntadi. The performances featured a number of young dhalang as well as established superstars.

Simultaneous translation of Javanese wayang

For many of the performances mentioned here, Kitsie

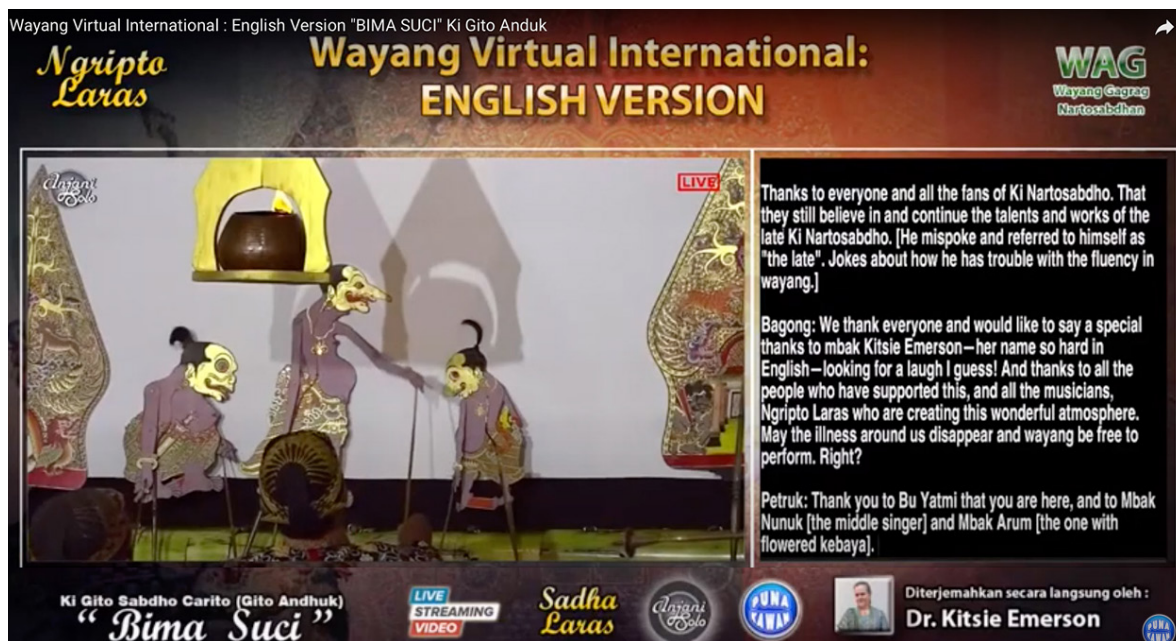
Emerson provided simultaneous translation into English, using a technique she began developing in 2004. This made it possible for people who did not understand Javanese to have access to the beauty and complexity of this art form.

The set-up, facilitated in cooperation with the technicians streaming the performance, involves a split screen. The wayang itself is on one side, and the other shows Emerson’s computer screen, where she types a translation of the dhalang’s dialogue as it takes place. She also adds other information that enhances understanding of the performance: explanation of jokes, discussion of unusual aspects of the story, or details of special puppet movements. The translations do not aspire to be perfect, but to provide, as Emerson describes it, “a real-time interpretation of the performance—as though the listener had a friend whispering into their ear at the wayang site—offering meaning, context, and insider tips for appreciating the show.”

Since initiating this technique, Emerson has translated hundreds of performances, many with Ki Purbo Asmoro, as well as with more than 50 other dhalang in the area, using special software and a hardware set-up developed specifically for this activity. She has also trained others in the new art of the simultaneous interpretation of wayang, making an intimate experience of a complex art possible for speakers of Indonesian, French, Japanese, Arabic, Russian, Spanish, in addition to English.

The future awaits

As the pandemic continues to affect the lives of so many, only the shadows know what the future holds. The art of wayang encompasses worlds of possibilities; thanks to these exceptional artists, and many more, wayang in this strange time will continue to adapt and blossom. ▮



An example of the screen during an online simultaneous translation by Kitsie Emerson.

A Thousand Singing Voices: the Power of Javanese *Macapat*

by Asita Majdi, with Linda Hibbs

Asita Majdi is not someone who usually sings macapat, but when a contest was launched by the Gadjah Mada University in Yogyakarta, asking anyone to write and sing a macapat verse to help ease the stress of the coronavirus, she and her friends and many others from all walks of life were keen to take part. The contest was about more than doing something to help with the COVID-19 situation—it showed an appreciation of traditional Javanese culture and a desire to work together using this form to provide hope for the resolution of the pandemic. Every participant received a letter of appreciation from the Sultan of Yogyakarta. I asked Asita to tell me about her experience participating in the macapat contest. Here is her story (translated from the original Indonesian). —Linda Hibbs

When was the contest and who organized it?

The macapat competition was organized in April of 2020 by LAURA (Anthropology Laboratory for Research and Action) in the Culture and History Faculty of the Gadjah Mada University in Yogyakarta. The contest was called “A Thousand Singing Voices: A Show Of Cultural Strength To Ease The Stress Caused By COVID-19.”

What was the goal of the contest, and what were the requirements for entering?

It was a cooperative effort to help provide calm during the feeling of panic at the start of the pandemic by confronting and at the same time managing the crisis in a cultural way. The aim was to create a road out of the pandemic crisis by using collective belief in oneself via traditional song.

A poster distributed via social media was a public invitation for anyone to write macapat verses with this theme. The requirement was to write verses and submit a video of people singing it. Each verse had to have four lines, written in the macapat meter Maskumambang, and using the melody and rhythm for that poetic form.

We were asked to create the macapat with the feeling and character of each individual language—it could be Javanese, Sundanese, Balinese, Sasak, Betawi, Maduranese, Indonesian, or other local languages—so many voices would become one voice. The idea was that by singing together, the prolonged pandemic could be abated and there would be a return to some kind of normality. And in singing together we were also praying for Indonesia’s welfare.

Why did you want to participate?

I joined the contest because I like the texts of macapat.

Maskumambang Buminata

*Mangsa iki aja sira kumawani
Nantang ing bebay
Lelara kang andrawasi
Eling kanca nulung tangga*

*Prayogane njaga awak nata ati
Seger bungah waras
Nenuwun munjuk ing Gusti
Wekasan pageblug musna*
by Apriastuti

At this time do not be foolhardy
By challenging the danger,
The perilous disease,
But remember friends and /
come to the aid of neighbors

It is best to watch over yourself
and put your heart in order,
Feeling fresh, happy and healthy,
Praying and asking the Lord
That the plague should finally be wiped away.

(Translated from the Javanese by Prof. Stuart Robson.)

The verses are very deep and meaningful and contain philosophical knowledge about human existence. Sometimes these songs include prayers of hope for the world, to make a situation better. It’s this that I like. Apriastuti, who taught Javanese literature at UGM and is now studying medicine in the Netherlands, invited me and other friends who had studied in the anthropology department to join the competition. I had already read the announcement and I knew I really wanted to enter, but was not able to create or write the lyrics. I was a only a singer! A couple of us sing in other contexts but not everyone was used to singing, especially in recent years. But we all thought it was a good idea to try. Not all of us still live in Yogyakarta, so we knew we would have to coordinate the video via the Internet so that those living in Jakarta, or even as far away as Yangon in Myanmar, could be part of this project.



Asita (left) and the other members of her group.

Who wrote the verse your group sang?

The verse we sang—each person doing just one line—was written by Apriastuti, because she understands the rules for creating traditional Javanese macapat. She chose pelog for our entry as it reflects a sad or emotional mood, suitable for this style of macapat. The notes of pelog are also easier to sing if you are used to popular music.

I have known about macapat since primary school; our performing arts teacher had special books about it. I have sung in choirs and in small groups and many styles, but I don't normally sing macapat.

How did you make the recording?

For practice, each person was sent a video with Apriastuti singing the verse, so that we could each learn our notes. The process required two mobile phones, one to record our own singing, and another for listening to the recording we were following. Of course we didn't have any musical instruments to accompany us, we just sang a capella. The video was made up of recordings of each person singing individual lines, which were edited together by Apriastuti's husband.

You said you like listening to the macapat being broadcast by the Kraton Yogyakarta. Do you think these particular macapat presented by the Kraton are important because they are a response to COVID-19 or because they help you understand Javanese culture?

Both. I have been inspired by the performances of macapat that are being broadcast on YouTube every Sunday by the Kraton Yogyakarta. It is a way for me to enjoy traditional culture. I feel the depth of thinking of the composer, conveyed by the beauty of the rhythm of the language, and the serenity of tembang macapat as it expresses the harmony between beauty and wisdom, the teachings of noble reasoning, and a picture of our journey in life from birth until death. The singing of macapat can also reduce the psychological impact of experiencing unease and difficulty; people feel calm after singing. It is about hope—new hope. It is important to understand Javanese culture; one way is through listening to traditional poems. The philosophy of life that shapes the customs and traditions of Java is embedded in the macapat songs. ▀

[Listen to Maskumambang Buminata Laras Slendro Pathet Nem](#), sung by Asita (first singer on the video) and her friends.
<gamelan.org/balungan/balungan14/media/asita.mp4>

Posters for the competition. Top: "Maskumambang reminds us of the Javanese philosophy that all people are connected to nature through the cycles of life." Bottom: "There are already 972 submissions, and we are still waiting for your entry! There is a special prize for the best one!"

Two Poems by Otok Bima Sidarta

by Garrett Kam

Otok Bima Sidarta is a composer, teacher, dancer, painter, and journalist from Yogyakarta, Java. His father, Bagong Kussudiarja, was a famous choreographer and painter. Sidarta studied dance at his father's school *Pusat Latihan Tari* and at *Pamulangan Beksa Ngayogyakarta*. He also studied music at SMKI Yogyakarta, a high-school level music conservatory. In 1984 he founded *Kelompok Musik Sempu*, and was active at his father's *Padepokan Seni Bagong Kussudiarja*, a residential art center.

Otok founded a group that specialized in children's songs, *Sanggar Dolanan Anak-anak Among Siswa*, as well as *Pusat Latihan Karawitan Yogyakarta* (Center for the Study of Yogyakarta Gamelan Music). In 1989 he created the first festival in Yogyakarta for new music using Javanese gamelan. He has choreographed and composed music for dance, since 1984, and has been active as a painter since 1975.

I met Otok in 1979, when we were both learning Javanese dance at *Pamulangan Beksa Ngayogyakarta*. He left in 1980 to work at the Indonesian Consulate in Los Angeles. Thirty-seven years later, we reconnected on Facebook.

When Otok sent me his poems earlier this year, I was living in Bali and not allowed to travel to Yogyakarta during the pandemic. I did have time to work online. I sent Otok my English translation in the same poetic form as the Javanese, which he liked. I put the first poem on my *Nasi Wong-wongan* Facebook community resources page, which focuses on artistic responses and essays related to COVID-19 in Bali and Java.

The Poems

"Singkir Pageblug" expresses deep sorrow about the coronavirus pandemic. It is written in the macapat meter *Maskumambang*, which has a structure defined by a specific number of lines, a specific number of syllables per line, and a final vowel for each line. To give a feeling for the poetry in English, my translation, which the composer approved, uses the same structure as *Maskumambang*, replicating the number of lines (4), and the number of syllables and final vowel for each line (12i, 6a, 8i, 8a); all the verses have the same form.

It was performed the traditional way, a capella, in pelog pathet nem. Several video recordings of this poem are online,

Garrett Kam is a dancer, scholar, and author who has given lecture-demonstrations, classes, and performances of Javanese dance and his own works in Asia and the USA. He has lived in Bali since 1987, and often visits Yogyakarta to dance.

including one featuring Sidarta himself. This macapat was also the subject of an animated film by Samuel Indratma, "Maskumambang," a collaborative project that was part of a Festival of Javanese Literature.

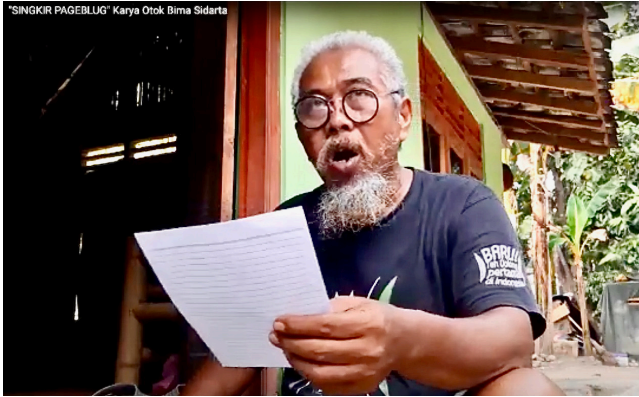
"Pandemi Ing Fitri" was composed by Otok Bima Sidarta with Sarjiyono and Mujiyono. The theme is the end of the Islamic fasting month of Ramadhan during the pandemic, and the celebration of Idul Fitri with family reunions and feasts.

This poem is not in a traditional macapat form, although, like a macapat meter, it does have a specific syllable-vowel pattern. The syllables and final vowel for the first verse is 12i, 11i, 12e, 11e; the middle section is in free form but lines all end in with the vowel -i; in the third verse the ending vowels are the same as the first verse, but the number of syllables per line is reversed, i.e., 11i, 12i, 11e, 12e.

The English translation of the poem, done in collaboration with Otok's wife Choen Supriyatmi, has the same number of syllables and final vowel per line to give a feeling of the Javanese original. It was performed by drummer and music arranger Gaung Kyan Renantya Sidarta, Otok's eldest son, accompanying his wife Iga Wahyu Cita Dewi (aka Cita Chomil) singing in pelog pathet barang. They are a truly talented family. ▀

Watch the animated short film [Maskumambang](#), and videos of [Singkir Pageblug](#) and [Pandemi Ing Fitri](#) being sung.





Otok Bima Sidarta.

Singkir Pageblug

*Kala mangsa wiwit pageblug nemahi,
Pangenthoning sirna,
Jalma angrasa bilahi,
Tansah eling lan waspada.*

*Covid corona jumudhul mratandhangi,
Warta ing bawana,
Virus ingkang nggegirisi,
Angedhoni mring prasangka.*

*Mangertiya kita samya nampi uji,
Lila lan legawa,
Kudu pasrah lan memuji,
Ngadhep marang kang kuwasa.*

Pandemi Ing Fitri

*Anane pandemi arane dina riyadi,
Ing wulan suci dha sungkem illahi.
Lunga sakperlune dha nganggo maskere
Wisuh tangane luwih sampurnane.*

*Linambaran ati kang suci,
Samya bekti yo silaturahmi,
Diudi mring kita sami,
Rinten dalu wus samya hangenteni,
Kumandang lafal Allah takbir kang angresepi.*

*Ya iku arane dina riyadi,
Sungkeman iku wis budaya tradisi,
Kupat lan opore wis dicepakke,
Katon bungahe bingar kang guwayane.*



Gaung Kyan Renantya Sidarta and Iga Wahyu Cita Dewi.

Avoiding the Epidemic

*A time of facing the start of epidemic,
Warning signs are fatal,
Humans feel uneasy and ill,
Ever mindful and vigilant.*

*Covid corona is an important motive,
In news going global,
A virus that is frightening,
In every extent behaves bad.*

*We must understand and accept a test like this,
Willingly with whole heart,
Surrender and be praiseworthy,
Faced with the Almighty's command.*

Ending The Fast During The Pandemic

*One cannot deny there has been a pandemic,
During the holy month of divine worship.
Going out as needed wearing masks for respect,
Washing of hands makes it even more perfect.*

*With all hearts founded in purity,
All show respect by being forgiving,
All are striving to have esteem,
Day and night everyone has been awaiting,
For echoes of prayers seeking Almighty God's blessing.*

*Indeed it is the day which is most holy,
Showing respect is a cultural legacy.
Rice cakes are presented with curried chicken,
All appear cheerful, pleasant, beautifully dressed.*



Scenes from the animated film of "Maskumambang."



Film Title: *"Maskumambang Pelog Bem 'Singkir Pageblug.'"* **Film Credits:** Director, Samuel Indratma; Lyrics, Otok Bima Sidarta; Arrangement, Dimawan Kresnowo Adji; Animation, SMK Komputama Majenang; Producer, Dr. Fathul Aminudin Aziz, M.M.; Managers, Kusana, S. Kom., and Mudiono, S.Kom.; Concept Artist, Faizal Kamandobat; Assistant Director, Ahmad Zaenuri; Digital Media Director, Fajar Adam Setiawan, S.Tr.I.Kom; Concept Development, Syafiqi Ramdani Irsan, S.Pd; Animators, Giwang Topo and Wahyu Nurul Iman; Puppet Handcraft, Siswa-siswi SMK Komputama Majenang; Compositor and Editor, Wahyu Nurul Iman.

Macapat from the Kraton Yogyakarta: Classic Poems for a Contemporary Catastrophe

by Wedana Susilomadyo, translated by Nyi MJ. Reninawangmataya

The Kraton Yogyakarta created classical poetry to confront a contemporary crisis. Prince KPH Notonegoro wanted to “educate and entertain people during this hard time,” so he asked Mas Wedana Susilomadyo, a member of his staff (an *abdidalem*), to compose macapat addressing the challenges of the coronavirus, to help people “face this difficult situation with a cool head and a calm heart.” These new macapat, written in the enduring traditional forms, apply the wisdom of Javanese philosophy to the challenge of an unexpected and unimaginable crisis. Videos with explanations and recitations were posted online as a weekly series. The eleven macapat forms reflect the journey a person takes through life, from birth, through worldly endeavors, and finally to the release of the soul in a final breath.

Sekar Macapat Mijil. *Mijil* means come out or be born. In macapat philosophy, Sekar Mijil represents a baby that has just been born from the mother’s womb, about to start life in the world. It represents compassion, self-awareness, affection, openness, and good wishes.

Sekar Macapat Kinanthi. *Kinanthi* comes from the word *kanthi*, which means “holding hands.” Sekar Kinanthi depicts childhood, which always warms our hearts. Wherever they go, children are accompanied by their parents, or *kakanthi*, who always take care of them. The spirit of Sekar Kinanthi includes sharing wisdom, compassion, happiness, setting a good example, closeness, and a parent’s love for their children.

Sekar Macapat Sinom. The word *sinom* comes from *nom*, which means young. Sekar Sinom represents people from adolescence through adulthood, and is characterized by happiness, friendship, and companionship.

Sekar Macapat Asmarandana. Asmarandana comes from the words *asmara* (love) and *dana* (giving). Sekar Asmarandana represents young people who have entered adulthood, and fallen in love, representing the characteristics of curiosity, happiness, love, and also uncertainty.

Sekar Macapat Gambuh. The word *gambuh* means becoming familiar, fitting in, and being suitable. Sekar Gambuh

represents a man and a woman who feel compatible in love, and decide to live together; it represents the qualities of being sincere, open, helpful, gracious, and intimate.

Sekar Macapat Dhandhanggula. The word *dhandhang* means prayer, while the word *gula* means sweet. Sekar Dhandhanggula depicts a married life, full of good and pleasant wishes, with a nature that is flexible or multi-purpose, supple, deep, happy, and beautiful.

Sekar Macapat Durma. The word *durma* can be interpreted as “brave.” In the life of a family, many obstacles and challenges must be faced. Sekar Durma depicts human character brave enough to face all the tests of life, with a character that is *greget* (spirited), strong, confident, angry, and overflowing with emotion.

Sekar Macapat Pangkur. *Pangkur* is a combination of the words *nyimpang* (to avoid) and *nyingkur* (to refrain from/abandon). Sekar Pangkur represents elderly people, who must stay away from bad ideas, and resist worldly desires; it conveys characteristics of happiness, anger, emotions, strength, love, flexibility, and equality.

Sekar Macapat Megatruh depicts the time when the soul is separated from the body. It is the will of nature that all life must pass. It depicts feeling concerned, sad, disappointed, hopeless, hurt, and intense crying.

Sekar Macapat Pocung represents the end of the human life cycle. In Islam, someone who has passed away is shrouded with a white cloth before being buried (*pocung/pocong*). It invokes those who are careless, humorous, flexible, and sometimes wise.

Sekar Macapat Maskumambang combines the words *emas* (gold), meaning something precious, and *kumambang* (floating), which represents uncertainty, the unknown of the after life, when our sins and good deeds will be accounted for, and where we will end up. Sekar Maskumambang can make us feel misery, sadness, suspense, dread, and doubt. On the other hand, there are those who might put Sekar Maskumambang at the beginning, before Sekar Mijil, to represent a baby floating in the mother’s womb, and the mystery of what lies ahead. ■

We would like to thank Nyi Raden Jajar Erwitakartiutami, assistant librarian and outreach coordinator for KHP Kridhomardowo, the performing arts department of the Kraton Yogyakarta, for providing the material for this article. Some English texts have been slightly edited. — Eds.

Videos of the recitations are on the Kraton Yogya YouTube channel on the playlist [Macapat](#).



Mijil. MP. Cermo Warsito, MB. Sapartitala.

Sekar Macapat Mijil Raramanglung, Pelog Enem

Singgah-singgah suminggah sumisih,
Sumisih kang adoh,
Suminggaha mring mula asale,
Sumisiha saka praja mami,
Sun caraka balik,
Paringing Hyang Agung.

Sekar Macapat Kinanthi Mangu, Slendro Manyura

Yen lagya kataman bendu,
Sumendheya marang Gusti,
Sabar tulus lan tawakal,
Ikhtiyar datanpa keru,
Tansah eling lan waspada,
Muji ndonga siyang ratri.



Kinanthi. M.Ry. Dwija Supadma, MJ. Gurisomengreng.

Sekar Macapat Sinom Kentar, Slendro Manyura

Tekane tanpa kanyana,
Memala kang mbilaheni,
Rasa was-was tidha-tidha,
Pan kudu wani ngadhepi,
Tansah resesik dhiri,
Ngati-ati datan kantun,
Mugi sirna memala,
Sirna larut katut angin,
Ing pacoban mesthi ana kaberkahan.

Sekar Macapat Asmarandana Slobog, Pelog Barang

Wong sabar jembar rejeki,
Sapa ngalah urip berkah,
Linambaran prihatine,
Datan serik yen kataman,
Tan susah yen kelangan,
Gusti paring dalan tuhu,
Mring sapa kang gelem ndalan.



Sinom. Nyi MB. Kusumastuti.

Sekar Gambuh Maos, Pelog Enem

Aja nganti ksluru,
Kabar kabur ingkang durung temtu,
Ngupayoa pawarta ingkang sejati,
Iku supaya rahayu,
Murih padhang pindha obor.

Sekar Dhandhanggula Padhasih, Slendro Sanga

Tan kanyana memala nekani,
Tan kinira nanging iku nyata,
Kudu wani ngadhepake,
Kanthi lambaran manut,
Manut marang wewarah yekti,
Datan nggugu priyongga,
Mrih yuwananipun,
Jaga dhiri kulawarga,
Muga-muga enggal sirna suker sakit,
Pulih dadi raharja.

(Mijil)

A prayer to get rid of bad things, so they disappear soon,
Go away,
Go back to where you came from,
Go away from my country,
I send a message in return
A bestowal from the Almighty.

(Kinanthi)

When you are stricken by disaster,
lean on God,
be patient, sincere, and have faith,
never stop trying,
always be mindful and alert,
pray day and night.

(Sinom)

The arrival was unexpected
The disaster of dangerous disease
Worry and doubt
We must strive to fight
Always cleanse ourselves
Never cease to be careful
May this disaster disappear soon
Disappear completely, carried away by the wind
In every calamity, there must be a blessing.

(Asmarandana)

People with patience will have a lot of luck,
Whoever surrenders will get life's blessings,
Anchor yourself in spiritual discipline,
Never regret the disaster,
Never get upset when losing things,
God will show the right way,
To anyone who wants to follow the rules.

(Gambuh)

Don't get lost,
Rumors are not necessarily true,
We must gather the right information,
So everything becomes clear,
Illuminated by the light of a torch

(Dhandhanggula)

Disaster came unexpectedly,
Unthinkable but real,
One must be face it bravely,
Relying on discipline by adhering to the rules,
Following the right advice,
Don't act outside the rules, [don't do whatever you want]
For the sake of our safety,
[We] Always take care of ourselves and our family,
Hopefully, this plague will disappear soon,
And prosperity will return to our lives.



Asmarandana. MB. Lokasari, MJ. Sri Kawuryan.



Gambuh. Nyi MB. Penilaras.



Dhandhanggula. MJ. Madubrongto, MB. Brongtomadyo.



Durma. MB. Madukumolo, MJ. Megarsemu.



Pangkur. MJ. Brongtomardiko.



Megatruh. Hendy Prasetya.

Sekar Durma Kakawin, Pelog Barang

Wewangsone Sultan Agung Ngeksigonda,
Ngasah mingising budi,
Kebak tepa slira,
Dimen hayu batwana,
Memasuh malaning bumi,
Sirna memala,
Mala trimala kalis.

Sekar Pangkur Dhudhakasmaran, Pelog Enem

Eling sabar lan narima,
Tri prakawis pitutur luhur yekti,
Pituturing para sepuh,
Woh eling kawaspadan,
Wohing sabar sarwa becik kang kaundhuh,
Dene woh saka narima,
Rasa tentrem jroning ati.

Sekar Megatruh Dudukwuluh, Pelog Barang

Datan pegat nyuwun ngarsaning Hyang Agung,
Memala kang mbilaheni,
Mugi enggal sirna larut,
Pulih kadya duking uni,
Krana karsaning Hyang Manon.

Sekar Pocung Maos, Slendro Manyura

Kang tuwajuh nindakake keh pituduh,
Ngadhepi Korona,
Manut dhawuhing pangarsi,
Aja kendhat dhedhepe marang Hyang Suksma.

Sekar Maskumambang Buminata, Slendro Sanga

Kunembeng luh nggenira samya memuji,
Sakehing memala,
Tumuli enggal sumingkir,
Pra kawula manggih mulya.

(Durma)

Teachings from the mighty King of Mataram,
Sharpens the mind,
Harness tolerance for each other,
Nurture the life of the universe,
Cleanse the earth,
All kinds of disasters shall disappear,
Even if they come, we shall be immune to them.

(Pangkur)

Always be mindful, be patient and sincere,
The three noble attributes
Advice from our ancestors
Being mindful shall make one alert
Being patient cultivates good outcomes
And acceptance brings
Tranquility to your heart.

(Megatruh)

Never cease to ask God for help,
With the pandemic that endangers life,
Hopefully this disaster will disappear soon,
And we will recover completely,
All by the will of God the Almighty.

(Pocung)

Follow the instructions earnestly,
To combat the coronavirus outbreak,
Follow all of the orders from the leader (government),
Never stop relying on God.

(Maskumambang)

Tears well up in our eyes while praying,
May all kinds of disasters,
Soon disappear,
And prosperity will return to those who serve God.



Pocung. MB. Jatipurno, MJ. Condropurnomo.



Maskumambang. Nyi ML. Sariningsih.



COVID REPORT

The Upside of Chaos: Bard Gamelan Gets a New Home

by Sue Pilla

Like many community and college gamelan organizations around the country, and for that matter around the world, the Hudson Valley Gamelan groups *Giri Mekar* and *Chandra Kanchana* at Bard College hit a bump in the road as pandemic protocols rapidly took hold on college campuses across the nation. As the first couple weeks of cancelled classes blew by in mid-March, the reality of the situation began to sink in. Fortunately, it coincided with a week off for spring break, giving us some much needed time to process the changes we were facing. Still, the obvious news that we would be unable to meet in person for the foreseeable future hit us hard.

Since Bard College is in upstate New York, relatively near the country's pandemic epicenter, it was certain to implement cautious COVID-19 protocols. For our gamelan members and students, it was time to rethink everything related to our way of life, doing business, and what would and should happen with our ensembles.

We needed to quickly learn a number of new tricks in order to restart teaching and rehearsing remotely. The challenge, at first, seemed daunting. Exactly how were we going to rehearse Balinese gong kebyar in the virtual world, and without instruments for people to play at home?

We soon realized that our spring concert, always the pinnacle of our performance-based classes, would be canceled. The College told us to plan for an end of semester concert just in case we were able to resume in-person classes, but some students had opted to return home during spring break, assuming they would finish the semester virtually.

Days passed in a blur. There was so much news and so many variables to process. My gut reaction, as a long time advisor, gamelan member, and assistant instructor, was that the pandemic in the U.S. would continue to escalate through spring, into the fall semester and even beyond. This pandemic was here for the long haul. There wasn't a manual for dealing with the situation. We were in a collective discovery process. Back in the spring, we needed to react, respond, and reinvent what we were doing. It was time to come up with something completely

Sue Pilla is a musician, composer, and writer who has been active in the gamelan world for over 32 years. Her early performing and recording career included work in the fields of classical, jazz, and creative music. She has been a member of Gamelan Giri Mekar since its founding in 1988.



In the lobby of Olin Hall before a performance. Nyoman Suadin, center, arms crossed; Sue Pilla, left, with kendang.

new. Immediately! Friends and colleagues in our extended gamelan world began to chatter about how to approach the challenges of teaching remotely. The primary topics of discussion seemed to be the ins and outs of running online gamelan rehearsals and classes, tips for overcoming the limitations of the virtual rehearsal space, and what safety protocols would be necessary should we eventually be allowed to hold in-person rehearsals.

Further topics arose. How do we save our community and student gamelan groups during this strange time? How do we keep our members engaged when we were, by necessity, being forced to be on an extended pause? How, when the world and our personal and business lives seemed to be melting down into chaos, would we and our ensembles survive? When we learned of the illness of friends, and in some cases, deaths of loved ones and former colleagues, how would we carry on? As the next semester began, would students even choose to enroll in a virtual ensemble class? Would our community members sustain their interest if they were required to "take a pause" indefinitely? The questions multiplied but we needed to carry on.

After a crash course, we learned to navigate Zoom and investigated other possible teaching platforms, although in reality we knew our ensembles depended on the immediacy of sound interaction and hands-on instruction techniques that relied on close proximity between student and teacher.

It was obviously a time to be creative—and a time to learn from what others were doing. Further conversations ensued. Suggestions from friends in the field intensified with inspiration coming from near and far.

As time passed, some solutions were obvious while others required more thought, more effort. Many of our guest artists and instructors rose to the occasion. Before we knew it, Balinese ensembles around the world were teaching kecak via Zoom. Some groups were engaging students in discussions of assigned readings or watching and discussing relevant video recordings. Others were hosting live-streamed interviews and mini-lecture sessions with expert guests. Some organizations had more backup support than others in the area of tech support. The activities of our colleagues encouraged us.

Our gamelan, composed of both a long-standing community organization and Bard College students, managed to host a number of robust virtual kecak rehearsals led by I Nyoman Suadin, who has been the group's guiding light for many years. We sang in our living rooms, dorm rooms, bedrooms, and yards. We practiced pronunciation of the lyrics. We learned the value of raising a hand to speak in the virtual rehearsal room. We learned how to listen to each other in new ways. Ultimately, we spent more time than usual supporting and talking with each other, and far more time exploring kecak than our usual semester allowed. In a sense it was a success.

By the end of the spring semester, we felt grateful for what had turned out to be meaningful and personal interactions with our students and community members. It also seemed that those who joined in were satisfied with the experience, and forgiving when we fumbled. The consensus was that a virtual interface was definitely not the same as the exuberance of in-person rehearsals and an end-of-semester performance, but it was

something to look forward to during a collective time of unknowing. Though a number of members clearly experienced some amount of shock as our communities went into lockdown, we still had each other's virtual company to look forward to once a week.

It may be noted here that the experience did not work for every member of our ensemble. As we gathered each week, some were unable to join us for one reason or another. Sometimes, unfortunately, we learned that family members or friends had the virus. These revelations were not easy to handle.

For many of us long-term folks, gamelan has served as a kind of lifeline. It provides a sense of community and extended family reaching across the U.S., into Indonesia and beyond. Locally, we've developed a group rhythm that's well established, revolving around the academic calendar, with a concert at the end of each semester. Rehearsal time provides an anchor to most. Some years, we've extended our community ensemble's season into the summer with off-campus concerts. We regularly invite guest artists for our two annual campus performances.

Our concerts have become celebratory in nature as the years have gone by, publicized by the local press and attended by the Bard College and Hudson Valley community at large. Losing these events, even temporarily, was a disruption and loss keenly felt by the students and gamelan community members, who did not hesitate to express those feelings. It was especially painful for our graduating seniors, who were assured that they would always be welcome to assist with a concert in our collective future.



Bard gamelan with guest artists, December 2019. From left: I Nyoman Catra (standing), I Nyoman Triyana Usadi (kneeling), I Nyoman Suadin (standing center), Ketut Ika Inggas (kneeling, center), Ni Made Yoni Maniasa (kneeling, right), Latifah Alesgaf (kneeling, far right). Also in this performance but not pictured: I Gusti Ngurah Kertayuda.



Bard Hall, our new home.

On the Bard College campus, the gamelan had been located in a tiny green room behind a performance hall. To rehearse, we had to move a piano and a harpsichord into a side room, and take all of the gamelan instruments out of a wall of cupboards, then put everything back afterwards. Balinese gamelan was not meant to be played in a tiny room, and we had a big bag of cotton balls that made their way into many ears to survive the intense sound.

Who would have thought that something wonderful would have come out of all this chaos? The upside of the COVID restrictions was that, due to needing to meet social distancing requirements, we were able to move the gamelan from our formerly cramped quarters to a new space on campus in Bard Hall, a stand-alone building that had formerly been a chapel. The wooden floors and large windows of the gamelan's new home create a nurturing space that suits the ensemble perfectly, affording us a central location on campus where we will be heard by passersby. There is room for dancers and for additional instruments, and, of course, plenty of space for social distancing.

With guidance and training from Bard's COVID-19 Task Response Team, we worked on refining safety procedures and protocols for instruments, equipment, room sanitization, and most importantly, personal safety measures to protect our students and staff. Thanks to the move into our new space, we were finally able to hold some long awaited in-person rehearsals, but just for the students.

Unfortunately, in order to protect those on campus no outside visitors were allowed, so our community ensemble, Gamelan Giri Mekar, was asked to take a temporary pause. Although disappointing, this didn't mean the community group couldn't continue in spirit. Some members, while experiencing gamelan withdrawal symptoms, could look forward to an eventual reunion. We made inquiries into purchasing small practice instruments from Bali for individual home use to augment future learning, virtual and otherwise. At this time, patience and vigilance is required. We will stay the course.

As new issues surface around this current wave of the pandemic, we wait for answers to our many questions. We steadily make preparations for the day when we may

safely gather both of our ensembles together again. With optimism, we envision celebratory outdoor concerts set either on the lawn beside our new home or just below the building in what appears to be a natural amphitheater.

With a little imagination and some great tech support, the possibilities are endless. Perhaps we'll be able to hold a concert in the spring. Possibly under a tent. Time and enrollment will tell.

Most importantly, we carefully follow all the rules for safe conduct to protect ourselves and others. We vow we will remain open to rethinking our approaches as necessary, exploring our processes and new teaching methods. We will remain ready and willing to share our passion for gamelan with our community at large when the situation allows. For now, though, we will wait. We will wait and imagine and learn with the rest of the world. ▮

COVID REPORT

The Gongs Hang Silent: Gamelan in New Zealand

by Jo Hilder, Megan Collins, Budi Putra, and Gareth Farr

In New Zealand, the quick government response to COVID-19 was a national lockdown early in the pandemic, which meant there were few new cases of the virus. Even so, our gamelan activities were restricted, with many changes for us to respond to throughout the year as different lockdown levels were announced. There are several gamelan groups in New Zealand and each has been affected in some way by COVID-19. We wish to share our experiences of the activities and ideas that came out of the challenges faced by our various groups.

It has certainly been a challenging year, but we count ourselves very lucky as we have not been faced with high cases of the virus like some other countries. Despite the severe early restrictions, we were all very fortunate to later be able to reconnect and play gamelan together again. As the pandemic continues to lessen its impact in New Zealand, we hope the situation improves elsewhere in the world as well.

Gamelan Padhang Moncar and Gamelan Taniwha Jaya, Wellington

Gamelan Padhang Moncar (Javanese) performs many concerts each year and also conducts workshops for schools.

We are used to meeting on a regular basis and have a strong membership. Gamelan Taniwha Jaya (Balinese) is also a very active group and specializes in contemporary music for Gamelan Gong Kebyar, and frequently incorporates western instruments into the ensemble. The set of instruments was bought by composer Gareth Farr in 2003.

It was really disappointing that our Wellington groups were unable to meet in person at all during the four weeks after the initial Level 4 lockdown that began on March 25. This situation continued even as the country eased restrictions through the subsequent levels 3 and 2 in early June.

Just two weeks before lockdown began, Gamelan Padhang Moncar was lucky to have completed an exciting program at the New Zealand Festival 2020 with American experimental composer and performer Laurie Anderson. On the other hand, Gamelan Taniwha Jaya was due to play at Wellington's popular CubaDupa Festival in late March, but this was cancelled. We are hopeful that the festival will take place next year.

In-person rehearsals were not possible during the various stages of lockdown, so Gamelan Padhang Moncar met online through weekly Zoom sessions at our usual



Gamelan Padhang Moncar.



Udgita Canda in concert in Christchurch, with Wahyudi Suryawan dancing via Zoom from Bali.



Gamelan Taniwaha Jaya with dancer Sri Mulyani, at Victoria University of Wellington in March, 2019. Photo: Stephen Gibbs.

rehearsal time, giving us the opportunity to catch up, have a chat, and stay connected. Occasionally, members of Taniwaha Jaya joined us. We shared YouTube performances from Indonesia, and at one meeting we even wrote COVID-19 poems! Life has by no means been smooth sailing, despite New Zealand not having many cases.

In June, with no community transmission in the country and restrictions eased, we were able to resume our practices—with contact tracing and lots of hand sanitizer—at Victoria University of Wellington, where Gamelan Padhang Moncar is based. It was wonderful to play again! But we had hardly started our short burst of rehearsals when it all came to a sudden stop again in early August! Auckland had a COVID-19 cluster, so metropolitan Auckland went to Level 3 (work/school from home), while the rest of New Zealand went to Level 2 (social distancing, masks on public transport).

In Wellington, the restrictions meant that the university did not allow anyone except staff or students on campus, so we were unable to meet. We resumed our Zoom meetings for another six weeks but it was clearly a poor substitute for playing. In late September, lockdown rules returned to Level 1, and we thankfully resumed meeting weekly.

Budi Putra's undergraduate Javanese gamelan class scheduled for the second half of the year was able to go ahead as normal, and continued during Level 2 restrictions. Gamelan Padhang Moncar played in support of the students at their final concert on October 14.

There are usually many gamelan workshops in schools, engaging 100–150 students each year, but most of these were cancelled or postponed, which was a real shame. Eventually, we were able to work with just one school.

Gamelan Padhang Moncar submitted a video performance to participate in the online 25th Annual Yogyakarta Gamelan Festival in November. And since the most restrictive levels have been lifted, we are happy to be meeting in person again!

Friendly Gamelan Orchestra, Auckland

Budi Putra gives online lessons to the new Javanese gamelan at the Auckland University of Technology, headed by Robyn Bennitt. In-person workshops that had been set for April to rehearse *Rasa*, a new work by Megan Collins for Javanese gamelan, were unfortunately cancelled due to the Level 4 Lockdown. Whenever Auckland levels allow the students to get together, the group has online rehearsals with Budi and Megan, in preparation for a concert next year.

The First Smile, Wellington

The First Smile is a set of antique gamelan instruments and an accompanying set of wayang kulit puppets from Cirebon, West Java, which were brought to New Zealand in 1974 by Allan Thomas. The gamelan is now housed at The Long Hall in Roseneath, and is played regularly by a small group of dedicated musicians. They were able to meet during Level 2, with contact tracing and optional mask use.



Gamelan Puspawarna in concert, and Joko Susilo rehearsing wayang in Wellington (below).



To My Gamelan Friends

长街何故空遗灯
冬至一到同灾祸
家人共在相扶持
同享饕餮其乐融
友人相聚云上诉
万里把酒解寂寥
众心齐力抵病灾
若能回初宁愿无

Bo Yang

Gamelan Puspawarna, Dunedin

Gamelan Puspawarna is a community-based Javanese ensemble, led for the last 25 years by dhalang and composer Joko Susilo (who even cooks for them!). They were able to meet only during Level 1. Joko Susilo works regularly with groups in other countries, but with restrictions on international travel, he has been unable to teach overseas. Online, he is teaching several subjects to students at Nanterre University in Paris, via Zoom three times a week from his living room: gamelan, *sindhenan* (female vocal), Javanese language, and wayang puppet manipulation. The group here has benefited, though, because he is around a lot more!

Udgita Canda, Christchurch

Udgita Canda is a Balinese gamelan group based at the University of Canterbury, currently led by I Made Kartawan. Gamelan classes went completely online during the first half of the year, and included learning and performing kecak via Zoom, which they found quite challenging. The group lost quite a few students during that time, but recovered later when they were again able to offer in-person classes, with appropriate physical distancing and proper hygiene protocols. They were more active in the latter half of the year, with a concert in late July and a performance of *Topeng Keras* with dancer Wahyudi Suryawan joining via Zoom from Bali. ■

[On the next page, we have included a chart of the alert levels in New Zealand, which were posted on the government website. It is likely that other countries also had a version of these protocols. —Eds.]

Eight Haiku

Pandemic looms large
In our bubbles we remain
The gongs hang silent

In Zoom world we talk
Keep community alive
The gongs wait for us.

Jo Hilder

On quiet hillside
Tuis, fantails, kereru
Zoom, I wait for you

Across the ether
I say hello to you all
Fine Gamelan friends

The sound of a stream
Flowing over small pebbles
Gamelan, that's you

Alisa Hogan

Hushed days of virus
The gamelan stops playing
Still the birds sing on

In lockdown — silence
One day soon we play again
Gamelan will ring

Paul Nuttall

So, COVID – 19
Not the song we chose, but sing
The music goes on

Hazel Barrett

The Devil Unseen

COVID-19, the Devil unseen,
Snaking and weaving towards us.

Our bubble is sovereign, we break it for no one,
Respecting the gains it affords us.

The music we play, must wait for the day,
A crowd can return as an icon.

Online we can sing, but it's not the same thing.
As the face-to-face scene we rely on.

The delicate lives, of our musos survive.
And the improv we love remains still.

As the sounds of the bronze,
and the skins and the gongs.
Sit tight in their bubble on the hill.

Megan Collins

COVID-19 LOCKDOWN LEVELS FOR NEW ZEALAND

On 21 March, Prime Minister Jacinda Ardern announced the introduction of a country-wide alert level system, similar to the existing fire warning systems. There are four levels, with 1 being the least risk of infection and 4 the highest. Each level brings added restrictions on activities or movements. Alert levels are cumulative; each level includes the restrictions of the level below it.

Level 1 – Prepare

COVID-19 is uncontrolled overseas. The disease is contained in New Zealand and there are sporadic imported cases, but isolated household transmission could be occurring. Border entry measures to minimise risk of importing COVID-19 cases.

Intensive testing for COVID-19. • Rapid contact tracing of any positive case. • People arriving in New Zealand without symptoms of COVID-19 go into a managed isolation facility for at least 14 days. • People arriving in New Zealand with symptoms of COVID-19 or who test positive after arrival go into a quarantine facility and are unable to leave their room for at least 14 days. • Mandatory self-isolation may be applied. • Schools and workplaces open, and must operate safely. • No restrictions on personal movement or gatherings. • Stay home if you are sick, report flu-like symptoms. • Wash and dry hands, cough into elbow, do not touch your face. • No restrictions on domestic transport; avoid public transport or travel if sick. • Businesses and public transport must display QR codes to allow for contact tracing.

Level 2 – Reduce

The disease is contained, but the risk of community transmission remains. Household transmission could be occurring, and there are single or isolated cluster outbreaks. People can connect with friends and family, go shopping, or travel domestically, but should follow public health guidance.

Physical distancing of two metres from people you do not know when out in public is recommended, with one metre physical distancing in controlled environments like workplaces unless other measures are in place. • No more than 100 people at indoor or outdoor gatherings (subject to any lower limit, e.g. fire regulations). • Sport and recreation activities are allowed, subject to conditions on gatherings, contact tracing, and—where practical—physical distancing. • Public venues can open but must comply with public health measures. • Health and disability care services operate as normally as possible. • Businesses can open to the public, but must follow public health guidance including in relation to physical distancing and contact tracing. • Alternative ways of working encouraged where possible (e.g. remote working, shift-based working, physical distancing, staggering meal breaks, flexible leave). • Schools, early childhood education and tertiary education providers can open with appropriate public health measures in place. • People at higher risk of severe illness from COVID-19 (e.g. those with underlying

medical conditions, especially if not well controlled, and seniors) are encouraged to take additional precautions when leaving home. They may work, if they agree with their employer that they can do so safely. • Face coverings are required on public transport and aircraft, but not school buses or Cook Strait ferries. Children under 12 are exempt along with passengers in taxis or rideshare services and people with disabilities or mental health conditions.

Level 3 – Restrict

There is a high risk the disease is not contained.

Community transmission might be happening. New clusters may emerge but can be controlled through testing and contact tracing. People instructed to stay home in their support bubble other than for essential personal movement—including to go to work, school if they have to or for local recreation.

Physical distancing of two metres outside home (including on public transport), or one metre in controlled environments like schools and workplaces. • People must stay within their immediate household bubble, but can expand this to reconnect with close family / *whānau* [Maori: extended family], or bring in caregivers, or support isolated people. This extended bubble should remain exclusive. • Schools (years 1 to 10) and Early Childhood Education centres can safely open, but will have limited capacity. Children should learn at home if possible. • People must work from home unless that is not possible. • Businesses can open premises, but cannot physically interact with customers. • Low risk local recreation activities are allowed. • Public venues are closed (e.g. libraries, museums, cinemas, food courts, gyms, pools, playgrounds, markets). • Gatherings of up to 10 people are allowed but only for wedding services, funerals and *tangihanga* [Maori funeral]. • Physical distancing and public health measures must be maintained. • Healthcare services use virtual, non-contact consultations where possible. • Inter-regional travel is highly limited (e.g. for essential workers, with limited exemptions for others). • People at high risk of severe illness (older people and those with existing medical conditions) are encouraged to stay at home where possible, and take additional precautions when leaving home. They may choose to work.

Level 4 – Eliminate

It is likely the disease is not contained. Sustained and intensive community transmission is occurring, and there are widespread outbreaks and new clusters. People instructed to stay at home (in their bubble) other than for essential personal movement.

Safe recreational activity is allowed in local area. • Travel is severely limited. • All gatherings cancelled and all public venues closed. • Businesses closed except for essential services (e.g. supermarkets, pharmacies, clinics, petrol stations) and lifeline utilities. • Educational facilities closed. • Rationing of supplies and requisitioning of facilities possible. • Reprioritisation of healthcare services.

Gamelanhuis: A Collective Home in Amsterdam

by Elsje Plantema



About the “Gamelan House”

The idea for a *Gamelanhuis* started to develop in 1990, when the gamelan groups Widosari and Mugi Rahayu found a home for our instruments in the fourth floor attic of Pakhuis Wilhelmina, a deserted and neglected warehouse on the waterfront in Amsterdam. It was a huge space with wonderful acoustics, almost like a pendhopo. Extremely hot in summer, very cold in winter and with a leaking roof, but we loved that space.

The group Wiludyeng from the southern part of the Netherlands lost its gamelan room several years later, so we offered to share the attic with them. Multifoon, Sinta Wullur’s chromatic instruments from Java, joined us in 1995, and in 2000 we added the Flying Gamelan, an iron set for schools, one of several “mini-gamelan” designed by Suhirdjan.¹

When the city authorities wanted to demolish the building in 2002, the Wilhelmina Foundation, an artists’ collective, managed to buy it for a symbolic price. The warehouse was then renovated and all the gamelan groups moved from the attic to the ground floor.

The new, now official Gamelanhuis has two halls. All the gamelan sets are in the Java Hall, which is used for rehearsals and workshops. The Bali Hall, which is the same size but mostly empty, is for concerts, rehearsals, and lessons in music and movement (percussion, choir, yoga, Pilates, dance). There is also a kitchen and a dressing room. Plus, we have the added benefit of being able to move instruments without carrying them down four flights of stairs!

Elsje Plantema is the founder and director of Gamelan Ensemble Widosari, founder of Mugi Rahayu, and both initiator and co-founder of the Gamelanhuis.

The year 2020 started so well! On January 5th, my group Widosari gave its annual *Nieuwjaarsconcert* [New Year’s Concert], one of the regular events in our Gamelanhuis. We had studied *Gendhing Kembang Mara laras pelog pathet lima*, an old favorite, and were happy that our dear friends Dóra Györfi (pesindhen) and her sister Agi came from Budapest to join us. Another dear friend, saxophonist Yukari Uekawa, happened to be in Europe, so we played some compositions and arrangements for gamelan and saxophone, including Lou Harrison’s “Cornish Lancaran.”² It was a happy and fulfilling afternoon for both the performers and the audience, some of whom thought it was our best concert ever.

I was going to celebrate my 70th birthday, plus the anniversary of “50 years of gamelan in my life,” in the Gamelanhuis on March 28th. Widosari was booked for some gigs and concerts from April to June; other groups in the Gamelanhuis were preparing their own house concerts. But in the middle of March, all gamelan activities in the Gamelanhuis came to a sudden stop. These included weekly rehearsals of the Javanese groups Mugi Rahayu and Wiludyeng, and of the Bali fusion group Gong Tirta, along with lessons at the Conservatorium of Amsterdam, and all primary school programs.

All gigs and concerts were cancelled or postponed. Widosari concerts were initially rescheduled for September, and eventually cancelled. Just like my anniversary celebration. Neither the final performance of the



Mugi Rahayu, with the Gamelanhuis upper right.



Widosari.

Conservatorium students, nor the annual performance of Mugi Rahayu in the Gamelanhuis, was possible. Special concerts with Multifoon had been scheduled for August 15 and 17—to commemorate the Japanese capitulation and the beginning of the Indonesian Republic. These were cancelled, too. Projects planned for September through October were rescheduled for 2021.

Widosari—my selection of players from among the Dutch Javanese gamelan groups—does not rehearse on a weekly basis. We schedule rehearsals as needed for upcoming concerts and projects, but we now faced an empty agenda. We shared some online performances and looked back on projects of the past, but we missed terribly our core activity: getting together and devoting ourselves to the MUSIC. Over time, the Widosari players were eager to gather and play. With the ones who felt okay about traveling and getting together following the coronavirus guidelines, we could have formed a nice gadhon (rebab, gender, gambang, slenthem, kendhang, gong kemodhong, and gerong), but as singing was strongly discouraged we decided to wait a little longer.

The groups that usually had weekly rehearsals in the Gamelanhuis looked for creative ways to continue. Renadi Santoso, teacher and artistic leader of Gong Tirta, started

developing online lessons and études with homework for every player. These were combined with Zoom sessions, for studying together. Not everybody was happy with Zoom; some players preferred getting together in the Gamelanhuis with a small group, studying the same material. One of the activities was a group composition, started by one member, to which each player added a part. We call these “spekkoek compositions” after the Dutch spice cake with many layers, known in Indonesia as *lapis legit*, or Thousand Layer Cake. Mugi Rahayu and Wiludyeng, who work together often, started experimenting with online rehearsals but soon discovered that the audio delay made it almost impossible to play together. Moreover, not all players had an instrument at home, and even if they did, the tunings were not always the same.

From the moment classes stopped at the Amsterdam Conservatory, Michiel Niemantsverdriet (my former student who became the teacher there) sent the students audiovisual material, along with some assignments. The students were particularly enthusiastic about watching an online wayang kulit performance in Java, with Kitsie Emerson doing simultaneous English translation.

In May, players started gathering at the Gamelanhuis in small groups, at first now and then, and, starting in June,



Wiludyeng.

twice a week. Michiel, who leads the two Javanese groups in cooperation with Wulan Dumatubun, made sure the same repertoire was studied in both groups, on just half of the instruments at a time. This allowed for options such as teaching a bonang barung part on Tuesday and a peking part on Friday, so that the small groups could be easily combined whenever restrictions would finally be over.

Michiel and Renadi both found that working in small groups has some advantages: online sessions—shorter than the usual rehearsal—result in better concentration, and both online lessons and small group rehearsals allow more time to give attention to individual players. Small group rehearsals make it easier for some players to hear and listen to the other instruments. The Javanese and the Bali Fusion groups, having been forced to stop meeting for all of March and April, decided to skip the usual summer holiday and just continue rehearsing!

Multifoön's chromatic gamelan instruments have a unique set-up that made it possible for players meeting in corona-time to have enough social distance: almost every *pencon* [knobbed horizontal pot] has an individual stand, and the gong and kenong stands are on wheels. Sinta was able to make a new plan for the August events: no choir, only gongs, with music supporting a selection of Indonesian and Dutch texts reflecting 300 years of history.

August became a month of joy. Widosari was invited to perform several times with a very small ensemble of 3–5 musicians; and together with Multifoön we performed *Ritual Bells*, Sinta's new "corona-proof" work with singer Astrid Seriese, who rendered the texts and sang a deeply moving song about her great grandmother, a Javanese *nyai* [Javanese concubine (of her Dutch grandfather)]. It was so special for all of us in Widosari and Multifoön to get on stage and perform. It felt as if the blood started running again—as if all senses woke up in joy. One of the musicians, Tatiana Koleva, wrote:

"There are no words to describe the feeling of walking into a theater hall again after such a long time. We were allowed to perform for a very special occasion in The Hague: commemorating



Gong Tirta.

75 years of Indonesian independence, yet in combination with so many traumatizing shades and consequences. Music by Sinta Wullur, starring Astrid Seriese and a wonderful ensemble of dedicated percussionists!"

Sinta also gave two workshops called "Meditative Music."

When I was asked to do a workshop on Javanese gamelan soon after our collaborative performance, I decided that it would be safer to use the separate gongs of Multifoön, choosing the five notes Eb, F, A, Bb, and C. It was my first experience representing pelog on chromatic instruments, but for this project it worked well. I assigned players to individual instruments—gong, kempul, kenong, kethuk—and gave four players a set of five small gongs as a one-octave bonang.

In September, all lessons and rehearsals at the Gamelanhuis, Conservatorium, and in the primary schools were allowed to resume. Social distance was observed and groups took good care to provide ventilation and regular cleaning of tabuh. But with an increase in the number of COVID-19 cases, protocols were re-instated. Wiludyeng had planned a small-scale presentation with a very limited audience; even this had to be cancelled because of new restrictions.

Our future is unclear. We can only hope that some of the postponed concerts that are not yet canceled will become reality. Let's hope for the best—for everyone, for the whole gamelan world, and for all art everywhere. ▮

ENDNOTES

1. See [Suhirdjan mini-gamelan](#) for information on and photos of this clever ensemble. **Keywords:** Suhirdjan, mini-gamelan.

2. A complete and annotated score for "Cornish Lancaran," edited by Jody Diamond, is in [Balungan Vol. 12, 2017](#), pp. 47–60. **Keywords:** harrison, cornish, lancaran.



The instruments of Multifoön, set up for a Javanese gamelan workshop.

We Will Survive: Global Gamelan in a Worldwide Pandemic

edited by Jody Diamond and Linda Hibbs

In March of the year 2020, the spread of the novel coronavirus on our planet changed our lives. For those who practice gamelan and related arts, the restrictions that followed interrupted the very essence of our music-making: to gather with friends and teachers, to react and respond to each other, and to honor both distant roots and local flowers in our ever-evolving global community. This issue of BALUNGAN is dedicated to the stories of gamelan during COVID, the challenges we faced, and the future that we now must envision and create together. We express our deep gratitude to all who contributed, and a sincere hope for everyone's health, safety, and strength of spirit.

—Jody Diamond and Linda Hibbs

[A table of groups, countries, and authors is on p. 90.]



GAMELAN GIRI KEDATON

Montreal, Quebec, Canada

At Gamelan Giri Kedaton, our first intuition when the Quebec government announced its preventive measures was to move all the gamelan instruments not belonging to *Université de Montréal* to members' apartments. We did not want to risk being locked out of our rehearsal room where half a dozen Balinese gamelan ensembles are stored. In addition to the gamelan gong kebyar and gamelan angklung sets acquired by the university in 1987, gamelan selonding, gamelan gong suling, gender wayang and gamelan gambang have been purchased by past and present members of Giri Kedaton. Over time, these additional instruments allowed the formation of smaller groups playing specialized repertoire that provide an alternative to full kebyar rehearsals, and, in this time, has allowed a handful of members to keep their hands hot on gamelan since the beginning of the lockdown.

For the greater good, it was imperative that we find ways to keep current Giri Kedaton members excited about gamelan despite being separated. To keep things interesting for the group, and to have a pretext

for bonding on a regular basis, we launched a series of YouTube programs to explore theoretical and historical perspectives about Balinese gamelan, something we rarely have time to dive into during hands-on rehearsals. [See the report by Pierre Paré-Blais on page 14.] Then came casual Zoom calls between musicians and attempts at coordinating a virtual kecak, but these only reinforced the fact that for the most part, our heads were elsewhere.

Other immediate consequences of the pandemic were the cancellation of all concerts and activities for the current artistic season, including I Made Terip's visit to Montreal as guest teacher and composer. This cancellation prompted us to rethink our upcoming objectives, wondering whether we'll be able to regroup at all to prepare for any potential performance. Meanwhile, a fraction of the full group is attending gender wayang and gamelan gambang rehearsals, as well as kendang classes, taking place in parks and open spaces on a regular basis. As Montreal has pretty strict regulations about loud sounds in public places, musicians have made panggul socks for gambang, and use rubber panggul on gender instruments.

I Putu Arya Deva Suryanegara, who is currently undertaking a master's degree in composition at the University, leads these rehearsals. Questions arise as to what will become of his ongoing studies given the university's decision to hold all courses online for its fall semester. Despite worries and challenges, the experience of teaching gamelan during this restrictive situation has allowed Arya to draw interesting parallels with the way gamelan is taught and played in Bali. [See following essay.]

It should come as no surprise that support from the university has been very minimal on the gamelan front. As opposed to other ensemble courses were allowed to resume somewhat normally in September, the music department chose to single out its introductory gamelan workshop "*Atelier de gamelan*" by turning it into a virtual class. This oxymoronic decision is yet another discriminatory blow from above in which casual disregard will have threatening consequences for gamelan's presence on campus. As for Giri Kedaton, which is operating on more independent grounds, the future is unclear as we wait for grant results, and are still in the dark about access to rehearsal spaces.

Laurent Bellemare, Musicology graduate student



Teaching Gamelan in Montreal and Bali

Teaching gamelan gambang to Giri Kedaton in Montreal is different from teaching gamelan in Bali. It required a new approach, because I only teach a few people at each rehearsal. In my opinion, it is initially very difficult to comprehend and study gamelan gambang pieces, because it is hard to hear the basic melody of the gangsa, and how it relates to the parts played by the other bamboo instruments. I try to explain to them how each instrument interacts with all the others. I have to sing the basic melody while I show each of them their part. And because the students wanted to follow the government recommendations for social distancing, they took turns attending, I had to spend even more time rehearsing than I had when everyone came each week.

Playing gamelan outdoors in a public space, surrounded by other people also enjoying the park, plus traffic noise and other sounds, was a challenging experience for some of the members of Giri Kedaton. One of them complained that “It is very hard to concentrate on playing [with all of this noise going on].” On top of that, the long pieces for gamelan gambang are harder to memorize than the other gamelan styles they have studied. This adds to their complaints, because they are more used to playing in a studio where there are no outside disturbances, although they have admitted to playing gamelan in the garden at the beginning of summer.

Ironically, the atmosphere outside feels more to me like playing gamelan in Bali. Usually when I play gamelan, it is not in a studio, so I am used to a noisy environment. When we play for a cremation ceremony, for example, the gamelan gambang is only one of several ensembles that are involved—there can also be gamelan gong kebyar, baleganjur, gamelan angklung, and more. All these gamelan play at the same time as part of the ritual activities. And because the gamelan gambang is among the quietest of all, it is quite common that we players can’t even hear the sound of the instruments we are playing! I manage to play by watching the hand movements of the other musicians to make sure that we are all playing together. Besides that, I can also hear the noise from the traffic, the sound of the cremation fires, people talking, and the cries of the peddlers selling things like ice cream.

That’s why the situation [of playing outdoors in Montreal] reminds me of playing gamelan in Bali. It gives me a chance to explain to my friends at Giri Kedaton that playing gamelan in this environment is just like playing gamelan at a ceremony in Bali. So, even though there are limits to what we can do during this time, we have a chance to expand our experience of playing gamelan during the pandemic and beyond.

I Putu Arya Deva Suryanegara, Composition graduate student



GAMELAN PENEMPAAN GUNTUR

Barcelona, Spain

I’ve been thinking about it since the question was posted, but I haven’t been able to write a single line—it is still so recent in our memory that it just hurts too much to think about it. All our gamelan activity has been frozen, and we stopped seeing each other for a long time. Of course, we keep in touch through our smart phones but even this is increasingly scarce as time progresses and everyone is flooded with their own circumstances derived from the pandemic. As we are dependent on the Music Museum’s decision to allow access to the gamelan, it’s not really up to us to make plans. We live with the uncertainty of what will happen this next season. Are we going to be able to meet and rehearse? What conditions will be required before we are able to play together? Does it make sense at all to plan our usual annual concerts? Should we take a pause for all of next year?

Despite the lockdown, we found ways of not completely cutting off all our individual gamelan activity. In the early days of our group we decided to build ourselves some small instruments, so we could practice at home,

in order to maximize rehearsal time at the museum. We designed the simplest and lightest instruments we could think of. They were made by cutting aluminum plates tuned to match our gamelan, putting them over two pieces of wood to serve as a supporting frame, and attaching the keys to the frame with padded velcro strips for easy mounting/unmounting, high enough to be able to damp the keys as we would do in our gangsa. We called these little portable metallophones *gamelinus*.

For the past few years, we have been building them in the Baschet Sound Sculpture Workshop at Barcelona University, where some in our group have studied or currently work. Everyone who joins the gamelan can have one. We also produced a wealth of audio and video recordings to use at home with the *gamelinus* practice. After some months had passed and with no good news on the horizon, we began to play the *gamelinus* individually, along with our pre-recorded materials.

We resumed our rehearsals at the museum in October. Fortunately, we are not considered a “social gathering,” but a sort of “work group,” therefore, some of the security restrictions decreed by law, like keeping physical distance, do not apply to us. We have to use masks at all time inside the museum, and we have to disinfect instruments and pangguls after each use, but we are grateful for not being required to keep social distance; we can play in our usual formation. Our annual concerts are still scheduled. We have also discussed that in the eventuality of another lockdown, our Plan B will consist of recording more audiovisual content, so all of us can study our own parts at home, while wishing for at least some group rehearsals in order to put everything together before the actual show.

Jordi Casadevall, Founder



GAMELAN GENTA KASTURI **Kansas City, Missouri, USA**

We are a community Balinese semaradana gamelan in Kansas City, established in 2003 by I Ketut Gede Asnawa and the members of his family.

On February 22 we announced that our “Annual Spring Workshop and Concert” of Balinese music and dance would be March 21. On March 11 we sadly canceled the concert, and soon stopped our twice weekly rehearsals. For a while, we held regular weekly meetings via Zoom to socialize and plan for the future. A few of our members have instruments at home and studied new pieces. Our director tried taking some kendang lessons with our former director over Zoom, but this proved too challenging due to latency problems with sonic delay.

On June 14, we had our first small group rehearsal since the shut-down. We found a way to practice safe distancing outdoors and got to dust off a few pieces from our repertoire!

Two of our members are working on creating videos for teaching interlocking gangsa parts, with the sangsih and polos parts panned hard left and right and both parts displayed using a split-screen.

We were excited to read about Abby Dolan’s Virtual Gamelan Instruments at Bucknell, and we took a little time to try them out. Alas, we have not yet found a way to use them directly as a teaching or learning tool. We made some suggestions to her for inter-networking to allow real time collaboration at a distance, and were excited to learn she intends to work on such capability.

With the shorter days of fall coming on, we have recently curtailed our midweek evening rehearsal until it is again safe to rehearse indoors, but will continue our outdoor garden rehearsals on Saturday mid-mornings as long as weather allows.

Malcolm Cook, member & Business Manager



SEKAR ENGGAL **London, England**

The Sundanese group Sekar Enggal rehearses at City University, London. The coronavirus (as we were still calling it then) first impacted the group on 14 March, which was just before official lockdown brought the whole of the UK to a standstill.

Together with students at Royal Holloway, University of London, we had worked very hard to prepare a nice program of gamelan degung, also including some kacapi suling, angklung buncis and ngék-ngék tarawangsa pieces for a concert at the London School of Theology. Unfortunately the social distancing advice made it impossible for us to go ahead, and the concert was canceled at the last minute (and after the instruments had been transported). We were also due to play at the wedding of one of our members at the end of June in the idyllic surroundings of Richmond Park, but the wedding has been postponed until June 2021.

Sekar Enggal members often have social gatherings on Zoom on Monday evenings, when we normally rehearse. We don't yet know when our latihan can resume. The issue is not so much the rehearsal itself, as there is plenty of space for social distancing in the gamelan room at our school. The problem is getting there, which is impossible without everybody spending a great deal of time on public transport during the rush hour.

Simon Cook, Director

L to R: Jade Flahive-Gilbert, Tasha Prendergast (who was supposed to get married), Katie Bruce (back turned), Rob Campion, Aidan Maier. Photo by Oom Cook, June 2019.



GAMELAN ENCANTADA

Albuquerque, New Mexico, USA

When "stay at home" orders were first being introduced in New Mexico, we were about 10 days away from a concert we had been preparing in memory of Gamelan Son of Lion's Barbara Benary, featuring compositions by her and other GSOL composers. At that time (mid-March), gatherings of more than 50 people were not allowed, and it was predicted that the limit would be 10 or fewer by our concert date, so we decided to cancel, as did so many others.

Fortunately, one of our members had made numerous rehearsal recordings on her phone, in order to practice on her own. We decided to edit the best of those together into a virtual concert, which we posted on our website, along with a PDF of the program, so that people could follow along.

It was a great way to focus on something positive during that time, and we were able to finish the project by the

date of what would have been the live concert. We sent the link out to the people on our mailing list (who had already been notified of the concert cancellation); we received so many wonderful responses, it was really worth the effort!

Although we have not met since completing that project, we have stayed in touch. Some of the members are working on their skills for more advanced parts, and I have been sending them videos, notation, and other instructional materials to help them in their individual practice.

We were hoping that at some point during the summer we might be able to meet as small "study" groups (3–4 people vs. all 10 of us), but we all agreed that doesn't feel practical yet or even enjoyable, as what we really love (in addition to the music itself) is the energy of the whole ensemble gathering together. So the priority is to take care of ourselves and each other by staying home. As far as the future goes, we'll just have to wait and see. . . Until then, we hold the music in our hearts.

Jenny DeBouzek, Director

L to R: Jenny DeBouzek, Bob Kasenchak, Chris Morosin, Brendan Rome, Kristen Keilman, Devin Williams, Mike Russo, Oscar Alcala, Sooz Hoffman.



GAMELAN SANTIAGO

Santiago, Chile

Sadly, because of COVID, all our activities had to stop in March, and the pandemic is still really strong here. We are a young group, only one year old (not counting the little time we had pre-COVID). We are basically an ongoing workshop within the Indonesian Embassy in Santiago, and the only gamelan in Chile. We have a lot of enthusiasm to do nice things with the gamelan here, and we hope in South America also.

Last December we had a workshop with the teacher of Sang Bagaskara, the gamelan ensemble in KBRI Buenos Aires; he is the husband of the Indonesian Ambassador to Brazil. We had a lot of plans for 2020—the classes in March had 20–30 really nice people—until the coronavirus came and we had to be in lockdown. We can't get to the gamelan yet, or do anything about that, so we just wait and study "theory" from home (including reading issues of *Balungan*).

*Nicolás Del Pino, Martín Reyes, and Sofía Paladines,
Co-directors*



Sekolah Rumah (Home School)

GAMELAN DANANDA

Melbourne, Australia

Due to the current COVID-19 situation there are no public rehearsals at this time, but we are looking forward to reopening as soon as possible. We are taking hygiene, student capacity, and distancing recommendations very seriously and many new safety measures have been employed at our Thornbury studio. Please stay connected to our social media channels to be kept up to date with our return to glorious music making. In the meantime, please stay safe and patient with each other (from the website).

Just before the official lockdown in March, our group, a community-based Balinese gamelan kebyar, decided to stop rehearsals and split the instruments up so people could practice at home, with an option of online lessons. I brought some instruments home to make tutorial videos but I wasn't able to do as many as I would have liked; however, online private lessons continued. The videos were only meant as a stop-gap until things got back to normal, but here we are four months later in our second wave.

Positive insights gained from this situation are that video content is useful for new and prospective members; and private lessons are desirable—so both will be part of our future teaching activities.

The future of rehearsing in real life is uncertain, but we are looking into creating simple substitute instruments for outdoor rehearsal and as take-home practice tools. These will be light, compact, rugged, and easily assembled so that we can relocate to various locations or be able to avoid sudden weather changes. (In Melbourne? . . . Surely not!!) They will not be pretty, or timbrally accurate, but the size, feel, and tuning will match our kebyar and prepare players for the special occasions when the “real” gamelan will be played.

Obviously, strict hygiene and interaction protocols will now become part of every gathering. No more shared tea and snacks, no more swapping instruments within a session, and who knows how much harder interlocking parts will be with 2 meters [6.5 feet] between players!

Jeremy Dullard, Founder and Director



KEMBANG ARTS

Croydon, England

The first lockdown in England began in March and since then there have been very few opportunities for our gamelan community to play music together. (Jade plays in London with Sekar Enggal, the South Bank Gamelan Players, and Asada Duo; Eka plays with Sekar Enggal, and is a dancer for Asada Duo.) During the months when we had no work, we created Kembang Arts, a project to share Indonesian arts and music through workshops and performances, with opportunities for creativity, mindfulness, and learning. We planned to start later in the year, thinking that in-person sessions would not be possible until schools opened again.

Croydon Council wanted music workshops for young refugees from Asian, Middle-Eastern and African countries, including Vietnam, China and Afghanistan. Their summer program was located in a beautiful historic Quaker building, where we keep a gamelan degung, so logistically it worked out very well. We were delighted that these workshops could take place.

The big challenge for us was following all the government's pandemic guidelines: no sharing or swapping of instruments during a session (so normal during gamelan workshops!), a lot of hand sanitizer, a very spread-out gamelan, and finding ways to clean and disinfect the instruments safely, amongst other measures. Although these extra health and safety concerns were rather stressful, we were very pleased that the teenagers had an opportunity to experience a different kind of music, explore their creativity, and learn about Indonesia—we all had lots of fun.

England is currently in a second lockdown, but after this we hope to continue to share Indonesian music and arts with the people of Croydon.

Jade Flahive-Gilbert and Eka Rahmawan, Co-founders



U.C. BERKELEY BALINESE GAMELAN Berkeley, California, USA

When the pandemic hit halfway through the semester's intensive in-person learning, we suddenly needed to shift gears. Both my classes—Balinese Gamelan (a performance ensemble co-taught by myself and Dewa Putu Berata) and Music, Theater, and Ritual of Bali (a lecture course with a hands-on component)—had to switch to remote learning.

Pak Dewa and I wanted the students to continue to have a “live” gamelan experience, so we held *kecak* sessions via Zoom and then put together a *kecak* video at the end of the semester that combined recordings of students from both classes on a volunteer basis. Many thanks go out to Pak Dewa's two children, Dewa Ayu Larassanti and Dewa Dodé Sanjaya who helped by playing on the original video that was sent out to students. They also helped during some classes by demonstrating interlocking parts or playing a beat and gong part which I could not do remotely due to the time lag of Zoom. A kind student, Amy Liu, edited the parts together.

Of course, while there are limits to video editing such precise rhythms—the interlocking would have been much cleaner performed live—all the students were very moved by the experience and happy to continue our community spirit during this time.

Students in the lecture class always do final group performance or research projects. This time the groups came up with innovative solutions for these performances. One group, which had special *baleganjur* workshops with Pak Dewa, composed and edited together their own *baleganjur* composition (videos of the *kecak* and *baleganjur* are on YouTube). Other groups adapted Balinese pieces or composed their own, using whatever instruments they had at home. This was a fun and successful project.

We continued our gamelan class meetings with Zoom sessions to learn about Balinese concepts through demonstrations and discussions. We had been intensively working on a complex composition by Pak Dewa, and were to perform in a noon concert, which was canceled. I had videotaped segments of the piece during class while Pak Dewa was teaching parts; I edited these together to show on our last day on Zoom. Just getting together to go through these pieces meant a lot to the students, especially those who were graduating. The community spirit on that last Zoom class was palpable—not a dry eye.

Pak Dewa and I are currently teaching gamelan completely via Zoom from our respective homes, where we each have a *gangsa*. I gave an introductory class from the gamelan room at U.C. Berkeley, and Pak Dewa and I taught a second class there to demonstrate the way parts fit together. I augment the online classes with lectures and videos.

The students in this semester's gamelan class are learning more about theory and context than they normally would in the performance ensemble, and they are being taught to notate what they learn (which we rarely do in normal gamelan classes). They will do projects at the end of the semester to either compose or adapt pieces, editing together the parts. Since they don't have Balinese instruments at home, I asked them to transfer the parts onto whatever instruments they do have. We have two students from China who both happen to play the *guzheng* [Chinese plucked zither]; they will try to play the *kotekan* of the piece we are working on, one on *polos* and the other on *sangsih*.

Above all, the emphasis is for the students to have the experience of memorizing, playing, and enjoying pieces as much as possible in this situation. Students in this class who have played in the group for several years tell me it gives them a new appreciation for gamelan from new perspectives.

Lisa Gold, Lecturer and Gamelan Instructor



MEKAR BHUANA Denpasar, Bali, Indonesia

The onset of the virus had a huge impact on our activities. There were no practices or performances starting around late February, when we had our last practice together for our *pelegongan* and *semara pagulingan* group as well as our family *selonding* and *angklung* group. By the beginning of August it had been more than five months. Our private students and study groups are no longer able to attend. This will not come back in a hurry as Bali is not going to open to international tourism any time soon.

While we have been teaching gamelan and dance virtually since 2012, there is less interest now, although we are still consulting with a few PhD students. Fortunately we still have customers at our online store. Restrictions of international postal services have complicated things a little but it is currently our main lifeline. Perhaps since there are more people worldwide staying at home who want to play gamelan, there has

also been an increased interest in the portable practice instruments we produce.

We keep connected with our musicians and dancers via WhatsApp groups and social media. We have also initiated a weekly livestream on Balinese gamelan and dance topics, which we hope to continue after the pandemic. We gave two talks in the Nusantara Arts Gamelan Masters Lecture Series: one about our efforts to educate people about the dangers of single-use plastic; another on our film *Nyejerang Swara*, about a rare type of gamelan selonding.

We have distributed food parcels to our musicians and dancers (not wrapped in single-use plastic!) to support them as much as we can. There is no tangible financial support from the government in Bali for gamelan musicians and dancers. The only food parcels from the government are at the banjar or village level, and there are some individual donations.

In August we were one of 200 groups invited by Bali's Cultural Department to create a virtual performance. Our short film *Waliang* [Balinese: bring back] focused on the plastic waste issue, expressed love for Bali's nature and culture, and highlighted the idea that gamelan music can stay alive even in a global pandemic. This project was a challenge because groups were not able to gather together to practice or perform.

We do not plan to have any practices until it is really safe to do so—when a vaccine and effective treatment is available. It is too risky otherwise, especially considering that Indonesia, particularly Bali, has increasing cases from day to day, and Indonesia has entered a phase currently called the "New Normal."

Vaughan Hatch, Founder; Putu Evie, Director



SEAN HAYWARD

Solo, Central Java, Indonesia

When the pandemic hit I lost my Fulbright grant and was told to go back to the US. Instead, I decided to stick around in Solo. Events completely stopped for quite sometime, but soon enough, livestreaming of performances, presentations, and lectures became standard practice.

Don't really make any money these days, but staying at home all the time isn't too expensive anyway. I'm

fortunate that it hasn't been particularly stressful for me personally in that regard.

Very early on, individuals here stopped quarantining, and instead adopted an informal policy of *kampung* isolation. People interacted only with those who lived close by and outsiders were seen with distrust.

During the whole period of initial quarantine, I spent time mixing old audio projects, practicing calung, and taking more than the usual amount of time to relax and reflect. Playing calung just isn't the same by yourself; it's hard to stay motivated. Eventually, I was able to have individual lessons with Pak Darno Kartawi in my home.

In recent months I have had the chance to play in three different livestream concert series. I joined Wahyu Thoeyib for the *New Tradition* concert (during rehearsal we recorded a music video of his piece "Baruna" and released it as a single); my new lute trio, *Cenglu*, played at *Bukan Musik Biasa*; and I'll perform with a calung ensemble in the *Banjoemas Art Festival*. Live performances are slowly starting up again too (whether this be well-advised or not is another matter).

It's strange; most things are open now and daily life is very similar to how it was before the pandemic. Just the concerts are gone, and the masks are on. There's an "x" marked on every other seat in most public locations, but a lot of the time people just sit on them anyway. Cases go up daily, but it seems people have mostly lost the strength to stay home now.

I've forgotten a mask once or twice leaving the house—as soon as you get on the motorbike with out it you feel naked. Feels like driving fast with no helmet. I don't know if it will ever feel normal to drive maskless again.

Sean Hayward, performer/composer/independent scholar



DARNO KARTAWI

Solo, Central Java, Indonesia

The onset of the pandemic was a shock to many. More than a few people were frustrated, although some were quick to adapt. I am a teacher of traditional Javanese music at the university level, but continuing class activities as normal was difficult. To study performance skills you need to play together in a big group and have access to gamelan instruments, but neither of these two things were possible. We were not able to practice together because it would have been against the health protocol rules, and it would be difficult for each student to have access to gamelan instruments.

Nevertheless, since classes had to continue, I decided to create new opportunities for studying online. To address the practical component of the course, I created groups of students into “zones,” according to where they lived, so that they could play together in smaller groups without violating the COVID restrictions. The results were not perfect, but this structure did allow students to continue with lessons that were somewhat normal.

Darno Kartawi, Karawitan faculty, ISI (Institut Seni Indonesia) Surakarta



GAMELAN SON OF LION

New York City, New York, USA

Our last rehearsal on Tuesday, March 10, was like any other. We had no idea what was coming! But by Monday, March 16, New York City had pretty much shut down for all but essential workers.

The eleven of us haven't been back together since then. We haven't made definite plans for when to return. There's some interest in getting together, if only with a smaller group. We are all wrestling with what feels safe to us at this time.

We recently lost our long time Artistic Director, Barbara Benary, who died of Parkinson's disease, on March 17, 2019. She co-founded the group with Philip Corner and Daniel Goode in 1976, and built all the gamelan instruments (with the later addition of bonang and gongs by Suhirdjan). We had a Memorial Concert for Barbara in December of 2019 featuring her music and wayang puppets, and we were in the midst of working on a number of new compositions.

Most of the music we play is composed by group members. My gamelan music folder currently includes “Haiku” (Layne Negrin), “A Day in the Life of a Melody” (Laura Liben), “Scherzolan/Scarce Lawn” (Skip La Plante), and “Underdevelopment” (David Demnitz). It also includes a few oldies but goodies: “Halloween” (Jody Kruskal) and “Eine Kleine Gamelan Music” (Daniel Goode). Jody Diamond's composition “Kenong (for bonang)” is part of our repertoire, but her commute to our rehearsals takes so long (train and subway), that even if we do start meeting in the city again, it will still be a challenge for her to join us.

We've been meeting every Tuesday for as long as I can remember—since I joined the group in 1983. It feels very strange to have suddenly had this evening free for the last eight months. I hope we'll get to continue working on the pieces we started. I think we all miss playing together.

Laura Liben, member since 1983



GAMELAN LANGEN SUKA

Sydney, Australia

Since we had to stop playing earlier this year due to COVID, I'm afraid Langen Suka Javanese gamelan has not been active at all, except for members keeping up with each other and chatting on our WhatsApp group. We don't know when we will be able to resume our meetings at this stage.

The instruments are at the University of New South Wales, and we were informed that we can meet only when the campus reopens. Campus officials had hoped to open in August, but given the progression of the pandemic that was overly optimistic.

I became director of the Sydney University Gamelan Society in 1988, which later became the current group. Langen Suka has grown in membership over the years and collaborated with guest teachers and performing artists from Australia and abroad. So it is quite sad that we have not been able to continue. As with many groups tied to universities, the instruments are not able to be accessed at the moment, even to take home and practice or try playing online.

Vi King Lim, Director



GAMELAN TUNAS MEKAR Denver, Colorado, USA

Gamelan Tunas Mekar ceased rehearsals in mid-March, amid country-wide shutdowns. Founded in 1988, our ensemble meets regularly twice a week, on Sunday afternoon and Tuesday evening. We often perform locally in Colorado, and recently returned from our 2019 tour of Bali (with support from the Mid Atlantic Arts Foundation), which included performances at the 41st *Pesta Kesenian Bali* and the *Gelar Kesenian* in Karangasem. On Sunday, March 8, we held our last full rehearsal, and on March 12 our board made the decision to go on hiatus amid the growing pandemic—prior to the issuing of stay-at-home orders from the city of Denver and state of Colorado. Though we were planning for a month-long break, it rapidly became clear that rehearsals and meetings would be on hold indefinitely.

Initially, we held weekly Zoom coffee hours—a chance for our group to catch up, socialize, and check in with each other from our homes. This gradually moved to our regular Sunday meeting time, with educational Zoom calls led by our artistic directors Bapak I Made Lasmawan and his two older sons, I Putu Tangkas Adi Hiranmayena and I Made Tangkas Ade Wijaya, focusing on topics ranging from gong cycles and *angsel* to *kotekan* and cosmology.

Our meetings included trivia games (about our group, the things we were learning, and general knowledge of Bali and Balinese gamelan), board meetings and business, time to talk, and a tongue-in-cheek performance of “Cat-Cak” arranged and edited by Putu Tangkas (coinciding, coincidentally, with *Tumpek Kandang*, the Balinese ceremony commemorating the animals in your life).

In June we discussed tentatively resuming some gatherings to play together in small numbers, socially distanced, outdoors, in masks, with members spread out to minimize contact. We held our first of these “non-rehearsals” on June 14, in the backyard of our banjar rehearsal space, workshopping new compositions by Ade Wijaya and Putu Tangkas, and playing through new and traditional repertoire for gamelan *angklung*.

As an ensemble, we remain cognizant of the ever-changing situation and the need to remain cautious in our meetings. We continue to emphasize that these gatherings are informal and possibly temporary; we will likely need to cease meeting in person again.

With a return to live concerts still up in the air, we are additionally looking at virtual options for collaborative work and applying for grants and funding to cover the deficit caused by our lack of performance. As a group, we are hopeful for a return to our full-ensemble rehearsals, and we continue to check in with our friends, family, and collaborators in Bali.

Elizabeth McLean Macy, Secretary

I Putu Tangkas Adi Hiranmayena, Artistic Director



WARSAW GAMELAN GROUP Warsaw, Poland

The pandemic seriously affected our work in April and May during the lockdown in Poland. We were forced to stay home. We kept in touch and tried to do some things online together. The main problem was that most of us don’t have gamelan instruments at home. Normally, during rehearsals and performances we use the *pelog* gamelan that belongs to the Indonesian Embassy in Warsaw, or the bigger *slendro-pelog* set owned by the University of Warsaw Musicology Institute.

Instead, we focused on practicing and learning new vocal parts. We also collectively played a few simple pieces at our homes, adding recordings track by track, using available instruments: gamelan, musical toys (mini-gamelan), Orff instruments, and even a set of bottles tuned to *slendro*. (Some of the results were posted online in the Polish new music magazine *Glissando*.)

Warsaw Gamelan Group is the only Javanese gamelan in Poland. We play both traditional Javanese gamelan and contemporary compositions. We often travel all over Poland to play and have taken part in some prestigious international festivals, including celebrating the 100th birthday of John Cage, and collaborating with Indonesian jazz pianist Dwiki Dharmawan during his tour of Poland.

Our group has a long history and we were not used to not being able to perform together. In late summer our group functioned more normally and started to have a busy schedule. We gave concerts in August and September, and performed a *wayang kulit*. The current restrictions in Poland apply more to the size of the audience (the limit is 50% of the hall capacity) than the number of artists. The performers must keep a distance of 1.5 meters [5 feet] from each other if the space on the stage allows this.

Unfortunately, we have recently experienced a drastic increase in the number of the COVID-19 infections in Poland and, despite the government assurance that there will be no second lockdown, it is only a matter of time until new restrictions will appear.

David Martin, Artistic Director



OTONOMORI GAMELAN STUDIO

Tokyo, Japan

From the end of March to the beginning of June, all courses and lessons were stopped by the government's Declaration of Emergency. I felt seriously depressed being torn apart from my gamelan friends and family, and I know many others felt the same. Almost all performances were canceled, including an annual outdoor concert in May, and the Asagaya Balinese Dance Festival, which would have celebrated its 20th anniversary this year.

We gradually restarted our activities in early June, but with fewer students than usual. Many were still worried about the possibility of infection during the lesson, or while commuting. Everyone wears a mask, and all instruments are 1.5m [5 feet] apart. Teachers wear transparent face-shields plus masks while teaching. We avoid playing *reyong* in the usual way, instead assigning a pair of gongs to each player, like in *bageanjur*. I used to teach *gender wayang* to a few people as a group, but now I teach privately, with the instruments 2 meters [6.5 feet] apart. It is totally strange and inconvenient for us, but we think something is better than nothing.

My gamelan *geguntangan* [small Balinese theater ensemble] group, **Mametangan**, has not yet been able to start rehearsals. Because our ensemble has several *suling* players, we are more cautious about the possibility of infection. In addition, we can't help being close to each other and feeling each other's breathing, as it seems an essential part of performing our music. We had a concert scheduled for July, but I substituted our *gender wayang* duo, **Padma**. I have instruments at home and my husband is my *pasangan* [partner], so it is less risky and easier for us, although I miss my group so much.

Some of us who teach Javanese or Balinese gamelan at universities have been asked to teach online. I have been giving video lectures once a week for more than two months to 22 students who have never touched any

gamelan instruments. Possibly I will be allowed to teach face-to-face in July, unless the situation becomes worse.

On July 11th Padma performed in a concert with Japanese Noh musicians and a group of percussionists of western classical music. The concert staff said it was the first concert after the "self-restraint request" that had lasted two months. The audience kept two seats distance between each person, and they had to leave the hall in a strict order to avoid becoming a crowd.

Several gamelan groups and dance groups have gradually started their activities, while they cautiously struggle to find a comfortable but efficacious way of rehearsing: wearing masks or face guards, keeping social distance, not having food nor snacks during rehearsals, and frequently opening the windows and doors.

My regular class of Balinese gamelan at Otonomori gamelan studio had 11 students registered, but recently only four or five people have come. So it is relatively easy to have gatherings of not too many people and keep the required distance. Yukie Miyamoto invented a "COVID-19 *reyong*" arrangement. The instrument is divided into two parts, and she added two *reyong* tones from other sets, so that both players have the necessary tones. One has *deng, dung, dang, ding, dong, deng*; the other has *dong, deng, dung, dang, ding, dong*.

Both Kayo Kimura (one of the leaders of the Javanese gamelan group **Lambang Sari**) and I were forced to teach gamelan students online who had no access to instruments. I encouraged the students to sing, clap hands, and pat laps to experience the gong punctuations, *reyong* and *kendang* rhythms, and *kotekan* patterns of *gangsa*, and to understand and listen to the musical structure of the ensemble as a whole. Kayo made several video clips with only two or three players to show what each instrument should do during the musical flow, explaining each musical layer step by step. Of course we are not satisfied with the results. But at least we could do something.

I had an informal Zoom meeting with three friends who had tried online teaching of gamelan and dance, to exchange ideas about our shared experiences. It was great fun! Most importantly, we all felt that we were not alone in struggling with this weird situation. We acknowledged the significance of the physical space and the instruments, and agreed that gamelan needs a sense of intimacy and social bonds, as well as musical interdependence, indispensably embedded and enfolded in the same space. We should be close to each other physically, to say nothing of psychologically.

This meeting inspired me to plan a series of Zoom meetings of the musicians, ethnomusicologists, and dancers doing online teaching, as part of my research project focusing on the difficulties of teaching gamelan during COVID-19, both online and face-to-face. Last year, four of us had started exploring the transmission and teaching-learning of the embodied knowledge of traditional performing arts. We organized at least three meetings with

guest speakers: Japanese ethnomusicologists teaching Korean drum and Persian *santur*; performers of Japanese traditional music teaching in universities; and one session with two Javanese and two Balinese dancers. I hope to document our findings from an experience we have never had before, as well as our strange but sincere efforts to overcome the situation.

Ako Mashino, gamelan teacher

Photo by Yukie Miyamoto.



GAMELAN SAMA-SAMA

Nerima-ku, Tokyo, Japan

We usually have rehearsals of Javanese gamelan once or twice a month. Everything is pretty basic, but we enjoy playing gamelan while we drink and talk with our friends. But by April, the coronavirus situation in Japan got so serious that we were not allowed to meet. We have not been allowed to play gamelan for months, and the gamelan room has become very quiet.

By June, there were fewer cases in Japan, and we were able to begin rehearsals. To guard against the virus, I prepared alcohol, gloves, and plastic panels to put between the instruments as “cough guards.” I told everyone, “When you come to rehearsal you have to wear a mask, bring your own drinks, and if you don’t feel well, stay home!” Even in this very unusual situation, we were glad to play gamelan again.

Many groups are now meeting virtually, and performing on YouTube or via livestreaming, in order to avoid transmission of the virus. But gamelan really ought to be in a place where people can gather, chat with each other, and play music together.

Whether we can continue to play gamelan or not depends on the situation with the virus. But I hope we can maintain “Sama-sama Gamelan” as a musical oasis for our friends.

Kumi Masuda, Director



NCH (NATIONAL CONCERT HALL) GAMELAN

Dublin, Ireland

When the lockdown started in Dublin, we were just nearing the end of a six-month gamelan residency with Pak Sumiyoto from ISI (*Institut Seni Indonesia*) Yogya, so we were particularly sad to have to send him home one month early and then cancel all of our planned performances.

After my National Concert Hall gamelan classes were canceled, I was asked to make a few video demonstrations for the beginning and intermediate classes, just reviewing the theory and repertoire we had begun before the lockdown. A few members contacted me to let me know how much they appreciated those and how much they missed the gamelan.

A little later in June, when restrictions were lifted to allow very small gatherings of people, my lead NCH Gamelan Orchestra was invited to perform for an online music festival. We couldn’t gather our gadhon group, so we had an unusual mix of bonang, peking, slenthem, siter, suling, pesindhen, and me drumming. We also used that opportunity to launch our debut online single “Embat,” which we had hoped to launch at our canceled end-of-residency concert, so we were delighted to finally release that. The online performance was an extremely positive experience for all the players involved. Everyone really appreciated the opportunity to play together again.

As for my gamelan module in University College Dublin (UCD), we switched to online classes for the last five weeks of the semester. I had visited the university to borrow a few instruments as soon as the lockdown was announced. In our online classes, we focused more on the theoretical aspects of the music we had been learning (like irama, bentuk, garap, inner melody), and I replaced our final concert with a written assessment. Students were not expected to sing or play at home, but I assigned them some listening, and we had online class discussions about the musical and cultural significance of respecting the instruments and learning each other’s parts and so on.

Looking ahead to next semester, university classes will most likely be a mix of online and in-class teaching, so I have developed an interesting plan to facilitate that, which I am quite excited about. We will combine gamelan and western instruments, so that students who can’t attend in person will be able to work out their garap on their

own instrument at home (since our slendro tuning at UCD is particularly close to western pitches). So this year we will be learning not only karawitan, but also campursari and kroncong, which I am really looking forward to! The National Concert Hall has not yet announced any plans for the coming year, so we are still waiting to hear how and when those ensembles may resume their activities.

Peter Moran, Director



GAMELAN MANIK HARUM

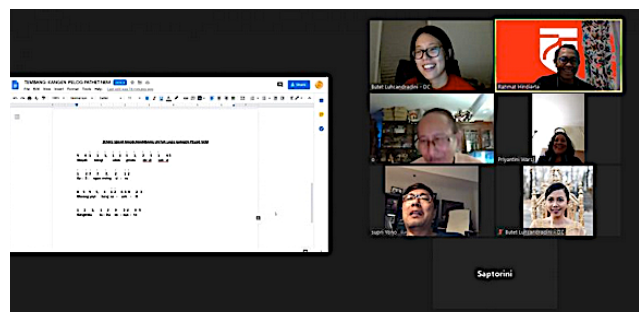
Missoula, Montana, USA

We moved our gamelan angklung rehearsals outside onto my backyard deck in June after taking a COVID-induced break that had started in March. We met weekly, all masked and socially distanced. Sadly, both our fall baleganjur gigs were canceled: the University of Montana Homecoming Parade; and The Peace Festival at Ewam, Garden of 1000 Buddhas.

To keep our motivation going, in September the group recorded and posted on YouTube a piece I had written earlier in the spring, titled *Menanti* [Waiting].

The weekend of October 24, Missoula was hit by record cold and snowfall, which effectively ended our outdoor practices. The plan is to regroup again outside when the weather allows, hopefully in early spring. If COVID numbers improve before then, we will see about practicing in a local school gym.

Dorothy Morrison, Music Director



MURYANTO

Indonesian Embassy, Washington D.C.

Since the Indonesian Embassy in Washington D.C. was closed to the public because of the coronavirus, the Embassy offered several virtual programs hosted by the Education and Culture Attaché program: Beginning and Intermediate Indonesian Language, Jaipongan Dance, Angklung with Indonesian songs, and Javanese Singing (Langgam/Nyinden).

Since the gamelan program was suspended, I taught the "Virtual Javanese Singing Class," starting in September and continuing through December.

Almost 15 students registered for the class, and every person got a chance to sing as we went line by line; singing the first line, then the first two lines, then the first three lines, etc., until each person had learned the whole thing.

The advantage of an online class is that participants can come from anywhere. On the other hand, it is harder to give the students corrections. But I really miss singing with the group, so this is good for now.

These are some of the pieces we studied. Each starts with a Bowo Sekar, followed by a Langgam:

Sinom, Yening Tawang Ana Lintang P6
 Dhandhanggula Rembulan, Wuyung P6
 Maskumambang, Kangen P6
 Dhandhanggula Nyidhamsari, Nyidhasari P6
 Dhandhanggula Sida Asih, Setya Tuhu P6
 Asmarandhana Jakalola, Dadiati P7
 Megatruh, Jenanggula P7
 Gambuh, Lelaledhung P7
 Pangkur, Lorobronto P6
 Kinanthi, Imbangana Katresnanku P6
 Pucung, Gubug Asmara S9
 Dhandhanggula, Sesidheman S9.

Everyone seemed to enjoy learning these beautiful pieces, and I enjoyed finding ways to teach them.

Muryanto, Gamelan Director



JAMAN SUARA GAMELAN ENSEMBLE Zagreb, Croatia

Jaman Suara Gamelan Ensemble, founded in 2019, gathers students of music and enthusiasts interested in gamelan and Javanese culture. The gamelan we play is of Solonese provenance and owned by the Indonesian Embassy in Zagreb, whose Sanggar Merah-Putih offers courses in Indonesian language, traditional dances and gamelan. Aside from participating in touristic events organized by the Embassy, last year Jaman Suara gave two big performances: one at the Music Biennale Zagreb, and the other in collaboration with the vocal ensemble *Harmonija disonance* [Harmony of Dissonance].

On March 16, Croatia entered a full lockdown. Jaman Suara was scheduled to perform in April at the Academy of Music in Zagreb, but the concert was postponed almost instantly. Conditions in the capital were further aggravated by the magnitude 5.5 earthquake that hit Zagreb and its surrounding area on Sunday morning, March 22, causing much damage. Even though the city is located in a seismic area, strong earthquakes occur very rarely; the last earthquake of such impact happened in 1880—thus escaping people's memory. Among the worst-hit areas was the city center, where the Sanggar we practice in is located. While the old building suffered damage to its roof, caused by the collapsed wall of an adjacent building, the gamelan was intact and our rehearsal space required only minor repairs. Still, the situation prevented us from practicing and all plans were put on hold until further notice.

Croatia gradually eased the lockdown by the end of May, in anticipation of the upcoming tourist (and election) season. Our group was invited to perform at the 54th International Folklore Festival, which usually focuses on traditional music and dance performed by "tradition bearers." But since it was impossible to make arrangements with international groups, the Festival had to adapt to new conditions and temporarily change the concept. Jaman Suara was one of several local groups performing music from outside of Croatia, and for the occasion, we decided to present traditional repertoire in Yogyanese style, concluded by arrangements of Jaranan and "Jedna mala ružica," a traditional Croatian song. We

were lucky to perform twice within the Festival, and on both days, the concerts were well-received and attended, although the second one was indoors and had a limited number of indoor seats.

After a summer break, members of Jaman Suara are slowly returning to the city. We will continue rehearsing in preparation for our next concert, scheduled for late November, when we will play Lou Harrison's "Double Concerto for Violin, Cello, and Javanese Gamelan." While the epidemic conditions in Croatia are far from good, we remain optimistic and do our best to stay healthy and safe.

Julija Novosel, Artistic Director



BREMEN GAMELAN GROUP Bremen, Germany

The Bremen Gamelan group, which has its home in the Bremen overseas museum (*Übersee Museum Bremen*), stopped all musical activity in March. No teaching, no rehearsals, no concerts, no interactive activities. The museum was closed. We plan to meet in smaller private groups soon (playing pieces in "gadhon" manner or any other possible constellation), but regular rehearsals won't start until later in the year. Also, the wonderful cooperation with the Hamburg Gamelan group, located in the Elbphilharmonie and lead by Steven Tanoto, was stopped by the virus. Today we would have had a concert with musicians from both of the groups, out in the countryside on the banks of a small river near Bremen. What a pity—but it is a concert that we do regularly every year in the beginning of July, so 2021 may hopefully be better!

Jens Ohlrogge, musical support and organization



PIERRE PARÉ-BLAIS

Montreal, Quebec, Canada

I researched the potential of online gamelan practice for Gamelan Giri Kedaton early on in the pandemic, trying to find alternatives to practicing in person. For live performing, I tried the programs Jacktrip and Jamulus, neither of which I would consider “user friendly” for people who are not already somewhat tech savvy. I also tried JamKazam and Reaper’s Nijam, which are perhaps a bit more user friendly. We even gave Zoom a shot, just in case. None of these really worked for us. I could see them working fairly well within limitations for improvisation-based music like jazz, experimental and so forth, but Balinese gamelan was a definite failure. We attempted kecak with a kajar marking a moderate tempo, but after a four-beat cycle we were all getting delayed beats.

We have also dabbled in the “fake live” video, where recordings are made separately then edited together as one. Obviously this works very well. Our resident Balinese master, I Putu Arya Deva Suryanegara, recorded master tracks of all the voices for a very basic one minute kecak with some members of the group. The video was then sent out with a set of instructions. Members of the group recorded their individual parts, which were then edited together.

My daytime job being in film post-production, I was comfortable with all the editing of both video and audio, but I must admit that part is very time consuming even for a professional editor like myself. With 12 individual camera feeds, a full group video would mean 18–20 video feeds.

In terms of software, I used Reaper for Audio and DaVinci Resolve for the video editing, both of which are sort of free (Reaper works on an honor system, free unless you use it professionally, and Resolve has a free version with some limitation that only matters for high level professionals). But both of these software programs are professional level and I would not consider them “easy” to pick up unless you have previous experience in editing video and/or audio. That being said, there are literally millions of tutorials online showing how to use both of these tools.

More importantly, I realized that while we had a lot of motivation early on in the pandemic for this type of project, interest among our musicians waned quite a bit as time went on, and so we have put these types of projects

aside for now. With our members being allowed to gather physically distant in parks or open spaces, some have resumed small group practices of gender, gambang or selunding with 4–7 people with masks sitting 2 meters [6.5 feet] apart. This is a direction we will likely go in for the beginning of our regular season this fall.

Panggul & Kendang: online presentations

In these times of self isolation, our gamelan ensemble began streaming live discussions and presentations. The original idea was to simply keep our members engaged by sharing with them the kind of information we rarely have time to discuss when our efforts are solely concentrated on learning new pieces and repertoire. But while we’re at it, we figured, why not open it up to a larger audience as well!

The first week in late February was a “pilot” episode with Laurent Bellemare presenting his master’s thesis, “The History Of Gamelan In Montreal, from Colin McPhee to Today’s Balinese Gamelan Community.” The presentation was in French, and is on our social media pages.

For the second episode, we had a free-form conversation with guest artist I Putu Arya Deva Suryanegara about various topics related to basic concepts of Balinese music. We talked about Balinese notation systems, how Balinese musicians perceive rhythm and how that differs from western rhythm perception, speed in modern Balinese music, how Balinese learn new pieces, and the challenges of teaching gamelan to Canadians. Other episodes included an introduction to the music of Java, by John Gilbert, and a discussion of the music of Northern Bali.

Pierre Paré-Blais, Artistic Director



GAMELAN ENCINAL

Oakland, California, USA

Our ensemble was preparing to go into a studio in May to record a collection of my compositions for gamelan, which we intended to release sometime in 2021. The onset of the pandemic came right when we were getting to the point where we could really begin to refine the pieces as a whole, instead of focusing on tricky parts.

We are in permanent residence at Mills College, but within a week, we were unable to gain access to the instruments. None of us was allowed on campus, unless we were on-campus residents. About half of the ensemble

members were graduating students, who have now moved on to other locales. The group is made up of community members, graduate students, and undergraduate students.

In late June, the college administration allowed me access so I could record the gamelan. Patrick Liddell and I used those recordings to create a sample library of the instruments, so we could create demos of pieces at home.

We are using a set of instruments built by Daniel Schmidt with the assistance of Lydia Martín, myself, and various others. We used the same tuning that Lou Harrison and Bill Colvig used for the Gamelan Si Darius/ Si Madeleine that they built at Mills in 1981. Their instruments' age was showing, so we decided to build a more robust set to replace them.

We are hoping that the recordings will make it easier for ensemble members to quickly get up to speed by the time we start meeting again, by being able to hear the pieces fully realized while learning them at home. We are remaining positive, and are hopeful that we will be able to begin rehearsals by 2021!

Personally, this has been a difficult time for me as an artist. The music I have dedicated myself to creating is driven by a yearning to work on and play music with others. Being unable to do so has been the hardest thing in my adjustment to living in a pandemic-ridden society. I miss the ensemble. I miss the camaraderie of my chosen artistic family.

Stephen Parris, Director



PENI CANDRA RINI
Solo, Central Java, Indonesia

The arrival of COVID-19 had a big impact on my gamelan activities. New rules didn't allow us to gather in large groups, which became difficult for us gamelan players, as you need to play in a full ensemble. At the same time, I had to provide guidance (to my students) as a lecturer in the Performing Arts faculty of ISI Surakarta as we had to continue teaching. I had to transfer the sindhenan and music composition lessons online. It took a lot of hard work to continue teaching via various online avenues (Zoom, WhatsApp, and YouTube) to ensure that each student had access to the materials.

Doing all this online kept me very busy because it was all new to me as well as my students. I had to record tutorials of sindhenan, and go through the following process: talk with the team of teachers, agree on how to teach sindhen and karawitan, write the sindhenan notation, practice myself, invite several gamelan musicians to help play for the tutorial, record the instrumental parts only, record the instrumental tracks with the singing, send the notation to the students, upload the recordings to social media, set up a meeting online to discuss the results of their study, create an exam with the students uploading video recordings of themselves with the instrumental recordings I made earlier; and then evaluate all their work!

And there was a lot of sindhenan material required in this semester. As a result, I was busier teaching this term compared to before the pandemic. For the composition class I also had many problems. I had to give lessons online, the students had to present their concept for their compositions, and then they had to prepare and video the composition and upload that to social media so that we could see them on screen. Students doing a final project in composition had a lot of problems. They had to change their proposal to a minimalist format with very few musicians to suit the pandemic conditions, and just upload a recording.

As for other creative activities, all concerts were canceled. Therefore we had to have virtual concerts working together on an international and national level. The Indonesian Ministry of Education and Culture provided a virtual stage project via their YouTube channel called *Budaya Saya* [My Culture]. I made a composition called *Tembang Doa* [Song of Prayer], and did a number of other virtual performances for this.

I have adapted to the new conditions for COVID, and followed the government requirement to restrict activity. My creative work continues, teaching activities are ongoing, and I am also a mother and a wife, working from home with optimized virtual media. As a singer and composer, I have had the opportunity to create music for several festivals and international collaborations, all online. What continues to be an obstacle is that the equipment for recording audio and video was inadequate. There is a need for good recording equipment, so that the tutorials can be documented in high quality suitable both for local students and the world.

The plan for the future? For the moment it is still the virtual stage, but I am sure that when the pandemic passes everyone will long to return to live performances. I believe that performing live on stage gives one a real feeling for the aura created by the interaction of sound, music, vocals, gamelan, the audience, and the stage lights and atmosphere. So we must and we will continue to develop creative ideas for those activities that are forbidden during the pandemic, so that when the world is healthy again, we will be ready to embrace the live stage and audience with hearts full of loving energy.

Peni Candrarini, composer; faculty, ISI (Institut Seni Indonesia) Surakarta



JAVANESE GAMELAN COURSE

Brisbane, Australia

I teach Javanese gamelan at the Griffith University Queensland Conservatorium in Brisbane. The semester started as usual at the end of February but after just four lessons (one two-hour lesson per week), the class had to be moved online in accordance with the government health guidelines.

My students were mostly beginners. I tried to make the online activities as practical as possible, using audio and video files and asking them to play along using body percussion or appropriate vocal sounds. I found Benjamin Brinner's book *Music in Central Java* particularly useful for this. I set listening and critiquing tasks and also encouraged them to explore some online resources such as the *Gamelan Mecanique* from the website of *La Cité de la Musique* in Paris. I also took the opportunity to introduce them to a range of Balinese gamelan genres. YouTube was a useful resource for excerpts of wayang and gamelan groups performing around the world. The student feedback was very positive, though of course they would rather have been learning gamelan on the real instruments in person!

I was mindful of the students' mental health as they navigated their way through the early stages of life in a pandemic and I tried hard to provide enjoyable and engaging activities. I hope that I was able to instill in them a keen interest in and respect for gamelan that will stay with them until we can meet face to face again.

Julia Pope, gamelan teacher



GAMELAN PACIFICA

Seattle, Washington, USA

Gamelan Pacifica went on hiatus because of the virus. We did our last concert in March, just before everything shut down. Our instruments all reside in a space at Cornish College of the Arts, which is closed; they are planning very limited use of the facility in the fall because of

inadequate ventilation. Spaces in the building will be made available only for single occupancy, which will hardly do for gamelan. The situation is complicated by the fact that I retired this spring. My office and large studio were the home for the gamelan during the 35 years I taught at Cornish. Now it seems they want to move the instruments to another space. They would like me to continue teaching gamelan as an emeritus professor, but there are no regular ensembles planned for the fall because of COVID.

So, things are in limbo right now. As an ensemble Gamelan Pacifica has not been trying to connect online, other than to say hello and ask how everyone is doing. We might work on mixing some recordings, tuning instruments, composing, and so forth. Of all the things I do musically, gamelan is the least satisfying thing to do online. To me, the presence of the full resonance of the instruments is what gamelan is all about. There is just no substitute for that. Better to wait until one can return to that. There is a concert producer in Seattle that has been wanting us to do a concert at Town Hall which they would livestream. It is a big space and we could "social distance" while playing. The problem is we have no place to rehearse where we could social distance in a similar way, so it doesn't seem possible.

Merdu Ruang

Some recordings by Gamelan Pacifica were included in *Merdu Ruang*, a project in Indonesia to choose and distribute music to hospitals that could be used to help both patients and medical workers during the COVID crisis. The team looked for music that could create an atmosphere of "calm and quiet, safety, hope, and spiritual well-being," focusing on two musical styles: traditional Javanese and electronic.

I was contacted by Lani (Leilani Hermiasih), Joan Suyenaga and Suhirdjan's daughter from Yogyakarta, who is part of *Madjoe*, an Indonesian artists' collective that was involved in the project. She let me know that one of the curators, Wahyu Thooyib Pambayun, had chosen four pieces by Gamelan Pacifica as part of their playlist. (Some of the *Merdu Ruang* playlists, under the name *Meruang*, are available online.)

Jarrad Powell, director



KRAUTGAMELAN

Munich, Germany

We started in March 2015 as a spin-off of the (non-official) gamelan study group of the Münchner Stadtmuseum. We have a small, basic, mixed set of pelog instruments, drawn from collections of Indonesian expats. They are partly historical, with the addition of some newer iron instruments from Solo. Our rehearsal room is my living room (13 m²) [140 square feet]. Alternatively, we play on the Gamelan Kyai Dipa which is located in the museum. We are eight non-professional musicians, all German, with ties to Indonesia.

The pandemical wave hit Germany at the end of February. The lockdown started and all social-cultural activities ended. The museum closed. Meetings were forbidden. All gamelan activities stopped. In conjunction with the pandemic metrics the restrictions later became looser. Since mid-July meetings were allowed again under defined hygienic requirements (rehearsal in a small living room still illegal). The museum opens partly, except the music department. No gamelan for now.

The Münchner Stadtmuseum is the biggest municipal museum in Germany. It consists of different architectural and historical buildings, which are largely technically outdated and under protection of the country's historical heritage. A reconstruction, highly needed, had to consider the heritage restrictions. Planning started in 1999 and ended in autumn 2019 with a financial commitment: a big, expensive, full-blown solution for almost every one of the museum's relevant wishes. *Juchuu!* [Yay!] Then, the municipal council postponed the entire project until 2026 or later, citing collapsed tax revenue. *Buuu.* [Boo.]

"Bronze. Bamboo. Beats." was the Munich Stadtmuseum's ten-day international gamelan festival in June of 2018, initiated and organized by Dr. Andras Varsanyi, who then retired. As of now there is still no new head of the museum's music department, hence no one is able, qualified, or assigned to make decisions. The possibility that we will someday be able to return to playing gamelan in the museum seems to have moved to an uncertain remote future.

Future activities? On the one hand we depend on the museum. The awareness and importance of gamelan is still low in Munich. An advocate is missing. Culture is sacrificed—and if the people who are engaged in culture believe that "gamelan" is a computer gaming convention, my hopes to play within this year on Kyai Dipa will vanish.

Maybe we could reconstruct our group into a kind of *ngamen* [busking] unit with up to 4 *pengamen* [street performers], to rehearse legally in my small living room. It's still a challenge to be a non-professional group with limited resources. The German gamelan community has no umbrella organization gathering all activities, events, etc. I know—it's always a question of funding.

But my hands-on experience in Indonesia tells me this: especially in the silent moments, you can very often hear somewhere nearby the sound of a gamelan.

Jangan putus asa! Gong terakhir belum memudar! Sampai gamel lagi, [Don't despair! The final gong has not yet sounded! Until we play again,]

Peter Rosen, Director



GAMELAN DADALI

Moscow, Russia

We were lucky to have performed in March just a day before Moscow was locked down due to COVID-19. After that, we had to stop rehearsing for six months, since the embassy was closed to the general public, and we could not retrieve the instruments from there.

Our group, the first in Russia, was established in 2017 under the patronage of the Indonesian embassy in Moscow. Our leader, Tri Koyo, studied at the Indonesian Institute of the Arts in Yogyakarta. The dancers who perform with our group were able to continue practicing online, but for the gamelan, it turned out to be impossible.

After the Indonesian Embassy re-opened its doors on September 11, we started our classes again. Our first post-quarantine performance was on September 19th, with a wayang two days later. We did not wear masks during the events, since in Moscow the quarantine had eased. But when we had to make official pictures for the Indonesian press, we put them on just for the photo, as the rules had not eased in Indonesia.

How did the virus affect our playing? Certainly, it brought a lot of sadness and grief for the lost time that we could have spent practicing; at the same time, it gave us some space to rethink our attitudes towards priorities, including the place of gamelan in our lives. Personally, I have found an answer—I can live well without gamelan, but life is much better with gamelan.

Julie Ryzhaya, gamelan member



BAMBANG SOSODORO
Solo, Central Java, Indonesia

The coronavirus, which at the moment is still attacking Java, is creating serious unease and difficulties for those who work in the arts, especially in Solo and surrounding area. Why is that? Because we live day to day, seeking income from one performance to the next. During this prolonged pandemic, many musicians have been forced to give up their chosen profession, and go into business.

Even though the situation is very hard, it hasn't meant that artists have given up—they continue to be enthusiastic about creating. I have participated in several events with young musicians in Solo that went ahead in spite of the pandemic. Several new groups have been created in response to our situation, like "*Gadhon Keliling Kampung*" [small ensemble that tours villages], and "*Ngredil*," which organized creative activities for children, led by students and alumni from ISI Surakarta. There has also been time to revive arts that are rarely performed, like the unearthing and remembering of the music for "*Bedhaya-Srimpi*," a classic dance from Kasunanan (Kraton) Palace in Solo. The gamelan at the Mangkunegaran Palace plays "*Sowanan Rebon*" [Wednesday Recitals], and for dance practice with the Javanese dance group PaKaTi (*Paguyuban Karawitan Tari*).

The impact of the pandemic, in spite of the negative effects, has definitely made musicians more creative, like the creation of the virtual "*Ngamen Online*" [buskers online]. More and more of the teaching musicians are posting pre-recorded or streaming tutorials for lessons in gamelan and vocal music. Musicians are even participating in virtual wayang and dance performances.

I hope something can be gained from this dire situation affecting our country. As professional artists, we must learn this lesson: "No matter what, stay productive during the era of COVID!"

Bambang Sosodoro, Karawitan faculty, ISI (Institut Seni Indonesia) Surakarta



GAMELAN KUSUMA LARAS
New York City, New York, USA

Gamelan Kusuma Laras meets at the Indonesian Consulate in New York City, with regular visits by our artistic director I. M. Harjito. We stopped rehearsing in mid-March.

I was emailing with Alex Yoffee (Artistic Director of Friends of the Gamelan in Chicago) about the fate of our groups and he asked me if I wanted to try playing together online. I sent the following report to the Dartmouth Gamelan Listserv:

Luckily, two Javanese gamelan players can still play together online, even with some delay, as long as one of the players is on gender, and the other plays rebab or sindhen (or, I would imagine, suling), since all of these instruments play behind the beat. So you can combine rebab and gender, or sindhen and gender. I have been doing this a lot with friends since March and it's actually really fun. We have been trying different ways to interact, and so far FaceTime with both players using headphones works the best. If one of the players can't use FaceTime because they don't have an Apple device, Google Meet works OK. Zoom is the worst in our experience.

It turns out you can also do it with three players! Pak Harjito, Marc Perlman and I played together the other day (*Mongkok Dhelik*, *Laler Mengeng*, and a couple of smaller pieces) and actually sort of kind of pulled it off! You have to put up with some sound distortion, especially on gender. We used Google Meet and turned off the video while playing, which worked better than with the video on, and we all wore headphones. The

various instruments we tried to play together were rebab, gender, suling, and sindhen. As long as only one instrument plays on the beat (gender), the audio lag/latency not a big issue.

Anne Stebinger, Co-director

Kendhang: I. M. Harjito; Pesindhen: Heni Sawitri, Denni Harjito. Photo by Jody Diamond.



SUHENDI AFRYANTO

Bandung, West Java, Indonesia

COVID-19 has had a devastating impact on all aspects of life, without exception, including performances by artists from various fields. As a result of the pandemic, performing artists from the service sector are barely able to earn anything, and this has created the sudden arrival of a kind of “culture shock.” Certainly at the beginning of the pandemic, performing artists (especially gamelan performers) felt they had been hit hard, considering that their only chance to make a living and play a role in society was becoming more and more uncertain.

Almost a month into this, all we can do is think about fate. I don’t know if after tomorrow we will have hope or not. The crisis has entered all aspects of life; the longer the situation lasts, the longer we feel burdened by it. This is our reality right now, but at the same time the government isn’t paying attention to the seriousness of the impact on people as a result of the pandemic.

As the pressures of the pandemic continued, we gradually began to think of finding ways to continue being creative in the arts. Initially, friends would get together to play; when this was done online these became virtual performances, essentially like livestreaming a jam session. Over time this model became an example of what the community can come up with when everyone is working from home, yet have similar goals. This is one of the ways we responded to the dire situation.

Since “livestreaming” is constrained by having high-end access to the Internet, which is not the same in all districts in Indonesia, some artists pre-record their performances, a technically less risky option, and a better guarantee of a successful outcome than trying to livestream a jam session.

Eventually, the government responded to this model: the Indonesian Directorate General of the Ministry of Education and Culture began funding a series of virtual performances called “*Budaya Saya*” [My Culture], as a way of giving support to active performing artists. Although it took a while to catch on, this program is now helping around 10,000 performing artists in various artistic fields, and the performances are posted online. Other organizations also tried this model. The Performing Arts Faculty of ISBI required that the final exam for university students include making a recording, which was then uploaded directly to the school’s YouTube channel.

These are some of the approaches we have tried during the pandemic. They are not perfect, but the plus side is that most of these activities can be considered for future projects. Why not? Our live performances had a limited audience, but by changing those to virtual performances via social media, anyone can watch! This instantly becomes an event which can be uploaded and published widely in the midst of a time that is difficult for every artist. The truth is that the art of gamelan itself will be able to be appreciated by many more kinds of people, from the younger generation to the older generation. Looking ahead, we can’t predict when the pandemic will end, and eventually virtual performances like the ones we are doing now will just become one more choice. But by then, we will certainly know how to do them!

Suhendi Afryanto, ISBI (Institut Seni Budaya Indonesia) Bandung, Vice Rector for Collaboration; Composer, Karawitan Department



WESLEYAN UNIVERSITY GAMELAN ENSEMBLE **Middletown, Connecticut, USA**

Like everywhere else, all music activities at Wesleyan were either canceled or adjusted according to the situation of the pandemic. Eventually, however, it became possible to have in-person gamelan classes. We were required to follow strict guidelines for wearing masks and gloves, and social distancing. The procedures for students in the in-person gamelan classes and the bi-weekly mini productions were praised as excellent by the Music Department and the University.

The protocol required that all students wear a mask and disposable gloves. Hand sanitizer and disinfecting wipes had to be used. The university made all of these available to the students in the World Music Hall, where the gamelan meets. The gamelan instruments were set up six feet apart, and the students were required to maintain that distance, while playing or sitting in the audience for discussion, and when lining up to enter or exit the hall. Singing, however, was discouraged by the university to keep the virus from spreading across greater distances.

We also planned to have occasional online lectures and discussions, so the group did not have to meet as often. In the process of planning this hybrid class, I came up with the idea for a series of virtual performances, which I discussed with Pak I. M. Harjito. We decided to present a series of biweekly 30-minute virtual mini-concerts and demonstrations, each one showcasing a different theme or style. The six online presentations focused on the following: welcoming pieces (*Ladrang Wilujeng*, *Ketawang Puspawarna*); singing the macapat poems *Pangkur* and *Ladrang Pangkur*; Gendhing Soran, Yogyakarta style; Wayang Kulit, Perang Kembang; a recital by beginning students; and classical pieces in Surakarta style.

For these presentations, we worked very closely with production staff of the Wesleyan Center for the Arts. In the first two productions, we experienced technical difficulties in image and audio quality. Everyone was very satisfied with the third and especially the fourth production, which was the mini wayang kulit performance. I gave a brief introduction to the program:

“Good evening everyone! Thank you for coming out in cyberspace to attend our fourth virtual mini gamelan concert. I hope you have time to read the program notes. Because of the pandemic, we can only offer you a condensed portion of the midnight scene of a usual all-night wayang performance. Even though you’ll see only an abbreviated scene, I hope you’ll learn how to enjoy wayang performance. Here is why. Although a story line is the main element of wayang performance, it is not the only element for enjoyment. Rather, other art forms—music, dance, literature, and visual arts—closely collaborate with the drama, producing effects that are peripheral ornamentations to the plot. But often, these embellishments become the focus of enjoyment, placing the story line on hold. Almost each scene of an all-night wayang performance contains a juxtaposition of story line and its ornamentations. The scene you are about to see, called *Perang Kembang* [flower battle], is a fight scene between a prince and a giant; it contains a little bit of dialogue and narration delivered in stylized prose (unfortunately this one will be in Javanese); and expression of levity (aka jokes) by wise clowns. The jokes will be in Javanese—sorry, I meant the jokes will be in English (that was a joke). Enjoy the show.”

Our wayang presentation was an excerpt from the central portion of a usual all-night wayang performance. After the conflicts of the evening’s story have been

revealed, the hero Arjuna appears; he thinks about a task that he has to carry out. Arjuna is always accompanied by his wise buffoon servants (Semar and his sons Gareng, Petruk, and Bagong), who bring welcome comic relief and an opportunity for often explicit topical reference to current and local affairs. In carrying out his task, Arjuna is confronted by a group of demons sent by the enemy

The hero and villains engage in the *Perang Kembang* or Flower Battle, a standard section in the highly structured plot development of a wayang performance, in which the puppeteer demonstrates his skill at intricate manipulation of several puppets. Arjuna, because of his prowess as a warrior and practitioner of *samadi* [extraordinary self-control], is able to dispatch his assailants with simple, refined movements—thus the term “flower battle”—and the demons are repelled and killed.

Sumarsam, Winslow-Kaplan Professor of Music



GAMELAN SEKAR KENANGA

Hamburg, Germany

The Javanese gamelan ensemble Sekar Kenanga meets at the *Elbphilharmonie* (Hamburg’s Philharmonic building) and usually rehearses Mondays during school semester, meaning, no rehearsals during school breaks. There are two groups: a beginner’s group for participants who need more practice or newcomers who have just joined the group, and an advanced group comprising mostly members from the “first generation,” meaning they’ve been playing with the group ever since it was founded in September 2017.

The Elbphilharmonie was one of the first of many places that were closed down. I thought it would be good nevertheless to meet up every week on Zoom at our usual time, for two hours, to discuss gamelan, talk about theory, sing, watch movies, etc. There is always plenty to be done. Of around 18 people, about 10 came regularly to these meetings, which was really nice.

Benjamin Holzapfel, who leads the education and outreach program, liked the idea of the online meeting. I asked him if it would be possible for us to lend out the gamelan to the regular players. He said yes, and on May 8th we drove around Hamburg delivering instruments. I thought it was a really nice gesture by the coordinator, who

in the beginning of my taking over the group in 2017 was rather skeptical. He has been so helpful and supportive these past few months.

So now, we “rehearse” every Monday as “usual,” but on Zoom. We are trying out *Gendhing Gambir Sawit slendro sanga* with all the changes in irama. We usually rely too much on reading the notation, which obviously hampers understanding and listening to the gamelan itself, so we are working on memorizing the *sesegan* of the *ingga*h section of *Gendhing Bonang Sidamukti slendro sanga*. These are our two biggest projects, so to speak.

By the time we can rehearse together again, I am hoping that we can play these two pieces without much difficulty—especially hearing everything at the same time! During our online rehearsals, because of the latency problems, I get everyone to mute themselves while I sing and play something, and the players play along with me on the instruments they have at home. Lately, I’ve also been inviting a few friends to play with me at my house, making a mini-gadhon, so the other players on Zoom have more sounds to rely on.

The virus situation is rather upsetting but we try our best to not let it stop us from playing gamelan. So far, I think it has been pretty good.

In early September, our group started meeting up again. We now play in a larger room, in order to keep distance between the instruments. We are allowed to take our masks off, as long as we stay on our instruments. If we were to sing, however, we have to put on our masks.

The first time we played again, it was definitely an experience we won’t forget. As we played the first piece we learned together as a group, *Lancaran Singanebah* (which every one of us knows pretty well—I thought it was good to start with something we all are familiar with, so the players don’t feel discouraged), we realized that we won’t take the sound of a full gamelan ensemble for granted ever again.

Steven Tanoto, Director



GAMELAN ANAK TIKA Cambridge, Massachusetts, USA

On any given Wednesday evening, gamelan rehearsal at the Endicott World Music Room at M.I.T. (Massachusetts Institute of Technology) cannot start without a coveted



bit of social time the members of Gamelan Anak Tika refer to (loudly) as “snack time”—or what I also call a “feeding frenzy.” As soon as we have removed the giant bag of snacks from the storage closet, the kids are kids—skipping around instruments, racing each other into the hallway, and lining up to choose a snack. They then escape into the halls to play tag, buy drinks from the vending machine at the end of the hall, and play rounds of the Tetris game on display in the window of the MIT Model Tech Railroad Club room around the corner.

This fifteen minute break, before any playing has started, has become a crucial part of our rehearsal process. It gives the kids in our group, ages 5–18, the opportunity to get to know each other better, decompress after a long day at school, connect with teachers in the program, or simply enjoy a salty snack or the sought-out pack of Oreos hidden at the bottom of the bag. So important is this time to the kids that SNACK TIME is usually written out in sprawling capital letters on the white board in our rehearsal space, followed by the names of the pieces we are working on that evening in tinier letters. Clearly, we know what part of rehearsal is their favorite.

We held our last in-person rehearsal on Wednesday, March 11. After announcing to the students that this would be our last rehearsal together for a while, one of our younger members blurted out, “Can we still have snack time every week?” And while I don’t doubt our group’s fondness for the snacks, I think that question spoke to a larger concern that we were all grappling with in that moment: in spite of all that was happening, could we still find a way to stay connected?

Those of us who have spent years performing in gamelan ensembles know all too well the friendships and relationships that grow out of playing such interconnected music. Most of the students in Gamelan Anak Tika have been performing with each other since the group’s inception four years ago, so it was critical for us to find a way to preserve those interpersonal connections at a time when all physical connection was being actively discouraged.

And so—SNACK CHAT (named by one of our members) was born! Every Sunday, from late March until the end of June, I hosted a Zoom video call so that the members of our group—including our co-instructors So Yeon Shin, Matt Elkins, and Mark Stewart—could connect

over snacks, jokes, riddles, and random Internet facts. We taught each other how to alter virtual backgrounds, shared our online school experiences, watched gamelan videos together, and enjoyed the company of special guests, like I Nyoman Gusti Darta, our guest instructor earlier that winter, and a special presentation on Jauk by I Putu Tangkas Adi Hiranmayena, which the kids really enjoyed. One of our members even took to engaging in strange performance art during our Zoom calls, which ranged from wearing as many as 10 pairs of sunglasses on their head while standing ominously in the background, to showing off a cardboard plague mask they had made during the week. Let's just say there is a treasure trove of hilarious screenshots from these weekly sessions.

In addition to our weekly SNACK CHAT, I sent out a weekly PDF that included a mini-lesson on Bahasa Indonesia, a cultural fact about Bali (with links to explore on the web), performance videos to check out, and guided activities to explore gamelan at home using the piano, voice, and gamelan apps available on smart devices.

As we move into the fall, we are hoping to remain connected as much as possible. Plans have ranged from seeking out a well-ventilated rehearsal space that would allow us to continue, should families be interested, to rehearse together while observing all social distancing and health and hygiene protocols. Another option has been to move rehearsals to a virtual setting online and to use virtual gamelan instruments on smart devices. Either way, we hope to continue with our weekly SNACK CHAT gatherings to stay in touch and keep the sense of community alive the best that we can for our kids and families.

Emeric Viani, Co-founder and Artistic Director



SEKAA GONG TIRTA SINAR Sydney, Australia

I have been teaching Balinese gamelan gong at Sydney Conservatorium of Music for many years. This year I had 15–20 students—until COVID hit. All group activities were immediately stopped by the university. It seems I have now completely lost my job for at least the next 6 months or until they find a vaccine (sadly no online option for us).

I have been thoroughly impressed by the technological triumph of a number of composite videos of people performing together. I was glad Jody Diamond posted the link to how these are made, and appreciated the contributions by many on the Gamelan Forum [Dartmouth Gamelan Listserv]. Call me stubborn, however, because for a group of 15–20 who need to be close together in the same room at the same time, listening keenly to each other in real time, I don't quite see how technology can help.

I was planning to take some of my students to Bali for June and July this year to study with Gamelan Çudamani, but of course this is now impossible. We can only hope and pray that next year the sun will shine on us all again.

Gary Watson, Lecturer



PAJAJARAN GAMELAN DEGUNG ENSEMBLE Armidale, Australia

I can't say that COVID impacted greatly on the gamelan music scene here; Armidale had already gone from a dynamic place of ethnomusicology and active gamelan to a sudden standstill in 2015. I used to lecture in ethnomusicology at the University of New England, but with the course shifting online in 2015, I was no longer required! Gamelan Swara Naga, a contemporary degung group based at the University of New England, made two CDs and were highly sought after at festivals, but the group folded when David Goldsworthy retired and Wahyu Roche, an artist in residence from Bandung who had been an active player and composer, also left.

I founded and have been directing the community group "Pajajaran Gamelan Degung Ensemble" for seven years, with my own instruments. We play everything from Celtic tunes to Philip Glass, Violent Femmes to original Pop-Sunda tunes and "klasik" degung. We include pieces from the Swara Naga era, and some of my compositions such as those incorporating Celtic fiddle.

But COVID has shut my group down as well! Hopefully it will start happening again, at least at the community level, when the pandemic passes.

Kerry Watson, Director



GAMELAN SINGA NGLARAS

Singapore

Singapore went into lockdown—here termed a “circuit breaker”—on April 3. For Singa Nglaras, this meant that we could no longer meet and rehearse at the university campus where our instruments are, nor gather at any alternative venues. To keep the group’s interest going, we did two things. First, some of us who had private collections of gadhon instruments loaned them out to other members who were keen to learn them. Second, we organized weekly sessions on Zoom which involved either presentations on certain aspects of gamelan, or more general chat sessions that touched on Javanese life and the experiences of our members who had lived and studied there. A nice thing about these sessions was that friends who had previously played with Singa Nglaras but who were not in Singapore could now join us again.

With more of us having gender, gambang and kendhang at home, we made efforts to teach individual lessons over Zoom. These employed a range of methods depending on the student and their situation: some preferred phone calls to discuss cengkok and garapan (this worked best for those learning gambang); some worked best with “homework,” practicing notated parts by themselves or to recorded backing tracks of balungan/peking parts played on the gender; in some cases it was possible to have a session which was more like a regular *les* [lesson] with the student watching and listening, then trying alone, and getting feedback. What really wasn’t possible was playing together due to issues of latency—the only exceptions were practice sessions involving gender and sulukan.

We did one project in this time, which was to attempt to record all the parts of *Mijil Wigarintyas* separately, then combine the results digitally. The whole project, led by Zachary Chan, involved quite a lot of technical manipulation: he digitally altered the pitch of a set of samples he had recorded to match the tuning of a gadhon set that had been split amongst the musicians. With the samples, he created a digital backing track featuring the loud and colotomic instruments; this was sent to the musicians, who individually recorded rebab, gender, gambang, suling, siter, and vocal tracks for the piece.

Trying this process—and encountering its trickiness—highlighted several subtleties of gamelan music that some of us had not quite noticed before. In making the backing track, the uniqueness of gamelan tuning with its stretched octaves became clearer, while the speed and irama changes, though remarkably smooth for a digitally worked track, nonetheless still didn’t feel the same as when playing together. Musicians mentioned having to “learn” the idiosyncrasies of the track’s irama and laya as they played. This was a problem especially for the gambang and siter who play more finely subdivided parts, but even Rose, our sindhen, mentioned having to adapt herself to the slowing tempo at the end, and the gap before the gong. KS, our gambang player, noted how the experience made him realize how reliant he was on both listening to the drumming and watching everyone else when playing: it was a sense of mutual accommodation between the players that made these shifts easier to achieve. All in all, although the experience felt different from how we normally play, it was still fascinating and enjoyable, particularly within the lockdown.

One new direction we have managed to go in is slowly building up an interest in Javanese dance amongst our members. After some of us took the virtual lessons offered by Nusantara Arts in Buffalo, we seemed to have broken through a barrier, of sorts, and felt more willing to try to learn dance through watching videos. Our ensemble commissioned a set of instructional videos for *Menak Koncar* from teachers Mas Danang Pamungkas and Mbak Dewi Galuh Sinta Sari in Surakarta.

Now, with the more relaxed rules in Singapore, we’re able to gather in small groups of five to practice together. While this, like the other things we’ve been doing, is no substitute for the real experience, nonetheless, we hope we’ll be ready to better appreciate playing together when the time comes.

Xin Wei, Assistant Music Director



NYI GEMI RARAS

Melbourne, Australia

The start of February saw an eager return to rehearsals for The Melbourne Community Gamelan in Victoria, Australia. After a successful 2019 with several performances and a

wonderful learning experience with visiting musician and teacher from Solo, Pak Danis Sugiyanto, we were looking forward to planning an exciting 2020. We began the year with rehearsals for a wayang kulit performance in May, and were planning dance and drumming lessons with a visiting teacher from Sydney, Vi King Lim.

After our Easter break, it was evident that we could no longer meet for rehearsals and decided to take an extended break. We all miss getting together to learn and play gamelan, and most importantly miss the social aspects of interacting with like-minded people. I am sure that the members are continuing to pursue their interest in gamelan by accessing what is available to them on the Internet.

The Melbourne Community Gamelan rehearses on a Solonese slendro/pelog bronze gamelan set housed at the University of Melbourne, which is also where I teach a subject called “Indonesian Gamelan Ensemble” to the University students. First semester this year commenced at the start of March. Enrollment numbers were a little lower than usual because of the uncertainty of what was happening with COVID. After two or three classes in the gamelan room, I was asked whether it would be possible to deliver the gamelan subject online. I said “Of course, no problem!” and then went into a mild panic! I had two weeks to figure out how to give my students a meaningful experience that included as many practical activities as possible, but without instruments. After all, they had enrolled in a practical subject and I was not going to simply teach them theory for two hours each week.

I spent several hours with a ruler and compass drawing paper templates of the instruments. I then scoured the Internet searching for relevant and appropriate recordings and videos of gendhing that I could teach my students. I then set about planning my lessons for the rest of the semester.

Although the students couldn’t actually play the real instruments, I found that by the end of the semester they had quite a good understanding of mipil, as well as imbal on the bonang and saron. In fact, probably a better understanding than learning in the gamelan room! When learning parts on an instrument like the bonang, only one person can play it at a time. When doing the same on the “paper” bonang, the students all learn and play it together at the same time.

Obviously in a non-COVID world, we would continue to play together and enjoy each other’s company. Because I have been forced to come up with new ways to teach gamelan and make it work, it has opened my eyes to new possibilities. I think that the instrument templates will continue to play a big part of my students’ learning, even when we return to face-to-face classes.

This whole experience has been a huge learning curve for me, with learning new technologies and working out new ways to teach, but you know what they say. . . you can always teach an old dog new tricks!

Ilona Wright, Director



GAMELAN JEPUN BALI

Bucharest, Romania

The pandemic impacted greatly on our activities in Romania, including gamelan practice and performances. We had to cancel all of our performances for this year except one, which took place in the town of Sibiu, during the International Folklore Festival “Songs of the Mountains,” because for a moment there were fewer COVID-19 cases. Even this performance was strictly organized and only a few people were allowed to watch. Four hundred were allowed to watch a show that normally would be witnessed by more than 2000! Otherwise, the only other activity was being part of the wonderful Connect Arts project “Perspectives,” which creates electronic portfolios for Romanian artists. We recorded “Panguripan” by DanDe Popescu, a new creation written for our group that draws inspiration from Indonesian philosophies about life and existence, and uses elements of traditional and contemporary gamelan music.

Gamelan Jepun Bali grew from a Balinese music and dance club in 2009 with only a few bamboo instruments and a drum; now we play on an iron seven-tone Semar Pegulingan, crafted by Vaughan Hatch from Mekar Bhuana Conservatory in Denpasar, with cases and resonators built by Made Suwitra from Blahbatuh. Our group includes very passionate Romanians who are both professional musicians and amateurs, as well as members with other nationalities, including Indonesians.

Balinese gamelan exists today in Romania mostly thanks to Pradnyani Dewi, a Balinese dancer who was willing to buy all the instruments, one by one, and bring them from Bali to Romania, mostly in checked baggage on the plane. We had to do it this way because we couldn’t get funding to buy and transport the instruments; most of the people in Romania are just learning about gamelan music now, and gamelan has been here only for the last 10 years.

Even with the new harsh conditions imposed by the government, we still managed to practice for the two events that we had this year. Knowing we had these two performances made members willing and determined to practice, because we a clear reason to do it. Of course we obeyed the rules imposed by the government, wearing masks, using hand sanitizer and so on.

Some members have recently contacted me and told me how much they miss gamelan practice; but even in October, I was not brave enough to organize meetings. Besides, we don't have any more performances planned for this year (or even for the beginning of the next one), and the official numbers of coronavirus cases are growing every day in Romania.

In the past, gamelan practice was for most of us a moment of relaxation. Now, we cannot benefit in that sense. Many people are afraid of the disease, and even if others are not, we can't break the rules imposed by the government limiting the number of people attending a meeting, which is especially bad for gamelan.

Besides our performances we are also very active in education. In October of 2019 we introduced the study of gamelan to the University of Music in Bucharest-Romania, made possible by the wonderful support of the Indonesian Embassy in Bucharest lending us a Javanese gamelan that has been here since the 1970s. This means that the students can experience learning three kinds of gamelan: Javanese (bronze), seven-tone Semar Pegulingan (iron), and Joged Bumbung (bamboo).

We hope we can have gamelan rehearsal and classes at the university again, once the situation with COVID-19 improves.

Lucian Zbarcea, Director



EFIQ ZULFIQAR

Brisbane, Australia

My name is Efiq Zulfiqar. I am from Bandung, but since 2005, I have lived in Caboolture, a suburb on the northern outskirts of Brisbane, Queensland. I work as a musician, performing gamelan degung, jazz fusion, and my own compositions, although there have been no new performances recently.

The impact of the pandemic has been big; many gigs and festivals have been postponed indefinitely. The Brisbane-Asia Festival and the Australian Gamelan Festival have been canceled. Even December's Woodford Festival—the biggest festival in Queensland and possibly also in Australia—might be cancelled; even if it happens it will be a lot smaller than usual.

Other events are going ahead, but only online. I am one of three musicians in a group called Makukuhan.

We work with Musica Viva In Schools, an organization that presents live music performances, workshops, and interactive sessions with students all over Australia. Usually our group tours regional areas and cities doing workshops with our "mini gamelan," but now we have to be online.

As soon as the pandemic hit, we were straight away contacted by the Musica Viva team to learn how to present a "show" online. We were trained by Australian TV experts, including some from the Australian Broadcasting Commission (ABC), who wanted to make sure that we presented and expressed ourselves well on screen, almost like "Play School" (an Australian TV show for young children). We had to learn a lot about online audio and video technology.

Another problem we face is that the musicians in our group are spread far and wide: I am in Brisbane, Deva Gatot Permana is in Sydney, and Reza Achman is in Bali. So the three of us are in our separate homes, but together on screen playing music for school children in Australia.

The pandemic has brought some new opportunities, like the "Stay Home Jam" (with musicians performing together online). At the moment we are jamming with friends from Australia, America, Indonesia, and Brunei. Maybe we will also work with other musicians from around the world. This might become a project and provide opportunities for us later. With lots of free time, this is now how musician friends communicate. Before, when everyone in the world was just at home, we didn't talk to each other very often. Now, through technology, we can play music and be together on the Internet, no matter where we are.

Efiq Zulfiqar, composer, member of Makukuhan

Based on an interview in Indonesian with Alfred Ginting, SBS (Special Broadcasting Service) Radio, Australia.



GAMELAN SI BETTY

SUNY New Paltz, New York, USA

When the pandemic hit, I was playing in a different gamelan group five days a week. Monday was Balinese gamelan at Bard with Nyoman Suadin and Sue Pilla. Tuesday I took the train to New York City to play with Gamelan Son of Lion; the group was started by the late Barbara Benary. Wednesday I taught at SUNY New Paltz, with the instruments of Gamelan Si Betty, left to me by Lou Harrison and William Colvig. Thursday was gamelan degung across the river in Kingston with Dorcinda Knauth and the Catskill Mountain Gamelan. On Friday I went back to the city, joining Kusuma Laras at the Indonesian Consulate to play the classical music of Central Java.

At New Paltz, the gamelan was part of my anthropology class "Music and Culture of Indonesia." At our first Zoom meeting, the students were very stressed. Some of their professors tried to continue classes as usual. Lectures were videotaped, papers were assigned, and assignments were returned with no personal feedback. Some of the students were at home with sick older relatives, others felt that without personal contact with their teachers they just weren't motivated. I told them that our in-person class was finished. There would be no more assignments, and no more grades. Instead, we would have Zoom meetings with special guests.

With Naning Pranoto, a poet and novelist from Bandung, my students learned to write poetry in Indonesian, finding words in Google Translate, then making quatrains to express their current feelings. Kitsie Emerson gave them insight into Javanese wayang kulit, with live demonstrations from her home in Solo. I talked to them about how I compose for gamelan.

Melati Suryodarmo presented a moving discussion of her life as a performance artist, which she started in Germany before moving back to Indonesia. In talking about one of her most powerful performance works, "Butter Dance," she included some advice that would come in handy: "I didn't worry about falling down, but I was determined to always get back up."

Jody Diamond, Director ▶

COLLECTED REPORTS CONTENTS

Many of these groups and artists have social media pages; please check your search engine for the most current links.

PAGE	GROUP / ARTIST	COUNTRY	AUTHOR
64	Gamelan Giri Kedaton	Canada	Laurent Bellemare & Arya Suryanegara
65	Gamelan Penempaan Guntur	Spain	Jordi Casadevall
66	Gamelan Genta Kasturi	USA	Malcolm Cook
69	Sekar Enggal	England	Simon Cook
67	Gamelan Encantada	USA	Jenny DeBouzek
67	Gamelan Santiago	Chile	Nicolás Del Pino
68	Gamelan DanAnda	Australia	Jeremy Dullard
68	Kembang Arts	England	Jade Flahive-Gilbert & Eka Rahmawan
69	U.C. Berkeley Balinese Gamelan	USA	Lisa Gold
69	Mekar Bhuana	Indonesia	Vaughan Hatch & Putu Evie
70	Sean Hayward	Indonesia	Sean Hayward
70	Darno Kartawi	Indonesia	Darno Kartawi
71	Gamelan Son of Lion	USA	Laura Liben
71	Gamelan Langen Suka	Australia	Vi King Lim
72	Gamelan Tunas Mekar	USA	Elizabeth Macy & I Putu Tangkas Adi Hiranmayena
72	Warsaw Gamelan Group	Poland	Dawid Martin
73	Otonomori Gamelan Studio	Japan	Ako Mashino
74	Gamelan Sama-Sama	Japan	Kumi Masuda
74	National Concert Hall Gamelan	Ireland	Peter Moran
75	Gamelan Manik Harum	USA	Dorothy Morrison
75	Muryanto	USA	Muryanto
76	Jaman Suara Gamelan Ensemble	Croatia	Julija Novosel
76	Bremen Gamelan Group	Germany	Jens Ohlrogge
77	Pierre Paré-Blais	Canada	Pierre Paré-Blais
77	Gamelan Encinal	USA	Stephen Parris
78	Peni Candra Rini	Indonesia	Peni Candra Rini
79	Javanese Gamelan Course	Australia	Julia Pope
79	Gamelan Pacifica	USA	Jarrad Powell
80	Krautgamelan	Germany	Peter Rosen
80	Gamelan Dadali	Russia	Julie Ryzhaya
81	Bambang Sosodoro	Indonesia	Bambang Sosodoro
81	Gamelan Kusuma Laras	USA	Anne Stebinger
82	Suhendi Afryanto	Indonesia	Suhendi
82	Wesleyan University Gamelan	USA	Sumarsam
83	Gamelan Sekar Kenanga	Germany	Steven Tanoto
84	Gamelan Anak Tika	USA	Emeric Viani
85	Sekaa Gong Tirta Sinar	Australia	Gary Watson
85	Pajajaran Gamelan Degung Ensemble	Australia	Kerry Watson
86	Gamelan Singa Nglaras	Singapore	Xin Wei
86	Nyi Gemi Raras	Australia	Ilona Wright
87	Gamelan Jepun Bali	Romania	Lucian Zbarcea
88	Efiq Zulfiqar	Australia	Efiq Zulfiqar
89	Gamelan Si Betty	USA	Jody Diamond

SCRAPBOOK by Linda Hibbs

An eclectic collection of Indonesian performing arts posters and announcements made during the pandemic.

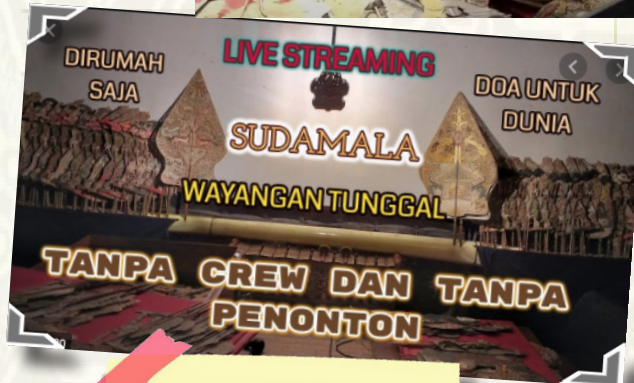
WAYANG



A stalactite as gong

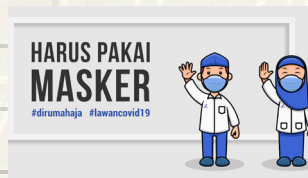
Goa Tabuhan
(Musical Cave)
15 March '20

At the beginning of the pandemic... Ki Purbo Asmoro performs in an auspicious place in difficult and confusing times.



"Doa Untuk Dunia"
Ki Purbo Asmoro performs Sudamala (Durga Ruwat) at his home... alone
no musicians
no crew
no audience

Menghimbau kepada penonton yang dekat harap tetap menonton #dirumahaja dilarang datang ke lokasi.
Appealing to audiences near by to keep watching at home and not come to the performance location.



**PAGELARAN
WAYANG ONLINE**
DALAM RANGKA HARI LAHIR PANCASILA

SENIN, 1 JUNI 2020
Jam 20.00 WIB s/d Selesai
di Sanggar Seni Cakraningrat
Rembang - Jawa Tengah

LIVE YouTube
▶ SIGID CHANNEL
▶ ARIEF ROHMAN



**Pendaftaran
GRATIS!!!**
**LOMBA VIRTUAL
SULUK PEDALANGAN**

Kategori Remaja usia 17 - 21 tahun

Materi

Wajib Suluk Pathetan Wantah Lrs. Sl. Pt. 9
Pilihan Bebas boleh suluk apapun

Silahkan
upload video
di FB atau
instagram

Kirim video email ASGA
asga.ac.id@gmail.com
dimulai 3 September - 20 September 2020

Info lengkap kunjungi:
www.asga.ac.id
atau FB dan instagram ASGA

WFH : WAYANGAN FROM HOME
KI SUKRON SUWONDO
PERSEMBAHAN :
KI H. GUNARTO GUNOTAJENRO, SH. MM

Bambang Sukoco

JUM'AT, 17 JULI 2020
PUKUL : 20.00 WIB
#NONTON DI YOUTUBE AJA

KUNTADI CHANNEL
Pancasila Video Streaming
Bagoes

Wayang Kulit
Ki Seno Nugroho
Dalam Rangka Hari Lahirnya Pancasila

Lakon :
Wahyu Panca Tunggal

MINGGU
31
MEI 2020
20.00 WIB

WAYANG KULIT VIRTUAL
DINAS KEBUDAYAAN & PARIWISATA SALATIGA
STREAMING
ONLINE
DISBUDPAR SALATIGA

DI RUMAH
AJA

23-11-2020
On Live 20.00 Wib

Lakon
'Wisa Marta Lelara Sirno'

dhalang
KI PURBO ASMORO S.Kar.M.Hum

Sadly,
Ki Seno Nugroho
passed away after
performing
night after night,
raising much
needed money to
help others during
the pandemic.



Ki Seno Nugroho
1972-2020

Serie WAYANG VIRTUAL INTERNASIONAL, #1, #dirumahaja
Dipersembahkan Group Camelan Mexico dan Ecuador

Lakon
CIPTANING
Oleh Dhalang:
Ki Cahyo Kuntadi, S.Sn., M.Sn.
Sabtu, 25 Juli 2020,
Jam: 07.00 s/d 10.00 Pagi
Bertempat di
Pendopo Sanggar Madhangkara
Dengan Terjemahan
Bahasa Spanyol dan Bahasa Inggris

Saksikanlah.....! Minggu, 21 Juni 2020 Nonton Youtube Dirumahaja

WAYANG VIRTUAL
Dhalang :
Ki ANOM DWIJO KANGKO, S.Sn.
Ceritera :
"DEWA RUCI"
Dimeriahkan Oleh:
Uncek

Persembahan :
TARNO TANIA JAYA
(Kursus Stir Mobil Jakarta)
Minggu, 21 Juni 2020
Pukul : 21.00 WIB
Nonton Youtube Dirumahaja
New Dwijo Laras Indonesia

Several themes occurred frequently, with hashtags popping up for #pakaimasker (wear a mask) and #dirumahaja (just stay home). ❖ Some dhalang started regular online broadcasts from their homes; many gave the money raised from performances to the musicians, their families, and others in the community.

in-uyon Hadiluhung 10 Agustus 2020: Snimpi Muncar



**Lindungi Diri
Lindungi Sesama**
dan Penularan Virus Corona (Covid-19)

**"SEMUA HARUS
PAKAI MASKER/FACE SHIELD"**
Dimana Saja, Kapan Saja..



WAYAN SUWECA BANGUN SEKEHA GONG BULE DI AS

SIARAN LANGSUNG VIA ZOOM

**WAYANG ORANG DARING
PERTAMA DI INDONESIA**

SIRMANING PAGEBLUG

BERSAMA:
SEDERET SENIMAN WAYANG ORANG
YANG BERPENTAS DARI RUMAH Masing-Masing



JOGJAKARFEST
INTERNATIONAL JOGJAKARTA
KARAWITAN FESTIVAL 2020

"Repositioning Karawitan Towards The New Age:
Enforcing The Identity, Creativity and Networking."

Virtual Concert
Selasa, 15 Desember 2020
19.30 WIB
ISI Yogyakarta

Karawitan Performances From 7 Countries
INDONESIA | SINGAPORE | AUSTRALIA
THAILAND | MALAYSIA | ZAGREB | MOSCOW

**LINDUNGI DIRI
DAN KELUARGA
DARI COVID-19**
co.vld19.id

**PERTUNJUKAN
DARING**
SABTU, 22 Agustus 2020
Pukul: 19.00 WIB
Siaran Langsung di YouTube
BUDAYASAYA

**QEBYAR GAMELAN
MBABAR KEBANGSAAN**
'Sebuah Laku Interpretasi
Terhadap Lagu-Lagu Perjuangan'
Blacius Subono

#BAHAGIADIRUMAH

Daring is the word
in Indonesian for
online, a meld of
dalam (in/on) and
jaring (net/line).

**PERTUNJUKAN
DARING**
SELASA, 21 Juli 2020
Pukul: 15.30 WIB
Siaran Langsung di YouTube
BUDAYASAYA



Jepara Daring Art adalah salah satu dari sedikit ruang tampil bagi para seniman di Kota Jepara, yang terdampak pandemi, dan bergabung dalam Pekan Kebudayaan Daerah. #PekanKebudayaanDaerah

PALING ANGLES
Langgam Campursari
PILIHAN
Menamani Anda
DIRUMAH SAJA



Akademi Seni Mangkunegaran
(ASGA) Surakarta

**LOMBA VIRTUAL
TEMBANG
MACAPAT**

Kategori remaja usia 17 - 21 tahun

MATERI

1. Materi Wajib Macapat Dhandhanggula syair sudah ditentukan.
2. Materi Pilihan Macapat Bebas dan syair juga boleh memilih bebas.

Pendaftaran GRATIS
3 - 20 September 2020

Dapatkan Beasiswa
dan uang pembinaan

Video bisa di upload di Instagram dan FB

Info lengkap: www.asga.ac.id

Dancers at the Kraton Yogyakarta wore face shields. ♦ Wayan Suweca was interviewed about the 1983 founding of Sekar Jaya. ♦ Macapat contests were mounted at all levels, from primary schools to universities. Since macapat poems are sung solo, it was an especially popular school assignment for students who were at home!

GAUNGGONG

5 APRIL 2020
06:00 & 18:00

Menabuh gong dari seluruh penjuru mata angin di Yogyakarta. Kelompok-kelompok karawitan yang berada di arah mata angin akan mewakili menabuh gong bersamaan di tempatnya masing-masing dan satu gong akan ditabuh di 0 KM.

OMAH GAMELAN
BALAI BUDAYA MINOMARTANI
GASEBU
OMAH CANGKEM
GLENK GROUP
KI CATUR KUNCORO
BAMBANG PANINGRON

I KETUT SANDIKA
SANTI ARIESTYOWANTI
BALEMAS SINGLON
OMAH SENI TANJUNGANOM
PAKSI RARAS
SANGGAR BUDAYA TINALAH
KOMUNITAS GAYAM 16

GAUNGGONG

Kesadaran manusia yang digaungkan melalui gong.

Gong, sebagai bagian dari orkestrasi gamelan, selalu berbunyi untuk mengawali dan sebagai tanda akhir. Dimainkannya pun tidak sesering instrumen lainnya yang lebih dominan. Hanya sesekali namun jelas. Orang yang menabuh gong, selalu mendengarkan gending (musik) gamelan dari awal sampai akhir dengan sabar dan seksama. Seperti semesta memperhatikan manusia dan alamnya.

Gong adalah bunyi semesta. Terdengar dan terasa agung. Seperti di dalam musik, dia menandai perubahan waktu. Gong adalah dengung semesta. Bunyi gong yang terdengar dan terasa akan memenuhi jiwa manusia. Bunyi ini akan membawa kesadaran yang hangat dan menenangkan. Vibrasi yang dihasilkan oleh gong akan menggetarkan tubuh manusia. Menata susunan carut marut dan segala keruwetan yang sudah terjadi selama ini. Gong memberi kesadaran bahwa manusia bersatu dengan semesta.

Sebelum atau sesudah pemukulan Gong, akan dibacakan mantra:

MANTRA JAM 6 PAGI	MANTRA JAM 6 SORE
CARAKAN WALIK (HANACARAKA DIBALIK)	KALACAKRA
NGA TA BA GA MA tidak ada kematian	YAMARAJA - JARAMAYA siapa yang menyerang - berbalik menjadi berbelas kasihan
NYA YA JA DA PA tidak ada kesaktian	YAMARANI - NIRAMAYA siapa yang datang dengan niat buruk - akan berbalik dan menjauhi
LA WA SA TA DA tidak ada peperangan	YASILAPA - PALASIYA siapa yang membuat kelaparan - berbalik memberi makan
KA RA CA NA HA tidak ada utusan	YAMIRODA - DAROMIYA siapa yang memaksa - berbalik memberi kebebasan dan keleluasaan
	YAMIDOSA - SADOMIYA siapa yang berbuat dosa - berbalik berbuat kebajikan
	YADAYUDA - DAYUDAYA siapa yang memerangi - berbalik memberi damai
	YASIYACA - CAYASIYA siapa yang menyengsarakan - berbalik membawa damai
	YASIHAMA - MAHASIYA siapa yang berbuat merusak, berbalik sayang dan memelihara



Guideng.net/Rahman

First session, 6am.
Nine groups in
nine directions
in nine different
places. The
low frequency
of the gong
reaches people's
consciousness and
makes them feel
peaceful and safe.

Gaung Gong akan dilakukan di seluruh penjuru mata angin di Yogyakarta (kota lain boleh mengikuti dengan zona waktu masing-masing). Kelompok-kelompok karawitan yang berada di arah mata angin itu akan mewakili menabuh gong bersamaan di tempatnya masing-masing dan satu gong akan ditabuh di 0KM. Gaung Gong ini akan dilaksanakan tanggal 5 April 2020.

Arah Mata Angin (seluruh komunitas gamelan) pukul 6 pagi : menabuh gong 5 kali
Titik NOL km dan 4 penjuru arah mata angin, menggambarkan Sedulur Papat Lima Pancer. Ini kemudian dilambangkan dengan Pancaksara. Maka Gong dibunyikan 5 kali tepat pada pukul 6 pagi, sebagai penanda awal kelahiran dan hidupnya jiwa yang kembali mengenali jati diri, menuju bangkitnya kesadaran sejati.

0 KM (perwakilan) pukul 6 sore : menabuh gong 10 kali
Gong, Ong, atau Ongkara adalah simbol bhuwana alit dan bhuwana agung. Puncak perayaan dari penyatuan Dasaksara. Titik 0 KM sebagai pancer, dilambangkan dengan Dasaksara, maka gong dibunyikan 10 kali tepat pada pukul 6 sore, pertemuan siang menuju malam, waktu potensial energi semesta muncul dan mencapai puncaknya, penyelarasan energi dalam diri untuk selaras dengan energi semesta.

Komunitas Gayam 16 of Yogyakarta held "Gaung Gong," playing a gong in every corner of the city at 6am and 6pm, with a special mantra based on the Javanese alphabet. "The gong is the sound of the universe, and sends the message that everything will be all right," explained Ari Wulu.



25th
**Yogyakarta
Gamelan
Festival
2020**

Jl. Mantrigawen Lor No
Yogyakarta 55141

RUNDOWN ONLINE 25TH YOGYAKARTA GAMELAN FESTIVAL

- Canda Nada (Yogya)
- Padhang Moncar (NZ)
- Jody Diamond (USA)
- Gamelan Kancil Arles (France)
- Teater Kunbalangu (Mojokerto)
- Rasamaya (Solo)

TANGGAL	WAKTU	PENAMPIL	KETERANGAN
18 November 2020	19:30 – 22:00	Opening - Sanggar Seni Kinanti Sekar	Video
		Canda Nada (Yogyakarta)	Live
		Sanggar Tari Guntur (Kediri)	Video
		Padhang Moncar (New Zealand)	Video
		Sanggar Seni dan Budaya Panji Asmara (Cirebon)	Video
19 November 2020	19:30 – 22:00	Gamelan Mben Surup (Yogyakarta)	Live
		Gamelan Larasati (France)	Video
		Jody Diamond (USA)	Video
		Kiai Sorawatu (Majalengka)	Video
20 November 2020	19:30 – 22:00	Gamelan Kemiri (Yogyakarta)	Live
		Rasamaya (Surakarta)	Video
		Hai Definition X Gamelan Asmaradan	Video
21 November 2020	19:30 – 22:00	Omah Gamelan (Yogyakarta)	Live
		Gamelan Kancil Arles (France)	Video
		Teater Kunbalangu (Mojokerto)	Video
		Sanggar Tarara (Bangkalan)	Video
22 November 2020	19:30 – 22:00	Omah Cangkem (Yogyakarta)	Live
		Gamelan Keller (France)	Video
		Jhung Rojhung (Pamekasan)	Video
		Closing - Sanggar Kancil Art (Yogyakarta)	Video

*Gamelan
is a
spirit,
not an
object.*

Sapto Raharjo

The Yogyakarta Gamelan Festival—created by Sapto Raharjo—held its 25th annual event online. Organizers presented a mix of live performances, both local and streamed from other locations in Indonesia, combined with videos of performances from groups around the world. Participating composers and musicians “Zoomed in” for live interviews.



London-based *Gamelan Composers Forum* hosted a conversation with Indonesian composers of different generations, sponsored by the American Gamelan Institute. ♦ Festivals included international participants, free of excessive travel costs. ♦ Gamelan styles from other regions of Indonesia were represented online. ♦ Creative ways to study gamelan emerged.



