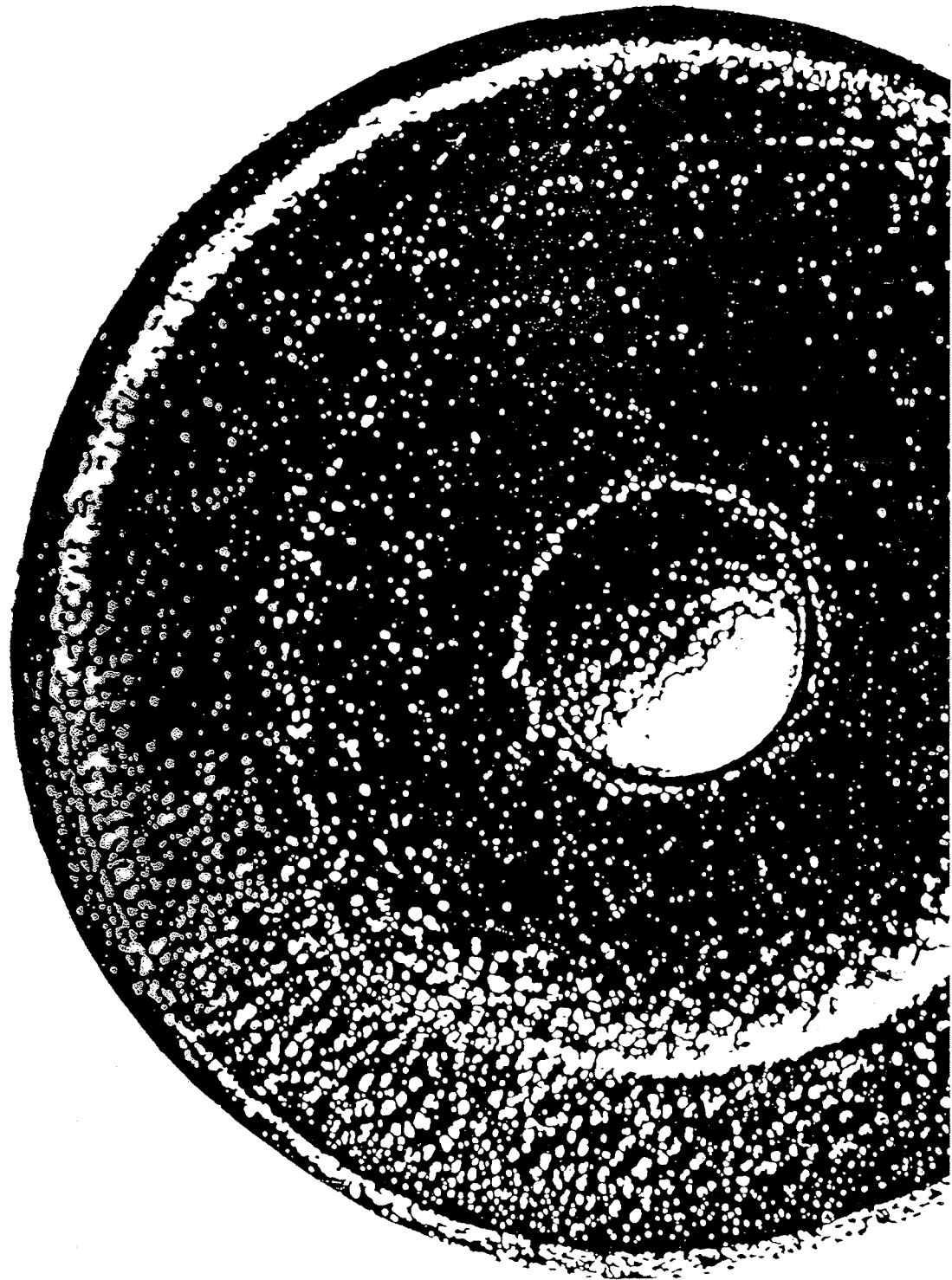


BALUNGAN

A Publication of the American Gamelan Institute



Volume 12 2017

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; this is the seventeenth issue. 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.

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 dialog 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.

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Submissions

BALUNGAN actively seeks new material that supports the editorial mission: to speak to and to be of value to both artists and scholars. Print or multi-media materials may be submitted for both the print and on line 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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EDITORIAL

This issue proves that things of great significance are well worth waiting for. The two monographs by Sukerta and Darsono have been cultivated and developed over several years.

Sukerta wrote the first ever guide to contemporary and experimental composition for gamelan. Enough time has passed that these techniques appear often. In a 1989 interview that queried the vocabulary used to describe new music for gamelan, I asked Balinese composer I Nyoman Windha about the term “kontemporer.” He explained, “Kontemporer means the music is only temporary. We rehearse a new piece, and then perform it. That might be the last time it is played. Or, if we like it, we may play it again.” In observing new music for gamelan in Indonesia from 1988–89, I noticed that innovative ideas in one composer’s work would often start to turn up in other people’s pieces. In a matter of months, the previously experimental idea was used frequently enough to be considered “traditional.” That’s the nature of a living art; something new, when it works, becomes part of everyone’s musical toolbox.

Darsono’s research on and performance of the unique macapat style of Pak Netra of the Kraton Solo is both impressive and inspiring. In Darsono’s astute perception and re-creation, the documentation of classical sung poetry by an established yet innovative artist can now be widely appreciated and studied.

Wayan Sadra exemplified experimental. One of his last projects was an organized music festival called *Bukan Musik Biasa* — “not music as usual” described just about everything he did. For Sadra, being creative was a necessary daily act. He often explained, “It’s like going to the toilet— you feel great when you’re done, but the next day you have to do it all over again.”

2017 saw many centennial celebrations of the global reach of Lou Harrison’s creativity. Harrison loved how gamelan notation stored only the fixed elements of a piece, leaving most of the realization to be created by knowledgeable players. Those who worked directly with him will need to document both process and results—this edition of *A Cornish Lancaran* is an effort in that cause.

Is collaboration the new normal, or a cliché that is misleading at best? The pieces on “Mahambara” were created *in situ* by the faculty of ISI Surakarta—my contribution was not to the music, but in building a far-reaching bridge for it to cross.

Finally, it is with extreme pleasure that I introduce the new associate editor of *Balungan*, Jay Arms. He is a student of cultural musicology, an experienced performer on guitar and, increasingly, gamelan, and—to my great delight—a writer who loves semicolons as much as I do. Let’s hope that his invaluable participation will be anything but “temporary.” — jody diamond, editor

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RESOURCES

Online Edition of *Balungan* V. 12, 2017

Balungan Volume 12, 2017 is published in print and online. The digital edition has additional materials; see <<http://www.gamelan.org/balungan>>.

Alternative Methods in Composition of New Karawitan, by Pande Made Sukerta

Original manuscript in Indonesian with diagrams made on a typewriter.

Video, *Karya: Portraits of 4 Indonesian Composers*, by Jody Diamond. Includes an interview with Sukerta, with excerpts from a composition class and a performance. <<http://vimeo.com/diamond2/karya>>

The Macapat Style of Pak Netra, by Darsono

CD1: *Macapatan Dalam Rangka Sewindu B.R.M. Bambang Irawan* [Macapat on the Occasion of the Eight Year Memorial for B.R.M. Bambang Irawan], with Bapak Netra. from the *Serat Wehatama*

1. Pangkur pelog nem
2. Sinom pelog nem
3. Pucung slendro manyura
- from the *Serat Wulangreh*
4. Gambuh pelog nem
5. Dandhanggula slendro manyura
6. Kinanthi pelog nem
7. Kinanthi slendro manyura

CD 2: *Macapatan Gaya Pak Netra* [Macapat in the Style of Pak Netra], with Darsono, S.Kar., M. Hum.

1. Pangkur pelog nem
2. Sinom pelog nem
3. Gambuh pelog nem
4. Dandanggula pelog nem
5. Kinanthi pelog nem
6. Kinanthi slendro manyura

CD 3: *Macapatan Gaya Umum* [Macapat in Current Style], with Eni Wahyuningsih, S.Sen. and Darsono, S.Kar., H.Hum.

1. Pangkur pelog nem
2. Sinom pelog nem
3. Pucung slendro manyura
4. Gambuh pelog nem
5. Dandang Gulo
6. Kinanthi pelog nem
7. Kinanthi slendro manyura

Does an Indonesian Composer Need a Regional Identity?, by I Wayan Sadra

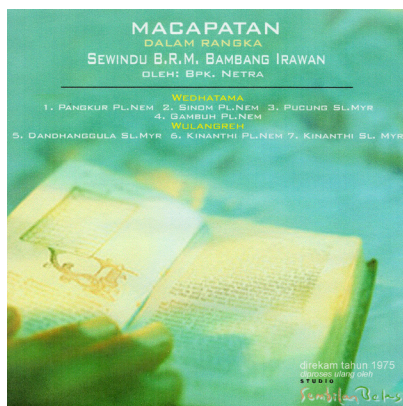
A podcast episode of "Gongcast Gamelan," has two versions of a piece composed by Sadra: *Buka* (1989), and *Buka Sembarangan* (2010) (also on *Mahambara*).

<<http://www.gamelan.org/gongcast>>

Mahambara: New Music from ISI Solo, with a foreword by Rahayu Supanggah.

CD contents

1. *Shalawat Rambu* by Waluyo
2. *Kothekan Lesung* by Sri Harta
3. *Ler-leran* by Sugimin
4. *Lurojinem* by Supardi
5. *Buka Sembarangan* by I Wayan Sadra
6. *Pak Tung Blang* by Cucup Cahripin
7. *Damai* by Sigit Astono
8. *Arus Monggang* by Danis Sugiyanto
9. *Minulya* by Darsono
10. *Barang Miring* by Bambang Sosodoro



Alternative Methods in New Composition for Karawitan

by Pande Made Sukerta

Om, Swastyastu.

I thank God for his guidance in completing Alternative Methods in Compositions for Karawitan. This book is an accumulation of my experience as a teacher of composition for more than twenty-five years at Akademi Seni Karawitan Indonesia (ASKI) Surakarta [now ISI Surakarta]. Although my experience may be said to be only as "black as a baby's fingernail," in terms of my own new compositions for karawitan, I have summoned up the courage to write about my experience.

When I first began to teach composition, it was like the story of Dewa Ruci wandering in search of wisdom; there were no teaching materials or references for the students. I was fortunate, however, to have had the opportunity to observe Sardono Waluyo Kusuma in Bali rehearsing his work De Dirah. I was also greatly motivated by the late S.D. Humardani, who encouraged teachers and students alike to do "strange things." These two mentors increased my enthusiasm for new composition as well as ideas for study materials.

I plucked up my courage and composed my first new work, Komposisi Malam, in 1978. When I began writing this book,, I worried that I might be regarded as arrogant for claiming to be a composer, although this was not my motivation. Including the word "alternative" in the title of this work helped me overcome my inner conflicts and conquer my fear. I also included the word alternative since each composer has a unique way to create a work of art.

I would like to take this opportunity to thank all those who have helped with this project. I would especially like to thank Ms. Jody Diamond for her help in editing and publication; and Ms. Janet Purwanto for translating the text.

I hope this description of my experience will provide some information for those interested in the creation of new compositions for karawitan.

Om, Santhi, Santhi, Santhi, Om.

Pande Made Sukerta

Surakarta, Central Java

1 October 2001

From year to year, the life of the arts, including *karawitan* [traditional music for gamelan], evolves and responds to changes in social structure, as well as increasingly sophisticated developments in technology, transportation, and communication.

A work of art is the result of human contemplation. It takes form in a particular medium, and is shaped by the skills of the artist. The medium used in visual arts is different from those used in dance. The main medium used in karawitan is *sound as a means of expression*, using a variety of treatments that result in a new work.

These new works, often known as "new karawitan compositions," began to appear in public in 1979 at the Young Composers' Week (*Pekan Komponis*), an annual event held at Taman Ismail Marzuki (TIM, a cultural center) in Jakarta, that was attended by composers and musicians from different parts of Indonesia, including Bali, Central Java, West Java, Jakarta, and Sumatra.

Understanding "Composition"

The term *komposisi* (composition), borrowed from another language, describes new creations of a non-traditional nature. Composition means an arrangement of sections in the medium of sound, joined together to create a complete work.

These new works may be referred to by a variety of terms. The word composition may be preceded by music or karawitan, to become *komposisi musik* (musical composition) or *komposisi karawitan* (karawitan composition). Composition is often preceded by the word new, to become *komposisi baru* (new composition). All these expressions essentially have the same meaning.

The term "*komposisi karawitan*" indicates that it is a new work that breaks away from tradition while still using certain traditional resources such as instruments, instrumental functions, musical patterns, forms or structures. Even though using traditional components, a new karawitan composition must also display original elements. These new components are determined by the background of the composer, who looks for new elements to include in his or her work as part of the compositional process.

In a new work, the sound is shaped by the ideas of the composer. Sound is not restricted to existing terms, such as pitch, *laras*, *pathet*, *embat*, or other terms. Sound as a

The author's biography and list of works are on the last page of this article. This version is based on a translation by Janet Purwanto; edited by Jody Diamond and Jay Arms. A 1989 first edition of this monograph in Indonesian, with original diagrams created on a typewriter, is in the online edition of this issue.

medium in new karawitan compositions may be produced by any instrument or object, including instruments in a gamelan ensemble, non-gamelan instruments, or other sound-producing objects. The wide range of instruments often used in these compositions may be said to be of a universal nature, and can be appreciated by people from different cultural backgrounds. This is not the case with traditional karawitan, where appreciation comes from those with the same cultural background as the music. It can therefore be said that traditional music of a certain region has a narrower scope for appreciation than new karawitan compositions.

Breaking Traditions

The birth of these new compositions generated conflicting opinions. Those favoring these innovations saw them as a positive development, that could contribute to musical life in Indonesia, and provide an opportunity for “free” expression (within certain limits) through new experiences with sound. On the other hand, those who were against the birth of these new karawitan compositions reasoned: why should we go to the trouble of creating new works when traditional works are so rich with potential? The fact is that those traditional works still have a place in society. Some critics also held the more extreme view that artists who created these new works were destroying traditional art, in particular karawitan, because their works did not use traditional karawitan conventions. They regarded new compositions simply as an emotional outlet. We can only respond to these two highly contrasting opinions by making our own choice.

The appearance of groups both for and against new compositions influenced the development of new karawitan compositions in Indonesia, which was sluggish and limited only to certain environments, such as institutions of higher education for the arts, both state and privately owned [and music festivals held there and elsewhere—ed]. It can therefore be stated that the life of new karawitan compositions in Indonesia was not as prosperous as that of traditional music, which had already gained recognition from its supporting community.

Original Art

In our daily lives in general and especially in our artistic lives, there is always the desire for something “original.” If we consider buying a classic car, for example, we want the paint and other accessories to be original. I believe that in this world, however, nothing is original. What exists is only change, and we must be aware that every aspect of life sooner or later undergoes a shift in its primary value, making it difficult to find originality.

In a traditional art like karawitan, from the birth of a *gendhing* [piece of music] to its dissemination in the community, there have already been changes in aspects such as tempo, dynamics, and interpretation. An example is the music for the [Balinese] dance *Trunajaya*, composed by

Pan Wandres and I Gede Manik; it changes each time it is played in a different place. The changes may be requested by the teacher or the performers. The musicians may ask that the music be changed, although its outline will remain the same. Variations in tempo may also be affected by the dynamic life of the community.

Change is always associated with development and positive effects. The karawitan or traditional *gendhing* that we hear today and regard as original, have in fact undergone changes, although they are still strictly tied to certain rules and conventions. With this in mind, it is fair to say that art is always up-to-date, adapting to present day society, and that the originality of art is limited only by the age of its human source?

Traditional art is tied to rules or conventions agreed upon by artists in earlier times. Within the rigidity of these traditional rules, artists still have the opportunity to develop their creativity. Our current generation of artists, and karawitan musicians in particular, praise artists from the past for their “crazy courage.”

Pieces that do not follow the rules used in the majority of existing traditional karawitan might be called “crazy.” In the past, traditional artists had a degree of freedom in composing a work. Why then are artists of today not allowed this freedom, finding that some make a cult of traditional conventions? This does not seem fair.

“Crazy” traditional works can be found in Javanese and Balinese *gendhing*, as well as in other cultural regions. In Java, the form of traditional *gendhing* is defined by the structural instruments in each section. In general, *gendhing* in the form *ketuk loro kerep* have four *kenong* phrases in each gong cycle of the *merong* section. But the first section of *Gendhing Majemuk ketuk loro kerep* has five *kenong* phrases in one gong cycle. In the Javanese tradition, this difference is known as *pamijen* [unique], which means that Majemuk is unlike other *gendhing* with the same form. There are also examples of this in Bali. A traditional *gendhing* in Gong Gede (Lelambatan) is in the form *gendhing tabuh pat jagul*. Usually, the *gendhing* form *tabuh pat* includes the sections *kawitan*, *pengawak*, *pengisep*, and *pengecet*. The *pengecet* section consists of the sub-sections *kawitan pemalpal*, *ngembat trompong*, and *tabuh telu*, or else *kawitan pemalpal*, *ngembat trompong*, ending with the form *gilak*. In the form *gendhing tabuh pat jagul*, however, the composition of the sections differs from other *gendhing* of the same form: the *pengecet* section consists of the sub-sections *kawitan* and *gilak* or *gegilangan*.

From these two examples, we can conclude that even traditional artists have a degree of freedom in composing their works, although they still adhere to a relatively restricted traditional framework.

The Artist

An artist is a person who creates new works using a particular medium according to his or her field of expertise, training, and background. An artist in dance uses

movement as a means of expression, while a karawitan artist uses sound as the medium, and so on.

By looking at the result of an artist's work, we can classify the artist into three different categories: composer, performer, or observer. A composer creates a work of art with sound. A performer presents that work of art, while an observer is an artist who appreciates and criticizes works of art. The composer must have the ability to compose, the performer must be able to perform, and the observer must have a creative ability to perceive. In this context, the composer is expected to have the courage to create new works of art. I often meet artists who have the ability to compose but are afraid. By studying earlier composers, a contemporary composer [will gain] the courage to compose a new work without initially worrying about quality.

To create a new work, a composer must be equipped with the following abilities: an open mind, ability in traditional karawitan, sensitivity, and creativity.

An Open Mind

For an artist, an open mind means the ability to accept works of art, in particular karawitan, from various origins, including both traditional and non-traditional sources from both his home country and abroad. An artist must be willing to accept input from people who are able to support his subsequent creations, and be aware of the weaknesses in works already produced. This attitude is essential for an artist, especially for a composer, as it will broaden his musical insight and have a refreshing influence on his compositions.

This should not be misinterpreted as a requirement to listen to the work of other composers with the intention of imitating or transferring their ideas and claiming them as one's own. On no account should this be done. The aim of listening to the music of others is to broaden artistic insight or appreciation, which may lead to inspiration. Later, this inspiration may appear in the composer's work, without any intention to imitate. While listening to other composers' music, all the artist's preconceptions must be put aside, so that he will be able to accept whatever he hears, whether pleasing to the ear or not. The desire to listen to other people's music is an indication of respect for others, and produces a sense of awareness for the instruments used, both of which are advantageous to the composer.

All of this takes time, as every composer will experience changes in attitude. Nevertheless, with a willingness based on perseverance, all of this is achievable in a relatively short time.

Ability in Traditional Karawitan

Traditional karawitan is a main asset in preparing a composer for his creative work. From the beginning of an artist's life, from the time he or she is still in the womb, traditional art begins to form the artist.

Traditional art is inseparable from the artist, in that his training begins at a very early age. If an artist who wants

to be a composer is not equipped with a strong background in traditional art, his compositions will be bland and lightweight, like a child playing with a bucket as a sound source. Adequate ability in the traditional arts is an asset in composing, and its achievement requires much time and patience.

Sensitivity

Sensitivity in composing a new work is essential, as it is necessary to be aware of the character of different sounds. This applies to individual sounds, the different sections, and the work as a whole. A sensitivity to sound is needed when joining together different elements to create the parts of a composition.

Each section of a composition creates an atmosphere, and subsequently, the sequence of these different sections forms a complete work. A certain sound, for example, may not combine well with another sound, so that a desired mood cannot be created. Once again, the composer must be sensitive to this.

Creativity

Creativity is essential for a composer, as it will influence the quality of the composition. In Javanese, one meaning of creativity is "*senang otak-otik*" or "enjoyment of tinkering about," to discover innovations both in the interpretation and form of a composition.

The late S.D. Humardani said that one way of looking for innovation is by rejecting something that already exists and choosing a contrasting idea. For example, in traditional gendhing, the fourth beat has the sense of a strong beat, so we can try to make a musical phrase with the strong beat not on the fourth beat. Humardani once said that we should make "crazy compositions" by not using conventions found in traditional art.

Creativity can be used by both the composer and the performer, although they each may have a different aim. A performer already experienced in traditional art may not necessarily be able to compose a new work, which requires a different ability: the creativity to compose.

Interaction Between the Composer and Performer

In order to perform a new work the composer must be assisted by performers. A composer needs to know the abilities of these artists, and decide on the number of performers required. If he does not select and assign the performers correctly, it will affect their interpretation of his ideas. For example, a performer skilled on a particular instrument (e.g. gender) should be given the job of playing that instrument.

Part of the process of composing a new work is transferring the ideas from the composer to the performer, which requires mutual interaction. Everything the performers do comes from the mind of the composer. The performer cannot argue with the composer, nor can he make his own interpretation of the composer's orders. The

performer may offer suggestions, but the final decision lies with the composer.

When communicating his ideas, the composer sometimes gives the performer freedom of interpretation within the fixed musical framework, such as the basic unadorned melody (without variations), in Javanese music known as the *balungan*, and in Balinese music as the *bantang gending*; variations on these are made freely by the performer. Other aspects, such as rhythmic patterns and variations, are determined by the performer. Although the performer is given this freedom, the composer must still control the outcome so that the performer does not stray outside the framework determined by the composer.

When the composer is choosing the performers, it is essential that he know their abilities. When transferring his ideas of interpretation, it is better that the composer does not play in his own composition, so that he can concentrate on listening to his work as it is played.

Understanding Climax

In the world of composition, we always hear the word climax. What is meant by climax? In Indonesian the word climax means “peak.” When this word is applied to a work of art, it may be interpreted in several ways. Some people understand the word climax to be the loudest or fastest part of a composition, while others consider the climax to be the peak of the form of the composition, not necessarily played loud or fast. In which part of a composition should the climax appear? The beginning, middle, or end? Some people believe that the climax must come at the end. In my opinion, the climax may come in the middle or at the end, but not at the beginning, since the climax must be preceded by a process leading to it. The climactic section of a composition is the main section, in the sense that this section can express the main ideas, performed with various tempos and dynamics.

COMPOSITIONAL PROCESS

The process of creating a new karawitan composition has a value of its own, apart from the final outcome. Each composer may have an individual process for composing.

Broadly speaking, there are three stages in composing a new work for karawitan: compiling ideas for the content, compiling ideas for interpretation, and determining the instrumental treatment.

Compiling Ideas for the Content

Ideas for content take the form of a concept that will be the essence of the work. These ideas will play an important role in determining the interpretation of the composition. A composer might make a new composition for karawitan inspired by his own life experiences, in chronological order. This will generate feelings that may be transferred to and realized by the instruments used.

As a starting point, these ideas offer two possibilities. The composer may simply transfer the feelings to the

composition, or imitate the atmosphere in a particular experience. For example, the idea for content may express an atmosphere of morning, with fresh clean air and the sound of bird song. In the composition, these sounds may be included, with bird or chicken sounds portrayed by the human voice. In other words, the artist attempts to imitate and bring to life the atmosphere through the performance of his karawitan composition.

If this kind of imitation is performed, it will have a limiting influence on the appreciation of the composition. The listener will be drawn into the depiction of the day-to-day life described in the work. If this is brought face to face with the concept that the appreciation of a work of art, in particular karawitan, is interpretation, each listener will have his own interpretations, as the nature of interpretation is subjective.

I consider these ideas as merely a starting point, not to be molded into a composition, but to be part of producing a better quality composition. Yet, one question arises: does an idea for content of a new composition need to be compiled strictly and made known to the listener? I believe it is not necessary, and it may or may not be made known to the listener. The ideas for content in almost all traditional karawitan compositions are unknown, but these traditional pieces are still performed today.

Other methods used in the early stages may be to directly carry out an exploration of sound, or to compose the melody. The final ideas for content will be determined when the composition is finished, when they are adapted to the atmosphere created by the composition.

Compiling Ideas for Interpretation

After determining the content, the next stage is to work on treatment and interpretation. The composer begins to consider the choice of instruments to create the atmosphere to be portrayed. For example, a tense atmosphere may be expressed by a gong being struck continuously and at regular intervals, while a sad atmosphere may be expressed by a voice singing quietly, without text, in a slow tempo.

Instrumental Treatment

Deciding on the instrumental treatment is the final process; this also plays a large role in determining the quality of the composition. There are certain steps in the treatment process: exploration of sound, composing the sections of a composition, joining the sections together, and choosing tempo and volume through a process of exploration.

EXPLORATION OF SOUND

An important stage in the creation of a new composition is exploration of sound. The composer experiments from the beginning to discover different tones and qualities of sound, or to compose a melody for use in different sections of the composition. With at least five factors determining the tone color of an instrument, the composer must be creative in his exploration of sound, and try various ways to produce

different sounds and tone colors.

Exploration of sound is the search for tones and qualities of sound on any kind of instrument, by striking, bowing, plucking or rubbing the instrument in different places to produce different tone colors.

After finding a tone color, further explorations are made to determine rhythmic patterns, to be combined with other instruments or played alone.

These explorations will result in the form of a section of the composition. This form can be arranged from the rhythmic or melodic treatment originating from the instrument or human voice. When combining more than one tone color, the composer must also feel the result or impression created, to decide whether it is what he had in mind. If the result is good, the composer will then make other experimentations by combining other tone colors.

Sound may be produced by the vibrating, bowing, striking or plucking of instruments of one or many kinds. A sound is raw material, which cannot express a mood before it has been treated. Sound and pitch have the role of expressing ideas, in both new and traditional compositions. In traditional karawitan, the main medium is sound with a fixed frequency, or pitch; a series of several different pitches create a scale. In a new composition, however, the composer does not limit his sound sources, either to gamelan instruments, non-gamelan instruments, or the human voice.

When using gamelan instruments, there are many possibilities for producing new sounds not commonly used in traditional karawitan, such as holding and lifting an instrument at the edge, and then striking the center; or striking the bottom edge of bossed gongs. Sounds that do not use gamelan include striking zinc, shaking triplex, blowing across the top of a bottle, and many others. Any kind of instrument that can be struck, bowed, rubbed or plucked will produce a different sound.

Different sounds are produced due to five (5) factors in the construction and use of the instrument: material, shape, which part of the instrument is played, the size of the instrument, and the material of the mallet.

1) Instruments made from different materials produce different sounds; a wooden *gambang* will produce a different tone color from a bronze *saron*, and a bamboo *suling* will produce a different tone color from a leather headed drum.

2) The shape of an instrument affects its sound. Even when made from the same material, the tone color depends on the shape. A gong, a *saron*, a *kenong*, or a *kemanak* produce different tone colors [although they are all made of bronze].

3) Almost every part of an instrument can produce a different sound. For example, if a gong is struck on its central boss or *pencu* [knob] it will produce a different sound than if it is struck on its *lambe* [flat face].

4) The size of an instrument also affects its tone color,

even if its material and shape is the same. For example, the tone color of a gong and *kempul* is different, as is the sound of a *demung* key and *saron penerus* key, although the two instruments have the same shape and are made from the same material.

5) Different materials used for a mallet of an instrument will also produce different tone colors. For example, if a gong is struck with its usual padded mallet, it will produce a different sound than if it is struck with a mallet made from metal.

In addition to carrying out explorations of sound, the composer also makes melodic explorations of different possibilities until he produces a melody he thinks will be suitable for his new composition.

The sound sources for different sections of a composition can be obtained from numerous implements such as pots, pipes, a pipe and a large bowl, a glass, a *siter*, *kecap*, glass and *siter*, keys, kettles, the human body, the voice, and so on. (For examples, see the photographs showing exploration of sound sources at the end of this article.)

Tone and Quality of Sound

When creating a new composition, it is important to understand the tone and the quality of sound, as both will determine the quality of the composition to be performed. People are often confused about the difference between the tone and the quality of sound. I will give examples to make the meaning of these two terms clear.

The tone of a [bronze] gong is very different from one of zinc, a gong struck with its usual padded mallet has a different tone from a gong struck with a metal mallet, a [chewed] *krupuk* [prawn cracker] produces a different tone from a [shaken] piece of triplex, a *kenong* produces a different tone when struck on its *pencon* [knob or boss] or on its bottom edge, the tone of a large drum is different from that of a small one. The differences in tone are caused by variations among a number of factors: the material of the instrument, the shape of the instrument, the part of the instrument struck, or the mallet used.

The quality of sound, however, can be understood by comparing two instruments [with the same tone] that are alike in terms of their size, the part struck, the mallet, and the material; one *kendhang ciblon* [drum] may have a different quality of sound from another drum of the same kind.

CREATING THE SECTIONS

The sections of a new karawitan composition make up units of sound that create a certain impression or atmosphere. The sections may be performed by two or more artists creating a variety of tone colors, or by a single artist, performing a single color or treatment. A new karawitan composition requires a wide variety of approaches for each section to create different effects or atmospheres and provide a variety of color throughout the composition; this serves to avoid feelings of boredom or monotony.

Option 1

A section of the composition can be performed by one or more artists who perform a single tone color in various ways; for example, the gong struck continuously, with a padded mallet as is commonly used in traditional karawitan, with regular and irregular rhythms, tempos and volume. These options may be shown as follows:

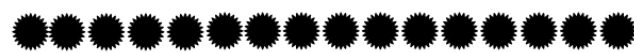
Gong played in a regular rhythm



Gong played in an irregular rhythm

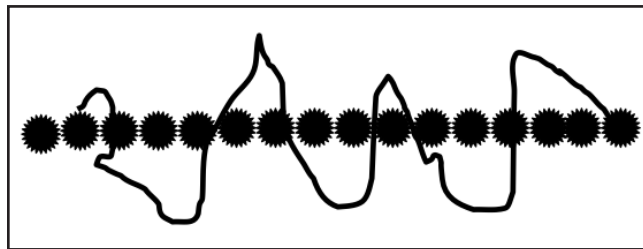


Gong played continuously.



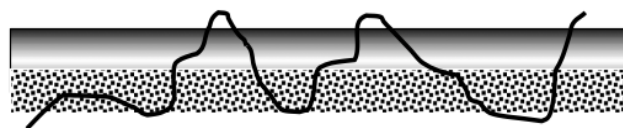
Option 2

A section of a composition may also be realized on two different kinds of instruments, such as a melody instrument and another that cannot play the melody. For example, a gong played continuously accompanied by a melody played on the suling may be shown as follows:



Option 3

In order to present a variety of treatments, structures, and tone colors, a composition may contain a section performed by all the instruments being used in the entire piece. This section may use a single melody or part of the gending, which is then interpreted by all the other instruments with a variety of patterns, as represented here.



Option 4

Another section of the composition may be left “empty”, with no sound at all. Often a composer is “afraid” or even forgets to use this section, wishing the composition to be full of sound from beginning to end. In fact, this emptiness may be felt to contain a melodic line or rhythmic pattern.



EMPTY



When using an empty section, the composer must be careful or the result may be fatal. If the empty section is too long, it may split the feeling between the sections, creating a “break” in which the sections seem disconnected.

MAKING CONNECTIONS

The order of the different sections is important in determining the form of the composition. Different sequences will give a different impression. This may be compared to the sequence of words in a sentence. For example, consider the sentence “Yesterday Morning I Bought Rice At The Market.” If the word sequence is changed, it will create a different impression: “I Morning At The Rice Market Yesterday Bought.” The correct sequence of sections in a composition is strongly determined by the experience of the composer.

Different sequences will shape the character of the overall composition. The composer therefore requires serious concentration while ordering the sections, compared with the other processes in creating a composition. When connecting the sections of the composition, the composer experiments to see how different arrangements of the sections will create a different overall impression. For example, if the order of the sections in a composition is, for example: 1 2 3 4 5 6 7 8 9 10, a different impression will be produced if the sections are arranged as: 4 6 3 7 8 2 10 5 9 or 10 2 8 7 3 9 6 5 4. These three sequences will each create a different effect, and will determine the listener’s interpretation of the overall composition.

When the order of the composition has been fixed, based on the feelings of the composer, the next stage is to determine the form of the transitions or connecting sections. This does not only mean ordering or putting the different sections into a sequence. Four factors need to be considered in this process: treatment, atmosphere, form, and tone color. Otherwise, the resulting composition might give the impression of being too long or monotonous.

Sambung Rapet

Joining one part of the composition with another is known as *sambung rapet*. The correct choice of transitions will affect the overall impression of the composition. It is up to the composer to treat the *sambung rapet* in such a way as to produce a pleasant impression. Although the understanding of “pleasant” is relative, at least the composition should flow from one section to the next. Four kinds of *sambung rapet* may be used to join one part of a composition with another.

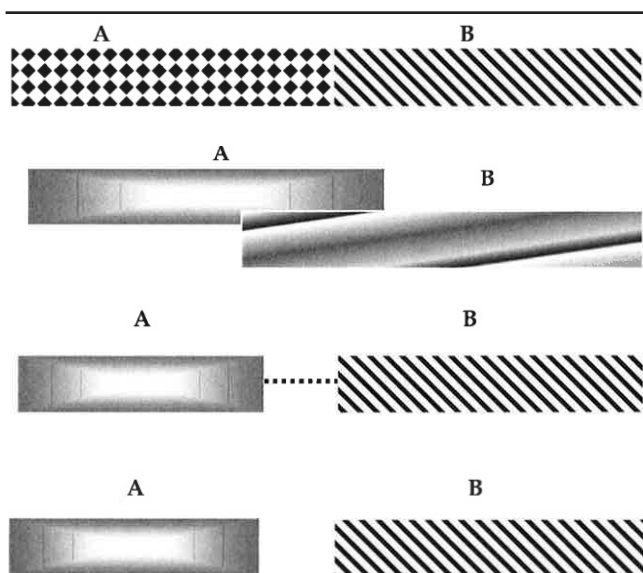
1) Section A of the composition continues to section B of the composition. This type of *sambung rapet* is found in traditional gending, such as Balinese Lelambatan gending (Gong Gede) in the tabuh pisan form of gending, connecting the pengawak section to the pengisep section. In this type

of sambung rapet, the volume and tempo in sections A and B are usually the same, while the gending is different. This does not exclude the possibility that changes in tempo and volume may occur in sections A and B of the composition.

2) Section B begins before section A has ended.

Section A gradually fades out and section B becomes more dominant. When using this type of sambung rapet, there is often a tendency to rush when fading out section A. In fact it is possible to make the overlap of sections A and B into a section of the composition in its own right. This type of sambung rapet is used when sections A and B of a composition have the same “color,” although their impression or atmosphere may be different. This is very important to note in order to avoid a break in the music. As far as I am aware, this type of sambung rapet is never used in traditional gending.

3) The performance comes to a stop or break when going from section A to section B. From a musical point of view, however, the connection is still apparent. This type of sambung rapet is often used in traditional and vocal gending in both Java and Bali. For example, in a vocal performance in Java, there may be a short break at the end of the first line before the music continues into the second line. When the music stops, no sound is heard, but musically the connection is still felt. An example in Balinese gending is *Lelambatan* in *tabuh pat* form, from the *pengawak* section to the *pengisep* section when the music stops momentarily. Although the music stops, there is still the feeling that the gending is continuing. The music may not stop for too long or it will break the musical feeling between one section and the next. The length of the break is determined by the feeling of the musicians. This type of sambung rapet is often used in new *karawitan* compositions.



The four kinds of sambung rapet, top to bottom, 1–4.

4) From section A to section B there is a complete break, both musically and in the performance. In the field of composition, this type of sambung rapet is rarely used because it feels as though there is a break in the music, and that section A and section B are separate.

Once the sections have been connected, the composer experiments to find the right use of tempo, dynamics, and repetition for each section.

Tempo

The treatment of tempo is an important element in realizing a composition, as it can create different effects throughout the sections of the composition. Experiments must be made so that not all the sections of a composition have the same character. The use of tempo takes into consideration the sections of a composition and the need for a variety of different tempos within the composition. Changes in tempo may take place gradually or suddenly, for example: slow, moderate, and fast tempos with gradual changes; fast, moderate, and slow tempos with gradual changes; slow, moderate, and fast tempos with sudden changes; or fast, moderate, and slow tempos with sudden changes.

Volume

The treatment of volume is similar to the treatment of tempo. If there are no changes in volume, the impression will be monotonous, like a person’s face with the nose flat against the cheeks, eyes, mouth, and so on. The composer must also experiment with the treatment of volume in order to decide which volume is suitable for which section, whether loud, medium or soft. The limits of each of these three volumes must also be clear. The volume throughout one section need not be the same. In other words, some instruments may be played softly while others play loudly.

The change from one volume to another may take place in one of four ways: 1) a gradual change in volume from soft to medium to loud; 2) a gradual change in volume from loud to medium to soft; 3) a sudden change in volume from soft to medium to loud; or 4) a sudden change in volume from loud to medium to soft.

A [composer] should include a range of volumes, while considering what is suitable for each section.

Repetition

The repetition of certain parts of a composition is essential, not to lengthen the performance, but as a creative necessity. Not all parts of a composition can be repeated; it depends on the form of the section. Some parts cannot be or do not need to be repeated. Repetition is effective when the tempo is steady and there are melodic connections. Repetition may be performed of one or more sections. There are three possibilities for repetition of different sections.

1) *Plain repetition* means repeating a section, or sections, of the composition over and over without any change.

2) *Repetition with variations* means that a section of the composition is repeated with slight variations or ornaments,

so close to the original that it is clear which section is being repeated. Numerous repetitions with variations may be made.

3) *Repetition with development* means that a section of the composition is the starting point for development. As the section is repeated, it will be transformed in various ways.

Forms of Performance

The composer must also consider the form of the performance, since this will influence the appreciation of the composition. As far as I am aware, there are several forms of performance.

1) In a *fixed performance* the performers do not move about but remain in the same position, for example, seated. In this kind of performance, there is a single focus for the attention of the audience and for the performers.

2) In a *moving performance*, one or more players may move freely while playing. This form may create multiple sound effects, depending on the way certain instruments are played.

3) In a *combination of a fixed and moving performance*, the movement is not designed to create particular sound effects but is necessary for producing certain sounds; for example, to make a sound produced by a broom the player must be in a standing position.

Respite

Respite is the stage in the compositional process after the composition has been completed—a short break to provide the composer with the opportunity to evaluate the composition, to see if any sections need to be revised or developed further, and to consider the result of the performance of each section. This respite also helps the performers avoid boredom, which might affect the quality of the composition or the performance.

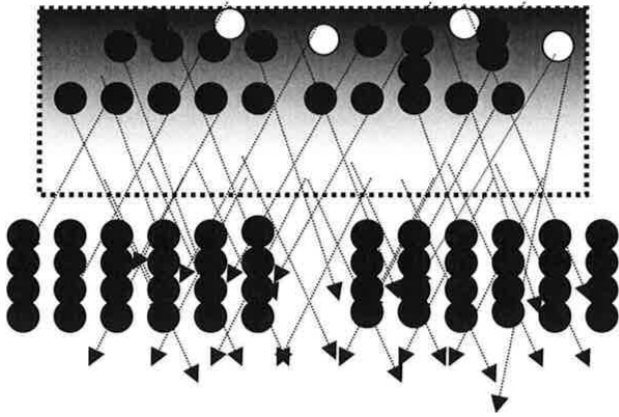
Mental Block

When composing a new work, a composer will often, if not always, experience a mental block at some point. This could be in the process of exploration of sound, the arrangement of different sections of a composition, the ordering of sections, the treatment of tempo and volume, or in the process of transferring ideas to the performers.

A mental block may be caused by internal factors within the composer himself, or external factors from other sources. A mental block may occur because the composer is facing many problems, both creative and technical. If a mental block occurs during the compositional process, the composer should cease all related activities. The technical problems should be solved first, such as those related to the performers, rehearsal schedule, or instruments used. If these problems no longer exist, the composer's burden will be lighter and he will be able to finish the composition. ▀



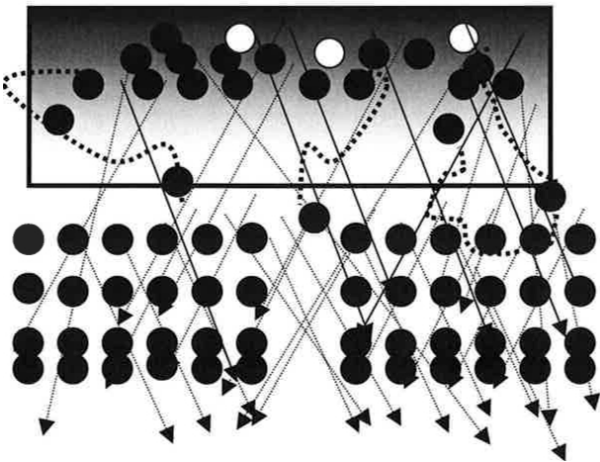
Moving performance. To play the instrument above, the performer must move from one place to another. The instrument used as a sound source is a work of art by Hajar Satoto. Made of aluminum, it is suspended in a frame, and played by pulling it with a rope. This photo was taken during a performance of the composition Gatra Swara in 1994 at Taman Budaya Surakarta. The performer is the author.



Fixed performance.



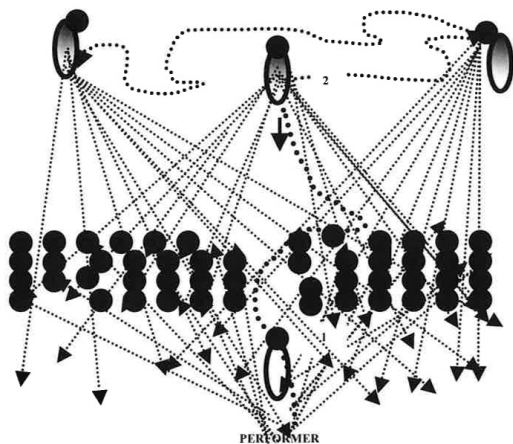
Fixed performance. The performers and the audience remain seated, facing each other.



Combination of fixed and moving performance.



Combination of fixed and moving performance. Playing a broom [sapu lidi] by standing up while walking as if sweeping the floor. This photo was taken at a performance of the composition Keno by Pande Made Sukerta in 1993 at TIM Jakarta.



Moving performance. The diagram shows a performer carrying an instrument which is played while walking from behind the audience to the stage in front. Another possibility is for one or more players to appear from the sides of the stage while carrying their instruments.



Moving performance. A pipe filled with stones is used as a sound source and played while walking.

(The performers in these photographs were faculty and students at ISI Surakarta.)

Biography

Pande Made Sukerta was born in 1953 in the village of Tejakula in Buleleng, Bali. Starting in 1964, he became actively involved in gamelan or gong groups (*sekaa*) both inside and outside the temple in his village.

In 1970, he entered Konservatori Karawitan (KOKAR) in Denpasar, now called Sekolah Menengah Kesenian Indonesia (SMKI), where he broadened his knowledge of karawitan. At that time, he also began to play in more concerts of Balinese karawitan, specializing on rebab. In 1973, Sukerta continued to the Akademi Seni Karawitan Indonesia (ASKI) in Surakarta, later called Sekolah Tinggi Seni Indonesia (STSI) [now ISI] Surakarta, graduating in 1979 with his Seniman Karawitan (S.Kar.) degree.

He began teaching Balinese karawitan at ASKI Surakarta in 1976. He was appointed a lecturer at ASKI Surakarta in 1980. He received an Akta V from Universitas Sebelas Maret Surakarta, and completed his master's degree in the Program for Cultural Studies at Universitas Udayana in Denpasar in 2001.

At ASKI Surakarta, Sukerta formed and led several Balinese karawitan groups. In addition to studying Javanese karawitan and teaching Balinese karawitan, he was involved in many rehearsals and performances of new compositions resulting from experiments with his friends and colleagues.

He has been continually active as a composer of new works for non-traditional karawitan; many of these have been presented at regional, national and international events; some have been published and recorded.

Sukerta's other activities have included directing a recording of Balinese singing titled "Tembang Pitutur Swadharmaning Maurip," pioneering and directing the Gong Kebyar Buleleng Group in 1996 and 1999, and teaching the Gong Kebyar Group in Tejakula, Bali.

Selected Compositions

Komposisi Malam, 1978
Gending Asana Wali, 1978
Komposisi Demung, 1979
Gending Guru Suara, 1981
Komposisi Laras, 1984
Komposisi Fery 289, 1989
Komposisi Jawa Bali, 1989
Dance accompaniment "OEK," 1989
Komposisi Mana 689, 1989 [Lyricord Discs 7420]
Komposisi Saik 789, 1989
Komposisi Gelas 1091, 1991 [*Balungan*, 5(1) 1991:29.]
Dance accompaniment for Arjuna Wiwaha, 1990
Komposisi Mungkin, 1991
Karawitan Akbar, 1991
Komposisi Keno, 1993
Komposisi Kendang Sigrak, 1993
Dance accompaniment for Kiblat Papat Lima Pancar, 1994
Komposisi Gatra Suwara, 1994
Komposisi Bon Bali (Bali Connection), 1998

Selected Writing

Semar Pegulingan Saih Pitu di Banjar Pagan Kelod
Denpasar. Undergraduate thesis at ASKI Surakarta, 1977
Gong Kebyar (with R. Supanggih), 1977/1978
Gending-Gending Gong Gede Desa Adat Tejakula,
Buleleng, Bali, 1990
Gong Kebyar di Desa Peliatan: A Study of Historical, Social,
Cultural, and Social Economic Aspects, 1995
Gending-Gending Gong Gede, An Analysis of Form, 1996
Dunia Trompong (Sebuah Ricikan Perangkat Gamelan Bali),
1996
Peta Karawitan (Kesenian) Bali di Kabupaten Badung, 1997
Perekaman Gamelan Bali Utara (Director General for
Culture Project), 1997
Analisa Garap Gending-Gending Gong Gede Desa Adat
Tejakulam Kecamatan Tejakula, Kabupaten Buleleng,
1997/1998
Peta Karawitan Bali di Kabupaten Buleleng, 1997/1998
Peta Karawitan Bali di Kabupaten Jembrana, 1998
Autobiography of I Ketut Suwentra, SST: Silahkan Melihat
Saya, 1998
Karakteristik Gamelan Angklung di Bali, 1998
Ensiklopedi Karawitan Bali (MSPI), 1998
Jenis-Jenis Tungguhan Gamelan Bali, 1999
Belajar Rebab Bali, Second Edition, 1999
Gending-Gending Gong Gede, 1999
Learning the Balinese Rebab, 1998, 1999, 2000
Gambuh Drama Tari Bali Tinjauan Seni, Makna Emosional
dan Mistik, Kata-Kata dan Teks, Musik Gambuh Desa
Batuan dan Pedungan, Yayasan Lontar. In cooperation
with Yayasan Adikarya and Ford Foundation, with
Maria Cristina Formaggia (corrector of Gending-
Gending Pegambuhan notation), 2000
Jegog Seni Pertunjukan Unggulan Kabupaten Jembrana
Bali, by I Ketut Suwentra, SST (a compilation and
processing of data), 2000
Rancangan Inventori Warisan Budaya Bali (DISUB BALI),
2001
Inventarisasi Warisan Budaya Desa Adat Besakih, 2001
Gong Kebyar Gaya Buleleng Cerminan Budaya Masyarakat
Bali Utara (Thesis), 2001.

Photo Appendix of Sound Exploration Techniques

The next four pages show alternative techniques for making sound, with gamelan, various instruments, and other resources. Scans of the photographs were provided by the author.



top to bottom, left to right

A pipe measuring one meter in length, blown with different pressures from the mouth, will produce different sounds.

One end of a meter-long pipe is put inside an earthenware pot and blown from the top, producing a soft sound.

The top of the pot is hit with a hand held across the hole, producing a musical sound.

A pipe measuring one meter is filled with stones and closed at both ends with the hands, then raised and lowered at alternate ends. The movement of the stones inside the pipe produces an interesting sound color.

The sound is produced by ten car horns, activated by electricity.

The car horns are sounded by pressing the buttons.





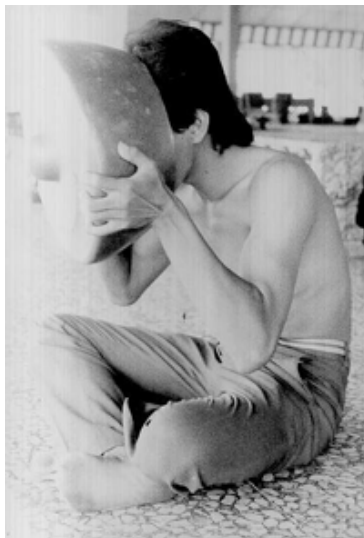
top to bottom, left to right

The instrument is struck on the part below the knob, using a wooden mallet.

The instrument is turned over, and rocked backwards and forwards on the floor to produce a sound.

A bossed kettle dragged across the floor will produce an interesting sound for use in a composition.

The head is put inside the instrument, while the player sings or speaks freely, as a part of a new composition.



The instrument is struck on the bottom using a wooden mallet.

The instrument is rubbed with the fingers to produce a musical sound.





top to bottom, left to right

The cymbal of the ceng-ceng is held in the hand and struck on the edge.

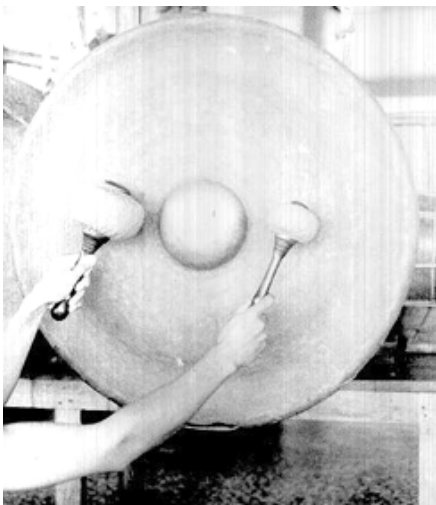
The key is held at the end [on the node] and struck with a mallet.

The siter strings are plucked underneath with two fingers.

The ends of two mallets are placed on the floor and pulled backwards.

The gong is struck on the part around the knob using two mallets.

The gong is struck on the back.





top to bottom, left to right

Three musicians cover the tops of glasses and bang them on the floor.

The tops of the glasses are covered and pressed down with the hand, while moving along in a crouching position.

The kecapi is plucked, while the glass is placed on the strings and moved back and forth.

The keys are laid on the floor and struck to produce an interesting sound for part of a composition.



A sound is produced by placing the fingers of one hand under the armpit and moving the opposite arm in and out.

The sound is produced by holding the nose while singing or talking freely.



MONOGRAPH

Macapat in the Style of Pak Netra of the Kraton Kasusunan Surakarta Hadiningrat

by Darsono, S. Kar., M. Hum.

Acknowledgements

Upon completion of "The Macapat Recitation Style of Bapak Netra, a Court Retainer of the Kasunanan Palace in Surakarta," I express my deep gratitude to God Almighty. I hope that this article and the representation of Bapak Netra's recitation style will be useful for artists, particularly vocalists and those interested in Javanese macapat, and that listening to Pak Netra's *gaya* (style), *cengkok* (melodic patterns), *wiled* (melodic ornamentation), and *luk* (literally, curve, also refers to melodic ornamentation), will provide listeners with a new vocabulary in vocalization.

I would also like to express my gratitude to several people for their assistance in making this project possible. Jody Diamond, an American who entrusted this project to me, sponsored the recording of [my] example of Pak Netra's macapat recitation style. Ibu Menggung Pamardi Srimpi from the Kasunanan Palace provided information about Pak Netra. Eny Wahyuningsih was involved in the recording of the other macapat recitation styles provided for comparative purposes. Amin, who assisted in the recording and processing of the CDs. Hanung Siswardo, who assisted with the notation. I trust that their efforts will not go unrewarded.

Darsono

Surakarta, August 2002

Darsono, S. Kar MHum, is a well-know singer on the faculty at ISI Surakarta. He has also taught and performed internationally. He is sometimes called "Darsono bawa" because he is so well known for his solo singing of the poems that precede some Javanese gamelan pieces.

Darsono's original manuscript, in Indonesian and Javanese, was translated by Joan Suyenaga [JS].



Darsono on the cover of one of the three CDs prepared to accompany this article.

Understanding Macapat

[Macapat is structured verse written in literary modern Javanese; there are various interpretations of the derivation of the word. There are eleven forms, each defined by the number of lines, the number of syllables in each line and the final vowel sound of each line. The verses are sung and there are specific melodies associated with each form. —JS] There are various meanings and interpretations of the word "macapat." Here are a few perspectives.

The word *macapat* is derived from the phrase *maca papat-papat*, literally, *maca* "to read" and *papat* "four," meaning that the reciter should pause every four syllables (*Mbombong Manah*, Vol. 1). Many singers and reciters of *macapat* dislike this interpretation because they feel that when reciting or singing *macapat* (*nembang*), pausing every four syllables would break up words and blur the meaning of the text, not to mention it would be musically monotonous and boring.

In this example, the comma would indicate a pause, however, the texts in this example should be recited or sung in one breath (without pausing) [in order for the meaning to be clear].

Kukus ing du, pa kumelun

[The smoke of burning incense billows] [*dupa* means “incense,” *kumelun* means “billows”]

Sirep kan bal, a wanara

[Stilled were the monkey troops] [*bala* means “troops”]

The word *macapat* has the same meaning as *macapet* and *macepat*, referring to *cepat*, literally, “fast, quick.” This interpretation indicates a quick reading, or reading the verse as a person would read prose.

The word *macapat* refers to *maca pat lagu*, or the “fourth type of song.” This is referred to in the text *Mardawa Lagu*, composed by R. Ng. Ronggowarsito (1802-1887), a poet in the Kasunanan Surakarta palace, and in the *Centhini*, an epic poem written by Sunan Paku Buwana V; both mention four kinds of sung poetry:

Maca sa lagu, literally, “read first song,” is the first group of Great Poems, or *Sekar Ageng*, classical four-line poems written in Old Javanese [with an equal number of syllables in each line]

Maca ro lagu, literally, “read second song,” is the second group of Great Poems, or *Sekar Ageng*

Maca tri lagu, literally, “read third song,” is the group of Middle Poems, or *Sekar Tengahan*, which are written in slightly archaic Javanese and, similar to *macapat*, have varying numbers of lines

Maca pat lagu, literally, “read fourth song,” is the *Macapat* group, written in modern literary Javanese.

Social Function

Macapat verses are one kind of sung poetry. Other sung poetic forms include *tembang gedhe* (great poems), *tembang tengahan* (middle poems) and *dolan* (childrens’ songs). It is thought that *macapat*, which can also be referred to as *tembang cilik* (little poems), have been in existence since the reign of Prabu Brawijaya VII of the Majapahit Kingdom (1478 C.E.), and flourished in the Demak period as well as in subsequent kingdoms, which expanded eastward from Central Java to Bali, and westward as far as West Java (Sunda). (The presence of *macapat* in Bali, Java and Sunda, serving similar social functions, and with similar names and forms, attests to the widespread influence of the kingdoms.)

Nineteenth century Javanese literary texts (*serat*), such as *Srikandhi Meguru Manah*, *Centhini*, *Dewa Ruci*, *Wulangreh*, *Wedhatama*, and *Tripama*, were written in *macapat* verse. The texts incorporate a dazzling array of word play and riddles that showcase the beauty of the languages, including *sanepan* (metaphors), *paribasan* (adages, sayings), *wangsalan* (couplets that contain word puzzles), *sandi asma* (hidden names), *sasmita* (signs), *purwakanthi* (assonance and alliteration), and *parikan* (rhyming couplets, characteristic of East Javanese literature).

There are also children’s stories, fairy tales and historical accounts written in *macapat* verse that represent the standard linguistic form for molding noble character. These kinds of texts are usually read in specific social settings, such as *lek-lekan* (staying awake all night, serving

on night guard duty), *selapanan bayi* (ceremonies for the celebration of the 35th day after birth), circumcision, house raising, *syukuran* (giving thanks), and *nadzar* (the fulfillment of a promise to God).

These *macapat* texts are referred to as *lagu winengku sastra*, meaning that the *sastra* (literary content) is emphasized over the *lagu* (melody). They are sung in a style with these characteristics: simple melody and melodic patterns (*cengkok*), vocal ornamentation (*wiletan*) using a maximum of three pitches, clear articulation (*kedal*), breathing controlled in accordance with the meaning of the sentence, words not broken up, correct tuning system (*laras*), and correct pitch. Here is an example of a simple melody in the form *Pucung*.

Pucung, laras slendro pathet manyura

3 3 3 3, 1̇ 1̇ 1̇ 2̇ 6̇ 6̇ 5̇ 3̇
Ngel-mu i-ku ka-la-kon-e kan-thi la-ku
1̇ 2̇ 6̇ 3̇ 2̇ 1̇
le-kas-e la-wan kas
1̇ 2̇ 1̇ 3̇ 2̇ 1̇ 2̇ 6̇
te-ges-e kas nyan-to-sa-ni
6̇ 1̇ 2̇ 3̇, 2̇ 2̇ 1̇ 6̇ 2̇ 3̇ 2̇ 2̇
Se-tya bu-dya pa-nge-ke-se dur ang-ka- ra
[Mystical knowledge is achieved through ascetic practice
It is set in motion by determination, in the sense of
strengthening the will
A steady temperament overcomes evil.]

The classic text *Wedhatama* would be sung in this way. The following excerpts show didactic references to certain topics. [After the heading, the first word refers to the *macapat* form, and the number to the place of the verse in the text.—JS]

Faith in the Almighty

Gambuh, Verse 63

Samengko kang tinutur,
sembah katri kang sayekti katur,
mring Hyang Suma sukmanen saari-ari...

[Now it is to be taught,
the third kind of worship, offered
to God daily...]

Pangkur, Verse 12

Sapantuk wahyuning Allah,
gya dumilah mangulah ngelmu bangkit...

[Whoever receives Divine inspiration,
will soon possess enlightening knowledge ...]

Pangkur, Verse 14

Sejatine kang mangkana,
wus kakenan nugrahaning Hyang Widhi ...

[Truly, one such as that,
who has received the grace of God ...]

Personal Conduct

Pangkur, Verse 3

*Nggugu karsane priyanga,
nora nganggo peparah lamun angling,
lumuh ingaran balilu,
uger guru aleman,
nanging janma ingkang wus waspadeng semu,
sinamuning samudana,
sesadon ingadu manis.*

[Such a person follows his own wishes,
he does not think before he speaks,
he is not willing to be called foolish,
and always seeks praise,
but a person who is attentive to signs,
conceals his feelings,
and replies in a pleasant manner.]

Gambuh, Verse 74

*Sabarang tindak-tanduk,
tumindake lan sakadaripun,
den ngaksama kasisipaning sasami
sumimpanga ing laku dur,
hardaning budi kang ngrodon.*

[In all of your conduct,
your actions and your destiny
forgive and be forgiven,
evade acts of evil,
especially exerting force.]

Striving to survive

Sinom, Verse 29

*Bonggan kang tan merlokena
mungguh ugering aurip
uripe lan tri prakara
wirya, arta, triwinasis
kalamun kongsi sepi
saka wilangan tetelu
telas tilasing janma
aji godhong jati aking
temah papa papariman ngulandara.*

[It is wrong to consider unimportant
basic principles in life.
There are three matters:
courage, wealth and competence.
If you lack
in this trio
any trace of humanity is lost,
it will be as worthless as dry teak leaves,
resulting in misery, begging, vagrancy.]

These verses encourage humans to strive to achieve their dreams, to be willing to work hard to fulfill their needs, and to live in accordance with high principles, position, exemplary behavior, and intelligence. Without embracing these requirements, life will be wasted, like dry teak leaves that are totally useless.

Assonance and alliteration in Javanese (*purwakanthi*)

often appear in macapat texts, as in the following examples.

Mingkar-mingkuring angkara, akarana karanan...

[Turn away from selfishness...]

Sinamuning samudana, sesadon...

[Conceals his feelings, and replies...]

Saya elok alangka longkanganipun...

[Increasingly strange the gaps between his words...]

Gumarenggeng anggereng anggung gumunggung...

[Moaning, mourning, incessantly murmuring...]

Macapat Meters

Macapat verses have specific structural characteristics, which clearly differentiate them from one another. Each is defined by *gatra*, the number of lines in each verse; *guru wilangan*, the number of syllables in each line; *guru lagu* or *dong-ding*, the final vowel sound of each line; *pada*, the group of lines that form a complete verse that end at a final point (*pada lungsi*); and *pupuh*, the group of verses forming a section of a larger poetic work. The table on the following page shows the *gatra*, *guru wilangan* and *guru lagu* of the eleven macapat forms.

Varieties of Cengkok

Cengkok refers not only to melodic patterns, but also to the entire melody of the macapat verse. There are 11 varieties of macapat. Each can be sung in both the *slendro* and *pelog* tuning systems. Several different melodies are associated with each macapat form. The number of different *cengkok* associated with each macapat are: *Mijil* (27), *Sinom* (25), *Kinanthi* (28), *Asmaradana* (17), *Dhandhanggula* (28), *Pangkur* (14), *Durma* (21), *Pocung* (27), *Gambuh* (20), *Megatruh* (12), *Maskumambang* (10). The total number of these special *cengkok* (*gaya lahon*) can be found in *Buku Macapat*, Vol. I, II, and III, compiled by Gunawan Sri Hascarya in 1981.

Hidden Names (Sandi Asma)

In the past, Javanese rarely identified the author of any piece of work. In the rare cases in which credit was given, the name was not written clearly, but hidden in the text; this is called *sandi asma* [*sandi* means hidden, *asma* is name]. For example, the text *Sabdajati* begins with the initial verse of *Megatruh*; the five underlined syllables spell *Ronggawarsita*, the author of *Sabdajati*.

*Haywa pegat ngudiya ronging budyayu
margane suka basuki
dimen luwar kang kinayun
kalising panggaawe sisip
ingkang taberi prihatos.*

[Do not stop striving for virtue
because you will prosper
and your wishes will be set free,
impervious to wrongful acts,
for those who diligently make sacrifices.]

Sasmita

The word *sasmita* derives from Kawi, Old Javanese, and means “hint, sign.” In macapat, a sasmita is a word placed in the beginning or the end of a *pupuh* (group of verses) that indicates which form of macapat will follow.

Literary texts are written in a number of macapat forms, each section consisting of several verses in one form. The identification of each macapat form from one *pupuh* to the next is not stated clearly, but is hidden in word signs, called sasmita, which have either similar sounds or similar meanings to the names of the macapat form to follow.

Some examples of sasmita to indicate the next form:

Mijil (to emerge): *wijil* (emergence, descendent), *mijil* (to emerge), *metu* (to emerge), *miyos* (to emerge)

Sinom (young shoots): *srinata* (king), *roning kamal* (leaf of tamarind tree), *kanoman* (youth), *ngenomi* (to look or act younger), *anom* (young), *taruna* (young adult)

Kinanthi: *kinanthi*, *kekanthen* (to cooperate), *gandheng* (connected, related), *ginandheng* (to be connected, joined), *kanthi* (companion)

Asmaradana: *kasmaran* (to be in love), *asmara* (romantic love), *brangti* (in love with), *brangta* (in love with), *kingkin* (lovesick), *wuyung* (infatuated).

Dhandhanggula: *sarkara* (sugar), *manis* (sweet), *memanise* (sweetness), *artati* (sugar, sweet), *dhandhang* (crow)

Pangkur: *wuri* (back, rear), *mungkur* (past, overdue), *wuntat* (back), *yuda kenaka* (battle of nails)

Durma: *mundur* (to retreat), *ngunduri* (to back away from), *durmala* (ill-tempered), *durcala* (bad-mannered).

Pucung (a certain tree): *kaluwak* (seeds of kaluwak tree), *pocung* (a certain tree), *wohing pocung* (fruit of the pocung tree)

Gambuh: *nggambuh* (to sing gambuh verse), *tambuh* (to not know or recognize), *tumambuh* (to feign ignorance or lack of interest)

Megatruh: *pegat* (broken off, cut off), *duduk* (to push with a stick), *anduduk* (to reach)

Maskumambang: *kumambang* (to float), *kentir* (to be carried along on a current), *timbul* (to emerge, stand out)

Development of Macapat

The recitation of macapat is not limited to sung “readings” at social events; it has also flourished in *karawitan* (classical gamelan music), particularly during the reigns of Sunan Paku Buwana X in the Kasunanan Surakarta (1893–1939) and Prince Mangkunegara IV in the Pura Mangkunegaran (1853–1881). Karawitan, which had prospered and developed as an essential part of palace ceremonies, became open to musical influences from outside the palace. Folk traditions were adapted in the forms of *kendhang cilblon* (lively dance drumming), *senggakan*

	Macapat form	lines	number of syllables in each line and final vowel									
1.	Mijil	6	10 i	6 o	10 e	10 i	6 i	6 u				
2.	Sinom	9	8 a	8 i	8 a	8 i	7 i	8 u	7 a	8 i	12 a	
3.	Kinanthi	7	8 u	8 i	8 a	8 i	8 a	8 i				
4.	Asmaradana	7	8 1	8 a	8 e/o	8 a	7 a	8 u	8 a			
5.	Dhandhanggula	10	10 i	10 a	8 e	7 u	9 i	7 a	1 a	8 a	12 i	7 a
6.	Pangkur	7	8 a	11 i	8 u	7 a	12 u	8 a	8 i			
7.	Durma	7	12 a	7 i	6 a	7 a	8 i	5 a	7 i			
8.	Pucung	4	12 u	6 a	6 i	12 a						
9.	Gambuh	5	7 u	10 u	12 i	8 i	8 o					
10.	Megatruh	5	12 u	8 i	8 u	8 i	8 o					
11.	Maskumambang	4	12 i	6 a	8 i	8 a						

(vocal calls), *sindhenan* (solo female singing), *bawa* (solo vocal introduction to a gamelan piece), *gerong* (male chorus), and *macapat*. These developments increased after Indonesian independence in 1945, when many talented musicians began to play *karawitan* outside the palace walls and their new compositions were not tied to the rules of the court.

Developments in *macapat* have occurred in both musical uses and melodies (*lagu*); these changes have influenced the number of *gatra*, *guru wilangan* and *guru lagu* (except for the *ura-ura* form). The developments include: *ura-ura*, an unaccompanied, highly ornamented singing of *macapat*; *bawa*, unmetered, unaccompanied solo vocal introduction to a gamelan piece; *palaran*, vocal genre in which a solo singer is accompanied by a reduced gamelan ensemble that focuses on key pitches of the melody; *laras madya*, unison choral singing accompanied by frame drums, a drum, and *kemanak* (pair of tubular bells); *andhegan gendhing*, a musical break in a gamelan piece during which a solo female vocalist sings an unaccompanied verse; *suluk*, mood songs sung by the puppeteer in the shadow theater or dance drama; and *gendhing*, forms of gamelan pieces.

Pak Netra and a personal singing style

In the Kasunanan Palace in Surakarta, there are special court retainers, among whom some are dwarfs and some are blind. One of the blind court retainers was Bapak Netra. Some people spoke of him as the *swara tan netra* or *tan ndeleng*, the “blind” or “unseeing voice.”

Pak Netra lived in Bratadiningratan, on the west side of the Surakarta palace. He actively participated in art performances in the palace, particularly in singing with the *wiraswara*, male singers in the gamelan ensemble. Pak Netra was recognized for his unique voice, especially when reciting *macapat*. For this reason, when his fellow court retainers sponsored personal events, such as birthday parties, blessings for a new house, giving thanks or circumcision celebrations, they often asked Pak Netra to participate in the ceremony by reciting *macapat*.

Each reciter of *macapat* has a personal singing style, with differences in *luk*, *wiled*, and *lelewa* (characteristic ways of performance). Other famous *macapat* reciters include Nyi Bei Madusari, Ki Sutarman Sastra Suwignya, Gunawan Sri Hascaryo, and Ki Suparna.

Pak Netra had several unique traits: he was blind, illiterate, and had memorized several classic texts. He would sing each *macapat* with the same *cengkok*, constantly varying the *luk* and *wiled*, and expressed a characteristic sense of musicality

The Recordings

One of these court retainers, Ibu Menggung Pamardi Srimpi, invited Pak Netra to the celebration of her son's eighth birthday. Her son, BRM Bambang Irawan, was born on May 23, 1967. He celebrated his eighth birthday in 1975. (In 2002, at the time of this writing, Bambang Irawan, was 35 years old, and a lecturer at *Universitas Negeri Surakarta* in

Surakarta.)

When Jody Diamond, an American researcher, was studying *karawitan* in Surakarta (Solo), I was one of her teachers. She witnessed and recorded Bambang's birthday celebration. Before returning home, she gave me parting gifts of a book of *bawa* and a copy of the cassette recording of Pak Netra's *macapat* recitation. After listening to that recording numerous times, I became interested in his unique *luk*, *wiled* and *cengkok*, which were different from other vocalists. Because I often listened to this recording, a bit of Pak Netra's style began to emerge in my own vocalizations of *macapat*.

Diamond returned to Solo in 2001. One of her projects was to record several of her compositions in Studio 19 at *Sekolah Tinggi Seni Indonesia (STSI) Surakarta* [currently *ISI, Institut Seni Indonesia*] performed by faculty members. When the recording session was over, I spoke with her at length about the cassette she had given me, and Pak Netra's *macapat* recitation style. Upon hearing my story, Jody was thrilled and asked me to record myself reciting *macapat* in Pak Netra's style. This idea fascinated me and I agreed to make a recording.

This article [and the notation that follows] is based on the 1975 cassette recording of Pak Netra, in which he recites the *Wedhatama*, written by Mangkunegara IV, and *Wulangreh*, by Paku Buwana IV of the Kasunanan Surakarta Palace. A transcription of the cassette recording of Pak Netra's recitation resulted in notation for 50 verses of *tembang macapat* in the following meters and *pathet*: *Pangkur pelog nem* (14 verses), *Sinom pelog nem* (15), *Pucung slendro manyura* (5), *Gambuh pelog nem* (5), *Dhandhanggula* (3), *Kinanthi pelog nem* (5), and *Kinanthi slendro manyura* (3).

I recorded myself reciting those same 50 verses, imitating Pak Netra's recitation style. I also recorded several other related *macapat* melodies in different styles that are often performed by other vocalists. The final project was comprised of written notation for Pak Netra's style, and three CDs of *macapat* recitation: one of *macapat* recitation by Pak Netra, a second in which I imitated Pak Netra's style, and the third a recording of *macapat* recitation in other common styles performed by Eny Wahyuningsih and myself. [These recordings are in the online edition of this issue: <<http://www.gamelan.org/balungan/>>]. ▮

Glossary

andhegan gendhing a musical break in a gamelan piece during which the solo female singer sings an unaccompanied verse

Bapak/Pak father, address for older men

bawa unmetered, unaccompanied solo vocal introduction to a gamelan piece

cengkok melodic pattern

gatra number of lines in each verse

gaya style

gaya lahon melodies associated with the various forms of *macapat*
gendhing a gamelan piece
gerong male chorus
guru lagu or *dong-ding* final vowel sound in each line
guru wilangan number of syllables in each line
Ibu mother, address for older women
karawitan gamelan music
kedal articulation
kendhangan ciblon lively dance drumming
lagu melody
laras tuning system
laras madya union choral singing accompanied by frame drums, a drum, and *kemanak* (a pair of tubular bells)
lek-lekan staying up all night
lelewa affectation; characteristic way of doing something
luk curve; melodic ornamentation
manyura one of the three tonal hierarchies in the *slendro* tuning system
nadzar fulfillment of a promise to God
nem six; one of the three tonal hierarchies in the *pelog* tuning system
pada group of lines that form a complete verse
pada lungsi ending point of a verse; functions as a period [.]
palaran vocal genre in which a solo singer is accompanied by a reduced gamelan ensemble that focuses on key pitches of the melody
paribasan adage, saying
parikan a rhyming couplet in which the first line poses a statement and the second line, usually unrelated to the first line, offers advice or an astute observation
pathet tonal hierarchy
pelog seven-tone tuning system with large and small intervals
pupuh group of verses that form one section of a text
purwakanthi assonance, alliteration
sandi asma hidden name
sanepan metaphor
sasmita sign
sastra literature, literary content
selapanan bayi ceremony to mark the 35th day after birth
senggakan vocal calls
sindhenan solo female singing part
slendro five-tone tuning system with large intervals
suluk mood songs sung by the puppeteer in shadow theater or dance drama
syukuran giving thanks; thanksgiving
tembang classical sung poetry
ura-ura unaccompanied, but highly ornamented singing of *macapat*
wangsalan a couplet in Javanese that contains word puzzles
wiled melodic ornamentation
wiraswara male singers in a gamelan ensemble

NOTATION

The following pages present the transcriptions of the recording of Pak Netra made by Darsono, which are formatted in the style widely used for vocal music in Central Java.

The cipher notation is KapatihanPro, developed by Matt Ashworth, based on a previous font by Ray Weisling. KapatihanPro is a monospaced font, in which each character takes the same amount of space. Lucinda Console, also a monospaced font, was chosen to facilitate alignment of the text and the melodic notation. The online edition of this issue of Balungan includes files of full size versions of the *macapat* notation.

The recordings made by Darsono, and the transfer of the cassette of Pak Netra, was sponsored by a gift from Harrison Parker.

The order of the *macapat* verses follows the list as described by Darsono in the text.

page	verse form
23	Pangkur, <i>pelog nem</i> , 14 verses
25	Sinom, <i>pelog nem</i> , 15 verses
29	Pucung, <i>slendro manyura</i> , 5 verses
30	Gambuh, <i>pelog nem</i> , 5 verses
31	Dhandhanggula, <i>slendro sanga</i> , 2 verses
32	Kinanthi, <i>pelog nem</i> , 5 verses
33	Kinanthi, <i>slendro manyura</i> , 3 verses

Wedhatama: Pangkur pelog nem

[1] 3 5 5 5 5 5 5653 3
Ming-kar ming-kur ing ang-ka- ra
3 5 5 5.6 6 6 61 1 1 123 2.1
a-ka-ra-na ka-re-nan mar-di si-wi
i 2 2 2i2 i i6 i.2i2 2i2
si-na-wung res-mi-ning ki- dung
i 6 5 5 5 56i 6.5
si-nu-ba si-nu kar-ta
3 5 56 65.6 6 1 1 1 1 2 3 2.3
mrih kre-tar-ta pa-kar-ti-ne ngel-mu lu-hung
6 1 1 1 1 1 12123 2.1
kang tu-mrap neng ta-nah Ja- wa
5 5 5 5 6 i.2 52653 2.1
a-ga-ma a-ge-ming a- ji

[2] 3 5 5 5 5 5 6i2 5.653
Ji-ne-jer neng we-da-ta- ma
3 5 56 5.6 6 1 1 1 1 3 2.1
mrih tan kem-ba kem-beng a-ning pam bu-di
i 2 2 2 23 2i i2 2i2
mang-ka na-dyan tu-wa pi-kun
i 6 5 5 5 56 6.5
yen tan me-ka-ni ra-sa
3 5 5 56 6 1 1 1 1 1 23 323
yek-ti se-pi se-pa lir a-se-pah sa-mun
6 1 1 1 1 1 123 2.121
sa-mang-sa-ne pa-kum-pu-lan
5 5 5 5 6 i2 5i653 2.1
go-nyak ga-nyuk ngle-ling se- mi

[3] 1 2 2 2 1 623 3 3
Ngggu-gu kar-sa ne pri-yang-ga
5 6 i 2.i2 6 5 6 5 3 2121 1
no-ra ngang-go pe-pa-rah la-mun ang- ling
i 2 2 2i2i 6 5 6 i.2i2
lu-muh i-nga ran ba-li-lu
3 5 5 5 5 56i i 65.65
u-ger gu-ru a-lem-an
5 5 5 56, 6 1 1 1 1 1 212 3 23
na-nging jan-ma ing-kang wus was-pa-deng se-mu
6 1 1 1 1 1 1 1
si-na-mu-ning sa-mu-da-na
5 6 6 6 5 3 3 2.121
se-sa-da-ne a-du ma-nis

[4] 1 1 1 1 1 1 212 3 3
Si-pu-ngung no-ra ngle-ge-wa
3 5 5 56 6 1 1 2 3 653 21.21
sang sa-yar-da den i-ra ca-ce-ri- wis
i 2 2 2 i 65 6 i.2i2
ngan-dhar a-ndar a-ngen-dhu-kur
3 5 5 5 5 2i 65.65
kan-nda-ne no-ra ka-prah
5 5 5 56 1 1 1 1 1 2 3 23
sa-ya e-lok ka-lang-ka long-ka-ngan-i-pun
5 6 1 1 1 1 1 1
si wa-sis was-ki-tha nga-lah
5 6 6 6 5 3 3 2.121
nge-li-ngi ma-rang si pu-ngung

[5] 1 1 1 1 1 2 3 3
Mang-ko-no ngel-mu kang nya-ta

3 3 21 23, 1 1 1 1 1 123 2.1
sa-nya ta-ne mung weh re-se-ping a- ti

i 2 2 2 i 65 6 i. 2i2
bu-ngah i-nga-ra-nan cu-bluk

3 5 5 5 5 56 6.565
su-keng tyas yen den i- na

5 5 6 56, 6 1 1 1 1 1 21 23
no-ra ka-ya si pu-nggung a-nggung gi-nu-gung

6 1 1 1 1 1 1 1
u-gu-ngan sa-di-na di-na

5 6 6 6 5 3 3 2121
a-ja mang-ko-no wong u-rip

[6] 6 1 1 1 1 2 3 3
U-ri pe se-pi san ru-sak

3 5 5 56, 1 1 1 1 1 3 2121
no-ra mu-lur na-la-re ting sa-lu-wir

i 2 2 2 23 2i i.2 i.2
ka-di ta gu-wa kang si- rung

3 5 5 5 5 2i 65.65
si-ne rang ing ma-ru-ta

i 2 2 2 i 6 62 12 5 5 3 65653
gu-ma-re-geng a-ngge-reng a- nggung gu-mru-nggung

6 1 1 1 1 1 1 1
pi-ndha pa-dha-ning si-mu-dha

5 6 6 656 5 3 3 2.121
pra-nde-ne mak-sa ku-ma-ki

[7] 1 2 2 212 1 623 3 3
Ki-ki-sa-ne mung sa- pa-la

5 6 i 2i2 5 5 6 5 3 13 2.121
pa-la-yu ne nge-ndel-ken ya-yah bi-bi

i 2 2 2i 6 5 6 i.2i2
bang-kit tur bang-sa-ning lu-hur

3 5 5 5 5 56i i.6565
lha i-ya ing-kang ra- ma

5 5 56i 656 6 1 1 1 1 1 23 23
ba-lik si- ra sa-ra-wu-ngan ba-e du-rung

6 1 1 1 1 1 1 1
ning a-ti-ning ta-ta kra-ma

5 6 6 6 5 3 3 2.121
nggon ang-gon a-ga-ma su-ci

[8] 5 5 5 5 5 5 56i 5.653
So-tya-ning ji-wang-ga ni- ra

5 6 i 2i2 5 6 5 3 2 653 2.121
jer ka-ta-ra la-mun po ca-pan pes-thi

i 2 2 2 23 16 12 i.2
a-nguk a-sor ku-du mung-ku1

3 5 5 5 5 565 6.565
su-me-ngah se-so-nga-ran

3 5 5 56 6 1 1 1 1 1 23 23
yen mang-ko-no ke-na ing-a-ran ka-tung-ku1

6 1 1 1 1 1 1 1
ca-rem ing reh ka-pra-wi-ran

5 6 6 656 5 3 2123 2.121
no-ra e-nak i-ku ka- ki

[9] 1 2 2 212 1 623 3 3
ke-ke-ra-ne ngel-mu ka-rang

3 5 6 56 1 1 1 2 3 2123 2.121
ke-ka-ra-ngan sa-ka bang-sa-ning ga-ib

i 2̇ 2̇ 2̇i 6 5 6 i.2̇i2̇
i-ku o-ra pa-mi-ni-pun

i 6 5 5 5 565 6.565
tan ru-ma-suk mring ja-sad

3 5 6 56, 1 1 1 1 1 2 23 2.3
a-mung a-neng sa-ja-ba-ning da-ging ku-lup

6 1 1 1 1 1 1 1
yen ke-pen-tok pan-ca-ba-ya

1 2 3 5 5 5 2653 2.121
hu-ba-ya-ne mba-le-nja-ni

[13] 6 1 1 1 1 212 3 3
Tan sa-mar pa-mo-ring suk-ma

3 3 21 23 2 2 212 1 1 3 2.121
si-nuks-ma-ya wi-nah-ya ing a-se-pi

i 2̇ 2̇ 2̇i 6 5 i3̇ 2̇.i.2̇
si-nim-pen te-le-nging kal-bu

3 5 5 5 5 56i i6.565
pam-bu-ka ning wa-ra-na

3 5 5 56 6 1 1 1 1 1 121 23
tar-len sa-king li-yep la-ya-ping nga-lu-yup

6 1 1 1 1 1 1 1
pin-dha pe-sa-ting su-pe-na

5 6 6 6 5 3 213 2.121
su-mu-su-ping ra-sa ja-ti

Sinom pelog nem

[14] 6 1 1 1 1 212 3 2.3
Se-ja-ti-ning kang mang-ka-na

3 5 6 56 6 1 1 1 1 12 6.1
wus ka-ke-nan nu-gra-ha-ning Hyang wi-dhi

5 6 i i i i i2̇3̇ i.2̇
ba-li a-lam-ing a-su-wung

3 5 5 5 5 5i 6.565
tan ka-rem ka-ra-me-yan

5 5 6 56 6 1 1 1 1 1 21 23
ing-kang si-pat wi-se-sa wi-ni-se-sa-wus

6 1 1 1 1 1 1 1
mu-lih mu-la mu-la-ni-ra

1 2 3 1 2 3 653 2.121
mu-la-ne wong a-nom sa-mi

[1] i 2̇ 2̇ 2̇ 2̇ 2̇ 2̇i 2̇i3̇ 2̇.i2̇2̇
Nu-la-da la-ku u-ta-ma

6 5 5 5 6 i i62̇ i.6565
tu-mrap-e wong ta-nah Ja-wi

i 2̇ 2̇ 2̇i2̇ i 6 6 6
wong a-gung ing ngek-si ga-nda

6 5 3 56 2 2 6123 1.216
pa-ne-mbah-an se-na-pa-ti

3 5 5 5 6 6 6
ke-pa-ti a-mar-su-di

i 2̇i2̇ 6 5 3 23 12 2
su-da-ne ha-wa lan nep-su

5 6 65 3 2.121 2 3
pi-ne-su ta-pa bra-ta

6 1 2 212 3 1 121 6.5
ta-na-pi ing-si-yang ra-tri

2 3 3 3, 3 5 6 656 2 3 1.2 2
a-me-ma-ngun kar-ya-nak tyas ing se-sa-ma

[2] i 2 2 2 2 2 2i3 2.i22
 Sa-mang-sa-ne pa-sa-mu- an
 6 i 2 3 2 i2 6i2 5
 me-ma-ngun mar-ta mar-ta- ni
 2 3 2 i2 5 6 6 6
 si-nam-bi ing sa-ben mang-sa
 5 5 3 656 2 1 623 1.216
 ka-la-ka-la- ning a-se- pi
 3 5 5 5 6 6 6
 le-la-na te-ki te-ki
 i 2i2 6 5 3 23 3212 2
 ngga-yuh ge-yong-a-ne ka- yun
 5 6 65 3 21 2 3
 ka-yung-yun e-ning-ing tyas
 6 1 2 2 3 1 21 65
 sa-ni-tya-sa pi-nrih-a- tin
 6 212 3 3, 3 5 3 656 2 3 121 2
 pu-guh pang-gah ce-gah dha-har la-wan nen-dra

[3] i 2 2 2 2 2 23 23 32.i22
 Sa-ben men-dra sa-king wis-ma
 6 i 2 3 2 i2 65 35
 Le-la-na-la-la-dan se-pi
 i 2 2 2i2 i 6 6 6
 nging-sep se-puh-ing su-pa-na
 5 5 3 656 2 3 121 6
 mrih pa-na pra-na-weng kap-ti
 3 5 5 5 6 6 6
 ti-ti-sing tyas mar-su-di
 i 2i2 5 6 2 3 12 2
 mar-da- wa-ning bu-dya tu-lus
 5 6 65 3 21 2 3
 me-su reh ka-su-dar-man
 1 2 2 212 3 1 21 6.5
 neng te-pi-ning ja-la-ni-dhi
 3 3 3 3 2 2 2 212 1 1 1.2 2
 sru-ning bra-ta ke-ta-man wah-yu jat-mi- ka

[4] i 2 2 2 i i i i
 Te-kan weng-ko-ning sa-mo-dra
 6 i 2 3 2 i 62i 6.5
 ka-do-ran wus den-i-der-i
 i 2 3 i2 5 6 6 6
 ki-ne-mot ka mot ing dri-ya
 6 6 6i 5 3 2 121 6.5
 ri-ne-gem sa-ge-gem da- di
 3 5 5 5 6 6 656
 du-ma-dya a-ngra-to-ni
 5 5 3 3 2 2123 1.212 2
 ning-gih Kan-jeng Ra-tu Ki- du1
 5 3 6 5 623 3 3
 nde-del ngga-yuh ge- ga-na
 1 2 2 212 3 1 21 65
 u-ma-ra ma- rak ma-ri-pih
 6 212 3 3, 3 5 6 56 2 3 1.212 2
 sor pra-ba-wa lan wong a-gung ngek-si gan- da

[5] i 2 2 2 2 2 23 3 32.i2i
 Da-hat den i-ra a- min-ta
 6 5 5 5 6 162 165 5
 si-nu-pe-ket pang-kat kan-thi
 2 3 2i2 i2 5 6 6 6
 jro-ning nga-lam pa-ngle-mu-nan
 5 5 3 656 2 3 121 6.5
 ing pa-sa-ban sa-ben se- pi
 3 5 5 5 6 6 6
 su-mang-gem a-nyang-ge-mi
 6 i 2 i2 5 5 565 3.2
 ing kar-sa kang wus ti-nem-tu
 5 3 6 2 12 3 3
 pa-mrih-e mung a- min-ta
 6 1 2 2 3 1 21 65
 su-pa-nga-te te-ki te-ki
 2 3 3 3 2 2 2 212 1 1 12 2
 no-ra ke-tang te-ken jang-gut su-ku ja-ja

[6] i 2 2 2 2 i i i
Pra-jan-ji-ne a-bi-pra-ya
i 2 2 2 23 i2 62i 6.565
sak-tu-run tu-run-ing wu- ri
i 2 2 2 i 6 6 6
mang-ko-no-trah ing a-wir-ya
6 6 653 3.56 2 2 23 1.216
yen a-mek-sih me-su bu-di
3 5 5 5 6 6 6
du-ma-dya glis du-mu-gi
6 i 6 2i2 6 3 565 3.2
i-ya ing sa- kar-sa-ni- pun
5 3 656 2 623 3 3
wong a-gung ngek-si gan-da
1 2 2 2 3 1 121 65
nu-grah-a-ne prap-teng mang-kin
3 3 3 3 2 2 2 212 1 1 12 2
trah gu-mu-rah dha-rah-e pa- dha wi-ba-wa

[7] i 2 2 2 2 i3 2 i
Am-ba-wa-ni ta-nah Ja-wa
6 5 5 5 6 i23 i2i 6.5
kang pa-dha ju-me-neng a- ji
i 2 3 i2 5 6 6 6
sa-tri-ya dib-ya sum-ba-ga
6 6 65 56 2 3 121 6.5
tan lyan trah-ing se-no-pa- ti
3 5 5 5 6 6 6
pan i-ku pan-tes u-gi
i 2.i2 6 5 3 2123 1.23.232 2
ti-nu- lad la-be-tan- i- pun
1 2 3 6 123 3 3
ing sa-ku ba-san-i-ra
6 6 65 356 2 2 23 1.21.65
e-nak-e lan ja-man mang-kin
2 3 3 3, 2 2 212 1 1 1.2 2
sa-yek-ti-ne bi-sa nge-plek-i ku- na

[8] i 2 2 2 2 i i i
Lu-wung ka-la-mun ti-nim-bang
6 i 2 2, 23 i2 62i 6.565
nga-u-rip tan-pa prih-a- tin
i 2 3 i2 5 6 6 6
na-nging ta ing ja-man mang-kya
5 5 5 6 1 2 23 1.2165
pra mu-dha kang den ka-re-mi
3 5 5 5 6 6 6
a-mu-lad nu-lad na-bi
i 2i2 5 6 2 3 1.212 2
na-ya keng rat Gus-ti Ra- sul
2 3 3 3 3 321 2.3
a-gung gi-na-we lam-ba
5 5 5 6 2 3 121 65
sa-ben se-ba mam-pir mas-jid
3 3 3 3, 2 2 2 212 1 6 312 2
nga-jab a-jab muk-ji-jad ti- ban-ing dra-jad

[9] i 2 2 2 2 2 i3 3 3.2i22
A-gung a-nggu-bel sa- re-ngat
i 2 2 2i2 i i 6.565 5
sa-ri-nga-ne tan den wruh- i
i 2 3 i2 5 6 6 6
da-lil ha-dis lan hi-je-mak
6 6 62 5.6 2 3 121 65
ki-ya-se no- ra mi-ka- ni
3 5 5 5 6 6 6
ke-tung-kul mang-kul sa-mi
i 2i2 6 5 3 23 1.212 12
beng-krah-an mring mes-jid a- gung
5 3 6 2 12 3 3
ka-la-mun ma-ca qut-bah
6 1 2 212 3 1 121 6.5
le-la-go-ne Dhan-dhang-gend-is
3 3 3 3, 2 2 2 1 2 1 2.121 2
swa-ra a-rum ku-man-dhang ceng-kok pa-la- ran

[10] i 2 2 2 2 2i3 3 3.2i22
 La-mun si-ra pak-sa nu-lad
 6 5 5 5 6 i 32i 6565
 tu-la-dha-ne kang-jeng na-bi
 i 2 3 i2 5 6 6 6
 a-ngger ka-doh-an pan-jang-kah
 5 5 5 6 6 2 3 1265
 wa-tek-e tan ke-bak ka-ki
 3 5 5 5 6 6 6
 reh-ne ta si-ra Ja-wi
 6 i 2 i2 5 5 565 32
 se-thi-thik ba-e wus cu-kup
 5 3 6 2 12 3 3
 a-ja gu-ru a-le-man
 6 1 2 2 3 1 121 6.5
 no-ra kas nge-ple-ki be-cik
 3 3 3 3 2 2 2 212 1 1 12 2
 la-mun peng-kuh a-ngang-kah yek-ti ka-ra-mad

[11] i 2 2 2 2 2i3 3 3.2i22
 Na-nging e-nak ngu-pa bo-ga
 6 5 5 5 6 i i62i 6.565
 reh-ne ta ti-ni-tah a-ngit
 i 2 3 i2 5 6 6 6
 a-pa-ta su-wi-teng Na-ta
 5 5 3 6 2 3 1.21 65
 ta-ni ta-na-pi a-kra-mi
 3 5 5 5 5 5 5
 mang-ko-no mung-guh ma-mi
 i 2i2 6 5 3 23 1.2 2
 pa-du-ne wong da-hat cu-bluk
 1 2 3 6 1212 3 3
 du-rung wruh ca-ra A-rab
 5 6 65 56 2 2 23 1.2165
 Ja-wa-ne bah i-tan-en-ti
 3 3 3 3, 2 2 2 212 1 1 12 2
 pa-ran-de-ne pa-ri-pek-sa mu-lang pu-tra

[12] i 2 2 2 2 2 6i23 3 2.i22
 Sang-king duk mak-sih ta-ru-na
 6 5 5 5 6 i 62i 6.565
 Sa-da-ya wus a-nga-ko-ni
 i 2 2 2 i 6 6 6
 A-be-rak ma-rang a-ga-ma
 6 6 65 56 2 2 23 1.2165
 Ma-gu-ru a-ma-ring ka-ji
 3 5 5 5 6 6 6
 Sa-weg de-ning tyas ma-mi
 6 i 2 i2 6 3 565 3.2
 Ba-nget we-di-ku ing be-suk
 5 3 6 2 6123 3 3
 Pra-na-tan ak-hir ja-man
 1 2 2 2 3 1 121 6.5
 Tan tu-tug ka-se-lak nga-ji
 3 3 3 3 2 2 2 212 1 1 12 2
 No-ra ko-ber sem-bah-hyang gya ti-nim-ba-lan

[13] i 2 2 2 2 i i i
 Ma-rang ing-kang a-sung pa-ngan
 6 5 5 5 6 i 32i 65.65
 Yen ka-su-wen den du-ka-ni
 i 2 2 2 i 6 6 6
 A-bu-brah ba-wur tyas ing-wang
 5 5 5 6 6 2 23 1.2165
 Lir ki-ya-mat sa-ben ha-ri
 3 5 5 5 6 6 6
 Bot Al-lah a-pa Gus-ti
 i 2i2 5 6 2 3 12 2
 Tam-buh tam-buh so-lah ing-sun
 5 3 6 2 23 3 3
 La-was la-was nggra-i-ta
 6 1 2 2 3 1 21 65
 Reh-ning ta su-ta pri-ya-yi
 3 3 3 3, 2 2 2 212 1 1 12 2
 Yen ma-mrih-a da-di ka-um te-mah nis-tha

[14] $\dot{1}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}\dot{1}\dot{2}$ $\dot{3}$ $\dot{2}.\dot{1}\dot{2}\dot{2}$
 Tu-win ke-thip su-rang-ga-ma
 $\dot{6}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{1}$ $\dot{1}\dot{6}\dot{2}\dot{1}$ $\dot{6}.\dot{5}\dot{6}\dot{5}$
 tan ing-sun no-ra wi-na- ris
 $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{1}.\dot{2}$ $\dot{5}$ $\dot{6}$ $\dot{6}$ $\dot{6}$
 Ang-ur ba-ya ngan-tep-a-na
 $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{6}$ $\dot{1}$ $\dot{2}\dot{1}$ $\dot{6}.\dot{5}$
 Pra-na-tan wa-jib-ing u- rip
 $\dot{3}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{6}$ $\dot{6}$
 Lan-ta-ran ang-lu-wa-ri
 $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{1}\dot{2}$ $\dot{5}$ $\dot{5}$ $\dot{5}\dot{6}\dot{5}$ $\dot{3}.\dot{2}$
 A-lo-ro-ning pra le-lu- hur
 $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}\dot{1}$ $\dot{2}\dot{3}$
 Ku-na ku-mu-na ni-ra
 $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{6}$ $\dot{1}$ $\dot{2}\dot{1}$ $\dot{6}.\dot{5}$
 Kong-si tu-me-keng sa-mang-kin
 $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}$, $\dot{1}$ $\dot{2}$ $\dot{2}$ $\dot{2}\dot{1}\dot{2}$ $\dot{1}$ $\dot{1}$ $\dot{1}\dot{2}$ $\dot{2}$
 Ki-ki-sa-ne tan nya-na mung ngu-pa bo-ga

[15] $\dot{1}$ $\dot{2}$ $\dot{2}$ $\dot{2}$, $\dot{2}$ $\dot{2}$ $\dot{2}\dot{1}\dot{3}$ $\dot{3}.\dot{2}\dot{1}\dot{2}\dot{2}$
 Bong-gan yen tan mer-lok-e- na
 $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{1}\dot{6}\dot{2}\dot{1}$ $\dot{6}\dot{5}\dot{6}\dot{5}$
 Mung-guh u-ger-ing a-u- rip
 $\dot{1}$ $\dot{2}$ $\dot{2}$ $\dot{2}\dot{1}\dot{2}$ $\dot{1}$ $\dot{6}$ $\dot{6}$ $\dot{6}$
 U-ri-pe lan tri pra-ka-ra
 $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{2}$ $\dot{3}$ $\dot{1}.\dot{2}\dot{1}$ $\dot{6}\dot{5}$
 Wir-ya ar-ta tri wi-na- sis
 $\dot{3}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{6}$ $\dot{6}$
 Ka-la-mun kong-si se-pi
 $\dot{6}$ $\dot{1}$ $\dot{6}$ $\dot{2}\dot{1}\dot{2}$ $\dot{6}$ $\dot{3}$ $\dot{3}\dot{5}\dot{6}\dot{5}$ $\dot{3}.\dot{2}\dot{3}\dot{2}$
 Sa-ka wi-la- ngan te-te- lu
 $\dot{5}$ $\dot{3}$ $\dot{6}$ $\dot{2}$ $\dot{2}\dot{1}\dot{2}$ $\dot{3}$ $\dot{3}$
 Ti-las ti-las-ing jal-ma
 $\dot{1}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{3}$ $\dot{1}$ $\dot{1}\dot{2}\dot{1}$ $\dot{6}\dot{5}$
 A-ji go-dhong ja-ti a- king
 $\dot{6}$ $\dot{2}\dot{1}\dot{2}$ $\dot{3}$ $\dot{3}$, $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{1}$ $\dot{1}$ $\dot{1}\dot{2}$ $\dot{2}$
 Te-mah pa-pa pe-pa-ri-man ngu-lan da-ra

Pucung slendro manyura

[1] $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{2}$ $\dot{2}\dot{1}\dot{2}$ $\dot{3}$ $\dot{1}\dot{2}$ $\dot{6}$ $\dot{6}$ $\dot{6}\dot{5}$ $\dot{5}.\dot{3}\dot{5}\dot{6}\dot{5}\dot{3}.\dot{5}\dot{3}$
 Ngel-mu i-ku ka-la- kon-e kan-thi la-ku
 $\dot{1}$ $\dot{2}$ $\dot{6}$ $\dot{3}$ $\dot{3}.\dot{2}\dot{3}\dot{5}\dot{3}$ $\dot{3}\dot{2}.\dot{1}\dot{2}\dot{1}$
 Le-kas-e la-wan kas
 $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}\dot{2}\dot{3}\dot{5}$ $\dot{2}$ $\dot{2}$ $\dot{5}\dot{3}\dot{2}$ $\dot{1}.\dot{6}.\dot{1}\dot{6}$
 Te-ges-e kas nyan-to-sa- ni
 $\dot{6}$ $\dot{2}\dot{1}\dot{2}$ $\dot{3}$ $\dot{3}$, $\dot{2}$ $\dot{2}$ $\dot{1}\dot{6}$ $\dot{6}$, $\dot{3}$ $\dot{3}$ $\dot{3}\dot{1}.\dot{2}.\dot{1}\dot{2}$ $\dot{2}$
 Se-tya bu-dya pa-nge-kes-ing dur ang-ka- ra

[3] $\dot{5}$ $\dot{6}$ $\dot{6}$ $\dot{6}$, $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{3}\dot{1}\dot{2}$ $\dot{6}$ $\dot{6}$ $\dot{6}\dot{5}$ $\dot{5}.\dot{3}\dot{5}\dot{6}\dot{5}\dot{3}.\dot{5}\dot{3}$
 Be-da la-mun wus seng-sem reh ing-a- sa-mun
 $\dot{2}$ $\dot{2}$ $\dot{3}$ $\dot{5}\dot{3}\dot{5}\dot{6}$ $\dot{3}\dot{5}\dot{3}$ $\dot{2}\dot{1}$
 Se-mu-ne ngak-sa- ma
 $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}\dot{2}$ $\dot{2}\dot{1}$ $\dot{1}\dot{2}$ $\dot{1}.\dot{6}$
 Sa-sa-ma-ning bang-sa si-sip
 $\dot{6}$ $\dot{2}\dot{1}\dot{2}$ $\dot{3}$ $\dot{3}$, $\dot{1}$ $\dot{2}$ $\dot{1}\dot{6}$ $\dot{6}$ $\dot{3}$ $\dot{3}$ $\dot{3}\dot{1}\dot{2}$ $\dot{2}$
 Sar-wa sa-reh sa-king mar-di mar-ta-ta-ma

[2] $\dot{6}$ $\dot{6}$ $\dot{6}$ $\dot{6}$, $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{3}.\dot{1}\dot{2}$ $\dot{6}$ $\dot{6}$ $\dot{6}\dot{5}\dot{6}\dot{5}$ $\dot{6}$ $\dot{5}.\dot{3}\dot{5}\dot{3}$
 Ang-ka-ra-gung neng a-ngga a- gung gu-mu- lung
 $\dot{2}$ $\dot{2}\dot{1}\dot{2}$ $\dot{3}$ $\dot{5}.\dot{2}\dot{6}$ $\dot{3}.\dot{5}\dot{3}$ $\dot{2}.\dot{1}.\dot{2}\dot{1}$
 Ge-go- long-an- ni- ra
 $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}\dot{5}$ $\dot{3}$ $\dot{2}\dot{1}\dot{6}$ $\dot{6}$
 Tri-lo-ka le-ke-re kong-si
 $\dot{6}$ $\dot{2}\dot{1}\dot{2}$ $\dot{3}$ $\dot{3}$, $\dot{2}$ $\dot{2}$ $\dot{2}\dot{1}\dot{6}$ $\dot{6}$ $\dot{3}$ $\dot{3}$ $\dot{3}\dot{5}$ $\dot{3}\dot{2}\dot{3}\dot{2}$
 Yen den um-bar am-ba-bar da-di ru-be-da

[4] $\dot{6}$ $\dot{6}$ $\dot{6}\dot{5}$ $\dot{5}.\dot{2}\dot{5}\dot{3}$, $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{6}\dot{1}\dot{2}$ $\dot{6}$ $\dot{6}$ $\dot{6}$ $\dot{5}.\dot{6}\dot{5}\dot{3}\dot{5}\dot{3}$
 Ta-man li-mut dur-ga-meng tyas kang weh lim-put
 $\dot{2}$ $\dot{2}$ $\dot{3}$ $\dot{5}\dot{2}\dot{6}$ $\dot{5}\dot{3}$ $\dot{2}.\dot{1}$
 Ka-rem ing ka- ra-mat
 $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}\dot{2}\dot{1}$ $\dot{2}\dot{1}$ $\dot{3}.\dot{2}$ $\dot{1}.\dot{6}.\dot{1}\dot{6}$
 Ka-ra-na ka-rab-an ning-sih
 $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}$, $\dot{2}$ $\dot{2}$ $\dot{2}\dot{1}$ $\dot{6}$ $\dot{3}$ $\dot{3}$ $\dot{3}\dot{1}\dot{2}$ $\dot{2}$
 Sih-ing suk-ma ngreb-da sa-ar-di geng-i- ra

[5] 6 6 6 6, 6 6 6 6 i 263 126 53.53
 Yen-ku pa-tut ti-nu-lad tu-lad ti- nu- rut
 35 2 6 3 353 2.121
 Sa-pi-tu-duh i- ra
 3 3 3 3 321 21, 2 1.6.16
 A-ja ka-ya ja- man mang-kin
 3 3 35 3, 1 2 1 6 3 3 312 2
 Keh pra mu dha mu-dhi dhi-ri ra-pal mak-na

[3] *Senggakan*
 1 2 3 2 3 1 2
 Nyu-wu-na pa-nu-wu-ne
 i 2 2 3 12 6 56 (5347)
 Ing-u-ni u-ni du-rung
 6 6 6532 32, i 212 6 3 56 6
 Si-na-ra- wung wu-lang kang si-ne-rung
 2 1 6 12, 5 656 2 3 2 1 121 6.5
 La-gi i-ki bang-sa kas nge-tok-ken a- nggit
 1 2 2 2 2 612 3 3
 Min-tok-ken ka-wig-nyan-i-pun
 5 6 6 56 2 3 1.2 12
 Sa-re-nget-e e-lok e- lok

Gambuh pelog nem

[1] i 2 2 i 6 65 56
 Sa-meng-ko ing-sun tu-tur
 3 3 356 5.3232, i 212 6 5 3 5.6
 Sem-bah ca- tur su-pa- ya lu-mun-tur
 2 1 6 1232, 2 3 5 656 2 3 121 65
 Dhi-hin ra-ga cip-ta ji-wa ra-sa ka- ki
 1 2 2 2 2 212 3 3
 Ing-ko-no la-mun ke- te-mu
 3 5 6 65 3 23 12 2
 Ta-ndha nu-gra-ha-ning Ma-non
 [2] i 2 12 6 5 3 56 (terusan)
 Sem-bah ra-ga pu-ni-ku
 6 5 65 3.2, i 2 3 12 53 56
 Pa-kar-ti-ne wong a-ma-gang la-ku
 2 1 6 1212 5 6 53 56 2 3 121 65
 Se-su-ci-ne a-sa-ra-na sa-king wa- rih
 1 2 2 2 2 612 3 3
 Kang wus lu-mrah li-mang wek-tu
 5 6 6 656 3 23 1212 12
 Wan-tu wa-tak-ing we-we- ton

[4] *Senggakan*
 1 2 3 2 3 1.2
 Sing sa-bar ta-nggep-e
 i 2 212 3 12 6 56 (terusan)
 Thi-thik ka- ya san-tri Dul
 3 3 35 3.232, i 2 6 3 356 56
 Ga-jeg ka-ya san tri bra-i ki- dul
 2 1 6 1232, 5 656 2 6 1 23 121 6.5
 Sa-u-rut-e Pa-ci-t-an pi-nggir pa-si- sir
 1 2 2 2 2 6.1212 3 3
 E-won wong kang pa-dha nggu-gu
 5 6 6 65 3 23 32 2
 U-jar-ing gu-ru nya-lem-ong

[5]

Senggakan

1 2 3 2 3 12 2
Sing man-theng pa-nyu-wun-e
i 2 2i2 3 i2 6 56
Ka-su-su ar-sa we-ruh
6 6 56 12, i 2 6 3 5.6.56 5.6
Cah-ya-ning Hyang ki-ni-ra yen ka- ruh
2 2 2 2, 5 656 2 3 2 1 121 65
Nga-rep a-rep u-rub ar-sa den ku-reb -i
2 2 2 2 2 623 3 3
Tan-wruh kang mang-ko-no i-ku
3 5 6 56 2 3 12 2
A-ka-e ka-li-ru e- nggon

[2]

2 3 5 6, 6 i65 2 2 2 2
Sas-mi-ta-ne nga-u- rip pu-ni-ki
2 2 i i i i i i i616 6
Ma-pan e-wuh yen no-ra we-ruh- a
i 2 6 i 5 5 5.i6565 5
Kang ju-me-neng ing u- rip- e

Senggakan:

5 5 1 2 3 1 5
Ka-bul-a pa-nu-wun-e
5 6 i61 2 2 6i656 5.6.i
A-keh kang nga-ku a- ku
5 5 2 2 1 6 2 232 1.616
Pa-ngra-sa-ne sam-pun u-da- ni
6 1 1 1 1 1 1
Tur du-rung wruh-ing ra-sa
2 2 1 6 61 6.5
Ra-sa kang sa-tu-hu
1 2 2 2 2 2 2
Ra-sa kang te-men pu-ni-ka
3 5 232 1.6.16, 6 6 6 6 6 1512 2 2
U-pa-ya men- da-ra pan sam-pur-na u- gi
5 6 1 6 6 61 61
Ing ka-u-rip-an i- ra

Wulangreh: Dhandhanggula slendro sanga

[1]

2 535 6 6 6 i61 i i i i
Pa-me- dhar-e wa-si- ta-ning a-ti
i i i i61 6 6 6 6 6 6
Cu-man-tha-ka a-ni-ru pu-jang-ga
5 6 6 6 6 6 5i65 5
Da-hat mu-dha ing ba-ti- ne
5 6 i61 2 2 2 61 (terusan)
Na-nging ke- dah gi-nu-nggung
5 2 2 2 2 1 16.16 21232 1.616
Da-tan wruh yen a-keh nge- sem- i
6 6 6 6 1 1 1
A-mek-sa a-ngrum-pa-ka
2 2 6 6 2165 5 2 161 2 2 2 2
Ba-sa kang ka-lan- tur mre-ne sa-ben so-re
1 2 2 2 2 2 2 2
Tu-tur kang ka-tu-la tu-la
5 3 232 1616, 6 6 6 6 6 6 616 12
Ti-na la- ten ri-nu-ruh ka-la-wan ri- rih
5 6 161 6 6 6.1 61
Mrih pa-dhang ing sas-mi- ta

[3]

2 2.56 6 6, 6 i61 2 2 2 2
Jro-ning Qur-an nggo-ne ra-sa-yek-ti
2 2 i i i i i i i6 i6
Na-nging pi-lih wong kang u-ni-nga-a
5 6 6 6 6 6, 65i6565 5
Ka-ja-ba la-wan in- duk- e
2 i i61 6 6 i656 6
No-ra ke- na den a- wur
i 5 2 2 1 6 512 5.32 16
Ing sa-te-mah no-ra pi- na- nggih
6 1 1 1 1 1 161 2 2 6 6 165 6.5
Mu-ndhak ka-tu-la-njuk-an te-mah sa-sar su- sur
1 2 2 2 3 2 2 2 (cepat)
Yen si-ra a-yun was-ki-tha
5 3 2.32 1.6.16, 6 6 6 6 1561 2 2
Sam-pur-na- ne ba-dan-i-ra sa- yek-ti
5 6 1 6 6 61 61
Si-ra a-ngge-gu-ru-a

Kinanthi pelog nem

[1] i 2 2 2i2 i i 6565 5
Pa-dha gu-la- ngen-ing ka- bu
6 i2 5 56 1 1 6 1.216
Ing sas-mi-ta a-mrih lan-tip
i 2 2 2i2 i i 6565 5
A-ja pi-jer ma-ngan ne- ndra
3 2 2 2 1 1 6 12
Ka-pra-wi-ran den ka-es-thi
6 1 1 1 1 1 12.123 2.121
Pe-su-nen sa-ri-ra ni- ra
5 6 1 1 1 1 12.123 1.216
Su-da-nen dha-har lan gu- ling

[2] 3 5 6 i i i i.2i 6.565
Da-di-ya la-ku-ni-re- ku
6 i2 6 356 6 1 123 1.216
Ce-gah dha-har la-wan gu- ling
5 6 6 6 5 5 56 5
La-wan a-ja su-ka su-ka
3 2 1 6 1 2 321.212 2
A-nga-nggo-wa sa-wa-ta- wis
6 1212 3 3 2 21 3 2.121
A-la wa-tak-e wong su-ka
5 6 1 1 1 1 123 1.216
Ngu-da pra-yit-na-ning ba- tin

[3] 3 5 6 i i i 2i 65.65
Yen wus ti-ni-tah wong a- gung
6 i2 6 356 6 1 123 1.216
Ywa-si-ra gu- mu-nggung dhi-ri
i 2 2 2 i i 6565 5
A-ja le-kat lan wong a- la
3 2 1 6 1 2 321.212 2
Kang a-la la-ku-ni-re- ki
6 212 3 3 2 2 213 21.21
No-ra wu-rung a-jak a- jak
5 6 1 1 1 1 123 1.216
Sa-te-mah a-ne-nu-lar-i

[4] 3 5 6 i i i i2i 65.65
Na-dyan a-sor wi-jil-i- pun
6 i2 5 6 2 2 6123 1.216
Yen le-la-bu-a-ne be- cik
5 6 6 6 5 5 56i2 5
U-ta-wa su-gih ca-ri- ta
3 2 2 2 1 1 12 21.2
Ca-ri-ta kang da-di mu-sil
6 212 3 3 2 2 653 2.121
Ye-ku pan-tes ra-ket-a- na
5 6 1 1 1 1 1.2123 1.216
Dha-ra-pon mu-ndhak kang bu- di

Kinanthi slendro manyura

[5] 3 5 6 i i i 1.2i 6565
 Yen-wong e-nom e-nom i- ku
 6 i2 5 356 2 2 6.23 1.216
 Ma-nut ma-rang kang a-nga- dhep
 5 6 6 6 5 5 56i 65.65
 Yen kang nga-dhep a-keh bang-sat
 3 2 1 6 1 1 12 1.2
 No-ra wu-rung bi-sa ju-dhi
 6 212 3 3 2 2 653 2.1
 Yen kang nga-dhep keh dur-ja- na
 5 6 1 1 1 1 123 1.216
 O-ra wu-rung da-di ma- ling

[1] 3 6 i 2i23 i i 2i6i6 6
 Mu-la-ne wong e-nom i- ku
 3 3 3 3 2 623 353 2.1
 Be-cik ing kang den ta- be- ri
 i 2 2 2i2 i i 62i.6.i6 6
 Je-ja-go-ngan lan wong tu- wa
 3 3 3 3 2 2123 1216 6.162
 Ing-kang su-gih ko-jah u- gi
 3 5 3 6 5 3 653 21.21
 Ko-jah i-ku war-na war-ni
 3 3 3 3 2 2121 2 1.6i6
 A-na a-la a-na be-cik

[2] 3 6 i 2i23 i i 62 2.i6i6
 Ing-kang be-cik ko-jah-i- pun
 3 3 3 3 2 623 353 2.1
 Si-ra a-nggu-wun den pas-thi
 i 2 2 2i2 i i i6 6
 Ing-kang a-la si-nggah-a- na
 3 3 3 3 2 3 216 1.6.2
 A-ja pi-san a-ngla-kon-i
 6 623 3 3 5 6 53 2121
 Lan den a-was wong kang ko-jah
 3 3 3 3 321 21 2 1.6i6
 Ing la-hir mang-sa pu-ni-ki

[3] 3 6 i 2i23 i i 2i6 6
 A-keh wong kang su-gih wu- wus
 3 3 3 3 2 623 353 2.1
 Na-nging den sa-mar pa- ko- lih
 i 2 2 2i2 i i 62i6 6
 A-mung ba-dan-e pri-ya- ngga
 3 3 3 3 2 3 1216 162
 Kang den pa-ko-leh-ken-dhi- ri
 3 5 3 6 5 3 653 2.1
 Pa-nas-ten-e kang den um- bar
 3 3 3 3 2 2.121 2 1.6i6
 O-ra ngang-go sa-wa- ta-wis

ESSAY

Does a Composer of Contemporary Gamelan Need a Regional Identity?

by I Wayan Sadra

It has been thirty years since I left Bali. I spent seven years living in Jakarta, and since 1984 I have lived in the Central Javanese city of Solo. For a long time I was active as a composer, as well as a musician. In 1996, I started working on a composition for dance accompaniment. The process took place in the Balinese village of Sukawati, so some of the musicians involved were from that village and the surrounding area.

I still clearly remember hearing the whispers among my fellow musicians when I showed them one particular part of the composition. They commented to one another, in lowered voices, that I was no longer Balinese (“*Beli Sadra sube Jawa ne!*”)[Sadra has become Javanese!]. They were secretly saying that I was no longer a part of their community; they saw me as an outsider. They no longer considered me to be a part of the Balinese community, including the community of artists whose works are based on the traditional repertoire of Balinese music. I was sure, however, that my musical ideas were founded on the existing traditions of Balinese music.

A similar situation occurred when I was writing a musical composition for Javanese gamelan in Solo, and most of the players were Javanese gamelan musicians. When I was in the process of setting out my ideas and explaining the material for a particular set of musical patterns, I heard some of the musicians comment: “*Baline metu*” [His Balinese side is showing]. Perhaps this comment shows that they were aware I was using a number of musical idioms from Balinese *karawitan* [traditional gamelan music]. They knew this

I Wayan Sadra (1953–2011)—a composer, writer, and arts activist—was known for highly experimental and often controversial work. He was born in Bali, but spent most of his life in Java, where he worked with other contemporary musicians and choreographers. He was on the faculty of ISI Surakarta from 1983 to 2011.

The original Indonesian article was in Makalah Konferensi [conference proceedings of the] International Gamelan Festival Amsterdam, 2007. Posted on line January 26, 2009 by “Onesgamelan” (Iwan Gunawan) in “Tentang Gamelan” <<https://onesgamelan.wordpress.com/category/tentang-gamelan/>>. An initial translation was by Janet Purwanto, with later assistance from Aria Kusuma. Edited by Jody Diamond and Jay Arms. Photographer unknown.



because they were able to make assumptions based on their existing references. Several of them were Javanese musicians who also had experience playing gamelan *Gong Kebyar*. They were familiar with at least a number of musical idioms from this popular ensemble.

From these two examples, it is apparent that I am in a position in which my musical identity is unclear. In Bali I am no longer considered purely Balinese, because I have been influenced by musical elements foreign to Bali. I am also considered to have included some unexpected compositional ideas. My colleagues in Java, on the other hand, do not view me as an entirely Javanese musician, as they generally do other Javanese players.

The comments that these musicians made seem to have placed me in some kind of peripheral area of what is understood to be traditional music with its clearly defined identities. I also experienced a similar process of identification that was used as a parameter for measuring my existence in relation to a “loss of traditional identity,” when a reporter from *Kompas* newspaper commented on a

performance of one of my compositions at *Gedung Kesenian Jakarta* during the Indonesian Art Summit in 2004. He wrote that I was an artist who had betrayed his own tradition. Perhaps he failed to see or hear any Balinese musical elements at all in the work. He saw only that my name was a Balinese name. Likewise, the reaction of a number of elderly Javanese artists and cultural observers was to describe my composition as damaging or destructive, and they even threatened to cut off the electricity if I continued with my performance. I experienced the same thing at SMKI [now ISI] Yogyakarta in 1984, when as part of performing my composition *Otot Kawat Balung Besi* [lit. Muscle String Bone Iron] at *Taman Budaya* [cultural center] Solo in 1995, I dragged a gong around on the stage floor.

In order to become the composer that I now am, I developed a foundation in “contemporary gamelan” compositions. Yet with all humility, I believe that I am quite capable of playing various musical instruments of the Balinese gamelan—from popular ensembles such as gamelan *Gong Kebyar* to classical genres such as *Gambuh* and *Gender Wayang*—as well as a number of other traditional Balinese musical styles. I acquired these skills while I was a student at KOKAR [*Konservatory Karawitan*] in Bali, by studying with a number of Balinese maestros, and subsequently also by playing with Balinese friends in Solo. However, regarding my ability to play the Javanese gamelan, I admit—and my friends from ISI agree – that I am not capable of playing any instrument well, not even the *mbalung* (i.e. *balungan*) instruments which are viewed as the easiest instruments for most musicians.

I do not mean to apologize for the fact that I am still incapable of playing the Javanese gamelan. There is a reason for my stupidity in this area. When I moved to Solo in 1984, I was already quite old and my memory was poor. By that time, I had already had a number of opportunities to write compositions for karawitan. Therefore, I had no wish or ambition to learn Javanese karawitan to the extent of becoming a virtuoso musician. My habit of listening to *karawitan* on a daily basis, from the time when the campus was still in Sasonomulyo [in the Kraton Surakarta] to the time it moved to its new location [north of town] in Kentingan, was more important to me as a compositional reference. Listening to Javanese *karawitan* [classical Javanese music] was more a means of sharpening my senses or sensitivity in connection with the world of creation—my perception of every kind of *gendhing* [Javanese piece] I heard was shaped by my background and interests as a composer of “contemporary gamelan” music. In order to use elements of traditional Javanese or Balinese music in my creations, I have often attempted to capture what I consider to be the most essential elements, the core or essence of a gending, whether a portrait of the social life of a community, or a musical problem that can be taken and used as the starting point for one of my compositions. This is perhaps why people sometimes think of my works as highly experimental, or, in other words, “obscure.”

An early idea of the existence of sound and noise in human life, for example, may be represented by breaking an egg onto a hot iron panel [as in my composition at the Telluride Composer-to-Composer Festival in 1990]. In fact, this conceptualization has a basis in a particular part of the traditional Javanese wedding ceremony in which the groom steps on an egg, and also in the Balinese tradition of *nyambleh* (ritual sacrifice of roosters).

In the tradition of *klenengan*, each Javanese *gending* poses an individual set of compositional problems. This perplexes me so much that I have to ask: to what extent do certain musical elements need to come together to be considered a traditional Javanese gending? Every piece gives me a unique impression. In my experience, and considering the existence of compositions in every tradition in Indonesia, I have found something especially characteristic of Javanese music: the pieces flow along with many variations that give an impression of spaciousness to each listener. This polyphonic system is firmly established and dominant. Every instrument has a distinct function, but when they are connected to each other they are so strong that they create a specific sound world. The sense of emptiness in the slow tempo creates a space so compelling that the audience is drawn in, responding to the sound of an instrument they imagine they could master. The music gives everyone an opportunity to spontaneously experience a certain feeling of melodic unity. I have not found any other music in the world that allows listeners to follow and connect with the music to this extent. The composition of Javanese music is so perfect that I think it is one natural creation that is sublime and amazing.

I have found, however, a contradiction in Javanese music. When a piece is presented in a different time and place, removed from the its original context of community, and is shown as a “performance” with modern staging, the aura of perfection is lost, and the music no longer communicates. I have also never had such a transcendent experience with recent Balinese gamelan styles like *Gong Kebyar*, or other Indonesian regional musics—where the music is so hypnotizing that our consciousness is altered—we are not even aware how deeply immersed we are, and suddenly, the piece has ended.

I think that some classic Balinese gamelan music like *Gambuh*, seven-tone *Semar Pegulingan* gamelan, *Gong Gede* and other ancient music with very slow tempos might possibly create the experience one finds with Javanese gamelan. What a shame that music with these qualities has become so rare in Bali. It takes a combination of many factors to coalesce into a one-of-a-kind music with a singular character and unique identity.

New music prioritizes time above all. The shorter a composition, the better. This has given rise to a classification (although I have no idea who invented it), that Javanese music is considered meditative, while Balinese music is seen as dynamic. To tell the truth, I think this results in the hegemony of an aesthetic model that legitimizes cultural

stereotypes: Bali is dynamic, Java is meditative. In Bali, the practice is for gamelan musicians to move while they are playing, in a kind of dance that is an extremely important part of gamelan performance. In Java we are criticized by the senior musicians if we move playfully while we are playing Javanese gamelan. At the very least we must remain calm, expressionless, and fully focused.

How can a music be classified by what is only apparent on the surface? Can it be that these are the parameters we use? If this is true, then I have no identity, or I occupy a position that straddles different music cultures. I'm like a bastard child born without inheriting an identity from my parents. Looking at it this way, the rules of a tradition cannot limit my creativity. Maybe I'll become a renegade who doesn't hesitate to criticize musical or cultural norms that I believe are a violation of human rights. It is not only Javanese and Balinese music that influences my creative work, but all of the of music cultures in the universe. I think that traditional music is one achievement in the progress toward musical perfection that has evolved through a very long process.

The manifestation or crystallization of a perfect music needs more than a little time before a collective creation can be recognized as reaching a level of classical perfection. In playing a traditional music, say, Balinese, I really experience a definite sense of profound pleasure and peaceful enjoyment deep in my soul. That experience tends to be repeated each time I play, becoming stereotypically predictable. Now if I play a contemporary gamelan composition or other creative music, I have a different experience. I embark on a musical adventure to explore new sounds. I even use elements that are not present in traditional Indonesian music as resources in my own creative work. Life feels like it's always changing; maybe those changes are life itself. This is the most profound lesson we can get from contemporary music. In a world with this attitude, the possibilities are limitless. Instruments are only tools. Being contemporary is not about tools, it is a question of perspective.

Contemplating a creative life in the future, I acknowledge that in the fields of musicology and ethnomusicology, musical instruments (like gamelan) are always discussed in terms of certain cultural constructs/ concepts, regarding function, meaning, aesthetic values, and other jargon about the existence of instruments in human civilization and culture. This must all be erased or at least set aside in the future view of the contemporary composer. Every instrument represents a hallowed cultural idea that, to put it succinctly, must be abandoned. History has certainly given us examples of how to deal with this problem. When the Osing people of Banyuwangi play the violin, they do not conform to the practice of holding the instrument on the shoulder under the chin (as in a traditional western orchestra). When playing music for Gandrung, they rest it on their thigh instead. This is an example of how an instrument from elsewhere can be creatively adapted to the purposes of another culture, giving it a new function different from that

of its origin. Initially, instruments or sounds are essentially neutral, just free-form energies without shape, without function, without use, without value.

Going on, when culturalization and civilization appear in communities, those energies are subsumed in the creation of culture and are no longer free—they are confined by cultural norms such as rules in traditional music. The concepts of value, function, and symbolic meaning come into being, and the music culture applies the parameters that define its cultural aesthetics.

In contemporary gamelan, creativity questions and violates those rules. Contemporary gamelan desires change. Change is the highest point of creativity in the effort to revive the repertoire of traditional music as a musical source for contemporary gamelan. A symposium or discussion may question the nature of tradition, asking "Is contemporary gamelan a continuation of the gamelan tradition or a separate phenomenon?" In my opinion, both are possible, bearing in mind that the essence of "contemporary" is not concerned

Every instrument represents a hallowed cultural idea that, to put it succinctly, must be abandoned.

with the tools or objects but rather with attitudes and subjects. If we recognize the development of gamelan today, which has spread a long way from its original Indonesian habitat, we must acknowledge that gamelan has now become a world ensemble, and we must be willing to see that people from outside Indonesia look at gamelan as a set of musical instruments which are free from the burdens of a cultural tradition.

Gamelan is seen as a tool or a medium of expression, according to the cultural background of each musician or composer. The genetic factor is of course important in the development or growth of a number of individual styles in contemporary gamelan. In short, if we see that a particular music tradition is alive and thriving, in truth we are seeing something that is continually developing. On the other hand, if we see the existence of a music tradition is neither alive nor dead (*mati tak mau, hidup pun sejan*), this means that it is stagnant, or even dying. A living tradition will always be changing and developing. This teaches us that we cannot classify a music tradition in a superficial way. A music tradition contains intangible elements that are difficult to apprehend with our audio and visual senses, elements such as an individual's spirit, desires, or ambitions. The positive contribution of contemporary gamelan to existing music traditions is only as a connection in the chain that persists in implementing the dialectics of change. Tradition and the past are references that can stimulate creativity. Composers of contemporary gamelan are highly aware of the history and background of the musical wealth inherent in traditional music, but there is not a single contemporary composer whose desire is to create traditional compositions. ■

Compositions for Gamelan by Lou Harrison

by Jay Arms and Jody Diamond

Java, Bali, Sunda, Cirebon—areas of Indonesia with distinct gamelan traditions, and all styles of music that the American composer Lou Harrison (1917–2003) explored in his compositions for gamelan. In the mid 1970s, Harrison embarked on a lifelong study of Indonesian gamelan music. Later, he began to compose for Indonesian ensembles; he would go on to create music for these instruments and styles for the rest of his life, and was known for saying that “the gamelan is the most beautiful single musical ensemble on the planet” (Baker, 2002). Harrison’s centennial marks an international occasion for performances of many of his gamelan works.

The catalog of Harrison’s gamelan compositions continues to grow, as more works are discovered, shared, and remembered. Presented here is a current accounting of all his known gamelan works, composed for various ensembles. These titles of these pieces were drawn from four sources: the score catalog of the American Gamelan Institute, items in the Lou Harrison Papers at the University of California Santa Cruz, and two previous chronological listings of Harrison’s collected works: in *Lou Harrison: Composing a World* by Leta E. Miller and Fredric Liebermann (1998), and in *Lou Harrison: American Musical Maverick* by Bill Alves and Brett Campbell (2017).

Many of these pieces were first played on two Javanese-style gamelan built by Harrison and his partner, William Colvig: Gamelan Si Darius/Si Madeleine (at Mills College), and Gamelan Si Betty (bequeathed to Jody Diamond). Earlier, Harrison and Colvig had built a percussion ensemble in a tuning described by Ptolemy as “syntonic diatonic.” As a “nickname” those instruments were called “An American Gamelan,” but they bear little resemblance to the Indonesian gamelan ensembles for which all the pieces listed here were composed.

The titles are in chronological order by date of composition, or by date of the first version if there were later revisions. Additional information—such as co-composers, dated revisions, dedications, and featured instruments—is shown in parentheses. Some items on this list may seem similar, but represent distinct compositions (like *Gending Jody* and *Ladrang Jody*); others were based on existing works (e.g. *Lancaran Samuel* became the balungan for *A Cornish Lancaran*). Several suites and theatrical works, such as *Homage to Pacifica* and *Faust*, contain pieces that are also listed individually since they may be performed independently of the larger work.

Harrison’s gamelan compositions are published by the American Gamelan Institute (AGI), (BMI). Most scores can be obtained from AGI or Frog Peak Music (a composers’ collective). Some of the titles exist only in manuscript form, and may be sketches rather than completed compositions. There are still some unidentified fragments of gamelan notation with no titles or dates in the Lou Harrison Papers Special Collections of the McHenry Library at the University of California at Santa Cruz, and in the Lou Harrison Archives at Harvard University. ■

Catalog

As of the date of this publication, 86 compositions for gamelan by Lou Harrison have been identified. While most are for Central Javanese gamelan, other regions (in brackets) are represented to varying degrees.

Bali: kebyar (1 piece)
Cirebon (4)
Central Java (76)
Sunda: degung (3)
Sunda: salendro (2)

1. Lancaran Samuel, 1976
2. Ladrang Samuel, undated sketch ca. 1976
3. Gending Samuel, 1976, revised 1981
4. Gending Pak Chokro [sic], 1976
5. Lancaran Daniel, 1976
6. Lagu Sociseknum, 1976 (kendhangan by Daniel Schmidt)
7. Bubaran Robert, 1976 (optional piccolo trumpet part added, 1981)
8. Gending Paul, 1977
9. Gending Jody, 1977
10. Music for the Turning of a Sculpture by Pamela Boden, 1977
11. Main Bersama-sama (French horn, suling), 1978 (for Bill George) [Sunda: degung]
12. Threnody for Carlos Chavez (viola), 1978 [Sunda: degung]
13. Serenade for Betty Freeman and Franco Assetto (suling), 1978 [Sunda: degung]
14. Scenes from Cavafy (baritone, male chorus, harp), 1980
15. Gending Cavafy, 1980
16. Gending Ptolemy, 1980
17. “Gangsaran” to Ptolemy, 1980

18. The Procession of Bacchus, 1980
19. Gending Alexander, 1981
20. Ladrang Epikuros, 1981
21. Gending Hephaestus, 1981
22. Gending Hermes, 1981
23. Gending Demeter, 1981 (revised 1983)
24. Gending in Honor of the Poet Virgil, 1981 (revised 1985)
25. Ketawang Pluto, 1981 (composed with members of Gamelan Si Betty)
26. Lancaran Jody, 1981
27. Movie Musics, 1982
28. Gending Claude, 1982
29. Lancaran Molly, 1982
30. Bubaran in Honor of Sinan, 1982
31. Ketawang in Honor of Sinan, 1982
32. Gending Dennis, 1982
33. Gending Pindar, 1982
34. Double Concerto for Violin, Cello, and [Javanese] Gamelan, 1982
35. Stampede (violin, cello, kendhang, bedhug, gong), 1982
36. Gending in Honor of Herakles, 1982
37. Ketawang Whittington, 1982
38. Slendro Yardage, 1982
39. Ladrang Lafehnaktinangingan, 1982 (a “co-op piece” [sic] by Philip Corner, Jody Diamond, Will Ditrich, Linda Dobbins, Lou Harrison, Erik Marin, and Stuart Somer)
40. Gending in Honor of Palladio, 1982–83
41. Gending in Honor of Sinan, 1983
42. Ketawang Wellington (voice), 1983
43. Gending in Honor of James and Joel, 1983
44. Ladrang in Honor of James and Joel (suling), 1983
45. Coyote Stories/Foreman’s Song Tune (voice), 1983
46. Lagu Lagu Thomasan, 1983 [Cirebon]
47. Lagu Cirebon, 1983 [Cirebon]
48. Lagu Victoria, 1983 (for Allan and Jennifer) [Cirebon]
49. Lagu Elang Yusuf, 1984 [Cirebon]
50. For the Pleasure of Ovid’s Changes, 1983 (revised 1986)
51. Gending Max Beckmann, 1984 (revised 1991)
52. Gending Vincent, 1984
53. Ladrang in Honor of Pak Daliyo, 1984/86
54. Philemon and Baukis (violin), 1985–87
55. Ibu Trish, 1987–89 [Sunda: Salendro]
56. Lagu Pa Undang, 1985 [Sunda: Salendro]
57. Faust (soprano, tenor, bass, chorus, chamber orchestra), 1985 [Sunda: Salendro]
58. Gending in Honor of Aphrodite (chorus, harp), 1986
59. A Cornish Lancaran (saxophone), 1986/89
60. Concerto for Piano with Javanese Gamelan, 1987
61. Saron Ricik-ricik, ca. 1987
62. Gending Bill/Bill in the Moonlight, 1980–2002
63. A Soedjatmoko Set (solo voice, chorus), 1989
64. Homage to Pacifica (solo voice, chorus, narrator, bassoon, “Ptolemy Duple,” harp, psaltery), 1991
65. Prelude, 1991
66. From the Testimony of Chief Seattle (harp, chorus), 1991
67. In Honor of the Divine Mr. Handel (harp), 1991
68. In Honor of Mark Twain (chorus), 1991
69. A Round for Jafran Jones, 1991 [Bali: kebyar]
70. Gending Moon (male chorus), 1994
71. Dartington Hall, 1996
72. In Honor of Munakata Shiko, 1997
73. A Dentdale Ladrang, 1999
74. Ladrang Carter Scholz, 1999
75. For the Repose of My Friend James Broughton, 1999
76. Orchard, 1999
77. Another Orchard, 1999 (revised 2002)
78. To Honor Mark Bullwinkle, 2002
79. Filleran, undated
80. The Family, undated
81. Prelude or Postlude, Tone 6, undated (to Betty Freeman)
82. Prelude on 6 (harp), undated
83. Lancaran Antony, undated
84. Gending Richard, undated
85. Gending Valentine, undated
86. In Spendoribus, undated (transcription of a 9th century Gregorian chant)

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MAHAMBARA: new music from ISI Surakarta

Introduction by Rahayu Supanggah

Mahambara is a compilation of recordings of ten compositions by lecturers from the Karawitan Department at ISI Surakarta. *Mahambara* reflects the musical journeys and explorations undertaken by these composers. From a variety of cultural backgrounds and interests, they have travelled far and wide across the ocean of musical life, including serving as teachers and artists.

This compilation covers a range of styles and genres of compositions, including music with a religious (Islamic or Christian) nuance; music with a folk influence; music influenced by the regional traditions of Sunda, Bali, and Java; diatonic music; music based on classical karawitan developed in new ways; and experimental works resulting from “wild” musical explorations. Perhaps this collection of compositions will show the potential of karawitan as a source of new and creative musical compositions, while maintaining its connection to the situations and conditions of society today. Globalization and the creative industry—currently important issues—provide challenges and opportunities for creative artists to do more for both their own community and for the rest of the world.

These recordings were intended to be a single CD. The Karawitan Department at ISI Surakarta decided to give priority to compositions that have not yet been heard by a wide audience. Longer compositions would have limited the opportunity for shorter works by other composers to appear, and so are not included. Many longer works have already been presented, in live performances, or as audio and video recordings; and have been published and discussed on both national and international levels.

Finally, invoking the word “Mahambara” itself, which can be translated as travelling or moving upward, we hope that this compilation will encourage the life of karawitan, in particular new karawitan, or new Indonesian music, to grow and develop in the general community. I believe that essentially karawitan can only live and thrive if it constantly undergoes a process of progression and actualization in various ways, including the composition of new works and new styles of treatment, in accordance with the needs and demands of the community and the current era.

Rahayu Supanggah
Music Advisor



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A note from the American Gamelan Institute

Composers' Notes

Shalawat Rambu by Waluyo
This composition is intended as a reflection of a prayer, in the form of an Islamic invocation known as *shalawat*, sung to a melody based on the *seleh* notes of the *balungan* from *Gendhing Ladrang Rambu*. The text—*Sesungguhnya Allah dan malaikat-Nya bershalawat untuk Nabi. Hai orang-orang*

yang beriman, bershalawatlah kamu kepadanya, dan ucapkanlah salam penghormatan yang sempurna (QS. Al-Ahzab 5)—means “In truth, God and his angels pray only for the prophet Mohammad. All who have faith, pray only to Him, and utter a perfect greeting of honour and respect.”

Shalawat, a form of worship that every Muslim is encouraged to perform, is a declaration of love for the prophet Mohammad that will guide His followers to behave as the prophet behaved, so that in the hereafter they will receive His eternal blessings. By praying diligently in this way, Muslims are able to free themselves of all their sins and wrongdoings.

The musical treatment in this composition aims to recreate gendhing Sekaten in a new way, particularly Gendhing Rambu, which has a clear function as a medium for preaching the Islamic religion. Based on this idea, the composer decided to write a melody using gerongan technique, which is based on the *seleh* notes of the *balungan* for Gendhing Ladrang Rambu. The vocal melody combines male and female singers who sing in two parts in *irama dadi*, interspersed with Santiswara-Larasmadya style, accompanied by the sound of tambourines, kendhang, and kemanak, returning to Shalawat Rambu accompanied by the gamelan. The final section of this composition, based on Ladrang Rambu, is in gendhing soran [loud] style.

Supporting Artists: Suraji, Kuwat, Slamet Riyadi, Sarno, Joko Purwanto, Waluyo, Heny Savitri, Sri Mulyani, Singgih, Aris Setiawan, Bambang Sosodoro, Bondhet Wrahatnala, Joko Daryanto, Sigit Setiawan, Gunawan, Rossyid, Ari Purno, Putri, Nur Handayani Mutiara Dewi, Sri Joko Raharjo, Darsono.

Kothekan Lesung by Sri Harta

A *lesung* is a large mortar used for pounding rice. At harvest time, the sound of the rice being pounded with wooden sticks, called *kothekan lesung*, can be heard all over the village. The rhythmic patterns of the *kothekan lesung*, heard from a long distance, create a picture of the beauty of nature and of village life. The activity of pounding the rice in this way produces a variety of sounds and patterns, resulting in lively interlocking rhythms that can be played in different tempos to create a variety of characters.

The sounds produced are *thok*, *thek*, *dhong*, and *dhung*, played within the framework of a particular tempo to create a musical composition. In addition to the patterns of the *lesung*, this composition also includes a vocal part with a text describing the situation and conditions in the village.

Supporting Artists: Supardi, I Nyoman Sukerna, Hadi Boediono, Rusdiyantoro, I Nengah Muliana, Rasita Satriana, Agus Prasetya, Nur Handayani, Sriyati, I Ketut Saba, I Wayan Sadra, Sri Harta.

Ler-leran by Sugimin

The composition *Ler-leran* is a reinterpretation of the musical treatment of the popular Javanese children's song, “*Ilir-ilir*.” The melody and words of “*Ilir-ilir*” are explored and developed to create a number of new instrumental and vocal pieces with various characters. The development of

the melody is based on the *seleh* notes in “*Ilir-ilir*,” while the original texts are developed by adding new songs.

Supporting Artists: Suraji, Kuwat, Slamet Riyadi, Sarno, Joko Purwanto, Waluyo, Heny Savitri, Sri Mulyani, Singgih, Aris Setiawan, Bambang Sosodoro, Bondhet Wrahatnala, Adhi.

Lurojinem by Supardi

In Javanese karawitan, a *thingthingan* is a short phrase to determine the pathet and the orientation of notes used in a particular gendhing, played before it is performed. In pathet nem, the notes used for thingthingan are 6532, in pathet sanga, the notes are 2165; pathet manyura uses the notes 3216, or “*lurojinem*” [from the second syllable of the Javanese words for those numbers: *telu*, *loro*, *siji*, *enem*].

The main material for this composition is the thingthingan 3216. These notes are treated using the musical vocabulary of Javanese karawitan but not in the style of a traditional Javanese gendhing, nor restricted to this phrase alone. This composition uses vocabulary from Javanese karawitan as well as Sundanese and Balinese karawitan; the influence of these latter two areas can be heard throughout. The composer intended to show that the thingthingan has spread to a wider area by expressing the Sundanese and Balinese styles of karawitan in the techniques typical of those musics.

The composition *Lurojinem* uses the following Javanese slendro gamelan instruments: gender barung; four kettles of the bonang barung and bonang panerus tuned to 3, 2, 1, 6; slenthem; kempul 6 and 3; gong suwukan 2, 1, 6; gong ageng; kenong 3, 2, 1, 6; and four Sundanese *kendhang ketipung* [small drums] tuned to 3, 2, 1, 6.

Supporting artists: Supardi, I Nyoman Sukerna, Danis Sugiyanto, Hadi Boediono, Rusdiyantoro, I Nengah Muliana, Rasita Satriana, Agus Prasetya.

Buka Sembarangan by I Wayan Sadra

The original idea of this composition for Javanese pelog gamelan was to create an impression of Semarang style karawitan, or “*Semarangan*.” This existing style is a musical reference that has always been in the composer's mind, and which has fascinated and stimulated his imagination, ultimately leading to the desire to imitate this style. The composer believes that the end result is not in original Semarang style karawitan, which is why the composition is titled “*Buka Sembarangan*, a pun on the word Semarang. [The instruments are bonang barung, bonang panerus, peking, saron, demung, slenthem, kenong, gong, kempul, two kendhang, and saxophone. —Ed.]

Supporting artists: Supardi, I Nyoman Sukerna, Danis Sugiyanto, Hadi Boediono, Rusdiyantoro, I Nengah Muliana, Rasita Satriana, Agus Prasetya, Nanik, Sriyati, Gunarto, Doni, Sapto, I Ketut Saba, Prasadiyanto, Rasita Satriana, Cucup Cahripin, I Wayan Sadra.

Pak Tung Blang by Cucup Cahripin

Pak-tung-blang is the name of a Sundanese kendang pattern used in traditional gamelan. This onomatopoeic name

describes the three different sounds made on the kendang and ketipung, although in practice, the pattern includes a number of other sounds as well.

Inspired by the variety of sounds and motifs of *pak-tung-blang*, the composer explores new sounds that can be produced by the kendang. The result of these explorations of drum patterns is not simply a series of sounds but rather a musical story, with a plot, a structure, and other complexities.

Supporting Artists: Supardi, I Nyoman Sukerna, Danis Sugiyanto, Hadi Boediono, Rusdiantoro, I Nengah Muliana, Rasita Sat Riana, Agus Prasetya, Gendot, Oman, I Ketut Saba, Cucup Cahripin, I Wayan Sadra.

Damai by Sigit Astono

This composition includes two songs, “Ana Apa” and “Damai.” “Ana Apa” was composed based on an observation of the behavior of a number of animals, in particular frogs during the rainy season, as well as pigeons, doves, goats, and so on. The sounds of these animals seem to represent a kind of ancient music which still exists and can be heard all around us. The beauty of the sound of this “natural music,” in the form of a personal song or symphony played by all the different animals, inspired the composer to arrange these sounds in the form of a musical composition. The song “Damai” was composed after the composer witnessed a strange occurrence while at church, where the congregation did not greet one another but simply looked at each other with suspicion and unfriendly faces. It was as if there was no love or compassion left in the hearts and minds of the congregation, only coldness and hard-heartedness.

The song “Ana Apa” tells about a person’s emotional intelligence which allows him to capture the true essence of life. People often feel that they are God’s most noble creation, the best, greatest, and highest of all creatures. So great is the superego of man, that he often regards all of God’s other creations as inferior to him; plants, shrubs, trees, and all kinds of animals which creep, crawl, climb, or fly, must all be the slaves or food of man. People often forget and break God’s teachings, trust, and commands that they learned from the holy book when they first came to know “The Transcendent.” They forget that man was the last of God’s creations! They look at animals as moving objects, with flesh, that are waiting to be killed and eaten. There are people—perhaps many—who can respect the existence of animals while at the same time honouring The Creator.

Animals should be allowed to live as they were destined to live. Birds should be left to chirp, sing, and whistle as long as they can. A person who manages to reach this level is only able to “talk” to the animals around him, but also has a greater sense of awe and admiration for the greatness of God and all His creations!

The song “Damai” portrays the mood of a person who feels “at odds” while in church. There is a sense of isolation in the crowd, a feeling of emptiness in the message

of love and compassion. Everyone should greet one another with love and a happy face, but instead their faces show the burden of their personal problems and they forget that they are worshipping in the church. This composition is a criticism and reminder to those who are starting to lose their faith and goodwill to others.

The instruments in this work are those usually used in a keroncong ensemble, including: cuk, cak, guitar, and bass. To enhance the melody, a number of gamelan instruments are added: two saron barung pelog, slenthem pelog, three gambang (all tunings), three kempul pelog (notes 3, 5, and 1), gong suwukan (pitch 1), gong ageng, and gender barung pelog nem.

Supporting Artists: Ary Purno, Heny, Putri, Drs. Sumardi, Ibu Suparni, Midang, Eko, Adhi Andantino, Veronika, Ahmad, Puruhito, Oki, Sigit Astono.

Arus Monggang by Danis Sugiyanto

“Arus Monggang” is a musical expression from the composer’s imagination of a meeting between the King of Surakarta and Queen Wilhelmina as they sailed along the Solo River, or Bengawan Solo. This meeting is said to have involved numerous troops of guards and several boats that carried musicians and various musical instruments.

The composer imagines this event to be the synergy between two music cultures, East and West. Gamelan Monggang represents the Eastern music; Western music is represented by a group of wind instruments, an ensemble often used for state functions. The choice of these two musical ensembles was based on practical reasons, as they are readily available and easy to carry around from place to place. These two music cultures are reinterpreted according to the ideas and wishes of the composer, in a piece with a duration of 6 minutes and 30 seconds.

Supporting artists: Danis Sugiyanto, Nurwanta Triwibowo, Supardi, Hadi Budiono, Sri Harta, I Wayan Sadra, I Nengah Muliana, Rusdiantoro, Agus Prasetyo, Sapto Haryono, Y. Dony Hermawan, Gendot Dekanipa, Bagus TWU.

Minulya by Darsono

This work, a revised version of the composition *Sulaya*, is based on the complex love story of Rama and Sinta. It consists of several short pieces in laras pelog, joined together to form a single composition: *Pathetan Mobahe*, *Si Sinta*, *Kemuda Genjek*, *Parikena*, and *Pathetan Kloning*.

Pathetan Mobahe portrays Rama remembering the time when he was with Sinta, who never let him down, and who is now being kept prisoner by Rahwana. The piece *Si Sinta* describes Rama’s disappointment at losing Sinta, and as he contemplates his fate, he wonders who is to blame for what has happened. *Kemuda Genjek* portrays Rama’s combined feelings of uncertainty, sadness, anger, love, and compassion. The piece *Parikena* describes the character of Sinta, who will always remain loyal to her husband but who in her loneliness was tempted by a man from a different race [sic], for whom she has no affection at all. *Pathetan*

Kloning portrays Rama's submission, and his belief that he and his beloved wife Dewi Sinta will one day be reunited, even if it involves a long and complicated process. When he and Sinta are reunited, Rama believes that he will find a life that is noble, or "minulya."

Supporting Artists: Suraji, Kuwat, Slamet Riyadi, Sarno, Joko Purwanto, Waluyo, Heny Savitri, Sri Mulyani, Singgih, Aris Setiawan, Bambang Sosodoro, Bondhet Wrahatnala, Joko Daryanto, Sigit Setiawan, Gunawan, Rossyid, Ari Purno, Putri, Nur Handayani Mutiara Dewi, Sri Joko Raharjo, Darsono.

Barang Miring by Bambang Sosodoro

This traditional musical composition was inspired by the ancient gamelan Sekaten ensembles named Kyai Guntur Madu and Kyai Guntur Sari, which are played every year by musicians from the Surakarta Keraton during the Grebeg Maulud (Sekatenan) festival. The two gendhing *Rambu* and *Rangkung* were composed especially for gamelan Sekaten; considered sacred, they are always played at the beginning of each session of the gamelan Sekaten ensembles.

In this composition, *Gendhing Barang Miring*, which is always played after the afternoon call to prayer (*adzan ahar*), is interpreted in a way different from the traditional Sekaten repertoire. Here it is performed on a Javanese gamelan ageng, with the "front" instruments (rebab, kendhang, gender, bonang), the "back" instruments (gambang, siter, suling, gender penerus, suling), and a vocal part. This composition is in traditional Surakarta style, in terms of its tuning, interpretation of pathet, form, irama, tempo, playing techniques, and musical and rhythmic patterns (*cengkok* and *wiledan*).

By using a variety of approaches, such as a reinterpretation of musical treatment and a development of traditional resources, the practices, tendencies, norms, or "rules" found in the traditional performance practice of sekaten gendhing are presented with a different form and character. The treatment of the instrumentation, the vocal melodies, the dynamics, and tempo all create a fresh and unique character.

Supporting artists: Suraji, Kuwat, Slamet Riyadi, Sarno, Joko Purwanto, Waluyo, Heny Savitri, Sri Mulyani, Singgih, Aris Setiawan, Bambang Sosodoro, Bondhet Wrahatnala, Joko Daryanto, Sigit Setiawan, Gunawan, Rossyid, Ari Purno, Putri, Nur Handayani Mutiara Dewi, Sri Joko Raharjo, Darsono.

Participants, with degrees held by each

The composers and musicians on this recording are all lecturers in the Karawitan (traditional music) Department at ISI Surakarta. Many of them have advanced degrees, earned in conservatories and universities in Indonesia and abroad. This is a list of everyone involved in the Mahambara project, showing the degrees earned by each individual.

Adhi Andantino
Agus Prasetya
Ahmad
Ari Purno

Aris Setiawan, S.Sn.
Ary Purno
Bagus TWU.
Bambang Sosodoro, S.Sn. M.Sn.
Bondhet Wrahatnala, S.Sos. M.Sn.
Cucup Cahripin, S.Kar. M.Sn.
Danis Sugiyanto, S.Sn. M.Hum.
Darsono, S.Kar. M.Hum.
Doni
Eko
Gendot Dekanipa
Gunarto
Gunawan
Hadi Boediono, S.Kar. M.Sn.
Heny Savitri
I Ketut Saba, S.Kar. M.Si.
I Nengah Muliana, S.Kar. M.Hum.
I Nyoman Sukerna, S.Kar. M.Hum.
I Wayan Sadra, S.Kar. M.Sn.
Joko Daryanto, S.Sn. M.Sn.
Joko Purwanto, S.Kar. M.A.
Kuwat, S.Kar. M.Hum.
Midang
Mutiara Dewi
Nanik
Nur Handayani
Nurwanta Triwibowo, S.Kar.
Oki
Oman
Prasadiyanto, S.Kar. M.A.
Puruhito
Putri
Rasita Satriana, S.Kar. M.Sn.
Rossyid
Rusdiyantoro, S. Kar.
Sapto Haryono
Sarno, S.Sen.
Sigit Astono S.Kar. M.Hum.
Sigit Setiawan
Singgih, S.Sn.
Slamet Riyadi, S.Kar.
Sri Harta, S.Kar. M.Sn.
Sri Joko Raharjo, S.Sn.
Sri Mulyani
Sriyati
Sumardi
Supardi, S.Kar. M.Hum
Suparni
Suraji, S.Kar. M.Hum.
Veronika
Waluyo, S.Kar. M.Sn.
Y. Dony Hermawan

A note from the American Gamelan Institute

It is a great honor and privilege for the American Gamelan Institute to be entrusted with the production and dissemination of this musical compilation. The abiding mission of the American Gamelan Institute, since its founding in 1981, has been to respect, support, and explore all forms of gamelan, both traditional and experimental. In recent decades, many Indonesian composers of new music for gamelan have gained much-deserved recognition and appreciation throughout the international gamelan community. Thus the world continues to be enriched and amazed by all that is possible with a gamelan in the hands of those who have mastered it, within a culture committed to growth and change as well as to maintaining a precious heritage. I hope this is one of many collaborations to come that will support these ideas.

There is, however, one particularly sad note. I Wayan Sadra, one of Indonesia's most experimental composers, and a close friend to many, passed away before this CD was finished. His presence in and contribution to innovative performance and arts education will never be forgotten. Wayan Sadra contributed to Mahambara as both musician and composer—as we listen, perhaps we might imagine a gong played just for him.

jody diamond, director, AGI

ISI Surakarta

<<http://isi-ska.ac.id>>

A website with videos:

<<http://tvkampus.isi-ska.ac.id>>

Mahambara

<<http://www.gamelan.org/mahambara>>

The cover art is from the score for *Terus dan Terus* by I Wayan Sadra.

CDs in the New Music Indonesia series on Lyrichord

Commissioned by Jody Diamond and Larry Polansky

Vol. I Surakarta and Yogyakarta

Vol. II Bandung

Vol. III I Wayan Sadra

Indonesian Composers series

Curated by Jody Diamond

Homage to Tradition, music by Rahayu Supanggah.

CD.AGI01

Mahambara, new music from ISI Surakarta. CD.AGI02

SCORES

Compositions by Sadra, Bobrowski, and Harrison

Introduction by Jay Arms

Terus Dan Terus [On and On] (1989)

for two drummers and other instruments

by I Wayan Sadra (1953–2011)

Born in Denpasar, Bali, Sadra spent much of his life and career in the Central Javanese city of Surakarta, where he taught at ISI [Indonesian National Institute of the Arts]. His highly experimental work often blends multiple musical traditions. *Terus Dan Terus* was commissioned by Jody Diamond and Larry Polansky; a recording is on the CD “New Music Indonesia Vol. 2” on Lyrichord Records (LYRCD 7420).

Yellow Flower Burial (1992)

(Three Interactions for Two Players, Gender, and Slenthem)

by Krystyna Bobrowski (b. 1965)

Commissioned by percussionist Gino Robair, *Yellow Flower Burial* is a text-score composition, composed while Bobrowski was a student at Mills College in Oakland, California. Comprised of three distinct “interactions,” this piece includes game-like elements (the use of ping pong balls) and found objects (coins, pines cones, flowers, etc.) in combination with the gamelan instruments.

A Cornish Lancaran (1986)

for pelog Javanese gamelan and saxophone

by Lou Harrison (1917–2003)

This piece began as *Lancaran Samuel* in 1976. While at the Cornish Institute of the Arts in Seattle, Washington, in 1986, Harrison added parts for saxophone and demung, changing the title to *A Cornish Lancaran*. The first recording of *A Cornish Lancaran* was released in 1992 on the CD “Lou Harrison: Gamelan Music” from the Musical Heritage Society’s label MusicMasters (MHS 513382K, MusM 01612-67091-2); the entire CD was later included in a 2010 release of the four CD set “Lou Harrison: Music for Orchestra, Ensemble and Gamelan” on Nimbus Records (NI2571–74).



Mainkan kundang Jawa dgn tehniknya (rangkep) } Pokok
 — " — Bali' — " — (gupekan)
 — " — apa saja — " — apa saja

Cobalah mengesuai kan diri, saling mencari, membuka diri

Pergunakan energi & emosi sebaik-baiknya.

-meraih kenikmatan dlm intensitas yang Terus & Terus

jam berhenti, berdetak Terus sampai berkeringat, loyo

pingsan atau mati!!!

" Dalam Puncak Kenikmatan " adalah " Terus & Terus!!!

Solo 21 Juni '89
 M. J. -

Terus dan Terus [On and On] (1989)

by I Wayan Sadra

Mainkan kendang Jawa dgn [dengan] tehniknya (rangkep) | Pokok
Mainkan kendang Bali dgn [dengan] tehniknya (gupekan) |
Mainkan apa saja dgn [dengan] tehniknya apa saja
Cobalah menyesuaikan diri, saling mencari, membuka diri
Pergunakan energi & emosi sebaik-baiknya.
Meraih kenikmatan dlm [dalam] intensitas yang Terus & Terus
jam berhenti berdetak Terus sampai berkeringat, loyo
pingsan atau mati!!!
“Dalam Puncak Kenikmatan” adalah “Terus & Terus!!!

Solo 21 Juni 1989

Sadra

Play a Javanese drum with a complex/complicated technique
Play a Javanese drum with a complex/complicated technique
Play anything else any way at all
Try to follow yourself, follow each other, open yourself
Use energy and emotion as much as possible
Strive for pleasure with an intensity that goes On and On
the clock stops ticking. Keep going until you are sweating, exhausted.
unconscious. . . .or. . . .dead!!!
“At the Height of Pleasure” is “On and On!!!

Solo, 21 June 1989

Sadra

Notes and translation by Jody Diamond (1989, 2017)

This composition is a visual score as well as instructions for performance. Although the piece was conceived for two players of Indonesian drums, any two styles of drumming could be used. In the first performance, “Play anything else any way at all” was realized as other instruments playing intermittent long tones.

The piece was commissioned by Jody Diamond and Larry Polansky, recorded at the Lokananta Studios in Surakarta in June of 1989, and issued on the Lyrichord CD titled *New Music Indonesia Vol.2 (Central Java)* LYRCD7420.

YELLOW FLOWER BURIAL

(three interactions for two players)

slendro Javanese gender and slenthem

Krzyszyna Bobrowski

Oakland, Spring 1992

Commissioned by Gino Robair

INTERACTION I

Preparation Player I: Gather 17 white ping pong balls
 Player II: Gather 17 white ping pong balls and paint them black

Begin Level the slenthem
 Sit on opposite sides of the slenthem facing one another

Play Place a ball on a key, strike the key
 Take turns

Rules

Begin with the center key	→ gradually increase range to include	all keys
Begin with evenly spaced strikes	→ gradually introduce	chaos
Begin slowly	→ gradually increase speed until playing	as fast as possible
Begin softly, keep the balls on the keys	→ gradually increase volume until playing	loudly, allow the balls to bounce freely
Begin solemnly, imitate bells tolling	→ gradually become	playful, imitate a ping pong game
Begin fairly, retrieve only your balls on your side	→ gradually consider	cheating

End Player I loses all white ping pong balls
 and/or
 Player II loses all black ping pong balls

INTERACTION II

Preparation Player II: Glue or sew small metal objects such as coins or washers to the thumbs of a pair of gloves

Begin Sit on opposite sides of the gender facing one another

Play Player I: Play these patterns with two mallets
Do not damp
Play [A B A] once, alone
With Player II, play [A 18x, B 18x, A 18x]

Player I Pattern A 18x

rh [:2·1·6·1·2·1·66·1·:]

lh [:2·35·32·3553·3·:]

Player I Pattern B 18x

rh [:2·35·32·3553·3·:]

lh [:2·1·6·1·2·1·66·1·:]

Player II: Begin after Player I plays [A B A] once
Wearing the gloves, damp these patterns [A 17x, B 17x, A 17x]

Player II Pattern A 17x

rh [:2·1·6·1·2·1·66·1·1·:]

lh [:2·35·32·3553·3·:]

Player II Pattern B 17x

rh [:2·35·32·3553·3·:]

lh [:2·1·6·1·2·1·66·1·1·:]

Player I and II: After all counted repetitions, both cycle the Player I A pattern

Player I: Begin speeding up, slowing down, running, skipping, staggering, tripping

Player II: Try to follow

End Player I gives up
and/or
Player II gives up

[rh: right hand, lh: left hand]

INTERACTION III

- Preparation** Gather natural objects of various sizes and densities: leaves, twigs, pine cones, stones, seeds, sand, fruits, grasses, etc.
Gather yellow flowers
- Begin** Sit on opposite sides of the slenthem facing one another
- Play** Player I: Play the following pattern
Do not damp
- [:2··6·153·6i 2··6·15·3i6:] until end
- Pattern variation** add 5, 3 or any combination between the last 6 and the first 2 without changing the length of the cycle
- Tempo** First cycle, moderate; all repetitions, slow
- Player II: Enter after the first cycle
Place the objects one at a time onto the keys of the slenthem
Begin with the smallest and lightest objects
Gradually introduce larger and heavier objects
- Player I: Continue to play the full pattern
- End** Player II: When all tones are unrecognizable, bury the slenthem in yellow flowers

SCORE

A Cornish Lancaran (for pelog Javanese gamelan and saxophone)

by Lou Harrison

CONTRIBUTORS

JA Jay Arms (editor)
jd jody diamond (editor)
LH Lou Harrison (composer)
TN Trish Neilsen (editor)
MSP Midiyanto S. Putro (composer)
PC Pak Cokro/KPH Notoprojo (gamelan teacher)

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Kendhang (original, PC)

Performance Notes

by Jody Diamond

Background

The balungan for this piece was composed as *Lancaran Samuel* in 1976. When Harrison was at the Cornish Institute of the Arts in 1986, he added parts for saxophone and demung, changing the title to *A Cornish Lancaran*. For a performance at Mills College in 1989, Midiyanto S. Putro wrote a vocal part, and Lou Harrison wrote an extended saxophone part for Bill Trimble [not located]. Copies of all available original scores are included in this edition.

The first recording of *A Cornish Lancaran* was released in 1992 on the CD “Lou Harrison: Gamelan Music” by the Musical Heritage Society label MusicMasters (MHS 513382K, MusM 01612-67091-2); the entire CD was later included in a 2010 release of the four CD set “Lou Harrison: Music for Orchestra, Ensemble and Gamelan” on Nimbus Records (NI2571-74).

Form

The piece begins in Irama I. After a few repetitions, saron imbal is added. The change to Irama II uses what Harrison called a “direct cut” (see Transitions). Immediately after the gong of the direct cut, commence the saxophone melody, demung imbal, and bonang imbal. When the saxophone is finished, return to Irama I with saron imbal, which continues to the end.

Transitions

The transition from Irama I to II is done with a “direct cut,” without slowing down. After the gong, double the amount of time between each balungan note. The effect will be:

• 3 • 1 • 5 • 4 • 3 • 4 • 5 • 7 • 5 • 7 • 5 • 7 • 5 • 4

The transition back to Irama I follows Javanese performance practice, by gradually speeding up to the gong.

Saron Imbal

Saron imbal is played only in Irama I. The “scale” of this piece, 1 3 4 5 7, needs to be taken into account when using neighbor tones for variations..

Demung Imbal

The demung imbal, played in Irama II, has a “rocking” feeling, and should be played softly. Demung II plays extra notes for the gatra $\cdot 3 \cdot 1$ and $\cdot 3 \cdot 4$, which avoids the repetition of pitch 3, and doubles the density of the demung I part.

Bonang

In Irama I, the bonang and bonang panerus play *gembyang* (octaves, indicated by a small circle above the note) with the pattern shown below, anticipating each kenong tone.

balungan	\cdot	5	\cdot	$\overset{\circ}{7}$
bonang	$\overset{\circ}{7}$	$\overset{\circ}{7}$	$\overset{\circ}{7}$	$\overset{\circ}{7}$
b. panerus	$\overset{\circ}{7}\overset{\circ}{7}$	\cdot	$\overset{\circ}{7}\overset{\circ}{7}$	\cdot

Bonang imbal begins in Irama II, following the gong of the direct cut. In Harrison’s original part, written out by Trish Neilsen, the final gongan has an unusual figuration; I have suggested an alternative.

Each instrument is notated in relation to itself: the notation for both the bonang barung and bonang panerus is shown with the same range, with a dot beneath the 7 of the lower octave. The notated ranged of each pelog bonang is:

$\underset{\cdot}{2}$ $\underset{\cdot}{3}$ $\underset{\cdot}{4}$ $\underset{\cdot}{5}$ $\underset{\cdot}{6}$ $\underset{\cdot}{7}$ 1 2 3 4 5 6 7 $\underset{\cdot}{1}$

In terms of actual pitch, the upper row of the bonang barung is the same as the lower row of the bonang panerus.

Kendhang

The kendhang part included here is from notation for Lancaran in Irama I and II written out by Pak Cokro (K.R.T. Wasitodiningrat/K.P.H. Notoprojo) while teaching at California Institute of the Arts (1971–92). It works particularly well for this piece, and was used in the first recording.

The kendhang may slow down very slightly before saron imbal is added; Harrison liked the imbal quite fast.

The kendhang adds a signal before the gong of the direct cut, to cue the change to Irama II. The one gongan kendhang pattern for Irama II is played throughout that section.

The return to Irama I occurs after the saxophone returns to its notated part. During the last (third) gongan of the piece, when the saxophone is holding the final note or resting, the kendhang returns to Irama I, following the conventional Javanese practice of speeding up gradually to the gong.

Saxophone

The saxophone enters immediately after the gong of the direct cut, playing the notated part. Variations may be worked out ahead of time, or improvised; in either case, the saxophone player should become familiar with the tuning of

the gamelan and the pitch set of the piece: 1 3 4 5 7. For the return to Irama I, the saxophone will play the notated part again, leaving the third gongan empty.

Vocal

The vocal part was composed by Midiyanto S. Putro, a Javanese musician, teacher, and dhalang, for a performance at Mills College in 1989, who wrote the text and translation. The Javanese orthography below was provided by Marc Benamou.

Dhuh, dhuh, adhuh, dhuh sang déwi

Tulungana awak mami

Sugriwa rajaning réwanda

Oh Goddess, oh Goddess

Give me help—

I am Sugriwa, the king of monkeys.

Other Instruments

Harrison’s notes say “Irama II has gambang as well as celempung (which can be played on a harpsichord).” On the first recording of this piece, William Colvig played gambang in both Irama I and II.

Fonts

This edition of *A Cornish Lancaran* use the fonts PlumaBook and LOU TITLING, designed by Lou Harrison and rendered for computer by Carter Scholz. The gamelan cipher notation is in KapatihanPro, developed by Matthew Arciniega and Ray Weisling, based on the font Kapatihan by Carter Scholz. The font is available for download in the Library of the American Gamelan Institute at <<http://www.gamelan.org>>.

Performance Notification

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CORNISH LANCARAN

for pelog Javanese gamelan and saxophone

by Lou Harrison

Buka Bonang: · 1 · 3 · 5 · 4 · 3 · 4 5 4 5 (7)

Balungan

+ + ^ + ^ + ^ + ^ + ^ + 7
· 5 · 7 · 5 · 7 · 5 · 7 · 5 · 4
 ^ ^ ^ ^ ^ ^
· 5 · 4 · 5 · 4 · 5 · 4 · 3 · 1
 ^ ^ ^ ^ ^ ^
· 3 · 1 · 5 · 4 · 3 · 4 · 5 · (7)

Procedure

- ↪ Irama I n^x, add saron imbal
- ↪ Direct cut to Irama II
- ↪ Irama II n^x with saxophone and demung imbal
- ↪ Irama I n^x with saron imbal

A Cornish Lancaran

for pelog Javanese gamelan and saxophone

Lou Harrison

Saxophone

Bal. (7)

The saxophone score is written in 2/4 time. It begins with a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and quarter notes, with various fingerings indicated by numbers 1-7. The score is divided into four systems, each with a measure number (7, 12, 17) at the start. The first system ends with a repeat sign and the text "(4 5 7 1 3 3 5 3 1 7 1 etc.)".

Staff Pitches

A diagram showing the staff pitches for the Javanese Ciphers. It consists of a single staff with five notes: C4, D4, E4, F#4, and G4.

Javanese Ciphers 1 3 4 5 7

Buka Bonang (introduction): • 1 • 3 • 5 • 4 • 3 • 4 5 4 5 (7)

Balungan

+ + + + + + + + 7

• 5 • 7 • 5 • 7 • 5 • 7 • 5 • 4

• 5 • 4 • 5 • 4 • 5 • 4 • 3 • 1

• 3 • 1 • 5 • 4 • 3 • 4 • 5 • (7)

Balungan	· 5 · $\widehat{7}$ · 5 · $\widehat{7}$ · 5 · $\widehat{7}$ · 5 · $\widehat{4}$
Demung 1	· 5 · 7 · 5 · 7 · 5 · 7 · 5 · 7 · 5 · 4 · 5 · 4
Demung 2	3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 ·
Balungan	· 5 · $\widehat{4}$ · 5 · $\widehat{4}$ · 5 · $\widehat{4}$ · 3 · $\widehat{1}$
Demung 1	· 5 · 4 · 5 · 4 · 5 · 4 · 5 · 4 · 5 · 4 · 3 · 1 · 3 · 1
Demung 2	3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 3 · 1 · 3 · 1 · 3 · 1 ·
Balungan	· 3 · $\widehat{1}$ · 5 · $\widehat{4}$ · 3 · $\widehat{4}$ · 5 · $\widehat{7}$
Demung 1	· 3 · 1 · 3 · 1 · 5 · 4 · 5 · 4 · 3 · 4 · 3 · 4 · 5 · 7 · 5 · 7
Demung 2	3 · 1 · 3 · 1 · 3 · 1 · 3 · 3 · 3 · 3 · 3 · 4 · 3 · 4 · 3 · 4 · 3 · 3 · 3 · 3 ·

Demung imbal starts immediately after the gong of the “direct cut,” simultaneous with bonang imbal and saxophone. This imbal has a “rocking” feeling, and can be played softly. Demung II plays extra notes for the gatra · 3 · 1 and · 3 · 4, which avoids the repetition of pitch 3, and doubles the density of the Demung I part.

Bonang Imbal for Irama II

Parts shown are balungan (Bal.), bonang barung (B), and bonang panerus (BP); repeated bonang phrases have been underlined. An alternate realization of the last gongan is at the bottom of the page.

[illegible]

buka bonang

. 1 . 3 . 5 . 4 . 3 . 4 5 4 5 (7)
 t t p b p p p p

Irama I

. 5 . ⁷ . 5 . ⁷ . 5 . ⁷ . 5 . ⁴
 p p p p p b p p p b p p p b p p
 . 5 . ⁴ . 5 . ⁴ . 5 . ⁴ . 3 . ¹
 p p p p p b p p p b p p p b p p
 . 3 . ¹ . 5 . ⁴ . 3 . ⁴ . 5 . (7)

last gongan

b p p b p p b p p b p p p b p p

to Irama II (direct cut)

. 3 . ¹ . 5 . ⁴ . 3 . ⁴ . 5 . (7)
 b p p b p p b p p b p p p t .

Irama II (all gongan)

. 5 . ⁷ . 5 . ⁷ . 5 . ⁷ . 5 . ⁴
 p . b p . b p . b . p b . p . p . b p . b . p b p t p b p b p b

return to Irama I

. 3 . ¹ . 5 . ⁴ . 3 . ⁴ . 5 . (7)
 p . b p . b p . b . p b . p . p . b p . b . p b . p . p . p . p

signal for suwuk

. 5 . ⁴ . 5 . ⁴ . 5 . ⁴ . 3 . (1)
 p p p p p b p p p b p p p t .

suwuk

. 3 . ¹ . 5 . ⁴ . 3 . ⁴ . 5 . (7)
 p . p . p b p . b p . b . p p

Irama II

.	5	.	7	.	5	.	7	.	5	.	7	.	5	.	(4)
.	.	.	.	7	7	<u>7 3</u>	7	.	.	7	7	.	<u>7 5</u>	4	
				Duh	duh	a-	duh			duh	sang		de-	wi	
.	5	.	4	.	5	.	4	.	5	.	4	.	3	.	(1)
.	.	.	.	4	4	<u>3 5</u>	4	.	.	3	<u>1 3</u>	7	1		
				Tu-lung	a-	na			a-	wak-	ma-	mi			
.	3	.	1	.	5	.	4	.	3	.	4	.	5	.	(7)
.	.	.	.	7	1	2	<u>4 7</u>	.	7	7	.	4	5	7	
				Su-	gri-	wa	ra-		ja-	ning	re-	wan-	da		

Duh duh aduh duh sang dewi
 Tulung ana awak mami
 Sugriwa rajaning rewanda

Oh Goddess, oh Goddess
 Give me help—
 I am Sugriwa, the king of monkeys.

A CORNISH LANCARAN, II.

Buka: 1354 3 4545 (7)

$\{$ TWNTPTN TPNTPTN \overline{N}
 5 7 5 7 5 7 5 4 [su.VII]
 P N P N P N P N
 5 4 5 4 5 4 3 1
 P N P N P N P N
 3 1 5 4 3 4 5 (7) $\}$

Bal. 7 5
 Bon., Iv. I
 P. 777.555.
 B. 7 7 5 5 etc

A CORNISH LANCARAN

Demung Imbal for Irama II, (the Sax solo)

Bal: 5 7 5 7 5 7 5 4
 \overline{N}
 3 5 7 5 7 3 5 7 3 5 7 3 5 7 3 5 4 5 3 4
 \overline{N}
 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 1 3 1 3 1
 \overline{N}
 3 1 3 1 3 5 4 5 4 3 4 3 4 3 5 7 5 (7)

Λ CORNISH LANCARAN, II.

Buka: 1354 34545 (7)

$\left\{ \begin{array}{cccc} \text{TWTNTPTN} & \text{TPNTPTN} & \text{PTN} & \text{N} \\ 5 & 7 & 5 & 7 \\ \text{P} & \text{N} & \text{P} & \text{N} \\ 5 & 4 & 5 & 4 \\ \text{P} & \text{N} & \text{P} & \text{N} \\ 3 & 1 & 5 & 4 \end{array} \right. \quad \left\{ \begin{array}{cccc} \text{TPNTPTN} & \text{PTN} & \text{N} & \text{N} \\ 5 & 7 & 5 & 4 \\ \text{P} & \text{N} & \text{P} & \text{N} \\ 5 & 4 & 3 & 1 \\ \text{P} & \text{N} & \text{P} & \text{N} \\ 3 & 4 & 5 & 7 \end{array} \right. \quad \left. \begin{array}{c} \text{[su.VII]} \\ \text{N} \\ \text{N} \\ \text{N} \\ \text{N} \end{array} \right\}$

Bon., Ir. I

Bal. 7 5
 P. 777.555. etc
 B. 7 7 5 5

Irama I: Saxon Imbal,
 " II: Sax, Gamb., Celeng,
 & Bon. Imbal

A CORNISH LANCARAN, *plag.*

Buka: 1354 34545 (7)

sax. (7)

play sax only in IV. II

Handwritten musical notation for a saxophone part, featuring various fingerings (1, 3, 5, 7) and a circled '7' at the end of the first staff.

to DON STEVENS, 27 Dec. '96
L.H., Aptos

Cornish Lancaran - Bonang - Ir. II

$$\begin{array}{r}
 \text{Pan} \\
 3 \ 1 \ 3 \ 1 \ 3 \ 1 \\
 \hline
 5 \qquad \qquad \qquad 2 \ 7 \\
 \hline
 \end{array}
 \qquad
 \begin{array}{r}
 3 \ 1 \ 3 \ 1 \ 3 \ 1 \\
 \hline
 5 \qquad \qquad \qquad 2 \ 7 \\
 \hline
 \end{array}
 \qquad
 \begin{array}{r}
 3 \ 1 \ 3 \ 1 \ 3 \ 1 \\
 \hline
 5 \qquad \qquad \qquad 2 \ 7 \\
 \hline
 \end{array}
 \qquad
 \begin{array}{r}
 3 \ 1 \ 3 \ 1 \ 3 \ 1 \\
 \hline
 5 \qquad \qquad \qquad 2 \ 7 \\
 \hline
 \end{array}$$

Bon 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

Row: $\begin{array}{r} 5 \quad 4 \\ \hline 15151515 \end{array}$

Ban.

<u>77777474</u>	<u>77777474</u>	<u>77777474</u>	<u>77777474</u>
			<u> </u>
			4 4 4 4
			<u> </u>
			1 1 1 1

[illegible][illegible]

rest

"On goddess, oh goddess —
give me help —
I am Sugritha, the king of monkeys."

A CORNISH LANCARAN - vocal part

Kendangan Lancaran Irama I and II

Introduction:

5	3	2	.	5	3	2	3	.	3	(1)
.	.	.	t	t	D	B	D	D	D	D
5	(3)	5	(3)	5	(3)	6	(7)			
D	D	D	D	D	B	D	D	D	B	D
6	(7)	6	(7)	6	(7)	3	(2)			
D	D	D	D	D	B	D	D	D	B	D
3	(2)	3	(2)	3	(2)	5	(3)			
B	D	D	B	D	D	B	D	D	B	D

Transition to Irama II

5	(3)	5	(3)	5	(3)	6	(7)			
D	D	D	D	D	B	D	D	B	D	D
6	(7)	6	(7)	6	(7)	3	(2)			
B	D	B	D	B	D	D	B	D	D	D

Return to Irama I

3	(2)	3	(2)	3	(2)	5	(3)			
B	D	B	D	B	D	D	B	D	D	D
5	(3)	5	(3)	5	(3)	6	(7)			
D	D	D	D	D	B	D	D	D	B	D

Especially for Ending

6	(7)	6	(7)	6	(7)	3	(2)			
D	.	D	.	D	B	D	.	B	.	D

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