

EDITORIAL

Composers have ideas not only about music—they also think about music-making, audience interaction, community building, instrument construction. And their scores may specify vastly different realms of performance instructions. This issue’s selection explores a range of concerns. Djoko Waluyo’s composition *Lintang* manifests a particularly Javanese approach to vocal harmony; Sean Hayward provided thorough documentation as well as an interview in two languages with the composer. Benary offers her thoughts on how to start a gamelan group. Her composition *Mostly Slendro Passacaglia* requires a specific tuning of her own design; Jay Arms made a careful analysis of the pitches required to play it on other gamelan, and devised an interlocking duet to replace one of the parts. Following an essay describing the presence of gamelan in an educational setting, Diamond’s *Anyone Can Play* is for a full gamelan, but not trained players. Sutanto, using text to represent instrument sounds, chose to invite others to suggest performance instructions for *Allahuakbar*. Aris Daryono provides information for a computer program needed to play 5 (*lima*) as well as a score for the gamelan.

How do we learn a new music, or a new musical language? How do we search for and formulate concepts and constructs in a search to understand a new musical world in which we wish to take part? Roger Vetter takes us on a journey through “beginner’s mind,” as he uses his theoretical and analytical tools to make sense out of the music in which he found himself immersed.

While this issue was being prepared, composer and gamelan builder Barbara Benary passed away. She had edited an edition of *Ear Magazine* (Issue Vol. 8 No. 4) on Indonesian Arts in 1983—as a kind of precursor to *Balungan*. It contained a directory (which was reprinted the same year in the first issue of this journal) listing the then 100 gamelan ensembles in the U.S.; today that number has more than doubled. Benary herself composed extensively for gamelan; we are honored to present one piece here and extensive collections of her work online.

It has been 35 years since the first issue of *Balungan* appeared. Much has changed—how we communicate with each other, and how much more we are aware of ourselves as members of an international community of musicians, composers, scholars, and educators.

In recognition of the now global reach of gamelan, and to share a sense of ownership and widen our editorial resources, we are inviting people to join the *Balungan* team by becoming Contributing Editors; see page two for a list. Their names here show support for the mission of this journal: to encourage a dialogue between artists and scholars, and to share information that takes us all into a deeper understanding of the arts we practice. To all the new participants—and to those who will join us in the future—a warm welcome.

— jody diamond & Jay Arms, editors

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