

## EDITORIAL

This short editorial has one main purpose: to thank the many people who contributed to this issue. Considerable time and thought has gone into every article here; these authors made it possible.

Barbara Benary and Tomoko Deguchi undertook a long and complex journey to gather the material about gamelan in Japan. They documented groups, and, perhaps even more important, made personal contacts and forged new and lasting friendships in the process.

The opening paragraphs of Ruby Ornstein's article are an insightful perspective of the history of field work. This serves as a preface to two versions of a document by I Gusti Nyoman Bagus Pandji, in which he inventories and explains the variety of "gambelan" ensembles in his own "motherland" of Bali.

Irawati Durban is known by many from her extensive international teaching and performing. Her experience as a dancer, choreographer, and observer of the arts informs her account of the introduction and rejuvenation of the Sundanese dance form known as *Jaipongan*.

Hardjo Susilo was the first Javanese gamelan teacher in the United States. It would be impossible to count how many students he has taught and influenced in over five decades of teaching, performing, and advising. His memoir, starts with his childhood in Java; and there is no end in sight for his continuing love of gamelan. Several articles mention the "gamelan listserv" or the "gamelan list." Ruby Ornstein recalls "The announcement of Pandji's death on the Gamelan Listserv prompted a stream of personal reminiscences..."

Ornstein is referring to the unmoderated gamelan email list hosted since 1991 by Dartmouth College. New subscribers receive this message: "This list is for anyone interested in gamelan—the gong-chime percussion ensembles of Indonesia and elsewhere. Perspectives will be wide ranging: scholarly, artistic, practical, etc. The list will not be moderated or previewed—it is for open posting by and to all participants. The list was started by several gamelan players around the country who are interested in sharing information on performance, study, recordings, research, travel, composition, instrument building, or whatever. We are looking forward to meeting everyone!"

Susilo writes in his Memoire that "Owing to the creation of a gamelan list-serve on the Internet, it is difficult to find a subject which has not already been discussed through e-mail."

Surely the conversation is far from over.

jody diamond

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**BALUNGAN** is an international journal that presents both scholarly and artistic perspectives on Indonesian and international gamelan music and related performing arts. The first issue of **BALUNGAN** was printed in 1984; this is the sixteenth.

The American Gamelan Institute (AGI) was founded in 1981 to publish, record, distribute, and make available information on all aspects of Indonesian performing arts and their international counterparts. AGI maintains an online library with fonts, scores, and writings that may be freely downloaded for educational use. AGI also produces "Gongcast," a podcast of all forms of gamelan; previous programs are on iTunes and the AGI web site.

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**BALUNGAN** (ISSN# 0885-7113) is a publication of the American Gamelan Institute.

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American Gamelan Institute

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ISSN# 0885-7113