

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 "gamelan" 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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FIELDWORK

Gamelan in Japan

by Barbara Benary and Tomoko Deguchi

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This entire section on gamelan in Japan was researched by Benary and Deguchi. Unless indicated otherwise, all writing and photographs are by these authors.

Introduction

Several years ago we began our informal exploration of the phenomenon of Indonesian gamelan music in Japan. There are, we found, over 50 gamelan groups and “too many to be counted” Indonesian dance groups/schools in the country, which is smaller than California state and is a little bigger than Germany. One can see at least one or two performances of Indonesian performing arts in Tokyo every weekend, by musicians and dancers who are not Indonesian, but Japanese.

In April 2005 we took a two-week tour of Japan, following the trail of the Gamelan map roughed out by our prior correspondence to initiate the AGI Gamelan Directory Japan. What a wonderful idea it would be, we thought, to follow the trail and meet as many of these groups, founders and teachers as we could. In the following essays and interviews we hope to provide snapshots of some of the many enthusiastic ensembles and performers, and their stories of how they came to dedicate themselves to gamelan music.

It was, of course an impossible undertaking to be comprehensive within the limited time frame to meet everyone. Our two weeks of introductory exploration, and Ms. Deguchi’s follow-up visit a year later, were of necessity limited to the greater Osaka area in Kansai, and Tokyo in Kanto. But gamelan players are a fraternal community and do a good bit of traveling themselves to teach, take classes and perform. Thus we were very fortunate to be able to meet musicians who often lived far beyond the narrow trail of our travel route, including one who we were able to interview later in New York.

We sincerely thank them and all the players who invited us to listen and offered their experience in both words and sounds. There are so many more groups and leaders we would have loved to meet; our apologies that our schedules did not coincide. Perhaps we will be able to follow up and expand this project some time in the future on a grander scale with grander funding, longer visa and a railway pass.

For a start, our sincere thanks to Akiko Kawaguchi for contributing her essay, taken from her thesis, which gives a good overview of this relatively recent historical event, the flowering of gamelan music in Japan. This is a good place to begin.

— Barbara Benary and Tomoko Deguchi

An Overview of the Introduction of Gamelan in Japan

by Akiko Kawaguchi

Condensed from the article "Gamelan Beyond Cultural Boundaries" published in Otyanomizu Onyaku Ronsyu (research articles and notes), Journal of the Musicological Society of Ochanomizu University, Vol. 4. Heisei 14 April, 2002.

In the fall of 1999, the National Museum of Ethnology, Osaka, hosted a special exhibition, "Ethnic Cultures Abroad: People Moving, Culture Mixing." The exhibition included a display on the history of gamelan dissemination in Japan. The following essay draws upon supplementary explanations by the exhibit coordinator Shota Fukuoka, as well as interviews with some Japanese gamelan groups.

The first reported instance of gamelan in Japan is found in 1940. A set of instruments were given as a gift to Ichizo Kobayashi, who was then Minister of Commerce and Industries, during his visit to Java. Kobayashi also owned the Takarazuka Revue Troupe and some of the instruments ended up being used intermittently by that group for theater plays such as *Onnabansen* (1941) and *Dancers of Java* (premiered in 1952, replayed in 1982 and with recorded music in 2004).

In the 1960s Mantle Hood proposed his "challenge of bi-musicality" in ethnomusicology education. This is the concept that through performance study ethnomusicologists should become as fluent in the music culture they are studying as in the one of their birth. When it reached Japan in the 1970s, a few local universities were encouraged to initiate programs in gamelan studies by purchasing instruments.

Professor Fumio Koizumi (1927–1983) of Tokyo National University of Fine Arts and Music is regarded as the inaugurator of gamelan studies in Japan. Koizumi had experienced Javanese gamelan at Wesleyan University in Middletown, Connecticut while teaching Japanese music as a visiting Associate Professor from 1967 to 1968. In the wake of the gamelan experience at Wesleyan he flew to Indonesia, purchased Central Javanese gamelan instruments (*slendro*) in Java in 1973, and launched the gamelan studies group at Tokyo National University of Fine Arts and Music in 1974. A couple of years later, Koizumi invited Saptana, a young player from Java, to lecture as an instructor of Surakarta style and performing techniques at the University, where he remained for five years between 1979 and 1984. [This group evolved into Lambang Sari, one of the first and most active performing gamelan groups in Japan.]

Meanwhile, Balinese gamelan was introduced at Kunitachi College of Music in Tokyo by Professor Gen'ichi

Tsuge, who had also taught at Wesleyan University for some time. This led to an increased amount of exchange of music students between Indonesia and Kunitachi College of Music, Tokyo National University of Fine Arts and Music and some other universities.

Osaka University should also be mentioned as a prominent center of gamelan activities. The program at Osaka University grew out of a month long field work project in Yogyakarta in 1977 led by professors from several departments and colleges, including Ko Tanimura, Usaburo Mabuchi, Osamu Yamaguchi and also several master's degree students including Shin Nakagawa and Fumi Tamura, who each subsequently became influential in gamelan in Japan. Subsequent to the field work, the University's Lab of Musicology released a recording, "Javanese Gamelan: Sonic Batik of Yogyakarta" (1978). The Javanese gamelan group Dharma Budaya was formed soon after (1979) at the University. Professor Shin Nakagawa especially encouraged broadening the gamelan activity field by developing new creations such as collaboration with local composers. [New compositions by Nakamura and several others were performed at Expo '86 during the group's tour to Vancouver.]

In the time of the late '80s in Tokyo, many new opportunities arose for more people to approach gamelan music without the intermediary function of universities. These included workshops at National Children's Castle in 1985, and at Otokoba Haneda, which was founded by Fumi Tamura in 1987. Then in the 1990s, lectures and activities began to be offered at other universities which were not specialized in music or performing arts. These took the form of accrediting classes and extracurricular activities. Gamelan study was also offered to non-registered students through the Open College system at Tokyo College of Music, Joetsu University of Education (Niigata Prefecture), and other places. Non-university-affiliated groups also broadened the horizons of their activities by promoting gamelan at recitals, Asian-related events, primary and junior high school concerts and workshops. The new situation attracted the involvement of additional new gamelan players.

Indeed, the process of disseminating gamelan practice in Japan was begun mainly by music major students and graduates with institutional background. The movement then spread beyond the institutional boundaries. The number of gamelan players who receive instruction outside of a university is still growing. In the USA, the mode of study is frequently to host native instructors

from Indonesia. By comparison, Japan has only one case of inviting a native instructor for a long term residency; Saptana, at Tokyo National University of Fine Arts and Music. As a result, local players tend to deepen and develop their studies and technique by exchanging knowledge among themselves.

In regard to sponsorship in the USA and other countries besides Indonesia, a large proportion of gamelan groups are owned and sponsored by universities, and others by the Indonesian embassy and consulates or private schools, but in Japan this sponsored percentage is smaller. Unaffiliated groups are supported at the group members' personal expense, as is usually the case with unaffiliated groups in other countries.

With neither institutional sponsorship nor native instructors, Japanese gamelan musicians need to find other ways to upgrade their performance skills. A popular way is to take time off from work, fly to Indonesia, and receive intensive instruction in the gamelan's place of origin. They can then contribute to their group by playing the role of mediator, bringing new knowledge or techniques to their group and passing it on to the other members. This unique instruction-relay system promotes development of a group's performance level.

Some groups also organize group tours for intensive lessons in Indonesia. This offers the members a greater learning experience than individuals could get from one-on-one lessons, and also encourages them to deepen understanding of the culture from which the music came. Such learning tours have been organized by National Children's Castle, Tokyo College of Music, and others. Owing to the difficulties of implementing such study tours annually, since 1999 more groups have been organizing the same type of group lessons at home, inviting guest instructors from Indonesia for short residencies of one week to a couple of months during off school seasons. Various matters, however, have to be solved, such as the cost, the process of selecting instructors and much more. The musical and personal interactions between Indonesia and Japan are still at a beginning level. ▶

References

- National Museum of Ethnology, founded for Osaka Expo in 1972. <http://www.minpaku.ac.jp/english/>
Takarazuka. <http://kageki.hankyu.co.jp/english/>
Fumio Koizumi. <http://www.geidai.ac.jp/labs/koizumi>

Portraits

First Gamelan Founders

Fumio Koizumi an important figure in the musical history of many of the current generation of gamelan players in Japan. He founded the first Javanese gamelan group in the country at Tokyo National University of Fine Arts and Music. His radio broadcasts of world music introduced many young musicians to the music of Bali and Japan.

Gen'ichi Tsuge is the ethnomusicologist who first fostered the study of Balinese gamelan music performance at Kunitachi College. He also taught for 25 years in the musicology department of Tokyo University of Fine Arts and Music. In addition to his involvement with Balinese music, Tsuge has published works on the traditional musics of Japan (Ongaku) and of Iran.

Current leaders and communicators

We were able to meet several influential gamelan people during our two-week tour of Gamelan Japan. More detailed information on their groups is in the Gamelan Directory of Japan at <http://www.gamelan.org> under Directories. —BB

Ako Mashino leads an ensemble in Tokyo called **Padma**¹, and teaches gender wayang at her parents' house in Kyodo. This group of ten regular students call themselves **Banjar Kyodo** and also take classes at Otokoba Haneda, where Ako, as one of the school's team of instructors, also teaches other groups.

Akiko Kawaguchi is a scholar, performer, teacher and group leader specializing in Sundanese gamelan. She first trained in piano, which she still plays, and koto, from which she switched over to *kecapi*. Her ensemble **PARAGUNA**² shares some players with the Javanese gamelan **Lambang Sari**, as well as sharing their studio space. Akiko currently teaches high school, and has been at work for some years at assembling a world music "atlas" which will be a world music textbook for high school level. She has produced two recordings of gamelan *degung* music [from West Java]. They are recorded in Indonesia and distributed in Japan with extensive translations and notes.

Emi Kobayashi directs the Balinese gamelan group *Gita Kencana*³ in Osaka city. Her musical career began with piano, which she studied until her college years at Osaka College of Music. There she became interested in world music and was introduced to Balinese gamelan first through a workshop performance at the college, and later as a member of a local performing group **Jegog Suar Agung**. She studied at ISI [National Arts Institute] in Denpasar for some years subsequently, then purchased her own set of instruments and brought them home to Osaka, where they are now

in use for teaching workshops as well as performances, including collaborations with traditional Japanese dance.

Tetsuro Koyano performs Balinese dance and directs the Tokyo-based gamelan and dance group **Sanggar Urotsutenoyako**.⁴ The group has toured in Bali and been involved in cinematic productions. Koyano also collaborates in a number of cross-cultural theatre projects.

Koichi Minagawa is a specialist in Balinese music and the author of several important books on the subject in Japanese. He has taught both general undergraduates and music specialists at several universities, and currently teaches at Kanda University and Otokoba Haneda. He also leads the ensemble **Sidha Karya**, which plays Balinese *kebyar*, *semar pegulungan*, *gender wayang* and *balaganjur* music.

Shin Nakagawa has led, taught, and promoted Javanese and new music gamelan activities in the greater Osaka area for the past several decades. He was for many years director of gamelan **Dharma Budaya**. Currently, he directs the Javanese gamelan **Margasari**⁵ located in the country border area between Osaka, Kyoto and Nara. He also leads a number of other ensembles, including **Tirtha Kencana** in Shigaku prefecture north of Osaka and **Fuigo Biyoro Gakudan** in Kitana (Kobe City).

Shin Sakuma, together with his Javanese wife **Wiyantari**, performs and teaches central Javanese dance styles. Though based in the Osaka area near gamelan **Marga Sari** and **Dharma Budaya**, the two also perform regularly in Tokyo.

Motoko Sakurado directs several Balinese gamelan groups in Yokohama, teaches at Otokoba Haneda, and performs with **Sekar Djepun** and some of the other Tokyo gamelan groups.

Fumi Tamura is a founder and leader of numerous Javanese gamelan and dance groups in the Tokyo area. She was an original member of Koizumi's gamelan group at Tokyo National University of Fine Arts and Music (from 1974), which evolved into the current group Lambang Sari⁶. She founded and organized the gamelan programs at both **Kodomonoshoiro**⁷ (National Children's Castle) and Otokoba Haneda⁸. She also organizes and directs two Tokyo-based independent groups: Gamelan Kartika⁹ ("Star") and the associated dance group Kusuma ("Flower"). On top of all these activities, she is on the faculty at Chikushi Jogakuen University in Fukuoka prefecture on Kyushu Island, where she leads one gamelan group at the University and coaches a second group at the nearby Kyushu National Museum.

Makoto Torii is a gamelan musician whose involvement dates back to his youth when he visited Bali with his step-father, ethnomusicologist Gen'ichi Tsuge. He has since played for many years with different gamelan groups around Tokyo. Today he is an audio and video recording

producer for Japan Victor Foundation for Promotion of Traditional Music. He maintains an important website, **Bali Gamelan Club**,¹⁰ which acts as an online communication center for the various gamelan groups in Japan.

Teruo Yamasaki directs gamelan **Dharma Budaya**, based at Osaka University, in a repertoire of both traditional and new music. He is a musicologist and composer as well as teacher. A number of his works for gamelan may be found on Dharma Budaya's recent CD. ▶

Notes

1. <http://www.geocities.jp/genderpadma/>
2. <http://www.geocities.co.jp/MusicStarPercssion/4505/>
3. <http://sound.jp/gitakencana/index.html>
4. <http://megamel.daa.jp/>
5. <http://www.margasari.com>
6. <http://www.lambangsari.com/>
7. <http://www.kodomono-shiro.or.jp/>
8. <http://sound.jp/otokoba/>
9. <http://sound.jp/kartika>
10. <http://www.kt.rim.or.jp/~maktori/gamelan/>

The Road to Gamelan: Fumi Tamura



From Japan to gamelan: how have so many musicians gotten there? Many recurring themes appear in the stories we were told by Japanese gamelan leaders. Fumi Tamura's own story encompasses quite a few.—BB

Tamura first heard gamelan in a radio broadcast of Balinese music when she was a high school student about 15 years old. She had been a piano student since she was 5. Now she was studying Schumann and began to feel frustrated by the lack of cultural explanation. "I can't understand what this piece wants to explain. What is its culture? At that time music education in education in Japan included nothing about culture, only how to play." She played waltz and mazurka. "My teacher said, 'your waltz is too heavy. You should play more lightly.' But how should I know how to play if I had never danced a waltz?"

At that time, Tamura explains, Japan denied its own culture. Japanese music was said to be for drunks and old people. It was not taught in the university. Music meant Western music. Tamura qualified to enter a high school for western music education in Japan, and later the Tokyo National University for Fine Arts and Music.

In Koizumi's ethnomusicology program she heard many kinds of music and learned how many more there were besides Western, including Javanese gamelan. "I found out that music is an expression of the universe and life. I can hear that feeling from gamelan... I got the answer. So I decided to study ethnomusicology with him." Tamura entered the university in 1971, just after Koizumi's return from Wesleyan. He had brought back a small slendro set from Java; for two years the student group met to rehearse gamelan at his house and eat dinner.

Koizumi knew only a few gending and didn't know the difficult instruments, so Tamura applied to the ASEA

[American Society for Eastern Arts] program offered in Seattle in 1973. Director Bob Brown replied that she had a scholarship for tuition to attend (with travel at her own expense). At the time she had begun studying mridangam, taught by a student of Koizumi's. At the Seattle program she continued studying mridangam with Ranganathan as well as gamelan with Pak Cokro [K.P.H. Nata Supraja], and various other Asian arts offered at the program. She felt lucky and happy to be part of the program, but returned to Japan at the end of the summer. At home she found that Koizumi had bought a big, beautiful gamelan set for the University.

"I wanted to know more about the atmosphere and culture ... so I went to Java in 1974. At the time it was very difficult to get permission from the parents." (She was 24.) "Japanese people did not understand Asian countries... So I worked at a saké place, a bar, after school every day from 5 to 10 o'clock." Her parents perhaps thought she was doing extra studying. When she had enough money, she bought her ticket and got her visa, then asked her father's permission, at which point he couldn't refuse her. The visa was for only 5 weeks. She ended up staying 10 months. First she went to Jogja hoping to continue study with Pak Cokro. She had not yet studied Indonesian, but after three months began to learn. Eventually she would learn Javanese as well.

Upon her return to the University in 1974 she began teaching Koizumi's class, becoming in effect the first qualified Japanese teacher of Javanese music. She gave the group the name Lambang Sari. She was not satisfied and wanted to return for further studies. On her next trip to Java she stayed for three years.

She has been occupied ever since, introducing Javanese music, dance, and culture in Japan. She sees her role as making a bridge which is not just musical, but cultural as well. Part of this bridge activity is also made possible by Saptono, her husband, who is on the faculty of ISI in Jogjakarta. On his visits to Japan he is often invited for residencies and guest teaching at various institutions. At one point Tamura invited a group of 44 Javanese musicians to perform and record in Tokyo, touring under the name of Saptobudoyo and directed by Saptono. This first hand experience with Javanese performers serves to both introduce the culture and provide the depth that would be otherwise lacking for Japanese gamelan students and groups.

Her Tokyo-based ensemble Kartika focuses primarily on traditional repertoire. She doesn't like to ask people to write new pieces for gamelan who don't yet understand Javanese music, although the repertoire and performances have included some new pieces, either by Kusapatsuro, a composer in the group, or by Saptono. Her educational projects in Tokyo are described in our article "Tokyo Gamelan Centers." ▶

Tokyo Gamelan Centers

Tokyo is a major center for just about everything in Japan, so it is not too surprising that it is a center for gamelan activity as well. In addition to the numerous music and dance ensembles, the city is home to two major centers for gamelan study. We were fortunate to visit these two centers during our spring 2005 visit: Otokoba Haneda, which provides all manner of gamelan instruction for adults, and Children's Castle, providing classes for youngsters.—BB

Otokoba Haneda

Otokoba translates roughly as “Sound Factory.” At the time of our visit it was located in the Haneda district of Tokyo—a formerly industrial area near a domestic airport of the same name. The area was slowly turning residential, and might be said to resemble New York’s Soho or Tribeca. Recently the center has grown and divided into two locations: the Javanese center in the Chiyoda-ku district and the Balinese in the Ota-ku district. The center was founded in 1987 by Fumi Tamura in order to give the opportunity for gamelan study to more people outside the university system, and also to popularize music and dance in Japan.

Leaving our shoes at the door we enter a large, shoebox-shaped room. Built-in shelves and racks adorn the long walls of the room. On them live the many instruments: Balinese to the right, Javanese to the left. The larger gongs of the Javanese set occupy the floor space in the back. The center space is set up for different music and dance classes as needed. A small kitchen and library complete the homey feeling. Tea and

snacks are served before, after, or in between classes.

Classes in traditional music and dance are offered at all levels by a rotating staff of perhaps a dozen Japanese instructors. Several individual independent groups in the greater Tokyo area also make use of the space to rehearse. The instructors and advanced students perform in the two resident ensembles: the Balinese group Sari Mekar, and the Cirebon Javanese group Mega Mendung. The overall operation of the activities is overseen by the current administrator, Yukie Miyamoto, who also organizes teaching tours for the Otokoba instructors in distant prefectures.

Membership in gamelan in Tokyo, we are told, is a flexible affair. The advanced players and teachers often play in many different groups. Members of Sekar Djepun, for example, which has its own rehearsal space a few blocks away from Otokoba, often stop in to participate in as well as lead other classes. The leadership depends on the speciality of the repertoire, which at Otokoba embraces Central Javanese *karawitan*, Cirebon style, Balinese *Semar Pegulingan* and *Saih Pitu*, as well as *Angklung* and *Kebyar*. By visiting Otokoba three times in the week of our visit, we were able to meet quite a number of the major players in the greater Tokyo gamelan scene, many of whom drop in on each other’s classes. Moto Sakurada for example, leads two groups in Kanagawa. Ako Mashina, a specialist in gender wayang, teaches both here and at her home studio.



Girls playing bonang. Wheels on the legs make moving easy.



And Koichi Minagawa, an educator and author of several important books in Japanese about Balinese music, also came to teach an advanced class.

In addition to the Japanese instructors, teachers from Indonesia are always welcome on their visits, and special classes are organized to take advantage of their presence. One such visit occurred in 1999 when Saptono, from ISI in Jogjakarta, brought a group of Javanese musicians to Tokyo under the touring name of Saptobudoyo. Otokoba Haneda sponsored a recording venture (as well as the tour) which resulted in two CDs of traditional repertoire being produced for distribution in Japan. (See final bibliography and discography.)

Instrumental in this tour was Fumi Tamura, who was also the visionary organizer behind both Otokoba Haneda and Children's Castle. Ms. Tamura served as the first director of Otokoba for many years. She was succeeded by Professor Koichi Minagawa, who had gone on to take a position at Kanda University. Ms. Tamura is another far-commuting instructor who currently travels by plane from her home in Tokyo to teach gamelan at in Chikushi Jogakuen University in Kyushu.

Children's Castle: Kodomo No Shiro

In 1985, a beautiful modern building was erected by the Foundation for Child Well Being in the Shibuyu area of Tokyo to commemorate the International Year of the Child (1979). This is known as *Kodomo No Shiro*, or "National Children's Castle."¹ It is an artistic, recreational, and athletic center for children, offering extracurricular activities for the busy lives of Tokyo schoolchildren, as well as being a tourist attraction.

Part of the vision of program director Shigeki Iida was to include music activities for traditional Japanese music (*hogaku*) and representative music from elsewhere in Asia. Fumiko Torii founded a children's gamelan program here with a grant that enabled her to purchase both a full Central Javanese gamelan and a Balinese Gamelan Angklung. The Javanese instruments share a multipurpose room, and are conveniently fitted with wheels—small and large, even the gong stand—for easy clearing of the floor space when shamisen classes or dance classes take place.

The Sunday class we observed had an instructional portion for music and also one for dance. Ms. Tamura, the Executive Supervisor, is accomplished at both, and is assisted by a staff of instructors including Minako Sasaki, Tatsuro Fukuzawa, Taro Natori, Tamio Takemoto and Natsumi Sasoh. Several instructors take part in each class and circulate, assisting students, or leading from within on particular instruments. The groups overlapped in age span; we saw some very small children perform very impressive elaborating parts on bonang side-by-side with teenagers.

One aspect of gamelan playing that Ms. Tamura likes to share with the students is appreciation of the instruments as sound vibrations sources. A portion of the class we visited was devoted to hearing gong vibrations and describing how they feel in parts of one's body.

On another occasion we saw a video documentation of a group of developmentally disabled children who were brought in on a special visit to Children's Castle. In the class, as seen on video, the children hear, touch and feel the vibrations of the instruments, then relax while the musicians play for them. Some were not physically able to play them, but could react favorably to the physical proximity of the vibrations. This group is only brought in a couple of times a year, but Ms. Tamura would like to see more opportunities, and feels that gamelan music is very good for them.

A larger scale endeavor of bringing gamelan to challenged students has been undertaken by Shin Nakagawa through his program in Nara at Tanpopo-no-ye Foundation, including the recent production "Here We Go, Thomas" described in Vincent McDermott's article on his visit to Gamelan Marga Sari. ▶

Notes

1. <http://www.kodomono-shiro.or.jp>

Gamelan in Tiny Spaces: Emi Kobayashi and Gita Kencana

"It is really hard to keep gamelan instruments and also to play such loud music in the packed city of Japan. It would have been less difficult to have a rehearsal place outside of the city. But I also needed a convenient location for everyone to come. At first, I kept all the instruments in my residential apartment room in town where I still live now. You can imagine how small apartment rooms could be in Japan."

"When I was asleep and turned my shoulder, I often hit my arm on the jegogan which stood by my bed. During rehearsing with my group members, I had no place to be seated to play kendang, and had to keep playing in a standing position. Now, my group is bigger and has an actual rehearsal place, 'Studio Eggs,' in the heart of Osaka. Originally, the space was not designed as a music studio and is a part of an office building which faces a busy road. We are permitted to play in the studio until 9 p.m., but still, our efforts are continuously required to make things possible and easy. For example, in order to carry reyong in narrow stairways or to play it in a small space, we divide it in two separate parts and cover the cut edges with detachable heads. Instead of a visitor's bell at our studio door, we use a blinking light which informs us of visitors' arrival during rehearsal."

Ms. Kobayashi's trials in finding an adequate home for instruments and ensemble is very typical of city-based independent ensembles. After leaving the university, Gamelan Lambang Sari in Tokyo eventually found their best studio space in an apartment over a bar, where their noise goes unnoticed. And little "Studio Eggs" in Osaka still relies a good bit on heavy soundproofing, which coincidentally includes a padding of egg cartons along the ceiling. Nor is Ms. Kobayashi the only musician to describe sharing a small living space with a crowd of instruments.

The kebyar instruments of *Gita Kencana* ("Golden Tones") were custom built in Bali with portability factors in mind. Kobayashi brought them back from Bali in order to be able to continue her passion after years of study of Balinese music, both in Osaka and Bali. "I spent most of my money on the instruments there and hardly afforded to go back home."

Emi Kobayashi's road to Bali began, like Fumi Tamura's, with piano, from age three up through college at Osaka College of Music. Then "the second non-western culture boom started. I was also very interested in the different types of music from the other countries. At that same time, the college purchased a Balinese gamelan to display in the music instrument museum of the college.



Emi Kobayashi playing reyong at Studio Eggs.

To celebrate the new display, the college organized a gamelan workshop and invited a Balinese instructor. (Shin Nakagawa played there and also taught me Balinese gamelan back then.) There was also a gamelan practicing club in this area, *Jegog Suar Agung*, conducted by I Ketut Suwentra from Suara Agung Foundation in Jembrana. After my graduation, I continued practicing gamelan in the club and also occasionally flew to Bali on vacation in order to get instructed. In order to deepen the study, I became Dharmasiswa with a scholarship from the Indonesia government in 1991 and studied at ISI in Denpasar until 1993. Back in Japan, the set of gamelan was still regarded only as a display in the college museum, and the gamelan club had already been dismissed. I desired more chances to continue the music."

Thus the purchase of the instruments and the founding of the ensemble. "Our way of maintaining our group activities is by membership fees, and also income from three types of weekly workshops. My group is independent, without continuous sponsorships and financial supports from any organizations. We are currently twelve regular members, and no Indonesian instructors. In order to deepen our performance techniques, we have shared some Indonesian instructors with another independent group of Tokyo, *Urotsutenoyako*, which frequently invites musicians, dancers and composers from Bali [see Koyano interview]. We share some of their travel expenses. And occasionally we have a chance to get instructed by Balinese musicians who are visitors or temporary residents in our area."

Gita Kencana has performed at concert halls, often with the dance ensemble Puspa Kencana. It has also ventured into collaborating with traditional Japanese religious arts. One collaboration was with Shinmyo chant of Shingon-shu Buddhist monks. Another took place at a Shinto temple.

It is a great honor for Japanese to contribute their music and dance to temples or shrines. Some of these allow Indonesian performing arts for their gods as well, even though the performers may not be their believers. Gamelan in temples and shrines is not popular yet, but is sometimes arranged, subject to the place's regulations and the owner's understanding.

"One of the temple performances was the collaboration with a Nihon Buyo dancer at a Noh stage inside a Shinto temple." This dancer often visited Peliatan, and was very much interested in his own creation based on the traditional style, with Balinese music. "Without the Nihon-buyo dancer's cooperation, it would have been impossible to go through all the strict regulations" which included no bare feet on the

stage, no non-designated instruments for use, etc. The place was outdoors inside the temple. In the video of the performance you can hear the noise of an airplane flying above the place. "I composed the pieces for the main parts, which were deeply related to transitions of four beautiful seasons in Japan. Additionally, we also performed *Legong*, *Arsa Wijaya*, *Cendrawasih* and some more."

Several other gamelan groups have described contributing performances to temples. *Kartika* (Javanese in Tokyo) and *Otokoba Haneda* (Tokyo) have contributed *Srimpi*, *Gambirsawit* and other dances to Seijo-temple, where they performed on a *Tatami* surrounded by paper sliding doors. You can see pictures of *Kartika*'s HP (as long as it posts them) at <http://sound.jp/kartika/> (in the photo album; click *Srimpi Gambirsawit*).

Dharma Budaya of Osaka has also performed in the garden of World Heritage's registered Buddhist temples in Nara. They began their performance in the darkness of sunset, among thousands of candles in a huge garden by *Daibutsu-den* (a building for a big Buddha statue). ▶

New Music Composing in Japan: Dharma Budaya and Others

I first heard new gamelan music by Japanese composers in 1986 at the First International Gamelan Festival at Expo '86 in Vancouver, Canada. The performing group was Dharma Budaya. Under the leadership of Shin Nakagawa, they presented a program of pieces by Japanese composers Shigenobu Nakamura and Hiroshi Nanatsuya, choosing to define themselves not by how they could reproduce Indonesia but how they could express Japan through the instruments. In subsequent years the one gamelan group became two; the offshoot ensemble is called Marga Sari. During our 2005 trip we were able to visit both these groups in the Osaka area and update ourselves on their many activities. — BB

Gamelan Dharma Budaya began in 1979 at the music department of Osaka University, and was first known as the Osaka University Gamelan Ensemble. The instruments, a Central Javanese pelog set, had been imported by a wealthy man planning to start an intercultural museum. When the plan was abandoned, the instruments were donated to the University, where Shin Nakagawa became the group's first director.

Nakagawa began his own career with a musicology degree in Beethoven. Some time after he took a mind-changing trip to Bali. He also had become quite interested in contemporary composition techniques of the west, the philosophy of John Cage, recordings of environmental sounds, and soundscapes. Under his leadership Dharma Budaya commissioned new



Nagasaki playing kendang in the gamelan closet.

music pieces over the next ten years by western new music composers, including Jim Tenney, Philip Glass, LaMonte Young, Terry Riley, David Tudor, John Cage, Michel Nieman, Sinta Wullur, and Neil Sorrel.

Eventually in 1997 Nakagawa left Dharma Budaya to found a new group, Marga Sari, now based in a rural location between Kyoto, Nara and Osaka. Some of the ensemble's recent projects are described in "A New Music Residency with Gamelan Marga Sari" by Vincent McDermott. Dharma Budaya, now independent but still housed at the University, has since been led by Mr. Teruo Yamasaki. Both groups continue to pursue and present excellent traditional Javanese music, but both have also continued a strong commitment to contemporary composition, albeit in different ways.

Nakagawa describes his current direction as an outcome of his experience during his 1997 residency at ISI Jogjakarta. While there, he introduced notated western new music pieces to traditional musicians but didn't feel it worked out well, so he turned in the direction of nonnotated pieces. Most of his subsequent new music projects with Marga Sari have involved composers (Indonesian, western and Japanese) who work with overall structural outlines rather than specific notes. This is a model followed by quite a few new music composers in Indonesia, as evidenced by the repertoire performed in 1991 by the USA tour of the Indonesian Composers' Ensemble.

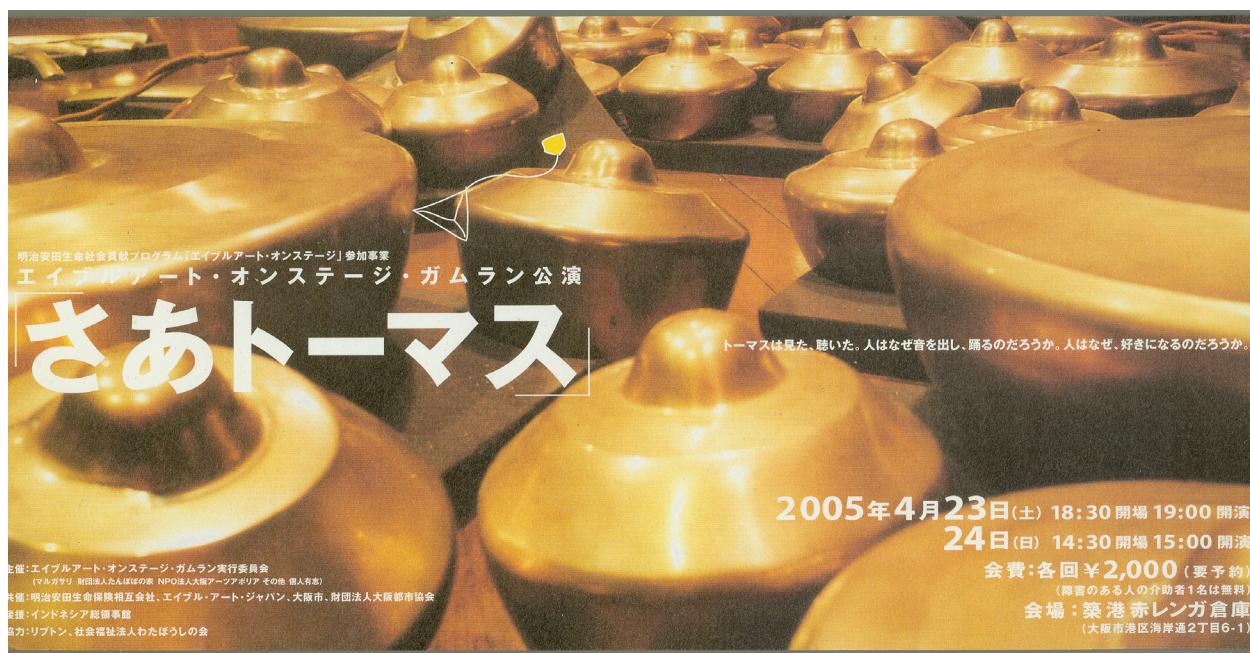
Dharma Budaya is currently led by Teruo Yamasaki, with the assistance of Kimiko Hayashi. Yamasaki began his gamelan studies at Osaka University. In addition to leading that gamelan, he is Associate Professor of Psychology on

the Faculty of Human Science at Osaka Shoin Women's University. His direction with Dharma Budaya has also been to turn away from the western new music pieces, and instead to encourage repertoire by Japanese composers that brings together Japanese and Javanese aesthetic, "not by contemporary composers, but by composers or players who love, know and play gamelan." Their first CD of new music, *Overflow*, was released in 2000, and included compositions by Yamasaki and Hirotoshi Hamakawa. Their current repertoire is notated in a modified *kepatihan* style. Yamasaki discusses his own gamelan compositions in his essay "Composing for Gamelan."

Elsewhere in Gamelan Japan, several other ensembles, both Javanese and Balinese, perform occasional new music by ensemble composers or with guest collaborators, but this seems to be a decidedly secondary endeavor to the main focus on traditional Javanese or Balinese music.

Kartika in Tokyo, also Javanese, includes some new pieces in its repertoire, with Saptono as an affiliated Indonesian musician and composer, as well as at least two Japanese composers in the group.

Among the Balinese groups, some new pieces have been written and performed for specific concerts or tours by Sakurada, Kobayashi, and Minagawa. Unfortunately we were not in the country long enough to be able to obtain recordings of these. But, during his visit to New York, Tetsuro Koyano shared with us a recording of his group *Sanggar Urotsutenoyako*'s experimental crossovers with musicians of other genres such as didjeridoo, jazz, and rock. (See Koyano interview.) ▶



Poster for production of "Let's Go Thomas" at Tanpopo-no-ye Foundation in Nara. (Note tea bag in the graphics.)

New Music Residency with Gamelan Marga Sari

by Vincent McDermott

Marga Sari is a gamelan group in Osaka. They play Central Javanese instruments, and most of the players have studied in Yogyakarta. *Marga Sari* is fully conversant within the traditional repertoire of concert, dance, and wayang, especially Yogyakarta style. They play this music with affection and great strength.

While they play both traditional and new music, their special mission is the latter—the music of today is *Marga Sari*'s joy. They have played many new works from around Europe, America, Japan, and Indonesia, and they regularly invite guest composers for residencies. I was a guest composer with them from April to June in 2005 (co-sponsored by Osaka City University and a Fulbright Senior Specialist grant). It was one of the finest musical experiences of my life.

Marga Sari started in 1997 as an independent group, unaffiliated with any institution. Its members work cooperatively. There is no single leader. Every aspect of their work, large and small, is discussed by all members, whose daytime jobs, by the way, include university lecturer, gamelan teacher, dance teacher, librarian, acoustic engineer, telephone operator, high school teacher, graphic designer, handcraftsman, etc. They own two full gamelan and have

their own rehearsal buildings (with a small performance space) set in rustic converted farm buildings nestled among peaceful rice fields and mountains, an hour's drive outside of hectic Osaka. They work hard. Their aim is to play at a fully professional level. Normal rehearsal schedule is 10 hours per week spread over 3 meetings. Rehearsals are added or extended as needed. Last year they played about 20 concerts: eight of traditional music, twelve of new. Some players are paid small amounts whenever possible.

Financially, they depend on ticket sales and grants. It also turns out that income for concerts of traditional music often outperforms that from new music events. Thus old chestnuts subsidize new adventures! (Is anyone really surprised?)

The force behind the group is Shin Nakagawa, Professor and Head of Department of Asian Culture and Urbanism at Osaka City University, where he teaches "Environmental Urbanology" and "Asian Culture." His great interest is sound environments. He advises the city government and testifies as an expert witness in legal suits on noise pollution. His native language is Japanese, but he also speaks English, German, and Indonesian, and is presently studying Mongolian. He writes romantic



Vincent McDermott (center) in performance. (Photo provided by Vincent McDermott.)



Shin Nakagawa playing kendang.

crime novels (wherein sounds are described at length, he assured me). He is a trained percussionist. He began to play gamelan in 1979 and now teaches gamelan at three universities, two in Osaka and one in Kyoto. In addition he “takes care of” other gamelan groups in the Kansai area, specifically in Kobe, Shiga, and Nara, (a second group in Kyoto is soon to be added, and another Marga Sari member manages still another group in Gifu.) Nakagawa burns rubber in copious amounts as he zips here and there. Indeed, in Kansai, gamelan is a growth industry, much of it due to his efforts. Some readers may remember him from the Japanese group he brought to the International Gamelan Festival during the World Exposition of 1986 in Vancouver, Canada.

My own invitation came with a curious request. Very curious. Let me present it in story form, as it unfolded (I love stories). Nakagawa, speaking for the group, invited me but also requested me to write nothing before arrival in Japan. Yes, the guest composer, not a note to be jotted down beforehand! I muttered that’s not the way I have done things for 50 years! That got me nowhere. Moreover, I was told, I should not permit myself the luxury of even thinking about what I might write! Imagine that. No thinking, no planning, no writing permitted prior to arrival in Japan! No visa available for ingrained compositional habits. I should experience and open my mind first to the ways of Japan and Marga Sari. Soak them up, as it were, and then dive in. My pre-compositional exercise was simple: to arrive, to feel, and to meet Marga Sari. After that, and only then, should I begin composing. Upon hearing this request, my old mind did a jing-jang-jong. To speak more plainly, I was boggled!

Uncertainly I inquired how much music they wanted. The response was 60–70 minutes for top dog Marga Sari and 10–15 minutes for young Tirta Kencana (a newer

community group in Shiga Prefecture whose hall we would use for our concert several weeks later). I smirked. I’ve been composing professionally for 35 years. In ordinary circumstances, 70–85 minutes of music could take me 6–12 months to compose and write out. But we’d have only 6–7 weeks for composing and rehearsal combined! What was I to do? Quit this farce? It crossed my rapidly aging mind, but in the end, I drew on my deep penchant for the bizarre. I sucked wind and took the plunge. (However I admit to a cagey ploy—all right, not to mince words, I cheated—but just a little! Surreptitiously, just in case, I slipped a couple of older pieces in my back pocket. Yes, naughty. But in all other ways I agreed to the curious request. I am, after all, mostly, an honorable person.) And off I went.

I wandered freely in Osaka for a couple of days taking in city sights and temples. And then there was Marga Sari’s farmhouse rehearsal room, a wondrous place. Have we (Westerners) not read of the special quality of “nature” in the Japanese tradition? Well here it is, their farm building, a powerful space in a serene location dominated by nature, and indeed part and parcel of the Marga Sari experience. Next I began to work with the players, who proved focused, skilled, imaginative, and ever ready to plant new flowers along old paths. They could ably play whatever was written. In fact they told me not to worry about technically difficult passages, they’d eat them for breakfast. And they did! But how they thrived on opportunities to let their own creative juices surge!

A different concert with the handicapped

They showed me that in a concert they played soon after I arrived in Osaka. It was a fascinating event developed by Marga Sari in conjunction with a center for people with severe disabilities, Tanpopo-no-ye Foundation in the nearby city of Nara. Many of the latter persons performed alongside of Marga Sari members, playing, singing, speaking, and even dancing.

The concert was presented in a warehouse with an art installation made specifically for the event. There were also costumes, video projections, lighting, props, and movement of players and audience from one room to another. There was no score as such. Rather the players worked within guidelines developed in rehearsal that followed an overarching design. It was a boisterous event, something of a free-for-all. Marga Sari members created their own music and theater, drawing on the compositional and improvisational skills of all of the performers, both those of Marga Sari and those with disabilities. It drew a sizeable and enthusiastic audience.

The title of the event (in English) was “Sir Thomas.” No one offered to explain the title’s relationship to the concert. I was told there was none, said with a Cheshire grin. But let us note that the art installer (Yutaka Moriguchi) hung giant tea bags from the ceiling. These tea bags had an unusual shape, triangular and pyramidal, indeed the shape of the Lipton Tea Company’s chief product in Japan.



Marga Sari performing in costume under their barn roof.

"Ah ha!" says the sleuth. "We've got a connection!" Though what tea had to do with the musical-theatrical event produced by a gamelan group and a center for the disabled remained obscure at best.

[I visited the show in progress a few weeks before Vincent. I was told that the plot, which, like the music, had evolved through improvisation, centered on a quest for a treasure. One of the children involved was fond of Lipton's and had suggested that the tea bag be the object of the quest. — BB]

Later it was pointed out to me—I have no idea whether the speaker, Nakagawa, was trying to be helpful or simply wanted to put me out to sea again—that the pronunciation of "sir" by a Japanese speaker resembles "sah." And "Sah Thomas" in Japanese means "Let's Thomas," thus proving to my mind that the Orient is maintaining into the modern world its fabled inscrutability.

Yet the message was coming through. I began to understand the "curious request." On one hand, it was simple: the performers, Nakagawa among them, simply prefer improvisation and accidental music, much as many Western groups might. But in Japan, and with Marga Sari, I believe it was more. It was, in my interpretation, a matter of spontaneity deeply felt inside of long traditions. Perhaps it was a matter of Zen.

The Making of Blue Forest

Marga Sari has no staff separate from its performers. For each concert, the members select among their own someone to manage one or another aspect of the event. One will take charge of costume and stage design, another, technical matters, another, tickets, food, etc. Prior to my arrival in Japan, the person charged with print materials (Hiromi Sasaki) needed to start work right away. (In other words, the publicity could start, but not the music.) First a "concept" was needed. Hiromi proposed "Blue Forest," and I accepted.

This title did not come off the wall like "Sir Thomas." Instead it correlated to the name of the hall in which we would perform. If ever the starting gun sounded for actual composing, my mind was free to roam. It also struck me as a nice gesture to our host hall. Still there was the problem, the big problem. Only 7 weeks remained for composition and rehearsals.

Bang, the gun sounded. I was off. First I made a scenario in and around the idea of adventures in a blue forest, broke the whole into three movements (or acts) performed without break, and provided a set of moods for each. I then composed set pieces in traditional and new styles, also free-form pieces and transitions to be improvised inside of guidelines I set for each. I also took those two older pieces out of my back pocket. Indeed, they came in very useful. Then I incorporated dance into the second movement and wayang kulit into the third.

There were two dancers, one Javanese, one Japanese: Wiantari and Shin Sakuma. They mixed traditional modern dance, including a touch of *butoh*, to a scenario that I had described. Also there was a new addition to Marga Sari, a young Javanese musician and *dhalang* named Rofit Ibrahim. Together we sketched out a mini-wayang kulit using traditional wayang organization.

I wrote music for the start and end of the wayang, but asked Marga Sari to compose the *srepegan* and *sampak* type pieces, which they did beautifully. The score also called for a six person chorus (women and men, students from a university of the arts) and four solo voices using four vocal styles: Javanese, Buddhist chant, Japanese folk,



Poster for Blue Forest.

and myself in various sorts of Western styles. Thus it came to pass, Blue Forest was completed, rehearsed, and performed on schedule.

Blue Forest lasted about 65 minutes. Prior to Marga Sari taking the stage, the other gamelan group, Tirta Kencana, directed by Michio Nakamura, opened the concert with the second commission of my residency, a piece titled *A Little Concerto*. It lasted about 15 minutes and was largely through composed and written out in standard cipher notation, which relied upon more traditional Central Javanese patterns. (Tirta Kencana is one of the many groups overseen by Shin Nakagawa.)

By the end of my stay, and assuredly with plenty of ups and downs, “the curious request” led to a wonderful experience, one of the finest of my career. Thank you, Marga Sari. Thank you, Tirta Kencana. Thank you, Japan. And thank you, Fulbright. ▶

Books by Shin Nakagawa

- 2000 *Musik dan Kosmos: Sebuah Pengantar Etnomusikologi*. Jakarta: Yayasan Obor Indonesia (in Indonesian).
2000 *Kyoto-Klaenge des Kosmos*. Berlin: Merve Verlag (in German).
2003 *Sawa Sawa*. Tokyo: Kyuryuda. (A novel, in Japanese.)

Other guest composers

- 1997 Jose Maceda (Philippines); Mantle Hood (USA)
1999 Siswadi (Indonesia); Tsuneto Kitaura (Japan)
2000 Makoto Nomura (Japan; he has appeared annually since then)
2003 Michael Asmara (Indonesia); Johanes Subowo (Indonesia)
2005 Vincent McDermott (USA)
2006 Sapto Raharja (Indonesia); Masahiro Miwa (Japan)



Vincent McDermott (in foreground) on his visit to Tanpopo-no-ye Foundation in Nara.

Dancing Momotaro: The Evolution of a Dance-Theatre Piece With Gamelan Marga Sari

by Shin Sakuma

"Scene V. It starts without any effort to reset the costume. I think it was better to do so. I just walk. I don't dance and act. There is nothing. The atmosphere becomes transparent. I, as an ogre, turn around like a crow's feather cutting the winds and walk away with my ankles rolling freely. I see a rising silver string with my left eye. A cloth falls like a clock revolving in reverse..."

This is a part of my impression that I wrote on my blog after the performance of "Momotaro with All Scenes" at the Hekisui Hall in Shiga Prefecture on 10th September in 2006. The Momotaro is an old Japanese folk tale. If a mother reads it by the bedside, a child might not be asleep by the end, since it is very short. "The Momotaro" on this day, however, started at 1:00 p.m. and finished at 5:00 p.m. past on Sunday. Two hundred or more people crowded the hall, even though it took more than three hours for them to come from Osaka by train. They attended the performance, which continued more than four hours, as is the custom when one attends the *upacara* (ceremony) in Java or Bali.

This piece consists of five scenes. We created the scenes one by one each year over a period of five years. In 2005 "The Momotaro" was completed. In 2006 we performed the complete version for the first time. To begin with, Shin Nakagawa, the representative of Margasari, had conceived an idea concerning this tale over ten years ago. We began to create this piece seven years ago, and we also asked a composer whose name is Makoto Nomura to be our musical supervisor. In the first one or two years we felt embarrassed to play the gamelan improvisationally, not to speak of the dancing and the acting. Makoto Nomura, who usually composed with children or old people, did not give the group any notation, but gave us the freedom to compose. In short he didn't do anything. It was very difficult for us to create our own music or dance not like traditional gamelan or contemporary music and dance.

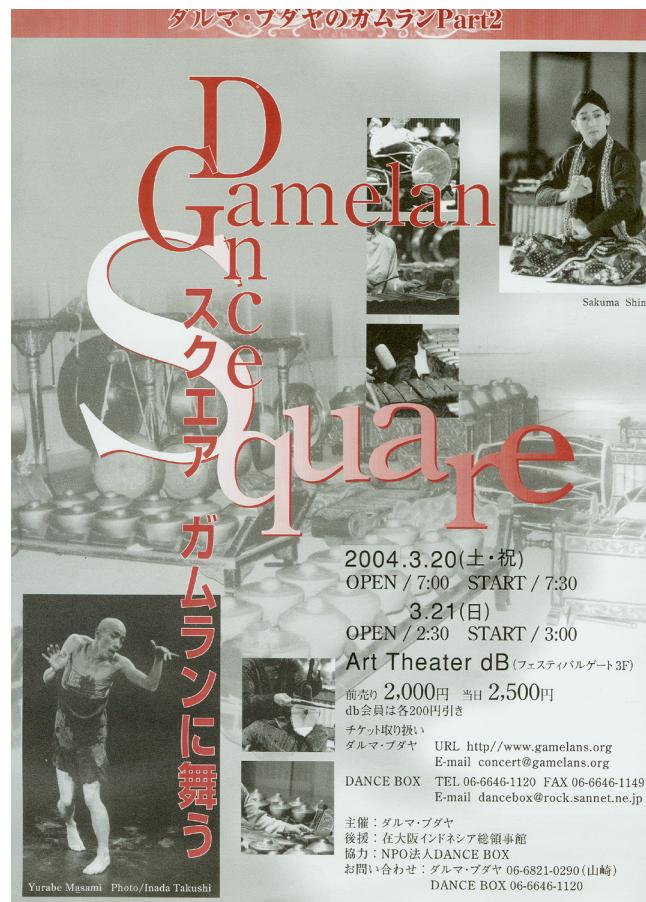
Nevertheless, we performed the Momotaro at the campus of Seian College, the precincts of Himuro-shrine, and on the stages of several halls in the early two years. When I acted as a friend of an old man, a bull, and an ogre, I also felt embarrassed to dance and act so much. We struggled to get something. We practiced at our gamelan studio, Space-Ten by name, which is placed in the forest near Osaka. I often rolled about in the rice field, and was hanged from a beech tree; sometimes I was chased by dogs while we kept on doing the performance.

In the process of advancing the creation, such as scene III and scene IV, members began to show their own ideas spontaneously little by little. Then as we attached ourself

to this piece more and more, we could see many ideas which we proposed in scene III. The theme of scene IV is an improvisation of music and dance. We played the gamelan and danced the dance of battle improvisationally for thirty minutes in this scene. I got very tired because I had to dance and fight such as in a real battle field. Finally I noticed the boundary between my dance movement and my movement in the daily life disappeared.

In the last scene of scene V, I, as an ogre just existed there. I felt I may do something and may also do nothing. I was given plain space to begin to create something.

Now I am sitting in my room. Rice fields filled with water for the preparation of planting spread in front of my house. I want to dance as I step into the water which is reflecting blue sky. ♪



Concert flyer with inset of Sakuma.

Conversation with Tetsuro Koyano: “Good music is always good. There is no difference.”

Tetsuro Koyano is a Balinese dancer and gamelan leader based in Tokyo. His primary ensemble there is Sanggar Urotsutenoyako, which meets and performs at Studio Amrita in Kichijoji district of Tokyo. The group performs Kebyar, Semar Pegulingan and topeng dance. Although we were unable to meet with him during our 2005 visit to Japan, we did meet him in New York in May 2006 and were able to have a visit and interview. Reviews of Teater Cahaya can be found online.—BB

Koyano was on a three month visit to America under the sponsorship of Asian Cultural Council to research Asian-influenced performing arts in America. He had just come to New York after a month's stay in California to work with Larry Reed's ShadowLight Productions and Gamelan Sekar Jaya, and to observe the Oakland group One People Voice, which specializes in Balinese *kecak*.

Koyano encountered Balinese arts at Tokai University, where he received his B.A. and M.F.A. in musicology, specializing in ethnomusicology and soundscape. His professor in soundscape was the one who invited him to Bali. There he began gamelan study, but was told he had the right body and face for Balinese dance and was encouraged to study dance as well as music. He found it felt very natural for him. Today Koyano is one of very few male practitioners of Balinese dance in Japan, the vast majority of dancers being female.

Studio Amrita was the project of a successful businessman and aficionado of Balinese culture named Nagata Toshiaki. He wanted to make a studio and a restaurant with the theme “a Thai restaurant in Ubud, Bali.” Koyano located an unused set of gamelan instruments belonging to the Ethno Arts Council in Tokyo, and offered to find them a home where they would be played. Studio Amrita is now located in the basement of the building, and a Cafe Amrita, furnished with decorations from Bali, is housed above it. There is room in the studio for performers and audience both, and the gamelan performs in both locations.

Koyano would like to make his gamelan a profitable group. It is not yet, but he believes it will become so. He himself is one of a very few Japanese to make a living through performing Balinese arts.

Looking ahead, he also hopes Balinese music and dance will become integrated into the creative development of Japanese arts in the same way as so many of the traditional art forms developed centuries ago. A thousand to five hundred years ago, some cities were quite international, and outside arts from China, Korea and further away were imported and transformed by Japanese artists into traditional



Japanese forms such as *Noh* and *Gagaku*.

To this end he is open to radical experimentation. A number of performance projects he has done with his group include some very diverse outside musical influences. One such project was a collaboration with the Japanese digeridoo player GOMA. A more recent program combined gamelan with a jazz quartet and a singer of traditional Japanese folk songs. The composer of the new repertoire was the drummer of the jazz group, Niida Kozo, who had played with the popular rock group “RC Succession.” All in all, Sanggar Urotsutenoyako may be the most experimental and contemporary of the many Balinese gamelan groups in Japan.

Asked how the Japanese audience received the group's new repertoire, Koyano says that in general they do not appear to know the difference. “I try to do something not ordinary, but they come expecting Balinese music because of the instruments... I don't feel the need to explain the difference, because pieces in Bali are often new creations too... Not only because Balinese pieces are often new creations, but also even the classical pieces we found

are quite aggressive and are comparable with jazz or rock music... We feel very excited too when we listen to Balinese classical pieces. Actually our members [and I] do not really like Balinese new creation pieces. Only a few pieces are good, remarkable work, as much as when we listen to other kind of music like rock, jazz, punk, Latin, etc. This why I feel I don't need to separately explain Balinese traditional pieces and our contemporary pieces. Good music is always good. There's no difference."

Koyano's deep interest in creating cross-cultural and cross-categorical art forms has led him to involvement with several other groups. A smaller ensemble he performs with is *Potalaka*. Its name means "heavenly island" or "mountain on the South Seas," a Buddhist belief. *Potalaka* works on more theatrical presentations with dance, mask and theatre, and very few gamelan instruments.

Koyano also became involved with a separate project to revive the art from *gigaku*, an ancient dance theatre genre using large wooden masks, similar to *gagaku* with its roots in Korea and China. The art form was near extinction with masks only to be seen in museums, when a *kyogen* player

named Mannojo Nomura initiated a revival. He made new masks and recreated the performance with his group "Ethonos," using multicultural instrumentation, including gamelan and even African instruments. The aim was to bring *gigaku* back to the countries from which it had developed, which included China, Tibet, India and even Iran. Some touring took place in Korea and China, but unfortunately Nomura died suddenly a few years ago, and the project has since slowed down.

Yet another involvement is a multi-cultural collaborative theatre called *Teater Cahaya* (Theatre of the (both Javanese and Balinese) and Malaysian artists. The group produced a performance of "Siddharta," based on the Hesse novel, co-directed by Koyano and Richard Emmert. "This project is still going on and we plan to perform it in Indonesia, Japan, or Europe and the USA." ▶

Composing for Gamelan

by Teruo Yamasaki

The purpose of this essay is to express my personal feeling about Gamelan. But before I go into that, I want to explain the background of music in Japan.

Japan had closed the country from the rest of the world for 250 years (17–19th centuries) with the exception of a few countries. When we consider *Gagaku*, which is the oldest remaining music in Japan, that music originally came from China, and likewise a lot of music could have come to Japan from other countries. While the music in Europe was going through its big transitions from Renaissance to Baroque to Classical and Romantic, Japan had nothing to do with it. But then a tremendous amount of European culture rushed into Japan like a waterfall, starting in the middle of 19th century with the *Meiji-Ishin* (the Japanese renewal and revolutionary events that lead the government to re-open the country to the rest of the world).

As a result, Japan came to focus on absorbing Western culture. The Japanese government took the western education system as a model and made western music its main musical focus. Over the course of 150 years this educational system changed the musicality of the Japanese to one based on western music. I can't say that there's no difference between European music as practiced in the West and in Japan, but I can say that Japan is one of

the countries most deeply influenced by European music. One proof is that so many Japanese musicians are making tremendous success in the Western world. And western music of all styles has become familiar and popular in Japan, including J-Pop, which is western style music that has been adjusted to Japanese culture.

On the other hand, how about traditional Japanese music? There are far fewer people who are experienced in playing traditional Japanese instruments such as *shamisen*, *koto* or *shakuhachi*, compared with piano and guitar. Probably there are few people who would listen to traditional Japanese music these days. But more indirectly, we still have the opportunity to be exposed to it, since our music has developed in conjunction with its culture.

Our main and most significant events in social life are birth, marriage, and death. Most cultures in the world conduct ritual ceremonies regarding these events, and Japan is no exception. Since Japan is basically a country of polytheism, people are open to multiple religions. Most people conduct the birth ceremony in a Shinto style, the wedding ceremony in Shinto or Christian style (or both) and a funeral in Buddhist style. The chants used in these ceremonies bear a lot of similarity to other genres of traditional Japanese music. Traditional festivals that

are commonly held by various communities also involve traditional Japanese instruments such as the *Taiko* drum. the countries most deeply influenced by European music. One proof is that so many Japanese musicians are making tremendous success in the Western world. And western music of all styles has become familiar and popular in Japan, including J-Pop, which is western style music that has been adjusted to Japanese culture.

On the other hand, how about traditional Japanese music? There are far fewer people who are experienced in playing traditional Japanese instruments such as *shamisen*, *koto* or *shakuhachi*, compared with piano and guitar. Probably there are few people who would listen to traditional Japanese music these days. But more indirectly, we still have the opportunity to be exposed to it, since our music has developed in conjunction with its culture.

Our main and most significant events in social life are birth, marriage, and death. Most cultures in the world conduct ritual ceremonies regarding these events, and Japan is no exception. Since Japan is basically a country of polytheism, people are open to multiple religions. Most people conduct the birth ceremony in a Shinto style, the wedding ceremony in Shinto or Christian style (or both) and a funeral in Buddhist style. The chants used in these ceremonies bear a lot of similarity to other genres of traditional Japanese music. Traditional festivals that are commonly held by various communities also involve traditional Japanese instruments such as the *Taiko* drum. The chants used in these ceremonies bear a lot of similarity to other genres of traditional Japanese music. Traditional festivals that are commonly held by various communities also involve traditional Japanese instruments such as the *Taiko* drum. Furthermore, you can find the type of music called *Enka* which is preferred by older generations; this is a blend of western music and Japanese folk music.

Then how can you play gamelan music when your background in music is not based on that? One way is to consider the place where gamelan music comes from, and play instruments and compose music according to that style. In Gamelan Dharma Budaya, to which I belong, we've been learning gamelan of Java with that attitude. But it will take time for Japan to be fully influenced by gamelan music, including both performance and composing, as it took more than 100 years for western music to settle in Japan.

On the other hand, when I compose music, what I am aiming at is rather the opposite. In short, my aim is simply to create sounds that give comfortable feeling and joy. When I compose for gamelan, I do not necessarily follow the original Javanese ways, but pursue my personal feeling of what will result in pleasantness and appeal.

Canadian psychologist and aesthetics theoretician Daniel Berlyne proposed the theory of "arousal potential." According to this theory, as arousal potential towards some objects increases, the preference for the objects also increases. But after the preference reaches its peak, it starts

decreasing even if arousal potential keeps increasing. If you draw a graph with arousal potential in a horizontal line, and preference in vertical line, it creates an upside down "U" shape. Arousal potential is high in new and unique objects, and preference is highest in the "middle degree" of arousal potential. Consequently, in music you feel most comfortable when you hear a piece that is not too familiar, but also not very new. In other words, you feel attraction towards the music that you are just getting to know. However, the relationship between preference and objects is not settled but it changes according to the cognitive factors.

For example, if you listen to same music repeatedly, novelty decreases and excitement and attraction changes, how you feel comfort and joy changes depending on whether you hear analytically or not, because your judgment towards the object complexity changes by your listening attitude. If I may say something based on this idea, what I'm trying to do in creating music is to make the music a little different from the one that most Japanese people feel familiar with.

Of course "familiar" music doesn't mean just one kind of music, given the dual music backgrounds in Japan, because various characteristics of music influence familiarity. Even if I try to describe the characteristics of familiar music and unfamiliar music, it may be hard to understand in real sense. I will try to explain by giving some examples from my compositions.

One is *Mukyuka* ["Eternal Flower", or "The Inexhaustible Flowers"; recorded on Dharma Budaya's CD *Overflow*]. In this piece, the two scales, *slendro* and *pelog*, are combined. The harmony is composed for saron, bonang and gender. Kempul is added towards the end of the piece. For those of us familiar with gamelan, the harmony gives us a secure and comfortable feeling. On the other hand, the middle part of the piece may give us a little strange feeling, because the melody is not played by the same instrument continuously but is relayed by different instruments, note by note. In this I would like to express the image that the flowers bloom one after another without stopping.

A second example is *Air Naga*. This music is composed with the *pelog* scale. It consists of a light melody that is easy to relate to. However, a considerably irregular rhythm is used: the main melody is in 4+5+5. In my opinion this familiar melody and unusual rhythm would make it more attractive. In the middle of the piece a little trick is used to make it different from the previous music by putting in a section like traditional gamelan. Actually this is the part the audience in a gamelan concert is waiting for. The sense of uniqueness in the piece comes from the flow of the music up to that point and the contrast in the new section. [The instrumentation list is at the end of the score. —Ed.]

I have explained how I'm trying to create my music to be comfortable and joyful for regular Japanese people in this age. Of course you will be the judge of whether I was successful in my attempt or not. I hope to share this with as many people as possible. ▶

Resources

What materials are available for the gamelan student or aficionado in Japan? There are of course the international imports, such as CDs and foreign language books in English and Indonesian. But one of our questions was what has been written and recorded by Japanese scholars and musicians in Japan. These are some of the materials we found. —BB

Discography

Recordings fall into two categories: traditional recordings made in Japan documenting Indonesian artists during their residencies or tours to Japan, and recordings of new music by Japanese gamelan groups.

The traditional category includes both visiting gamelan musicians and Japanese gamelan groups supporting the Indonesian star artists. The following is a list of CDs and DVDs shared with us by the musicians we visited. There may of course be more.

Traditional music/dance CDs and DVDs produced in Japan

Bulan Tumanggal. Tembang Sunda performed by Euis Komariah (vocal), Rukruk Rukmana (kecapi), Uloh Abdullah (rebab) and Iwan Mulyana (suling). Recorded in Tokyo following a tour in 2003. Includes a booklet of song texts in Sundanese with translations in Japanese and English. 2003.

Kuwung-Kuwung. Sundanese kacapi-rebab performed by Uloh Abdullah (rebab), Rukruk Rukmana and Ade Suandi (kacapi). Insert in Japanese. Bulan Records1001, 2003. CD.

Saptobudoyo: Javanese Gamelan. Concert performance by Saptobudoyo, a Javanese group touring in Japan under the leadership of Saptono. Four pieces. 1999. CD.

Bayamurti [Meditating Gamelan]. Four traditional pieces by Saptobudoyo, directed by Saptono. Produced in Japan by Fumi Tamura. BYMRT-001. CD.

Kaleidoscope. Javanese dance performance by Didik Nini Thowok with Gamelan Lambangsari. Booklet in Japanese with photos. Ohari Movies JMVK, 2002. DVD.

New Gamelan Music by Japanese Composers

The second category is the recordings of new music by Japanese gamelan groups of Japanese and Indonesian composers. The two Osaka gamelan groups have been most dedicated to producing these.

Marga Sari, Contemporary Gamelan Volume I. Four pieces, including "Bagaskara" by Johanes Subowo, "Pelangi" by Michael Asmara, and "Pepelo-pelog" by Nomura Makoto. 2003. CD.

Semi. Three realizations of *Semi* ("cricket") a piece by Nomura Makoto. The first of the three tracks is Marga Sari's performance. 2002. CD.

Dharma Budaya: Overflow. Six compositions by Hamakawa Hirotoshi and Yamasaki Teruo. 2000. CD.

Bibliography

The two founding scholars we have mentioned, Fumio Koizumi and Gen'ichi Tsuge, both wrote a number of articles and books introducing gamelan music to Japan through their world music anthologies. In addition, Tomoko Deguchi has compiled this short list of books in print readily available to the public.

Balinese music

Minagawa, Koichi. *Gamelan o Tanoshimo* [Enjoy Gamelan]. Written for the public school curriculum to provide multiculturalism in arts education. ISBN4-276-32120-4.

Minagawa, Koichi. *Gamelan Mushashugyo* [My Gamelan Studying Days]. A teachers' guide book, reminiscent of McPhee's *A House in Bali*. ISBN4-89194-367-X,

Teigo,Yoshida, editor. *Island of the Gods*. Essays on Balinese performing arts. Comparison with various Hindu cultures elsewhere. (Teigo is the translator for Clifford Geertz.) ISBN4-393-29110-7.

Javanese music

Kazama, Junko. *Java no Otofukei* [Soundscape of Java]. A book about Javanese performing arts and her experience at the local traditional theater group in Java. It includes the typical music educational situations in Japan. ISBN4-8396-0085-6.

Wayang Kulit

Matsumoto, Tooru. A Javanese style dalang based in Tokyo, Matsumoto has been presenting Javanese wayang kulit for decades and has also written several books about Javanese Wayang Kulit and it's stories in Japanese. Links to his material are on his websites CGI Wayang: <http://www.kt.rim.or.jp/~banuwati/pro2.html>, http://www.harapan.co.jp/english/indon_e/cgi_wayang.htm

Umeda, Hideharu. Performer of Balinese style wayang kulit. Professor of ethnomusicology at Okinawa Prefectural University of Arts, and a student of Nyoman Sumandi. Some of his writings on wayang are published in *Journal of Musicology*, Okinawa Prefectural University of Arts, in Kikanminzokuga, as well as on line.

SCORE

Air Naga

by Teruo Yamasaki

[A]

Sb, Sp	$\overline{6} \overline{3}$	$\overline{2} \overline{1}$	$\overline{2} \overline{3}$	1	$\overline{2} \overline{3}$	$\overline{.1}$	$\overline{2} \overline{3}$	5	3	$\overline{.3}$	.	3	$\overline{.3}$	.	$\overline{5} \overline{6}$	2
Bb, Gb	.	.	.	.	.	.	.	.	63	$\overline{2} \overline{1}$	$\overline{2} \overline{3}$	1	$\overline{2} \overline{3}$	.	$\overline{2} \overline{3}$	5
Sl	1	$\overline{.6}$	.	5	2	3	.	.	1	$\overline{.6}$	.	5	2	3	.	.
Kp	$\overline{6}$	.	.	1	$\overline{.6}$	.	5	.	3	.	.	1	$\overline{.6}$	.	5	.
Cb	$\overline{P} \overline{\ell}$	b	⇒	improvisation												

[B]

Sb, Sp	$\overline{6} \overline{3}$	$\overline{2} \overline{1}$	$\overline{2} \overline{3}$	1	$\overline{2} \overline{3}$	$\overline{.1}$	$\overline{2} \overline{3}$	5	3	$\overline{.3}$	.	3	$\overline{.3}$	.	$\overline{5} \overline{6}$	2
Bb, Gb	3	$\overline{.3}$	.	3	$\overline{.3}$	.	$\overline{5} \overline{6}$	2	63	$\overline{2} \overline{1}$	$\overline{2} \overline{3}$	1	$\overline{2} \overline{3}$	.	$\overline{2} \overline{3}$	5
Sl	1	$\overline{.6}$	.	5	2	3	.	.	1	$\overline{.6}$	.	5	2	3	.	.
Kp	3	.	.	1	$\overline{.6}$	.	5	.	3	.	.	1	$\overline{.6}$	.	5	.
Cb		⇒	improvisation													

[C]

Sb, Sp	$\overline{6} \overline{3}$	$\overline{2} \overline{6}$	$\overline{3} \overline{2}$	$\overline{6} \overline{3}$	$\overline{2} \overline{6}$	$\overline{3} \overline{2}$	6	3	1	.	.	.	.	.	.	.
Bb, Gb	$\overline{6} \overline{1}$	$\overline{2} \overline{3}$	$\overline{5} \overline{2}$	$\overline{3} \overline{3}$	$\overline{5} \overline{6}$	$\overline{3} \overline{5}$	$\overline{6} \overline{5}$	$\overline{3} \overline{6}$	i	.	.	.	.	.	.	.
Sl	6	$\overline{.3}$	.	6	$\overline{.3}$	.	6	3	1	.	.	.	.	.	.	.
Kp	3	$\overline{.3}$	.	3	$\overline{.3}$	.	3	6	1	.	.	.	.	.	.	.
Cb		⇒	improvisation													

[D]

Sb, Sp	1	.	$\overline{.3}$	$\overline{.2}$	3	.	2	1	6	.	.	.	.	.	$\overline{.7}$
Bb, Gb	$\overline{1} \overline{6}$	$\overline{5} \overline{3}$	$\overline{2} \overline{3}$	$\overline{1} \overline{2}$	$\overline{3} \overline{6}$	$\overline{5} \overline{3}$	$\overline{2} \overline{3}$	$\overline{2} \overline{1}$	6	.	.	.	.	.	$\overline{.2}$
Sl	1	.	$\overline{.3}$	$\overline{.2}$	3	.	2	1	6	.	.	.	.	.	$\overline{.7}$
Kp	1	.	.	.	3	.	5	.	$\overline{6}$	.	.	.	.	.	$\overline{.7}$
Cb		⇒	improvisation											$\overline{.t}$	$\overline{.b}$

[E] $\times 2$

Sb, Sp	.7	65	67	.2	.2	32	35	65	67	.7	65	65	32	37
Bb, Gb	.2	3	32	.2	.2	3	32	35	32	.2	3	32	6	.2
Sl	.	6	6	.2	.2	3	3	65	.7	.	6	6	32	.7
Kp	.	.	.	.2	.2	7	6	6	.7	.	3	6	6	.7
Cb	⇒ continue													

[F]

Sb, Sp	.7	65	67	.7	.7	65	35	63	56	.6	53	23	57	6
Bb, Gb	.2	3	32	.2	.2	3	32	36	53	.3	23	53	25	6
Sl	.	6	6	.7	.7	6	3	63	.6	.6	5	2	5	6
Kp	.	.	.	.7	.7	6	3	.3	.6	.	5	2	7	6

[G]

Sb, Sp	56	53	23	52	36	56	7	65	32	.2	32	35	63	6
Bb, Gb	53	56	53	25	63	23	5	32	35	.5	35	65	33	6
Sl	5	.	2	.2	.3	5	7	65	.2	.2	3	3	6	6
Kp	5	.	.	.2	.6	.	7	6	.2	.	6	3	6	.

[H]

Sb, Sp	[:77	7	77	77	.6:]	$\times 3$	77	7	77	77	.6	.5
Bb, Gb	[:55	5	55	55	.6:]	$\times 3$	55	5	55	55	.6	.5
Sl	[:7	7	7	.7	.6:]	$\times 3$	7	7	7	.7	.6	.5
Kp	[:7	.	7	.7	.6:]	$\times 3$	7	.	7	.7	.	.

[I]

Sb, Sp	63	21	23	1	23	.1	23	5	3	.3	.	3	.3	.	56	2	
Bb, Gb	63	21	23	1	23	.	1	23	5
Sl	1	.6	.	5	2	3	.	.	1	.6	.	5	2	3	.	.	
Kp	6	.	.	1	.6	.	5	.	3	.	.	1	.6	.	5	.	

[J]

Sb, Sp	$\overline{63}$	$\overline{21}$	$\overline{23}$	1	$\overline{23}$	$\overline{.1}$	$\overline{23}$	5	3	$\overline{.3}$	.	3	$\overline{.3}$	.	$\overline{56}$	2
Bb, Gb	3	$\overline{.3}$	.	3	$\overline{.3}$	.	$\overline{56}$	2	63	$\overline{21}$	$\overline{23}$	1	$\overline{23}$	$\overline{.1}$	$\overline{23}$	5
Sl	1	$\overline{.6}$	.	5	2	3	.	.	1	$\overline{.6}$	.	5	2	3	.	.
Kp	3	.	.	1	$\overline{.6}$	.	5	.	3	.	.	1	$\overline{.6}$	.	5	.

[K]

Sb, Sp	$\overline{63}$	$\overline{26}$	$\overline{32}$	$\overline{63}$	$\overline{26}$	$\overline{32}$	6	3	1	.	.	.	.	.	.	$\overline{.7}$
Bb, Gb	$\overline{61}$	$\overline{23}$	$\overline{52}$	$\overline{33}$	$\overline{56}$	$\overline{35}$	$\overline{65}$	$\overline{36}$	i	.	.	.	.	.	.	$\overline{.2}$
Sl	6	$\overline{.3}$	.	6	$\overline{.3}$	.	6	3	1	.	.	.	.	.	.	$\overline{.7}$
Kp	3	$\overline{.3}$	.	3	$\overline{.3}$	.	3	6	1	.	.	.	.	.	.	$\overline{.7}$

[L] $\times 2$

Sb, Sp	$\overline{.7}$	$\overline{65}$	$\overline{67}$	$\overline{.2}$	$\overline{.2}$	$\overline{32}$	$\overline{35}$	$\overline{65}$	$\overline{67}$	$\overline{.7}$	$\overline{65}$	$\overline{65}$	$\overline{32}$	$\overline{37}$
Bb, Gb	$\overline{.2}$	3	$\overline{32}$	$\overline{.2}$	$\overline{.2}$	3	$\overline{32}$	$\overline{35}$	$\overline{32}$	$\overline{.2}$	3	$\overline{32}$	$\overline{6}$	$\overline{.2}$
Sl	.	6	6	$\overline{.2}$	$\overline{.2}$	3	3	$\overline{65}$	$\overline{.7}$	.	6	6	$\overline{32}$	$\overline{.7}$
Kp	.	.	.	$\overline{.2}$	$\overline{.2}$	7	6	6	$\overline{.7}$	.	3	6	6	$\overline{.7}$

[M]

Sb, Sp	$\overline{.7}$	$\overline{65}$	$\overline{67}$	$\overline{.7}$	$\overline{.7}$	$\overline{65}$	$\overline{35}$	$\overline{63}$	$\overline{56}$	$\overline{.6}$	$\overline{53}$	$\overline{23}$	$\overline{57}$	6
Bb, Gb	$\overline{.2}$	3	$\overline{32}$	$\overline{.2}$	$\overline{.2}$	3	$\overline{32}$	$\overline{36}$	$\overline{53}$	$\overline{.3}$	$\overline{23}$	$\overline{53}$	$\overline{25}$	6
Sl	.	6	6	$\overline{.7}$	$\overline{.7}$	6	3	$\overline{63}$	$\overline{.6}$	$\overline{.6}$	5	2	5	6
Kp	.	.	.	$\overline{.7}$	$\overline{.7}$	6	3	$\overline{.3}$	$\overline{.6}$	.	5	2	7	6

[N]

Sb, Sp	$\overline{56}$	$\overline{53}$	$\overline{23}$	$\overline{52}$	$\overline{36}$	$\overline{56}$	7	$\overline{65}$	$\overline{32}$	$\overline{.2}$	$\overline{32}$	$\overline{35}$	$\overline{63}$	$\overline{6}$
Bb, Gb	$\overline{53}$	$\overline{56}$	$\overline{53}$	$\overline{25}$	$\overline{63}$	$\overline{23}$	5	$\overline{32}$	$\overline{35}$	$\overline{.5}$	$\overline{35}$	$\overline{65}$	$\overline{33}$	$\overline{6}$
Sl	5	.	2	$\overline{.2}$	$\overline{.3}$	5	7	$\overline{65}$	$\overline{.2}$	$\overline{.2}$	3	3	6	$\overline{6}$
Kp	5	.	.	$\overline{.2}$	$\overline{.6}$	.	7	6	$\overline{.2}$	.	6	3	6	.

[O]

Sb, Sp	$[\overline{7} \overline{7} \quad 7 \quad \overline{7} \overline{7} \quad \overline{6}]$	$\times 3$	$\overline{7} \overline{7} \quad 7$
Bb, Gb	$[\overline{5} \overline{5} \quad 5 \quad \overline{5} \overline{5} \quad \overline{6}]$	$\times 3$	$\overline{5} \overline{5} \quad 5$
Sl	$[\overline{7} \quad 7 \quad 7 \quad \overline{7} \quad \overline{6}]$	$\times 3$	$7 \quad 7$
Kp	$[\overline{7} \quad . \quad 7 \quad \overline{7} \quad \overline{6}]$	$\times 3$	$7 \quad \underline{\widehat{7}}$

[P] $\times 2$

Sl	. 2 . 3 . 2 . 3 . 5 . 6 . 5 6 7
	Sb, Sp (2nd) 7
Kp	. . . 3 . . . 3 . . . 6 . 5 . $\underline{\widehat{7}}$

[Q] $\times 2$

Sp	2 2 3 3 2 2 3 3 5 5 6 6 5 5 6 7
Sl, Sb	. 2 . 3 . 2 . 3 . 5 . 6 . 5 6 7
Bb	$\underline{2} \quad . \quad 3 \quad . \quad 2 \quad . \quad 3 \quad . \quad 5 \quad . \quad 6 \quad . \quad 5 \quad . \quad 6 \quad .$, gembyang
Kp	. . . 3 . . . 3 . . . 6 . 5 . $\underline{\widehat{7}}$

[R] (R – S – T – U1 – R – S – T – U2)

Sp	2 2 3 3 2 2 3 3 5 5 6 6 5 5 6 7
Sl, Sb	. 2 . 3 . 2 . 3 . 5 . 6 . 5 6 7
Bb	$\underline{2} \quad . \quad 3 \quad . \quad 2 \quad . \quad 3 \quad . \quad 5 \quad . \quad 6 \quad . \quad 5 \quad . \quad 6 \quad .$, gembyang
Gb	$\underline{\overline{23}} \quad .\overline{2} \quad 3 \quad 3 \quad \overline{\overline{23}} \quad .\overline{2} \quad 3 \quad 3 \quad \overline{56} \quad .\overline{5} \quad 6 \quad 6 \quad \overline{56} \quad .\overline{5} \quad 6 \quad 7$
Kp	. . . 3 . . . 3 . . . 6 . 5 . $\underline{\widehat{7}}$

[S]

Sp	2 2 3 3 2 2 3 3 2 2 3 3 6 5 3 2
Sl, Sb	. 2 . 3 . 2 . 3 . 2 . 3 . 6 5 3 2
Bb	$\underline{2} \quad . \quad 3 \quad . \quad 2 \quad . \quad 3 \quad . \quad 2 \quad . \quad 3 \quad . \quad 6 \quad . \quad 3 \quad .$, gembyang
Gb	$\underline{\overline{23}} \quad .\overline{2} \quad 3 \quad 3 \quad \overline{\overline{23}} \quad .\overline{2} \quad 3 \quad 3 \quad \overline{23} \quad .\overline{2} \quad 3 \quad 3 \quad \overline{65} \quad .\overline{6} \quad 3 \quad 2$
Kp	. . . 3 . . . 3 . . . 3 . . . 3 . 5 . $\underline{\widehat{2}}$

[T]

Sp	3	3	5	5	2	2	3	3	5	5	6	6	4	5	6	5
Sl, Sb	.	3	.	5	.	2	.	3	.	5	.	6	4	5	6	5
Bb	<u>3</u>	.	5	.	2	.	3	.	5	.	6	.	4	.	6	. gembyang
Gb	<u>35</u>	.	5	5	<u>23</u>	.	2	3	3	<u>56</u>	.	5	6	6	<u>63</u>	.
Kp	.	.	.	5	.	.	.	3	.	.	.	6	.	5	.	<u>5</u>

[U1]

Sp	2	2	3	3	1	1	2	2	2	2	3	5	3	5	6	7	
Sl, Sb	.	2	.	3	.	1	.	2	.	2	3	5	3	5	6	7	
Bb	<u>2</u>	.	3	.	1	.	2	.	2	.	3	.	3	.	6	. gembyang	
Gb	<u>23</u>	.	2	3	3	<u>32</u>	.	3	2	2	<u>23</u>	.	2	3	5	<u>35</u>	.
Kp	.	.	.	3	.	.	.	2	.	.	.	5	.	5	.	<u>7</u>	

[U2]

	accel.	-----															
Sp	2	2	3	3	1	1	2	2	.	3	.	5	.	6	.	7	
Sl, Sb1	.	2	.	3	.	1	.	2	.	3	.	5	.	6	.	7	
Sb2	.	2	.	3	.	1	.	2	.	3	.	5	.	6	.	<u>52</u>	
Bb	<u>2</u>	.	3	.	1	.	2	.	2	.	5	.	6	.	7	. gembyang	
Gb	<u>23</u>	.	2	3	3	<u>32</u>	.	3	2	2	.	3	7	.	6	6	.
Kp	.	.	.	3	.	.	.	2	.	.	.	5	.	.	.	<u>7</u>	

[V] (V - X - Y - Z) × 2

Sl, Sp	2	3	2	3	.	5	6	7	2	3	2	3	.	5	6	7	
Sb1	3	<u>32</u>	.	3	.	2	5	<u>36</u>	7	3	<u>32</u>	.	3	.	2	5	<u>36</u>
Sb2	.	2	.	2	<u>26</u>	.	2	3	2	1	<u>52</u>	.	2	.	26	.	2
Bb	.	7	.	7	.	7	.	7	.	7	.	7	.	7	.	7	2
Gb	2	3	<u>23</u>	.	3	<u>27</u>	.	7	6	7	2	3	<u>23</u>	.	3	<u>27</u>	.
Kp	.	.	.	.	.	<u>7</u>	.	7	6	7	.	.	.	.	<u>7</u>	.	

[X]

S1, Sp	2 3 2 3	. 5 6 7	2 3 2 3	. 6 5 6
Sb1	3 <u>32</u> <u>.3</u> 3	<u>.2</u> <u>.5</u> <u>36</u> 7	3 <u>32</u> <u>.3</u> 3	<u>.2</u> <u>.6</u> <u>53</u> 6
Sb2	<u>.2</u> <u>.2</u> <u>26</u> <u>.2</u>	3 2 1 <u>52</u>	<u>.2</u> <u>.2</u> <u>26</u> <u>.2</u>	3 3 2 <u>35</u>
Bb	<u>.7</u> <u>.7</u> <u>.7</u> <u>.7</u>	<u>.7</u> <u>.7</u> 6 7	. 7 <u>.7</u> <u>.7</u>	<u>.7</u> <u>.6</u> 5 <u>6</u> gembyang
Gb	2 3 <u>23</u> <u>.3</u>	<u>27</u> <u>.7</u> 6 7	2 3 <u>23</u> <u>.3</u>	<u>27</u> <u>.6</u> 5 6
Kp	. . . .	<u>.2</u> <u>.7</u> 6 7	. . . .	<u>.7</u> <u>.6</u> 5 6

[Y]

S1, Sp	3 5 3 6	. 6 5 6	3 5 3 6	. 6 5 7
Sb1	3 <u>56</u> <u>.5</u> 6	<u>.6</u> <u>.6</u> <u>53</u> 6	3 <u>56</u> <u>.5</u> 6	<u>.6</u> <u>.6</u> <u>53</u> 7
Sb2	<u>.6</u> <u>.6</u> <u>32</u> <u>.3</u>	5 5 2 <u>35</u>	<u>.6</u> <u>.6</u> <u>32</u> <u>.3</u>	5 5 2 <u>52</u>
Bb	<u>.6</u> <u>.6</u> <u>.6</u> <u>.6</u>	<u>.6</u> <u>.6</u> 5 6	. 6 <u>.6</u> <u>.6</u>	<u>.6</u> <u>.6</u> 5 <u>7</u> gembyang
Gb	3 5 <u>36</u> <u>.6</u>	<u>56</u> <u>.6</u> 5 6	3 5 <u>36</u> <u>.6</u>	<u>56</u> <u>.6</u> 5 7
Kp	. . . .	<u>.6</u> <u>.6</u> 5 6	. . . .	<u>.6</u> <u>.6</u> 5 7

[Z]

S1, Sp	2 3 2 3	. 5 6 7	2 3 2 3	. 5 6 7
Sb1	3 <u>32</u> <u>.3</u> 3	<u>.2</u> <u>.5</u> <u>36</u> 7	3 <u>32</u> <u>.3</u> 3	<u>.2</u> <u>.5</u> <u>36</u> 7
Sb2	<u>.2</u> <u>.2</u> <u>26</u> <u>.2</u>	3 2 1 <u>52</u>	<u>.2</u> <u>.2</u> <u>26</u> <u>.2</u>	3 2 1 <u>52</u>
Bb	<u>.7</u> <u>.7</u> <u>.7</u> <u>.7</u>	<u>.7</u> <u>.7</u> 6 7	. 7 <u>.7</u> <u>.7</u>	<u>.7</u> <u>.7</u> 6 <u>7</u> gembyang
Gb	2 3 <u>23</u> <u>.3</u>	<u>27</u> <u>.7</u> 6 7	2 3 <u>23</u> <u>.3</u>	<u>27</u> <u>.7</u> 6 7
Kp	. . . .	<u>.7</u> <u>.7</u> 6 7	. . . .	<u>.7</u> <u>.7</u> 6 7

[AA]

S1, Sp	{2 3 2 3	<u>.5</u> 6 <u>6</u> 7 :} × 3	2 3 2 3	<u>.5</u> 6 <u>6</u> 7
Sb1	{3 <u>32</u> <u>.3</u> 3	<u>.5</u> 6 <u>6</u> 7 :} × 3	3 <u>32</u> <u>.3</u> 3	<u>.5</u> 6 <u>6</u> 7
Sb2	{ <u>.2</u> <u>.2</u> <u>26</u> <u>.2</u>	3 <u>35</u> <u>.52</u> :} × 3	<u>.2</u> <u>.2</u> <u>26</u> <u>.2</u>	3 <u>35</u> <u>.</u>
Bb	{. <u>7</u> <u>.7</u> <u>.7</u> <u>.7</u>	<u>.7</u> 6 <u>6</u> 7 :} × 3	<u>.7</u> <u>.7</u> <u>.7</u>	<u>.7</u> 6 <u>6</u> 7
Gb	{2 3 <u>23</u> <u>.3</u>	<u>27</u> 6 <u>6</u> 7 :} × 3	2 3 <u>23</u> <u>.3</u>	<u>27</u> 6 <u>6</u> 7
Kp	{. <u>7</u> <u>.7</u> <u>.7</u> <u>.7</u>	<u>.5</u> 6 <u>6</u> 7 :} × 3	. . . .	<u>.5</u> 6 <u>6</u> 7

[BB] × 2

Sp, Gb	.7	65	67	.2	.2	32	35	65	67	.7	65	65	32	37
Sb1	.7	67	6	72	.2	35	3	65	.7	.7	67	6	32	.7
Sb2	52	.5	.7	5	6	32	35	3	6	57	.5	.5	65	3
Bb	.2	3	32	.2	.2	3	32	35	32	.2	3	32	6	.2
Sl	.	6	6	.2	.2	3	3	65	.7	.	6	6	32	.7
Kp	.	.	.	.2	.2	7	6	6	.7	.	3	6	6	.7

[CC]

Sp, Gb	.7	65	67	.7	.7	65	35	63	56	.6	53	23	57	6
Sb1	.7	57	6	57	.7	67	3	63	.6	.6	53	2	25	6
Sb2	57	.5	.7	5	7	65	.5	3	5	36	.6	.3	57	6
Bb	.2	3	32	.2	.2	3	32	36	53	.3	23	53	25	6
Sl	.	6	6	.7	.7	6	3	63	.6	.6	5	2	5	6
Kp	.	.	.	.7	.7	6	3	.3	.6	.	5	2	7	6

[DD]

Sp, Gb	56	53	23	52	36	56	7	65	32	.2	32	35	63	6
Sb1	56	.3	.3	52	.6	56	.7	6	32	.2	3	35	6	6
Sb2	23	5	2	2	36	.6	7	.5	65	3	32	.2	13	6
Bb	53	56	53	25	63	23	5	32	35	.5	35	65	33	6
Sl	5	.	2	.2	.3	5	7	65	.2	.2	3	3	6	6
Kp	5	.	.	.2	.6	.	7	6	.2	.	6	3	6	.

[EE]

Sp, Gb, Sb1	[:77	7	77	77	.6:]	× 3	77	7	77	77	.6	.5
Bb, Sb2	[:55	5	55	55	.6:]	× 3	55	5	55	55	.6	.5
Sl	[:7	7	7	.7	.6:]	× 3	7	7	7	.7	.6	.5
Kp	[:7	.	7	.7	.6:]	× 3	7	.	7	.7	.	.

[FF]

Sb, Sp	$\overline{6} \ 3 \ \overline{2} \ 1 \ \overline{2} \ 3 \ 1$	$\overline{2} \ 3 \ \overline{.} \ 1 \ \overline{2} \ 3 \ 5$	$3 \ \overline{.} \ 3 \ . \ 3$	$\overline{.} \ 3 \ . \ \overline{5} \ 6 \ 2$
Bb, Gb	$. \ . \ . \ .$	$. \ . \ . \ .$	$6 \ 3 \ \overline{2} \ 1 \ \overline{2} \ 3 \ 1$	$\overline{2} \ 3 \ \overline{.} \ 1 \ \overline{2} \ 3 \ 5$
Sl	$1 \ \overline{.} \ 6 \ . \ 5$	$2 \ 3 \ . \ .$	$1 \ \overline{.} \ 6 \ . \ 5$	$2 \ 3 \ . \ .$
Kp	$\overline{\underline{6}} \ . \ . \ 1$	$\overline{.} \ 6 \ . \ 5 \ .$	$3 \ . \ . \ 1$	$\overline{.} \ 6 \ . \ 5 \ .$

[GG]

Sb, Sp	$\overline{6} \ 3 \ \overline{2} \ 1 \ \overline{2} \ 3 \ 1$	$\overline{2} \ 3 \ \overline{.} \ 1 \ \overline{2} \ 3 \ 5$	$3 \ \overline{.} \ 3 \ . \ 3$	$\overline{.} \ 3 \ . \ \overline{5} \ 6 \ 2$
Bb, Gb	$3 \ \overline{.} \ 3 \ . \ 3$	$\overline{.} \ 3 \ . \ \overline{5} \ 6 \ 2$	$\overline{6} \ 3 \ \overline{2} \ 1 \ \overline{2} \ 3 \ 1$	$\overline{2} \ 3 \ \overline{.} \ 1 \ \overline{2} \ 3 \ 5$
Sl	$1 \ \overline{.} \ 6 \ . \ 5$	$2 \ 3 \ . \ .$	$1 \ \overline{.} \ 6 \ . \ 5$	$2 \ 3 \ . \ .$
Kp	$3 \ . \ . \ 1$	$\overline{.} \ 6 \ . \ 5 \ .$	$3 \ . \ . \ 1$	$\overline{.} \ 6 \ . \ 5 \ .$

[HH]

Sb, Sp	$\overline{6} \ 3 \ \overline{2} \ 6 \ \overline{3} \ 2 \ \overline{6} \ 3$	$\overline{2} \ 6 \ \overline{3} \ 2 \ \overline{6} \ 3 \ \overline{6} \ 7$
Bb, Gb	$\overline{6} \ 1 \ \overline{2} \ 3 \ \overline{5} \ 2 \ \overline{3} \ 3$	$\overline{5} \ 6 \ \overline{3} \ 5 \ \overline{6} \ 3 \ \overline{6} \ 7$
Sl	$6 \ \overline{.} \ 3 \ . \ 6$	$\overline{.} \ 3 \ . \ 6 \ 3$
Kp	$3 \ \overline{.} \ 3 \ . \ 3$	$\overline{.} \ 3 \ . \ 3 \ 6$

[JJ] $\times 2$

Sp, Gb	$\overline{.} \ 7 \ \overline{6} \ 5 \ \overline{6} \ 7 \ \overline{.} \ 2$	$\overline{.} \ 2 \ \overline{3} \ 2 \ \overline{3} \ 5 \ \overline{6} \ 5 \ \overline{6} \ 7$	$\overline{.} \ 7 \ \overline{6} \ 5 \ \overline{6} \ 5 \ \overline{3} \ 2 \ \overline{3} \ 7$
Sb1	$\overline{.} \ 7 \ \overline{6} \ 7 \ 6 \ \overline{7} \ 2$	$\overline{.} \ 2 \ \overline{3} \ 5 \ 3 \ \overline{6} \ 5 \ \overline{.} \ 7$	$\overline{.} \ 7 \ \overline{6} \ 7 \ 6 \ \overline{3} \ 2 \ \overline{.} \ 7$
Sb2	$\overline{5} \ 2 \ \overline{.} \ 5 \ \overline{.} \ 7 \ 5$	$6 \ \overline{3} \ 2 \ \overline{3} \ 5 \ 3 \ 6$	$\overline{5} \ 7 \ \overline{.} \ 5 \ \overline{.} \ 5 \ \overline{6} \ 5 \ 3$
Bb	$\overline{.} \ 2 \ 3 \ \overline{3} \ 2 \ \overline{.} \ 2$	$\overline{.} \ 2 \ 3 \ \overline{3} \ 2 \ \overline{3} \ 5 \ \overline{3} \ 2$	$\overline{.} \ 2 \ 3 \ \overline{3} \ 2 \ \overline{6} \ \overline{.} \ 2$
Sl	$. \ 6 \ 6 \ \overline{.} \ 2$	$\overline{.} \ 2 \ 3 \ 3 \ \overline{6} \ 5 \ \overline{.} \ 7$	$. \ 6 \ 6 \ \overline{3} \ 2 \ \overline{.} \ 7$
Kp	$. \ . \ . \ \overline{.} \ 2$	$\overline{.} \ 2 \ 7 \ 6 \ 6 \ \overline{.} \ 7$	$. \ 3 \ 6 \ 6 \ \overline{.} \ 7$

[KK]

Sp, Gb	$\overline{.} \ 7 \ \overline{6} \ 5 \ \overline{6} \ 7 \ \overline{.} \ 7$	$\overline{.} \ 7 \ \overline{6} \ 5 \ \overline{3} \ 5 \ \overline{6} \ 3 \ \overline{5} \ 6$	$\overline{.} \ 6 \ \overline{5} \ 3 \ \overline{2} \ 3 \ \overline{5} \ 7 \ 6$
Sb1	$\overline{.} \ 7 \ \overline{5} \ 7 \ 6 \ \overline{5} \ 7$	$\overline{.} \ 7 \ \overline{6} \ 7 \ 3 \ \overline{6} \ 3 \ \overline{.} \ 6$	$\overline{.} \ 6 \ \overline{5} \ 3 \ 2 \ \overline{2} \ 5 \ 6$
Sb2	$\overline{5} \ 7 \ \overline{.} \ 5 \ \overline{.} \ 7 \ 5$	$7 \ \overline{6} \ 5 \ \overline{.} \ 5 \ 3 \ 5$	$\overline{3} \ 6 \ \overline{.} \ 6 \ \overline{.} \ 3 \ \overline{5} \ 7 \ 6$
Bb	$\overline{.} \ 2 \ 3 \ \overline{3} \ 2 \ \overline{.} \ 2$	$\overline{.} \ 2 \ 3 \ \overline{3} \ 2 \ \overline{3} \ 6 \ \overline{5} \ 3$	$\overline{.} \ 3 \ \overline{2} \ 3 \ \overline{5} \ 3 \ \overline{2} \ 5 \ 6$
Sl	$. \ 6 \ 6 \ \overline{.} \ 7$	$\overline{.} \ 7 \ 6 \ 3 \ \overline{6} \ 3 \ \overline{.} \ 6$	$\overline{.} \ 6 \ 5 \ 2 \ 5 \ 6$
Kp	$. \ . \ . \ \overline{.} \ 7$	$\overline{.} \ 7 \ 6 \ 3 \ \overline{.} \ 3 \ \overline{.} \ 6$	$. \ 5 \ 2 \ 7 \ 6$

[LL]

Sp, Gb	$\overline{56} \overline{53} \overline{23} \overline{52}$	$\overline{36} \overline{56} 7 \overline{65} \overline{32}$	$\overline{.2} \overline{32} \overline{35} \overline{63} \overline{6}$
Sb1	$\overline{56} \overline{.3} \overline{.3} \overline{52}$	$\overline{.6} \overline{56} \overline{.7} \overline{6} \overline{32}$	$\overline{.2} \overline{3} \overline{35} \overline{6} \overline{6}$
Sb2	$\overline{.3} \overline{5} \overline{23} \overline{2}$	$\overline{36} \overline{.6} \overline{7} \overline{65} \overline{.5}$	$\overline{3} \overline{32} \overline{.2} \overline{13} \overline{6}$
Bb	$\overline{53} \overline{56} \overline{53} \overline{25}$	$\overline{63} \overline{23} \overline{5} \overline{32} \overline{35}$	$\overline{.5} \overline{35} \overline{65} \overline{33} \overline{6}$
Sl	$5 \quad . \quad 2 \quad \overline{.2}$	$\overline{.3} \overline{5} \overline{7} \overline{65} \overline{.2}$	$\overline{.2} \overline{3} \overline{3} \overline{6} \overline{6}$
Kp	$5 \quad . \quad . \quad \overline{.2}$	$\overline{.6} \quad . \quad 7 \quad 6 \quad \overline{.2}$	$. \quad 6 \quad 3 \quad 6 \quad .$

[MM]

Sp, Sb1	$[\overline{77} \quad 7 \quad \overline{77} \quad \overline{77} \quad \overline{.6}]$	$\times 2$	$\overline{77} \quad 7 \quad \overline{77} \quad \overline{77} \quad \overline{.6}$	$\overline{77} \quad 7$
Sb2	$[\overline{55} \quad 5 \quad \overline{55} \quad \overline{55} \quad \overline{.6}]$	$\times 2$	$\overline{55} \quad 5 \quad \overline{55} \quad \overline{55} \quad \overline{.6}$	$\overline{55} \quad 5$
Gb	$[\overline{77} \quad 7 \quad \overline{77} \quad \overline{77} \quad \overline{.6}]$	$\times 2$	$\dot{\overline{2}} \dot{\overline{2}} \quad \dot{\overline{2}} \dot{\overline{2}} \dot{\overline{2}} \dot{\overline{2}} \quad \dot{\overline{3}}$	$\dot{\overline{2}} \dot{\overline{2}} \dot{\overline{2}}$
Bb	$[\overline{55} \quad 5 \quad \overline{55} \quad \overline{55} \quad \overline{.6}]$	$\times 2$	$\dot{\overline{2}} \dot{\overline{2}} \quad \dot{\overline{2}} \dot{\overline{2}} \dot{\overline{2}} \dot{\overline{2}} \quad \dot{\overline{3}}$	$\dot{\overline{2}} \dot{\overline{2}} \dot{\overline{2}}$
			$\overline{55} \quad 5 \quad \overline{55} \quad \overline{55} \quad \overline{.6}$	$\overline{55} \quad 5$
Sl	$[\overline{7} \quad 7 \quad 7 \quad \overline{.7} \quad \overline{.6}]$	$\times 2$	$7 \quad 7 \quad 7 \quad \overline{.7} \quad \overline{.6}$	$7 \quad 7$
Kp	$[\overline{7} \quad . \quad 7 \quad \overline{.7} \quad \overline{.6}]$	$\times 2$	$7 \quad . \quad 7 \quad \overline{.7} \quad .$	$7 \quad \underline{7}$

Sb: Saron Barung

Sp: Saron Panerus

Gb: Gender Barung

Bb: Bonang Barung

Sl: Slentem

Kp: Kempur

Cb: Ciblong

INSTRUMENTATION

I Gusti Bagus Nyoman Pandji

by Ruby Ornstein

First they were our informants. The informant would play—and play and play—while the researcher notated until he got it right. The researcher also asked a lot of questions to which only the informant as a “carrier of the tradition” knew the answers. The informant also offered his expert opinion on where to find the finest examples of a particular type of gamelan, dance or drama.

Once the tape recorder came into use the informant no longer needed to play the music over and over, but he was still needed to answer those questions and to find the best music. When ethnomusicologists began to learn how to play, the informants were our teachers. A few Balinese traveled abroad to be informants and teachers of gamelan at universities and as members of touring gamelan troupes.

By the second half of the 1960s the tables began to turn. KOKAR (*Konservatori Karawitan*), the first school for the arts, opened in 1959 in Denpasar with I G. B. N. Pandji as its first director. The system grew, slowly at first,

and eventually expanded to provide high school and college level programs in the performing arts. Its most promising students began to pursue graduate degrees in ethnomusicology in the United States and Europe. Of the growing number of MAs and PhDs, some returned home to teach, traveling abroad again as visiting lecturers; others remained abroad as faculty members of music departments.

These scholar-performers can articulate for us what they have always known intuitively. We have only to look at their ever-growing list of publications and the proliferation of gamelan groups in the United States, Canada, Europe, Australia and elsewhere. So, in our never-ending quest to understand Balinese music, we now have available a plethora of pathways, ranging from the informant to the musician with a doctorate. Each has something unique to offer. *Vive les différences!*

Here we pay homage to I Gusti Bagus Nyoman Pandji from Bungkulan, Buléléng in North Bali, who died in early



Around the table: I Gusti Bagus Nyoman Pandji (far left), Michael Crawford, Lode Brakel, Edward Herbst, and Beth Skinner, photographed by Poedijono at Lake Bedugul on the way to Buléléng, 1972.

2006. The announcement of Pandji's death on the Gamelan Listserv prompted a stream of personal reminiscences—sometimes amusing, always affectionate—by researchers and students who had benefitted from his kindness, generosity, thoughtfulness, keen mind, and not least, superb culinary skills. The quotes below bear witness to the contributions this exceptional man made to the field of ethnomusicology and to those who practice it.

He was in Amsterdam in the early seventies, studying ethnomusicology and at the same time teaching Balinese gamelan...using the gamelan Semar Pegulingan...I still remember helping him fixing the instruments, drilling holes in the gender with my electric drill in order to make room for the sanggan...As a teacher he was excellent, he used to play the trompong, very impressive...A great musician. —Rob van Alba

[I]t was not until I was living [in Bali] as a performing musician that I realized his ability to smilingly cross between the worlds...I will always remember Pak Pandji with respect and warmth. —Douglas Myers

[He was] gracious and open-minded, with an ability to be incisive and critical when he thought that kind of honesty to be appropriate...[He] brought us along on numerous trips... introducing us to wayang wong in Tedjakula, gamelan-makers and the 5-tone gamelan angklung in Sawan ...[H]e also introduced us to his preferred before-dinner records of kroncong... [In 2003...] I benefitted from one more illuminating discussion of North Balinese gong kebyar history along with a sumptuous lunch. —Edward Herbst

We got to know him well...in the early 1990s...He directed us to gamelan teachers within his family from whom we studied sekatian and other North Bali musical pieces...a warm and gracious host, a gentle spirit and genuine intellectual...his love of performing arts never faded...always willing to talk for hours about music, dance and religion, listening, speculating, philosophizing, open to new ideas and insights...He and his wife were also fantastic cooks. —Wayne Vitale

From Ernst Heins in Amsterdam we hear of Pak Pandji pursuing the same sort of knowledge as others of us wishing to explore an unknown part (or two) of the musical universe. We learn, for instance, that:

As part of his field training in ethnomusicology, this elderly Balinese gentleman climbed the Wester tower in Amsterdam to make a beautiful audiovisual documentary (including interviews) of the weekly carillon-playing by the City's leading carillonist. Pandji also visited the fish auction at IJmuiden to record the auctioneer—singing a "work song."

Not surprisingly, Heins informs us, Pandji, being Balinese, had never learned to play Javanese gamelan. His chance came in Amsterdam where he played the *demung*, a metallophone whose principal role (to play the basic melody) he circumvented when he could get away with it, pretending it was really intended as an ornamenting instrument. Pandji played the *demung* in this way when Heins wasn't watching, and moreover, loudly! And Heins recalls his horror when Pandji stepped onto the stage as the

male dancer in the famous Balinese duet, Tumililingan, "still wearing his glasses." We take Heins' word for it that Pandji enjoyed Dutch food.

The documents

Pandji wrote two sets of notes to provide an overview of Balinese *gamelan*. I found the first in the Dance Collection of the Performing Arts Library at Lincoln Center in New York City, where it is part of the Asia Dance Project; it was donated to the library by the John D. Rockefeller III Fund in a group of 365 manuscripts, interviews, films and books about Asian performing arts, most from the 1960s and 70s. Included as well are two brief films of I Mario; he performs in the first, and in the second, he gives a kebyar dance lesson.

In seven very condensed pages [retyped here for clarity] Pandji discusses the types of gamelan, their instruments, tuning, and in what religious or social context they are used. For each of five common scales he presents the diatonic letter names that approximate their pitches, thus providing a way for those unfamiliar with Balinese music to get some idea of how the different scales sound.

The manuscript was typed on a manual typewriter in need of a new ribbon. The document is undated, but it must have been prepared before 1972 when new spelling rules were established. Pak Pandji says the inspiration for this paper was his "Indonesian Motherland," but he uses the Balinese word "gamelan" throughout—his way, perhaps, of paying homage to a "Motherland" even closer to home.

Ernst Heins has generously contributed the second set of notes, dated 1973. He and Pak Pandji edited these together as classroom notes for Heins' introductory undergraduate course in ethnomusicology at the University of Amsterdam's Ethnomusicology Centre "Jaap Kunst." The information, condensed into two pages, is much the same as in the longer document. Pandji's Amsterdam notes do not include any historical background, but he does flag ensembles that are "also used (in slightly modified form) for organized tourist consumption."

Upon his retirement, Pak Pandji became a *pamangku*, a priest who serves a temple, unlike a Brahmin *padanda* whose primary allegiance is to a family. The duties of a *pamangku* during a temple festival are many and include the distribution of holy water, recitation of prayers, and the making of offerings. Under certain circumstances a *pamangku* may go into trance. Wayne Vitale, in an e-mail, suggests that Pak Pandji became a priest, in part at least, because of illness. Becoming a *pamangku*, Vitale says, was his "medicine."

We celebrate the life of this pioneering musician-scholar who crossed from East to West with such ease, and in doing so has given us the best of both worlds. ▶

Dr. Ornstein's biography is on page 34.

Notes on the Balinese Gamelan Musik

by I G.B.N. Pandji

In Bali the many kinds of music instruments are grouped into various gamelan ensembles, each having diverse characteristics and specific uses. In studying the ensembles and instrumentation to be found today in Bali, we discover that while many have been inherited over many generations, some of them are quite recent creations.

A detailed description would take far too long and so I give here a brief outline, which covers:

- a. The tonality and uses of the ensembles,
- b. The instrumental types, their names and uses,
- c. The meter and melody,

and some details about the antiquity and simplicity of the instruments.

Gamelan Pelegandjur

This ensemble consists of the kendang, bonang, bende, kempul, tjeng-tjeng and gong/tjegir. The bonang carries the melodic line. This simple ensemble is used at temples when making "melis" ("mekiiis")—meaning "memapag tirta" (to fetch holy water)—or when calling on the spirits of the dead relatives and so on. It is sometimes used when receiving very honoured visitors. It is very likely that this gamelan is the one known as the "Tjorobalen" in the Solo-Jogjakarta area of Central Java.

Gambang and Saron Gambelan

This consists of two instruments only, the Saron which has 7 tones (septatonic) and is made of bronze, and the Gambang which is made of sections of bamboo. The Saron is the melodic instrument and the gambang accompanies it. This gamelan is used only at the cremation ceremonies to guide the spirits to their resting place. It is never performed as a music piece.

Gamelan Semar-pegulingan

This gamelan has also seven tones (sometimes it may be of 5 tones). It has now reached a near perfect grouping, forming an ensemble as complete as the present-day Gong Kebyar, although it is clearly more ancient with its seven tone system. The ensemble consists of 14 (or 16 Keys) of Terompongs as the melody instruments, the gangsa, metallophones, (2 gjing, 2 pemade, 2 kantil, 2 djublag, 2 djegog), getjek/cymbals, kadjar, kelonang, gumanak, gupek, gentorag, kempul, gong and tjuring (gangsa pandjang).

It is used for the "Dewayadnya" ceremony which takes place in temples, and is also performed elsewhere as a instrumental piece.

Gamelan Pegamhan

This ensemble consists of the gupek (drum), ritjik (small tjeng-tjeng), gumanak, a three-fold gangsa kangsi, gentorag = movable gentas, kadjar, klenang, suling, rebab and kempul.

The suling and the rebab carry the melodic line. While the Pelegandjur, the Gamelan Gambang, and the Semar-pegulingan described above may all be performed as instrumental pieces, the Gegambuhan is used only to accompany the Gambuh dance which according to historic record was already known as far back as the Daha-Kahuripan period of the 12th-13th Century A.D.

Gamelan Gender

This gender is in the Slendro and Pelog tonalities. The Slendro type, which is used for Wayang Kulit performances, consists of 4 genders or two pairs of genders one of which sounds an octave below the other pair. (I use the term "octave" reservedly, as it is rather misplaced in a pentatonic system. In Bali this is called one "pengangkep".)

This gender ensemble may be used as an instrumental piece to celebrate such ceremonies as the "Manusa-Yadnya" or teeth-filing, the 3-month birthday of newborn babies, and for the pitra-yadnya (cremation) and also ceremonies in the temples. In accompanying the Wayang (Shadow Plays) of the "Mahabharata," a group of 4 genders is usually sufficient, but for the accompaniment of the "Ramayana" epic, or the live "Wayang Wong" performances, the number is increased by the addition of the instruments named: gupek, ritjik, kadjar, klenang, gentorag and kempul.

Gamelan Gender Telulas

The above refers to those genders which use the slendro tonality. We now pass to those of the pelog tonality. The name "Telulas" refers to the number of Keys, which is thirteen.

This ensemble is similar to the Gong-kebyar or the Semar-pegulingan, except that it does not include the trompongs, for the gender telulas themselves carry the melodic line. This gamelan is used specially for the accompaniment of the "Legong Kraton" dance and the "Tjalonarang." There is a further differentiation between the name gangsa and gender. The Gangsa is struck by one hand while the other hand acts as a damper; the Gender is played by both hands, the left taking the melody and the right adding a decorative arrangement (descant), while the heels of the hands act as dampers.

Gambelan Geguntangan

This ensemble is called geguntangan because two of the instruments are known as guntang. These are of sections of bamboo which are voiced with small slots. The two guntangs are struck so counter to that their tones alternate with the sound of the klenang, being led by the rhythm of the gupek and richik in accompanying the soft melodies of the seruling (flute), and a bass instrument acting as a kempul which consists of two pieces of iron above as the guchi or tong.

This gamelan is one of the most popular in Bali, in spite of its simplicity, due to its being used also for accompanying the "Ardja" dance, which is a synthesis of a dance, the gending/tandak (the charting) and the dialogue of some scenes of the plays based on the Daha-Kahuripan-Pandji cycles. This dance is so beloved by the Balinese populace, for in it they are treated to varied emotional stimulants and impressions such as excitement, melancholy and farce.

Gambelan Angklung

This differs from the Angklung of West Java, for in Bali it is an ensemble of the Slendro tonality, of only 4 tones (1 tone is omitted in the Wayang Genders). (In North Bali we still find 5 tone Slendro angklung.) As a substitute for the rejong which is placed in parallel, the keklentangan are used, which are a pair of bonangs fitted at the ends of a piece of wood. It is played or struck in the same way as the kendang. This gambelan ensemble is used on occasions of grief such as burials, to accompany a funeral procession. Although the angklung we describe here differs greatly in shape to that of the Sunda area of West Java, we can nevertheless see kinds of instruments in the Bali Museum which seem to prove that Bali preceded West Java in possessing the angklung. We still have such kinds of West Java angklung in Bali (Karangasem county) but in Slendro tonality. At one time this angklung ensemble was used for instrumental performances, but nowadays it is used also to accompany dances—a development which is viewed with some disapproval.

Gambelan Gandrung

The instruments of this ensemble are arranged in the usual gong configurations, but the instruments themselves are made of bamboo, forming the rindik, tjingklik or tjungklik (a gangsa made of bamboo) of pelog tonality.

The name gandrung is taken from the dance it accompanies, a kind of social dance, in which the female role is played by a boy, who, dressed up as a girl, invites one of the lookers-on to join "her" in the dance. This dance has become outdated by the fashionable Djoged dance which satisfies public taste much better.

Gambelan Djoged

The gandrung belongs to a past era (in Banjuangi / East Java it is still active), but not so the Djoged. The Djoged is a truly modern creation which came into being at the time of Indonesian fight for Independence. This

instrumental ensemble from the melodic instruments down to the accompanying tjeng-tjeng and gupek at first consisted entirely of bamboo instruments in slendro tonality.

Recent developments have replaced many of these with instruments from the Gong Kebyar ensemble. The dance itself is now a social-fraternising dance where the dancer, a comely girl, selects her partner from the audience by giving a sign with her fan.

Gambelan Djanger

In this ensemble the instruments are not the usual gongs, but are rebanas, which is most unusual. Obviously we are not free of Indian and Arabian influences.

The ensemble consists of the instruments: gender, gupek, getjek, kenong, suling and kempul. The dance is so well known that it is surely unnecessary to say more. It is a dance for young men and ladies sitting opposite each other in pairs on the ground, singing and swaying together.

Gambelan Gong Gede

"Gde" means big, and this ensemble is the largest gathering of forces, but omits the rebab and suling. It is of pelog tonality, and the size of the gangsa is similar to the Java gangsa, not suspended as the gender but hung from nails in the perpendicular position. The ensemble usually accompanies ceremonies at the temples, as a music ensemble only. Sometimes however it is also used to accompany the Baris Gde Dance, a war dance, complete with weapons such as spears, knives and arrows. The tempo is rather [s]low, but quite impressive and proud.

Gambelan Selunding

This ensemble has 7 tones like the Gambang and consisting only of suspended gangsas, from bass to descant made of iron. There are only a few (6) instruments. The kendang is also absent. It is used for accompanying ceremonies, and is usually found in remote villages of Bali, such as Tenganan-Karangasem for the accompaniment of the "Mekare" War Dance and other ceremonial dances.

Gambelan Djegogan

This ensemble is found only in the Djembrana area, and its instruments are similar to those of the Djoged Bumbung, although much bigger in size, using large bamboo sections. It is used to accompany the Djegogan Dance, a type of Javanese Rudat Dance, and it is in the slendro tonality.

Gambelan Gong Kebyar

This ensemble is the most popular and thus the most easily heard in Bali. The total number of instruments is somewhat less than that of the Gong Gde, but clearly it is a development of the Gong Gde, and in practice is very flexible. It is used for many kinds of ceremonies, and may be used to accompany all forms of dancing. The word Kebyar is an onomatopoetic word descriptive of the "byar"

sound of striking all the instruments simultaneously. This makes a startling acoustic enunciation at the commencement of the performance. The rebab and suling are not omitted in this ensemble.

Tektekan

The Tektekan is not an ensemble in its own right, but is a set of bamboo sections held in the hands of the players, being struck in many meters or rhythmic "metjandetan," (interlocking) giving point to the chorus in the Kechak Dance.

This is a ritualistic role, the intention being to drive out disease that threatens the village or its surrounding areas. It is to be found only in the Tabanan (Kerambitan) area.

Genggong (Jew's harp)

This is a quite primitive instrument, made from the bark of the palm tree, cut to the size of about 6 inches and 1 ¼ inches in width. A section is cut lengthwise as the vibrator, and one end is tied with thread. This instrument is sounded by plucking it between the teeth, and is used to produce only four slendro tones. It is a mere toy. Sometimes it may be accompanied by a suling or another genggong to give the sound of the bullfrog.

Gambelan Luang

This ensemble is very close to the Selunding, which also has 7 tones, but the former is more enriched with other instruments such as: gupek, trompong, gong etc. Besides the bronze gangsas we find the wooden/bamboo saron. It is used instrumentally accompanying the ritual ceremonies as well as the temple-dances. Such ensembles are only a few in Bali.

Tonality

In the pelog tonality we have several "patet" or modes known as the "tembung," "selisir," "sunaren," "baro" and "lebeng."

The slendro tonality is divided into the "asep menjan" and "pudak setegal" modes. As I have said above, the fact that in Bali the octaves contain 7 tones is proved in the Gambang and Semar-peulgeling ensembles.

Thus in pelog, with its five tones, two of the seven tones are in effect the minor tones (pemero). Similarly in the slendro tonality we have two types, Slendro 5 which is used for Gender Wayang, and Slendro 4 which is used by the Angklung.

Compared with the Western diatonic system this 7-toned scale approximates the following series:

The Pelog 7: e f g a b c d (D D# F G A A# C)

The Pelog 5: e f g b c

The Pelog 4: f g b c

The Slendro 4: f g a# c

The Slendro 5: f g a# c d

The gambelans of Bali do not use a conductor. Wherever the kendang (or gupek) is a member of an ensemble, this acts as the orchestral leader. Such leaders

are sometimes found at the gangsia giing [giing] or at the Trompong during classical instrumental music.

About the Tabuh

While the Tabuh often describes the musical effect, such as "Early Morn" or "Sunrise," "Fajar Timur" or "Fajar Menjingsing," (Galang-Kangin) it also takes names according to the number of beats (palet) in one tabuh, e.g. tabuh pisan (one), tabuh dua (2), tabuh telu [3], tabuh empat [4] etc. 1 palet = 16 pokok tones.

The beats are always even in any one measure, such as 2/4, 4/4, 8 or 16, but never 3, 6 or 7 to a measure.

These even numbers of beats are used in arranging the rhythmic disposition of the tones of each instrument. For example, in a melody having 8 beats to the measure, the petuk and the gangsia giing ?? will sound at every beat.

The Djublag	will sound at beat	2 4 6 and 8.
The Kempul		2 and 6.
The Kenong	in the middle section	4.
The Djegog		4 and 8.
The Gong		8.

This gives some idea of the metric disposition of the gamelan instruments.

Of course we must not omit to mention the dynamic range (pianissimo to fortissimo) and the tempi (Largo to Presto) which are characteristic of Balinese Gambelan Music. These two elements, together with a rich fund of various rhythmic patterns, enliven and inspire the modest idiom which is composed usually of a mere 5 tones.

I trust that these short notes offered as an approach to the music of Indonesia, which has been inspired by our Indonesian Mother-land, will be of interest to all who love music and particularly gambelan music. ▶

Ruby Ornstein is an ethnomusicologist who specializes in Balinese gamelan music. She studied with Mantle Hood, Colin McPhee, and Charles Seeger at the Institute of Ethnomusicology at UCLA, where she received her PhD. In Bali she studied principally with the celebrated musician Madé Lebah and was a performing member of Guning Sari, the world famous kebyar orchestra of Peliatan. Her CD, Gamelan Music of Bali (Lyricrich #7179), received the "First Annual High Honors Award" from the Jakarta Arts Council, and the Sendi Budaya Foundation. Her most recent publication, "Wayan Gander Redux," in the Journal of the Society for Asian Music, discusses this famous and controversial 20th century Balinese kebyar musician. Her CD of Balinese gamelan angklung music is forthcoming from Smithsonian Folkways. Ruby Ornstein has taught at Brown and Yale Universities and is a member of the Music faculty of the College of Staten Island, CUNY.

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 1973. BALI(Indonesia)

BALI: TYPES & USES OF MUSICAL ENSEMBLES.-

compiled by
 IG. B. N. PANDJI
 Director Konservatori Karawitan, Den Pasar.

NAME & TONALITY	COMPOSED OF INSTRUMENTS	USED AT
1. GONG GEDÉ Pèlog 5 tones <i>penta</i>	2 gong, 1 kempul, 1 bendé, 1 kemong, 2 réong, 2 trompong, 1 kempyang, 4 jégog, 4 jublag, 4 kenyur/calung, 4 gangsa jongkok pemade, 4 gangsa jong- kok kantilan, 6 pairs of cymbals, 2 large drums.	Temples, palace: festivities, dance('Baris'), festive procession (= Déwayadnya).
2. GONG KEBYAR* Pèlog 5 tones <i>penta</i>	2 gong, kempul, kemong, petuk, réong trompong, 2 jégog, 2 jublag, 2 ke- nyur, 4 gangsa pemade, 4 gangsa kan- til, 2 gangsa pengugal, 2 pairs of cymbals, 2 drums, 2 flutes (1 rebab)	Temple, palace, theatre, public open-air enter- tainment. Various occasions, mainly for 'show' and dance accompaniment.
3. ANGKLUNG Slendro <i>tetra</i> 4 tones (South) <i>Penta</i> 5 tones (North)	Kempul, kemong, petuk, réong (4 pair of keklientangan), 2 small cymbals, 2 jégog, 4 pemade, 4 kantil, 2 small drums, 1-2 flutes (1 set angklung)	Temples: festivit- ies connected w. cremation, funeral, mourning. (= Pitrayadnya)
4. GAMBANG Swara-7 <i>hepta</i>	4 xylophones/gambang, 2(4) gangsa jongkok (kantil & pamade)	Open-air: generally only for cremation ceremony (in Karan- ngasem also:temple)
5. SALUNDING Swara-7 <i>hepta</i>	Metallophones of flat iron slabs: 2 big slabs:gong & inting, 2 me- dium-sized:penem & petudah, 4 small slabs: nyong-nyong.	Temple: festivities in the original Balinese villages.
6. LUANG/SARON Swara-7 <i>hepta</i>	2 réong (8 kettles each), gangsa kantil, gangsa pemade, 2 jégog, 1 small cymbal, gong, drum, bamboo saron.	Temple: various ceremonies.
7. SEMAR PAGULINGAN* Swara-7 & Pèlog 5 tones. <i>penta</i>	gong/kempul, kemong, petuk, 2-4 jégog, 2-4 jublag, 2-4 celuring, 2-4 gender rambat, 4 gangsa pema- de, 4 gangsa kantil, 4 gangsa jongkok, 1 trompong, cymbals, 2 small drums, 1 rebab, 2 suling, gentorag, kempyang	Palace, temple. Especially royal marriage festivities Accomp. of légong & barong dances.
8. GAMBUH Swara-7 <i>hepta</i>	4 large flutes, 2 small drums, rebab, kempul, kajar/petuk, ricik, kenyir, gemanak, klenang, + vocal.	Temple, palace. Accomp.of ceremo- nial 'gambuh' dance drama.
9. ARJA Slendro & Pèlog <i>penta</i>	Vocal(actors) + accomp.of 1-2 small flutes, 2-3 guntang/bamboo zither, klenang, ricik, (rebab), gong guci, 2 small drums.	Theatre, open air. General festivities. Accomp. of 'arja' dance drama.

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NAME & TONALITY	COMPOSED OF INSTRUMENTS	USED AT
10. GENDER WAYANG* Slendro	Quartet of 2 large & 2 small gender (+ dalang-puppeteer).	House; theatre; temple. Accomp. of wayang kulit shadowplay and at (cremation)ceremonies. Also Ramayana/Wayang wong.
11. GANDRUNG Pèlog 5	4 wooden xylophones /cungklik, 2 jègogan, ricik, kajar, gong guci(barrel gong).	Accomp. of flirtation-dance 'gandrung'. Open air: village.
12. GRANTANG JOGED* (-Jogèd bumbung) Slendro	6 bamboo xylophones/grantang (tube-shape), ricik, 2 small drums, klenang, gong guci, 1-2 suling.	Open air: village. Accomp. of jogèd dance.
13. GENGGONG* Slendro 4	8 or more mouth harps, suling, tawa-tawa, rebana, ricik, 1-2 drums & vocal.	Social entertainment; theatre.
14. JANGGER Slendro & Pèlog 5	2 gender slendro, suling, tawa-tawa, rebana, ricik, 1-2 drums, & vocal.	Temple; theatre. Accompan. of 'janggèr'-dance.
15. GONG SULING* Slendro & Pèlog	Various types of flutes(suling), 2 drums, petuk, ricik, gong guci, kemong.	House. Social entertainment.
16. PALEGANJUR/ BEBONANGAN Pelog 4	8 bonang, 2 bonang for monggang, petuk, kempul, gong, 6 pairs of large cymbals, 2 large drums.	Temple. Ceremonies & processions.
17. TEKTEKAN	Bamboo tubes struck together.	Open air:village. Chasing away evil.
18. CARUK	1 xylophone, 1 saron.	Temple: ceremony.
19. TROMPONG MISI BERUK	Wooden xylophones with gourd resonators.	Open air: temples. Festivities connected with cremation,funeral.
20. JEGOGAN Slendro	4 large bamboo xylophones.	Open air village entertainment. Accomp. of 'jègogan'-dance.
21. KENDANG MEBARUNG	1 pair of large drums on a stand, stick-beaten.	Open air: house. Ceremony (W.-Bali)
22. SANGHYANG	Small mixed vocal choir	Temple: ritual trance dance.
23. (KECAK)* Sl./Pèl.	Large male vocal choir ('gamelan mouth music') & actors.	Theatre. Accomp. of Ramayana dance-drama.

NB. Various small 'background-ensembles', composed of nuclei of above-mentioned larger groups, and modeled after place customs, are:
(13a) small angklung = nr.3 without klenangan and reduced number of instrs.
(10a) gender duo;
(12a) grantang: 2 bumbung, 1 suling, 1 kendang, 1 kempul,rest as nr.12;

*items marked with * are also used (in slightly modified form) for organized tourist consumption.

The New Wave of *Jaipongan* Dance

by Irawati Durban

Jaipongan is a dance style created in 1979 that blends folk dances and *Pencak Silat*, the martial art performance of West Java. Following wild popularity in the 1980s, the genre declined in the 1990s. Recently a new manifestation of jaipongan with more varied movement, music, and costumes has appeared in formal and informal performances, locally and internationally. This article will discuss the form's background, the major innovators of the 1980s, and explain how it is returning to prominence.

Beginnings

The debut of Jaipongan was at the 1979 Hong Kong Arts Festival, in a performance that melded the charisma of singer-dancer Tatih Saleh and the research-choreography of Gugum Gumbira Tirtasonjaya (b. 4th April 1945). With Nandang Barmaya, a Bandung musician and *dalang* (puppet theater master), Jaipongan developed in the 1980s into a popular dance, both as social dance in villages and as stage performance in big cities like Bandung. (For additional information on Jaipongan see Hellvig 1993; Manuel and Baier 1986; Spiller 2004: 202-262, and Yampolsky 1987) Though Jaipongan's roots were older, the manifestation was new.

To understand Jaipongan's emergence, one must retrace aspects of Sundanese performance from the 1940s to the late 1970s. In the early 20th century there were two major styles of performance in West Java and each style was closely associated with a particular class. A refined aristocratic tradition developed from the combination of *topeng* (mask dance) and *tayub* (aristocratic social dance of the regent's courts, called *kabupaten*), and it was propagated as *tari keurseus* in the schools for aristocrats. This tradition was considered a mark of good breeding and like its dancers had "class." The folk dances of the village were associated with the ordinary people and were considered rude and sometimes salacious entertainment by both

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colonial administrators and local aristocrats.

The folk dances, which had a different name in each area, went under the generic title of *ketuk tilu* (literally, "three gong" dance). Performances were staged by professional groups in the open city squares. The dance movements were simple and were accompanied by a simple gamelan orchestra played by four or five people. A normal set of instruments would be a three horizontal gong (*ketuk*), drums (a large *kendang* and small *kulanter*), *goong/kempul* (large hanging gongs), and *rebab* (bowed lute) or *terompet* (reed) instrument. To earn a livelihood, the *ketuk tilu* group moved from one place to another in a tradition called *ngamen* (itinerant performance or "begging"). The troupe included female (or sometimes transvestite male) dancer-singers, called *ronggeng*, and male musicians. The viewers were largely lower class males who eagerly jumped into the arena to dance with their favorite *ronggeng* and paid her afterwards.

The term *ketuk tilu* can be applied to a broad range of dance and theatre forms. Sometimes they would include social dance performance alone, but in many troupes, *ketuk tilu* was part of a folk theatre presentation. The music and songs were specific to a certain area and everyone would recognize tunes as part of the *ketuk tilu* repertoire. For example, in Bandung, this would include titles like *Arang-arang*, *Gaplek*, and *Cikeruhan* as part of the opening sequence where the dancers display their talents prior to the social dance segment. When wedged with theatre, the *ketuk tilu* dance is performed as opening part of the performance to attract people to watch the play.

Longser theatre in Bandung is an example. The *Longser Panca Warna* (Five Color Longser) group from Bandung presented their performance in the following order: 1. *Amitan*, praying to ask God for permission to perform; 2. *Tatalu*, instrumental music to invite people to the arena; 3. *Bubuka*, welcoming the audience; 4. *Wawayangan*, the parade of the *ronggengs* with their opening dance followed by song request by the audience members who could dance with the *ronggeng* they selected; 5. *Cikeruhan*, a *ronggeng* dance performance; 6. *Ibing Kembang*, a demonstration of selected (beautiful) *pencak silat* movements; 7. *Bodor* or clowning; 8. the play. Stories might tell of feudal lords or reflect the daily life of common people. The performance order varied somewhat from group to group. Analogous folk theatre

forms include *Topeng Banjet* in Karawang, *Topeng Tambun* in Bekasi, and *Topeng Cisalak* in Depok. The three genres traditionally used masks (*topeng*) as part of their opening dance sequence, thereby showing lineage related to the mask dance of the north coast (*topeng Cirebon*) in contrast to Bandung's more martial arts influenced dance. Yet in all these genres, the section where the spectators may jump into the arena to dance with the ronggeng was the same. The repertoire of ketuk tilu links the genres. *Kliningan* or *Ketuk Tilu Bajidoran* is a term that refers to this practice: *kliningan* refers to the music and singing while *bajidor* is the term for the dance between a male audience member and a female dancer.

Post Independence Changes

After Indonesian independence in 1945, aristocratic influence was still very strong. The aristocrats' respected classical style was considered high art for the cultural elite. Classical, as well as newly choreographed semi-classical dances growing from the classical repertoire, were performed all over West Java, and featured at state performances espoused by the first Indonesian President, Soekarno. Performers of classical works were sent abroad on Presidential Cultural Missions to Indonesian embassies. Personally, I had the opportunity to participate as a dancer in tours to the United States, China and Eastern Europe.

As feudal attitudes gave way to democracy, the gulf between aristocrat and commoner faded. Ordinary people could now show social mobility in various ways, including learning classical dances. In this environment, lowly ketuk tilu seemed to be forgotten. The term ronggeng, now associated with prostitutes was shunned. Most ketuk tilu disappeared since these forms were not considered worthy of governmental or social approval in the era of nation building. Ketuk tilu would not be included on cultural missions whose intent was to cement Indonesia's status in the eyes of other countries.

Gugum Gumbira Tirtasonjaya, who came of age artistically in the post-independence era, saw things differently. He traveled widely to study this genre along the north coast of West Java. Among the forms he sought out were *Doger* in Karawang near Jakarta and *Banjet* in Subang, at the center of West Java. He searched for the remaining performers in Cianjur, which is between Jakarta and Bandung, and in Sukabumi, which is south and east of Bandung. He joined in *kliningan bajidoran* performances in areas like Subang and Karawang. He paid the singers and musicians for their songs. Through these activities, Gugum experienced the ketuk tilu that existed outside of major urban centers. In the simple dance movements, he felt a lively energy. He found the music and drumming attractive; the singer's voice inviting; the spontaneous, rhythmic shouts of the gamelan players uplifting; and he felt the men who jumped up to dance exemplified joy and passion. For long hours or even the whole night, men would stay to listen to the singer or to dance. The men's dance, drawn



from martial art movements and *pencak silat*'s strong, wide, and sometimes funny improvisations, often made for a lively and energetic event.

Gugum himself was well trained in martial arts and learned *pencak silat* from his father. He also learned *Topeng Cirebon* from Sujana Arja, and the aristocratic *tari keurseus* dance from relatives in Sumedang and Bandung. His training at the high school of performing arts in Bandung (then called KOKAR) prepared him to rework the relatively simple choreography and musical accompaniment of ketuk tilu into something new.

Gugum began to create something more dynamic and attractive than the traditional ketuk tilu in 1979. He added more complex *pencak silat* moves for the feet and hands, which made the new movements broader and livelier. He selected the flashy drumming style from Karawang (that made Bandung drumming seem rather sedate) and replaced the traditional group of four or five musicians with a complete gamelan orchestra of fifteen musicians, plus a male and female singer. To these two voices he added *senggak* (spontaneous shouts) from the gamelan players, which made the Jaipongan music energetic and exciting. His wife Euis Komariah, already famous in Sunda as a classical singer, became the star vocalist of this new form.

Gugum Gumbira and Euis Komariah first established *Dewi Pramanik* to perform their more artistically focused

presentations. They also formed the Jaipongan group Jugala, whose name is an abbreviation of "juara dalam gaya dan lagu" which means: "first place in style and song." The couple led a dance company, as well as a *padeukan* (training course), and established the Jugala Recording Studio.

To devise his choreography, Gugum worked together with classically trained dancers who were often graduates of the schools of performing arts in Bandung—KOKAR/SMKI (High School of Performing Arts) and STSI (College of Performing Arts). The most famous of his collaborators was Tati Saleh (d. 2005), a Sundanese singer and classical dancer whose body was big and sexy. Her performance of Gugum's ketuk tilu became famous all over West Java, then Indonesia, and, soon, wherever Indonesian culture went—Saudi Arabia, the U.S., and Europe. Gugum changed the name to Jaipongan, a term derived from the drum syllables of the dace that accompanied the dance moves. The Jaipongan craze was on.

Initially people were shocked by this new dance. The female's sexy hip undulations, the strong staccato movement of torso and shoulder to accompany the gong stroke, hands which extended high into the air—these were the distinctive features of this style. And all these characteristics were in enormous contrast to the female classical dance which allowed no hip movement, smoothed out head and shoulder gestures, and required arms be kept low to show refinement. Gugum choreographed many female dances such as *Keser Bojong*, *Rendeng Bojong*, *Toka-toka*, *Sonteng*, *Rawayan*, and *Kawung Anten*. But it

may be that this new female dance was right for the time. As Suharto's government affirmed western culture and education national awareness of female freedom expanded. It was becoming acceptable for women to be stronger and, yes, even sexy without necessarily being labeled as "bad."

Gugum choreographed duet dances of one male and female dancer like *Banda Urang*. Here the comparatively coquettish and sensual female dancer was combined with the strong and staccato male dancer. This dance resembled ketuk tilu of the ronggeng and her male *bajidor* partner, but the presumption that the female dancer was available was gone. She was, like her male partner, framed on the stage. While the sexual license of the past was alluded to in dance movement and the female-male pairing, this was "theatre" and not the real thing—the old social dance with the free mixing of sexes provided by ketuk tilu.

Some audiences rejected Jaipongan as too risqué, but most loved to see it in performances or do it as a social dance. Middle class girls reclaimed their "inner woman" and males found that martial movements could be as empowering for university graduates as they had been for village men of the past. Gugum's *jaipong* music jolted almost all of West Java onto the dance floor; teenagers memorized sequences and played their cassettes, making the rhythms second nature. Gugum jazzed up older songs using his expanded and energized ensemble, as well as creating new songs such as *Serat Salira*, *Bulan Sapasi* and others for new gamelan compositions. Cassettes recorded in Gugum's studio were purchased all over Indonesia,



influencing music and dance in areas like Central and East Java and Bali. It was Gugum's creation that actually sounded the death knell of the art from which it grew. In Subang, where ketuk tilu bajidoran influenced Gugum, *Kliningan Jaipongan* is now the name of this genre. The simple orchestra and choreography of the past had been replaced by works influenced by Gugum.

Jugala was very active producing Jaipongan in Indonesia and abroad until 1988, the year Gugum graduated from STIA (Sekolah Tinggi Ilmu Administrasi, College of Administration), after which he became a government employee. Eventually he headed the Bandung Tourism Department until his retirement in 2000. The lull in Jaipongan after 1989 could partly be attributed to his engagement in government works, depriving the movement of its central innovator. Newer Jaipongan was often sexier than Gugum's; choreographers borrowed undulating torso and hip movements from Subang's bajidoran or MTV style singer-dancers on the television who exploited sensuality. Perhaps part of the decline was due to the times, which increasingly questioned Western liberalism, giving birth to an Islamic revival. Younger women adopted the veil as a mark of generational self-definition, just as their mothers had embraced more revealing Western garb twenty years before to express themselves. For this group, Jaipongan was no longer appealing. Whatever the reason, in the 1990s Jaipongan faded and some wondered if it could be revived.

Second Generation of Jaipongan Innovation: Awan Metro

Wawan Hendrawan (b. 1962), known universally as Awan or Awan Metro (from the Metro Bandung housing where he resides), was an assistant teaching in Gugum's studio in the late 1980s, and has been a force in Jaipongan's revival. Seeing the fall off in Sundanese dance that accompanied Gugum's withdrawal from Jaipongan, Awan quit his work as a designer in the fashion bag industry to devote himself to Jaipong.

Awan is unusual for a contemporary choreographer, in that he is has no formal education in the arts. He was born November 2, 1962, and only went to school until the third grade. He remembers watching his mother's uncle, Mama Samsa (Rd. Wangsadinata), dancing when he stayed with him between 1966–1968. He noted that Mama Samsa always wore *bendo* (a traditional head cover made of batik cloth) everyday, the headgear for *tayuban* or *keurseus* dance of the aristocracy. His father, Tarman Ohin, was a member of *Sandiwara Sri Murni* (Sri Murni Theatre Group) in Bandung, his late aunt, Nining Wiarsih, was a famous *sinden* (singer) in a *wayang golek* (rod puppet) group with Dalang Amung.

In 1974 Awan moved in with relatives in Jakarta, and then worked as a waiter until 1977. From 1977–1984 he was employed at Elizabeth Bag Factory in Bandung and then Isetan bags in Jakarta. As the demand for his teaching grew, he decided to quit making bags, even on consignment, and devote himself entirely to dance.

Awan was drawn to Jaipongan early. He learned Gugum's *Keser Bojong* dance in 1981 in Soreang (a suburb south of Bandung) from Ole and Tanbi, a friends of Gugum. He joined a Jugala training course in 1984 at YPK (*Yayasan Pusat Kebudayaan*, or Capital Cultural Foundation) in Bandung. Two months later Awan became a Jugala dance instructor.

At Jugala he learned the basics of making Jaipongan dance. He met Gugum Gumbira's *pencak silat* teacher from Karawang, Pak Atut, who demonstrated how the four basic steps in *pencak silat* could be expanded into forty-eight steps. From lessons like this Awan developed his hand movement variations. From 1986 to 1988, he choreographed *jaipong* dances to Jugala tunes like *Iring-iring Daun Puring*, *Senggot*, *Teu Weleh Emut*, and *Waledan*, for women; *Tablo* was his only male choreography of this period. Gugum helped refine Awan's work which was then performed by the Jugala Company. "That is the core of how I made Jaipongan dances," Awan noted, generously crediting Gugum and the professional musicians and singers of Jugala, especially Agus Super, the *kendang* player and composer. The feedback he got in a famous group like Jugala allowed him to grow.

Awan wanted to continue the Jugala legacy and was worried that Sundanese dance could vanish, as only a few of the graduates from the formal dance institutions entered choreography. He teaches his dances repeatedly, in many places, in private sessions or to larger classes, to small children, teenagers, or adults. He has hundreds of dance students all over West Java—in Bandung, Garut, Sumedang, Jakarta, Cimindi, and, also his home in Ujung Berung. Outside Bandung, he collaborates with dance studios and sometimes is invited by government offices like the DKI (Jakarta Cultural Office) to train dance instructors in Jakarta. Through these projects, his dance spreads widely. After many years of working hard as dancer and choreographer, he finally established his own group, in 2005, *Padepokan Sekar Panggung* (Stage Flower Studio).

Awan has a simple and open demeanor and loves to help people dance. Tuition is cheap (US \$3-4 per month). He helps anybody who needs his coaching to perform, or to enter a dance competition, regardless of the ability to pay. He always makes choreography appropriate to the ability, posture, age, and character of the dancer. If the person is talented but poor, Awan will make the costume and pay entrance fees. When a student wants to continue studies in the university, he helps her to find a school and pays the tuition.

Awan's students have been successful in competitions from elementary to university levels, from local to international events. In the choreographer competition in the Jakarta Performing Arts Theatre International Festival in 1997, he was among the ten top choreographers, and his dance was performed in the opening of the International Festival of *Gedung Kesenian* (Arts Center) Jakarta 1997. In the *Gedung Kesenian* Jakarta Awards II in 1999 for the Indonesian Dance Festival V, which included national and

international groups, Awan received a second and third prize merit award in the entertainment dance category. For the Jaipongan Award, a national event in 2004 organized by Tati Saleh, he won two first prizes (solo and group dance), and a third prize (group dance). His dancers won two first prizes (solo and group), and a third prize (solo dancer).

Awan appreciates all dance forms, but is selective in what can blend into Sundanese atmosphere in rhythm and aesthetics. He admires the dances from Aceh, Minang (West Sumatra), Bali, and other regions and even the western dance from TV.

"I do not take the movements without thinking them through. I blend them and adjust them for Sundanese form and taste. From Aceh's *Saman* dance I took rapid and unison movement. From the Minangkabau *tari pirang* (plate dance), *payung* (umbrella), and *rantak*, I took active movement and rapid beats. From Bali I was inspired by graciousness and striking expression; that's why I choreographed my Balinese Jaipongan dance. From the western dancing, I took steps and its openness."

Unlike other recent choreographers, Awan does not highlight pelvis-hip movements, the torso moves are initiated by steps not shaking the hip. Dancers themselves decide and can make the movement sexy or not according to their taste. He is calm, self-assured, and clearly explains the movements in teaching. Though he follows his own intuition, people always applaud the work, including Gugum himself.

Awan's life experiences have prepared him well for success as a choreographer. His work in making fashion bags trained him to work diligently, cleanly, and, perhaps most importantly, with an understanding of overall design and order. His eyes became aware of proportion, balance, and harmony. Texture, character, color—he understands these components of composition and the elements come together cleanly in his work. His design process is second nature. Unencumbered by formal rules of the trained academic, he is able to create pure forms that "fit" the individual dancer.

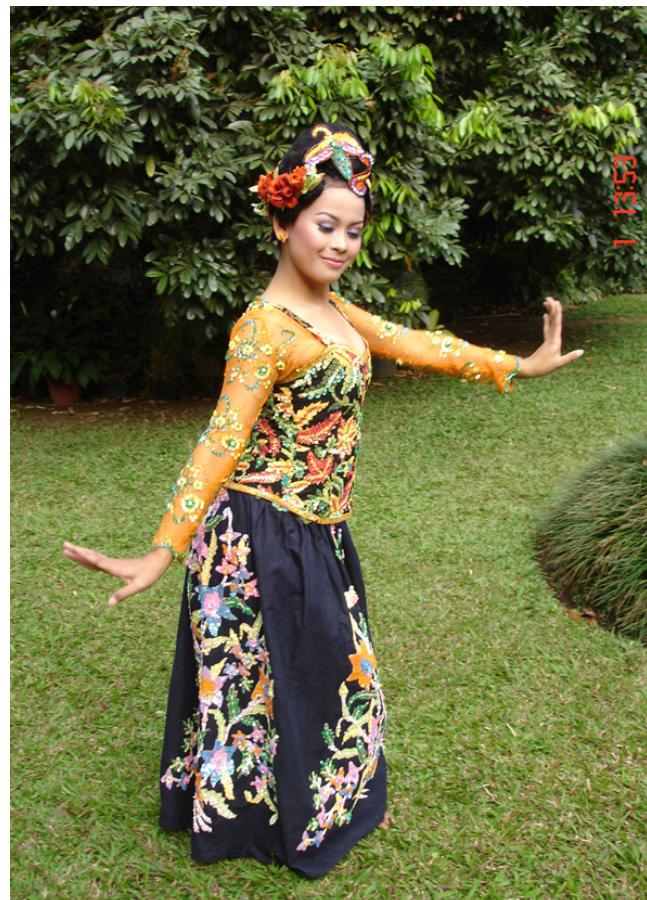
The performance is his canvas. The body movements and costume are his paint and brush. After making the dances, Awan designs and constructs all the costumes himself. He does everything from shopping, to sewing, to jewelry selection, suiting design to movement. Garments are comfortable and decent, flexible and "right" for the dance. His costume designs are rich, colorful, and bright, with flowers, leaves or abstract designs for the blouse, skirt and/or head ornaments. For the skirt he often uses a *batik sarong* (fabric dyed with wax resist technique), which he pleats finely, leaving the lower part wide, so that the dancer can bend low, take a wide stance, or jump freely. He uses beads and sequins to accent the design motif, and repeats the motif in the *kebaya* (traditional blouse). If the blouse is transparent, he adds an ornamented *apok* (chest and torso sheath) outside. Loose, wide pants can also replace the skirt, but because of traditional concepts of decency, he

covers the hip area with another cloth which masks the hips and buttocks. His costume designs make the dancers look attractive, colorful and lively, contributing to the positive evaluation of the dance.

Gugum commented on the new choreographers. "Most of them make dances to fill the market need. Some of them blend it with break dance and other western dance movements, and some still retain the Sundanese flavor although they put in different vocabularies of dances they find or see in Indonesia. They are creative, but still, many of them do not take the basic root of Jaipongan, which are the folkdance and pencak silat. They do not make the choreographic concept first, followed by composing the music, but they choose the songs which are already available in the stores."

This judgment applies to Awan as well as others. Most of Awan's dances are choreographed to the Jaipongan tapes and CDs from the store. Besides Jugala, many recording studios produce Jaipongan music. By choosing one of these pre-recorded works for his dances, it is much easier for Awan and for his students to perform the dance. Composing music, hiring musicians to practice and record, would raise the costs greatly.

Awan has made several dances, however, in collaboration with a composer. One work that won first prize in the Jaipongan Award Competition is his *Gandrung*



dance. It presents Dewi Sinta, Rama's wife, who is abducted by King Rahwana in the *Ramayana*. The dance portrays the loneliness of Sinta, her anger with Rahwana, and her longing for her beloved husband. In this dance body movements are not sensual. The gestures and face expressions contrast with Jaipongan dances that make the dancers coquettish.

The composer is Ega Robot from Subang, a graduate of SMKI (Indonesian High School of Karawitan) and UPI (Indonesian University of Education) Music Department. Ega has developed Jaipongan music by putting *kentrangan*, an unusual, additional, rhythmically beaten *kulanter* (small kendang or drum) or big kendang, in addition to the regular drum set (one big *kendang* and two small *kendang*). In *Gandrung*, Ega's music made the dance movements and expressions come alive and won him first prize as Jaipongan composer. Some people said that *Gandrung* was not a Jaipongan dance because it lacked hip movement, but the pencak silat movements and the music with its dynamic drumming, are clearly in Jaipongan style.

In *Gandrung*, Awan and Ego found a Jaipongan which was acceptable to all, not just the young and hip, but also to small children, mature adults and seniors. In their work, movement, costume, aesthetics, and social constraints are all satisfied—and promise Jaipongan an extended lease on life. ▶

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Enculturation and Cross-Cultural Experiences in Teaching Indonesian Gamelan

by Hardja Susilo

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A Note On Gamelan

A *Gamelan* is an Indonesian indigenous “orchestra” largely composed of struck metallophones in the shape of gongs and slabs. Unlike the Western usage of the term orchestra, however, the word “gamelan” refers to the instruments that make up the ensemble. Although similar ensembles may be found in other parts of Southeast Asia, gamelan is primarily the musical culture of Java, Madura, Bali, and Lombok.

Three types of metal (or metallic alloys) are commonly used to make gamelan. In order of preference, a gamelan set may be made of bronze, brass, or iron, although bronze is the most preferred. In addition to the choice of material, an owner’s wealth and taste may be factors in determining the number of instruments, how big or small each is to be, the motif of the decorative carvings, and the painting of the instruments’ frames. Traditional constraints, however, prevent individual preference from becoming bizarre personal expressions.

Although different gamelan may vary slightly in their tunings, all gamelan must be in one of two basic intervallic structures, namely, the 5-tone *sléndro* or the 7-tone *pélog*. Neither of these tunings is compatible with the Western music tuning system. For this reason, gamelan may sound “out-of-tune” to those with a deeply rooted sense of Western tuning, causing reactions ranging from a pleasant surprise to perhaps complete dislike.

In Central Java, regardless of the size, a gamelan set would include four groups of instruments: (1) those which carry the main melody (*balungan*), (2) the accentuating instruments, (3) the elaborating instruments, and (4) a set of drums, which functions as an audible “conductor.” The number of actual instruments in each group may vary from one gamelan set to another. Vocal parts may be either featured solos or included, like any instrument, merely to enrich the musical texture.

Although most of the instruments have one function in the ensemble, a few may be required to perform more than one role in the structure of the music. Thus, for

example, the primary function of a *saron* (a set of 6–7 metal slabs mounted over a trough resonator) is to carry the main melody, although on some occasions it might “elaborate” on the basic melody. The *kendhang* (laced drums) may function as a tempo and dynamic leader at one moment and as a dance accompaniment the next. The *kenong* (horizontally mounted medium size gongs) and *kempul* (vertically hung medium size gongs) may provide accentuation for one piece and act as movable drones for another.

Unlike Western composers, Javanese composers of traditional music do not have the freedom to vary their musical functions beyond this traditional range. On the other hand, again unlike Western musicians, Javanese performers have the freedom to “develop” a theme, to edit a piece, to drastically vary the tempo and dynamics, to “improve” or improvise on the music as they play it.

A type of cipher notation has been developed for gamelan instruments, but traditionally musicians did not rely on it much. Rather, while playing soft sections, they listen to the melodic leadership of the *rebab* (two-string spiked fiddle), and when playing loud sections, they rely on the *bonang barung* (a set of 10–14 small gongs horizontally mounted on a rack in two rows). Instruments such as *celempung* (zither), *suling* (flute), *gambang* (xylophone), and *gendèr* (thin metal keys mounted over tube resonators) perform what is generally referred to as “improvisation.”

Just as traditional constraints limit the shape, size, and tuning of the gamelan, preventing it from becoming an individual expression, they also restrict musicians from improvising wildly, and restrict composers from expressing personal feelings at will (with the notable exception of several experimental compositions in recent years). The same rules apply to other Javanese performing arts such as dance and theatre. Thus, performing artists do not express personal feelings, but, rather, perform their personal interpretations of the tradition.

Introduction

I wish to thank the Festival committee for bestowing on me the honor of presenting the keynote address at this auspicious event.¹ Except for my improved facility in the use of the English language, it would have been an easier task for me to write this paper in the 1960s, because then I was considered a gamelan expert. Mantle Hood defines an expert as “someone who knows something that nobody else

knows anything about.”² Things have certainly changed since the 1970s. During the last thirty years gamelan students and aficionados have put their efforts into serious studies of Indonesian music and its related arts, and they may be better equipped than I at articulating cross-cultural experience in gamelan. Furthermore, as one of my gamelan colleagues once wrote to me, the playing field has changed. Indeed it has come to the point where many gamelan musicians both in Java and abroad feel quite left out and inadequate as soon as they stop playing gamelan and start talking about it. 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 email. Information about gamelan has been distributed freely, revealing all the secrets that experts used to hold dear in order to maintain their status. Nevertheless, I may still be able to contribute something to this Festival by giving you an eyewitness account of the performing arts during the Indonesian revolution in the 1940s³ and the cultural evolution during the 1950s, and by sharing with you my earliest impressions of American culture. Although eyewitnesses are not always reliable, they can often provide corroborative material. And so that is my first goal today. My second goal is to share with you my cross-cultural experience of teaching Javanese tradition in the USA in the 1960s. I apologize if I am somewhat autobiographical, but this is my device to give credibility to my story.

I must say that, initially, the idea of teaching Javanese court music in Los Angeles, the city of John Wayne, Marilyn Monroe and Elvis Presley, was so incongruous that it was mind boggling. Of course, I learned later that Los Angeles, as any metropolis, could afford to contain many different worlds simultaneously in the same city.

Early Years

I was born in a Moslem family where involvement with gamelan activities, which was often associated with poverty, was discouraged. But as fate would have it, in 1937, when I was three years old, our family relocated inside the one square kilometer castle of Sultan Hamengku Buwono VIII of Yogyakarta,⁴ where many commoners took up residence in their humble houses alongside aristocrats in their elegant mini-palaces. Our house was kitty-corner to Prince Hangabehi’s manor. Although he was the first born, Prince Hangabehi did not have the right to the throne of Yogyakarta because he was born of a concubine. Nevertheless, among the Yogyanese nobility, his wealth was perhaps second only to the Sultan himself. His *pendhapa*⁵ (pavilion) alone was over 600 square meters. In another hall he kept his own beautiful set of gamelan on which the finest musicians would play several times a week. He had five or six chests, each containing about 150 of the most intricately carved and meticulously painted wayang kulit,⁶ that rivaled the Sultan’s collection. In this hall special musical celebrations of the highest quality were staged, free of charge. Unlike in Bali, where gamelan is an

integral part of the life cycle, by the 1940s in Java, gamelan was already detached from day to day routine, and was considered irrelevant to the validation of ritual acts such as circumcision, marriage or funeral. In Java, the opportunity to learn gamelan or even simply to be exposed to gamelan performances was not as readily available to most children as it was in Bali. Living across the street from Prince Hangabehi’s estate then was indeed a distinct advantage for me, culturally speaking.

Even more fortunate for me, Prince Hangabehi leased a structure on the front section of his property to a Dutch radio station. The studio was wide open on one side so that one could listen to their recorded as well as live music broadcasts. It was from this studio that I saw and heard live performances of florid Qur’an readings⁷ on Fridays, Protestant choral groups on Sundays, jazz quartets, the royal brass band, popular *kroncong*,⁸ traditional Javanese opera (*langen mondro wandro*), traditional shadow puppet theater (*wayang kulit*), popular folk theater (*kethoprak*), Javanese sitcom shows (*dhagelan*), and *uyon-uyon*.⁹ I also had the opportunity to hear light classical Western music, opera arias, John Philips Sousa’s marches, as well as music from different parts of Indonesia on 78 rpm recordings. Later, during the Japanese occupation, we learned Japanese songs at school, although they were mostly *gunka* (war songs). Thus, although I was not born in a musical family, I was raised in musical surroundings. Unknowingly, I was introduced to a study of music, which about ten years later was dubbed “ethnomusicology.”

Additionally, my house was about 300 meters away from the Sultan’s palace where he staged the highest quality and most formal, almost ritualized, performances of Javanese music, Javanese wayang kulit and Javanese wayang Wong¹⁰ (dance-drama). There was even music to accompany the Javanese honor guards as they marched for duty twice a day. At the beginning of the 1940s under the reign of Sultan Hamengku Buwono IX, the performing arts tradition of the royal court was still very much alive. The Sultan carried on the practices of his father from the previous decades, although with a little less splendor and expenditure. By the 1940s, unlike previously, dance-dramas lasted only about five hours rather than two to four days, and employed only 100–150, rather than the over 400 performers of earlier times.

During the actual dance-drama performances, the high ranking Javanese and European personages would have the best seats in the house, sitting comfortably next to the Sultan, receiving sumptuous refreshments before and during the performance. The only obstructions to their view were the pillars supporting the roof of the pendhapa, and the occasional passing of royal servants bringing refreshments. Those events were glamorous—if you happened to be an invited Caucasian guest or very high ranking Javanese official. No doubt this was the kind of show that the art historian Claire Holt¹¹ saw from a good vantage point. Native commoners, however, stood

about twenty meters away from the stage, separated by a sturdy bamboo fence. Male and female audiences were also separated from one another with another heavy bamboo fence, with the female side having a slightly better viewpoint than the male. From where I stood, as a short ten year old boy, it was like watching a show from the wings, twenty meters away.

Among performing artists there was a high level of professionalism in the sense that dancers were trained for specific roles, such as refined dancers, strong dancers,¹² and female characters. Dancers were chosen by their appearance, then trained to dance the appropriate character. It should be noted that in the Yogyanese wayang wong of that time, all roles were performed by male dancers. Dancers received monetary and other kinds of compensation, and the stakes were high—I knew of two artists each of whom was awarded one of the Sultan’s daughters as a wife. Being sons-in-law of the Sultan meant they also received appropriate rank and salary, as well as places of residence commensurate with their new status. Short of this level of reward, a good performance might lead to advancement in rank in the royal service.

In the 1940s my location inside the castle was an excellent place to learn the context of the various levels of Javanese speech. We spoke Javanese in different modes according to whether it was with our friends, our elders and superiors, villagers, or with the “blue bloods.” Our language reflected a highly stratified society, and reinforced that society’s inequalities, a fact that did not sit well with the philosophy of a democracy. And so it was understandable that the forefathers of today’s Republic of Indonesia, in spite of the fact that most of them were Javanese, rejected Javanese as the language of the new society, and chose, instead, a lingua franca based on the Malay language.¹³

Prince Hangabehi’s gamelan was treated with great reverence, even though, having been made in the late 1930s, it was a “young” gamelan. Because children were not allowed to handle the instruments, all my early gamelan learning had been non-participatory.¹⁴ In fact, a traditional Javanese dance school, Krido Bekso Wiromo, was located about half a kilometer west of my house. It had been founded by two princes, Prince Tedjokusumo and Soerjodiningrat, who in 1918 decided to offer court dance to the public. They did not accept any student under ten years old; and anyway I felt too humble to presume to enroll in this dance school. In short, as a child, I was only a passive observer of Javanese traditional performing arts.

A historical shock took place when Yogyakarta was invaded by the Japanese Imperial army in 1942. The invasion was preceded by an attack by two Japanese bi-planes throwing grenades at the local munitions dump. There was no danger for anybody living further than a kilometer from ground zero. Upon the completion of the invasion of Yogyakarta, some of the dance and the musical

activities in the kraton¹⁵ were resumed in a more modest way. As the war went from bad to worse for the Japanese, the economic state of the royal palace became so grave that it could no longer afford its patronage of the performing arts. It was fortunate that the court arts of music and dance had already been introduced outside the walls of the kraton, where Javanese traditional performing arts now flourished among commoners.

My own opportunity to learn Javanese traditional dance did not come until 1946 during the Indonesian struggle for independence. My homeroom teacher told us to learn dancing as an extracurricular activity in order to refine our behavior. God knows, we needed it! The opportunity was such an honor. Because I was of small build and extremely trim, I was taught the *alus*, or refined, style of dance. When I was not dancing I learned the accompanying music by imitating the skeleton crew of gamelan musicians hired especially for the dance practice. This was how I learned to relate the music to the dance.

In 1947 as the Dutch reclaimed more and more of the Indonesian territory, refugees from different parts of Indonesia came to Yogyakarta, the provisional capital of the Republic of Indonesia. Yogyakarta became a metropolitan town. When the territory held by the newly proclaimed Republic of Indonesia was blockaded by the Dutch, the economic situation turned from bad to critical. Performing arts became one of the first casualties. Because people could not afford professional entertainment, they formed amateur gamelan groups instead—I use the word “amateur” here in the best sense of the word, meaning “one who loves.” Prior to Indonesian Independence gamelan playing had been largely the domain of professionals. In Yogyakarta an important exception to this rule was the previously mentioned nationalist school that taught its students to play gamelan. As we struggled for our independence there was also a proud sentiment that gamelan art was a worthy heirloom from our ancestors, something that we must not abandon. Furthermore, many Javanese high school and college students loved gamelan activities, but they did not want to be professional, or, perhaps more accurately, to become musicians for hire. To paraphrase a great choral conductor, “gamelan, like sex, is far too important to be left to professionals.”

Changing Times

On December 19, 1948, the Dutch assaulted Yogyakarta. They occupied the city for six months. During the occupation we were deprived of any kind of cultural activity, and there wasn’t much that one could do for entertainment. No library was open that one could go to, no newspaper or magazine that one could read. To pass the time Prince Hangabehi, who had suffered from advanced diabetes and was technically blind, used to ask me to read aloud for him from some of his wayang story books, which were written in Javanese script. Considering that many young people of my age used Latin script exclusively and

lost the ability to read Javanese script, these experiences helped me maintain my facility and validated for me the importance of knowing Javanese script.

After the revolution in 1946, Prince Hangabehi became more generous with regard to the use of his palace and its facilities. Now he allowed people of our kampung¹⁶ to learn to play Javanese music on his excellent set of gamelan. Unfortunately, my first gamelan teacher was quite secretive with his knowledge, a rather common attitude in those days. For example, in a demeaning way he would discourage us from learning anything beyond pieces in simple structures, saying that anything more complicated might lead to insanity, as we stretched our intelligence beyond its capacity.

Most professional gamelan players were illiterate, as were most people were in those days. My criticism about professional gamelan players at that time was that too many of them lacked musical ambition and had the attitude of "Ngénee waé wis payu," meaning "It sells as is, so why improve on it." Many also had very lax attitudes towards drinking, gambling, and womanizing.

Amateurs, on the other hand, were by and large better educated, though possibly less musically talented. Being literate they could easily read cipher notation which helped them remember the pieces; but at the same time, this signified that they were non-professional. Nonetheless, these amateurs were vital to the maintenance and

nurturing of gamelan tradition up until the 1950s, when the government established academies for traditional music, adopting Western-styled approaches to education in the performing arts.

With the establishment of these new schools, and the formation of the Radio Republik Indonesia (RRI), gamelan orchestras the Government created excellent job opportunities for top-notch traditional musicians. The four RRI studios in the cities of Jakarta, Semarang, Surakarta and Yogyakarta hired over 120 Central Javanese gamelan players and vocalists. Javanese and Western musicians, folk drama actors, and comedians would audition to join the rank of performing artists of the RRI. By providing employment for these artists, the Indonesian government became a patron of the performing arts, a role that had formerly been the domain of the various royal courts.

Many of the leaders of this movement were actually successful professionals in other, non-arts fields, such as Ki Hajar Dewantara, educator and founder of Taman Siswa school. There was also Professor Dr. Sudarsono, a Professor of History at the Gadjah Mada University. He was the founder of the Akademi Seni Tari (ASTI)¹⁷ in Yogyakarta. Doctorandus Gendhon Humardani, an anatomist and lecturer at the Gadjah Mada University's Faculty of Medicine founded the Akademi Seni Karawitan Indonesia (ASKI)¹⁸ in Solo. Mr Suhartoyo, who was very

A gender lesson. From left: Mantle Hood, Norbert Ward (Susilo's English teacher), Hardjo Susilo.



active in the dhalang¹⁹ (puppeteer) organization became Government Under-Secretary of Human Resources and later Ambassador to the United Kingdom. In time, these newly established performing arts academies produced a new breed of artist-scholars, the professionals and creative forces who are the present day carriers of tradition.

In the USA the impetus for gamelan activities originated from gamelan musicians and scholars such as Mantle Hood, Lou Harrison,²⁰ Samuel Scripps²¹ and others. And to the many students of gamelan outside of Indonesia including many of you here this evening from different parts of the world, to you all, I say that I am eternally grateful for your help in perpetuating this beautiful traditional music.

New Perspectives

It was my encounter with Dr. Mantle Hood, then Assistant Professor of Ethnomusicology at UCLA, that led me to my study at that University in 1958. My cross-cultural experience, however, began in 1955, when I met an American linguist, Norbert Ward, an amateur American folk singer who was doing research in Javanese language and who wanted to learn gamelan on the side. I was then a student at the Gadjah Mada University in Yogyakarta, majoring in Western Literature, and a proud Javanese dancer and gamelan player, a dedicated amateur. Since I wanted to keep my involvement with the gamelan strictly non-professional, I thought I could be a much-in-demand high school English teacher in the day and a gamelan musician at night—I could have my cake and eat it too. And thus the exchange began with my American friend, Norbert, during which he taught me spoken English, I taught him spoken Javanese, he taught me American folk songs, and I taught him gamelan. By chance, at Norbert's house, I saw a book entitled *The Nuclear Theme as Determinant of Pathet in Javanese Music*.²² Its author was Mantle Hood and I thought, "Here is the book I have been looking for, one which could explain pathet, the Javanese musical mystery which had bothered me for too long." To the uninitiated, Javanese music can all sound the same, as does Western symphonic music to Javanese traditional musicians. By listening to the pathet, however, Javanese experts agree as to the subtle moods projected by different Javanese musical compositions, and thus are able to judge their appropriate placement in the context of a Javanese "concert" or theatrical presentation. My question was what is it in pathet that informed the experts to enable them to arrive at the same conclusion. Senior musicians could feel the pathet unerringly, but could not explain to me their thought processes. They told me that it was simply a matter of feeling. "If you cannot feel the difference, maybe it's because you are too young. Wait until you are old enough. If you still cannot distinguish one pathet from another probably you are lacking musical sensitivity." That kind of answer was simply not good enough for me. It was for this reason that Mantle Hood's book on pathet offered a great

deal of promise. Years later, after I learned how to read it, I realized that this book was able to give me some of the rational answers, but not all of the answers. To this day I still have not found a completely satisfying answer to the mystery of pathet, but the question no longer bothers me. Perhaps deep down I really want to keep it mysterious at some level.

In 1957, when Mantle Hood came to visit Krodo Bekso Wiromo, the dance school where I was then teaching, I decided to introduce myself. When I met him I was ready for a serious cross-cultural exchange. I don't know if I was one of those people who still had the mentality of former colonial subjects, or if I was overly sensitive and saw things that were not there, but I sensed that my acquaintance with Mantle Hood, a mature Caucasian professor with graying hair, was to open many doors. These were the doors to the gamelan conservatory, the palace library, to heads of villages, and to radio stations. This had never happened to me before. When I became his assistant and under his direction, I became acquainted with top-notch gamelan ensembles and gamelan teachers, opportunities that had not previously been available to me.

In the 1950s there was a gap between traditional artists and educated Javanese who could speak to the outside world in English. Typically, those who were versed

Dancing in the 1960s.



in traditional arts had very limited formal education, and those with formal education had little knowledge of traditional arts. Consequently, those with knowledge could not communicate beyond the traditional community, and those who could communicate with the outside world did not have the knowledge. An amateur such as myself was a useful bridge.

Realistically, I was glad to fulfill this function rather than striving to be the best *niyaga* (traditional Javanese gamelan musician) or the best dancer. Particularly, in regards to the latter, there was no way that I could be the most refined dancer, since even if I could have executed all the right movements, I had the wrong face for it. Javanese dancers, like actors, must learn to accept rejection when you are told that you are too young, too old, too short, too tall or—the one that hurts the most—not handsome enough! This is quite contrary to what we tell young people in America, that they can be anything that they want if they try hard enough. In Java you can learn any kind of dance you wish these days, as long as you pay for the lessons, but whether or not the public will accept your performance is a different matter. Even if your teacher let you play the role, an Indonesian audience will give you a hard time if you are physically unsuited to the role.

Prior to going to America I had been teaching first and second semester Javanese dance class at Krido Bekso Wiromo and was the musical director of two of their major productions. I had also been teaching gamelan at the teacher training school. I had six years of high school English, one year of college English and one year of private lessons in spoken English. My performance experience included the part of the evil king Rawana²³ in a Javanese dance opera revival, and the monkey priest Subali²⁴ in the Radio Republik Indonesia production. To make a long story short, Mantle Hood had a project that included the training of a Javanese musician in ethnomusicology. My formal and informal education qualified me to fill the slot. And at last I was to go to America to get training in ethnomusicology. To earn my keep I was to assist Mantle Hood by teaching gamelan and dance and help his research on Javanese performing arts.

Proudly I considered myself the best musician among dancers, the best dancer among musicians, and the best English speaker among dancer-musicians. However, my confidence in my ability to speak English was deflated almost immediately at the airport restaurant in Honolulu on my way to Los Angeles, when the waitress asked me, "How do you want your eggs?" Now what kind of question is that? Cooked, of course! What she wanted to know was whether I wanted them scrambled, over easy, or with the two yolks staring at me. Before this moment I hadn't realized that it was insufficient to learn the language without learning about its culture. This uncomfortable moment wasn't the last cross-cultural discomfort I was to endure. More of a similar kind were to follow.

America

I entered UCLA in the fall of 1958. Indonesia was a very young country, so that, understandably not too many educated people at UCLA knew where Indonesia was. Some thought I was from Indochina, a.k.a. Vietnam, some asked if Indonesia was part of Bali, and several times the immigration officers mistook me for an illegal alien from Mexico. Many Mexicans themselves were sure that I was a Mexican—in fact, one of them disliked me so much because he thought that I was a Mexican who had turned my back on my heritage by pretending not to speak Spanish, and "by putting on a phony accent." To make things worse, my close friends called me by my nickname, "Sus." When they called to me from a distance they would yell, "Hey Sus!", which in Southern California suggested the Spanish name "Jesus." I mused, "I am a Moslem. How could they think my name was Jesus?!"

But in retrospect, the culture shock I experienced in 1958 was mild compared to the shock that Americans experienced in the following decades. Anyone who was more socially aware than I was would have known that America was about to undergo a cultural revolution. Even an outsider like myself could see the beginning of change in the social and moral outlook of UCLA students when they elected Rafer Johnson, a Negro (as they referred to African-Americans at that time), to be the president of their student body. By 1958 the House Un-American Activities Committee (HUAC)²⁵ had lost its fearsome power. The study of folk music of America and of any other parts of the world was no longer associated with a clandestine leftist movement. The moral code in Hollywood, too, began to break down; until the late 1950s Hollywood's code of ethics prescribed that in a bedroom love scene one of the actor's feet must be on the floor, but by 1960 one began to see love scenes in which all four of the couple's feet were on the bed.

Socially it was a very interesting period. But my immediate concern had to be on how to make use of the one year that I had to get my training in ethnomusicology and to share my knowledge of gamelan with the UCLA gamelan study group. The time came one Wednesday evening for me to meet the members of the first gamelan study group in the USA.

It was so heartwarming to see 15 or so Americans, Dr. Hood's friends and students, all of whom were interested in learning to play gamelan. I felt extremely honored that there were so many people interested in the music of my culture. I asked them to play the pieces that they knew. Using the notation copied from the Yogyakarta manuscript they played "Gangganan minggah Roning Tawang" and "Udan Mas." But the performance was not like the Javanese gamelan performances I was used to. Out of respect I had never been critical of the content of such highly esteemed sources as palace manuscripts, nor disagreed with Jaap Kunst,²⁶ the "Granddaddy" of Javanese music studies. But the blatant discrepancies between what was written and the way Javanese musicians performed the pieces persuaded me to look at Javanese written sources more critically.

Improvisation in Gamelan

At that time Javanese gamelan notation was less than one hundred years old. It had not had time to develop into a system that was accurate, consistent and truly representative of performance practice. Once I heard a government official admonishing his subordinate. So strong was the desire to be "modern" and to employ musical notation, I overheard him say, "Don't play that kind of complicated pattern! It is too difficult to notate!" Obviously the bureaucrat was no musician. Because they are not tied down by notation, Javanese musicians are at liberty to make spontaneous musical changes, to elaborate, and improvise before or even during the course of the performance. I must go into more depth here about that illusive word "improvisation," which is often equated with freedom in the sense of "doing anything you want."

As part of my introduction to Western music at UCLA I participated in the Music Department's chamber singers group, which was directed by Ms. Sally Terri. One day, to have a little fun with the type of music that we were singing, she directed each of us to improvise one by one in a continuous fashion. Without prior agreement the first three students improvised in the style of Renaissance music, filled with "tra-la-la-las." But when she pointed her finger to one of the "cool" members of the group, he blurted out an elaborate jazz scat. The whole class broke out laughing, and the improvisation session abruptly halted. Afterwards I tried to figure out exactly why that had been so funny. I came to the conclusion that it was funny because it was incongruous; it was like a lady in an elegant wedding dress topped with a baseball cap. It dawned on me that improvisation, as composition, was not really "free." The musical phrases should adhere to a predetermined style, by using only idioms acceptable in that style. This was the problem with the gamelan "improvisation" as played by early members of the UCLA study group. It was not in the style of Javanese music, as it didn't use Javanese music idioms. That was why their "improvisation" sounded wrong to me.

My composition professor at UCLA, Colin McPhee,²⁷ was fascinated by Balinese music. He had lived in Bali for many years, and had composed several Balinese-sounding works. For one of his assignments he gave me a made-up musical scale on which to base my melody. He further instructed me to use only piano and cymbals. Other than that, I was free to do anything I wanted. My composition was forgettable, but I remember the lesson well, namely, that composition, like improvisation, requires idiomatic consistency. The freedom that we should have was largely a freedom to set our own limitations. I find this to be true in whatever music one is dealing with.

Mantle Hood's post-doctoral research in Java focused on the nature of improvisation in Javanese gamelan. Although at that time I didn't understand what he meant, he was interested in the freedom, individualism and creative process of improvisation in gamelan. He was, I

guess, fascinated by the variation from one performance to the next vis-à-vis the fixedness of Western art music. For his research in the early 1950s, he went to the then seven-year-old conservatory of traditional music (*Konservatori Karawitan*).²⁸ At that time the teaching staff were infatuated with the discipline of Western performance practice. They were fascinated by the way the violin section of Western orchestra could play intricate melodies in total unison of bow movement; they were envious of the notational literacy that was demanded of Western musicians and they admired the rigor of the Western musical system. Ki Tjokrowasito, one of the conservatory teachers and the director of the Radio Republic Indonesia Yogyakarta gamelan "orchestra," led a gamelan performance in which he experimented with the use of three rebab players, all playing the same melody and with unified bowing. On another occasion he used two gènder barung, both of which were playing exactly the same part. It seemed as if Mantle Hood was searching for something that the conservatory was attempting to abandon (fortunately unsuccessfully, I might note).

At the Konservatori, students were taught melodic or rhythmic patterns called *céngkok*.²⁹ Studying *céngkok* was an efficient way of learning parts for the elaborating instruments³⁰ in a gamelan ensemble. But *céngkok* became problematic when they were simplified and fixed, and when students were expected to play them as written, or risk failing the course. In practice, no Javanese musician worth his salt would have been caught dead playing most of the *céngkok* as prescribed by some of the Konservatori teachers at that time, without being allowed to vary them. Of course Mantle Hood rightly rejected these patterns as improvisation. Fixed improvisation would be a contradiction in terms. In order to better study Javanese improvisation he recorded top musicians, singly, to document how they actually played.

My job at UCLA, in addition to teaching gamelan, was to transcribe these recordings. I was convinced then that the Javanese notation system was not nearly as sophisticated as its performance practice. Some of the performances, such as Ki Pontjopangrawit's rebab playing, were far too complex to transcribe. There was too much detail, which the notation system could not represent. When we fed the data into Charles Seeger's³¹ melograph, a machine that could transcribe single melodic events in great detail, we encountered a different problem. Because the machine was extremely sensitive it gave out too much detail in the transcription. It showed all sorts of microtones that hampered our attempt to find melodic patterns. We saw too many trees; we missed the forest.

I concluded later that the Javanese "improvisation" was not like what the Konservatori prescribed, nor was it as free as Mantle Hood might have thought. Authentic improvisation is on-the-spot variations on *céngkok* that Javanese musicians deem appropriate for various instruments, in consideration of the tempo and the character of the piece. Certain individuals may standardize their own versions of the various patterns.

For example, in the course of a performance he might play the same way he had previously, or he might invent a new one. In general, musicians don't make specific plans on how they are going to realize or execute the céngkok in a given composition in a given performance. Perhaps it is analogous to a pianist in a popular music idiom who does not predetermine how he is going to realize a chord progression as he plays it.

There is no Javanese word that exactly translates as "improvisation." There is *kembangan* or *sekaran*, which mean "flowery elaboration." There is the term *isèn-isèn*, which means "appropriate filler." *Ngambang*, literally "floating," refers to filling in without knowing where the music is going, while *sambang rapet* means "reacting to," i.e. keeping a tight ensemble, covering up, or recovering from mistakes. *Ngawur* is filling in with incongruous or unrelated material; in other words, "to blunder." A musician's "improvisation" preferably is of the *sekaran*, *kembangan* or *isèn-isèn* type; he should know *ngambang* or *sambang rapet* if necessary, but never play *ngawur*!

Most serious students of Javanese music today use prescribed céngkok as the basis of their *kembangan* or *isèn-isèn*. They memorize and internalize these céngkok so that they can recall these musical patterns, alter them, or elaborate them in the course of a performance. Unlike in some other musical traditions, Javanese musicians playing elaborating instruments may be required to play, regardless of whether they are inspired or not. This repertoire of memorized patterns comes in handy during uninspired moments or when the musician is half asleep, as when playing in an all-night wayang kulit show.

To facilitate learning, many drum céngkok are given the names of the dance motives for which they are played. Thus we have céngkok *lampah tiga*, *pilesan*, *ngaplok*, *magak*, *kicat*, etc. In gendèran the names of the patterns often refer to the parts of a well known lyric for which the céngkok would be used; for example: *kascaryan*, *tumurun*; or vocal interjection such as *dua lolo*, *ayu kuning*, *éla-élo*. They may be onomatopoeic, such as *thunak-thuning*; or they may be an off-the-wall term, such as *putut gelut* ("wrestling disciple"). It seems that the céngkok of kendhangan³² and gendèran³³ have received a greater degree prescription and codification than the céngkok of other instruments such as *gambang*,³⁴ *celempung*,³⁵ and *rebab*.³⁶

There were other innovations in the early 1950s. One that was considered quite challenging was a gamelan composition by R.C. Hardjosubroto (no relation to Hardja Susilo!). In July 1952, he introduced, for the first time, triple meter into a Javanese gamelan piece, an "operetta" entitled "*Langen Sekar: Gendhing—Gendhing Lampah tiga*" (*Langen Sekar: Pieces in triple meter*). The work was performed in January 1954. Ki Hardjosubroto was not a practicing performer, and so, while he composed the songs and the lyrics, the instrumental realization, the "orchestration," was entirely left to the creativity of the accompanying musicians. Like most of his compositions, this "operetta" was intended for children. To date, this piece still presents a serious challenge to professional musicians; only a few of them are capable of providing a decent instrumental realization of Ki Hardjosubroto's "gamelan waltz."



Susilo assisting Mantle Hood (standing) with a Balinese gamelan rehearsal.

Ki Hardjosoebroto was a devout Catholic. To express pride in his Javanese heritage and his religious devotion, he composed a Catholic Mass: *Sanctus*, *Agnus Dei*, *Gloria*, etc., using the *pélog*³⁷ tuning system of Central Javanese gamelan. Javanese has its own style of vocal polyphony, such as when the *pesindhèn* (female soloist), *gérong* (male chorus) and the *dhalang* (puppeteer-narrator of traditional theater) are singing simultaneously. But in his compositions Ki Hardjosubroto went outside this tradition, using a style, closer, I think, to European Renaissance polyphony.

Uyon-Uyon or Klenèngan

In Java the presentation of gamelan music for listening pleasure is called *uyon-uyon* or *klenèngan*. Taking four to five hours, the event is sponsored by an individual, a family, an organization, or an institution. The sponsor is responsible for supplying the gamelan, hiring of musicians, providing refreshments and everything else connected with the presentation. Guests are invited free of charge. Usually the event is an adjunct to an auspicious occasion, a circumcision, for example, or a wedding, or other celebratory event. There are no program notes, since the pieces and the order in which they will be played are not normally predetermined.³⁸

Javanese musicians, unlike Western musicians, do not bring their own instruments to the site of the performance; they expect the sponsor of the event to provide them. Since

there is no standard tuning between sets of gamelan,³⁹ musicians bringing their own instruments would certainly guarantee chaos, not to mention the great hardship for gong players, most of whom could never afford their own vehicles with which to transport such large instruments.

Uyon-uyon is a concept quite different from the Western idea of a concert. At the American universities where I have had the pleasure of being a visiting instructor, gamelan organizations present concerts rather than *uyon-uyon*.⁴⁰ There is something exciting about a concert: the house lights go down, stage lights come up, a moment of waiting, of tension, the adrenaline is pumping, the conductor enters, the audience bursts into applause. Presented in this way, a routine gamelan performance becomes a very special event. It is like a hamburger served on a silver platter. It tastes the same, but it looks more elegant!

There are other niceties Western musicians experience in a concert that are absent in a Javanese *uyon-uyon*, namely that the audience shows its appreciation by applauding at the end of every piece and at the end of the concert. When I returned to Java and played with a professional wayang wong company, the audience began to trickle out as soon as they knew that the end was coming. By the conclusion of the show, at the last stroke of the gong, there was literally not one person left in the house to show their appreciation. Even the gong player began to stand up before the music was finished, and hit the last stroke as he stepped out of

A newspaper article about the gamelan group at the University of Hawai'i, Manoa. Susilo is playing rebab.



Members of the University of Hawaii Gamelan Ensemble, under the direction of Professor Hardja Susilo, are featured in a Culture Learning Institute video production introducing Javanese music and related arts. This half-hour color presentation, written by research interns Ruth Vasey and Byron Moon, is currently in the final editing stage. When completed, the tape will be shown to high school and adult audiences. Not intended only for music and Indonesian studies specialists, this presentation attempts to plain the logic and beauty behind a unique artistic tradition, and possibly engender greater understanding for the culture and people who created the art. For

the workspace. Having got used to hearing applause over the last quarter century, not having an audible audience response at the end of the show was quite a letdown! I had not realized how westernized I had become.

The introduction of gamelan in America has led to a new kind of gamelan concert, which is different from uyong-uyon in several ways. My first experience of a westernized gamelan concert was at UCLA under the direction of Professor Mantle Hood. That night the gamelan was arranged in tiers showing the shapes of the instruments more distinctly. The curtain was open when the audience arrived, and the house lights dim. Golden lighting gently illuminated the shiny bronze keys and gongs mounted on elegant frames, making them look like King Solomon's mines. The audience gasped as they entered the house. The student musicians, ready in the wings, had donned formal Yogyanese palace official dress—batik wrap—around, a blue high collar, a long sleeve pranakan⁴¹ top, a samir neck-cloth with golden fringes at the ends, and the Yogyanese *blankon*, a ready-made batik headband. The ladies wore batik skirts, a long batik cloth was wrapped around their chest, with a samir neck-cloth. I made sure that each costume fitted well. They looked elegant. The lights of the house were gradually faded out, synchronized with the brightening of the stage lights. How we entered the stage was carefully choreographed, so that when signaled, we were all in place in less than a minute. The audience applauded wildly. We began. It didn't matter what we played or how we played it; we had already won over the audience.

I was very impressed. What was strange to me, however, was that during and after the concert not one pot of tea was available to the performers. In Java, when we played gamelan, even during the rehearsal, there was always tea, and sometimes a snack. At traditional uyong-uyon the musicians were always provided with dinner or supper. But here I was in the richest country in the world; we played gamelan, but there was not even one cup of tea! It seemed so uncivilized to me. Perhaps my expectation was due to the fact that gamelan performances in Java were usually associated with celebrations. Of course in that context there was always plenty of food and beverage for all.

Today student gamelan concerts in America, and perhaps elsewhere, often follow the same practice as at UCLA, where musicians usually shift to another instrument after each piece. The rationale for this is to give everyone the opportunity to play various instruments—after all, don't Javanese musicians traditionally play more than one instrument? Yes they do. However, unless there is an emergency, they don't perform on different instruments during the same night. This westernized practice seemed rather harmless, so I let it be, until a couple of years ago, when it became impractical in a lengthy dance drama and an all-night wayang kulit—obviously one cannot stop the drama to give the opportunity for the musicians to swap places. Now, as much as possible, I try to keep the same person on the same instrument at least until an intermission.

There is tacit agreement among gamelan teachers

that students should learn particular instruments before moving on to learn another, to play a certain class of compositions before trying to tackle another. The rules are not fixed, but are voluntary. For example, students should learn to play saron before learning to play bonang, to play kenong before learning to play rebab, and to play *Pangkur*, before learning such pieces as *Bondhan Kinanthi*. Abroad, however, a teacher is often expected to present a concert after only teaching the students for a semester. Sometimes the pressure comes from the teachers themselves who are anxious to show the result of their work. Javanese institutions do not expect students to perform after only learning instruments for a semester. The presumed ability of the gamelan students in the West to give a concert after such a short acquaintance with the tradition often leads to the belief that there is not much to learn in Javanese music. Nothing could be further from the truth.

I remember the time at UCLA when we were preparing to give a concert of Balinese music and we only knew two pieces. Some of the students did not even remember the names of the pieces. They just knew that one was *Baris*,⁴² and the other one wasn't! Of course we were not ready to give a public performance. The concert was postponed for one year.

I can understand the need of a different modus operandi for teaching gamelan and preparing concerts in America vis-à-vis performances in Java. In the context of gamelan study at the university, if students began their gamelan lessons when they were sophomores, they should have their first concert just before their graduation, if we followed the normal university schedule. I plead guilty of transgression myself—in my attempt to attract students I would whip up a concert after students had only been playing the music for three weeks. I once taught a student *bonang* (an instrument that should be taught in the second year) in the first semester, because he had a long pair of hands to reach all the gongs. I taught another student to play rebab, because she played violin. Although technically violin is a great deal more challenging, musically it does not prepare a student to play a leading role in a gamelan ensemble, anymore than the ability to play drum-set would prepare a student to play Javanese drum and direct a gamelan "orchestra." But even in Indonesia these old unwritten rules are broken these days, because music is becoming more and more commoditized. One can learn practically any piece on any instrument if one is willing to pay the teacher to teach it.

Conclusion

At this point I have taught gamelan in America for more than 45 years. Throughout this time I have been enriched by my experiences and I hope my students have also benefited from learning the music of another culture. My two-year ethnomusicology training, which began in 1958, has been extended forty plus years. My knowledge of gamelan gave me a good job at the University of Hawaii,

a job that has allowed me to develop my musical curiosity, to study and teach World Music, and to have the most rewarding cross-cultural experiences. But even more than that, my acquaintance with the West had helped me find my kindred spirits worldwide, a pleasure impossible to imagine in my childhood fantasies.

Let me conclude with this. As an outsider, I could not have entered American culture without someone from the inside letting me in. I think it is only proper to close with an expression of eternal gratitude to Professor Mantle Hood, to Professor Barbara Smith,⁴³ and Professor Ricardo Trimillos,⁴⁴ who have allowed me to come in to their culture, and have enriched my life in more ways than they could ever imagine. ▶

Notes

1. Pak Hardja Susilo was invited to present the opening address for the BEAT Gamelan Festival in recognition of his important role as a teacher and performer of in gamelan and dance in the West. He was the first professional practitioner of Indonesian performing arts to take up residence in the United States. Susilo was born in 1934 in Yogyakarta, Indonesia. Mantle Hood invited him to California in 1958 to study and teach at UCLA; he graduated with an M.A. in Ethnomusicology in 1967. Susilo was appointed to the music staff of the University of Hawaii in 1970, and taught there until his retirement in 2000. He received an *Hadiah Seni* in 1993, an award from the Indonesian Ministry of Education and Culture for "extraordinary achievement" in the field of *karawitan* (traditional music and its related arts). [—ed.]

2. American Ki Mantle Hood (1918–2005) established a program in Ethnomusicology at UCLA in 1961 in which students were encouraged to develop "bimusicality," or competence in the performance of more than one musical tradition.

3. An independent Indonesia was proclaimed by Sukarno on 17 August 1945. The Dutch relinquished sovereignty to the new Indonesian Republic in December 1949.

4. The city-state of Yogyakarta is a leading center of Javanese culture. The court was established there in 1755 by Prince Mankgumbumi, who adopted the title of Hamengku Buwono.

5. A raised platform supporting a roof, open on all sides, used for cultural performances, and ceremonies, such as receiving important guests.

6. Shadow puppets, carved from buffalo hide and intricately painted. The term *wayang kulit* applies both to the puppets and to the performance genre.

7. Readings from the *Koran*, the Holy Book of Islam. Although to non-Moslem ears these recitations sound superbly "musical", Moslems regard them neither as music nor as singing. Rather, the vocalization of the sacred texts is considered an act of devotion, both for the reciter and the listener.

8. An acculturated musical genre, using an ensemble of western instruments—ideally a guitar, two ukuleles,

violincello, flute, violin—to accompany a singer, singing in a style that to Western ears is unabashedly sentimental.

9. Gamelan performances for listening pleasure.

10. A form of Javanese theatre in which the performers are required to both sing and dance. The style of physical movement is based on that of wayang kulit puppets, hence the term which means "human puppets."

11. American ethnographer (1901–1970) who visited Indonesia in the 1930s. Author of *Art in Indonesia*.

12. Javanese court dance defines two types of male characters: *alus*, meaning refined, and *gagah* meaning forceful and strong. Although they share the same basic repertoire of movements, they are distinguished by different performance dynamics.

13. Known today as Bahasa Indonesia, it is closest to the Malay spoken in Riau Province, Sumatra.

14. Later in life, I learned that *Taman Siswa*, a non-governmental school that provided excellent education to commoners, was only four kilometers away. It had been founded by the great nationalist educator, Ki Hadjar Dewantara, in 1922. The curriculum included traditional music and dance, but my parents could not have afforded to send me to that school. Instead, they sent me to a Sultanate school where the fee was only a dime a month, a nickel for the second child.

15. Royal palace.

16. A "quasi-village" unit in a town, demarcated by streets or natural boundaries.

17. Academy of Dance.

18. Academy of Performing Arts.

19. Puppet master of wayang kulit, or, sometimes, the narrator in other traditional theatre forms.

20. An American composer (1917–2003) who, with his partner Bill Colvig, designed and built an "American gamelan." Harrison also composed many works for gamelan, including concertos for Western soloists with gamelan accompaniment.

21. Founder of the American Society for Eastern Arts, an important center for world music studies in California in the 1960s and 1970s.

22. Hood's doctoral thesis, published in 1954.

23. From the Hindu epic, the *Ramayana*.

24. *Ibid.*

25. In the early 1950s the House Un-American Activity Committee (HUAC) victimized and black-listed many public figures, including actors, musicians and playwrights, for their alleged left-wing views.

26. Dutch ethnomusicologist (1883–1965), author of *Music of Java* (2 Vols., 1949).

27. American composer (1900–1964), author of *Music in Bali*. 1966.

28. Music conservatory for traditional music for high school aged students.

29. Melodic patterns, played by the elaborating instruments of the gamelan, to elaborate upon and link together the notes of the slower moving basic melody, the *balungan*.

30. Including the *rebab* (spiked fiddle), the *gambang* (xylophone) and the *gènder* (metalophone).

31. American musicologist (1886–1979) who worked at UCLA 1957–61. A collection of his writings, *Studies in Musicology 1935–1975*, was published in 1984.

32. Double-headed drum that is laid horizontally on a wooden frame strung with leather straps.

33. Metallophone with metal slabs (bronze or iron) suspended horizontally over vertical tube resonators.

34. Xylophone with wooden keys resting on a box resonator.

35. Plucked zither.

36. Two-stringed spiked fiddle.

37. A seven tone system of intonation. A second system, of five tones, is called *slèndro*. A Javanese gamelan generally comprises two sets of instruments, one set tuned to *pélog*, and the other to *slèndro*.

38. Uyon-uyon for radio broadcast are, of necessity, planned, since they must fit within a given time slot.

39. One might have expected that the court gamelan tuning would be a logical standard. But in the old days, tradition discouraged, if not prohibited, the copying of the tuning of the royal court gamelan by commoners—doing so would have been regarded as elevating oneself to the same level as the royal court.

40. Under my direction, the University of Hawaii students presented the first public gamelan concert performed by non-Javanese at the princely house of Purwodiningratana, in Yogyakarta, in August of 1973. It was an exceptional event.

41. The Yogyanese royal court cotton jacket, in dark blue or other dark color, with long sleeves, and high collar.

42. A classical warrior dance of Bali, sometimes performed by a solo dancer, sometimes by massed dancers.

43. The founder of the Ethnomusicology program at the University of Hawaii at Manoa. Many of her former students have become prominent scholars in the field.

44. Professor in Ethnomusicology at the University of Hawaii at Manoa, a specialist in Hawaiian music and dance, and the music of Moslem groups in the Southern Philippines.

Photographs contributed by Ken Susilo.

TECHNIQUE

Beginning Gambang

by Widiyanto S. Putro

When Widiyanto gave permission to print his “two cengkok” method, he called it “Gambang 101.” This was followed by “Gambang 102.” “Gambang 103 and 104,” he said, “are recordings, because in gamelan music, if you want to know the authentic garap, you have to learn by listening, not reading. What you read is not what you are going to hear. That’s my 3 cents on gambang playing. Gambang 105? We’ll need to talk.”

This method was invented by Widiyanto to “teach my students to understand the concept of playing gambang.” It provides a chance for the beginner to learn the layout of the keys and become adjusted to the tempo and character of the gambang’s elaboration. The gambang actually plays in a much more complicated and melodically extended way; this method should be understood as a first step only.

The gambang part is made up of *cengkok*, which might be generally described as melodic patterns or phrases used to create musical parts for voices or instruments in Central Javanese classical music, or *karawitan*.

Widiyanto’s method consists of two cengkok: *gantung* and *seleh*. *Gantung* is a “hanging” pattern that moves around a particular pitch. *Seleh* is a “goal” oriented pattern that moves toward and arrives at a particular pitch. Both are “aimed” at a particular pitch in the balungan, and coincide with that pitch on their final beat.

Transposition

An important aspect of this method is that the cengkok can be transposed to arrive at different pitches, while their contour remains essentially the same. Due to the careful construction of Javanese melodic form, the end of one cengkok is often only a note or two away from the beginning of the one that follows. In this method, one of two variations in the *seleh* cengkok—starting either above or below the goal tone—are chosen with this in mind. The *gantung* cengkok maintain their contour.

The player will start the *gantung* cengkok two notes

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This article, compiled and written by Jody Diamond, is based on lessons with Widiyanto at U.C. Berkeley in 1990, and email correspondence in 2010.

below the *gantung* note, and then determine which *seleh* cengkok is the closest to the end of that *gantung*.

The Basic Cengkok: *gantung* and *seleh*

The *gantung* (“hanging”) cengkok is used for the weak beats, like the second note of a gatra. The cengkok here is “*gantung 3*.” The right hand is on the top line, the left hand is on the bottom. Below are two variations; the symbol “x” above a note indicates an optional doubled stroke on that beat.

x x
• 1 • 3 • 123 • 1 • 3 • 123
• 16 16 123 216 16 123

x x
• 1 • 3 • 123 • 1 • 3 • 123
• 16 • 6 123 216 • 6 123

The *seleh* (“goal”) cengkok start either on the note above or below the goal tone, depending on which would make the smoothest transition from the end of the previous cengkok. Below is a “*seleh 6*” cengkok starting *above* the goal tone, and one starting *below* the goal tone.

• i32i653 33356356
• 1321653 33356356

• 516565 333356356
• 516565 333356356

While each of these begin in a different place in relation to the goal tone, the second half of each cengkok is the same. Other variation are possible. The *seleh* cengkok below begins above the goal tone. The first half is the same as the example above; the second half is different.

• i32i653 35356i26
• 1321653 35356126

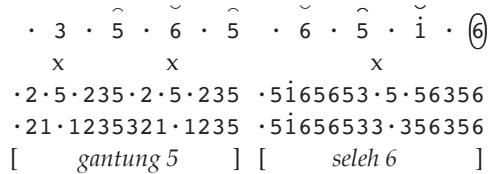
As with the *gantung* cengkok, rhythmic variations may be applied to these as well.

x
• i32i653 3 • 356356
• 1321653 • 5356356

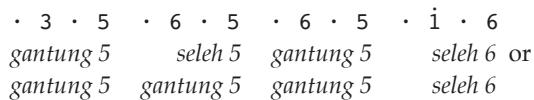
Garapan, the “working out” of the part

The gantung and seleh cengkok are of equal length, and will be used to anticipate and coincide with the important tones of a piece. The player must decide on the combination of the two kinds of cengkok. In the example below, I chose the seleh cengkok that started below the goal tone, because it started on the same tone as the end of the previous gantung cengkok. This makes the smoothest possible melodic contour, which fits both the character of the instrument and the fast motion required in playing gambang.

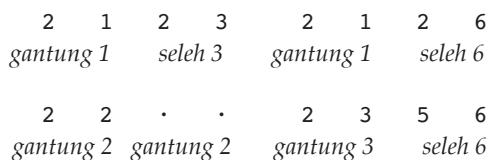
LANCARAN RICIK-RICIK, LARAS SLENDRO, PATHET MANYURA, IRAMA I



The density of the gambang is 4:1, showing that it is being played in Irama I (*tanggung*). If the same piece were played in Irama II (*dados*), the garapan would be adjusted to double the length of the gambang part, making the density of gambang to balungan 8:1.



When applying this to a piece with balungan *mlaku*, each gatra will generally be half gantung and half seleh, unless the entire gatra can be interpreted as gantung.



Gambang 102

This is the next lesson in Widiyanto’s approach to beginning gambang. He adds additional transposable gantung cengkok, as well as several more extended seleh cengkok. These are all in Irama II (*dados*), and can be used to go to the note at the end of any gatra.

Gantung 6 (these can be transposed for any gantung pitch)

22235656 · 5635656 or · 666 · 666 51535156

Seleh 1 *Dualolo*

· 2312323 12653333 33333333 33356561

Seleh 2 *Jarik Kawung*

35612356 356i2i32 63653216 · 1612612

61235356 356i2i32 63653216 · 3612612

Seleh 3 for balungan 5653

5 6 5 3
22235656 · 5635656 33226655 22666123

Seleh 6 *Tumurun*

· 2312323 62636261 · 1321653 · 5356356

Special Seleh Cengkok

Some cengkok are specific to certain sequences in the *balungan*, the melodic framework of a piece. Their names also apply to cengkok played by other instruments at the same time, including *gènder*, *rebab*, and vocal cengkok for the *pesindhen*. For the beginning student, these will initially be associated with passages in familiar pieces like the two below.

LADRANG WILUJENG LARAS SLENDRO PATHET MANYURA, IRAMA II

Putut Gelut for the second kenongan.

3 3 . .
· 2312323 · 1616123 · 1321653 · 5356356

6 5 3 2
35612356 356i2i32 63653216 · 1612612

LADRANG PANGKUR LARAS SLENDRO PATHET MANYURA, IRAMA III

Putut Gelut at the beginning of the second kenongan,

. . . . 3
66612323 · 3356i23 332i16666 356i2i23

6 5 3 2
22i26633 · 3653216 · 3653216 · 3612612

followed by *Debyang-Debyung*,

3 2 5 3
· 321232 · 2321232 · 2321232 · 23216666

6 5 3 2
35612356 356i2i32 63653216 · 1612612

then *Ayu Kuning* for the first of the last kenongan.

· 6 . i . 3 . . 2
22235656 33356161 · i32i216 · 356i16i2

· 6 . 3 . 2 . . 1
· 1632i63 2i632i63 · 2532163 · 3356561

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