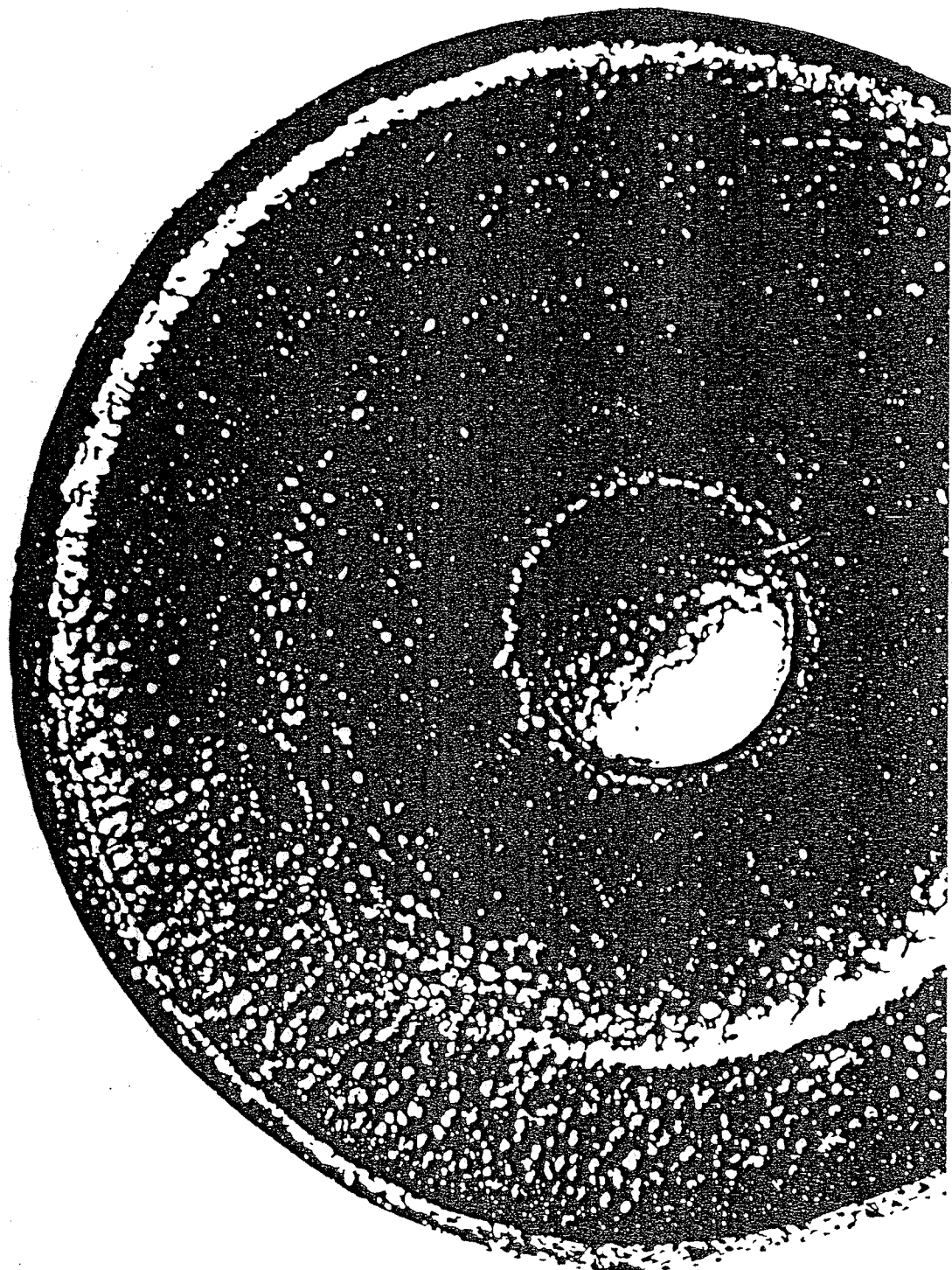


BALUNGAN

A Publication of the American Gamelan Institute



Volume I, No. 1

June 1984



BALUNGAN

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Special Thanks: Ariel Thomas, David Whitman, Mills College, Peter Garland, KayPro/Perfect Writer, and all contributors to this issue.

Submission deadline for the next issue is September 15, 1984.

Submissions in any category are encouraged. Articles should be typed and double-spaced. Material may also be submitted on a 5 1/4 inch floppy disc (SS/DD, preferably CP/M). All submissions will be placed in the American Gamelan Institute Archive, unless return is requested and a SASE included.

Vol. 1 No. 1 June 1984

EDITORIAL

Selamat Datang!

Welcome to the first issue of **Balungan**, a publication dedicated to gamelan in all its forms.

Gamelan is the orchestra of Indonesia; an ensemble of tuned instruments that may include gongs, drums, metallophones, xylophones, bamboo flutes, plucked and bowed strings, rattles, cymbals, bells, and voices. Gamelan usually involves a group of people playing together, often accompanying dance, theatre, puppets. The past 25 years has seen the development of American gamelan: new music and instruments inspired by Indonesian models.

People are attracted to gamelan for different reasons; it is a fascinating orchestral music that takes many forms, and playing in a gamelan is a satisfying musical and social experience. Gamelan in the West has been mushrooming; those who have been inspired by it have made it part of their lives as musicians, ethnomusicologists, composers, performers, instrument builders, music therapists, teachers, artists and music lovers. **Balungan** wants to represent all of these perspectives; to stimulate, challenge and inform everyone with an interest in gamelan and related arts.

Balungan hopes to be a network that can link and enrich the different forms of gamelan. The word *balungan* means bones or skeleton; in Javanese music it refers to a melodic framework that connects all the parts. And while the *balungan* is the part that most of us learned first, it is the goal of **Balungan** to provide information that will move us beyond this initial understanding.

Whether your interest is in the academic or the innovative, the analytical or the creative, I invite you to participate in this publication. Send in your subscriptions, donations, and submissions. Together we can make **Balungan** an exciting addition to the music world.

Terimah Kasih Banyak,

 Jody Diamond
Editor, **Balungan**
Director, American Gamelan Institute

CONTENTS

- 4 LETTERS
ARCHIVE
NEXT ISSUE
- 5 INTERVIEW
Harja Susilo
by Geraldine Diamond
- 8 PROFILE
West Java Arts
by Henry Spiller
- 9 REVIEW
Javanese Wayang Kulit
by Ernest Rideout
- 11 NETWORK
- 12 SCORE
In That Bright World
by Jody Diamond
- 14 TRANSCRIPTION
Sigramangsah (bonang)
of Ki Wasitodipuro
by Richard Mix
- 16 PROGRAMS
Hawaii, Sonoma State,
Mills College, Berkeley
Gamelan, Diamond Bridge
- 18 FILM
review of
Topeng Babakan
- 19 DIRECTORY
updated list of
gamelan in America

Jody Diamond teaches Indonesian music at U.C. Berkeley and Mills College, in Oakland. She has studied gamelan since 1971, primarily with K.R.T. Wasitodipuro, and is a composer and the director of the Diamond Bridge, an American gamelan.

LETTERS

Dear Ms. Diamond,

I am writing to request your cooperation in securing copies of [Balungan] for the Asian Studies Newsletter Archives. During the past thirteen years, I have been developing and maintaining an extensive collection of newsletter-type publications dealing in whole or in part with Asia. Now containing nearly 600 titles, the Archives centralize these publications in order to make them much more accessible to interested researchers, students, and members of the general public. I would very much like to establish and maintain a file for Balungan.

Sincerely Yours,
Frank Joseph Shulman
East Asia Collection
McKeldin Library
University of Maryland
College Park, MD 20742

ARCHIVE

Balungan, in conjunction with the American Gamelan Institute, has begun an **archive** of gamelan in America. The purpose of this archive is to house, catalog, and make available scores, tapes, transcriptions, photos, programs, articles, unpublished manuscripts, interviews, histories, theses, and other materials. We encourage any and all submissions, and in each issue of **Balungan** we will print additions to the archive. In the near future, it is our intention to make copies of all these materials available to readers at a reasonable cost, with the permissions of the individual authors, and we hope to publish a yearly catalog of the archive's holdings. We would like to become a central "clearing-house" for American gamelan, as a much needed service to composers, performers, researchers, and listeners.

Balungan will not be able to publish all of the material that is submitted, but we will publish a listing of all contributions.

SCORES

- Mark Vigil** "Closer", for gamelan and choir
"Well of Living Waters", for gamelan, bell tree, wind chimes and choirs
- Robert Macht** "Gamelan Gending Cantik", for gamelan and trap drums
- Daniel Schmidt** "Abies Magnifica"

NEXT ISSUE

Balungan plans to represent the interests of people dedicated to all aspects of Indonesian arts and their developing western counterparts. We encourage members of every field, whether academic, educational or artistic, to submit material for publication. In this way the many facets of gamelan will become clearer, and everyone's knowledge and resources, we hope, will be enriched.

Some of the contributors and topics planned for upcoming issues:

- Michael Tenzer** The Compositional Process in Bali
- Daniel Schmidt** Innovations in New Gamelan Instrument Design
- Michael Moore** Recording the Gamelan
- Larry Polansky** Tuning Systems in American Gamelan

Jody,

Congratulations on starting the Gamelan Newsletter. This is something that I had talked about with other gamelan people in the past and I am glad to see that someone is actually going to bring it to life. I support your efforts with the newsletter and, of course, want to receive it and contribute to it in any way I can.

Sincerely,
Jarrad Powell
Music Dept.
Cornish Institute
Seattle, WA
(J. Powell is director of Gamelan Pacifica.)

- Lou Harrison** "Gending Wellington"
Otok Bima Sidarta Gending Garapan Baru I (1980)
- Jeff Morris** "Extractions" 1984
- THESES AND DISSERTATIONS**
- Roger Vetter** Formal Aspects of Performance Practice in Central Javanese Music (M.A. at U. of Hawaii, 1977)
- R. Anderson Sutton** The Javanese Gambang and Its Music (M.A. at U. of Hawaii, 1975)
- Rene Lysoff** The Gong-Chime Bonang Barung in the Central Javanese Gamelan: Aspects of Musical Function and Idiom in Contemporary Practice (M.A. at U. of Hawaii, 1982)
- Shitalaksmi Prawiroharjo** Wayang Kulit Purwa (M.A. at Wesleyan, 1972)
- TRANSCRIPTIONS**
- Roger Vetter** Class Kendang (Jogja, 1973)
- Siswa Tingkat IV Karawitan** (Students in Solo) Kumpulan Naskah (a book of instrumental parts for 13 gending) 1980/81
- TAPES**
- Robert Macht** "Gamelan Gending Cantik", 1984
- Jeff Morris** 2 concerts by The Diamond Bridge, 1983

- I Wayan Dibia** Why Cipher Notation is Inadequate for Teaching Gamelan Instrument Building
- Kent Devereaux** Instrument Building
- Trish Neilson** A Collection of Definitions: What is American Gamelan?
- Jody Diamond** Learning the Inner Melody: Teaching Methods for Gamelan and Beyond

...just to name a few. We are also planning to feature the music and activities of well-known teachers like **K.R.T. Wasitodipuro**; transcriptions and discussions of traditional Indonesian music; interviews with composers such as **Lou Harrison** and **Barbara Benary**, and discussions of new works for gamelan from around the world. **Balungan** will also include articles on dance, wayang, and other theatre forms.

INTERVIEW

Harja Susilo

26 years of flexibility & tolerance

by Geraldine Diamond

Harja Susilo taught in the first university gamelan program at UCLA in 1958, and has been particularly well known for his skill as a dancer and kendang player (drummer). He is presently teaching in the Ethnomusicology Department at the University of Hawaii. After twenty five years of teaching gamelan to American students, his eloquence and patience are well developed.

In the following interview, conducted in Honolulu on June 18, 1983, Susilo talks about the Hawaii gamelan club and its repertoire, and his views on notation, teaching beginners, the learning of Javanese culture through gamelan, and new directions in musical composition.

Geraldine Diamond: Susilo, can you tell me a little about these particular instruments (at the U. of Hawaii)?

Harja Susilo: The gamelan was purchased in Jogja in 1969 and brought here in 1970. It has been here since then.

GD: It seems to have a gentle mystical sound, more than other gamelan.

HS: It could be the gamelan itself, or it could be the way we play it. The point that try to I make here with my students is that you are not supposed to hit the instrument, you are supposed to play the instrument. A lot of the group consists of beginners — usually they are so busy thinking about the notes that they don't have time to think about the quality of the sound. But also, this gamelan is a good set.

GD: Speaking of beginning students, could you talk about your approach to teaching beginners of gamelan?

HS: My approach is more or less to return to the traditional approach, playing without notation. The advantage of this, and of memorization, is that one hears the paraphrasing of the patterns, the melodic patterns. Another advantage is that, while it takes longer, it tends to stick a lot better. Also everybody has time to listen to each other. I think that half the performer's role in gamelan playing is playing, the other half is listening to the others. And if you can listen and respond to each other it sounds tighter, it sounds more like the real thing.

edited by J. Diamond and L. Polansky

GD: So in the beginning you play without notation?

HS: Since you don't really have much time, you have to start from the beginning. It's amazing that when you try it hard enough you will be able to remember and you can remember the music as tunes rather than as a set of numbers. Today you can go to Java and a lot of people use notation but that's more the influence of western culture. If we use notation then we are just imitating somebody imitating us, so why do that? What I want to do is play directly from sound to sound, rather than from sound to symbol and retranslated into sound.

GD: What kind of people play in this gamelan?

HS: They are former students who have taken gamelan for at least two semesters, and then since we don't have a third semester, anyone who is interested after that can join the club. In the club you don't get credit and the teacher doesn't get paid. It's strictly for fun and for further enjoyment and further understanding. You don't get too far with two semesters, it's not enough time.

GD: Tell me a little about yourself.

HS: I'm from Jogjakarta, Java. I first came to UCLA in 1958 to study western music, and to earn my keep I taught gamelan. I got my Master's degree in music in 1968. Most of the learning since then has been on my own. Occasionally I go to Indonesia to see whether or not I have gone astray, but so far I haven't.

I think the U.S. is a place for the student to learn the basic technique, the basic music understanding of Javanese culture. If they are interested further then they just have to go to Indonesia. Something I can offer here is to prepare them to go to Indonesia, but there is nothing which can replace that. It's only there that you can learn about the context. When you go to Indonesia you actually see different sets of gamelan, different clubs, and so on, and you find out that it is not just a theoretical thing, that you do have to be flexible.

That's one of the things that I try to stress here, to be flexible, to not to do the same thing twice in the same way. If we've done it one time in one tuning system, the next time we'll do it in another tuning system. One time in this tempo, another time in another tempo. The concentration is on learning treatment rather than repertoire.



GD: Is this how gamelan would be learned in Indonesia? Would one approach gamelan with this attitude?

HS: This is where I make a bit of an adjustment. In Indonesia you would join a club and perhaps you'd play ten pieces in one night. Of course you cannot learn ten pieces in one night, so you would actually go home not having learned anything. The next week when you met again you would play that same ten pieces, so now it's second recognition; maybe by the tenth week you'd learn ten pieces.

But here I try to work with one or two pieces. I find certain types of pieces, typical repertoire, and we learn to treat each composition in certain ways. The next time we encounter another piece we can say "treat it like such and such."

GD: Are the students initially resistant to memorizing and learning in this way? Do some simply need notation?

HS: Some are like that, and some are very willing to get into a new experience. My feeling is that we are in college, and if all the accomplishment in gamelan was to be able to read one through seven, my goodness, that is hardly an accomplishment. You ought to be able to read that when you finish grammar school! This isn't just a matter of stubborn belief, it does make an artistic and educational difference.

GD: How long have these performers been playing with you?

HS: It varies. Some of them have been with us since 1972, and for some this is only the third semester.

GD: How often do you perform, and who does the performances?

HS: We perform once every semester. The gamelan has a name, Khyai Gandrung, the Venerable One in Love. The club itself is called the University of Hawaii Gamelan Club.

GD: I've heard that the gamelan is quite popular in the Hawaii area. Do you have dance and theater as well?

HS: We used to have more dancing, but now we are concentrating more on music. The dancing attracts more audience but the concert pieces present a different kind of challenge. When you accompany the dance you are at the mercy of the dancers. You learn to accompany, you learn to be flexible.

My feeling is that the student's education is the most important objective, and the audience comes next. To only please the audience doesn't take very much. But sometimes you can do that at the expense of learning. We want to do something that is challenging for the musicians even at the risk of it being less exciting for the audience. Occasionally you simply have to take that stand. "This time, this piece is for us." Of course we hope the audience will like it, but if not then they may like the next piece.

If people do not take the gamelan seriously, it is our fault, for presenting it as too simple. We want to communicate to the audience, so we tend to resort to the lowest level. We make it simple so they will

understand, and then they misunderstand. Perhaps they think, "If you can perform gamelan after one semester then it can't be very hard." So I try to first give them something that can be structurally understood, like a piece where every eight beats there is a gong. Then the next piece will have 128 beats before the gong. This takes a great deal of concentration on the part of the musicians. And of course, learning short sentences is easier than learning sentences that are a whole paragraph. The music has got to be memorized and those who are playing elaborating instruments will have to work four times as hard.

What can you show the audience in one hour? I do demonstrations, but I must also show the audience that there is more to gamelan than they can understand. It would also be a disservice to the players, for if the audience can understand the music in twenty minutes, why should the players study for five or ten or twenty years?

I have taught gamelan to Americans for quarter century and have learned much. So I must ask, not how good the performance looks to the audience, but whether the musicians really understand what they are doing.

GD: Do you have a permanent repertoire?

HS: We do dance music, or rather theater music, which also would include music for wayang kulit, and concert music, and each gives the students a different kind of challenge. Theater music would tend to use more dynamics, and have lots of changes, and audiences tend to like it a bit more. The concert pieces take a little longer for the audience to understand. One of our goals is to educate the audience, and to get them to accept the music the way it is accepted by the carriers of the tradition in their own terms.

GD: My experience is that many people come to hear gamelan in search of the tradition, looking for things that have been unchanged for centuries.

HS: In any oral tradition, even a western tradition, there are changes. The way Renaissance music was played in its time is different from the way it is played now. For example, their experience of speed is perhaps a horse running wild, but our experience of speed is beyond the speed of sound, so there will be fundamental differences. Change is part of the tradition. I wouldn't only do it in the old style, but also in the way it is done today.

GD: How do you feel about American gamelan, and about new American composition for gamelan?

HS: In America, gamelan is, I suppose, like western instruments — trumpet, trombone or whatever. You can use them to perform Glenn Miller, a classical symphony, or even avant-garde music. The gamelan itself is an instrument, and it is my job here to give as much background on the traditional music as possible. If I had more time to experiment, but ... there is barely time to cover the traditional music. So it's a different kind of mission.

I did one composition with the Honolulu symphony that was co-composed with one of my colleagues in composition; a sort of concerto for gamelan. It was in four movements, about twenty minutes long. And only





about fifty percent of it gave me satisfaction, The rest was not rewarding enough for the pain and effort that I underwent.

GD: What was the rewarding part?

HS: The rewarding part was that I found a new way of using the gamelan that is harmonious with my aesthetic. My idea is that being different is not in itself commendable or virtuous; being in tune with yourself is what I am looking for. If that happens to be different, well, that's well and good. It's just a different way of looking at it.

GD: Do you have much contact with other gamelan teachers?

HS: Not enough, for this is very valuable. The trouble is, for example in the case of California, the only time I go to a certain place to teach gamelan is because Pak Cokro is not there, or some other teacher is not there. So we never meet. If they are there then there is no place for me.

GD: So you know Pak Cokro?

HS: Oh yes, and he is top-notch. A highly revered musician. Some American students might be very spoiled. When the student goes to Indonesia, not all gamelan are as nice as the one here. And for those who have studied with Pak Cokro — when you go to Indonesia there are so many teachers, but in fact I can only think of a few people who would be his peers. Some people don't realize that you have one of the best in him. He was the leader of the gamelan at Radio Station Jogja, and also the inspector of all the other radio station gamelan. He is one of the best in the country.

GD: You seem to teach not only the musical tradition, but to give your students a feeling for the gamelan's social and philosophical context as well.

HS: I have tried to get people to observe some of the things that are considered good Javanese manners. This room is a Javanese pocket: you don't hand anyone something with your left hand and you don't accept it with your left hand; you bow a little if someone is sitting on the floor; you don't step over the instruments or over food, and so on. This is part of understanding the culture as a total entity. We don't play the gong on Thursday night, a Muslim holiday. We try to always have some kind of tea or coffee, something to eat during rehearsal, this is also part of the tradition. The gamelan to me is the door to enter into a culture, and just how much you can learn after you enter the door is up to you.

When I was in the fifth grade the teacher said, "It is time for you to refine your behavior. It is time to study gamelan and dance." Now, in retrospect I understand what that meant. Essentially, when you learn to play gamelan or to become a dancer, even when you are a good player or a good dancer, you are only half way. The ultimate goal is to be a better human being, to be a better member of the society. To be tolerant, regardless of whether you understand or not.

That is my buzzword — tolerance — even if I don't understand a person. There's a lot of things going on in the gamelan, mistakes and so forth. How are you going to react to that? Are you going to scream and yell? Or are you going to tolerate it and try to fix it in a gentle way. When I do it that way, that part of the culture will get to the students. It is not my intention to change anyone's attitude, but I am offering an alternative behavior and aesthetic sense, an idea of another way to do it. Use it if you like. It's important to have a choice.

I also try and teach my students to be disappointed in a Javanese way. For instance, sometime I intentionally leave out the gong. If they don't notice, if they don't feel anything about it when the gong is not there, then they have not learned it. If you don't even hear it how can you understand it?

GD: When did gamelan first come to the United States?

HS: The gamelan was introduced in the Chicago World's Fair in 1893, about the same time chewing gum was introduced, and only ten years after the phonograph and the zipper. At that time the avenue of the fair was not as effective [for introducing gamelan] as the academic community avenue seems to be. It was introduced again in the 1930's as show biz, and again at another world's fair. But it seems that the university is the best, though not the most dramatic setting. There was interest in Javanese gamelan at UCLA in 1956, and in 1958 they got a more complete set. In 1958 there was only one gamelan in the U.S, and now there are so many. [Currently over one hundred in the United States.]

GD: Do you think gamelan will become part of the Western music world?

HS: I would not like to see gamelan become a fad,



because fads have a tendency to come and go very fast, and the gamelan has a uniqueness which makes it very difficult to be a fad. It takes a lot of effort to build a gamelan.

On the other hand, everybody has their own reason for doing things, and I think I can communicate my own culture at least from the point of view of one person.

GD: Perhaps there is room for traditional gamelan and all that it means, not just playing the instruments, and also for musical innovation and experimentation. I noticed last summer at the American Gamelan Institute program at Mills College there were students who came from New York and Chicago, composers who just wanted to spend the summer experimenting with composition, using the gamelan as simply another way of exploring sound.

HS: As long as they don't offend, like treating it roughly or breaking it, anything that does damage to the instruments.

It isn't so much that I am against innovation, I can compose too, if it is necessary. For example, if we do a dance drama, and need a certain piece — Sendratari is a new innovation, so I give myself the liberty of composing something for that purpose.

When we do a concert here we put on Javanese dress. We are not trying to be something that we are not, but

that is another aspect of the culture. People know what is a hat that fits, what is considered looking good. When you put on a different costume and different dress, you observe a different code of ethics. What kind of batik are you wearing?: Is it striped? Are you a woman or a man? If you're a woman, the stripes go one way, if a man the other, except when it's for dancing this type of dance, when it goes the other way. It's something which is happening in the dressing room which the audience does not join in.

A friend of mine said he would not like his musicians to dress like this, trying to be what they're not, and looking funny anyway... Yes, they do look funny. Imagine if you had the Jakarta Symphony Orchestra and they were wearing tuxedos, but some of them are too small, some are too big, sure, they're funny, they don't fit. They put on these things without knowing what they are all about.

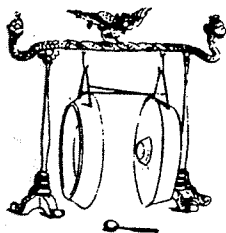
Before a concert we have a selamatan, a ritual feast. We look at it as a ritual, as a get-together so we can think positively and emit that kind of emotion. We have a Javanese costume with a special batik design that means "togetherness with love."

(Geraldine) Jerry Diamond is a sociologist and businesswoman with a strong interest in Asian culture, and has recently divided her time between Los Angeles, Berkeley, and Honolulu.



NETWORK

Everyone is welcome to send in announcements of interest to **Balungan** readers. These might include instruments for sale, availability of guest artists and teachers for performances or workshops, fieldwork information, or gamelan gossip. Just another way to keep in touch.

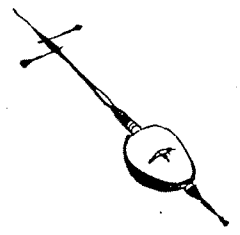
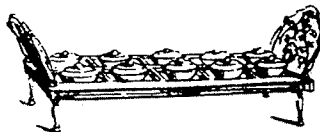
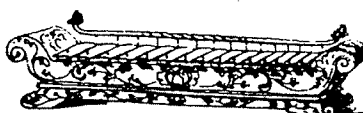
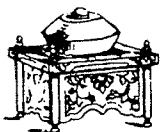


A fine set of Balinese **gender wayang**, brought to America by Wayan Suweca in 1981, are for sale for \$800. Contact Michael Tenzer at (415) 533-2168 or 1730 10th Ave., Oakland, CA 94608.

Udyana Warta is a monthly calendar listing "cultural event and news of interest to the Indonesian arts community." If you live near the west coast, or you simply must know about gamelan activities from Seattle to Honolulu, contact Rucina Ballinger in the Information Section, Consulate of the Republic of Indonesia, 351 California, Suite 700, San Francisco, CA 94104, (415) 982-8966.

The Center for World Music is sponsoring an **Indonesian Tour** and School from June 17 - August 13. The tour goes to Sumatra, Java, and Bali, and the school offers a wide range of subjects. For information, call (619)265-4243/440-7200.

Mills College will begin its first **community gamelan** for staff and local residents, this fall on Tuesday evenings. This will be in addition to the classes that will be taught by Lou Harrison and Jody Diamond. In late August, call (415) 430-2171 to find out more.



PROFILE

West Java Arts the spirit of Sunda

by Henry Spiller

In Sunda (West Java), a staggering variety of music, dance, and theatre traditions flourish. Many of these traditions are studied and performed in the San Francisco Bay Area by a loosely-knit group of people called West Java Arts.

West Java Arts is fortunate to include Undang Sumarna, a master musician from Bandung, West Java. Pa Undang first came to the United States to teach Sundanese music in 1974, and has been on the faculty of the University of California at Santa Cruz since 1976. Pa Undang directs virtually all the musical activities of West Java Arts, and most members of West Java Arts are Pa Undang's students.

Sundanese traditions performed by West Java Arts include gamelan salendro (a type of gamelan similar to Central Javanese gamelan) for accompanying dance and wayang golek (rod puppet theatre), gamelan degung (a small, elegant gamelan tuned to the pelog-like degung scale), kacapi/suling (zither and flute ensemble), angklung buncis (angklung are shaken bamboo rattles; angklung buncis is a rural "marching band" tradition that includes angklung), and penca silat (self-defense dance accompanied by drums, a small gong, and a reed instrument). In addition, West Java Arts performs Topeng Babakan, a masked dance and gamelan tradition from the villages near the city of Cirebon.

West Java Arts concentrates on Sundanese music; with a few exceptions, no American music is performed. Pa Undang has composed a few new pieces, including the unorthodox "Bubukaan," which features each gamelan instrument playing a "break." Performances of wayang golek occasionally include unusual pieces for comic effect. The author has arranged such songs as "Shortenin'

Bread," "Jumpin' Jack Flash," and "Morning" from Greig's Peer Gynt Suite for brief inclusion in wayang performances.

Public performances often feature several Sundanese traditions. A typical concert of this type opens with quiet and intimate songs, such as "Mupu Kembang" and "Jeruk Manis," accompanied by kacapi (a kind of zither) and suling (bamboo flute) or rebab (spike fiddle). The next segment features Bandung-style gamelan accompanying dances such as "Kawitan," "Gawil," "Kandagan," "Kencana Wungu," and "Gatatkaca," which represent a variety of Sundanese "classical" genres. Penca silat (self-defense dance) then is performed by Herman Suwanda, a master of Penca silat, and students from his penca school. The final segment features two or three of the five masked dances that comprise the exciting Topeng Babakan repertory.

West Java Arts also has presented concerts that feature Topeng Babakan exclusively. The group currently is preparing to present a complete topeng performance that includes all five topeng babakan dances at the Mask Festival in Los Angeles, as a part of the Olympics Arts Festival.

It is Pa Undang's extraordinary musicianship and versatility that permit West Java Arts to present such a variety of traditions. Pa Undang was trained by his grandfather, Pa Kayat, in gamelan salendro and dance-drumming. Pa Undang distinguished himself at an early age as a major exponent of the difficult and exciting Sundanese dance drumming style. To expand his students' horizons and introduce American audiences to a variety of Sundanese traditions, Pa Undang also became proficient with kacapi, gamelan degung, and angklung buncis. When Pamela Rogers Aguiniga studied with Topeng Babakan master Sujana Arjao, Pa Undang applied his talents to master the fiendishly difficult gamelan pieces and drumming that accompany topeng dances. When Kathy Foley joined the U.C. Santa Cruz Theatre Arts faculty after studying wayang golek for several years in Bandung, Pa Undang revealed himself to be a drummer and gamelan director for wayang. When Herman Suwanda, a venerated young master of the Sundanese art of penca silat, a genre that combines self-defense, dance, and music, moved to the Bay Area from Bandung, Pa Undang's skill as a penca drummer surfaced.

Pa Undang's mastery of so many genres of Sundanese music is enhanced by his teaching abilities. Sundanese music is at once deceptively complex and deceptively simple for Americans. Pa Undang has developed a

teaching method for his American students that allows for Americans' peculiarities while retaining significant aspects of Sundanese pedagogy.

Sundanese pieces are based on very abstract themes. An instrumentalist realizes the abstract theme by selecting appropriate variations from his personal repertory of variations and fitting them to the theme. It is very difficult for a Sundanese musician to play a piece the same way twice. Americans, of course, do not have the requisite personal repertory of variations, and become frustrated when two apparently different musical patterns are said to be the same.

Pa Undang has managed to create and standardize a basic variation repertory for his beginning students. He attempts to make each student comfortable with the idiom of each instrument. With this rudimentary knowledge and understanding, students are able to play many pieces on several instruments. Only then does Pa Undang slowly expand the students' personal repertory of variations. After a certain point, students are expected to grow musically in the same way Sundanese musicians grow; they must listen to other musicians and imitate their styles. In the United States, of course, this growth requires listening to recordings as well as other students.

Listening is the key to Pa Undang's teaching. Notation is used only sparingly in classes and discouraged in performances. Musicians are expected to respond appropriately to cues from the drummer and dancer. Pa Undang frequently points out that musicians cannot respond to such cues if they are concentrating on notation (dance cues are especially difficult to catch when reading notation). Furthermore, use of notation contradicts the spontaneity that characterizes Sundanese performances.

Many members of West Java Arts have spent time studying in West Java. Students return from Indonesia with expanded personal repertoires, new dances, instrumental skills that Pa Undang does not teach (such as rebab and suling), and frequently new gamelan or other instruments. Most importantly, they return with a clearer idea of the spirit of Sundanese arts: While the arts are solemn, profound, and deep, they also are lively and informal. This synthesis of relaxation and serious purpose adds greatly to West Java Arts performances.

West Java Arts' major goal is to introduce American audiences to the beauty, excitement, and variety of Sundanese music, dance, and theatre, which for some reason are not as well known in the United States as Javanese and Balinese traditions.

Henry Spiller is currently a technical editor at SRI International. He has studied and performed Sundanese and Javanese music since 1976, and has taught ethnomusicology at several universities in Northern California. You can get more information about West Java Arts by writing to him at 545 University Drive #1, Menlo Park, California 94025 or calling 415/327-5510.

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PENCAK SILAT means "movement with art." It is an Indonesian martial art and a traditional dance form. For centuries it was inaccessible to outsiders and only recently is being taught abroad.

HERMAN SUWANDA has been accorded the title *Pendekar Muda* ("Venerated Young Master") in his native Indonesia, having studied *Pencak Silat* since the age of seven from a wide range of master teachers including both of his parents. He arrived in the U.S. and began teaching in June 1981.

REVIEW

Javanese Wayang Kulit at U.C. Berkeley

by Ernest Rideout

The San Francisco Bay Area is fortunate in having a relatively high number of gamelan within its environs and there are many opportunities for experiencing the music of this ensemble. There are frequent performances by American as well as Indonesian gamelan, with programs ranging from classic pieces to new works in traditional or American styles. It is also possible to participate in a gamelan by availing oneself of the superb instruction offered at the numerous gamelan in local colleges, universities, and independent organizations.

There are, however, genres of gamelan music which, for reasons of logistics and difficulty, are performed only rarely. One of these is the wayang kulit, or shadow-puppet theater. The demands made on a gamelan in the course of producing a wayang are considerable. The length of a wayang requires great stamina and facility with the enormous number of compositions required for a performance. The bulk of the responsibility for a successful performance by a relatively inexperienced gamelan rests on the director, who must use what little rehearsal time is available to give the necessary basic instruction as well as direct the ensemble towards the larger goal of a polished performance.

Even without an appreciation of the difficulties involved, the performance of Lakon Dewa Ruci by Gamelan Khai Udan Mas at U.C. Berkeley on April 7, 1984, would have been a very special event for anyone having the good fortune to be present. Under the direction of K.R.T. Wasitopuro and Jody Diamond, the gamelan demonstrated its solid foundation in basic ensemble playing as well as its ability to be flexible in accompanying the play. The entire group sounded confident, and the various soloists gave beautiful performances.

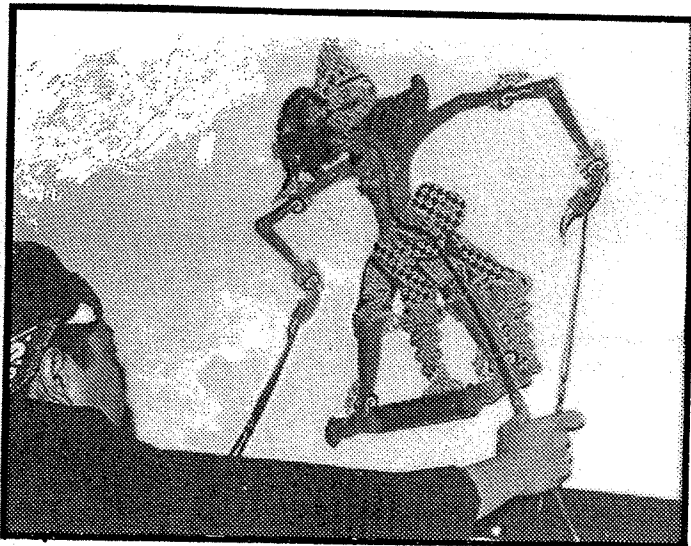
The overall success of the show, of course, depended greatly on the dalang (puppeteer). Soeprapto, an anchorman with the Voice of America Radio in



Dalang Soeprapto

Washington, D.C., gave a skillful and entertaining performance in that capacity. He performed nearly the entire show in English rather than Javanese for the benefit of the predominantly American audience. In addition to fasting, Soeprapto prepared himself for the performance by researching the lives of the members of the gamelan, the student body at U.C. Berkeley and the community of the Bay Area. As a result, his performance was full of amusing inside jokes and references to people and events familiar to the majority of the audience. The first section, patet nem, was performed in a traditional manner, but the remaining two, patet sanga and manyuro, were shortened considerably, even to the point of rushing the line of the story. Even so, Soeprapto conveyed the highly spiritual message of this particular lakon clearly.

The wayang took place in Hertz Hall on the U.C. Berkeley campus, and the audience was allowed to come and go and wander about as they would in Java. There were also seats available behind the screen with the gamelan. Javanese food was served outside the hall during the performance, which contributed greatly to the relaxed atmosphere. There was still a large portion of the near-capacity crowd remaining as the show came to a close sometime after midnight.



Soeprapto with Bratasena, who undergoes the transformation to Bima in Lakon Dewa Ruci.

Ernest Rideout is a graduate student in ethnomusicology at U.C. Berkeley, with a special interest in the music of Thailand.

SCORE

In That I

In That Bright World uses the tonal framework of the traditional American song "Wayfaring Stranger" as the balungan, or melodic skeleton, that organizes and unifies the various layers of the gamelan. The inspiration for this was the Javanese idea of lagu, the inner melody which is referred to but never explicitly stated by the gamelan instruments, and resides in the "feeling", or inner ear, of the musicians and the audience.

When an American audience listens to classical Javanese music, perhaps we cannot hear the inner melody; we do not share the cultural references that are acquired unconsciously throughout a lifetime of exposure to a particular cultural aesthetic. One of my goals as a composer is to write gamelan music that may allow us to hear gamelan as the Javanese do: an interweaving of music in the air and music in the heart. If the western audience recognizes, intuitively or otherwise, a familiar melodic structure within the combination of various gamelan instruments, perhaps we can have a better appreciation of the deeper ideas that organize and shape Javanese music.

PERFORMANCE NOTES:

Every instrument should play in the traditional Javanese court style, unless there is a special part written. This assumes extensive knowledge of Javanese court music, as all of the instruments in the gamelan should be played. It may be helpful to consider the piece as being in patet manyura.

There are three sections, labeled I, II, III, each characterized by its own irama.

The suggested form: Irama I section A/II section B/III section C

(A) **lancaran/kendangan bubaran:** This is of balungan tones per kenong are to use the bubaran drumming patterns. lancaran, with saron imbal beginning

(B) **umpak ladrang/kendang kalih or cibl** Irama I (kebar), with bonang imbal, special saron imbal part available. In the transition to Irama II, B should present in subsequent repetitions. the kotekan parts to be played at a void pushing those players to over

In That Bright World

Jdiamond ©-81

buka gender:

R. 1 6 5 3 1 6 5 . 3 2 3 1 2 3 1 2 3 2 1 6
L. 1 6 5 3 1 6 5 . 1 2 3 1 6 3 2 3 5 6
+ + D B + D D D D

lancaran

(A) T. T T T T U T T T U T T U T T U T T
5 6 5 1 6 5 3 5 3 2 3 1 3 2 1 6 x2
i 6 5 3 i 6 5 3 2 3 1 3 2 1 6 x2

ladrang

umpak: P+P P+P P+P
5 6 5 6 2 1 2 1 3 3 5 6 5 3 2 3
(B) 3 2 1 2 3 5 6 5 3 3 5 3
3 6 5 6 2 1 2 1 1 6 5 3 2 1 2 1
3 2 1 2 3 2 1 6 3 2 1 2 3 2 1 6

ngelik: P+P P+P
3 3 5 6 5 3 2 3
(C) i 6 5 6 3 3 5 3
1 6 5 3 2 1 2 1
3 2 1 2 3 2 1 6

saron kotekan for section B : umpak

(1) BAL. 5 6 5
saron 1 ...2...3...5...6 .56.65.6.5
saron 2 ...2...3...5... 35.3.53.35
saron 3 ...2...3...5...6 i.6i6.i6i.

(2) BAL. 3 2 1
saron 1 ...6...1...3...2 .32.23.2.3
saron 2 ...6...1...3... 53.5.35.53
saron 3 ...6...1...3...2 1.212.121.

(4) BAL. 3 2 1
saron 1 ...6...1...3...2 .32.23.2.3
saron 2 ...6...1...3... 53.5.35.53
saron 3 ...6...1...3...2 1.212.121.

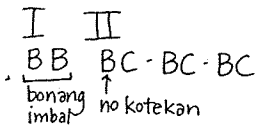
Solo
Solo/ Male chor. (solo and 2nd x)
Balungan

Solo
Solo/ Male chor.
Balungan

Right World

and ©, with certain treatments and

go a little slower and enjoy the part.



extended lancar; because the number of measures as the bubaran, it is convenient to give a general treatment, however, is of a different character after the first repetition.

This section may be played twice in order to slow down to Irama II. (There is a change in this section, but not printed here.) It may be played again before going on to have none of the kotekan that will be present in the tempo of B in Irama II should allow for a faster rate, but the drummer should be aware of its irtuistic requirements. It's better to

© **ngelik/kendang kalih:** There is nothing unusual about this section except the vocal parts. All other instruments should play as much as possible in the traditional Javanese style.

An alternative buka may be played by the bonang: 1653 165 · 3231 321©

The vocal part for the ngelik is written in western notation, in addition to the gerong (male chorus) part in cipher notation. This is an attempt to communicate aspects of the music to those unfamiliar with the cipher notation conventions. It is not at all my intention to imply that gamelan music should be written in western notation, only that we find ways to communicate its elements to more people; my personal preference would be that all music be taught by rote and played by heart.

Further questions, and requests for additional parts, should be directed to the composer at box 9911, Oakland, CA, 94613, or (415) 841-9020.

Adrang, irama II

6 2 1 2 ↑
5.6 .56.65.6.11.1.21 .21.12.1.21.12.1

53. 35.3.53.2.32.32. 32.3.23.32.3.231
.16 1.616.161.616321 6.161.616.161.61

2 3 5 6 5

3.2 .32.23.2.55.5.35 .35.53.5.35.53.5

35. 53.5.35.35.3523. 23.2.32.23.2.325
12 1.212.121.212.35 6.565.656.565.65

2 3 2 1 ⑥

3.2 .32.23.2.66.6.56 .56.65.6.56.65.6

35. 53.5.35.36.3.35 .35.3.53.35.3.516
12 1.212.121.212356 1.616.161.616.16

BALUNGAN 3 3 5 6 5 3 2 3

GERONG 3 3 5 6 . . . 5 6 5 3 2 1 2 3

I'm go-in' there ————— to see my fa ————— ther

B. 1 6 5 6 3 3 5 3

G.I 3 1 7 6 : : : : > 5 3 2 3 5 6 5 3

G.II 3 3 5 6 : : : : >

I'm go-in' there ————— no more to ro ————— oam

B. 1 6 5 3 2 1 2 ↑

G.I 3 6 5 3 : : : : > 2 1 2 3 1 2 1 7 6

G.II 6 6 1 3 : : : : >

I'm just a go ————— in' o-ver for ————— dan

B. 3 2 1 2 3 2 1 ⑥

G. 6 6 3 2 . . . 3 2 1 2 1 6 5 6

I'm just a go ————— I'm just a go-in' o-ver home

(7 = pitch 1 about 1/2 step flat)
b1

I'm go-in' these no more to learn

(strong - ger)

I'm just a go-in' o-ver home

I'm just a go-in' o-ver home

I'm just a go-in' o-ver home

I'm just a go-in' o-ver home

I'm just a go-in' o-ver home

TRANSCRIPTION

There are two important aspects of the following transcription of Jogja-style bonang playing. The first is that it represents the playing of K.R.T. Wasitodipuro, known as Pak Cokro, who is famous throughout Indonesia as a musician, composer and teacher, and is one of America's greatest teachers of gamelan. There are few students of Javanese music who have not studied with him or played his music. And he is a master of the melodic, elaborating, Jogja style.

The second reason is that the bonang is one of the instruments that straddles the line between requiring beginning and advanced technique. A first year student can easily play the most simple of patterns, while some of the pieces featuring the instrument, called Gending Bonang, involve advanced technique and understanding.

This two-faceted role of the bonang is no problem for the Javanese teacher who can challenge and lead the student along. But for the composer working alone, or the westerner attempting to teach a beginning group, there is the dangerous inclination to conceive of bonang patterns as simple, repetitive, and predictable.

In this transcription of Pak Cokro's playing, we can see some of the melodic possibilities in bonang mipil (the style of playing that deals with pairs of balungan tones). For example, a phrase or pattern anticipating the tones 3 2 can be played in a variety of ways.

in IRAMA II

simple	3 2 3 . 3 2 3 2	BALUNGAN
Jogja style	3 2 7 . 3 2 7 2	BONANG, MIPIL MILAMPAH
Solo style	3 2 . 7 . 2 2 7 2	
	3 7 3 . . 2 7 2	
	. 2 3 . . 2 3 2	

We hope that this will be one of many closer looks at the melodic complexity of the elaborating instruments of the Javanese gamelan.



Pak Cokro at U.C. Berkeley



Ladrang Sigramanasah

laras pelog, palet barang

buka:

BONANG:
BALUNGAN:

6 6 6 . 6
. 8 8 8 . 3

7 2 7 6 3 2 6 3 6 5 2 . 2

Bonangan Jogja style

BONANG:
B.

6 6 6 . 6
3 3 3 . 3

6 6 6 . 6 6 6 . 2 2 2 3 (5)

BONANG:
B.

5 . 5 5 . 3
. 5 . 3

5 5 5 . 6 7 6 7 6 5 3 5 3

BONANG:
B.

6 5 6 5
6 5 5

2 7 2 7 3 2 7 2 7 6 6 7 6

IRAMA I

BONANG:
BALUNGAN:

3 5 3
3 5 5

6 7 2 7 2 7 3 2 7 6 7 6

BONANG:
B.

3 3 3
3 3 5

7 2 7 2 7 3 2 7 6 7 6 (3)

BONANG:
B.

3 3 3
3 3 2

3 7 2 7 2 7 2 7 6 7 6

irama II

BONANG:
B.

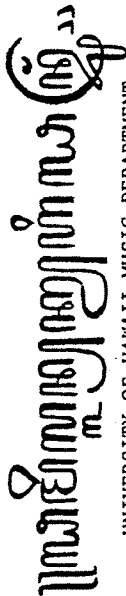
3 7 3
3 2 2

6 3 6 5 3 . 5 5 3 5 2 6 2 2 0 6 . 2

PROGRAMS

As a forum for a national gamelan network, *Balungan* will regularly contain concert programs and announcements. As we become more aware of what each group is doing, we will each have a better perspective on our own

efforts, and a greater sense of community as we work toward common goals. And it will be fun to see how various Javanese teachers and groups write program notes for *Bimakturda* and *Pangkur!*



UNIVERSITY OF HAWAII MUSIC DEPARTMENT

JAVANESE GAMELAN ENSEMBLE

Hardja Susillo, *director*
assisted by Byron Moon

gendhing aZit TUNGGUL, laras pelog pathet barang

Played at the beginning of a performance in the seven-tone *pelog* tuning system, this piece is a rain deterrent and has so far prevented bad weather two out of three times.

gendhing tengah BUDHENG-BUDHENG, minggah ARUM-ARUM, laras pelog pathet nem, kalajengaken ladrang SARAYUDA, laras pelog nyamat

The best way to enjoy this medley is to sit back and let the sounds flow into one's consciousness. Because of the difficulty of its musical components, this piece belongs to the repertoire of a serious *gamelan* group.

A compositional device called *kendelan* is performed in *Arum-arum*, in which the ensemble temporarily pauses to allow the *pesindhén*, a female vocalist, to sing a solo, and subsequently to bring back the ensemble performance. The final section of this medley includes a mixed chorus.

gendhing dolanan AYO PRAON, laras pelog pathet lima

This light-hearted piece was composed by *Ki Martoabaho*, a well-known musician, composer and puppeteer in Java. The text describes the fun of boat riding.

gendhing ladrang SRI KARONGRON, laras slendro pathet sangra

Like *Budheng-budheng*, this piece belongs to the *kLenengan* genre of soft, slow and rich-textured compositions designed for listening pleasure. It is played in the five-tone *slendro* tuning system. There are two parts to this piece played without a break. As the second part is approached, the tempo becomes slower and the drummer plays a medium-size drum in a simulated dance accompaniment.

gendhing dolanan ELING-ELING BANYUMASAN, laras slendro pathet manyura

This piece begins with a vocal introduction using pitches which are not found in the *slendro* tuning. Like *Ayo Praon*, it is a light-hearted composition by *Ki Martoabaho*.

I N T E R M I S S I O N



BEKSAN WAYANG GOLEK MENAK: ALUS-PUTRI

Playon SORO DATEH, gendhing ketawang BRONDONG MENTUL, ayak-ayak RANGU-RANGU, laras pelog pathet barang

This dance style, created during the 1940's by *Sultan Hamengku Buwana IX* of Yogyakarta, is derived from the stiff movements of the *wayang golek* wooden-rod puppets. This puppet theatre depicts tales from the Persian-Islamic *Menak* romances which came to Java in the 16th century. The stories tell of Islamic conquests over pagan kingdoms.

Tonight's dance does not portray an actual episode from the tales; rather, it is choreographed after dances by *Sarmita Manikasa*, dance master of the Yogyakarta palace, to show typical movements. The characters enter in hand-to-hand combat, separate, and then dance a preparatory duet. The battle commences when daggers are drawn. After numerous exchanges, the male puts aside his weapon and tries to win the female by gentler means. She eventually submits and they exit together.

Dancers: Garrett Kam and Lynne Weber

gendhing dolanan AJA DIPLEROKI, laras pelog pathet lima

Freely translated as "Don't Give Me a Dirty Look," this is a delightful musical dialogue between young Javanese women who unselectively acquire the Western mode of behavior, and young men who express their disapproval. Once again, this is a composition by *Ki Martoabaho*.

TOPENG BABAKAN: TARI RAHMANA

Lagu GONGJING, nazik SARUNG ILANG, laras slendro

Topeng Babakan masked-dance is popular in the north coast Cirebon area of West Java. Essentially a village tradition, the feeling of the music and dance contrasts sharply with the courtly *gamelan* of Central Java. *Topeng Babakan* is a series of dances performed by a single dancer using five masks. Each dance depicts a character type ranging from very refined to extremely crude.

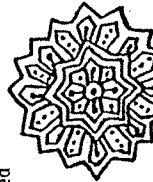
Tari Rahmana is the final dance in the series. The dance begins unmasked, followed by a masked section which portrays a noble character gone uncontrolably mad with worldly lust.

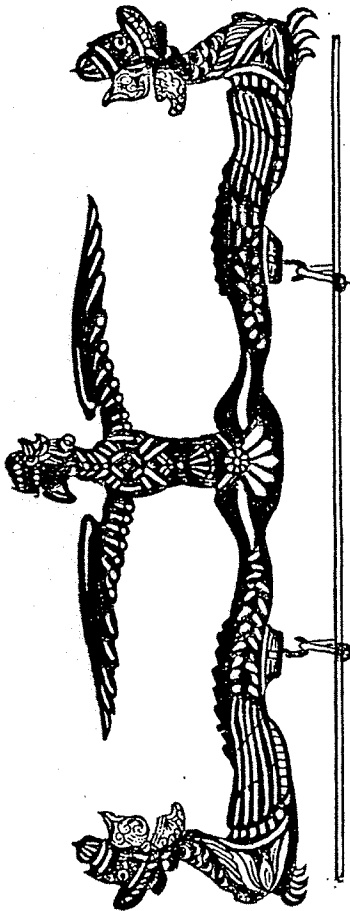
Dancers: Michael Ewing
Musical director: Richard North

gendhing bubarun TROPONGAN, laras pelog pathet lima

The playing of a piece in this form indicates the end of a presentation.

Music Department Courtyard
Saturday, April 16, 1983
7:30 p.m.





Welcome to Mills College. The Mills College Gamelan is joined today by two other independent gamelan groups, The Diamond Bridge, directed by Jody Diamond, and the Berkeley Gamelan, directed by Daniel W. Schmidt.

SI DARIUS and SI MADELAINE the Mills College Gamelan
 Lou Harrison and William Colvig
 builders

Gending Bonang Kembang Gempol minggah Ladrang Bayentur laras pelog, patet lima
 Extractions — Jeff Morris (1984)
 The composer has explored the melodic ideas contained within one five beat phrase.
 lancaran Gugur-Gunggung laras pelog, patet barang — K.R.T. Wasitodipuro (1966)

Bubaran Sembunggilang laras siendro, patet manyuro
 THE MILLS COLLEGE GAMELAN: Alexis Alrich, Joan Bell, Eung Ok Cho, Linda Dobbins, Leslie Egashira, Caitlin McClure, Jeff Morris, Aulia Tish, Hedy Wong, Felicia Ong

The Diamond Bridge
 (playing today on the Mills College Gamelan)

"Your song was like a diamond bridge . . . that lead to the heart of God." — the Baal Shem Tov to King David

A Rag for Deena — Barbara Benary (1982)
 The composer writes: "In the fall of 1982 dancer Deena Burton asked me if the gamelan could play Scot Joplin. First I said 'No.' Then, on the train home, this happened." Barbary Benary is the director and builder of New York's Gamelan Son of Lion.

"**I Waken**" and "**Deep Autumn**" — Alexis Alrich (1984)
 These are two of six haiku set for gamelan.
Pengawan Solo — contemporary Balinese, arranged by Jody Diamond and Michael Tenser
 THE DIAMOND BRIDGE: Alexis Alrich, Jody Diamond, Linda Dobbins, Jin Hi Kim, Daniel Kennedy, Jeff Morris

The Berkeley Gamelan
 Daniel Schmidt
 director and instrument builder

Accumulation (1977) Daniel W. Schmidt
 Ghosts (1981) Daniel W. Schmidt
 In Honor of Little Maggie (1984) Jody Diamond
 Abies Magnifica (1984) Daniel W. Schmidt
 Coast (1983) David Mahler
 Faint Impressions (1981) Daniel W. Schmidt

THE BERKELEY GAMELAN: Carol Adee, Ditte Lokon, Deborah Bachels, Michael Kelley, Mary Balkowitsch, Charles Sawyer, Joan Bell, Daniel W. Schmidt, Claire Garabedian (cello)

Sonoma State University Center for Performing Arts Presents
 A Joint Concert
 With

THE SSU JAVANESE GAMELAN AND THE BERKELEY GAMELAN

Directed by Daniel Schmidt

Wednesday, April 25, 1984 at 8:00 p.m.

Ives Recital Hall
 Sonoma State University
 P R O G R A M

- | | |
|---------------------------|---|
| Tropongan | Traditional Javanese |
| Rena Rena | Traditional Javanese |
| Lancanan Daniel | Lou Harrison arranged by Daniel Schmidt |
| Accumulation | Daniel Schmidt |
| Sembunggilang | Traditional Javanese |
| SSU JAVANESE GAMELAN | |
| Patricia Barrows | Linda Nelson |
| Julia Room | Arlene Reeves |
| Corey Bogue | Gardner Rust |
| Paul Christopoulos | Catie Sarah |
| Margaret Colton | Charles Stevens |

I N T E R M I S S I O N

- | | |
|-----------------------------|-------------------|
| Abies Magnifica | Daniel W. Schmidt |
| Coast | David Mahler |
| Faint Impressions | Daniel W. Schmidt |

THE BERKELEY GAMELAN

- | | |
|------------------|-------------------|
| Carol Adee | Claire Garabedian |
| Deborah Bachels | Ditte Lokon |
| Mary Balkowitsch | Michael Kelley |
| Joan Bell | Charles Sawyer |

Daniel W. Schmidt

FORM in this music. Traditional Javanese music is built on cyclical forms. At the simplest, this could be an eight beat phrase repeated many times. However, more than one line is usually involved. Each "line" is punctuated at the end by a gong, and subdivided by other (infrequent) instruments. TROPONGAN has four lines, RENA RENA five, and SEMBUNGILANG four. The lines are played: ABCD, then repeated: ABCD, ABCD, etc. Similarity between pieces ceases at this level however, and each has its own character.

Newer, western pieces often build from these givens in some way. The listener is encouraged to observe similarities between old and new.

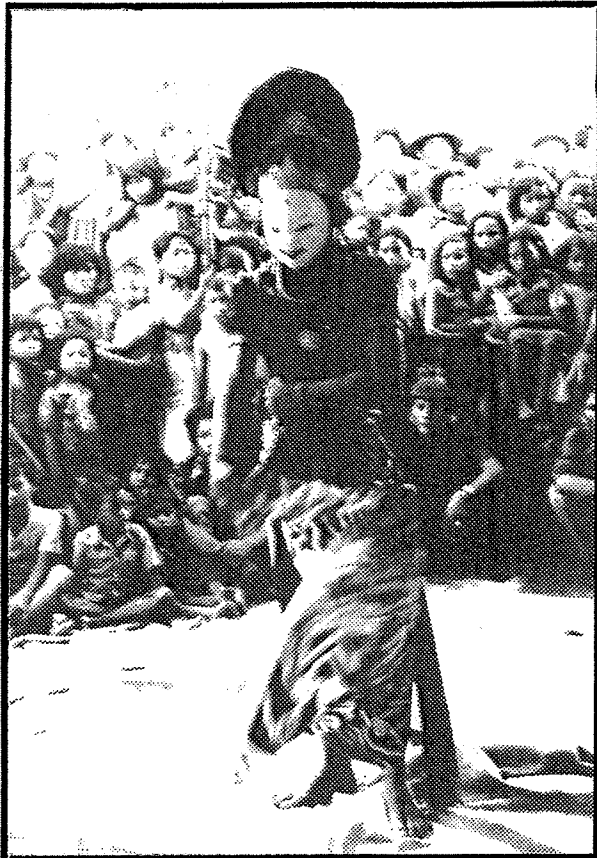
the five faces of Panji

Filed in Slangit Village, Java, Indonesia, in the summer of 1982, this 10 minute film creates a portrait of the Sundanese style Topeng Babakan dances of the Dalang Topeng (Dance Master) Sujana Arja.

The dances, performed with the remarkable Topeng masks, and accompanied by a special gamelan, portray aspects of human character based on Panji, the ancient Hindu mythological character.

The film offers a brief narration in an introductory opening which describes the dances of Pak Jana (Sujana Arja), while showing one of his students, a young girl, perform sections of one of the dances. Interspersed with this are images of the masks with a brief description of each character.

The second half of the film is an impressionistic portrait



Pak Jana dances the Panji character

of the Topeng Babakan of Pak Jana, set to the live-recorded gamelan music.

Jim Kallett, one of the two filmmakers, says, "TOPENG BABAKAN was filmed on a trip to Indonesia during the summer of 1982. We primarily went to film in Bali, to focus on the arts and life there. Ten days before we were to leave, we heard about Bob Brown's Center For World Music Summer Program and ended up joining them for the first two weeks of our trip, on a Performing Arts Tour of Sumatra and Java. Included in this tour was the visit to Slangit Village, where the footage for TOPENG BABAKAN was filmed.

"We ended up shooting four hours of film on the trip, mostly in Bali, and are now in the process of trying to secure the funding to complete a long (60 minutes) film, and perhaps one or two more shorter films.

"In the meantime, we are distributing TOPENG BABAKAN to institutions, libraries and museums involved in educational or research activities in Indonesian Arts and Culture; and also to individuals and gamelan and dance groups. Since we are independent, we can accommodate the needs and financial resources of various groups; we will provide whatever video format is required, and purchase price can be determined on a sliding scale.

"Our desire is to primarily reach those who have a direct interest in the film and its subject; we would also like copies of the film to be made available to a wider audience, to be perhaps an initial spark for others who might be intrigued and inspired as we were by the richness and wonder of the Indonesian Arts.

"Finally, we are hoping to distribute enough tapes to recover some of the great cost of making TOPENG BABAKAN to professional standards, which we funded ourselves, and perhaps even provide some resources for us to be able to continue working on the Bali footage."

The Filmmakers:

Jim Kallett taught 16mm independent/experimental filmmaking in the Art Department at CSU, Sacramento from 1979-83, making personal, independent films, and freelancing on commercial, documentary, and feature films since 1977. He currently lives in San Francisco.

Mark Manoff has been making films independently since 1979. He also works part-time as an Environment Planner for Sacramento County, and lives in San Francisco the rest of the time. TOPENG BABAKAN is the third film Jim and Mark have made in collaboration.

For information on previewing this film, write to the filmmakers: Jim Kallett/Mark Manoff 135A Albion St. San Francisco, CA 94110, or call 415/626-3308.

Directory of Gamelan in the United States

This gamelan directory is intended to continue the project begun by Barbara Benary, and published in Ear Magazine, Fall 1983. The same format will be followed in this and future Balungan lists.

We will continue to update the gamelan directory as information becomes available. If you know of any new instruments entering the country or being constructed, please send any available information to: Balungan: Gamelan Directory, box 9911, Oakland, CA, 94613.

Directory Format:

- CITY
a) PLACE OF ORIGIN (NAME OF BUILDER)
b) TYPE OF ENSEMBLE AND REPERTOIRE
c) MATERIAL OF CONSTRUCTION
d) TUNING
e) NAME OF GAMELAN (OR OF ENSEMBLE)

CONTACT ADDRESS: DIRECTOR/OWNER
(OWNER IF OTHER THAN ABOVE)

Traditional gamelan types defined:

Angklung: Balinese ensemble of about 10 metalophones, gongs, drums. Named for tuned bamboo rattles which may or may not be a part of the set. Slendro tuning, usually only 4 notes.

Angklung buncis (or dogdog): Sundanese ensemble of tuned bamboo rattles.

Batel: Balinese ensemble: gender wayang quartet plus drums, gongs, cheng-cheng and suling (flute).

Cirebonese: from the city of Cirebon (Cherebon) in west Java, which plays in a style unique from other Sundanese gamelans.

Court gamelan: Large ensembles from court cities of Central Java and other parts of the island. Metalophones spanning four octaves, various knobbed gongs of even greater range, plus accompanying non-bronze instruments including drums, strings, suling, marimba. Slendro and pelog tunings. Often a double set of both.

Degung: A Sundanese (west Java) ensemble of medium size, named for its key instrument, a set of knobbed gongs. Tuning, "degung", is a kind of five tone pelog.

Gadon: Javanese small ensemble of "quiet" or elaborating instruments

(suling, rebab, genders, gambang) plus a few metalophones and gong to outline skeletal melodic form.

Gambang: A Balinese ensemble of bamboo zyllophones.

Gender wayang: Balinese ensemble of four genders (10-keyed metalophones) in slendro tuning. Plays for wayang (shadow puppet theatre).

Kebjar: Balinese large ensemble with four octave range of metalophones, knobbed kettle-gong sets, gongs, drums. A popular form. Tuned in 5-tone pelog.

Kecap-suling: Sundanese small ensemble with two or more zithers and one or more end-blown flutes.

Renteng: Cirebonese ensemble of knobbed kettle-gongs.

Semar Pegulingan: Balinese large ensemble similar to kebjar but featuring the 10-kettle solo instrument trompong.

Sundanese gamelans, pelog or slendro, are similar in instrumentation to Central Javanese ensembles but are smaller than court gamelans with a greater proportion of knobbed gong instruments.

NORTHERN CALIFORNIA

1 Aptos

- a) American (Colvig, Harrison)
- b) Java-style
- c) aluminum and steel
- d) "stretched diatonic" 7 tone, just intonation
- e) "Old Granddad" (a nickname; this is probably the oldest of America's homemade gamelans)
Harrison and Colvig
7121 Viewpoint Rd.
Aptos, Ca. 95003

2 Ben Lomond

- a) Bali
- b) gender wayang/batel
- c) bronze
- d) slendro
- Linda Burman-Hall*
639 Pedro Ave.
Ben Lomond, Ca. 95005

3 Berkeley

- a) Java
- b) court gamelan
- c) bronze
- d) slendro and pelog
- e) Kyai Udhan Mas (Venerable

Golden Rain)

KJ Wasitodipuro, dir.
Jody Diamond ass't. dir.
Music Dept
U. California, Berkeley
Berkeley, Ca. 94720

4 Berkeley

- a) American (Schmidt)
- b) Java-style, new & traditional music
- c) aluminum
- d) slendro, just intonation
- e) The Diamond Bridge

Jody Diamond
American Gamelan Institute
c/o Music Dept
Mills College
Oakland, Ca. 94613

5 Berkeley

- a) American (Schmidt)
- b) Java-style, expanded range (new music)
- c) aluminum, some brass
- d) slendro and pelog, just intonation
- e) The Berkeley Gamelan (ensemble)
Daniel Schmidt

1322 Grove St.
Berkeley, Ca. 94709

6 Berkeley

- a) American (Schmidt)
- b) Java-style; used for improv. with children and music therapy.
- c) aluminum
- d) slendro, just intonation
- Mary Shaman*
638 Gravatt
Berkeley, Ca. 94705

7 Berkeley

- a) American (Schmidt)
- b) improv. with children
- c) aluminum
- d) slendro, just intonation
- Berkeley After School Program*
Sandra Krestan, dir.
Nancy Barbero, ass't. dir.
1718 8th St.
Berkeley, Ca. 94710

8 Berkeley

- a) Bali
- b) gender wayang
- c) bronze
- d) slendro
- John Badanes*

2217 Woolsey
Berkeley, Ca. 94705

9 Oakland

- a) American (Colvig & Harrison)
- b) Javanese court type
- c) aluminum
- d) slendro & pelog
- e) Si Darius (sl); Si Madeleine (pel)
Jody Diamond, dir.
Music Dept
Mills College
Oakland, Ca. 94613

10 Oakland

- a) Bali
- b) gong kebjar
- c) bronze
- d) pelog, 5 tone
- e) Sekar Jaya (ensemble)
Michael Tenzer
Rachel Cooper
426 Hudson St.
Oakland, Ca. 94618

11 Palo Alto

- a) Bali
- b) gender wayang; traditional & new music
- c) bronze

- d) slendro
Loren Rush
Music Dept'
Stanford U.
Stanford, Ca. 94305
- 12 Palo Alto**
a) Bali
b) gamelan batel; traditional & new music
c) bronze
d) slendro
John Grey
Music Dept.
Stanford U.
Stanford, Ca. 94305
- 13 Palo Alto**
a) Bali
b) gender wayang; traditional & new music
c) bronze
d) slendro
John Grey (see #13)
- 14 Palo Alto**
a) Sunda
b) Sundanese gamelan
c) bronze
d) slendro
Henry Spiller
SRI International bldg 30102
333 Raveniswood Ave.
Menlo Park, Ca. 94025
- 15 Richmond**
a) American (Dresher)
b) Java-style; traditional & improvised music
c) aluminum
d) slendro (matched to Kyai Udan Mas—see #3)
East Bay Center for the Performing Arts
Jim McQueen, dir.
339 11th St.
Richmond, Ca. 94801
- 16 San Bruno**
a) Sunda
b) Sundanese & Cirebon
c) bronze
d) slendro
e) Si Moreg (She who loves to dance)
Pamela Rogers
493 Huntington
San Bruno, Ca. 94066
- 17 San Francisco**
a) American (Doty, Rosenthal, et al)
b) metalophone set; new music
c) aluminum
d) OMJ-14 tuning; 14 pitch per octave, just intonation
e) Other Music (ensemble)
David Doty
805 Valencia, #14
San Francisco, Ca. 94110
Henry Rosenthal
535 Stevenson St.
San Francisco, Ca. 94103
- 18 San Francisco**
a) Sunda
b) gamelan pencak or gendang
pencak accompanies pencak-silat dance
c) six drums, 1 bronze gong, terompet (double reed)
d) Ciung Wanara (a West Javanese folk hero)
Herman Suwanda
Perguruan Pencak Silat Mande Muda America (name of school)
4600 18th St.
San Francisco, Ca. 94114
- 19 San Francisco**
a) Bali, in Sesetan
b) Joged
c) bamboo
d) slendro
Larry Reed
4602 18th St.
San Francisco, Ca. 94114
- 20 San Francisco**
a) Bali
b) gender wayang
c) bronze
d) slendro
Larry Reed (see #20)
- 21 San Jose**
a) American (Colvig & Harrison)
b) Central Javanese Court type
c) aluminum
d) slendro and pelog
e) Si Betty
Trish Nielsen
Music Department
San Jose State U.
San Jose, Ca. 95114
- 22 San Jose**
a) Sundanese with American additions
b) degung
c) bronze, aluminum, brass
d) degung (a 5 tone pelog)
e) Sekar Kembar (Matched Melodies/Flowers), or Twin Beauties)
Music Dept'
San Jose State U.
(see #21)
(Lou Harrison)
- 23 Santa Cruz**
a) Sunda
b) calung
c) bamboo
d) slendro
Dexter Ing
1112 A Western Dr.
Santa Cruz, Ca. 95060
- 24 Santa Cruz**
a) Sunda
b) degung
c) bronze
d) pelog degung 5
Carol Williamson
22250 Empire Grade Rd.
Santa Cruz, Ca. 95060
- 25 Santa Cruz**
a) Sunda
b) degung
c) iron
d) pelog degung 5
e) Pasir Batang
(name of legendary Sundanese kingdom)
Frank & Judy Foreman
1114 Western Dr.
Santa Cruz, Ca. 95060
- 26 Santa Cruz**
a) Sunda
b) Sundanese
c) bronze
d) slendro
e) Giri Hardja (Mountain of Joy)
Kathy Foley
Theatre Dept'
U.C.S.C.
Santa Cruz, Ca. 95064
- 27 Santa Cruz**
a) Sunda
b) kecapi-suling ens.
Undang Sumarna, dir.
music dept'
U.C.S.C.
Santa Cruz, Ca. 95064
- 28 Santa Cruz**
a) Sunda
b) angklung buncis or "dogdog angklung"
c) bamboo
d) slendro
Undang Sumarna, dir.
music dept'
U.C.S.C.
Santa Cruz, Ca. 95064
- 29 Santa Cruz**
a) Java
b) small central Javanese type; in use for Sundanese music & Cirebonese
c) bronze
d) slendro & pelog
e) U.C.S.C. Gift Gamelan
Undang Sumarna, dir.
music dept'
U.C.S.C.
Santa Cruz, Ca. 95064
- 30 Sonoma**
a) American (Schmidt)
b) Javanese type; traditional & new music
c) brass with aluminum key gongs
d) slendro and pelog, just intonation
Daniel Schmidt, dir.
Music Dept'
Sonoma State U.
Rohnert Park, Ca. 94928
- SOUTHERN CALIFORNIA**
- 31 La Jolla**
a) American (Dresher)
b) Javanese
c) aluminum
d) slendro & pelog (?)
(currently not in use)
U. C. San Diego
music department
La Jolla, Ca. 92037
- 32 Los Angeles**
a) Bali
b) angklung
c) bronze
d) slendro (4 tones)
Gertrude Robinson
Loyola-Marymount College
music dept'
Loyola Blvd at 80th St.
Los Angeles, Ca. 90045
- 33 Los Angeles**
a) Bali
b) gender wayang
c) bronze
d) slendro
Gertrude Robinson (see #32)
- 34 Los Angeles**
a) Bali
b) angklung
c) bronze, bamboo rattles
d) slendro (4)
Philip Sonnichsen
5419 Sanford Ave.
Los Angeles, Ca. 90056
- 35 Los Angeles**
a) Bali
b) gong kebjar
c) bronze
d) pelog (5)
I Wayan Lendra, dir.
Consul General of Indonesia
Los Angeles, Ca.
- 36 Los Angeles**
a) Semarang, Java
b) court gamelan
c) bronze
d) slendro and pelog
e) Khyai Aging
Consul General of Indonesia
Los Angeles, Ca.
- 37 Los Angeles**
a) Java
b) court gamelan
c) bronze
d) slendro and pelog
e) Kyai Mendung (Venerable Dark Cloud)
Sue De Vale, dir.
music department
U.C.L.A.
405 Hilgard Ave.
Los Angeles, Ca. 90024
- 38 Los Angeles**
a) Bali
b) gong kebjar
c) bronze
d) pelog (5)
U.C.L.A. (see #37)
- 39 Los Angeles**
a) Sunda
b) degung
c) bronze
U.C.L.A. (see #37)
- 40 Pomona**
a) Bali
b) gong kebjar (incomplete)
c) bronze
d) pelog
Robert Simon, dir.
Music Dept'
California State Polytechnic College
3801 W. Temple Ave.
Pomona, Ca. 91168

- 41 Pomona**
a) Bali
b) angklung
c) bronze
d) slendro (4)
Robert Simon (see #40)
(with supplementary instruments from Sonnichsen)
- 42 San Diego**
a) Java
b) court gamelan
c) bronze
d) slendro and pelog
e) Kyai Mari Oneng
(approximately: "Recovering from illness") sl, Kyai Udan Asih (Rain of Love) pel.
Robert Brown
Center for World Music at San Diego State University
San Diego, Ca. 92182
- 43 San Diego**
a) Java
b) small village wayang set
c) bronze
d) slendro
Robert Brown, (see #42)
Center for World Music
San Diego State U.
San Diego, Ca. 92182
- 44 San Diego**
a) Bali
b) gender wayang
c) bronze
d) slendro
Robert Brown, (see #42)
- 45 San Diego**
a) Bali
b) small gender wayang (2 piece)
c) bronze
d) slendro
Robert Brown, (see #42)
- 46 San Diego**
a) Bali
b) gamelan genggong
c) bamboo
Robert Brown, (see #42)
- 47 San Diego**
a) Bali
b) gamelan suling
c) bamboo
Center for World Music
(see #42)
- 48 San Diego**
a) Bali
b) gamelan gambang
c) bamboo
Center for World Music
(see #42)
- 49 San Diego**
a) Bali
b) gamelan gambuh
c) bamboo
Center for World Music
(see #42)
- 50 San Diego**
a) Bali
b) gong kebjar (plays also: gong gde, legong and semar pegulingan)
c) bronze
d) pelog (6?)
Robert Brown,
Center for World Music
(see #42)
- 51 San Diego**
a) Bali
b) angklung, large (double set)
c) bronze
d) slendro
Robert Brown,
Center for World Music
(see #42)
- 52 Valencia**
a) Bali
b) semar pegulingan
c) bronze
d) pelog
I Nyoman Wenten, dir.
California Institute of the Arts
24700 McBean Pkwy.
Valencia, Ca. 91355
- 53 Valencia**
a) Java
b) court gamelan
c) bronze
d) slendro and pelog
e) Kyai Kumbul
Kj Wasitodipuro, dir.
California Institute of the Arts
(see #52)
- CONNECTICUT**
- 54 Middletown**
a) Java
b) court gamelan
c) bronze
d) slendro and pelog
e) Kyai Muntjar (Sparkling Fountain)
(Note: pelog instruments in use by Boston Village Gamelan ensemble, #72)
Music Dep't
Wesleyan U.
Middletown, Conn. 06457
- 55 Middletown**
a) Java
b) court gamelan
c) bronze
d) slendro and pelog
e) Kyai Mentul (Bouncing) sl. Kyai Pradhah
(Generous/Responsible) pel.
Music Dep't
Wesleyan U. (see #54)
- 56 Middletown**
a) Bali
b) gamelan batel
c) bronze
d) slendro
Music Dep't.
Wesleyan U. (see #54)
(Harrison Parker)
- DELAWARE**
- 57 Newark**
a) American (Zinn)
b) Java-style (new and traditional music)
c) aluminum, copper, etc.
d) slendro and pelog
e) Kyai Tlogo Beruang Perak
(Lake of the Silver Bear)
Michael Zinn
Music Dep't
U. of Delaware
Newark, Del. 19711
- DISTRICT OF COLUMBIA (WASHINGTON)**
- 58**
a) Java
b) court gamelan
c) bronze
d) slendro and pelog
e) Sinom Parijati (name of gong)
Pak Soedarmo, dir.
Dep't of Education
Embassy of Republic of Indonesia
2020 Mass. Ave. NW
Washington, D.C.
- 59**
a) Bali
b) gong kebjar
c) bronze
d) pelog
Dep't of Education
Embassy of Republic of Indonesia (see #58)
- HAWAII**
- 60 Honolulu**
a) Java (Solo)
b) court gamelan
c) bronze
d) slendro and pelog
e) Kyai Gandrung
Hardja Susilo, dir.
Music Dep't
University of Hawaii
2411 Dole St.
Honolulu, Hawaii 96822
- 61 Kaneohe**
a) Cirebon
b) Cirebonese gamelan
c) iron
d) prawa (5)
e) Budi Daya (Force of Purity)
Richard North
Hawaii Loa College
Kaneohe, Hawaii 96744
- 62 Kaneohe**
a) Cirebon
b) gong renteng
c) iron
d) laras renteng
e) Si Kedempling (Little Iron One)
Richard North (see #61)
- ILLINOIS**
- 63 Chicago**
a) Sunda
b) Sundanese
c) bronze
d) pelog
Field Museum of Natural History
Roosevelt Rd. and Lakeshore Dr.
Chicago, Ill.
- 64 DeKalb**
a) Bali
b) angklung
c) bronze
d) slendro (4)
e) Asian Music Ensemble of Northern Illinois U.
Han Quo Huang, dir.
School of Music
Northern Illinois U.
DeKalb, Ill. 60115
- MARYLAND**
- 65 Baltimore**
a) Java
b) small gamelan, mixed pieces
c) bronze
d) slendro and pelog
Mantle Hood, dir.
department of music
U. of Maryland, Baltimore Co.
5401 Wilkins Ave.
Baltimore, Md. 21228
- 66 Baltimore**
a) Bali
b) angklung
c) bronze
d) slendro (4)
Joseph Pacholczyk, dir.
department of music
UMBC (see #65)
- 67 Baltimore**
a) Bali
b) angklung, large set
c) bronze, bamboo rattles
d) slendro (4)
Joseph Pacholczyk, dir.
U.M.B.C. (see #65)
(Mantle Hood)
- 68 Baltimore**
a) Bali
b) gender wayang
c) bronze
d) slendro
Joseph Pacholczyk, dir.
U.M.B.C. (see #65)
- 69 Baltimore**
a) Bali
b) gender wayang
c) bronze
d) slendro
Mantle Hood
U.M.B.C. (see #65)
- MASSACHUSETTS**
- 70 Amherst**
a) Java (Jakarta)
b) court gamelan
c) bronze
d) slendro, a few pelog
e) Kyai Nadi Krt Anggana (Singing Brook)
c/o David Reck, program dir.
music dep't
Amherst College
Amherst, Mass. 01002
(Harrison Parker)
- 71 Hawley**
a) Java (Jogjakarta)
b) small set
c) bronze
d) slendro
e) Pudji Arum
Harrison Parker
Singing Brook Farm
Middle Rd.
Hawley, Mass. 01339

72 Jamaica Plains (Boston area)

- a) American (Quigley)
- b) Javanese type
- c) bronze, brass, iron
- d) slendro
- e) The Boston Village Gamelan (ensemble)

(Note: this ensemble is currently using pelog instruments of Gamelan Kyai Muntjar, #54)

Sam Quigley, dir.
23 Evergreen St.
Jamaica Plains
Mass. 02130

73 Jamaica Plains

- a) Javanese
- b) bronze
- c) slendro

Andrew Toth
16 Harris Ave.
Jamaica Plains,
Mass. 02130

74 Jamaica Plains

- a) Balinese
- b) gender wayang/batel
- c) bronze
- d) slendro

Andrew Toth (see #73) or Alan Robinson
Shadow Theatre East
40 Evergreen St.
Jamaica Plains, Mass. 02130

MICHIGAN**75 Ann Arbor**

- a) Java
- b) central Javanese court
- c) bronze
- d) slendro and pelog
- e) Kyai Telega Madu (Venerable Lake of Honey)

Judith Becker, dir.
music dept
University of Michigan
Ann Arbor, Mich. 48104

NEW JERSEY**76 Plainfield**

- a) American (Benary)
- b) Javanese type
- c) iron
- d) pelog (slendro can be played from 5 of the 7 tones)
- e) Kyai Bumi Langit (Earth-Sky) (currently not in use)

David Demnitz,
1125 W. 6th St.
Plainfield, N.J. 07063

NEW YORK**77 Buffalo**

- a) Bali (Den Pasar)
- b) gender wayang
- c) bronze
- d) slendro

Michael Wright
music dept
State U. College at Buffalo
1300 Elmwood Ave.
Buffalo, N.Y. 14222

78 Ithaca

- a) Java (Solo)
- b) central Javanese court (also

plays Cirebon and Sundanese)

- c) bronze
- d) slendro and pelog

Martin Hatch and Endo Suanda, directors
Southeast Asia Program
Cornell University
Ithaca, N.Y. 14850
(Metropolitan Museum of Art, N.Y. City)

79 New York City and New Orleans, La.

- a) Bali
- b) pelegongen (kebjar set with two genders)
- c) bronze
- d) pelog

David Dawkins
235 E. 4th St. 2D
N.Y., N.Y. 10009

80 New York City

- a) Bali
- b) semar pegulingan
- c) bronze
- d) pelog

c/o Amin Rianom, consul for Information
Consul of Republic of Indonesia
5 E. 68th St.
N.Y., N.Y. 10021

81 New York City

- a) Java
- b) court gamelan
- c) bronze
- d) slendro and pelog

Marc Perlman, dir.
music dept
Wesleyan U.
Middletown, Conn. 06457
(Consulate of Republic of Indonesia, N.Y.C. see #80)

82 New York City

- a) American (Benary)
- b) Java-type (mostly new music)
- c) iron
- d) slendro and pelog
- e) Gamelan Son of Lion (Kyai Singaputra)

Barbara Benary
R.R. 1 Box 376
Stonypoint, N.Y. 10980

83 Oneonta

- a) American (Pantaleone)
- b) Java-type
- c) iron
- d) slendro and pelog

Hewitt Pantaleone
Dept of Music
Fine Arts Center
State University College
Oneonta, N.Y. 13820

84 Stonypoint (N.Y. City area)

- a) American (Benary)
- b) Balinese angklung
- c) iron, bamboo rattles
- d) slendro (4)
- e) Tabanan (a town in Bali)

Barbara Benary
R.R.1 box 376
Stonypoint, N.Y. 10980

NORTH CAROLINA**85 Durham**

- a) Sunda
 - b) degung
- Tilman Seabass*
Dept of Music
6695 College Sta.
Duke University
Durham, N.C. 27708

OHIO**86 Bowling Green**

- a) Bali
- b) angklung
- c) bronze
- d) slendro (4)

JaFron Jones
College of Musical Arts
Bowling Green State U.
Bowling Green, Ohio 43402

87 Oberlin

- a) Malang, E. Java
- b) court gamelan
- c) bronze
- d) slendro
- e) Kyai Barleyan (Venerable Diamond)

Molly Johnson and Roderick Knight, directors
Conservatory of Music
Oberlin College
Oberlin, Ohio 44074

OREGON**88 Portland**

- a) Semarang, Java
- b) court gamelan (new & traditional music)
- c) bronze
- d) slendro and pelog
- e) Kyai Gunter Sari (gong) & Kagok Laras (Venerable Showers of Beauty) The Portland Gamelan, ensemble

Vincent McDermott, dir.
Music Dept
Lewis & Clark College
Portland, Ore. 97219

PENNSYLVANIA**89 Philadelphia**

- a) Bali
 - b) angklung
- Jim Koettering*
Shipboard Education
University of Pennsylvania
Philadelphia, Pa. 19104

VERMONT**90 Plainfield**

- a) American (Murphy)
 - b) Java-style
 - c) iron
 - d) slendro and pelog
 - e) Venerable Voice of Thoom Plainfield Village Gamelan, ensemble
- Dennis Murphy*
box 47
Plainfield, Vt. 05667

91 Plainfield

- a) American (Murphy)
- b) Java-style
- c) iron
- d) slendro

- e) Venerable Small Tiger

Dennis Murphy (see #90)

92 Plainfield

- a) American (Murphy)
- b) Java-style
- c) iron. (presently under construction)

Dennis Murphy (see #90)

VIRGINIA**93 Charlottesville**

- a) Java
- b) small gamelan (gadol plus)
- c) bronze
- d) slendro & pelog
- e) ensemble at University of Virginia

Cynthia Benton-Groner
115-107 Mimosa Dr.
Charlottesville, Va. 22901

WASHINGTON**94 Seattle**

- a) American (Schmidt, Drescher, Powell Devereux)
- b) Javanese & new music
- c) aluminum
- d) slendro and/or pelog
- e) Gamelan Pacifica

Jarrad Powell
Cornish Institute
710 E. Roy St.
Seattle, Wash. 98102

95 Seattle

- a) Bali
- b) gender wayang
- c) bronze
- d) slendro

Liz Dreisbach
1737 NW 62 St.
Seattle, Wash. 98107

WISCONSIN**96 Madison**

- a) Jogja, Java
- b) court gamelan
- c) bronze
- d) slendro and pelog
- e) Kyai Telega Muncar (Venerable Lake of Fountains)

Roger Vetter, dir.
Music Dept
University of Wisconsin
Madison, Wisc. 53706

LATE ENTRIES**97 Northern California: Fairfax**

- a) Solo, Java
- b) court gamelan
- c) bronze
- d) slendro and pelog
- e) Kyai Adi Lihung

Bob and Nan Mitchell
27 Ridge Rd.
Fairfax, Ca. 94930

98 Washington: Seattle

- a) Sunda
- b) degung

Music dept
University of Washington
Seattle, Wash.

Balungan additions.

TORONTO (CANADA)

- a) Sunda
- b) degung
- c) Evergreen Club (ensemble)

Jon Siddal
1951 Queen St. E.
Toronto, Ontario M4L 1H7

BALTIMORE

- a) Solo
- b) mixed
- c) bronze
- d) slendro/pellog

Robert Macht
6140 Barrol Rd.
Baltimore, MD 21209

MADISON

- a) Jogjakarta (R.R. Mangkuasmara)
- b) Central Javanese
- c) iron
- d) slendro/pellog
- e) Khyai Biwara (Venerable Messenger)

Roger Vetter
302 J Eagle Heights
Madison, WI 53705

BERKELEY

- a) Java
- b) traditional and new
- c) bronze
- d) slendro

Daniel Schmidt
1322 Martin Luther King Jr. Way
Berkeley, Ca. 94709

BERKELEY

- a) Solo (Tentrem)
- b) Central Java
- c) bronze (gadon)
- d) slendro/pellog

Ben Brinner
1621 Francisco St.
Berkeley, Ca 94703

SAN DIEGO

- a) Bali
- b) gender wayang
- c) bronze
- d) slendro

Lewis Peterman
4520 51st St.
San Diego, Ca 92115

DENTON

- a) America (Schmidt)
- b) new, some traditional Javanese
- c) aluminum
- d) slendro (just intonation)

Robert Schietroma
School of Music
North Texas State University
Denton, Texas 76203

