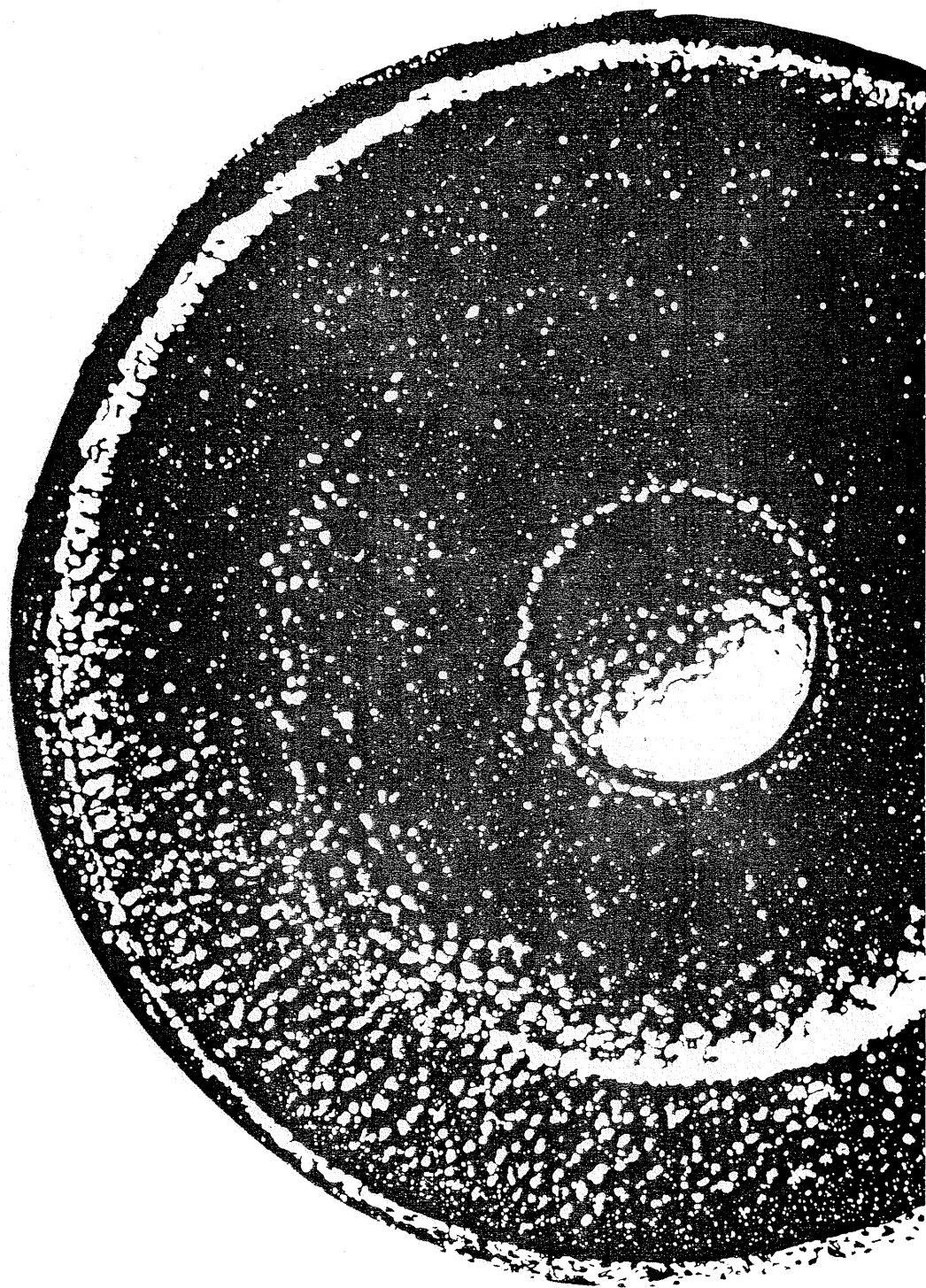


# BALUNGAN

A Publication of the American Gamelan Institute



Vol. I No. 3

Spring 1985

3\$



# BALUNGAN

Editor  
**Jody Diamond**

Supporting Editor  
**Larry Polansky**

Associate Editor  
Design and Production  
**Jean-Francois Denis**

Subscription Manager  
**Linda Dobbins River**

Archive Coordinator  
**Joan Bell Cowan**

Contributing Editors  
**Kent Devereaux**  
**Richard North**

First Subscriber  
whose last name  
is a palindrome  
**Maria Omo**

Vol. 1 No. 3 Spring 1985

**Balungan** is published by the American Gamelan Institute for Music and Education, a non-profit organization that sponsors courses, workshops and concerts. Mail should be addressed to Box 9911, Oakland, CA, 94613.

**Subscriptions** for three issues a year are \$8 individual, \$14 institution; \$3 single issue. **Balungan** is supported solely by subscriptions, contributions and volunteer labor. Checks should be made to the American Gamelan Institute. The first issue is out of print, but a photocopy is available for \$3. Additional brochures and subscription forms are available for anyone who would like to distribute them.

**Advisory Board:** Judith Becker, Barbara Benary, Sue De Vale, Lou Harrison, Mantle Hood, Larry Polansky, Daniel Schmidt, K.R.T. Wasitodipuro

**Special Thanks:** Center for South and Southeast Asian Studies at U.C. Berkeley, Mills College, Margie Havelin Suanda, Endo Suanda

**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.

**Submission deadline** for the Fall issue is September 1, 1985. Material for Winter 1986 should be submitted by December 1, 1985; for Spring 1986, by March 1. An information sheet for writers is available from the editor.

**All subscribers please note** the code on your mailing label. If it matches the issue you have just received, then you must **renew your subscription immediately** to receive the next issue. The code II/1 means that Volume II, Number 1, is the last issue covered by your paid subscription. Your attention to this matter is greatly appreciated.

# EDITORIAL

This issue of **Balungan** is full of lists.

There is Philip Yampolsky's list of more kinds of Indonesian music than most of us have ever considered. The annotated list of gamelan at I Wayan Sinti's Den Pasar campus may change the way some of us define "Balinese gamelan." "Gamelan programs from around the world" lists pieces played by groups in Java, Japan, and six of the United States. And the Archive of the American Gamelan Institute presents a partial list of the growing collection of manuscripts, scores, and tapes.

Perhaps each of these lists will in some way contribute to a wider definition of Indonesian music, and an increased awareness of the many forms of gamelan, in Indonesia and elsewhere. It is also exciting to realize that the contents of these lists are accessible — tapes can be ordered, scores can be distributed, schools and archives can be visited. Sinti's description of his compositional process — studying many kinds of gamelan and finding elements of musical value in each — shows that a list can serve a creative purpose: to stimulate an understanding of existing elements that in turn inspires new music and thought.

It is a particular pleasure to present a score from an Indonesian composer, Ben M. Pasaribu, who is looking to the West for new ideas about music in much the same way as many of us have looked to the East. This, along with a piece from Daniel Goode in New York, should help to balance our previous preponderance of West Coast composers. We'd also like to thank our first English contributor, Bill Martin, for finding time to describe gamelan activities in Cambridge.

It should be clear by now that **Balungan** has anything but a narrow focus; even though the title is Javanese, the intended meaning is that of a framework that smoothly unites diverse elements. We would like to expand our coverage to include not only many areas of Indonesia, but other Southeast Asian gong-chime ensembles as well. Scholars and musicians with knowledge in those areas are welcome to submit material. The contents of **Balungan**, and of the Archive as well, depend in great part on, and therefore reflect, outside contributions. For example, the Archive collection of gamelan concert tapes does not yet accurately represent all geographic areas or performing groups.

Finally, a word about our publication schedule. Each volume of **Balungan** contains three issues (Fall, Winter, Spring); a "year's" subscription covers three consecutive issues. Our first volume, finally complete with this issue, took more than a year to produce. Our publication schedule in the future, however, will be more regular, particularly if support for **Balungan**, in the form of subscriptions and donations, continues to grow. Everyone who has participated — as writer, composer, subscriber, staff member or unknown well-wisher — can feel proud of the completion of this first cycle.

Saya menghargai segala-galanya yang  
kalian lakukan untuk terbitan ini.

*Jody diamond*  
Jody Diamond  
Editor

# CONTENTS

4 LETTERS

5 INTERVIEW  
I Wayan Sinti  
by Jody Diamond

11 BOOK REVIEW  
Aesthetic Tradition and Cultural  
Transition in Java and Bali  
by Kent Devereaux

12 KOKAR List  
of gamelan on campus

13 Gamelan at Rockland  
Project School  
by Barbara Benary

14 SCORE  
Lancaran Siborupastima  
by Ben M. Pasaribu

17 Earth Music  
A Catalogue of  
Indonesian Music  
by Philip Yampolsky

22 PROFILE  
Cambridge Gamelan Society  
by Bill Martin

23 SCORE  
Gong Dance à 7  
by Daniel Goode

24 ARCHIVE  
The American Gamelan  
Institute Archive

26 PROGRAMS  
gamelan concerts around  
the world

27 NETWORK  
ERRATA  
NEXT ISSUE

# LETTERS

Thank you very much for the enjoyable premier issue of **Balungan**. Congratulations! Of course our institute will subscribe to it. The interview with Harja Susilo is heart-warming and informative. He has many important things to say that are valuable to gamelan students. ... Contrary to what is stated in the Editorial, gamelan is not 'the orchestra of Indonesia'. This statement does injustice to the many other orchestral ensembles that together make up Indonesia's rich and varied musical culture. The word 'gamelan' itself is not even used in Bali, only in Java. I feel a slight discomfort with the term 'American gamelan,' because it doesn't take into account all that is done outside the U.S. Wouldn't the tag 'Western gamelan' be more appropriate?

Ernst Heins  
Amsterdam, the Netherlands

[We agree that the terminology for gamelan activity outside of Indonesia is still somewhat unsettled. Kent Devereaux and others have suggested that 'American gamelan' refers to American-built instruments. As to "Western," what about gamelan activity in Japan and the Phillipines? Others have had various suggestions: new gamelan, para-gamelan, frontier gamelan. What do Indonesians call our music?]

I am pleased to know about **Balungan** and hope it is a beneficial and successful venture for all concerned. I have one strong request about the definition of gamelan. Could you please include shawms in your list of instruments that may be included? The major ensembles on Lombok and Sumbawa, and perhaps in Nusa Tenggara Timor as well, generally include shawms.

David Harnish,  
Honolulu, Hawaii

I applaud what you are doing with your new journal **Balungan** and would like to participate in whatever way I can. I hope that your journal becomes a permanent fixture in the academic world as well as in the world of gamelan lovers. ... I will be going to the field next December to conduct research on the gamelan and calung music of Banyumas. We had Andy Sutton here and gave a lecture-performance of regional gamelan music in Java. Peggy Choy also danced an East Javanese **ngremo**. We played music of Banyumas, Semarang, Yogya, and Surabaya, all of which are the traditions that Andy has been researching lately. This is [part of] what inspired me to move out of the Central Javanese court traditions and look at other gamelan styles. ... Currently, I am directing the University of Michigan gamelan.

Rene T.A. Lysloff,  
Ann Arbor, Michigan

You wouldn't have had to tell me that gamelan is a viable art form. I have only to look at your classy publication. Very well done. Our area of focus is with a wide lens. WE are simply trying to encourage new music by making composers aware of the listening public and by making the public aware of the existence of composers. I am excited by **Balungan** and look forward to future issues.

Dwight Winenger  
[Miniscule University Press, Inc.  
66358 Buena Vista Ave.  
Desert Hot Springs, CA 92240]

**Balungan** No.2 was well received. Local people here, being less inclined toward the technical and theoretical, particularly enjoy the Letters and Network sections. I am glad to hear you plan to emphasize concert notes and current repertoires in future issues. This will really increase **Balungan's** influence in connecting the far-flung members of the international gamelan community. Anyone 'in gamelan' who doesn't subscribe simply doesn't understand how important **Balungan** is!

Mr. Han sent me a copy of his Topeng Cerbon tape. The opening shot is Pa Jana's whole group warming up with a Tetalu, the audience is calmly waiting while the dancer puts finishing touches on his costume. The kecrek player (Pa Bulus) is relaxing by reading a magazine with, what is that? A big gong on the cover? That's right, he's looking over the first issue of **Balungan** in Cerbon! See, you really do have an international audience!

Richard North  
Waimanalo, Hawaii

At the University of Leiden I am writing a Ph.D. thesis on the Bedhaya and Srimpi dances of the kratons of Surakarta and Yogyakarta. Naturally music is part of the topic, as there cannot be dance without music. I personally feel that Western peoples often separate the various aspects of the performing arts which for the Javanese are actually united.

Our university at the moment has two regularly training gamelan groups, and more enthusiasm from young students seems to justify more courses. There have been a number of concerts during the last two years by the students of Bernard Arps and myself. We were both enrolled in the ASKI and ASTI academies of Central Java.

I intend to teach a course in the performing arts of Java next season, and would like to include some information on gamelan practice. Have you got any ideas for suitable material? Last year I made a video-recording of classical dance that should be quite interesting for those specializing in traditional gamelan playing?

Clara Brakel  
Voorburg, The Netherlands

Let me congratulate you on such a fine publication! I thoroughly enjoyed reading it from cover to cover. I am interested in the Festival of Gamelan and New Music at the '86 World Exposition. I would like to receive a copy of the prospectus for the conference. This festival sounds very exciting and I would like to see it come true.

Maria Omo  
Chicago, Illinois

[The conference and festival will be during August, 1986, in Vancouver. A five page proposal for the conference, written by I Made Bandem of ASTI Bali, is available from this editor.]

Enclosed you will find a check for a subscription to **Balungan** as well as a little bit of a donation. Thank you for the opportunity of exchange and increase in knowledge your publication promises — we look forward to it.

Richard Miller, Jennifer Munger  
Madison, Wisconsin

# INTERVIEW

## I Wayan Sinti:

## Combining the Old with the New

by Jody Diamond

I Wayan Sinti is one of Bali's best known composers, and a member of the faculty at KOKAR (Konservatory Karawitan, a high-school level music conservatory), where he teaches voice, the theory of Balinese gamelan, introduction to ethnomusicology, and several instruments in private instruction. He has taught in the U.S. several times, and received a Master's degree in music from San Diego State University.

In this interview he describes his own musical history, his philosophy of composition and some of his most significant works. Also participating in the interview is Michael Tenzer, an Oakland-based composer and director of Gamelan Sekar Jaya, a group of American musicians specializing in Balinese gamelan.

JD: Where were you born?

IWS: I was born in the village of Ubung, Banjar Dauh Kutuh, Binoh, in 1943. The name means "West of the Big Trees". I went to elementary school near Den Pasar for six years, then continued to SMP (secondary school) until 1957.

MT: That's the year I was born.

IWS: After I graduated, I wanted to continue my studies. But, unfortunately I could not. My parents didn't have enough money. I was disappointed but I understood the problem. I stopped studying, and stayed in the village to help my father who was a farmer.

Also in the village I studied voice and music. Actually, even before I went to school my father brought me to the gamelan rehearsal in the banjar. [1] I went to my first rehearsal when I was 4 years old.

In 1958, the banjar invited a teacher, and I really began to study music seriously, particularly with I Wayan Saplug, and I Wayan Sengken, who were both staff musicians at RRI (Radio Republic Indonesia).

[In the Balinese system of names, the "I" denotes that the person is male, whereas "Ni" is for females. The next name signifies the birth order of that person into the family. While the first of these names do differ somewhat with caste, the others are found everywhere. From first-born to fourth, they are: Wayan, Nyoman, Made, and Ketut; the fifth child begins the list again. The third name is a personal name given to the individual.]



I Wayan Sinti and Michael Tenzer

photo: Rucina Ballinger

I studied about four years in Binoh. I started with a small gangsa, kantilan, for maybe a month, then the big pemade, and then after six months I began to be a conductor. [see gamelan diagram]

JD: What do you mean be a conductor?

IWS: Be the ugal player, who leads by playing the melody and making very visible movements with his mallet. After about a year, I was able to study reong, trompong, and then kendang.

I really loved music so much, both voice and gamelan; I practiced almost every day, in the morning, the afternoon and the evening. I slept with the drum! (Laughs) That was for about three years. During this time I still had to help my father with his farming.

JD: So this was instead of high school?

IWS: Yes. Then I heard from someone that there was a high school that focused on music and dance, and I thought this would be good for me, so I became a student at KOKAR [Konservatori Karawitan].

MT: Where did you get the money to go to KOKAR?

IWS: I was able to go there because it's not expensive, it's actually very cheap. So I told my father that I



really wanted to go, and he supported me. Even though in the village many people were poor, he supported me. The main thing was that he understood my feelings about music.

I entered KOKAR in 1961, the second year the school was open. Because I had had so much experience with vocal and instrumental music before I started there, my teacher, I Wayan Berata, always chose me when he needed a drummer to help in class.

**JD:** Who were some of your other teachers?

**IWS:** I must mention Nyoman Kaler, because he helped me so much. He was my mentor, and took me all over Bali to be sure I studied many different styles. He was actually partly responsible for the founding of KOKAR. He had been teaching for twelve years at the high school conservatory in Surakarta, Central Java, called Konser [now SMKI]. He thought it would be good to have such a conservatory in Bali. Several other Balinese artists who had been teaching in Surakarta agreed — I Nyoman Rembang, and the late I Gusti Made Gria.

KOKAR began to be famous around Bali, and also many people came to know me. In 1964 I got first prize for having the highest grades. First I was appointed a teaching assistant, then a teacher, by Drs. I Gusti Bagus Nyoman Panji, the director of KOKAR. In 1965 I was given tenure.

KOKAR was a good place for me, it was very "cocok" with my talents [literally, "fitting together like the works of a clock", simpatico]. In 1965 for the first time KOKAR was appointed by the government to perform abroad. So we went to China, Korea, Japan, and the Philippines. I toured with that group for about a month and a half.

I wanted a higher degree, since KOKAR was just high school, and ASTI, the college level conservatory, wasn't established until 1967. So I continued my studies at the Institute Hindu Dharma (Institute of Hindu Religions) in Den Pasar. But before my B.A. was done, I left school and went to the villages by myself to study voice and classical gamelan.

I spent a lot of my time just by myself. I had many teachers in the Den Pasar area, but I also went to Gianyar, to Klungkung, to Kamasan. I wanted to know about all the different styles of gamelan.

This experience made me feel that my own knowledge was so incomplete. I didn't want to study only Kebyar, which was the most popular music in the early 1960's, I also wanted to study the old kinds of gamelan and vocal music.

**JD:** What were the older gamelan that you became interested in?

**IWS:** First I studied Pelegongan with I Gusti Putu Made Gria. Then of course because there was a Pelegongan in my village, Binoh, I studied with the older people there. I studied Gamelan Gambuh with I Nyoman Kaler and the musicians from Pedungan, Den Pasar, the original Gambuh group, and Gamelan Gambang with I Ketut Adi. [2]

The government understood it was important to revive the older ensembles and other arts, so we brought the older

ensembles to KOKAR, like Gambang, Slonding, and Gong Luang. We also brought in older musicians from all over Bali to work with the teachers at KOKAR, so the teachers could also continue studying.

We have many gamelan at KOKAR [see list on p. 14], but the students are not required to learn them all. In the first semester, every student takes gamelan, dance, and wayang theory. After that they may choose a major. Every student learns certain gamelan though: Gong Gede, Gong Kebyar, Angklung, Semar Pegulingan, and Gender Wayang. The dance students also learn several styles: Lègong Kebyar, Legong Kraton, Arja, Sendratari, Topeng, Baris, Jauk, Barong, Gambuh, Janger.

**JD:** When did you begin composing?

**IWS:** I started composing in 1970. My first piece was just instrumental, "Ratna Wijaya." It was performed in Tunjuk, and also in my own village. In 1966 I had brought together the best musicians from 17 banjar. It was really hard to combine so many people from so many different villages, but I thought the group was very strong. In 1969 I tried to revive this group again, and it worked very well, and so in 1970 I composed my first piece for them.

**MT:** Do you still remember that piece?

**IWS:** Of course.

**MT:** Do you still like it?

**IWS:** Yes, maybe.

**MT:** You've said it was in the style of Kosali Arini, the piece by I Wayan Berata. That was a style very popular in the 60's and 70's, with a gineman and then a drum solo, and then a reong solo, and then at the end, gambangan. That was a popular Kebyar style, but it's not popular any more.

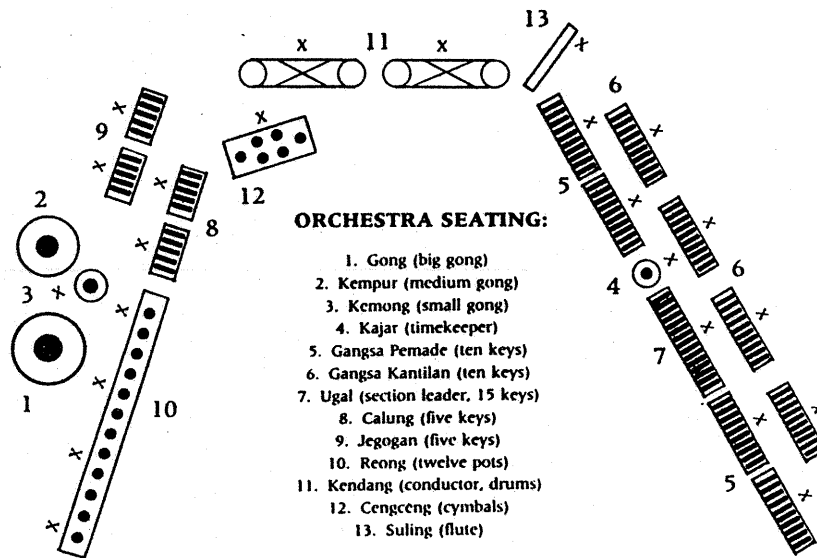
**IWS:** One of my main compositional interests now is developing more vocal music in Balinese gamelan. We began to work on this at KOKAR in 1977. In 1978 I, and some other faculty members at KOKAR, entered a competition for pieces that combined voice and instrumental. This new form was called "Gegitaan," which means "praise for God". Our piece won first prize.

I thought that there was a relationship between Gamelan Gambang and Balinese Kidung (sung poetry), but even McPhee wrote that in the 1930's it was already very difficult to find Balinese who could sing with Gamelan Gambang. So I and my colleagues thought we would revive this. But rather than using the Gamelan Gambang, which was not quite as well known, we decided to compose vocal parts that could be combined with Gamelan Gong Kebyar. We took the original melody from Kidung, sometimes changing the words a little.

**MT:** In Bali there was not a lot of singing with gamelan except maybe Arja and Janger. Most of the big orchestral groups, like Pelegongan, Gong Gede, Semar Pegulingan, and Kebyar, never had voice with them traditionally.

It's hard to find good singers in Bali. Most study informally for religious purposes, to sing in the temple, and some sing in the Arja style which is not so popular anymore and has a very free technique. It's hard to find





someone who can concentrate enough to sing harmony or who knows enough about the technique.

**IWS:** I would like to try some harmony in my compositions. But there is a problem in gamelan because of ngumbang-ngisep [paired tuning]. [3]

**JD:** Which of the notes do you sing?

**IWS:** That's a problem. The voice is not so strong in gamelan. At first I used Arja singers, but it didn't work. The singers could sing very well, but they couldn't follow the gamelan; in Arja the flute player follows the singer. So I used students from KOKAR, like Berata's daughter. She understood the idea of singing in the same tuning as the gamelan.

**MT:** It's interesting because the Kidung is a free melismatic style. So when he takes the Kidung and makes a gamelan composition around it, he has to arrange the Kidung so that the melisma is linked up with the gamelan tones. It's like trying to nail down this free melody, which changes the character of the Kidung, too.

**JD:** Is there more vocal music with gamelan since you started those Gegitaan competitions?

**MT:** That's one of Pak Sinti's biggest contributions.

**IWS:** We want to combine the old and the new, not just compose everything new. If we compose everything new, we will forget and maybe lose the old styles of music, so we must combine the old and the new. The goal of composition is to make a new form; to understand all the available styles and then to make a new piece, one that does not sound like Sunda, like Java, like Bali — but something new.

I'd like to make a new music that is in between Java, so slow and quiet, and Bali, where the now-popular Kebyar is very fast. This new music could be understood by people in Java and Bali. I'd like to use vocal — not an imitation of gerong and pesinden from Java or the Balinese vocal style, but something new.

Lotring is my favorite composer because his pieces are like a human being — they breathe, they combine different feelings of fast and slow.

**JD:** Are many compositions done this way, combining a melody of the old with the new?

**MT:** That's a style that is popular now, to combine classical and new. Every few years the government sponsors a gamelan competition. Each of the eight districts in Bali choose one group, and then that group has to come up with one new vocal piece, one instrumental piece, one male dance, one female dance, and one dance drama, called Sendratari. In 1982, the village in Den Pasar was Angantaka, and they commissioned Pak Sinti to compose a piece as one of their five entries. He did another Gegitaan, and it won first prize again.

**JD:** Is the first prize awarded in each category?

**IWS:** It is a general prize.

**JD:** What was the compositional form of this piece?

**IWS:** We had to make a completely new form for this composition!

**MT:** I observed from analyzing this piece that, even though the form is new, that there are elements of Gong Gede style, of Kebyar, elements of Pelegongan, Gambang, of traditional singing ...

**IWS:** ... and Luangan.

**MT:** Where?

**IWS:** (sings a short phrase)

**MT:** Oh yeah. So there's Gamelan Luang, and I'm sure other things that I can't identify.

**IWS:** Angklung a little bit. (He sings and Michael joins in.)

**MT:** In that one piece is an encyclopedia of Balinese gamelan, and some of the new things are fantastic too. [See a partial transcription and formal diagram of this piece on the following pages.]

**IWS:** The piece begins and ends with a chorus singing prayers.



**MT:** This is very interesting, because I don't know any other Balinese compositions that start and end with the same thing. The first and last note of the piece is "Om."

**IWS:** This Om is first for the gods, second for concentration, and third to use an idea from outside Balinese music — in this case, from Western music the idea of harmony, and from Indian music, the drone.

I also tried the idea of harmony in my Semar Pegulingan composition. When I returned from the U.S. to Bali in 1981, I began a composition for seven tone Semar Pegulingan, which hadn't been done for a long time, since most pieces for that gamelan were from Gamelan Gambuh.

I also used ideas from other seven tone ensembles: Slonding, Gambang, Gong Luang. In Gamelan Gambang and Slonding, there are seven different scales. And in Luang there is modulation — switching from one scale to another, but they all feel like pelog. In my composition I use only two: selisir, saih panji, then back to selisir. So the panji feels like slendro.

**JD:** Is there a seven tone Semar Pegulingan at Kokar?

**IWS:** Yes, and also at ASTI.

**MT:** Since Pak Sinti and some of the other composers got interested, you can hear a lot more seven tone Semar Pegulingan.

**IWS:** Now, whenever we have a Sendratari, we usually use two ensembles, a Gong Kebyar and a seven tone Semar Pegulingan, placed next to each other.

**JD:** Like the slendro and pelog instruments in a Javanese gamelan? What's the relationship between the tuning of those two gamelan?

**IWS:** There is no bridge between the tunings. In Javanese there is tumbuk (one tone in each tuning is the same pitch), but originally the separate Balinese gamelan had no relationship. But I suggested that we make a tumbuk so we could play the seven tone Semar Pegulingan with the Gong Kebyar. Fortunately the ensembles at Kokar were already similar, so we returned them to make tumbuk on ding (the first degree of the scale). Now it's not just for Sendratari. Whenever KOKAR and ASTI have a performance, they use this gamelan, with five tone and seven tone together. It's not an imitation of the Javanese, but a new direction for Bali.

**Notes on the Transcription**

This section is the **Pengalihan**, which functions as a large scale upbeat to the following section, the **Pengawak**. It demonstrates the polyphonic complexity of Sinti's compositional style. Also, it exhibits influences from several other styles of gamelan: **Gambuh** in the drumming parts, **Semar Pegulingan** in the trompong part, **Luang** in

the gangsa and reong parts.

The melodic material uses the same system as Colin McPhee, with the notes represented by, but not corresponding to the pitch of, the notes on the Western staff.

Several instruments are not shown in this example, but





**JD:** What's your opinion about people from the West who are composing for gamelan?

**IWS:** I think it's very good. It's also a challenge for the Balinese, to see people from outside who are so interested in music and dance. Perhaps it inspires some people to study more. If someone comes from the West to make a recording or a film, it is a challenge to the group to perform as well as possible.

Of course the composer will mix many different ideas. When I went to New York, I visited Barabara Benary, who composes for *Son of Lion*. The form and the playing of her music seems Javanese to me, even though she puts different ideas in it.

**MT:** Do you think that Western composers who use gamelan should stay within Indonesian culture?

**IWS:** They don't have to. But sometimes there is a little sign ... If we say "gamelan", in my view, if we say that art and music is a reflection of the culture, and if we use the word "gamelan", I think it may reflect a little of the culture. I would like to teach a course in Balinese composition.

**JD:** Would you require that all of the composition students be very good players first, before they compose?

**IWS:** They don't have to. But it's better if the composer is also a good musician. Because music is a reflection of the soul of the composer. If he can't play the music well, perhaps his music will be weak.

**MT:** What if one of your students wanted to try something very strange, like three gongs at one time?

**IWS:** Well, he can try. But, will anyone like it? Perhaps if it is very strong.

**MT:** In the West, it's not so important if people don't like a composer's music. The composer thinks, maybe in ten years they'll like it. But in Bali, it's important that the public understand the music now!

**IWS:** Yes, because the public is really so deeply involved. When we have a performance, if just one *jegogan* or *calung* player makes a mistake, they all know, and everyone laughs.

**MT:** It's as if you went to an orchestra concert and a

---

---

are playing in this section. The *ugal* doubles the *gangs* part; *suling*, up to six players, have a lot of freedom, and play their own style of variations of the *calung* melody; the *kajar* plays on the half-note pulse; the *ceng-ceng* plays the same rhythm as the *gangs*.

The *kendang* notation system was designed by Michael Tenzer, who is still refining and revising it. The one

system shows the two drums, *lanang* and *wadon* (male and female, the latter lower pitched than the former).

Each drum part is represented by three lines: the first line for the left hand's non-pitched sound, "pek"; the second line for the left hand's pitched sound "peng"; the third line for the right hand's stroke — "tut" for the *lanang*, and "dag" for the *wadon*.



player made a mistake and the whole audience knew. In Bali, they know. I went to a competition in 1977, when I didn't know the music very well yet. All of a sudden the audience let out a roar! I asked Sumandhi what had happened, and he told me one of the jegogan players had made a mistake.

JD: Why do you think that the Balinese audience knows the music so well?

IWS: Because the art in Bali is part of daily life, it's like the breath of the religion.

MT: In my opinion, there's a big difference between the way that Indonesian and Western composers view composing. In the 20th century in the West you have a wide variety of ways to view your connection to tradition. Basically, you are free to do whatever you want; hence the great variety of compositional styles present.

Indonesian composers must give a lot of thought to the fixed roles of the instruments in the ensemble, and are much more reluctant to change them. For example, Richard Felciano's piece for gamelan and organ: it has no connection with the traditional gamelan style, although he used the gamelan instruments and tuning. [4]

Ethnomusicology and composition are exactly the same thing, because both really consist of looking outside of yourself for ideas. Composers, generally, have a very strong appetite for different kinds of music, and that's what ethnomusicologists are doing too, trying to uncover what some of the other secrets are.

JD: What about Michael's compositions for gamelan? They are as Balinese as he can make them. Do they sound like Balinese gamelan to you?

IWS: Yes. I love it; it seems like a new form to me, although I'm not sure what to call it.

JD: You've been here in Oakland training Sekar Jaya for their tour to Bali this summer. Are they different from other American groups you have taught?

IWS: They are more advanced — the best Balinese gamelan group in the U.S. and maybe outside of Indonesia. They practice like a sekha [club, organized group] in Bali. They learn by rote, they practice together; some people take instruments home, which is like Bali because there the instruments are kept in an open building that is near everyone's home. They start on one instrument; when that one is mastered, they move to another instrument.

MT: I think the real reason is that, although I am nominally the director, the decisions are made democratically. All non-musical matters are decided and administered by the group — fundraising, concert production, etc. This gives a strong feeling of unity. Whatever Sekar Jaya is, we did it together.

IWS: Just like Bali. If someone wants the group to perform, or if someone needs money, everyone discusses it together. Everything is open.

1. A village subdivision connected by social and religious responsibilities. See *Island of Bali*, by Miguel Covarrubias, for more information on Balinese culture
2. For detailed explanations of many kinds of Balinese gamelan, see Colin McPhee's *Music in Bali*.
3. Literally "blower-sucker". Pairs of matched instruments in the gamelan are tuned to produce a certain number of "beats" when each instrument plays the same note. On the kebyar gamelan, the beats are 6-10 per second, on the older Semar Pegulingan, the beats are 4-8 per second
4. This piece recorded on Cambridge 2560; a piece by Lou Harrison is included.

GEGITAN WILET MAYURA (Sinti and Rembang/1982)

Section Name	Duration in Minutes	App. Tempo	Phrase Diagram	Pulses
1) Ginoman (Introduction)	2'20"	Variable	Short phrases linked by trompong	N.A.
2) Pengalihan — [section shown on previous pages] Pengawak	21" 4'10"	$\downarrow = 72$ $\downarrow = 36$ (plus alterations at beginning and final accel.)	G                      G _____ P _____ P _____ P _____ G	32 46 48 48 32
3) Kotekan (Instrumental Interlude)	1'04"	$\downarrow = 144$		27 + 71½ + 44 + 20½ = 163 pulses
4) Pengisep I	1'16"	$\downarrow = 88$	_____ G	48
			_____ G	48
5) Pengisep II	49"	$\downarrow = 88$	_____ G	16 (Ext)
6) Pengecet I	40"	$\downarrow = 112$	_____ G	80
7) Pengecet II	1'00"	$\downarrow = 120$ (plus final rit.)	_____ G	80
Total Time	11'40"			

Notes: Balinese tempos can be very flexible and expressive; therefore the ones indicated above are subject to certain variables (e.g. intensity, dynamic, etc.)  
G indicates the arrival of the large Gong; P indicates the arrival of Kempur (secondary colotomic punctuation). Not all Kempurs are notated towards the end — they occur too frequently.

In Pengecet II, Gong falls every 8 beats (10 times total).



# BOOK REVIEW

by Kent Devereaux

**Aesthetic Tradition and Cultural Transition in Java and Bali**  
Stephanie Morgan and Laurie Jo Sears, editors  
Madison: University of Wisconsin, Center for Southeast Asian Studies, Monograph 2, 1984. 312 pages.

While *Aesthetic Tradition ...* contains several papers that should be of interest to gamelan practitioners, this anthology covers a lot of other ground as well — from linguistics, as in Ellen Rafferty's "Linguistic Acculturation of the Chinese in Java," to many of the performing arts, as in F.X. Widaryanto's "Teaching Javanese Dance: Lessons from an American Journey." Precisely because of the wide range of subjects covered, all of the articles will not be of interest to everyone. Also, despite the title of the work — or perhaps in deference to it — only one article on Bali was included: Mary Zurbuchen's "Contexts and Choices: Spoken Indonesian in Bali," giving the collection a predominantly Javanese orientation.

The articles in *Aesthetic Tradition ...* are divided into three sections, subtitled "Performance in History," "Culture in Performance," and "Presented Identities." "Performance in History" covers the historical sources, tradition, and transmission of texts employed in traditional Javanese performing arts. This section begins with Sears' look at the historical journey of the Mahabharata and Ramayana from India to Java over a thousand years ago. Sears, presently involved in compiling a collection of wayang lakon [stories] in Central Java, is aptly qualified to trace the transmission of the Indian epics to Java. Her article, as she states, "suggests that Indian aesthetic theory may have influenced the tastes of the Javanese elite and may have been incorporated along with the epic stories that have formed the basis of Javanese, Balinese, and other Southeast Asian performing arts." She outlines differences in various Javanese versions of the epics and traces their incorporation into Javanese art forms.

Valerie Mau Vetter, in her article "In Search of Panji," explores the influence of the tales of the legendary Javanese hero Panji in Indonesian literature and performing arts. She presents a clear, concise introduction to the role of the Panji cycle in Javanese society for those readers unfamiliar with either William Rassers' dissertation or his book *Panji: The Culture Hero*. (1959) However, whereas Rassers employs the Panji cycle as a vehicle for understanding Malaysian society in the broadest sense, Vetter traces the historical sources and present day influence of the tales with a specific focus on both the performing and plastic arts in Java.

In Peggy Choy's paper "Texts Throughout Time: The Golek Dance of Java," which concludes the first group of essays, the historical lineage and contemporary use of text in a specific dance genre is analyzed to clarify meaning within that genre. Choy traces the historical roots of Golek from the "klana dance genre" and the "tledhek" tradition to its present form.

"Culture in Performance," the second group of articles, will be particularly useful to those interested in Javanese gamelan and performing arts. Roger Vetter's "Poetic, Musical, and Dramatic Structures in a Langen Mandra Wanara Performance," is especially good. Vetter analyzes this Javanese music theater form, relatively unknown in the United States compared to wayang kulit [shadow puppet theater], using a specific recorded performance (Java "Langen Mandra Wanara" Opera de Danurejo VII, Ocora Records 558 507/9 [available in the U.S.]). The analytical depth of the article, as well as his personal observations, make interesting reading.

"Wayang Wong Panggung: Its Social Context, Technique and Music" by Harja Susilo is also particularly good as a general introduction to the music and social context of this Javanese dance form. Sumarsam's "Gamelan Music and the Javanese Wayang Kulit" is a short paper (seven pages) that provides a general survey of wayang kulit.

Joan Suyenaga's article "Patterns in Process: Java Through Gamelan" could have more fully developed its interesting premise — that Javanese society and cultural behavior are patterned in the same way as the music itself is structured. A thorough analysis of the music, employed as a tool to understand particular patterning endemic to the civilization, might yield useful insights into that culture. A major portion of this paper, however, is devoted to a basic summary of gamelan and its instrumental functions, an explanation that might not be necessary for an already informed audience.

In the last group of essays, "Presented Identities," the article of most interest to members of the gamelan community will be R. Anderson Sutton's "Change and Ambiguity: Gamelan style and Regional Identity in Yogyakarta." Sutton explores the social and political factors behind the need to establish and maintain a truly "Yogyanese" style of gamelan music in the city of Yogyakarta, Central Java. His article makes interesting reading and clarifies several points in relationship to the difference between "Yogya" and "Solo" style gamelan. In another recent article, "Musical Pluralism in Java: Three Local Traditions" (1985), Sutton provided many concrete examples of the several musical styles he was discussing. A similar approach might have made the article in this anthology even more valuable to gamelan musicians.

On the whole, *Aesthetic Tradition and Cultural Transition in Java and Bali* provides the reader with an interesting, if uneven, set of articles covering a wide variety of topics in Javanese performing arts and culture. Sears says in her introduction that the value of this kind of anthology "lies in its multiplicity of viewpoints presented." This multiplicity, however, also presents certain problems. Some of the articles chosen for inclusion were previously published or prepared for specific conferences. In several cases, they are addressed to a specialized audience, and assume knowledge of specific terminologies. In other cases, general descriptions which might have been useful in another situation are less relevant in the overall context of this anthology.

The editors and the Center for Southeast Asian Studies at the University of Wisconsin are to be commended for their significant efforts in bringing this work to publication. This volume will be a useful and interesting resource to students of Indonesian culture, and we look forward to future collections.

## References

Rassers, W.H.

1959 *Panji the Culture Hero: A structural Study of Religion in Java*. The Hague: M. Nijhoff

Sutton, R. Anderson

1985 "Musical Pluralism in Java: Three Local Traditions". *Ethnomusicology* (Winter) 29(1):56-85.

---

Kent Devereaux, a composer and performance artist, first studied gamelan at U.C. Santa Cruz with Undang Sumarna, and was later assistant director of Gamelan Pacifica at Cornish Institute in Seattle, Washington. He was recently awarded a Fulbright fellowship to study wayang kulit in Indonesia.

# KOKAR Den Pasar

## An Annotated List of Gamelan on Campus

Since KOKAR began in 1961, many gamelan have been added to its program of music, dance and puppetry. This is a briefly annotated list of the ensembles currently housed at the Den Pasar campus.

### FORMAT

#### Name of Gamelan

# of pitches, tuning (Pelog or Slendro)/# of players  
short description (provided by Michael Tenzer)

#### Gamelan Gong Gede

5 P/30-60

Large ancient court ensemble with enormous bronze instruments, deep gongs; strong influence on modern styles.

#### Gamelan Gong Kebyar

5 P/20-30

Currently ubiquitous in Bali. Modern, dynamic, virtuosic, style; flexible, can absorb diverse influences; all bronze.

#### Gamelan Semar Pegulingan

7 P/15

Court ensemble closely related in repertoire to Gamelan Gambuh, forerunner of Pelegongan. Trompong carries the main melody which is ornamented simply in the gangsa section.

#### Gamelan Pelegongan

5 P/15

Enormously popular in early twentieth century until it was superceded by Gong Kebyar. No trompong, more complex ornamentation and compositional structure than earlier gamelan.

#### Gamelan Gandrung

5P/15

Identical in form and function to Pelegongan, but constructed entirely of bamboo. Only one active village group in Bali today.

#### Gamelan Joged Bumbang

5 S/15

Primary instruments are sets of bamboo tubes suspended in a wooden case. Used to accompany stylized social dances.

#### Gamelan Gambang

7 P/6

Two metal instruments carry the main melody, ornamented by four wooden xylophones, called gambang. The structure of the compositions are determined by poetic meters used in sung poetry. Performed only for specific sacred ceremonies.

#### Gamelan Slending

7 P/10

Only iron gamelan in Bali; found only in the secluded "Bali Aga" (original) villages of East Bali.

#### Gamelan Gambuh

7 P/12-15

Core of the ensemble is four large bamboo flutes up to one meter in length, accompanied by rebab, drums, and various small percussion. Possibly the oldest ensemble in Bali; has had

profound influence on every style that has followed.

#### Gamelan Arja

"lebeg" scale in between slendro and pelog/  
6 plus actor-singers

Flute, drums, ceng-ceng, and two "guntang" (bamboo gong and timekeeper); sometimes called Gamelan Geguntangan. Accompanies the singers in Arja theatre, with fast-paced melodies and complex drumming.

#### Gamelan Angklung

4 S/12-15

Instruments of this ensemble have only four keys; used in processions and/or temple ceremonies to provide light, festive music. Most have reong.

#### Gamelan Gender Wayang

5 S/4

Considered by many musicians to be the most challenging Balinese music to play. Two-handed technique combines left hand melodies with rhythmically independent right hand ornamentation. Provides music for shadow play, tooth filing ceremonies and cremations.

#### Gamelan Batel

5 S/9-11

An expanded gender wayang ensemble, with drums, gong, flute and small percussion instruments added to the four gender. Used to accompany shadow plays with Ramayana story or wayang wong (dance drama).

#### Gamelan Jegog

4 P(?) / 10 (thought to be derived from pelog)

Indigenous to West Bali. Most striking feature is the giant bamboo tubes (three or more meters in length) that are used to produce the bass tones. Compositions are extended; often used to accompany silat (martial art) dances.

#### Gamelan Luang

7 P/15

Could be called the "poor man's Gong Gede" because the repertoire is similar but the instruments are smaller and less expensive. In addition to bronze instruments, wooden gambang are sometimes used.

#### Gamelan Tembang-Kirang also called

Gamelan Cumang Kirang or Gamelan Gong-Slendro  
5S/20-25

Equivalent in form and function to gong kebyar, but in slendro tuning.

#### Gamelan Suling

5 P/12-15

Instrumentation just like gambuh, but with smaller flutes and larger drums.

#### Gamelan Janger

slendro - pelog  
[annotation unavailable]

#### Central Javanese Court Gamelan

slendro and pelog  
Full instrumentarium of Central Java.

# Gamelan at Rockland Project School

by Barbara Benary

This is a brief account of my experience in bringing gamelan into the music curriculum of a small, private elementary school in Valley Cottage, New York, about thirty miles north of Manhattan.

The curriculum at Project School is geared to alternative education. I cannot say whether it was an asset or a liability that I began teaching music to a group of fourth and fifth graders without having had previous experience with standard school music programs. Both the experience and expectations of these students were rather different from the kinds of backgrounds textbooks seem to assume.

Their listening experience was extremely limited. Only two out of eight had ever been to a concert of any type whatsoever. A few had participated in the school's folk-singing choir for some years. Other than this, mass media had provided the sole musical exposure for most of them. Having heard little other than rock music, they assumed they didn't like anything else, and didn't have the physical patience to sit still and hear any new kinds of music.

Listening activities in class thus had to be limited, even though they were a bit more patient with listening to me sing than with listening to recordings.

The children's interest and ability to participate in music activities also had its limits. We tried clapping exercises to focus on basic phenomena such as unison, acceleration, etc. We also tried singing along, or singing while clapping. Some successfully participated, others were reluctant. For some weeks we also worked on basics of notation, which was successful as a workbook exercise, but most of them could not transfer this skill to practical application.

Thus at the end of two months I still felt I had not hit on the right thing for them — something which could actively involve them all.

During this time I had been reluctant to introduce my gamelan instruments even though I had an angklung set at home. Perhaps I was too absorbed in the ethos of traditional respect. I envisioned the children siezing the tabuhs with eager cries of "Oh, let me try it!"; going crash! crash! bang! bang! as loudly as possible for about one minute; then stopping abruptly and asking, "Is class over yet?"

Eventually I did decide to bring in a few of the little four-note gangsa. The group had always been eager to touch and make noises with any new-found musical apparatus. And after all, I reasoned, it was a sturdy, home-made set and they weren't likely to break it. The set is a replica of a Balinese Gamelan Angklung, with four-note metallophones covering three octaves built more

or less according to Dennis Murphy's design with steel keys and PVC resonators. Now I believe my angklung gamelan has magic properties: if it does not soothe the savage beast, at least it helps to socialize it.

My first happy discovery was that not a single child was reluctant to try gamelan. Kids who refused to blow into a recorder or sing "Jingle Bells" with a group would pick up a tabuh. The first class was spent improvising, learning to damp keys and exploring what the instruments could do. One child began to pick out tunes she knew on recorder — "Hot Cross Buns" and "Mary Had a Little Lamb". Others of course had to try "amok-amokan"; fortunately the math class next door was not unduly disturbed.

The response was positive enough that I continued to bring the instruments in. Soon after, we moved them to a small loft with a rug, added a gong and drum and made the space available to all the older children to use as they liked in their free play time. To their credit, not a single piece has been lost or broken. I also began to use a tape recorder as part of class — they love to record and hear their work.

A format evolved. The basic processes taught were musical in the Greek philosophic sense — social cooperation was the goal, and organized sounds the means and by-product. The skills were:

- 1) How to create a tune — that is, to improvise a sequence and fix it in a way they liked, and repeat it consistently enough that others can imitate it. Since I worked with cyclical pieces, this also involved figuring out how many spaces (rests) were needed to link the end of the piece to the beginning again. Although the last involved some guided attention, all the children were admirably spontaneous at composing and preferred to make their own pieces rather than work on arrangements of a known tune.

- 2) How to wait patiently while another child who is the composer works out his piece, and how to listen before trying to jump in and play along. This was difficult and involved constant reminders and interventions, but paid off. Sometimes the group ended up correcting the composer, reminding him to be consistent, asking him questions that clarified his piece.

- 3) How to play in a rhythmic unison; to be attentive to another player while playing; to catch up if they get lost or fall behind. This goal was self-evident to them although it required constant work for those whose physical coordination was slower or who were not experienced in mutual attentiveness.

- 4) How to start and stop together. This involved creating signals by pre-arrangement; sometimes these were knocks

(continued on page 16)

# SCORE

## "LANCARAN SIBORUPASTIMA" [BEN M

( section A : repeat

GENDER

Buka :

BONANG 1

BONANG 2

SARON

PEKING

KETUK

KENONG

KEMPUL

FRETLESS BASS

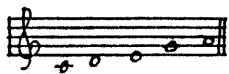
TRAP DRUMS

1 bar fill in

GONG

repeat 8 times for bass solo

( section B : repeat



1 2 3 5 6

slendro pitches

The fretless bass should use the pitches of the slendro scale.

GENDER

BONANG 1

BONANG 2

SARON

PEKING

KETUK

KENONG

KEMPUL

FRETLESS BASS

( bass solo ad libitum )

TRAP DRUMS

1 bar fill in

GONG

8 va bassa

\* pitch C# = pitch 1 raised a half-tone

PASARIBU ] dedicated to Jody Diamond

es )

8 va bassa

gliss

bar fill in

8 va bassa

es )

Coda

tr

1 bar fill in

8 va bassa

Ben M. Pasaribu is a composer and performer who is currently an ethnomusicology student at Indonesia's Universitas Sumatera Utara [University of North Sumatra] in Medan. The title of this piece means: Lancaran [a form in Javanese music] "Woman of the West."

BEN M. PASARIBU  
[1984]

(continued from page 13)

on the wooden frames of the gangsa, sometimes a count of "1, 2, 3," and sometimes a visual cue of watching a tabuh begin to strike or an arm wave to signal a cutoff. When a new piece had reached a degree of togetherness, other parts were added: gong, ketuk (small hubcap) and/or drum. At this point we rehearsed the piece to be sure it was sufficiently cohesive, then recorded it. Pieces were also given names, which I felt gave the child a sense of having created a personal entity. These names tended to reflect their culture; just as a Balinese child might have picked titles like "Jasmine Blossom" or "Golden Frog", these children chose names like "Funky Rock" or "1980's Song" and once "Picking your Nose".

We notated the songs, as a last gesture, on index cards which were kept in our repertoire box. Numbers 1-4 indicated the pitches, dots showed rests or extensions, and "G" or "H" were written beneath the melody to indicate the striking of the gong and hubcap. We also used the symbol "X" for a knock of the tabuh against the wooden frame, a favorite device for counting out rests or rhythmic emphasis.

In addition to student compositions, various improvisational structures were invented. For instance, adding parts: The first child makes up a simple ostinato; the next adds a different one; then the third adds a third different part, etc. A regular drum rhythm usually formed the background of improvisations. They were based on short, repetitive fragments with game plans for changing orchestration or dynamics. Little reference was made to the specific orchestral skills of Indonesian gamelan (although one could certainly develop improvisations to this purpose).

After two months of gamelan, the original class settled into two small groups of 4-6 players. (I am fortunate to work in a school which allows the teacher time to work in small groups.) Combined they would have made a more impressive performing group, but they steadily chose to maintain their separateness. Several children with severe social difficulties had been excused from the class, but a few older students came in to replace them. Sometimes a much younger child would spontaneously

# Jittergong

by Jonathan Freger

1 2 3 4 . 2 1 .  
# G

appear and join in, since school policy was that students with "free time" were allowed to come into other classes as long as they weren't disruptive.

Each of the class members has periodic chances to be the leader, to compose and determine the parameters of his or her own piece.

"Congratulations, Mr. Composer," I said to the least attentive boy when he managed to complete and record his piece.

"What's a composer?" he asked. None of the children answered.

"You are," I said.

---

Barbara Benary is a composer, performer, and ethnomusicologist living in New York. She has a Ph.D. in ethnomusicology from Wesleyan University, was on the faculty at Rutgers University, and is the director of Gamelan Son of Lion. She has built three sets of instruments; the one used at Rockland project school is Gamelan Tabanan, which she decided to construct after a brief period of study with I Wayan Suweca in 1975.

# WONTON by Lily Williams

4 3 3 4 2 . . .

G H

# (untitled) by Vidai Huynh

1 2 2 2 1 3 3 3 1 4 4 4 1 2 3 4 . .  
4 3 3 3 4 2 2 2 4 1 1 1 4 3 2 1 . .  
G G



# Earth Music

Imported & Domestic Recordings of Music from Asia • Africa • Oceania • The Americas • Europe

P.O. Box 2103 • Norwalk, Connecticut 06852 U.S.A.

## INDONESIAN CASSETTE OFFERING

Few listeners outside (or even inside) Indonesia are aware of the extraordinary diversity of Indonesia's music. Of the hundreds of distinct national, regional, and ethnic styles and genres, only a handful are represented on phonograph records. While some of the rest are not recorded at all, many others are-- but only on cassette tapes produced in Indonesia for local markets.

These domestic cassettes are invaluable for ethnomusicologists and for anyone who wants to know more of Indonesian music than the Western record companies tell him. But unfortunately they are often extremely difficult to obtain-- not only in the U.S. (naturally enough), but also in Indonesia, where they frequently are distributed only in their home region and nowhere else. A full selection of cassettes of the music of Banyuwangi, for instance, is available solely in Banyuwangi itself, at the eastern end of Java; a fraction of the full selection is sold in Surabaya, and even less in Jakarta or anywhere else. For Madurese tapes, one must go first to Surabaya, for the violent West Madurese style, and then another four hours to the east, to Sumenep (or else to certain towns in East Java, such as Situbondo), for the quieter eastern style; Sumenep-style tapes are not sold in Surabaya, nor vice versa. Karo tapes are sold only in North Sumatra; Mandar tapes only in South Sulawesi; and so on.

Earth Music, of which I am director, is devoted to providing recordings of the musics of the world to scholars and listeners. Although Earth Music tries to cover the whole world, my own primary research interest is Indonesia, and in the course of five years of research and teaching in Indonesia I have tried to work out ways to make Indonesian domestic cassette available in the U.S. Eventually I decided on a three-fold approach for Earth Music's offering:

- (1) a selection of single tapes for persons interested in specific Indonesian (and, in two cases, Malaysian) genres;
- (2) anthologies or packages of 6-10 cassettes covering particular geographic areas and style groupings; and
- (3) library collections surveying the whole range of Indonesian music as represented on domestic cassettes.

Philip Yampolsky

## JAVA PACKAGE

Ten surprises for those who so far know only the art musics of Central Java and Sunda.

### GAMBANG KROMONG Jakarta

A genre associated with the peranakan (Indonesia-born) Chinese. The music mixes Chinese, European, and Indonesian elements. Instruments: Chinese fiddle and transverse flute; European trumpet; gambang (xylophone), kromong (gong-chime), and Sundanese drums and gongs. Singers are often present in the ensemble, though not on this tape.

### TANJI Jakarta/Sunda

Another hybrid: Sundanese music, performed by an ensemble of female singer, clarinet, 3 trombones (or 2 trombones and 1 euphonium?), and Sundanese drums and gongs. The problem of finding Sundanese roles for the brass is solved by treating them like rhythm instruments.

### JAIPONGAN Sunda

A Sundanese dance form, developed in the 1970s, with very prominent drumming. Female singer, rebab, sarons, Sundanese drums and gongs.

### AJENG Sunda

A small Sundanese village gamelan, with shawm. No vocal. At times this sounds surprisingly like certain old types of Balinese music (e.g. Luang).

### KLININGAN Cirebon

Gamelan music in the distinctive Cirebon style, with prominent suling and no rebab. The pesindhen (female singer) is Dariah.

### CALUNG Banyumas

Pesindhen, bamboo xylophones, "blown gong," and drum.

### TAYUBAN East Java

Music for the tayuban, a dance-party in which a female singer-dancer dances with the male guests, accompanied by gamelan. Tayuban is popular throughout Central and East Java (except in the areas dominated by the court culture), and tapes are often identified as presenting the tayuban style of a particular city--here that of Lumajang. Dialogue sets the scene of a tayuban in progress.

### PANGGILAN (also called ANDONGAN) Madura

Music for the West Madurese form of tayuban. A very different style: the singers are men dressed as women and screaming in what seems to be a wild parody of the female voice. The accompaniment is gamelan, except for an occasional song using saruni (shawm), drums and gongs. The tape begins with a long introductory piece and then becomes a series of short dances. Spoken comments again set the scene.

### GIRO / TAYUBAN Madura

West Madurese gamelan music. Giro is an instrumental overture to a tayuban or other performance; the drum is played with a stick, and there is no singing. Side A of this tape is devoted to Giro, Side B to Madurese tayuban music, with male pesindhen. The pieces on Side B are long ones, like the introductory piece on the Panggilan tape.

### GANDRING Banyuwangi

Another form of dance-party, resembling tayuban but more restrained and with a strong ritual component. Ensemble: female singer, male "praiser," violin (one in cassette recordings, two in live performance), drums, gongs, and triangle. The gandrung (singer-dancer) here is Tatik.

# Earth Music

Imported & Domestic Recordings of Music from  
Asia • Africa • Oceania • The Americas • Europe

18. Balungan

## NORTH SUMATRA PACKAGE

Traditional music from six ethnic groups in the provinces of Aceh and North Sumatra. 8 cassettes.

### LAGU MELAYU ASLI Ethnic group: Melayu

Sung by Nur Ainun, the foremost traditional Melayu singer today. Instruments: violin, accordion, guitar, bass, frame drum (gendang Melayu). Persons interested in this genre should note also the Chazal tape from Malaysia, listed in Single Tapes--several Lagu Melayu Asli are performed on that tape in Chazal style.

### CONRANG SIFITU-PTTU Ethnic group: Simalungun

Ceremonial music for an ensemble of 7 tuned drums (one is not played), sarune (shavm), and gongs.

### CONRANG SIDUA-DUA Ethnic group: Simalungun

Ceremonial and entertainment music. 2 drums, sarune, gongs.

### CONDANG BOLON Ethnic group: Batak Toba

Ceremonial and entertainment music. 6 tuned drums, sarune, gongs.

### CONDANG HASAPI Ethnic group: Batak Toba

This ensemble shares the repertoire of Condang Bolon. Sarune, flute, xylophone, 2 plucked lutes (hasapi), small idlophone.

### GENDANG ADAT Ethnic group: Karo

Ceremonial and entertainment music. Tiny shavm, 2 tiny drums, 2 gongs.

### SEUDATI Ethnic group: Aceh

Songs on Islamic and social themes, sung by male soloists and chorus, with body percussion.

### EWDE-ENDE Ethnic group: Mandailing

Traditional songs and song-types (Onang-onang, Sitogol, Ijom-ijom, Ile-ile, etc.). Male singer, flute, 2 drums, cymbals, gongs.

## BALI PACKAGE

An anthology of major ensembles and styles of Balinese music. 10 cassettes.

### GENDER WAYANG Tunjuk, Tabanan

An ensemble of four keyed metallophones. 5-tone slendro. (Aneka 198)

### GONG GEDE Sulahan, Bangli

A true Gong Gedé, enormous and rare, not the modern Gong. 5-tone pelog. (Bali Stereo 421)

### GONG LELAMBATAN Pangkung, Pejatan

A modern Gong playing in the traditional style (lelambatan) appropriate for temple festivals. 5-tone pelog. (Aneka 213)

### KREASI GONG

A sampler of Gong ensembles from all over Bali, playing modern (kebyar) pieces. 5-tone pelog. (Aneka 292)

### SEMAR PEGULINGAN Binoh

This is actually a Pelègongan ensemble (there is no trompong) that has revived a number of old and unusual pieces. 5-tone pelog. (Aneka 471)

### GONG SULING Abasan, Sangsit

An ensemble primarily of flutes, playing an adaptation of Gong style. 5-tone pelog. (Bali Stereo 260)

### ANGKLUNG LELAMBATAN Kamasan, Klungkung

4-tone slendro gamelan, playing traditional pieces (lelambatan). (Bali Stereo 292)

### JOGED BUNBUNG Sidan, Gianyar

Entertainment music. Bamboo xylophones with flutes and drums. 5-tone slendro. (Bali Stereo 442)

### JEGOG Dewasana, Negara

Bamboo ensemble with drums, from West Bali. 4-tone tuning. (Bali Stereo 300)

### GAMBANG Bedbe, Tabanan

An archaic ensemble played for funerals. 4 xylophones and 2 metallophones. 7-tone tuning. (Aneka 410)

A sampler of eight styles, religious and secular, that are widespread throughout Indonesia and are not tied to a particular region or ethnic group. Six cassettes.

**DIKIR** Syarofal Anam Rabana (North Sumatra)

Singing in praise of the Prophet. Male singers in alternation, 2 rabana (frame drums).

**BARZANJI - MARHABAN / QASIDAH ASLI** Majelis Marhaban Al Fityan (North Sumatra)

Barzanji is the name given to a poem by the 17th-century Arab poet Sayyid Ja'far al-Barzanji, recounting the life of the Prophet. Portions of the poem are sung in Indonesia by religious study-groups on Thursday nights and at celebrations of Muhammad's birthday, and also for domestic celebrations: weddings, circumcisions, and the giving of a child's name. Marhaban is the term for a group of strophic fixed-meter songs inserted into the Barzanji. / Qasidah Asli is basically Arabic classical music. Side B of the tape contains two poems sung solo and two in which the singer alternates with or is accompanied by ud.

**QASIDAH MODEREN / GAMBUS** Nasyida Ria (Semarang) / Orkes Gambus El Mira

Qasidah Modern are usually songs on Islamic themes sung by female soloist and chorus backed by pop/rock instrumentation. The arrangements often tend towards Dangdut (see below), though there is relatively little Dangdut on this tape. This performance is in fact rather conservative, with most of the songs in Arabic and with quasi-Arabic drumming rather than Dangdut drumming. / Gambus is generally more explicitly Arabic in style than Qasidah. The ensemble usually includes an ud and a bowed string group.

**DANGDUT** Rhoma Irama: Super Top Hit Soneta, Vol. 4

Dangdut combines tunes in the style of Indian film music with rock instrumentation, substituting tabla-like drums for the trap set. The lyrics often have an element of social protest, and the genre is strongly identified with Islam. Rhoma Irama is the preeminent star of Dangdut. This tape contains several of his well-known songs: *Hak Azasi, Rupiah, Kelana, 135 Juta*.

**POP** Vina Panduwinata: Citra Ceria

Vina's perky style startled and delighted people used to the normal run of weepy pop singers. Well produced. An enjoyable tape if you don't hate it on principle.

**KRONCONG** Kroncong orchestras of Studio RRI Jakarta and Studio RRI Surakarta

Basic ensemble: solo singer (male or female), violin, flute, guitar, ukelele, mandolin, string bass, plucked cello.

**TEMBANG SUNDA** (vocal, plucked zithers, flute or rebab) Nunggeelis. Imas Permas Sutarno, singer. Pub.: Hidayat. Panjileukan. Euis Komariah, singer. Pub.: Jugala.

**KECAPI SULING** (2 zithers, flute)

Landangan. Tuning: Pelog, sorog. Pub.: Hidayat. Karatonan. Tuning: Sorog. Pub.: Hidayat.

**GAMELAN DEGUNG**

Arum Bandung. Euis Komariah, singer. Pub.: Hidayat.

**CENTRAL JAVANESE GAMELAN**

Lobong. Performers: Musicians of RRI Solo. Pieces: Lobong/Kembang Pepes, Sunyar/Palaran. Kusuma KGD 003.

Lobaningrat. Performers: Musicians of RRI Solo. Pieces: Lobaningrat/Sri Yatno/Nyak-ayakan Panjang Mas/Palaran. Kusuma KGD 012.

Bondhan Kinanthi. Performers: Musicians of the Mangkunegaran Palace, Solo. Pieces: Lengen Gita, Bondhan Kinanthi/Semang, Puspunjala, Sunggeng/Subasiti. Lokananta ACD 164.

**GANDRUNG BANYUWANGI**

Gandrung Jogèdan. Singer: Sugiat. Jogèdan repertoire. Pub.: Ria.

Giepung Sawi. Singer: Temu. Repèn repertoire. Pub.: Ria.

**MALAYSIA**

Ghazal. A popular form, sharing some repertoire with Lagu Melayu Asli (see comment under North Sumatra Package). Warnada WA 104. *Kompang*. A demonstration of four styles of playing for *kompang* (frame drum) ensemble. Warnada WA 133.

LIBRARY COLLECTIONS

These extensive collections contain 200 commercial cassettes. They include examples of nearly every important genre of Indonesian music, traditional and popular, that was available on commercial cassette at the time of and in the places of my research. (The collections reach from Aceh to Maluku and Lombok. Areas to the east of that are not covered.) Where possible and appropriate I have included multiple examples of a single genre, in order to contrast different performing groups or substyles, or simply to give a fuller sampling of the genre. For the most part I have avoided theater forms, since the multi-volume sets would swell the collections unmanageably.

It must be pointed out that the collections are constrained by the commercial realities of Indonesian publishing: some islands and ethnic groups are better represented than others, and many are not represented at all. The same is true of genres: publishers issue the genres they think will sell. Hundreds of Javanese gamelan titles have been published, but, so far as I know, only eleven titles of music and theater for the whole of Kalimantan.

The structure of the collections is shown on the next pages. A listing of the tapes and identification of their genres, performers, and provenience comes with each collection.

WEST JAVA (37 tapes)

- 5 Jakarta
  - 4 Gambang Kromong
  - 3 Jakarta Chinese
  - 1 Betawi
  - 1 Tanjati
- 27 Sunda
  - 3 Kliningan
  - 3 Jaipongan
  - 1 Ketuk Tilu
  - 1 Celempungan with "biola maut"
  - 1 Pencia
  - 1 Calung
  - 2 Gamelan AjJeng
  - 1 Kreasi Baru (compositions by Mang Koko)
  - 3 Wayang Golek
  - 4 Tembang Cianjuran
  - 4 Kecapi Suling
  - 3 Bandung style
  - 1 "West Java" style
  - 3 Degung
- 5 Cirebon
  - 2 Kliningan
  - 1 Tarling
  - 1 Taluan
  - 1 GenJring

CENTRAL JAVA (27 tapes)

- 18 Yogyakarta-Surakarta-Semarang: Klenengan/Uyon-uyon
  - 3 Kraton Yogyakarta
  - 3 Radio Station, Yogyakarta
    - 2 Uyon-uyon
    - 1 Uyon-uyon Palaran
  - 2 Mangkunegaran (Surakarta)
  - 5 Radio Station, Surakarta
    - 3 Full gamelan
    - 1 Genderan
    - 1 Siteran
    - 4 Nartosabdho style
    - 3 Klenengan
    - 1 Klenengan Dangdut
    - 1 Gendhing Bonang Semarang
- 5 Yogyakarta-Surakarta-Semarang: Other Genres
  - 1 Macapat
  - 1 Larasmadya
  - 1 Tayuban
  - 1 Dhagelan Mataram
  - 1 Gambang Kromong Semarang
- 4 Banyumas
  - 2 Gamelan
  - 1 Calung
  - 1 Jemblung

BALI & LOMBOK (24 tapes)

- 2 Kidung
- 1 Kekavin
- 1 Geguritan
- 1 Cepung (from Lombok)
- 1 Gong Gede
- 2 Gong Lelambatan
- 2 Kreasi Gong (= Kebyar)
- 1 Kreasi Kecak with Gong
- 2 Semar Pegulingan/Pelegongan
- 1 Baleganjur (= Bebonangan)
- 1 Janger
- 1 Jaged Bumbang
- 1 Kreasi Jaged
- 1 Jegog
- 1 Gender
- 2 Angklung Lelambatan
- 1 Angklung Kebyar
- 2 Angklung Suling

NATIONAL MUSIC (25 tapes)

- 10 Islamic Music
  - 1 Qur'anic Recitation
  - 1 Dikir
  - 1 Takbiran
  - 1 Barzanji/Warhaban
  - 1 Qasidah Asli
  - 1 Qasidah Rebana
  - 2 Qasidah Moderen
  - 1 Gambus Asli
  - 1 Gambus Moderen
- 15 Secular
  - 4 Pop
  - 4 Dangdut
  - 2 Jazz
  - 2 Kroncong
  - 2 Kroncong/Langgam Jawa
  - 1 Patriotic Kroncong

SUMATRA (36 tapes)

2 Aceh

- 1 Repai
- 1 Seudati

1 Gayo: Didong

4 Melayu

- 3 Lagu Melayu Asli
- 1 Tari-tarian

8 Karo

- 2 Gendang Adat
- 2 Katoneng-katoneng
- 2 Lagu Perkolong-kolong
- 1 Kecapi & Surdam
- 1 Pop Karo

2 Simalungun: Gonrang

12 Batak Toba

- 4 Gondang Bolon
- 3 Gondang Hasapi
- 1 Lagu Opera
- 1 Uning-uningan
- 1 Brass Band
- 1 Church Choir
- 1 Pop Batak

1 Pakpak: Ganderang

1 Mandailing: Ende-ende

1 Tapanuli Tengah: Kesenian Pesisir (Sibolga area)

4 Minangkabau

- 3 Saluang
- 1 Kesenian Pasaman (border area between Minangkabau and Tapanuli Selatan)

EAST JAVA & MADURA (28 tapes)

12 East Java (excluding Banyuwangi)

- 5 Tayuban
- 1 Jula-juli
- 1 Remo
- 2 Bonangan
- 2 Klenengan
- 1 Jaranan

7 Banyuwangi

- 3 Gandrung
- 2 Jejer & Joged
- 1 Hepen
- 1 Angklung
- 1 Janger
- 1 Rengganis
- 1 Hadrah

9 Madura

- 4 Gending-gending
- 2 from Sumenep, East Madura
- 2 from Bondovoso, East Java
- 2 Panggilan/Andongan (= Tayuban)
- 1 Giro
- 2 Saronen
- 1 from Pamekasan, West Madura
- 1 from Bondovoso, East Java

SULAWESI (16 tapes)

7 Bugis

- 2 Biola
- 1 Biola-Mandolion
- 1 Kecapi (with narrative)
- 2 Gambus
- 1 Dondang-dondang (kecapi, biola, vocal)

5 Makassar

- 1 Kecapi (with narrative)
- 1 Orkes
- 1 Langgam
- 1 Gitar Los Quin
- 1 Dendang (Mekasar Chinese genre)

1 Selayar: Gambus

2 Mandar: Kembang-kembang

1 Manado: Kulintang

KALIMANTAN (3 tapes)

3 Palangkaraya area: Karungut

MALUKU (4 tapes)

- 1 Suling (Flute ensemble)
- 1 Katreji
- 1 Hawaiian
- 1 Hawaiian Katreji

SETS

The single tapes are sold singly, but the packages and library collections are sold as sets, with no substitutions (unless you are willing to wait for my next trip to Indonesia, when I will be glad to look for specific requests).

RETURNS

Quality control in the Indonesian cassette industry is erratic. I have spot-checked every tape offered for sale, to be sure that the sound quality is acceptable (in purely mechanical terms--I take no responsibility for Indonesian recording techniques!), but problems can occur anywhere in the course of a tape and thus may have escaped my check. Because it would be hopeless to mail defective tapes back to Indonesia and expect them to be exchanged and returned to the U.S., I have to adopt the policy that all sales are final--but if you have a defective tape you may return it to me and I will try to exchange it on my next trip to Indonesia.

PRICE

Each cassette sells for \$10.00. So a 6-cassette package costs \$60.00, a 10-cassette package \$100.00, and the 200-cassette library collections \$2000.00. Postage is extra (but free for the library collections): \$2.00 for one to four tapes, \$3.00 for five to ten tapes, \$4.00 for over ten.

SPECIAL PRICE FOR BALUNGAN READERS

Tapes listed in the category Single Tapes on page 19 can be purchased for \$8.98 each. This price applies to those titles only.

ORDERING All tapes may be ordered from the following address:  
Earth Music  
Balungan Order  
P.O. Box 2103  
Norwalk, Connecticut 06852

Payment in advance is preferred. Orders in the Fall of 1985 will be filled after November 7.

# PROFILE

## Cambridge Gamelan Society

by Bill Martin

The gamelan society of the University of Cambridge in England is a young, but flourishing group of gamelan enthusiasts. The society has a membership of some 20-30 people who meet to play once a week in term time, with additional weekend workshops and other special events.

The formation of the society was prompted by the presentation to the University, in February 1983, of Gamelan Duta Laras. This gamelan, which was a gift of the Indonesian Ambassador in London, is a full set of traditional Javanese instruments, with both slendro and pelog tunings. Apart from being extensively used by members of the society, it has been played by various visiting groups, notably by a group from ASKI who toured in the U.K. and Spain in March and April of 1984.

So far, the Cambridge Gamelan Society has concentrated on playing traditional [Central] Javanese music. Most of the group who started playing in 1983 had little previous practical experience of gamelan. After two years the society now has a mixture of some reasonably experienced players and others who are less skilled, but equally keen.

Members of the society come from both inside and outside the University. There are undergraduates, graduate students, faculty members and others who just happen to live in or near Cambridge and have been bitten by the bug of gamelan playing. In addition to British and American players, the group has members from Germany, Switzerland, Canada and Australia.

During the first year and half, playing sessions were closely supervised and directed by David Posnett, a member of the English Gamelan Orchestra. Since Autumn 1984, when David left Cambridge to study in Durham, the resident leader of the groups has been David Hughes, an American ethnomusicologist currently living in Cambridge. Members have also gained greatly from the instruction of visiting gamelan players. Notable among them have been Sri Hastanto (who luckily for us has been studying in England), Elsje Plantema from Holland (who led a marvelous weekend workshop), and Alec Roth (who is now coming up regularly from London). Just recently the Indonesian Government has appointed Joko Purwanto to the London Embassy and it is hoped that he will be able to come up to Cambridge from time to time.

A major landmark for the Society was its first public performance, given in June 1984 to an audience of well over 200 people at the Cambridge Music School. For the concert the group was augmented by a member of very experienced guest players, including Sri Hastanto. Other guests, all members of the English Gamelan Orchestra, were Alec Roth, Neil Sorrell and Adrian Lee. The concert presented a bonangan ensemble followed by a gadon

ensemble. The main programme included Lancaran Kebogiro, Ladrang Wilujeng, Lancaran Tropongbang, Ladrang Agen-Agen, Gendhing Bonang Deggung Turulare, Ketawang Puspawarna and Bubaran Hudan Mas.

In November 1984, members of the society also took part in a charity concert of international music and dance in aid of the Ethiopian Famine Relief Appeal. Two informal concerts are planned for June 1985. New pieces in the possible repertoire for these include Ladrang Moncer, followed by Srepegan and Sampak, Ladrang Enggar-Enggar and Ladrang Mugirahayu. And the lancaran that the group has been playing recently is Legung Jumengglung, which the Secretary of the Society, Cecile Hales, heard on a visit to her home in Chicago early in 1985.

Cecile is one of three members of the Cambridge Society who will be visiting Java this year. The visits have been made possible by a travel grant of £ 1000 (\$1250) from a local travel agency. Cecile won this for the Society with her entry in a university-wide competition. Apart from getting to know something of Java, hearing a lot of gamelan, hopefully doing some playing and having some lessons, the visitors will be buying new mallets and sulings to supplement those available in Cambridge.

The Cambridge Gamelan Society welcomes visiting gamelan enthusiasts to its sessions, which are held in the Music School in West Road, Cambridge. Since November 1984, we have published a newsletter called Pelog (three issues a year) which contains details of the Society's activities as well as some articles of wider interest on gamelan and gamelan playing. For information about the newsletter or the Cambridge Gamelan Society, contact the editors: Bill and Sandra Martin, Lint Growis, Foxearth, Sudbury, Suffolk, United Kingdom, telephone: Sudbury (0787) 75777.



# GONG DANCE à 7

by Daniel Goode

--for seven performers with hand-held gongs--

Line up in order of pitches, high to low.

In a march-like tempo, each plays their gong in order, high to low, one per beat with the eighth beat as a rest:

1,2,3,4,5,6,7,(rest). During the next 8 beats, #'s 1 - 6

exchange places in pairs while #7  
improvises an 8-beat rhythmic solo:

1,2,3,4,5,6,(7 solos)

2,1,4,3,6,5,7,(rest). Play this resulting new pattern as before.

2,4,1,6,3,7,5,(rest) While #2 solos, the remaining 6 players exchange places in pairs and this resulting pattern is played. This process continues with the solo alternating between one end of the line and the other. The 8th time is:

7,6,5,4,3,2,1,(rest). After this phrase, instead of one solo, all improvise together rhythmically for 8 beats while turning in place. Then repeat this line, after which #7 solos and the rest exchange places. The process continues as before until the original series re-appears the 8th time:

1,2,3,4,5,6,7,(rest) In the next 8 beats, the players turn in place silently and on the 9th beat play one note together, not loud.

The piece can be performed as a stationary line or as a moving line (a processional). If the latter, the performers should have their shoulders facing the audience. In order for the line to move, the rear of each exchanging pair must move ahead of the other. Room must be kept between each person in line. During the tutti improvisation, the direction of the line can be reversed, so the line ends where it began. If on a march, the line could simply continue in one direction.

A well-rehearsed style of performance is necessary. One suggestion is to have each person develop a consistent style of movement and gesture which is unique and continued throughout the performance. There should also be some group gestures in common, for example turning the head in the direction the sound is moving before, during, or after one has played one's note.

The piece may last one complete cycle, or many. If many, the ensemble might develop some variants such as occasional syncopation during the playing of the series.

©1982 by Daniel Goode

---

Daniel Goode is a composer, clarinetist and a gamelan player since 1976 with Gamelan Son of Lion in New York. Some of his works can be heard on the group's two Folkways recordings, "Gamelan in the New World."

The A.G.I. Archive now has a Coordinator, Joan Bell Cowan, who is cataloging all of its scores, tapes, articles, unpublished manuscripts and books. A complete list of all the materials will be updated and published annually.

This is a partial list of the current collection. The recordings are of gamelan performances mostly in the United States; future lists will itemize tapes and written materials from Indonesia and elsewhere. Brackets following the name of a composer indicate his or her country of origin when it is other than the United States.

Contributions to the Archive are encouraged. Particularly welcome are tapes of concerts and concert programs; lesson tapes and transcriptions; unpublished monographs, theses, or articles; scores; books and records; video tapes of performances, rehearsals, or fieldwork. All books and recordings submitted will be considered for review.

We want to thank those who have made contributions this year: Daniel Goode, Lou Harrison, Mantle Hood, Jane Knourek, Robert Lombardo, Vincent McDermott, Jeff Morris, Jarrad Powell, Richard North, S.O. Robson, Daniel Schmidt, and Anne Stebinger. The content of the Archive depends in large part on the generosity of these and others who support **Balungan**.

We hope that eventually all the Archive materials will be available for distribution, however, we prefer to have prior permission of the author, composer, or gamelan director. Contributors wishing to have their materials distributed through the A.G.I. Archive should request a permission form from the Archive Coordinator, or indicate this in writing when submitting material.

The Archive collection is open for inspection and research activities; for an appointment, contact Ms. Cowan c/o **Balungan**. The materials currently available for distribution are indicated by an "\*". Fees for this service cover only materials and postage, however, individual composers receive a portion of the fee for scores. The charges, payable to the American Gamelan Institute are:

Monographs, plastic binding	.10 per page
Cassette tapes	6.50 each
Scores	5.00 each

Please include all relevant information for items you wish to order: Archive code, title, author or group, and date.

Several larger publications are being planned, such as the collected vocal and kendang notation of K.R.T. Wasitodipuro, and complete documentation of the gamelan designed and built by Lou Harrison and William Colvig. Materials and suggestions for other projects are welcome.

All tapes are of full concerts, unless otherwise noted. When the exact date is not known, only the year is given. A list of pieces on an individual tape is available on request.

In addition to the following, the Archive contains over two hundred commercially recorded tapes from several areas of Indonesia, particularly Central Java, Bali, Sunda, and Sumatra. There are field tapes from Java, Bali, and North Sumatra, as well as a special collection of nearly fifty field tapes, by Michael Tenzer, of a wide variety of Balinese music. There is also an extensive collection of gamelan lesson and rehearsal tapes that have not yet been catalogued.

## Recordings on Cassette

### Format:

**Code** State or Country.Group ID  
**Group** Name of Gamelan or Group  
**Director** Name of Director or Guest Director  
**Location** City, or Institution and City  
**01** number of tape in Archive  
**Date** of recording

- CA.BG **Berkeley Gamelan**; Daniel Schmidt; Berkeley  
 \*01 04-20-84  
 \*02 Radio Broadcast, 10-18-80  
 \*03 11-30-84 (= CA.SJ-03)
- CA.CB **Khyai Udang Mas**; K.R.T. Wasitodipuro, J.Diamond; U.C. Berkeley  
 01 09-24-84  
 \*02 10-31-84  
 \*03 03-03-85 (Ben Brinner, director)
- CA.DB **Diamond Bridge**; Jody Diamond; Oakland  
 01 02-11-83  
 02 12-10-83  
 \*03 11-09-84
- CA.MC **Si Darius/Si Madeleine**; Lou Harrison, J.Diamond; Oakland  
 \*01 12-09-82  
 \*02 05-12-83  
 \*03 05-05-85
- CA.SJ **Si Betty**; Trish Neilson; San Jose  
 \*01 12-10-81 (Lou Harrison, director)  
 \*02 05-09-80 "  
 \*03 11-30-84 (=CA.BG-03)  
 04 two pieces (Selamat Jalan, Rhombus I)
- CA.SS **Sonoma State Univ. Gamelan**; Daniel Schmidt; Rhonert Park  
 \*01 11-09-84
- HL.BD **Budi Daya**; Richard North; Waimanalo  
 01 4-27-85
- HL.KG **Khyai Gandrung**; Harjo Susilo; U. of H. at Manoa  
 01 4-27-85 (Byron Moon, acting director)
- IL.FG **Nyai Panjang Sari**; J. Knourek; Chicago  
 01 05-19-84, wayang kulit with Sri Djoko  
 02 03-24-85
- NY.SL **Gamelan Son of Lion**; Barbara Benary; New York  
 01 Gending N.E.A.
- NZ.UW **Univ. of New Zealand Gamelan**; Allan Robinson, Midiyanto; Wellington  
 01 1983
- OR.LC **Khyai Kagok Laras**; Vincent McDermott; Lewis & Clark College, Portland  
 01 01-14-83 (Portland Composers Concert)
- VT.VT **Venerable Voice of Thoom**; Dennis Murphy; Plainfield  
 \*01 1974 (Thoomese Wayang Kulit)
- WA.GP **Gamelan Pacifica**; Jarrad Powell; Seattle  
 \*01 06-18-82  
 \*02 Coast (1982) (= DM-01)  
 \*03 September Vision (1984) Gending Erhu (1983) (= JP-02)  
 \*04-5 05-25-85 Wayang Kulit Purwa; Javanese and American music (2 tapes)

## Cassette recordings of works by individual composers

- JD **Jody Diamond**  
 \*01 In That Bright World (1981), Sabbath Bride (1982), Gending Chelsea, (1982), Hard Times (1982)
- RM **Robert Macht**  
 01 Gamelan Gending Cantik (1984)
- DM **David Mahler**  
 \*01 Coast (1982)
- JM **Jeff Morris**  
 \*01 Extractions (1984)



# Archive: a partial list

- BP **Ben M. Pasaribu** [Indonesia]  
01 Danau Cermin, Pernikahan Setan, Slendro Fantasia, Melawan Angin, Minimal Konserto, Kapri Capricco, Pasar Malam, Musim Panas (various to 1985)
- JP **Jarrad Powell**  
\*01 Gending Teman (1983)  
\*02 The September Vision (1984), Gending Erhu (1983)
- DS **Daniel W. Schmidt**  
\*01 "and the darkest hour is just before dawn" (1978), In My Arms Many Flowers (1978), Faint Impressions 1981, Ghosts (1981), Abies Magnifica (1984)
- Scores**  
All pieces are for gamelan, generally Central Javanese, with additional instruments as noted.
- S.BB **Barbara Benary**  
\*01 Rag for Deena (1982)
- S.JC **Joan Bell Cowan**  
\*01 As She Grows, with flute and hammered dulcimer (1984)
- S.JD **Jody Diamond**  
\*01 In That Bright World (1981)  
\*02 Bubaran Bill (1983)  
\*03 Hard Times, with mandocello (1984)  
\*04 Gending Chelsea, balungan by Virgil Thomson (1982)
- S.WE **Will Eisma** [Holland]  
01 Liwung, for gamelan and tape, (1977)
- S.DG **Daniel Goode**  
\*01 Gong Dance a 7 (1982)
- S.LH **Lou Harrison**  
\*01 Main Bersama-sama, for gamelan degung and French Horn (1978)  
\*02 Threnody for Carlos Chavez, for gamelan degung and viola (1978)  
\*03 Serenade (1978)  
\*04 Gending Vincent (1984)
- S.RL **Robert Lombardo**  
01 5 Inventions for 2 Bonang and Percussion (1984)  
02 Three Pieces for Harp and Gamelan (1983)
- S.RM **Robert Macht**  
01 Gamelan Gending Cantik (1984)
- S.IM **Ingram Marshall**  
\*01 Woodstone (1982)
- S.VM **Vincent McDermott**  
\*01 The Bells of Tajilor (for ASKI, 1984)
- S.JM **Jeff Morris**  
\*01 Extractions (1984)  
\*02 Easter (1980)  
\*03 Backtalk, with percussion (1985)
- S.DM **Dennis Murphy**  
\*01 Kyaih Majalanyayaprasannah (1973)  
\*02 Prunes (1974)  
\*03 Sri Balavan (1975)
- S.AP **Alex Pauk** [Canada]  
01 Devotions, for Javanese gamelan (1982)
- S.AR **Alec Roth** [England]  
01 Full Fathom Five  
02 Come Unto These Yellow Sands
- S.DS **Daniel Schmidt**  
\*01 Ghosts (1981)  
\*02 Faint Impressions (1981)  
\*03 Abies Magnifica (1984)  
\*04 "and the darkest hour is just before dawn" (1978) with string sextet
- S.OBS **Otok Bima Sidarta** [Indonesia]  
01 Gending Garapan Baru I, balungan and vocal parts for fifteen pieces
- S.KW **K.R.T. Wasitodipuro** a.k.a. **K.R.T. Wasitodiningrat**  
\*01 Gending Purnomo Siddi (1982) (includes parts for rebab, gender, gambang, kendang, suling, and voices)

## Monographs (unpublished)

- M.JBC **Joan Bell Cowan**  
\***Gamelan Range of Light: The Influence of Instrument Building on Composition.** M.A., Mills College, 1985. 26 pgs.
- M.JD **Jody Diamond**  
\***Modes of Consciousness and the Learning Process: An Alternative Model for Music Education.** M.A., San Francisco State University, 1979. 108 pgs.
- M.JHK **Jin Hi Kim**  
\***Incorporation of Techniques from Korean Music in "Su Wol Yong Yul,"** a composition for computer-generated tape, cello, and harpsichord. M.A., Mills College, 1985. 48 pgs.
- M.RL **Rene T.A. Lysloff**  
\***The Gong-Chime Bonang Barung in the Central Javanese Gamelan: Aspects of Musical Function and Idiomatic Practice.** M.A., University of Hawaii at Manoa, 1982. 398 pgs.
- M.JM **Jeff Morris**  
\***An Examination of Aspects of My Compositional Processes Through Analyses of Two Compositions.** M.F.A., Mills College, 1985. 40 pgs.
- M.SP **Shitalakshi Prawirohardjo**  
\***Wajang Kulit Purwa.** M.A., Wesleyan University, 1972. 243 pgs.
- M.PS **Soeroso**  
\***Garapan Composisi Karawitan. [A Formal Interpretation of Traditional Gamelan Music.]** Yogyakarta: Akademi Musik Indonesia. 1983. 137 pgs.
- M.HS **Harja Susilo**  
\***Drumming in the Context of Javanese Gamelan.** M.A., U.C.L.A., 1967. 305 pgs.
- M.RS **R. Anderson Sutton**  
\***The Javanese Gambang and Its Music.** M.A., University of Hawaii at Manoa, 1975. 410 pgs.
- M.RV **Roger Vetter**  
\***Class Kendang. Lessons from Study Tour to Java, 1973 - 1975.** 70 pgs.  
\***Formal Aspects of Performance Practice in Central Javanese Gamelan Music.** M.A., University of Hawaii at Manoa, 1977. 149 pgs.
- M.AW **Andrew Weintraub**  
\***A Manual for Learning Sundanese Gamelan.** B.A., University of California at Santa Cruz, 1985. 43 pgs.

## Transcription and Notation: Collections

- C.PD **Djumadi**  
\***Titilaras Rebaban [Rebab Notation].** SMKI, Surakarta, 1983. 152 pgs.
- C.SM **S. Mloyowidodo**  
\***Gending-Gending Jawa. [Javanese Pieces.] (balungan only)** Surakarta, 1976. Vol. I, 192 pgs.
- C.SS **Slamet Suparno**  
\***Notasi Cengkok Gambang (Kayu) Didalam Laras Slendro Gaya Surakarta. [notation for Solonese style gambang patterns in slendro.]** ASKI, Surakarta, 1973. 64 pgs.
- C.KN **Kumpulan Naskah: Gending Wajib Gending Patalon Wayang Gedog dan Gending Pilihan Gending Patalon Wayang Purwa.** [Collected Manuscripts: Obligatory Pieces for the Overture of Wayang Gedog, and Selected Pieces for the Overture of Wayang Purwa.] Walidi, ed., SMKI, Surakarta, 1982/83. 321 pgs.

\* indicates Archive material available for distribution.

# PROGRAMS

## Gamelan Concerts Around the World

Most of the listed concert programs, with accompanying notes, are on file in the A.G.L. Archive

All pieces are listed as on the program

(Lou Harrison) indicate composer (Cirebon) or style of music

Abbreviations used in this list:

U. University  
Gd. Gending  
Ldr. Ladrang  
Ln. Lancaran  
Kt. Ketawang  
mg. minggah  
p. pelog  
sl. slendro  
m. manyuro  
s. sanga  
l. lima  
br. barang  
n. nem  
- connected pieces  
ch. choreographer

### JAPAN

Group: Lambang Sari  
Location: Tokyo  
Director: Saptiono  
Date: 1984  
Program: (Central Java)  
Ld. Sumirat  
Gd. Sinom  
Gd. Tahu  
Gd. Lalerngengeng -  
Kt. Pangkur Dudakasmaran  
Gd. Bekaan Priyagama  
(available on cassette and record)

### JAVA

Group: Kyal Kanyut Mesem  
Location: Mangkunegaran, Solo  
Director: Mitropodonggo, Riptosurono  
Date: July 4, 1984  
Program: (Central Java)  
Kt. Puspawama sl.m.  
Gd. Bondhan - Kinanti -  
Ld. Semang p.n.  
Bowo Sekar Langerasamoro -  
Ld. Hanorogo sl.s.  
Gd. Tunggulakawung - Ld. Paculguang p.b.  
Gd. Pantengwareng - mg. Asek-asek -  
Kt. Pucung - Ayak-ayakan Kaloran sl.m.

### CALIFORNIA

Group: Andrew Weintraub thesis concert, with  
Gamelan Lambang Sari  
Gamelan Selendro, U.C. Santa Cruz  
Location: U.C.S.C. Concert Hall  
Director: Undang Sumarna  
Date: April 26, 1985  
Program: West Java  
Purbasasaka (Degung)  
Cendrawasi [dance]  
Lengser Midang (kacapi-muling)  
Jipang Karaton (\*)  
Mupu Kembang - Kadewan (\*)  
Deungkleung (\*)  
Ngarajah - Gaya (\*)  
Jipang Lontang (\*)  
Serenade for Guitar (Lou Harrison)  
Overture (Undang Sumarna)  
Tumengungan [dance]  
Kebo Jiro

Group: Sekar Jaya  
Location: Julia Morgan Center, Berkeley  
Director: I Wayan Sinti, Michael Tenser  
Guest Artists: Nanik and Nyoman Wenten,  
Keith Terry  
Date: June 7, 1985  
Program: Balinese unless noted  
(Gamelan Gong Kebyar)

Tabuh Pisan  
Tari Gabor [dance]  
Teruna Jaya [dance]  
ch.: Gde Manik  
Oleg Tambullingan [dance]  
ch.: I Mario  
Telek [dance]  
Demonstration  
Sandhyasa Muni (Michael Tenser)  
ch.: Keith Terry

Group: Gamelan Sekar Kembar and  
Gamelan Si Betty  
Location: San Jose State University Concert Hall  
Director: Triah Neilson  
Guest Artists: Lou Harrison, Brian Holmes,  
Jody Diamond, Dan Wyman  
Date: May 3, 1985  
Program:  
Embat Embat - Tratangan - Barlen Gangang (Cirebon)  
Main Bersama-sama (Lou Harrison)  
Lagu Denggung - Ua Ua Bango (Gamelan Renteng)  
Threnody to Carlos Chavez (Lou Harrison)  
Lalayaron (West Java)  
Gangsaan - Ladrang Bima Kurda (Central Java)  
Accumulation (Daniel Schmidt)  
Ln. Manyar Sewu (Central Java)  
Cantor's Row (Barbara Benary)  
Ldr. Pangkur (Central Java)  
Bubaran Udun Mas (Central Java)

Group: Gamelan Si Betty  
Location: San Jose State University Concert Hall  
Director: Triah Neilson  
Guest Artists: Kathy Foley (dalam)  
Date: May 11, 1984  
Program:  
Suwe Ora Jamu (Central Java)  
Gending Dennis (Lou Harrison)  
Easter (Jeff Morris)  
Kebogiro Glending (Central Java)  
\*How Seven Brothers Saved Their Sister:  
An American Wayang Kulit\*  
music by Daniel Kelley  
puppets designed by James Mowry

### HAWAII

Group: Gamelan Kyahi Gandrung,  
(University of Hawaii at Manoa)  
Gamelan Budi Daya (Hawaii Loa College)  
Location: Music Dept. Courtyard, U. Of H. at Manoa  
Director: Byron Moon, acting; Hardja Susilo, on leave  
Richard North  
Date: April 27, 1985  
Program:  
Babar Layar (Central Java)  
Jipang Walik (Cirebon)  
Asmaradana (Central Java)  
Lenyapan-Ponggawa [dance] (Cirebon)  
Kiser Kedongdong (Cirebon)  
Gd. Bondhan Kinanti -  
Ldr. Kembang Pepe (Central Java)  
Embat-Embat - Tratangan - Barlen Gancang (Cirebon)  
Wiramataya [dance] (Central Java)  
Bale Bandung (Cirebon)  
Tropongan (Central Java)

These two gamelan did another concert together on March 18, 1985

Program:  
Babar Layar (Central Java)  
Jipang Walik (Cirebon)  
Bekas Golek Dance, Ayun-Ayun (Central Java)  
ch: Saminta Mardawa  
Lenyapan-Ponggawa [dance] (Cirebon)  
Gd. Bondhan Kinanti -  
Ld. Kembang Pepe (Central Java)  
Kiser Kedongdong (Cirebon)  
Wiramataya [dance] (Central Java)  
Topeng Rummyang [dance] (Cirebon)  
Tropongan (Central Java)  
Bale Bandung (Cirebon)

### ILLINOIS

Group: Friends of the Gamelan  
Location: Roosevelt University, Chicago  
Director: Jane Knourek  
Date: March 24, 1985  
Program: (Central Java)  
Kodok Ngorek  
Ln. Bindi sl.m.  
Ld. Tirtakencana p.n.  
Ln. Kebogiro sl.m.  
Kt. Subakastawa - Ayak-ayakan -  
Srepegan - Sampak sl.s.  
Ln. Manyar Sewu sl.n.  
Ld. Gonjang-Ganjing sl.s.  
Ln. Rena-Rena sl.m.  
Gd. Tukang pl.b.

### NEW YORK

The first three programs were part of a festival called "Artists Inspired by Asia"

Group: New York Indonesian Consulate Gamelan  
Location: Cathedral of St. John the Divine  
Director: Anne Stebinger, Sudarmasto  
Guest Artist and Master Teacher: L.M. Harjito  
Date: May 31, 1985  
Program:  
Gd. Bonang Kembang Gempol. p.l.  
Ldr. Wihujeng, p.br.  
Golek Manis [dance], Ldr. Manis, p.br.  
Ldr. Gegot, p.n.

Group: Balinese-American Dance Theatre  
Location: St. John's Cathedral  
Director: Ilene Pinder  
Date: June 2, 1985  
Program:  
Vision of Sound (David Schallt)  
ch.: Ilene Pinder

Group: Gamelan Son of Lion  
Location: Cathedral of St. John the Divine, NYC  
Director: Barbary Benary  
Date: June 1, 1985  
Program:  
Bubaran Robert (Lou Harrison)  
Tantri [dance]  
Wayang/Legong (Creasi Baru) (David Simons)  
ch.: Tjokorda Gde Arsa Artha  
Sabbath Bride (Jody Diamond)  
ch.: Deena Burton  
Kental-Kental (Barbary Benary)

Group: Gamelan Son of Lion  
Location: Thoype Intermedia Gallery  
Director: Barbara Benary  
Date: December 16, 1984  
Program:  
Wayang (arr. David Simons)  
Random Chords (Daniel Goode)  
Keith Rays (Denise Rightmire-Womeledorf)  
Gamelan II (Phillip Corner)  
DNA (Elena Carey)  
A Rag for Deena (Barbara Benary)

### OREGON

Group: Kyal Guntur Sari/Kagok Laras  
Venerable Showers of Beauty/A Different Song  
(Lewis and Clark College)  
Location: Evans Auditorium, L & C College  
Director: Vincent McDermott  
Guest Artists: R.R.T. Wasitodipuro, Nanik Wenten,  
Nyoman Wenten, Made Rai Wenten, Putu Wenten  
Date: June 1, 1985  
Program: (Central Java)  
Gd. Bonang Babar Layar p.l.  
Karonah Dance p.l./sl.  
Ld. Asmaradana sl.m.  
Kebyar Duduk Dance (Balli)  
[Balinese solo dance]  
Gd. Gambirsawit -  
Ld. Gonjang-Ganjing sl.s.  
Gunung Sari Dance p.n.  
Ayak-ayakan Umbul Dongo sl.m.

### WISCONSIN

Group: Kyal Telaga Rukmi, U. Wisconsin-Madison  
Location: Mills Concert Hall, U. of W-M  
Director: R. Anderson Sutton  
Guest Artists: Marc Benamou, Arthur Durkee,  
Rene T.A. Lysloff, Peter Manuel, Deborah Wong,  
Nyi Susan Pratt Walton  
Date: April 20, 1985  
Program: (Central Java unless noted)  
Gd. Kodok Ngorek, p.br. -  
Ketawag Dhendha Gedhe, sl.m.  
Ldr. Gonjang Pati, sl.m.  
Ldr. Mudhatama, sl.s.  
Bawa Pangkur Banyumasan -  
Ln. Eling-Eling Banyumasan, sl.m.  
(Banyumasan region of west-central Java)  
Gd. Rudi Guntur, sl.m.  
Srimpi Pandhelori [dance],  
Ldr. Gati Kumencar - Gd. Pandhelori -  
Ldr. Sobrang Betawen - Ayak-ayakan -  
Srepegan - Ayak-ayakan -  
Ldr. Gati Kumencar, p.br.

# NETWORK

Teviot Fairservis Pourchot and Eric Pourchot founded East-West Fusion Theatre (EWFT) on the East coast after four years in the Pacific area, from Guam to Indonesia. Teviot describes some of their activities: "We've been doing a range of programs, including a version of 'The Frog Prince' based on Balinese topeng that was directed by John Emigh and choreographed by Hazel Chung with Gusti Raka Panji Tisna, a student in New Mexico. Deena Burton is now working on a storytelling West Javanese [style] Ramayana which we will tour this spring and summer. We're also trying to network information through the Asian and Fusion Theatre worlds, and would be very interested in exchanging mailing lists, announcements and other information." For a copy of their newsletter and more information about the company, write to EWFT, box 141, Sharon, Connecticut, 06069.

**Experimental Musical Instruments** is a wonderful new publication described as a "Newsletter for the Design, Construction, and Enjoyment of New Sound Sources". The first issue contains drawings and descriptions of several new instruments, as well as reviews of compositions, tunings, and other items of interest in this field. Subscriptions for six annual issues are \$20; write to Bart Hopkin, Box 423, Point Reyes Station, CA 94956.

**Balungan** still needs material for future issues, particularly profiles of gamelan groups, scores, interviews, articles, and concert programs. We would also like to hear from people interested in conducting interviews or reviewing books and recordings. An information sheet for potential contributors is available from the editor.

## ERRATA

In "Interval Sizes in Javanese Slendro" by Larry Polansky (**Balungan** I(2):9-11) the chart in example 2 on page 10 should have had the labels indicated below to correspond with the chart in example 1.

example 2:

Gadja Mada slendro tunings

example 1:

Kunst selected slendro tunings

1. Kraton Sala
2. M.N. Sala
3. M.N. Sala
4. P.A. Jogja
5. P.A. Jogja
6. Kraton Jogja
7. Kraton Jogja
8. Kraton Jogja

1. Manisrenga
2. Kanjutmesem
3. Udanriris
4. Pengawesari
5. Rarasrum
6. Hardjanagara
7. Madukentir
8. Surak

On page 9, in column 1, paragraph 4, the last sentence should have read: Although **GM** and **K** name their gamelan differently, the former by location, the latter by name, these charts correspond exactly line by line.

In the book review of **Karawitan** in I(2):15, the title of Sastrapustaka's article, mentioned in column 2, line 1, should have been "Knowledge of Gamelan Revealed."

**Gamelan Son of Lion** gave two spring concerts at Washington Square Church in New York during March and April, part of the fifth season of a series called "American Composers for Gamelan." Next year the ensemble will celebrate its tenth anniversary of new music performance with a three day festival in December. For information, write to **Barbara Benary, R.R.1, box 376, Stony Point, NY 10980.**

**The New York Indonesian Consulate Gamelan** is led this year by Sudarmasto and Anne Stebinger with assistance from visiting artist I.M. Harjito.

**Caraka (The Messenger): A Newsletter for Javanists** is published twice a year to facilitate an exchange of information among scholars in various disciplines who focus on the Javanese language and culture area. Sections include Recent Publications, Research in Progress and short articles. Contact the editor, **Dr. S.O. Robson, Dept. of Languages and Cultures of Southeast Asia and Oceania, Box 9515, 2300 RA Leiden, The Netherlands.**

The **Festival of Gamelan and New Music** will take place in Vancouver during August of 1986, and will provide a forum for North American musicians and scholars to interact with some of Indonesia's finest artists. A paper describing the conference, by I Made Bandem, is available from this editor. Individuals or groups wishing to participate in the festival's performances or workshops should contact this editor or **Anna S. Kusumo; Jl. Gandaria VII/9; Jakarta 12130, Indonesia.**

## NEXT ISSUE

The next issue of **Balungan** will focus on gamelan programs and participants in the midwestern United States, with guest editor Kent Devereaux. Some of the planned features are:

Interview with Suratno of ASKI, Surakarta  
Randy Baier      Angklung Ensembles of West Java  
Ted Fishman      The Impression Imparted by Gamelan Upon  
Viewers at the 1893 Chicago Exposition  
Rene Lyslof      A Bonang Primer: Styles of Yogyakarta,  
Surakarta and Banyumas  
Profiles of Han Kuo-Han, Judith Becker, R. Anderson Sutton,  
Roger Vetter, Jane Knourek, and Roderic Knight

We'll also have scores, reviews, and the network news or archive items that **you** send in.

**BALUNGAN**  
Box 9911  
Mills College Station  
Oakland, CA 94613

Non-Profit Org.  
U.S. Postage  
Paid  
Oakland, CA  
Permit No.388

Address Correction Requested

