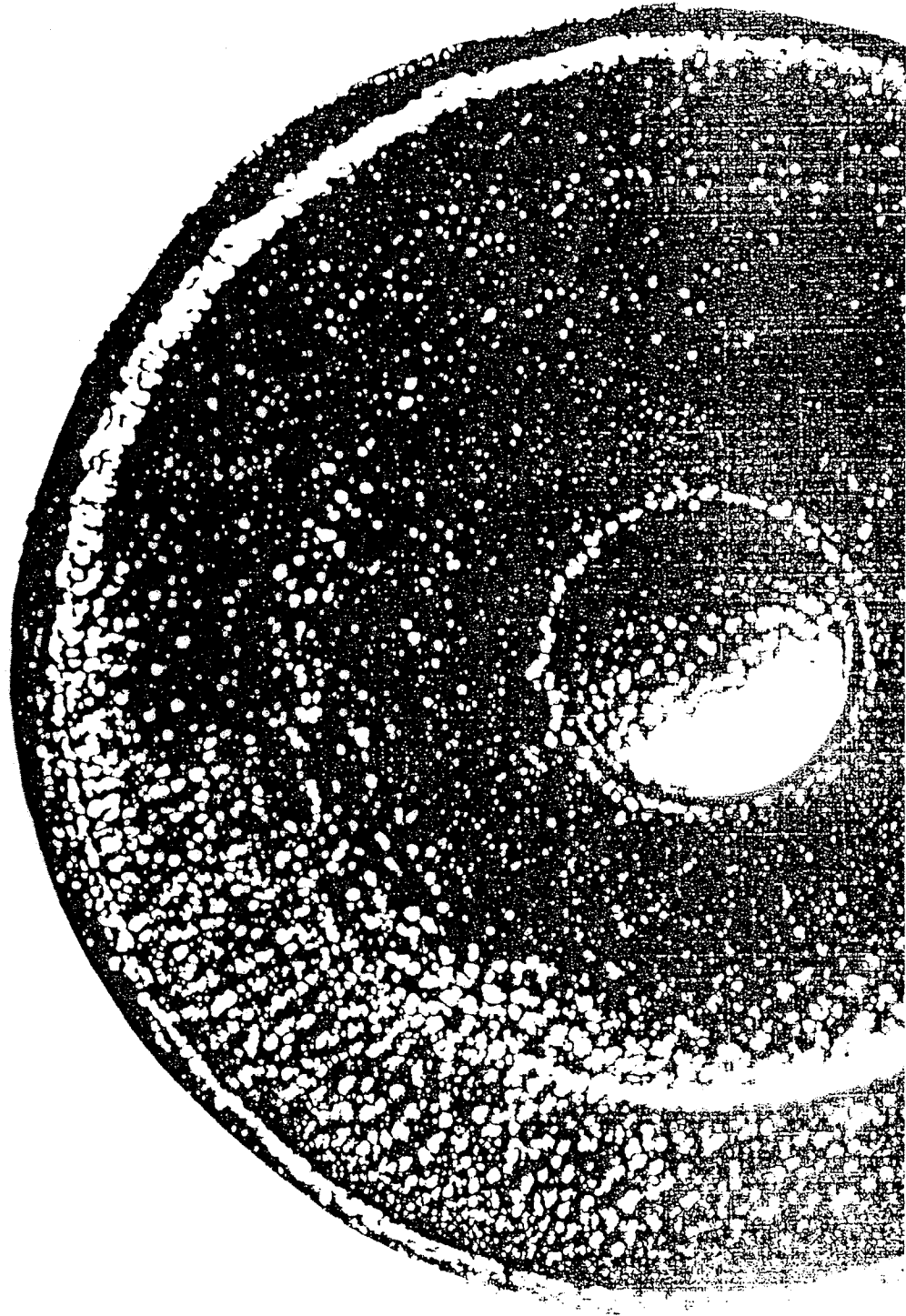


# BALUNGAN

A Publication of the American Gamelan Institute



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# EDITORIAL

When Editor Jody Diamond and I originally discussed the idea of starting something like *Balungan* several years ago, it came upon the heels of my recent move to Chicago. It seemed only natural that an issue devoted to gamelan activity in the mid-west region of the United States be somewhere in *Balungan's* future.

Now, it is with a great deal of pleasure that I finally see this issue come to print. The mid-west—the corn belt, the bread-basket, farm futures—this vast expanse of land and the cities that dot the former prairie and stretches from Texas in the south to Wisconsin in the north is not an area normally associated with an interest in gamelan music or Southeast Asian cultures. Granted, among the general population the awareness of these cultures and lifestyles might not be so prevalent as, for instance, on the west coast of the United States, but among the few individuals in the mid-west who have committed themselves to the task, the study and performance of gamelan music has become a genuine devotion. It was after all in the mid-west where America first saw, and heard, a gamelan—at the Columbian Exposition in Chicago in 1893. It remains today an area where some of the finest performing ensembles are located.

This issue profiles five of those ensembles and presents a picture of the diversity present in the mid-west. The Friends of the Gamelan in Chicago, Illinois; the University of Michigan in Ann Arbor, Michigan; Oberlin College in Oberlin, Ohio; Northern Illinois University in DeKalb, Illinois; and the University of Wisconsin at Madison, Wisconsin are all profiled in this issue.

This issue of *Balungan* also features two major articles; one by Randy Baier from the University of Wisconsin at Madison on the bamboo angklung ensembles of West Java, and another by René Lysloff from the University of Michigan, the first of two articles on the function of the bonang barung in Javanese gamelan. I spent a considerable amount of time with these two fine ethnomusicologists.

Randy, the indefatigable optimist and René, the finest advocate gamelan composers and performers could ask for. In many ways René's views on gamelan as a living art form are a direct reflection of the excellent work done by his mentor, Judith Becker. I would also like to thank her for her input to this issue.

I also had the good fortune to meet and talk with many others in the process of editing this issue. Some ensembles, like those at North Texas State and Bowling Green State University in Ohio, we were unable to profile. Elsewhere, such as at Purdue University in Indiana and at the University of Illinois at Champaign-Urbana, I spoke with individuals just now doing research or starting ensembles.

In addition to those named above I would also like to thank Suratno, the versatile musician and dhalang who is the subject of this issue's short interview, Jarrad Powell for his article, Sean Williams for her advice, Janet Hutchins of Friends of the Gamelan, Han Kuo-Huang, and Jody Diamond for making this issue possible.

Kent Devereaux  
Guest Editor

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# LETTERS

Wow! What a fantastic mag! Especially liked the article by Barbara Benary about her gamelan school program. Don't you think children's gamelan is an exciting idea? I'm curious to know if Carl Orff didn't get his inspiration for Music for Children from the Balinese gamelan he saw and heard. Is there any research to back that up? The children's compositions are interesting too. I eagerly look forward to the past and future issues — exciting and stimulating. Would like to see more photos!

Leslie J. Hirsch  
Capitola, California

I am a percussionist and percussion teacher in Gothenburg area. I am also a member of a recently established gamelan group. The instruments we have are all tuned in slendro. However, I am interested in pelog tuned instruments as well.

I was very impressed with the article in Percussive Notes, Vol.23, No.2, January 1985, about the gamelan instruments built by Daniel W. Schmidt. I congratulate you on [your] fine publication and look forward to receiving the next issue. I am also interested in what you call "new music for gamelan."

Pentti Niemi  
Gothenburg, Sweden

You might be interested to hear that the small paragraph about me and my interests [in the last issue] prompted one person to write a long and informative letter and send some transcriptions to me. It was good to feel that someone took the bother to do that, and a sure sign that Balungan is bringing some of us more isolated and lonely members of the gamelan "brotherhood" closer together. Well done!

Annette Sanger  
Belfast, Northern Ireland

## BALUNGAN in ENGLAND

Balungan now has a representative in England. Bill and Sandra Martin, members of the Cambridge Society Gamelan and publishers of the gamelan newsletter *Pelog*, have agreed to act as "English agents." Through them, subscriptions can be purchased in pounds, saving many people the trouble of International Money Orders and complicated bank drafts. We hope this will make it easier for our English and Continental counterparts to receive Balungan and contribute to the increasingly international gamelan network. For information on current subscription fees, contact:  
Bill and Sandra Martin,  
Lint Growis, Foxearth, Sudbury,  
Suffolk ENGLAND

2. Balungan

Please accept my belated congratulations for the completion of the first cycle of your fine and useful gamelan journal. Enclosed is my subscription.

Sumarsam  
Middletown, Connecticut

Vol. I No. 3 of Balungan was stupendous, clearly my favorite so far! I should say that you have really "put your magazine where your mouth is." Your efforts at "increased awareness of the many forms of gamelan" outlined in the editorial page have really borne fruit this issue. No one can call Balungan the "Solonese gamelan newsletter" after this issue. BRAVO!

Ernst Heins' point that the word gamelan is used "only on Java" and not (traditionally) even on Bali was a good reminder to those of us who have done most of our work on Javanese territory. Pa Sinti's interview had lots of great info on Balinese traditions, some interesting parallels with Cirebon, and some refreshing views on composers in society. Your partial list [of Archives materials] was very tantalizing. I can certainly contribute field recordings and manuscripts.

Richard North  
Waimanalo, Hawaii

## NEXT ISSUE

The next three issues will each have a special focus. Spring/Summer '86 will feature articles on the musical ensembles, masked dance, and batik designs of Cerbon (also spelled Cirebon), a region in West Java that bears cultural similarities to both Central Java and Sunda. The Fall '86 issue will follow the Gamelan Festival of New Music being hosted by the Indonesian government at EXPO '86 in Vancouver—with a dozen performance ensembles and as many papers presented by Indonesian and Western scholars, there's sure to be a wealth of material. Gamelan in Europe is the focus for the Winter '87 issue, and Dr. Ernst Heins of the Jaap Kunst Center for Ethnomusicology in Amsterdam will be the guest editor. Of course every issue will include all the regular features of Balungan: scores, profiles and interviews, book and record reviews, transcriptions and instrumentation. Upcoming features:

Music of Lombok  
Sekar Jaya in Bali

by David Harnish  
Indonesian newspaper articles  
translated by Michael Tenzer

The History of Gamelan in Australia

by Margaret Kartomi

*Topeng Babakan: A Masked Dance Tradition*

by Pamela Rogers-Aqiniga

The Javanese Musical Traditions of Cerbon

by Richard North

Batik Designs and Musical Patterns in Cerbon

by Allan Thomas

A Tribute to Ki Nartosabdo

by Widiyanto S. Putro

# INTERVIEW

## Suratno: Recent Innovations in Javanese Wayang Kulit

*Suratno, a graduate of and, until recently, director of the touring gamelan at the Akademi Seni Karawitan Indonesia (ASKI) in Surakarta, Java, is known primarily as a gamelan director and gender player in Indonesia. He is also a dhalang (puppeteer), and while in the United States this year as a Fulbright scholar, he directed wayang kulit (shadow puppet play) performances at both the University of Wisconsin-Madison and Oberlin College. He is currently a graduate student and director of the gamelan at Northern Illinois University in DeKalb, Illinois. In this interview, conducted by René Lysloff and Kent Devereaux on August 19, 1985 in Ann Arbor Michigan, Suratno talks about traditional wayang, what is entailed in being a dhalang, and some of the recent innovations in wayang performance at ASKI.*

**Kent Devereaux:** Tell us a little bit about yourself. You come from a family with a long tradition of dhalangs, don't you?

**Suratno:** I'll tell you, but I don't have a reputation as a dhalang in Java. I did learn how to be a good dhalang though. My father has had a reputation since he was a kid—at eight years old he was already popular. I started studying gamelan before I entered elementary school (I could play the easy pieces like *sampak*, *lancaran*, and *srepegan*) but I started dhalang studies after I graduated from high school. I said maybe it's too late but ... I have a character that's not good for

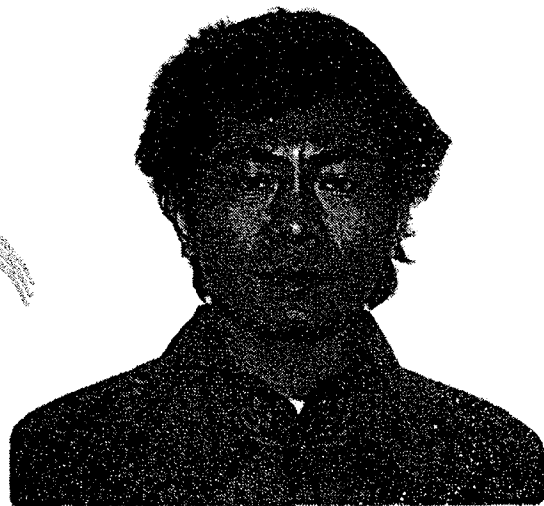
a dhalang; I'm too shy. So, if I tried and somebody watched I was embarrassed. It's not good for a dhalang because a dhalang must be proud and outgoing. My character has not helped me. Mas Djoko [Djoko Rohardjo, dhalang and uncle of Suratno] is very outgoing, and he started to learn when he was a kid from his mother. My grandmother [Djoko's mother] was a court dhalang for Pakubuwono X [Sultan of Surakarta]. She was the only female dhalang at the time. It was the first time there had been a female dhalang.

**René Lysloff:** Even now it is extremely rare, isn't it?

**Suratno:** Yes, there are very few, but Mas Djoko's mother is well known outside the court, and of course inside as well because she was the favorite dhalang of Pakubuwono X. She succeeded in making many jokes, until one day the King said to his court, "Don't laugh when she makes a joke. If you laugh I will fine you!" So, she made jokes and finally the King couldn't resist and he laughed. And he paid more.

**Devereaux:** How did you learn to be a dhalang?

**Suratno:** I learned through the program at ASKI, but that's not good. A dhalang must start to learn when he's a kid. He must learn not with a book but just orally, following the dhalang and just listening because the traditional dhalang doesn't give you a text. You must "spread your ear" and watch and listen to other dhalangs. My father learned by oral



tradition. He said that he liked reading the *babads* [the local histories] and the *pachems*, [synopses of shadow plays] but he learned mainly orally. I just learned because, when I graduated from high school, my father wanted me to study wayang. But besides that, I would watch many wayang performances. I would go and watch every performance of wayang and play. The problem is some people told me that if I had really wanted to be a dhalang I had to do all the reading. But, I just don't have the character. I'm very shy and this makes me not good for a dhalang. I'm very concerned about the wayang situation in Solo now because the society likes just the popular dhalangs but not [necessarily] the best quality. They like the rhythmic *gendhing* [musical compositions] and many jokes, not the essential of wayang—how to make a good story. The society likes the shallow [aspects] not the deep. So, I decided to learn to be a good dhalang but not to be a dhalang in society. I'd have to admit, society is very different now from the past.

Devereaux: What has changed?

Suratno: It is changing because people don't have enough background and people just like light entertainment.

Lysloff: Isn't even the structure of wayang changing? Aren't they becoming shorter?

Suratno: No, that's for a different reason. The *lakons* [the stories of the shadow play] are just the same. The typical lakon is the same—the Pandawas and Kurawas—just done a different way. Now lakon *yang ramai banyak*—lots of action.

Devereaux: What qualities are required of a good dhalang?

Suratno: Of course he must know many of the *kidung* [Old Javanese songs] and be very familiar with them. He must know gamelan very well, not as a musician but the structure. Of course he has to have a good voice and be able to manipulate the puppets. He must articulate. And he has to be sensitive to what society is now, so he can make jokes and people can follow the story.

Devereaux: How are other young dhalangs learning? Do any of them go to ASKI?

Suratno: No, actually, I agree that ASKI can not make a good dhalang because it's just one way. Like a musician can not train just by formal education. But the young dhalangs, like me, their father, their grandfather, their great-grandfather were dhalangs. They follow a dhalang when they are a child. And there is a tradition that, before the father plays, his child plays for maybe ten or fifteen minutes. He plays just the simple wayang, a small section, before his father. So they learn more. My father wanted me to study though. He prohibited me from following him if not on a weekend. He wanted me to study, to concentrate on my education.

Devereaux: And did your father learn from your grandmother?

Suratno: My father learned from my grandmother and from his uncle. Wherever there was a popular dhalang, he stayed with him as a servant. If the dhalang performed he followed. It's just the traditional way.

Lysloff: Weren't the more traditional dhalangs almost more like *dukuns* [spiritual healers]?

Suratno: Yes, the dhalang is sometimes a dukun.

Lysloff: Is that changing now?

Suratno: No, just the performance. Many dhalangs are of very good quality but people don't like them. Some might have had a reputation in the past but don't play now because the younger dhalangs who are very good in [puppet manipulation] and use many *gendhing dolanan* [light songs, or children's songs], and lots of jokes, the people like that one. That was my experience in the project where I helped Laurie Sears make recordings of dhalangs. As far as I know there is a dhalang that is very good in the *kraton* [palace]. And Laurie likes my father, but I can not judge him because he's my father. I don't want to judge him.

Lysloff: I think what you are saying is that previously the dhalang would teach and he would have many other functions, and now the audience just wants entertainment.

Suratno: With the first dhalangs the lakon was the focus. How to make live drama and the reason [or moral of the play] was most important. How to be a creative dhalang. How to make life and reality [within the context of the performance] so, in a sense, people can follow the play as if it were like life but not like life.

Devereaux: Are there dhalangs like this now?

Suratno: Yes, there are dhalangs now who still have this but they don't perform much. They are not popular. So, for many reasons I decided, maybe it's easy being the popular dhalang, but I prefer not just the light entertainment. The problem is the society.

Devereaux: And this is true not just in any one place, but all throughout Java?

Suratno: Yes, I think this is a general symptom. So, I agree with the new idea to make a shortened, condensed wayang because the situation is different.

Devereaux: What brought about the shorter wayang?

Suratno: The reason is that you focus on the story, but at the same time it is necessary to leave out parts in the new wayang. It is a good duration for me. In practice it's hard to achieve, but I agree with the idea.

Lysloff: These shorter stories, they come from ASKI, yes?

Suratno: Yes. Before the performance we prepare the text and the supporting accompaniment, so we leave the signaling and the *karawitan* [form of the music] independent. Like in the film. Similar but different. So, sometimes the karawitan supports the action. This *garapan* [treatment, stylistic interpretation] is just the way that ASKI does it but people can do it differently.

Devereaux: So the music functions much differently than in

the traditional wayang?

**Suratno:** Yes, and the dhalang must be prepared beforehand just like in modern drama. He goes over and over it a number of times and he checks it. If it is not good he substitutes another gendhing.

**Lysloff:** So everything that is there is absolutely necessary?

**Suratno:** Yes, but we can not do it with just one person. Maybe one person does the karawitan and the other one makes the text. Perhaps, one makes the text and one is just a dhalang but doesn't make the text. So, we combine many skills.

**Devereaux:** Then are those plays written down and the other dhalang learns that just like learning a Western script?

**Suratno:** Yes, but the writer has to be in the group, so you know his reputation. I have a friend who is very good at writing and he makes many good texts, but when I was at ASKI, in my recital, I wrote the text myself and then I performed it. I had to write maybe four or five condensed lakon.

**Devereaux:** I know you've expressed some reservation that the Javanese language is not as strong in Java as it used to be, and you were worried about young people learning Javanese. Does this change how you approach using different languages in the wayang or how future dhalangs might?

**Suratno:** It seems very far away. Yes, with the wayang too. I think this is a problem. It's changing because since Indonesia's independence, the Indonesian language is common. We have to live in two ways now.

**Devereaux:** The modern wayang, are they still in Javanese?

**Suratno:** At ASKI, yes, they are still in Javanese, but society is still in process.

**Lysloff:** Won't they eventually have to change the language and make them in Indonesian?

**Suratno:** Oh, ASKI has already made them in Indonesian. They still use gamelan but new compositions. These wayang can be followed and are accepted.

**Devereaux:** In the modern lakon that are in Indonesian, are certain parts still in Javanese or Old Javanese? What about the *sulukan* [songs sung by the dhalang, traditionally in Old Javanese]?

**Suratno:** Yes, they are still in Javanese, but the *sulukan* are for accompaniment, especially just particular situations. But the situation or scene may not be finished and the *sulukan* just ends in the middle. Sometimes the gendhing may not be finished but we change to another. So, this is a problem for the dhalang in society outside ASKI because he can not just do it himself. Maybe can do a simple version but not the harder, more complicated versions like ASKI can do. But in the society there are still many reasons why the traditional wayang would be invited. Maybe someone wants the dhalang to stay all night with his horse [laughs]. There are many

reasons to keep the all-night version, although I agree with the ideas behind the new shorter plays.

**Devereaux:** Are the stories still from the Mahabharata and the Ramayana?

**Suratno:** Yes, nowadays they sometimes make the reason [moral of the play] about contemporary values so it is still valid now. Sometime we make things different. If we just did what appears in the book it would not be valuable to people now. So, we make it different so the people can feel really good. Sometime we make it different just a little bit, sometimes a lot.

**Lysloff:** Are these shorter wayang popular now, or are they too new?

**Suratno:** They're still in the process of becoming known. The reason, I think, is that maybe society has changed a little bit, but not drastically.

**Devereaux:** In doing performances for Americans how do you adapt to the audience? Do you perform some sections in English?

**Suratno:** I perform in Javanese, but I use English for the *punakawan* [the clowns, Semar, Gareng, Petruk, and Bagong]. I agree that the *punakawan* should be translated, but in Wisconsin I did not translate the lakon. I made a synopsis and the audience just followed that. Also, in the *punakawan* section I make jokes in English. I pretended that Petruk was Reagan and that Gareng was Nancy, because I was performing right before the election. So, the audience knew that Reagan had problems with the deficit. If I had just performed the play entirely in Javanese, it would be too boring, so I don't like that. They watched attentively. I think they followed very well.

**Devereaux:** Traditionally the wayang would be associated with some social function. Is that changing?

**Suratno:** That's still the same. What's changed are the tastes. Maybe the people don't like the literary works they don't know. Maybe if an old dhalang is very literary they say, "What's he talking about? I don't know." I still use the literary works. They still have life in them, and we have a special feeling for these works. They have certain powers, like some *kakawins* [Old Javanese literary works written in Indian metres]. So I use a lakon, not because I know what it means—sometimes my interpretation might not be correct—but because it still has power. Of course people who study the literature know this, but if one doesn't have a background ...

**Lysloff:** It seems that is one very important aspect of wayang—what you say and how you say it. Like you were saying about the power of the words.

**Suratno:** Yes, we still use them because for that reason they are essential. So, the essential things we still keep. But maybe it's too "hurry-up" for now.

**Devereaux:** Society is much faster?

**Suratno:** No, the idea is faster than society. [laughs].

# NOTATION

## Notation or Not: Some musings about writing it all down

by Jarrad Powell

Seeing is believing, or so we are often told. This sentiment extends into music, where, at least in the West, one often feels compelled to see with the eyes what might be better left to the ears. Sound is an aural expression and experience. The organization of sounds needs only time in which to present itself, while the making of sounds needs only space in which to resonate. Nothing more is needed. Why then have complex notational systems for music evolved? And what is the relationship between notation and the learning, writing and disseminating of music?

There are different reasons for the introduction of writing into a system of knowledge. Curt Sachs (1943) suggests that only one reason has validity in relation to music: "The fear that in times of distress, tradition might weaken and, by an inexact rendition of the sacred songs, endanger the efficacy of worship." In other words, the initial reason for the advent of notation in a musical tradition is mnemonic—a way to aid the memory in calling forth what is already known. The concept of history as a chronology of past events posits another reason for notation: preservation—to fix what is essentially transitory into an object, so that it will not be lost. Perhaps such a function of notation better serves scholars and historians than artists.

Once notation has been established, it can serve as an educational tool to impart new information. When this step is taken, the process of oral tradition begins to break down. The process of "how" is replaced by the knowledge of "what". This is a qualitative difference from the original mnemonic intent of notation. Notation becomes at once stultifying and liberating. It takes the emphasis away from group process and places it on individual decision making.

Enter the composer. Notation allows manipulation of musical ideas free from the context of performance. At the same time, a notational system may engender constraints of its own, by establishing a perceptual bias or emphasizing certain parameters of the music.

In the West, the issue is really more simple. A teacher is faced with a practical decision: to teach by rote or use notation. As Judith Becker (1980) has pointed out, we must not confuse the concept of "oral tradition" with memorization; one is a learning process, the other is learning content. The teacher in the West cannot create the sense of an oral tradition by asking students to play from memory. One can, however, emphasize learning as an aural rather than visual process, which can be useful to students who do not have that emphasis in their normal studies. But one should not make the assumption, I think, that one learns to listen better through learning by rote. If it is desirable for students to learn to listen while reading,

that too must be practiced. A simple axiom might be: people learn to do what they practice. If the teacher wants a student to learn to play without notation, they should teach without it, while if they expect students to read notation, that must be offered to them also.

One must decide on the value of memorization in a given context, as well as what the relationship is between notation and the composition being presented, and what one is ultimately trying to teach. There is a qualitative difference between the notation of a through-composed piece and the codified notation of a cyclical piece. Students who are primarily involved in playing through-composed music can find great insight and enjoyment in learning to play cyclical music from memory. Above all, however, gamelan classes should focus on developing basic musicianship skills. That means precise rhythmic execution, sensitive tone production and the ability to listen and hear one part in various relationships to the overall fabric of the sound. Accurate reading should probably be an adjunct to these skills.

For the composer the question of expedience always arises. What does one notate and what does one leave to performance practice? The axiom is simple: when in doubt, notate. Every question asked diminishes the amount of available rehearsal time. If one is writing in a traditional Javanese style, then perhaps only notation of the *balungan* may be necessary. However beyond that, some clue must be given as to performance practice. When preparing a piece there are many things to consider: the amount of rehearsal time, the nature of the composition, the experience of the group. The foremost concern should be what will make the most effective, accurate and musical performance in a given situation. The *internalizing* of a cyclical piece, where form and elaboration are a matter of convention, is far different than *memorizing* a lengthy through-composed piece. At the same time, the basis of gamelan performance practice in the West is primarily the traditional gamelan music of Central Java; it seems appropriate that rote teaching should be incorporated into the learning process of this music. This provides many students with a much needed alternative experience and makes gamelan far less forbidding to those who do not read well.

In my experience, students who have learned only by rote tend to flounder a bit when first using notation. Often they have developed the habit of watching the keys of their instruments while they play and become disoriented when they must fix their eyes on a score. In turn, the student who has learned only from notation may not internalize information as well or will have difficulty in a rote learning situation.

On the educational side, teachers will deal with the question of

notation as conscience and expedience dictate; philosophically, the forces of musical change will find their own path. It is clear that something very unusual has happened with gamelan music in the West. Some combination of factors has inspired individuals in the West to adapt these instruments to their own personal music making, breaking the bond with a purely ethnomusical approach. Yet at the same time, a strong bond still exists with the traditional repertoire, since it provides the basis of performance practice. (Is this really so different than the case of players of traditional Western instruments who play contemporary music, but whose performance practice is based largely on the music of 18th and 19th century Europe?)

One's interest in notation may vary with one's role as a performer, composer, teacher, or scholar. There are philosophical considerations as well as practical ones. As notation becomes more widely used in places like Java, in response to changing educational processes and needs, the broader question of its effect on the evolutionary process of music in an oral tradition must be addressed. Scholars will be

sensitive to the problem because of their interest in semiotics, while artists will engage in the process of change as they always have, utilizing the means at hand. The automobile may have replaced the horse as our primary means of travel, but it has not supplanted our need for transportation. Notational systems may replace oral traditions, or perhaps vice versa, but neither will eliminate our need for music.

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Jarrad Powell is a composer and teacher who was, until recently, director of Gamelan Pacifica at Cornish Institute in Seattle, Washington. He is currently in the graduate program at Mills College in Oakland,

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# TRADITIONS

## The Angklung Ensemble of West Java: Continuity of an Agricultural Tradition <sup>[1]</sup>

by Randal Baier

Bamboo-tube percussion ensembles comprise some of the oldest genres of musical performance throughout Asia and the Pacific Basin. This article focuses upon one such ensemble, the Sundanese Angklung, a tradition in many of the cities, towns, and rural districts of West Java, the mountainous and somewhat isolated western province of the island of Java in the Republic of Indonesia.

An angklung is a framed bamboo instrument consisting of from two to four tuned bamboo tubes, graduated in length, that produce sound when shaken. Each angklung is tuned to one pitch, the tubes being separated by a one or two octave range. Ensembles using Western tunings also use angklung tuned as major, minor and seventh chords. Ensembles that incorporate the playing of angklung are found throughout the islands of Java, Bali, and Madura in Indonesia. Through their connection to rituals associated with the planting and harvesting of rice, they are related to other bamboo-tube ensembles in East and Southeast Asia.

It is perhaps in West Java that the largest variety of angklung ensembles and types of performance practice exist, and it is here that angklung has become a visible symbol of regional identity within the sphere of national Indonesian culture. The angklung seems ideally suited to a Sundanese performance style, and the purpose of this paper is to examine some of the cultural and performance factors that have contributed to making angklung so representative of West Java.

The Indonesian view of Sundanese angklung is determined by the overwhelming presence of Western tuned angklung ensembles in modern Indonesian life. Most Indonesians, including many Sundanese, know angklung as school and institutional ensembles that perform national or popular Western melodies. [2] Although these ensembles are an integral part of Sundanese and Indonesian popular music, they are outside the scope of this discussion. In order to present a more complete background to the genre, this article will focus on Sundanese angklung ensembles that perform in the traditional context of rural agricultural ritual. In general, these ensembles consist entirely of bamboo angklung and several *dog-dog*, a certain type of Sundanese drum, and use pentatonic Sundanese *salendro* tunings.

### Angklung in Sundanese Culture

It is difficult to trace the origins of the word "angklung," but some musicians consider the *-(kl)ung* syllable to refer to the resonant quality of the bamboo sound, and they place angklung in a category together with other instruments such as *calung* (a struck bamboo-tube instrument similar to angklung), *kunclung* (bamboo stamping tube), or *celempung* (bamboo-tube zither),

that are made from the internodes of bamboo. [3] Saying the word is equivalent to imitating the angklung's sound, and upon hearing it in conversation many Sundanese will imitate the motions and vocalizations of angklung performers, much in the same way that they might mimic puppetry or popular dancing. In this way the word integrates sound, music, and performance into one term.

The Sundanese people comprise the second largest ethnic group in Indonesia, and they call their homeland Pasundan (Sunda), which for the purposes of this discussion is interchangeable with West Java. In Indonesia the distinction is an important one, because the Sundanese make a conscious, almost chauvinistic, effort to value those cultural elements that separate them not only from their Javanese neighbors, with whom they share many cultural and linguistic traits, but also that distinguish them as a separate entity within Indonesia as a nation.

The designation of various ethnic qualities as aspects of cultural identity is referred to by the Sundanese as *khas Sunda*, meaning original or unique. In relation to the Javanese, for instance, the importance of *khas Sunda* lies in its degree of opposition to stereotypical Javanese manners: where the Javanese are seen as refined and gentle, the Sundanese are coarse and brusque; where the Javanese look up to an aristocratic and intellectual court elite, the Sundanese glorify their rustic and egalitarian heritage; where some words in Javanese are considered coarse or even rude, the same word in Sundanese may be polite; and whereas the Javanese are said to be slow, deferential, and reticent to express their feelings openly, the Sundanese are quick tempered, opinionated, and justifiably proud. The angklung is "khas Sunda" both for its rural appeal and its lively performance style that expresses Sundanese ideals of social harmony, communal celebration and humor.

Satjidibrata (1950) provides two proverbial meanings for the Sundanese usage of the word "angklung": *ngadu angklung*, to batter useless thoughts back and forth; and *diangklungan*, to be flattered by someone so that one becomes loquacious, disclosing information that might better have been left unsaid. Qualities of performance are implied by the way in which these words are incorporated into everyday speech.

Ngadu angklung is used to describe the mock battles that angklung drummers create in order to entertain their audiences, the object being to outsmart one another with various feints and dodges so that one of the drummers responds with a miscalculated defense and hence loses his rhythm. Diangklungan has a more everyday meaning, often being used to describe a type of teasing that occurs among people; in this sense it implies a kind of aggravation that is likened to

fanning the flames of a fire.

Trickery, spoof, mockery, and foolishness are other aspects of angklung performance that can be drawn from daily life. The ensemble carries with it the idea of a boisterous letting go, as if the loudness of an event in some way pulls the audience into a partnership between the performers and the purpose of the ritual at hand. An ensemble tradition like angklung exhibits through performance many of the distinctive "character" traits that the Sundanese are so proud to proclaim.

### The Sundanese Agricultural Tradition

It is this festive and boisterous world of angklung performance that the Sundanese look to as representative of the rural tradition: joyous entertainment that secures cosmological protection. In the rural context, angklung performance contributes to the completion of the ritual agricultural cycle; planting, cultivating and harvesting rice, and honoring the earthly presence of the Sundanese rice deity Nyi Pohaci Sanghyang Sri. (The deity is usually referred to as Dewi Sri throughout Java, Bali and other areas of the archipelago, but the Sundanese commonly refer to her as Nyi Pohaci.)

Typically, Nyi Pohaci is depicted as a female deity. In a general sense she is considered the "mother" of rice, yet specific rituals of the rice cycle often describe her in prenatal terms. In Sunda the rituals of the rice cycle are directly related to Pohaci's security and happiness. She is responsible for agricultural knowledge, and she is entertained in return with annual celebrations and the sounds of agricultural activity.

Mythological references to Nyi Pohaci abound in Sunda in the form of *pantun* (epic text recitation) and *wayang golek* (puppet theatre) tales; as songs sung for annual ceremonies intended ritually to cleanse the villages before the planting of rice (*sedekah bumi*); as themes for popular comic book series; and as songs and legends associated with the playing of angklung. Overall, myths about Nyi Pohaci describe the origins of rice and agriculture and establish a bond between the deity and the human world. In some cases legends are syncretic expressions that unify both indigenous and Islamic beliefs. [4]

The inhabitants of Cipining, near the regional city of Bogor, tell a story about Nyi Pohaci when discussing the origin of their angklung ensemble, known as *Angklung Gubrag*. This legend explains why the first angklung were made and how the relationship between Pohaci and the Cipining villagers developed. [5] The tale is told today by Pak Sahari, the village *kuncen*, or keeper of the angklung ensemble.

*"As the story goes, at one time in Kampung Cipining the population was overcome by a great famine caused by sickly rice plants that remained empty of any grain. The people were convinced that Nyi Pohaci was not above the earth, moreover that she had flown away and refused to settle upon the fields. This happened because the goddess was upset that she was not being entertained enough, or so it was rumored. Perhaps she was even furious with the villagers.*

*"Every effort was made by the people of Cipining to please her. Offerings of many kinds were prepared, and she*

*was implored by all manner of appeals to return, yet Nyi Pohaci persisted in refusing to descend to earth. The proof of her dissatisfaction was the total failure of the rice crop. They attempted to entertain Nyi Pohaci with seruling (bamboo flute), but to no avail. Then they tried karinding (bamboo jew's harp), but the rice refused to fill out with grain.*

*"Finally there appeared a youth by the name of Muchtar who urged his friends to go to the nearby Mount Cirang-sang and cut down the large bamboo (awi surat) that grew there, saving it until it had dried. When the bamboo was dry, Muchtar isolated himself and made angklung while meditating. For forty days he worked, during which time he completed a set of angklung and two long bamboo drums. Upon finishing his meditation he taught his friends how to play the angklung and drums properly.*

*"With great enthusiasm the people of Cipining held a ceremony to mark the return of the planting season. With entertainment provided by Muchtar and his friends playing the angklung, the villagers beseeched Nyi Pohaci once more to present herself to the earth.*

*"Then it happened that the rice grew strong and healthy once again, with the stalks abundant with grain. The population was freed from the catastrophe that tormented them and they enjoyed a return to their former prosperity. The fertility that returned to the rice plants was proof that Nyi Pohaci had descended to the earth in order to bring prosperity to the people--in Sundanese, nga-gubrag.*

*"Because the angklung is capable of enchanting Dewi Sri and enticing her down to earth, we have given the angklung set the name Angklung Gubrag, and it has been that way up to the present day."*

This spirit of frivolity, action, and festivity is precisely what Nyi Pohaci wants in order to bestow the earth with her favors. Essentially, a contract is established between Pohaci and the human world: her essence is imparted to the rice crop and humankind if she in turn is consistently entertained and cared for at all stages of the agricultural cycle. At one time in Sunda, for instance, water buffalo were decorated and ritually escorted back to their corrals by angklung ensembles to commemorate the preparation of the wet rice fields. Likewise, in some remote areas of West Java the daily pounding of unhusked rice is likened to the massaging of the rice goddess.

It is often the case today that local farmers will give a share of their harvest to a communal rice barn, and processions of bearers, led from the fields by an angklung ensemble and several *rengkong* players, will weave their way through the village to take the rice to its new home. *Rengkong*, a curious relative of angklung, is a specially shaped bamboo carrying pole that creates a loud, echo-like sound when the rice bundles it carries rub against its sides.

Because of these associations with Nyi Pohaci, angklung is both an agricultural tool and an musical instrument. Angklung, *rengkong*, and other bamboo implements can be seen and heard throughout the rural districts of Sunda: providing a vast array of noisemakers, irrigation regulators and bird scares, each with its own distinctive sound and agricultural purpose.

## Attitudes toward Nyi Pohaci

Boisterous behavior is justified and required for Pohaci's satisfaction, but such performance-based attitudes are tempered by the seriousness with which Pohaci is attended. Villagers express their debt to Pohaci differently, often nurturing her image in the form of rice bundles decorated as newlyweds or new-born children. During the harvest in some areas, rice stalks are cut individually so as not to terrify Pohaci's spirit. Many villagers share the belief that rice, Nyi Pohaci, and the body and life of mankind are of one and the same substance.

This kind of sensitivity to Nyi Pohaci is well expressed by the Angklung Gubrag ensemble (referred to above). Gubrag performance involves the singing of a chant entitled "Sri Lima" (the five visions or shapes of Sri). "Sri Lima" is a strophic song of five separate invocations, each of which calls or praises a color of Nyi Pohaci—white, red, black, green, or yellow. According to Pak Daud, the leader of the Cipining ensemble, each of the colors corresponds to certain aspects of the human body and spirit.

He considers that the color explanations have to do with taking the spirit (expressed as *cahaya*, or light) of Nyi Pohaci into the body. White corresponds to the bones and sinews. Red represents the muscles and blood. Black concerns thought and understanding. Green represents an inner consciousness that shows through the eyes. Yellow refers to the clarity of sight. Daud also makes some associations between these characteristics and different kinds of rice, notably the white, red, and glutinous black varieties. By eating rice one ingests these qualities of Nyi Pohaci, and both the physical and

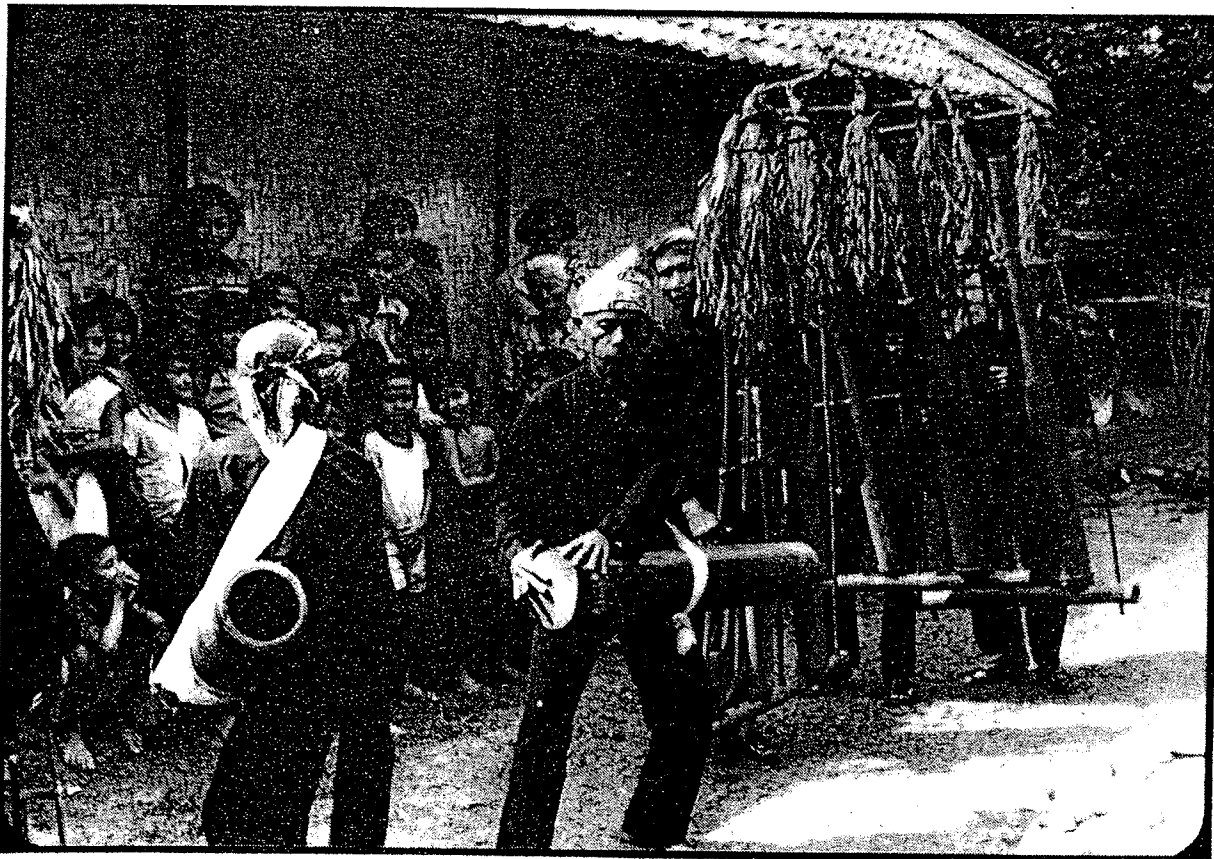
spiritual aspects of life are sustained and given power. Although the representations of green and yellow do not literally correspond to specific kinds of rice, the colors are those of the rice plant itself.

Overall, the connection between Nyi Pohaci and seasonal celebration represents a key motif in Sundanese agricultural ritual. This is due in a large part to the continuation of rural traditions that incorporate these associations. In some cases this may be due to the force of habit, or simply an opportunity to meet people and enjoy oneself. The Badui, however, adhere to seasonal ritual with complete conviction.

## Angklung and the Planting Ritual of the Badui

The Badui, or Urang Kanekes as they prefer to call themselves, inhabit a remote mountainous area of West Java. They are a group of perhaps three thousand people ethnically Sundanese yet strictly non-Islamic. They are considered by most Sundanese to be descendants of the pre-Islamic kingdom of Pajajaran, which was located near the present day city of Bogor. The Badui practice dry-rice agriculture, and by dress and custom are distinctly separate from their Sundanese neighbors.

The Badui observe ritual and agricultural laws that restrict the performance of angklung to a five month planting and cultivation season. Among the Badui, Nyi Pohaci is invoked during the planting season, in contrast to the ritual practices in other areas of West Java [where Nyi Pohaci is associated with the harvesting of rice]. It is the angklung ensemble that is directly responsible for this invocation. Pohaci is called to impregnate rice grains that are placed in a special plot, the



Angklung Gubrag ensemble showing the *dog dog reog* drums. Notice the large size of the angklungs.



A Badui angklung ensemble of West Java.

*pungpuhunan*, from which all planting commences.

In a ceremony described as the marriage of Pohaci (*Pohaci Ngereremokeun*), angklung musicians circle the *pungpuhunan* while playing compositions that employ images of nurturing, peace and security. Many of the dancer/singers hold long blue sashes, swaying them to and fro in a motion called *ayun-ayunan*, like rocking a baby while singing a lullaby. As one Badui musician told me, "For us, this is not an art form, this is a religion." This is a statement of some political consequence since there are only five legally recognized religions in Indonesia. The Badui continue to practice an animism related to the spirit of rice and the greater natural world.

The anthropologist Robert Wessing (1977) suggests that the Badui are seen as the perpetuators of a pre-Islamic Sundanese tradition, too rigid to be adhered to by most of Sundanese society, yet too significant to be dismissed as archaic. It is extremely important to the Sundanese to know that these agricultural ceremonies are continuing. The Badui angklung tradition underscores the significance that angklung has throughout West Java.

#### Types of Sundanese Angklung Ensembles

Sundanese village musicians are fiercely proud of their particular songs and movement routines, and there is great pride in regional distinctiveness. Like other Sundanese performance traditions, angklung groups look to particular ancestor figures for their inspiration. The Cipining musicians are a case in point. They state that they play angklung as it was originally explained to them in the Angklung Gubrag legend by the youth Muchtar. Movement, costume, approaches to meditative preparation, and even political persuasion are factors that distinguish groups from one another. Angklung groups are known regionally and ensembles are occasionally invited to perform outside of their local area.

The two types of angklung ensembles already mentioned, Angklung Gubrag and Badui Angklung, and a third yet to be looked at—*Angklung Buncis*—each maintain distinctive performance features while sharing characteristics that unify them as a genre. The remainder of the paper will mention performance characteristics unique to each of the ensembles while focusing upon the Angklung Buncis ensemble of the village of Ujungberung. Several musical examples in both Sundanese cipher notation and Western musical notation illustrate distinctive aspects of each ensemble's style.

#### General Performance Characteristics

A typical rural angklung ensemble from the areas around the West Java capital city of Bandung, usually known as Angklung Buncis or *Reak*, consists of nine to fifteen angklung players, each shaking one or two instruments; four drummers; a double-reed oboe, or *terompet*, player; and any number of accompanying vocalists, masked clowns, and occasionally, trance specialists. In some other areas of Sunda, ensembles are not so extensive, employing only two drummers, at times only four angklung players, and without the use of auxiliary instruments or performers.

Occasionally angklung performances are complemented by instruments such as the *goong* and *kempul*—two types of hanging gongs—and *kecrek*, a group of small iron plates that are struck together with a wooden hammer. In almost all performances, whether they be associated with village celebration or national holiday festivities, angklung attracts large audiences and relies upon spontaneous shouting, singing, and movement mimicry to enliven the event.

## Kinetic Emphasis in Angklung Performance

Because they are usually connected to processions, angklung performances take place in village plazas and along village alley-ways. A procession might begin in a rice field, proceed through a village, perform at a convenient intersection, and disperse after meandering around the houses. Ensembles are movement oriented, and many groups base their performance style on precise choreography and acrobatics. This is true of the Angklung Buncis groups from the Bandung and Sumedang areas.

Groups from Banten, the Western area of Sunda, often entertain by staging mock battles and chases among themselves, and the shape of such a performance is generally that of controlled mayhem. In a procession an angklung ensemble can resemble a strict military parade or, perhaps more commonly, an amorphous mob of fifteen to twenty shouting and gesticulating performers that is suddenly apt to disperse wildly into the onlooking crowd, only to re-group moments later and proceed onward. [6]

Angklung performances involve the collective dance and movement of all the players as they attempt to follow and imitate the lead drummer (*dalang*). Some groups, the Badui in particular, incorporate dancers (*panglage*) who join the circle of performers but do not play instruments. Dance gestures are generally related to an ubiquitous Sundanese dance position known as *kuda-kuda* (lit., sawhorse). Other positions are borrowed from the martial arts or popular dance repertoires. Dalangs sometimes go to extremes to test the physical endurance of their followers. One of the most delightful and absurd aspects of an angklung "show" is the sight of an ensemble squatting down and walking like ducks, all the while making a concerted effort to keep both their angklung and their voices in rhythm.

Overall, circles and matrices are the shapes that ensembles explore during performances, given the spatial limitations presented by such diverse arenas as house yards, village plazas, or neighborhood badminton courts. The Badui ensembles use only one formation—that of a tightly packed circle of players walking counterclockwise—but other groups use various kinds of figure-eight patterns, interlocking circles and march formations to enliven their performances.

A brief description of the Reak performance style of Ujungberung and Rancaekek villages, near Bandung, is useful for highlighting the kinetic activity of an angklung event. This is based on a performance witnessed by the author in Ujungberung in March, 1982. During this performance one of the angklung players became possessed, whereupon the ensemble circled him closely until he was drawn out of his trance by the concussion of the dalang's small dog-dog drum. The closeness of players prepared for such a contingency as well as the centripetal effect of the event itself are essential characteristics of angklung performance.

Reak achieves this kind of focus using some basic movement routines, imitative body postures and vocal activity. The basic group movement is as follows:

1. The players form two lines facing forward.
2. They circle in opposite directions.
3. The circles join into a figure-eight.
4. The figure-eight becomes a circle with players facing inward.
5. This circle expands and contracts.
6. The players form two double lines, alternately facing and turning from each other.
7. The lines become two circles, one within the other.
8. Return to full circle.
9. Return to two lines facing forward.

During this time there is continuous acoustic activity: the rhythmic ostinato of the angklung and dog-dog, verbal witticisms and songs from the dalang, spontaneous vocal interjections (*senggak*) from the angklung players, and the incessant melodies of the terompet player who is off to the side of the band.

## Musical Description of Angklung Performance

The music of angklung is made up of interlocking angklung and dog-dog patterns that create a composite ostinato "melody." The ostinato figures created by the angklung and dog-dog are the hallmarks of angklung music, and they generally dominate a performance, although occasionally there are arrangements of popular folk songs, such as *Kacang Buncis*, or short songs from the Sundanese gamelan repertoire such as *Barlen* or *Bendrong*. The ostinato serves as a background to any number of vocal and terompet melodies that are concatenated until the performance is finished. *Senggak*, and *beluk*, a kind of mellifluous sung poetry, are additional vocal components that add to the overall musical texture.

The following illustrations use Sundanese ciphers to represent pitches, which has become standard practice in notating Sundanese music. The Sundanese salendro scale, which is a pentatonic scale of roughly equal intervals, is notated as in figure 1 (lower and upper neighbors are included to show the register markings). Note that whereas in Central Javanese cipher notation an increase in numerical value denotes a corresponding increase in pitch, the opposite is true with Sundanese cipher notation.

(approximate diatonic intervals)

CC	D	F	G	A	C	d
1	5	4	3	2	1	5
Low			High			

Figure 1. Cipher notation of Sundanese Salendro scale

In angklung playing, each player is responsible for playing one or two instruments, which are shaken according to the order of pitches in a particular pattern. For instance, if three

players want to play a three note descending ostinato figure they might play it as illustrated in figure 2.

Player 1	1 . . . 1 . . . 1 . . . 1 . . .
Player 2	. 2 . . . 2 . . . 2 . . . 2 . . .
Player 3	. . 3 . . . 3 . . . 3 . . . 3 . . .
resultant	1 2 3 . 1 2 3 . 1 2 3 . 1 2 3 .

A variation on this pattern could easily be created with the following:

Player 1	. 1 . . . 1 . . . 1 . . . 1 . . .
Player 2	2 . 2 . 2 . 2 . 2 . 2 . 2 . 2 .
Player 3	. . . 3 . . . 3 . . . 3 . . . 3 . . .
resultant	2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3

Figure 2. Interlocking melodies in angklung ensembles.

Not only is the original three-pitch figure evident but also, due to various shifts of acoustic focus, other configurations become prominent as well. Angklung ostinato arrangements are based on this principle of interlocking rhythmic and melodic patterns. To show this in more detail we can look at two angklung configurations from the Angklung Buncis repertoire of Ujungberung: the rhythmic ostinato *Badud*, and the song arrangement *Kacang Buncis*.

#### Angklung Buncis of Ujungberung

The Angklung Buncis of Ujungberung uses two sets of nine instruments, each of which has two tubes tuned an octave apart. The two groups share a middle register so that the complete ensemble has a range of just under five octaves (figure 3).

Group I	4 3 2 1 5 4 3 2 1
Group II	4 3 2 1 5 4 3 2 1

Figure 3. Range and register of Angklung Buncis, Ujungberung.

The angklung are named by function, from largest to smallest: *jlongjlong*, *ambruk*, *engkllok*, *pancer*, and *roel*. With the exception of the engkllok, which plays pitch 5, each name refers to two conjunct pitches that together form a unified "voice" in the polyrhythmic texture. *Jlongjlong* and *pancer* both refer to pitches 3 and 4 an octave apart while *ambruk* and *roel*, likewise, refer to pitches 1 and 2. For the *jlongjlong*, *ambruk*, and *pancer*, each part is played by two separate individuals, whereas the *roel* are usually played together by one musician (see figure 4).

Figure 5 shows a notated version of the ostinato pattern *Badud*, or *The Clown*. Most angklung ensembles include *Badud* or a similar composition of a different name, as their standard ostinato. This cycle, once started, continues at different tempos until another piece is called for or the performance stops altogether. To establish the ostinato cycle in *Badud*, the composition begins with a process of staggered entrances for

each of the short melodic patterns. In addition, the *roel* pattern is often varied for two or four cycles (see figure 6).

4	3	2 1	5	4 3	2 1
Jlongjlong I	Ambruk I	Engkllok I	Pancer I	Roel I	
4	3	2 1	5	4 3	2 1
Jlongjlong II	Ambruk II	Engkllok II	Pancer II	Roel II	

Figure 4. Instrument names and corresponding pitches. Angklung Buncis, Ujungberung.

	Introduction	Ostinato
Roel	.2.2	1..2 1..2 1..2 12.2
Pancer	3~4~3~4~	3~4~ 3~4~ 3~4~ 3~4~
Engkllok	5.5.5	.5.5 .5.5 .5.5 .5.5
Ambruk		11.1 .11. 11.1 .11.
		22.2 .22. 22.2 .22.
Jlong-jlong	334.334.	334. 334. 334. 334.

Figure 5. Ostinato section *Badud* Angklung Buncis, Ujungberung.

Roel	1..2 1..2 1..2 12.1
	2..1 22.1 2..2 .2.2
Pancer	3.4. 3.4. 3.4. 3.4.
	3.4. 3.4. 3.4. 3.4.

Figure 6. Two-cycle *Roel* variation for angklung ostinato.

I	1 . 4 3 2 1 2 2 .
	Cis ka- kang bun- cis nyengcle'
II	1 . 2 3 4 1 4 4 .
	Di ang- go la- tih ku- da
III	1 4 3 2 1 2 2 5
	Nu geu- lis an- cla' en- cle' Nga-
IV	1 . 2 3 5 4 5 5 .
	jak seu- ri ka ka- u- la

Figure 7. Ostinato section, Lagu *Kacang Buncis*

The popular folk song, or *lagu*, *Kacang Buncis* is also arranged for Angklung Buncis performance by dividing the melody into several interlocking angklung parts (see figure 7). The lead drummer sings the verses, joined by the other players and the audience if they recognize the words. The melody of *Kacang Buncis* has reached a wide Indonesian audience as the theme song for the popular Indonesian television puppetry series *Si Unyil*.

In the Ujungberung arrangement of *Kacang Buncis*, the roel, pancir, and engklok create a rhythmic configuration similar to that of *Badud* while the ambruk and jlongjlong state the basic melody (figure 8).

	I	II	III	IV
Roel	1 . 1 . 1 . 1 . 1 . 1 . 1 . 1 .	1 . 1 . 1 . 1 . 1 . 1 . 1 . 1 .	1 . 1 . 1 . 1 . 1 . 1 . 1 . 1 .	1 . 1 . 1 . 1 . 1 . 1 . 1 . 1 .
	.2.2.22~	.2.2.2.	.2.2.22~	.2.2.2.
Pancir	3 . . 3 3 . 3 . 3 . . 3 3 . 3 .	3 . 3 . 3 . . 3 3 . 3 . . 3 3 .	3 . . 3 3 . 3 . . 3 3 . 3 . . 3 3 .	3 . 3 . 3 . . 3 3 . 3 . . 3 3 .
	. 4 4 . . 4 . 4~	. 4 . 4~	. 4 4 . . 4 . .	. 4 . . . 4 . .
Engklok	.5.5.5.5	.5.5.5.5	.5.5.5.5	.5.5.5.5
Ambruk	1 . 1 . 1 . 1 . 1 . 1 . 1 . 1 .	1 . 1 . 1 . 1 . 1 . 1 . 1 . 1 .	1 . 1 . 1 . 1 . 1 . 1 . 1 . 1 .	1 . 1 . 1 . 1 . 1 . 1 . 1 . 1 .
	. .2.22	.2. . . .	. .2.22	.2. . . .
Jlong-	. 3 . . . 3 . . . 3 . . . 3 . . .	. 3 . . . 3 . . . 3 . . . 3 . . .	. 3 . . . 3 . . . 3 . . . 3 . . .	. 3 . . . 3 . . . 3 . . . 3 . . .
jlong	.4. . . . 4.44~	.4. . . . 4.44~	.4. . . . 4.44~	.4.44~

Figure 8. Angklung ostinato. Lagu Kacang Buncis. 32 beat cycle in four sections

*Kacang Buncis* can be played by many different musical ensembles. It is often used for comedy because of the playful and flirtatious character of the verses. The final dyad of the first verse is often changed according to the whim of the singers, and other verses can be created spontaneously or borrowed from other songs (figure 9).

<i>Cis kacang buncis nyengcle'</i> <i>Di anggo latih(p) kuda</i> <i>Nu geulis ancla'-encle'</i> <i>Ngajak seuri ka kaula</i>	Buncis beans set up on top Used to train a horse A pretty girl comes swinging by Come to me laughing and smiling.
<i>Aya listrik di Masigit</i> <i>Caangna ka mana-mana</i> <i>Aya istri jangkung alit</i> <i>geulisna ka bina-bina</i>	There is electricity at the Mosque So the light shines everywhere There is a svelte woman Her beauty is overpowering.
<i>Hayang teuing angeun waluh</i> <i>angeun waluh di oncoman</i> <i>Hayang teuing geura wawuh</i> <i>Geus wawuh rek di oncan.</i>	I really want some squash soup waluh soup with oncom (fritters) I really want to get to know her 'Cause if I do I'll tease her.

Figure 9. Lagu *Kacang Buncis*. Angklung Buncis, Ujungberung. Verse order A B A C A.

### Drumming and Temporal Aspects

Angklung drumming is specialized in its use of the *dog-dog reog*, a set of four conical single-headed drums that are graduated in size. Dog-dog reog generally accompany comic folk-theatre performances in West Java because they are so well suited to a small troupe of players. When combined with angklung, dog-dog create an extremely dense polyrhythmic texture.

The dog-dog are named, smallest to largest: *talingtit*, *tempas*, *bangbrang* and *dublag*. The *talingtit* is the "voice" of the ensemble, and all commands are given by the *dalang* using this drum. The other three drums combine to play an eight-beat rhythmic configuration, marked by medium and low pitched

*dublag* strokes, on which the *angklung* depend for a rhythmic base. The basic configuration along with two possible *talingtit* patterns notated above are shown in figure 10.

Talingtit A	$\overline{tt}$ . t . t . t t	$\overline{tt}$ . t . t . t t
Talingtit B	t $\overline{tt}$ . t . t t .	t $\overline{tt}$ . t . t t .
Tempas	T T T T	T T T T
Bangbrang	o o	o o
Dublag Med.	g	g
Dublag Low	. . . . . G	. . . . . G

Figure 10. Talingtit patterns.

Angklung troupes generally begin their performances with a fast ostinato introduction played while standing in formation. When this finishes, the main part of the performance begins with a *talingtit* signal from the *dalang*. The *dalang* controls the overall tempo of the event by changing the patterns of the *talingtit*, alternately accelerating and decelerating until closing the performance with a lengthy fast ostinato. Most ensembles use only fast and medium tempo variations, but the Ujungberung ensemble plays a composition called *Doclang* that is considered appropriate for slow tempo moods. The Ujungberung troupe plays two speeds of *Badud*, a slow *Doclang*, and occasionally a medium tempo piece such as *Kacang Buncis* or *Tonggeret*.

### The Situation Today

Today there are several famous regional harvest festivals (*Seren Tahun*) in West Java that use the traditional performing arts to extend their popularity. They are attended by villagers from nearby farming districts, by chartered bus-loads of adventuresome, urban culture hunters, and by Indonesian government officials who claim Sundanese ancestry.

One village, Simaresmi, has become well known due to the increasing popularity of its annual festival. The village also has become an architectural attraction because of its high, stone house plazas and the orderly traditionalism of its rice barns. The high point of the Simaresmi festival is the performance of the angklung ensemble in the village plaza, the culmination of which is a massive procession of musical ensembles, followed by villagers bearing harvested rice, tall multi-colored banners, and agricultural implements such as hoes, plows, and harrows. The parade proceeds through the village to the rice barns, where the rice is ceremonially laid to rest.

*Seren Tahun* festivals are intended to cleanse the villages of any spiritual danger and protect against pestilence and sickness while paying tribute to Nyi Pohaci. Today, they are becoming well known in the public domain: well attended, popular, and referred to as representative of a living Sundanese ritual tradition.

Regional tradition is not only of popular concern, it is also important to the provincial government of West Java. Two agencies located in Bandung—the National Office of Education





Angklung ensemble showing the *dublag* (largest of the dog dog reog drums).

and Culture (*Departmen Pendidikan dan Kebudayaan*), and the Provincial Project for West Java Cultural Development (*Proyek Penunjang Peningkatan Kebudayaan Jawa Barat*)—directly influence the way in which traditional, or folk, performance (*kesenian rakyat*) is experienced by urban Sundanese populations. Both agencies sponsor large and visible public festivals, some of which are nationally significant. The provincial project, which acts to "upgrade" the traditional arts, sponsors juried folk performance contests in which village ensembles either compete with urban groups or with each other. Criteria such as the authenticity of certain movements, the condition and appeal of costuming, or the inventiveness of stage blocking are established for these contests by panels of judges.

The "folk show" in Indonesian government circles is one of the major ways in which rural performance groups attain visibility. At one such weekend folk festival in 1981, angklung groups from each of the seventeen West Java regencies, called *kabupaten*, presented staged performances that ranged from relatively modest demonstrations of infrequently played compositions to elaborate recreations of village ritual. Each group condensed a village performance into a staged product that lasted between twelve and fifteen minutes.

Traditional village ensembles are not alone in performing at these official festival events. Many diatonic angklung ensembles, some with as many as 200 players, perform for opening ceremonies or parades as well as weekend contests. In 1976 a national celebration in Jakarta involved 10,000 angklung players performing at Senayan Stadium. Invariably, Bandung conventions close their meetings with diatonic angklung accompaniment, and the angklung are presented as

mementos from West Java for visitors to take home.

The angklung traditions of West Java draw their strength from a rich agricultural heritage. Although many Sundanese rural traditions are obscured by the pressures of an increasingly modern Indonesian life, and the rural ensemble tradition is not represented within a popular musical culture which is dominated by a large scale cassette industry, the angklung tradition remains a contributing factor to a vital Sundanese presence within national Indonesian culture. Though less popular than many other Sundanese performance genres, the rural angklung tradition is an essential part of the Sundanese agricultural complex, and an important link between the traditional and the modern in Sundanese society.

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#### Notes

1. This article is a revised and expanded version of a paper originally presented at the annual meeting of the Society for Ethnomusicology in 1984.
2. A distinction should be made here between the Balinese *gamelan angklung* and the Sundanese angklung ensembles. The *gamelan angklung* is predominantly a metallophone ensemble, so named because of the inclusion of bamboo angklung in



multiple sets of four instruments: See McPhee (193:322-324). In most Gamelan Angklung today bamboo angklung are not included in the ensemble.

3. The Sundanese celumpung is different altogether from the zither of the same name played in the Central Javanese gamelan ensemble.

4. Falk (1978)

5. Translated from the Sundanese by E. Kushad Wiradinata (1978).

6. In the 1930s, angklung groups around Sumedang became quite competitive, imitating the formality and regimentation of the colonial military. Angklung troupes often dressed in uniforms and wore the *slako* (the Dutch soldier's hat). Pigeaud (1938) considered this an outgrowth of the groups' increasing seriousness, but the Dutch authorities at the time were concerned that it was some kind of political mockery. Most likely both were correct.

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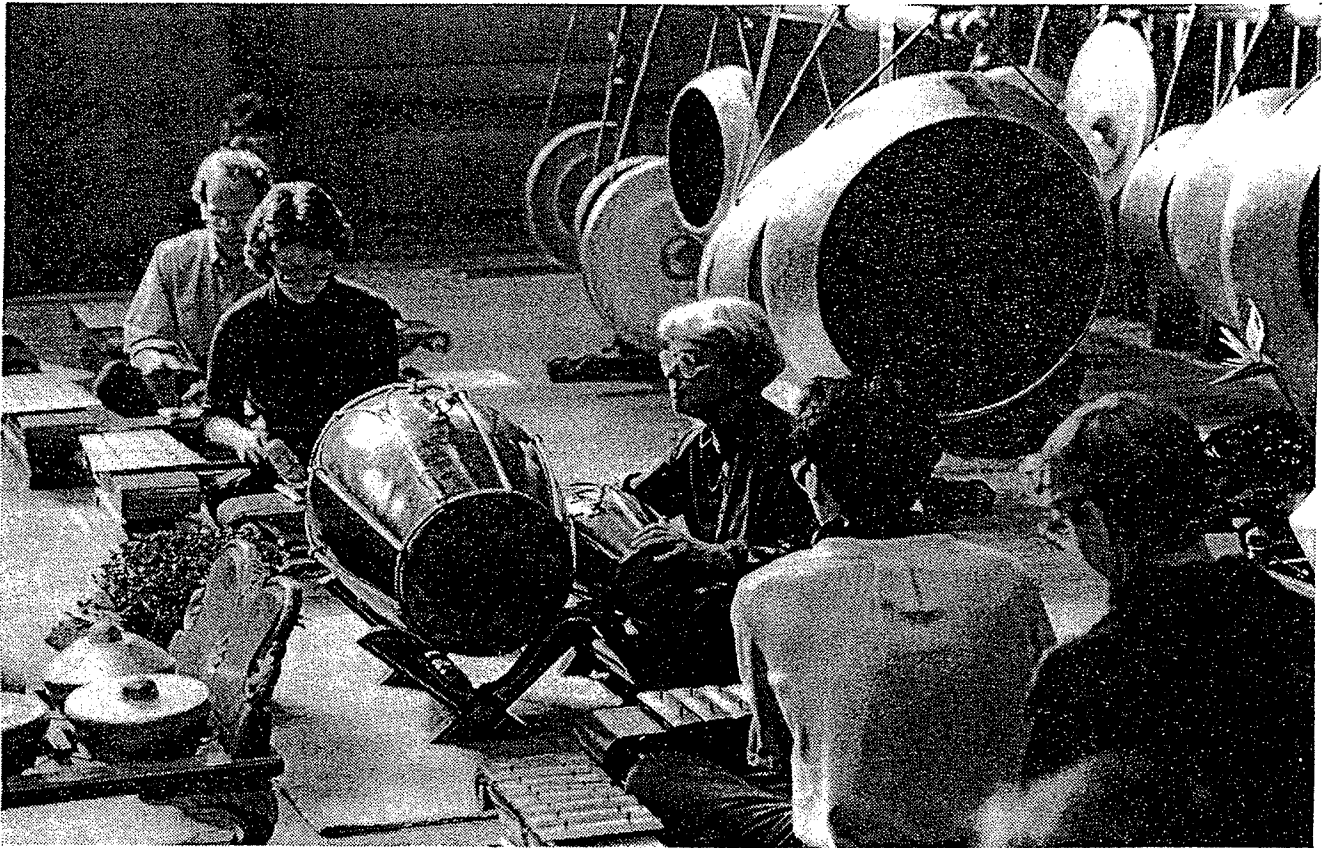
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# PROFILE

## Friends of the Gamelan, Chicago, Illinois



Jane Knourek, artistic director, plays *kendang* (drum) in a concert at Roosevelt University. photo: Gary Sigman

A cardiologist, two attorneys, a bank trust officer, an art historian, an architect, a management consultant, a tool and die maker, two professors, a computer programmer, a psychologist, a therapist, and several professional musicians; Friends of the Gamelan is not your usual gamelan group. Until very recently not affiliated with any educational institution and composed of older professionals, the Chicago based Friends of the Gamelan shares more similarities with the traditional gamelan "clubs" of Java and Bali than they do with most other Western gamelan ensembles in academic settings.

It's ironic that in Chicago, where gamelan first came to America, the music of Java and Indonesia has remained virtually unknown. Until the founding, in 1980, of Friends of the Gamelan—or F.R.O.G—as a non-profit corporation devoted to the promotion and performance of Javanese music, most Chicagoans had never had the opportunity to hear the music that had caught the city's fascination nearly one hundred years before.

Americans had their first opportunity to hear gamelan music at the Chicago's World's Columbian Exposition of 1893. According to reports from the Exposition, the Javanese Village, which featured a twenty-four piece gamelan, was an

extremely popular exhibit at the fair. After the Exposition the gamelan was boxed up and purchased by the Field Museum of Natural History to eventually end up in the basement of the museum where it remained until, in 1976, it was discovered by visiting assistant curator Sue Carter-DeVale. DeVale had done research on gamelan in Java while a graduate student in music at Northwestern University and could recognize that the original Columbian Exposition gamelan, by then over 130 years old and considerably deteriorated and in need of repair, was still something that deserved to be restored, displayed, and, yes, even played. Several instruments were missing and others badly damaged, but DeVale, along with the help of museum conservators, the ethnomusicologist Ernst Heins, and grants from the National Endowment for the Arts and the Walter E. Heller Foundation, restored the gamelan instruments to their original condition.

By early 1978 the gamelan was placed on exhibit, and in April of that year DeVale began teaching the first classes on the newly restored gamelan. Pak Hardja Susilo, long-time gamelan instructor at the University of Hawaii, was brought in to teach and prepare the gamelan for its inaugural concert. "Most of us started taking classes at the Field Museum," said Jane Knourek, a lecturer in Music Education at Roosevelt University and

current artistic director of Friends of the Gamelan. "But later, the museum decided that the instruments were too valuable to play and stopped offering classes." With the Field Museum Gamelan destined to become "for display only," DeVale, Knourek, and others realized that if gamelan as a performing tradition was to continue in Chicago they would have to make other arrangements.

Friends of the Gamelan was organized in September of 1980 in response to the increasing problem of the limited access to the Field Museum gamelan. By pooling their resources, Friends of the Gamelan was able to raise the money necessary to purchase a new gamelan. "We paid \$1,000 for the instruments and more than double that amount for shipping," said Knourek. But raising the money proved to be only half the battle. After securing a gamelan builder—Pak Dutosudarma, the official gamelan maker at the court of the Susuhunan of Surakarta, Java—and commissioning a gamelan, the actual completion of the project was more than a year and a half away. Finally, in August of 1982 the gamelan arrived and by September it was housed at the Old Town School of Music in Chicago. The sixty-seven piece iron and bronze gamelan was, and remains, the only complete double [slendro and pelog] gamelan in the Chicago area, and Friends of the Gamelan proudly adds that it is the largest iron gamelan outside of Indonesia. The gold-painted iron keys and deep red cases needed a little touch-up after the long journey from Indonesia, but by December the instruments, and the performers, were ready for their inaugural concert.

In February of 1984 the gamelan moved to new quarters at Roosevelt University, where it resides today through a cooperative agreement with the Chicago Musical College at Roosevelt. The college offers one class, taught by Knourek, and others, such as Roosevelt faculty composer Robert Lombardo, are delighted to have the resource of a gamelan available to the Music department. Lombardo would even like to see gamelan become a required course for all composition majors.

In May of 1984 the gamelan officially acquired a name in a ceremony performed by dhalang Sri Djoko Rohardjo, who bestowed upon the Chicago gamelan the name *Nyai Panjang Sari*, meaning "the essence of gamelan music". Rohardjo said the honorific *Nyai* was used instead of the traditionally more masculine title *Kyai* because women were so active in forming and leading the group.

Today, that continues to be the case. For although Sue DeVale soon left to teach at U.C.L.A., she was succeeded as artistic director by Jane Knourek; others such as Janet Hutchins, Judy Prichard, and Connie Segur still remain from the Field Museum days. F.R.O.G. continues to work closely, as it has from its start, with the Indonesian Consulate in Chicago; many of the traditions and customs of traditional Java and Bali are part of its program.

At the same time, things have changed drastically from the early days of Friends of the Gamelan. Today, besides publishing a quarterly newsletter that goes out to 250 people, teaching gamelan classes and performing, F.R.O.G. also organizes occasional films and workshops, runs an Indonesian language class, and sells T-shirts, records and cookbooks at their concerts. There are beginning, intermediate, and advanced classes, as well as the performing ensemble. Current active

membership has swelled to nearly one hundred!

The performing ensemble, led by Knourek and often supplemented with guest artists from the gamelan at the University of Wisconsin at Madison, keeps a busy performance schedule. In the past they have performed at the University of Iowa, the Indonesian Consulate in Chicago, Columbia College, and the Chicago Folk Festival, as well as at their annual concert each spring at Roosevelt University.

Although the primary emphasis of the group has been the traditional Central Javanese repertoire performed in a Solonese style, Friends of the Gamelan has been very receptive to playing new works by American composers as well. Several pieces by Lombardo, including *Three pieces for Harp and Gamelan* and *Independence Day* (with choreography by Robin Lakes), have been premiered by the group in the last several years. Most recently, in October of 1985, Friends of the Gamelan, in conjunction with the Mirecourt Trio, performed the mid-west premiere of Lou Harrison's *Double Concerto for Violin and Cello with Javanese Gamelan*.

Ironically, in the spring of 1985, news came that the original Columbian Exposition gamelan was going back in storage to make way for a McDonald's restaurant and increased exhibit space at the Field Museum. Luckily, a new gamelan tradition is alive and thriving in Chicago thanks to F.R.O.G.



Maria Omo [center] plays *bonang barung*.

photo: Gary Sigman

# PROFILE

## University of Michigan: an interview with Judith Becker and René Lysloff

**Balungan:** Would you tell us about the gamelan program at the University of Michigan?

**Judith Becker:** The current system we've had for only one semester and it's been working very well. I can say that because René is doing all the work.

**Balungan:** He's doing all the hauling.

**Becker:** [laughs] Yes, René is doing the actual running of the rehearsals and arranging the programs. He does most of the teaching except when we have our visiting Fulbright teacher, which we have this summer.

**Balungan:** How did you originally get involved in gamelan?

**Becker:** Oh, absolutely through the back door. I was a graduate student in the ethno[musicology] program here in the mid-sixties and Bill Malm had a chance to buy this gamelan—which he got the University to buy—and he ran it for one semester and decided that it was too much work. So, he sort of said, "You do it." At that time I had had one semester experience with him [laughs] and what we did was bring Susilo in for a month of intensive work. Basically he worked with me intensively because I was absolutely green, and I would spend the rest of the year teaching the group what he had taught me. We did that for two years and then I went to Java. Then when we came back I was a little more able to do things on my own. And because we haven't been able to get the University to hire a teacher, in the last six or seven years we've really been dependent upon our Fulbright teacher, whom we have for one semester out of the year. And that's what we're still doing.

**Balungan:** I understand that you've organized a three-way sharing of Fulbright scholars with the University of Wisconsin-Madison and Oberlin College. How did that come about?

**Becker:** Well, the first one we got by ourselves, but then the Fulbright program began to tighten up. What I wanted to do was to make our Fulbright proposal more attractive. I thought it would be more attractive if we had a partner because they love inter-university cooperation. So, we got Wisconsin to be our partner, and that worked fine for about three years. Then Fulbright changed their rules and said, "we will only give Fulbright teachers to small schools who don't have developed programs." I could see our Fulbright going down the drain again so we brought in Oberlin—because that's a small school with an undeveloped program—to be the third partner. On the strength of that we were able to go on for a couple of more years. Then, Fulbright changed the rules again and now they will give Fulbrights to established programs. But, now that we've got this three way program going and it's been so successful—and the Fulbright committee is so supportive of

this sharing—that it's just the way we're doing it now. It's worked very well, and I think that part of the reason it has worked so well is that we have had people other experienced people in the group, like René, and before him Alan Feinstein, and before him Andy Sutton. It isn't just the Fulbright teacher and me. We've always had these people to help. And I hope that continues.

**Balungan:** Can you tell us a little bit about this particular gamelan here and where it's from?

**Becker:** Well, it's a Solonese gamelan as you know, but there's some mystery [about] where it's from. I haven't been able to trace it in Java. I have not been able to find the source. I think it is one of the pair that came over in the New York World's fair in 1965, the other one going to Wesleyan, and now [on loan] to the Boston Village gamelan. So, that in a sense is the sibling of ours. They look alike, except that one is red and ours is dark brown but basically the *ukiran* [carving] is the same. So, they do look like a pair.

**Balungan:** Do you know how old the instruments are?

**Becker:** No, except it has to be fairly old because when we retuned it in about '75 it had already been retuned at some point. And they get tuned how often? Every twenty, forty, fifty years? So, we really don't know. It's not new. We know it's not new.

**Balungan:** I noticed that in your past programs there seems to be a lot of emphasis on presenting many different regional styles of music from throughout Java. Would you say the gamelan here has a regional focus?

**Becker:** The regional focus really is René's interest and since he became interested in regional music we just decided to use the gamelan to, in a sense, pursue his interests. Also it's interesting for them to do different styles. We have also been fairly regularly playing pieces by American composers in the last few years. We really have tried to make some accommodation to what's happening in this country. We're not "pure" in the sense ... and we certainly don't play only one style. And, of course, that is partially because our Fulbright teachers are from different places, and if it is a Yogya person we play Yogya things and if it is a Solo person we play Solo things. It has kind of been our philosophy that we don't just do one thing whereas at Wesleyan, where you have a teacher in one tradition, he teaches that tradition—which is understandable.

**Balungan:** What American composers have you played?

**Becker:** Lou Harrison. And then we played a piece by Arthur

Durkee, our own local composer. We were part of a Lou Harrison festival that we did jointly with the Music School a few years back in which half of the program was his gamelan pieces and half the program was other kinds of pieces that he had written.

**Balungan:** In your gamelan ensembles, do you end up having a beginning ensemble and a more advanced ensemble?

**Becker:** Yes, we have a beginning class that lasts one year and then they automatically advance. We don't have any kind of audition. If you spend a year in the beginning class you move on if you want to.

**Balungan:** In the beginning class do you work towards a performance or is there a particular curriculum you try to cover?

**Becker:** We try to cover the forms *lancaran*, *ladrang*, *ketawang*. We try to give them a basic idea of the formal structure and we have them move around and play everything—all the simple things—so they get a grounding in all the simple things. Then there are always a few that want to do the hard things, and we try to accommodate that.

**Balungan:** How often does the advanced group perform?

**Becker:** Basically we aim for two concerts a year and sometimes it's more. I think recently it has been decidedly more, but basically we think of a winter concert and a summer concert.

**Balungan:** How successful have you been in maintaining your advanced group? I know elsewhere it's always a problem maintaining a stable ensemble in the face of the mobile American lifestyle.

**Becker:** Well, there's always that, but we've been lucky. I think for the most part we have had a lot of sustaining people; people who are here for several years. And, of course, our *pesindhen* [Susan Pratt Walton] lives here.

**Balungan:** What are your feelings about the current Western trends in gamelan and how do you see it as being either the same or different from what is happening in Indonesia today?

**Becker:** My feeling is that the gamelan tradition in America has to be something other than just an imitation of the gamelan tradition in Java. I shouldn't say "has to be" because I certainly have no objection to the gamelan in this country that play only traditional things, I think that's fine, but I think you also have to have ensembles that are available to local composers. In other words, I feel there has to be an adjustment to the place and the time that you are in and I think it is important that the big, well established gamelans give some sort of opportunity to American composers. I don't think that we should cut them off and say, "no, we're only going to do traditional stuff."

**Balungan:** How important is it for Americans playing gamelan to learn the traditional approaches to gamelan?

**Becker:** Oh yes, in the beginning class we don't ever teach anything but traditional things. I think that's very important, and I think that's important for gamelan composers too. It

gives a kind of grounding. It gives a kind of base.

**Balungan:** Do you encourage your more advanced students to compose for the gamelan?

**Becker:** No, I don't encourage them. They don't have to be encouraged. [laughs]

**Balungan:** As a gamelan teacher teaching Americans, how much stress do you place on transmitting the social, philosophical, and cultural setting of the gamelan?

**Becker:** That's a hard question. Well, we observe things like taking off shoes and not stepping over instruments. I think we do try to explain the context of this in Java and the meaning of this in Java, although not formally. I do think that people very soon get the feel that this is a communal ensemble and that there are no stars. That the point is not to make yourself look good but to help the ensemble and support the ensemble. One of the things that I always say is, "if the ensemble gets off and you know you're right, don't just hang in there with your right-ness, get with the ensemble." We try to teach that the adjustment to the ensemble is more important than any one person's correctness, which of course, is part of the Javanese tradition.

**René Lysloff:** One thing I like that you sort of established here as a tradition is that the gamelan is an extension of the University and it is a part of learning about Java. There's not a pseudo-professionalism that sometimes is found in some of the other schools, at least in my experience. And that is one thing I've tried to maintain here so that there is something for all the students. This kind of professional mentality where there is a lot of competitiveness, also exists, of course, in Java, but ... if the concerts or playing the music becomes so much more important than the social event I think you lose something.

**Becker:** I think by social event you mean the type of interaction that goes on between people.

**Lysloff:** Yes, it's part of that communal atmosphere that's very important; no single person is more important. Even as a teacher you don't stress the authority of the teacher. That is something also I try to maintain with the students; I'm just another student of gamelan as well and we are all in it together. It's an event rather than [saying] there are set goals that you have to reach and those who can't quite do it will be discarded.

**Becker:** Yes, and the idea that, traditionally, playing gamelan was for one's spiritual development so therefore you don't say, "you're hitting too many wrong notes therefore you can't be a part of this ensemble", because that is to deny that every individual is at a different place and every individual has different abilities. We try to accommodate everybody. As René says we don't discard anybody just because they aren't doing very well. We have had some striking successes. Some people who were struggling for a really long time, we just hung in there, and eventually they began to be more of a contributor. But, it takes a lot of patience and it definitely takes an ideology that says you don't exclude people because they aren't doing very well.

**Lysloff:** There seems to be a place for everyone here. It's very similar once again to Java. It's simply a matter of finding

your niche in the group. And some people find it even by not playing but participating in other ways—some by being involved in cooking for the concert or whatever. And once they find that they feel very good about it. That's the part that I feel is very important. From my own experience in other groups, sometimes that's forgotten and you sort of lose the magic when it becomes too professionally oriented. Especially in America, you can never even hope to be professional so why try to pretend that you're a professional performing group.

**Balungan:** It seems you're also quite fortunate here in having the Center for Southeast Asian studies and this Fulbright program because it allows a lot of other opportunities to put the music, as a separate entity, into context with an understanding of the rest of the culture.

**Becker:** Yes, and of course the focus changes not only with the teacher because of his regional style but his interests. Like last year, our Fulbrighter was a *dhalang* so we worked on wayang kulit repertoire. And before that we have had people who were interested in dance dramas so we worked on that repertoire. So, what we are working on changes.

**Balungan:** What are the plans for the gamelan program in the coming year?

**Lysloff:** I think after this summer we will be preparing ourselves for our next Fulbrighter. That's the main thing. We have some students who are working with Suratno to develop skills that we can use on our own for the fall semester. Pretty much every semester we do it by the seat of our pants. We prepare the group as best we can given the fact that there are instruments we don't play ourselves. Then we bring in a local guest artist like Andy Sutton or Roger Vetter, and they'll work with the group a week to do the final polishing and to add the various things that we haven't been able to teach. And it seems to work quite well.

**Balungan:** Who do you have coming for this next year?

**Becker:** Suwardi is our next Fulbright teacher and he'll be here in the winter term. And of course by that time René will have gone to the field. Luckily we have another experienced person [Marc Benamou] who can take René's place as the one who guides the regular rehearsals because I'll be on sabbatical. I guess I'd like to say a little bit about this aspect of inter-gamelan cooperation which has been so essential to our program, not just in terms of the Fulbrighter, but in terms of visiting artists. For instance, we have brought Andy Sutton and Roger Vetter from Wisconsin and lots of our people quite regularly go down to Oberlin because the Oberlin program is newer than ours. This kind of non-competitive cooperation has been very important to us because none of us have a resident artist. Without the cooperation of other gamelan ensembles it would be harder for us and it would be harder for other people as well. And it has meant that all of our performances are better than any one ensemble could have managed by themselves because we don't have a full contingent of people who are expert on all the instruments. Then of course there is this constant problem of transients. We get somebody who is really good on the *rebab* and then they are gone.

**Balungan:** How about repertoire?

**Becker:** In terms of repertoire, of course, Lou Harrison has had a strong input and will again this year. The University here is making a record of Lou Harrison's non-gamelan pieces. They've got some time left over and they want to put on one of his gamelan pieces. He's going to send us something.

**Balungan:** What do you think about the big blossoming of gamelan in the United States in the last fifteen years or so? Is it all good or are there some cautions to be taken? Is it a fad?

**Becker:** No, I don't think it's a fad. I just think it's very American of us. Our strength is in, a sense, our eclecticism and our openness to new things, and I see this gamelan explosion as a further manifestation of this openness to new cultures, to new musics, to new sounds. I think it was inevitable once it was possible, and once it was available, that this would happen. I don't see it as dangerous because, I guess, I'm not a purist. If I were a purist then I might because, of course, all of these gamelans are not going to be playing as well as the gamelans in Java. That's not going to happen and there are going to be distortions. And there are going to be misunderstandings but I guess I don't see that as a very big problem.

**Lysloff:** Also, I think it's fascinating that in America you see composers of gamelan who compose to use the timbre, just the sounds of gamelan. Then there are composers like Lou Harrison and Arthur Durkee who are actually using principles in gamelan, not only the sound. I think you'll see more of this—and to a certain degree you see it in the works of Lou Harrison—where principles of gamelan are used in compositions for Western instruments. It may even go a step further, in the style of Cage, where just the aesthetics become the basis for composition. So I think it will be really interesting to watch what will happen in the next ten, twenty years with American composers of gamelan. How will they treat that? Because as they become more skilled and knowledgeable themselves, how will that influence them in terms of how they compose for gamelan or other instruments? We are only at the beginning right now. This is just the start. It may be that in twenty or fifty years from now there will be Javanese students coming to America to study American style gamelan playing. That would be fascinating. That's the neat thing with gamelan in America, because it can go so many ways. I think what's important is that America is at least staying in contact with Indonesia so it's not as if we were totally isolated and going off in our own direction. There are some that are going off and at the same time there is certainly a school of people who are trying to maintain the tradition.

**Balungan:** In your book [Becker, *Traditional Music in Modern Java*, Honolulu: University Press of Hawaii, 1980] you discussed many of the changes that were taking place in music in Java at that time. Do you think that what you observed happening then is continuing in Java today?

**Becker:** I haven't been there for extended periods as recently as René and some of my students, but I have the feeling, and I may be wrong, that there is a conservatism going on in Java. There is this great interest in going back and looking at old traditions, which, of course, is not something that oral traditions generally do. In a sense it is a further movement in the direction of the West.

Balungan: Exactly—it takes a conscious perception of yourself as separate from the past, and distinct from the tradition, before you want to go back and look at the past.

Becker: Yes, which certainly shows that people's attitude toward gamelan is changing in Java. It is becoming much more, as you say, a self-conscious tradition there, and so you get these revivals of various forms.

Lysloff: What do you think about regionalism in Java now?

Becker: Oh yes, that was another thing I talked about in my book a lot because when I was there everybody was trying to imitate Solo or Yogya. Now it seems that there is much more of a "roots" tradition in Java. People are beginning to say, "hey, we don't have to be like them, we can do our own tradition and that's acceptable." For instance, when I was in Malang [East Java], there wasn't an east Javanese gamelan in Malang, in the city. They were all central Javanese ensembles. Now, I understand that's not the case, that you can study east Javanese gamelan in the city where as before you had to go out into the remote villages where they didn't have access to central Java.

Lysloff: What's more the so-called court traditions are imitating the so-called regional styles now. I'm finding more and more cassettes of *Gendhing Banyumasan* [Gendhing from Banyumas, the rural, agricultural part of Java that lies between Yogyakarta and Bandung] or *Gendhing Jawa Timur* [Gendhing from east Java], so it seems to indicate there is an interest, even in the central court areas, in the regional music.

Becker: Which would also seem to indicate that the courts no longer see themselves as the center of the world. Because, if you are the center why imitate the periphery?

Balungan: Do you think that in some ways American ideas of "art as an institution" have entered Javanese society and that we are seeing a shift from the court to the government as the "preserver" of that tradition?

Becker: Yes.

Balungan: And in that way very Western.

Becker: Yes, very Western. In fact the word *seni* [art] is in a sense a new word. The original meaning of the word is something fine or delicate, but the idea of seni as art is a Western borrowing. So now they suddenly have "art" in the Western sense, which is something apart from your normal life. Traditionally, I believe, it was much more integrated.

Balungan: Because of that self-conscious recognition, is the separation between the art-form and its social function becoming larger, and in that way many of the things that attract Americans to studying gamelan are at the same time being torn apart?

Becker: They're going in the other direction, yes. We noticed that particularly last summer when we had an artist who very much felt that gamelan performance was "seni", and that everything was geared toward the performance, much less toward the interaction. You were aiming towards a finished product, not the process. It seems to me that traditionally the process has been so important and now more and more it is getting to be the product that you present to the public. I think they are moving in a direction which is certainly understandable and maybe inevitable but it makes gamelan more like what we do and, in a sense, makes it less of an alternative to our Western traditional ways of treating the arts.

## SCORE

# Five Inventions for Two Bonang & Percussion

by Robert Lombardo

*These notes accompany the score on pages 24-25.*

"Five Inventions for two bonang and percussion is the first in a series of chamber pieces I wrote for gamelan with other instruments. Movements one, two and three are written for bonang barung, bonang panerus and one or more different percussion instruments. The fourth is written for bonang alone and the fifth for bonang and all of the percussion instruments used in the first three movements. I used cipher notation in the percussion part which seemed to work fine for the first three movements but became somewhat of a problem in the last. I have been trying to expand cipher notation in my gamelan compositions in order to incorporate musical ideas that seem difficult if not impossible to express with the existing notation."

Inventions I and II are published here. The entire score is available through the Archives of the American Gamelan Institute, or from the composer. This work was written under a grant from the Illinois Art Council.

Robert Lombardo studied composition with Philip Bezanson, Boris Blacher and Arnold Franchetti. He received his B.Mus. and M.Mus. from the Hartt College of Music and his Ph.D. from the University of Iowa. He had written over 140 works in many media. This year he is a Visiting Professor at Oberlin Conservatory; in the Fall he will return to Roosevelt University in Chicago where he is composer in residence and Professor of theory and composition.



# PROFILE

## University of Wisconsin at Madison

Within a gamelan tradition that has existed for more than a thousand years the University of Wisconsin at Madison's gamelan program, at a little more than ten years old, hardly seems noteworthy. However, when one considers that gamelan music "came" to the United States only twenty five years ago the University of Wisconsin gamelan program is one of the oldest in the midwest United States. Moreover, the quality of the gamelan program and its ensemble is excellent, placing it among the finest in North America.

Lois Anderson, a professor at the University of Wisconsin, initiated the program in 1975 when she convinced the University to purchase the beautiful bronze court gamelan. It was first played during the summer of 1976 when Ki Wasitodipuro and several assistants from California instructed the neophyte Wisconsin gamelan players. With the helpful instruction of various guest artists the ensemble was soon on its way to become what it is today--one of the premier gamelan programs in the country. By the fall of 1978, Roger Vetter, a doctoral student at the University of Wisconsin who had originally studied with Pak Susilo at the University of Hawaii, took over direction of the advanced ensemble. The gamelan program as a whole remained under the advisorship of professor Lois Anderson until, in 1981, R. Anderson (Andy) Sutton, an ethnomusicologist with a specialization in Javanese music, was appointed professor at the University of Wisconsin campus. Sutton was also from the University of Hawaii and brought with him extensive experience and knowledge of Javanese music and the *gambang* and *gender* instruments specifically. He assumed the position of running the advanced ensemble in 1981 and continues to this day, with Roger Vetter's assistance, as director of the Wisconsin gamelan ensemble.

Numerous guest instructors have worked with the ensemble over the years to build and expand the program. Instructors have included Sumarsam (Wesleyan University), Ernst Heins (Jaap Kunst Ethnomusicology Center, Amsterdam), Hardja Susilo (University of Hawaii), and Indonesian musicians and teachers Sumandiyo Hadi, F.X. Widaryanto, Sri Djoko Rohardjo, and Suratno. Many of the guest instructors were brought to the Madison campus through a cooperative program to share Indonesian Fulbright scholars with the University of Michigan and Oberlin College. This has allowed all the programs to benefit from continued instruction of the highest caliber by both Indonesian and American teachers.

The University of Wisconsin at Madison gamelan, known officially as *Kyai Telaga Rukmi* (or the Venerable Lake of Gold) is a Yogyane bronze court gamelan consisting of two *demung*, two *saron barung*, and the usual complement of court gamelan instruments (with the exception of the *bonang panembung*) in both slendro and pelog tunings. It is slightly unusual for a bronze court gamelan in the United States, since it originates from Yogyakarta, Java and not Surakarta, Java, like the majority of the larger court gamelans in America. The

ensemble is augmented with a *siyem barang* (*gong suwukan* pitch 1 that is also used as *pelog* pitch 7) and a *saron sanga* (a nine-keyed saron for use in the wayang performances) both belonging to Andy Sutton.

In addition to *Kyai Telaga Rukmi*, Madison is also home to another gamelan, *Kyai Biwara* (or Venerable Messenger). This gamelan is a Javanese iron double gamelan, also made in Yogyakarta, Java and owned by Roger Vetter. Vetter has used the gamelan for performances and workshops, and now the instruments are on loan to the World Music program at Northern Illinois University in DeKalb, Illinois.

The *Kyai Telaga Rukmi* gamelan ensemble performs two to three times a year, usually in a winter and a spring concert held at Mills Concert Hall on the Madison campus. The members of *Kyai Telaga Rukmi* are not all music majors by any means and a sizable minority are people no longer associated with the University but who live and work in Madison. The ensemble rehearses two times a week. All music instruction is done by rote.

In addition to past concerts that have included a variety of forms and styles from *gendhing kodhok ngorek* to *gendhing bonangan* recent concerts have also included a selection of regional musics from Banyumas, Semarang, and Surabaya, Java. Concerts also often include dance, lead by Peggy Choy, an accomplished teacher and student of Javanese dance. And, in the past two years, with *dhalangs* Sri Djoko Rohardjo and then Suratno present at the Wisconsin campus as part of the cooperative sharing of Fulbright scholars with Michigan and Oberlin, *Kyai Telaga Rukmi* has staged short, one to three hour, wayang performances to the delight of the Madison community. Last year's wayang, with Suratno as *dhalang*, was *Anoman Obong*.

Now the members of *Kyai Telaga Rukmi* look forward to the arrival of the next Fulbright scholar, A.L. Suwardi, who will be in Madison during the coming summer months.



# SCORE

by Robert Lombardo

# Five Inventions for T

[6] (. .) = 54      [6] = 6/4, [5] = 5/8, +7 = ♯ (pitch 7), 8 = 6/6

BP *mf* 5 . 5 . 5 . 6 . 5 . 3 . 6 5 6 5 3 | 7 . 6 . 5 6 5 | 6 5 6 . 6 5 . . . . . [5] [6] 7 6 .

BB *mf* . 5 . 5 5 5 . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

P . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

BP . 5 . 5 5 5 | . . . . . | . 7 . 7 6 5 . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

BB 5 . 5 . 5 6 . 5 3 . 6 5 6 5 3 | 7 . 6 . 5 6 5 | 6 5 6 . 6 5 . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

P 2 1 2 1 . . | 1 2 3 2 3 4 3 4 3 4 | . 5 . 5 . 5 . 4 5 | . . . . . | . . . . . | . . . . . | . . . . .

BP *mp* . 3 2 3 5 3 . 6 . 5 . 6 . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

BB . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

P 2 4 5 . 4 1 2 | 4 5 . 4 1 2 4 | 5 . 4 5 . 4 5 . 4 | 1 2 4 2 4 5 | . 4 1 2 4 5

BP . 3 2 3 5 5 3 2 . 6 5 3 . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

BB 5 6 . . 6 5 3 . 6 . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

P . . 2 3 3 4 . 2 | 3 . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

BP 3 2 3 6 5 6 5 3 2 3 6 5 | 6 5 3 2 3 6 5 6 5 3 2 3 | . 7 . 7 6 . . . . . | 6

BB 6 5 . 3 2 3 6 . 5 3 | 2 3 . 6 5 3 2 . 3 6 | 7 . 6 . . . . . | . . . . .

P 5 4 3 4 3 2 3 2 3 | 2 3 5 4 5 4 3 4 3 | . . . . . | 1 3 2 4 5

[4] (. .) = 60      +5+6 4 = brush tabuh along side of playing area — played as grace notes

BP . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

BB *mf* . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

P *mp* sempre (3 sus. cymbals (1,2,3)/2 triangles (4,5)/1 low → 5 high) . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

BP 7 5 6 . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

BB . . . 6 3 2 7 2 | 3 5 3 5 6 3 2 7 | 2 3 5 3 5 6 3 2 | 7 2 3 5 | 3 5 6 3 | 2 7 . | . 7

P 2 . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

BP 7 . 7 . 7 . 7 | 6 7 . 6 . 5 | 6 . 5 . 4 . 3 | 2 . . . . . | . . . . . | . . . . . | . . . . .

BB 5 3 5 6 | 3 5 7 2 | 3 5 3 5 | 6 3 2 7 | 2 3 . . . | 3 4 . 5 | 6 6 1 5

P 2 . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . .

# Two Bonang & Percussion

[see notes on page 22]

I pelog tuning

Dynamics: *poco*, *mf*, *tempo*, *blocks*, *mp*

Articulations: *trem.*, *cresc.*

Performance notes:  $(\cdot) = 81^*$ ,  $\text{triple } (5) = (3)$

II

+= grace note - the same pitch as the note it precedes

Dynamics: *mf*, *mp*, *dim.*, *PP*

score copied by Daniel Kennedy

# PROFILE

## Northern Illinois University: an interview with director Han Kuo-Huang

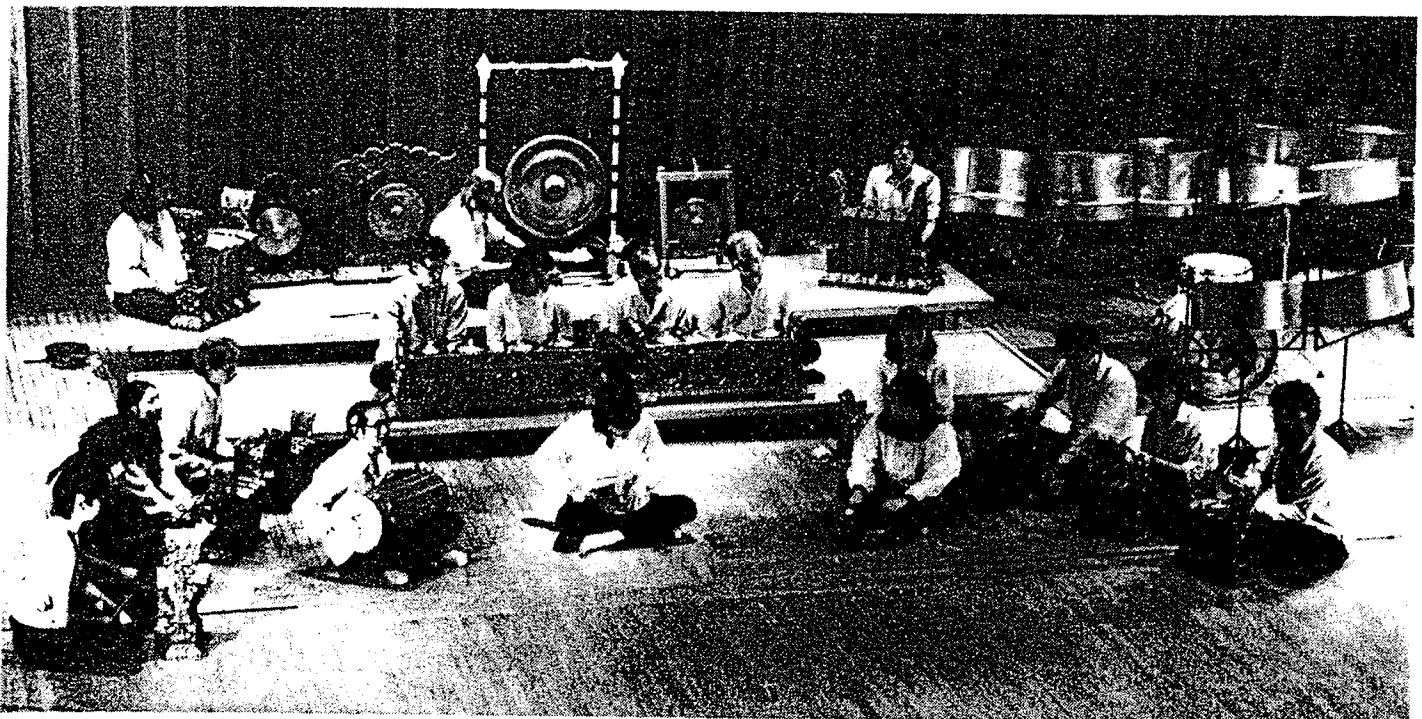
**Balungan:** Tell us about yourself and your background.

**Han Kuo-Huang:** I graduated from Northwestern University School of Music and I got my Master's and Ph.D. in Musicology there. Believe it or not my dissertation was on renaissance motets. I had two assistantships at the time. One was in music history under John Hohl, and the other one was in ethnomusicology under Claus Wachsmann, who just died last year. He was the one who encouraged me to study ethnomusicology when I was at Northwestern. I was already working on music history. The reason was quite simple: even though I played many Chinese musical instruments when I was a kid, in my time, say twenty five or thirty years ago, back in the Orient—I grew up in Taiwan even though I was born in mainland China—all the people looked at me as a weirdo playing all these things. It was like Western music was the supreme music of the whole world. So, of course I learned violin and played in the symphony orchestra and all that. It was after I got into Northwestern that I met Wachsmann who encouraged me to study ethnomusicology. Then there was a job opening at Northern Illinois University, a temporary job to teach music history for one year. When they renewed it for another year and asked me if I wished to stay, of course I said

yes, job-wise. However, I told them that I had another interest in ethnomusicology, and that I would like to set up a program. And since I had some training and I could play, they let me do it. That's how I started out here. It was 1974 when I got my Ph.D. degree and that was the summer that I went to the Center for World Music in Berkeley and studied gamelan. I had had an interest in gamelan for many years but I was not able to do any studies because there was not any [gamelan] in the Chicago area at the time. I started the world music program in 1975. This is a crucial date because now it is 1985 and it has been ten years. However, when the world music program started I was doing both music history and the program, and it was getting very difficult. Finally, I had to ask for relief from the music history part.

**Balungan:** So the Center for World Music was your first actual playing experience?

**Han:** Actually, even touching a gamelan! At the time I studied with Pak Kanto and there was also a Sundanese musician there, I think Pak Nugraha. I went there in '74 and again in the summer of '75. Also, in the summer of 1980; in other words, off and on. In California I also started to learn the Balinese



Northern Illinois University Balinese Gamelan Angklung  
Repertoire: Gineman,, Ngedeslemah, Sekar Uled, Pendet, Barong, Margepati,  
Kebyar Angklung, Tabuh Empat, Baris, Gegilak Gede, Jaran Siring, Bebranjangan.

*gamelan angklung* with Pak Suweca and in 1980 I studied with Pak Sinti. And when Susilo came to Chicago to set up the gamelan here [the Field Museum gamelan] for the opening concert in 1978 most of the players were my students here, because by that time we had our own gamelan angklung already. My students and I drove to Chicago during the month of December in '77 or '78, to study under him. In 1978, Andy Toth helped me acquire this present set of gamelan angklung. [It was made by I Made Gableran of the village of Blahbatu, Bali.]

**Balungan:** Tell us more about the World Music program at Northern Illinois University.

**Han:** The program is very much performance-oriented, and the reason is that the school itself is very much performance-oriented. We don't have a Ph.D. program. We only have a small Master's program, and the whole school very much leans toward performance, with very high standards. We don't have a degree in world music or ethnomusicology. We set up kind of combined degrees with Education, or there are some other possibilities to develop if there is someone interested in this field. We have the following ensembles: The Chinese Orchestra, which is the only one of its kind at a university in the United States (although right now it's closed because I just couldn't handle it—last semester I had eight ensembles to take care of plus academic courses); the Balinese Gamelan Angklung ensemble; and the Sundanese Bamboo Angklung ensemble. I take care of these three major Asian ensembles. In addition, from time to time we have smaller ensembles such as the Chinese Percussion Ensemble, or the Sumatran *Gondang Tua*, that's a small ensemble, or sometimes we do a little Philippine *Kulintang* and Thai ensembles, but our instrumentation is not quite complete. Then we have an African [Ewe] drum ensemble, taught by another faculty member, Al O'Conner, who also teaches Caribbean steel bands; we have two steel bands here. And there's Indian tabla, and an East African xylophone ensemble taught by yet another faculty member, Robert Chappel. He and Al O'Conner teach the non-Asian world music ensembles or musical instruments. So, it's a relatively small program but very active. You would enjoy my instrument room; I have over a hundred instruments, and over fifty video tapes relating to world music from all cultures. Twelve hours were recorded last summer, in 1984, in Sumatra, Sunda, Central Java, and Bali. And then there are about 800 slides for world music; about half of them are related to Indonesia!

**Balungan:** Do you find most of your students coming from the Southeast Asian Studies program?

**Han:** Oh, no. We have students from all over the campus. The students from Southeast Asian Studies usually take my academic courses rather than my performing courses, but our students actually come from all fields. The Sundanese angklung ensemble has about thirty people and is 95% Malaysian students. We have 400 Malaysian students here. The Southeast Asian Studies and Anthropology departments, and our own Music department, are very supportive of what I'm doing.

**Balungan:** Can you tell us a little more specifically about the two angklung ensembles you have?

**Han:** One is a complete Balinese gamelan angklung, to begin with, but I also purchased a large gong, a *gong ageng*,

for it. Of course it's not a Balinese gong, I got it in Solo. But at least it's a big gong in order to play the *kebyar* repertoire. We do play both styles, that is, the old style with the *kempul* as the main gong with two little drums, *kendang angklung*, a 19th century or early 20th century repertoire; and then we also play a few modern pieces influenced by the kebyar style. We also have a dancer from Bali, who lives in Rockford Illinois, who sometimes works with us.

**Balungan:** And in the bamboo angklung ensemble at N.I.U., what repertoire do you play?

**Han:** We are doing the old style music, the ostinato music, as well as, of course, more modern style with harmony, because that's what they're doing nowadays. We play *The Saints go Marching In*, and we play some old-style music. Both. I also purchased a *gambang arumba*, which is a bamboo xylophone, and we use that to play with the bamboo angklung. That is also the way they do it there.

**Balungan:** Do you encourage your students to compose for the ensemble?

**Han:** Only recently have I encouraged students to write pieces for these instruments. Right now we have just two pieces written for this gamelan and one piece written for a different combination of gongs, based on Sumatran musical ideas. I just started it last year. Oh, by the way, one important thing is that we may have Suratno here, and we will be renting a Javanese gamelan for a year. Then we are going to buy an iron gamelan like the one in Chicago at Friends of the Gamelan. So, hopefully a year and a half from now we will have our own iron gamelan and more activities related to Indonesian music.

**Balungan:** In teaching, how much do you rely on notation or do you teach completely by rote?

**Han:** All by rote. Except the modern composed pieces, but usually I force them to memorize.

**Balungan:** And do you run into any problems teaching non-musicians as well as teaching those with a music background?

**Han:** In this case we're talking about the gamelan angklung. For the bamboo angklung I do use number notation, but only for the non-music majors. For the regular gamelan angklung repertoire we don't use notation. About half of the students involved in different ensembles are non-music majors. Although it is true that some musicians can learn faster and play faster, I don't see a major difference between music- and non-music majors. In general I find that musicians can pick up things better but then this is not 100% true, because some non-music majors can do quite well, and some music majors can't do as well as I had expected. The reason I said earlier that I had take care of eight ensembles last semester is that we had so many people signed up for gamelan angklung that we had to divide them up into seven sections. Seven gamelan sections plus one angklung ensemble. So last semester we had a total of about eighty people involved in various world music ensembles.

**Balungan:** I realize you're the only gamelan angklung around. Are you in touch with other gamelans in the midwest, and do you exchange repertoire?

Han: Not much. Mantle Hood had an idea to establish a gamelan club for all the gamelan angklung teachers and students, but it never materialized. I think I was the only one who replied. There are about a dozen of them. Hopefully, after this summer I will learn more and I can start exchanging stuff, maybe through *Balungan*. The closest by is in Bowling Green, Ohio. They were hoping to trade repertoire with me, and I said, "Oh fine." We can play almost twenty pieces, and I'll be learning more this summer.

Balungan: And once you have a Javanese gamelan you're close to Wisconsin and Chicago...

Han: Yeah, now we can communicate with them. [laughs] But right now, gamelan angklung-wise, we're the only ones in the Chicago area. Incidentally, we also have a Balinese marching gamelan. Now a Balinese marching gamelan is relatively easy to form as long as you have four kettles, because each player plays one kettle and then we just add all other kinds of gongs, and drums, and cymbals. So, that's it. It's called a *gamelan bebonangan*.

Balungan: In pelog?

Han: We can play both slendro and pelog, because we use the kettles of the gamelan angklung. And that's what they do in Bali. I heard slendro style also. The summer of 1981 I was in Bali and I hit the new year season. Oh boy, all over the place were marching gamelans.

Balungan: In respect to your gamelan ensembles, do you have a more advanced ensemble?

Han: Usually we have one ensemble that goes out to perform.

Balungan: I know at other educational institutions it's always a problem maintaining a stable ensemble through the years. How successful have you been in maintaining your advanced group?

Han: As far as my gamelan angklung, it's very successful, because most people who have played in the gamelan angklung stay in the group until they leave the DeKalb area. So with that part I'm quite successful, but not with the Chinese orchestra, because first of all it takes so long to teach students the instruments, and then they leave.

Balungan: How often does the gamelan ensemble perform?

Han: Nowadays, not too often. About one concert inside of school and one concert outside of school every semester.

Balungan: Where else has the ensemble performed?

Han: Outside of the DeKalb area? Well, recently we went to St. Louis, Missouri. We have performed at the Field Museum in Chicago. We have also performed at Northwestern; Bloomington, Indiana; Purdue University; and Grinnell College, Iowa, because they have a small ethnomusicology program there. Various places. And the Chinese orchestra has performed all the way to Hong Kong.

Balungan: Were they well received there?

Han: Oh yeah, [laughs] I mean to see the red hairs and the brown hairs playing Chinese music in China was something real exotic for them. By the way, we had an album out on Folkways, one side is the Chinese orchestra and the other side is the gamelan angklung. It's called *West meets East: Chinese and Balinese music performed by the Asian Music Ensemble, Northern Illinois University*. The Chinese orchestra on the record was the best that I could do. The gamelan was not the best; the gamelan is much better now simply because I have learned more. This summer I will be concentrating on learning gamelan angklung in Bali, especially the kendang, the gamelan drumming. I also will be learning *gamelan selundèng*. It's an older style iron gamelan. Selundèng is a very rare gamelan. There are only a couple in Bali.

Balungan: What do you know about it now?

Han: I don't think there are any outside of Bali at all. It's a religious gamelan and the melody players use two hammers, no damping, like playing a xylophone. [Readers are advised to refer to Colin McPhee's *Music in Bali*, pp. 256-265 for more specific information on the gamelan selundèng. -Ed.] Then I will go to Sunda, actually Bandung, where I will do a small research project on the use of bamboo in music, and also learn the repertory of bamboo angklung music, concentrating on one or two styles. Randy Baier has helped me a lot. Endo Suanda, who was my former Sundanese gamelan teacher, will be helping me there.

Balungan: So you will be in Indonesia the whole next year?

Han: Oh no, not the whole time. I will be in Taiwan also, because I am doing research on the making of gongs, the type of knobbed gongs found in Taiwan. I'm trying to connect that idea to Southeast Asia, because Chinese gongs are usually flat, but there is one kind of Chinese gong that looks just like an Indonesian gong. So, I'll be in Taiwan also. I'll be purchasing a gamelan angklung for the National Institute of Arts there. I'll be getting them this set now, a steel band the following year, and the year after that a Javanese iron gamelan. You see Taiwan is still open, it's still easy to do it. Mainland China is still hard but I've been invited to go there and talk about Southeast Asian music in the future. And there are also gamelan in Tokyo now. One gamelan angklung and one gamelan kebyar at the Tokyo Fine Arts University. I studied Japanese music too in the summer of 1983 with William Malm.

Balungan: It must be wonderful to have that perspective.

Han: Oh, not really. [laughs] I spread myself too thin. When people ask me what I do, I tell them I'm a "chop suey" musician, because I'm doing so many different things.

# PROFILE

## Ethnomusicology at Oberlin College

by Roderic Knight

In 1884, when the Oberlin Conservatory of Music was still in its infancy, a piano student named Frances Densmore from Red Wing, Minnesota enrolled. At the time there was little way that she or the Conservatory could have known that what she learned would ultimately prepare her to become one of the great pioneers in the field of ethnomusicology, known at the time (among its few practitioners) as comparative musicology. Upon leaving Oberlin, she found an immediate practical use for her skills: transcribing from Edison cylinder recordings the songs and drum rhythms of Native American musicians throughout the country. Before she died in 1957 at the age of ninety, she had produced some ninety books and articles under the auspices of the Smithsonian Institution, setting a standard for scholarly discussion of non-Western music that is respected to this day.

In 1969, almost one hundred years after Frances Densmore came to Oberlin, Molly Johnson, having just completed graduate studies in music at the University of Michigan, came to Oberlin to live. One of her areas of specialty at Michigan had been the music of the gamelan orchestra. In the spring of 1970, quite unsolicited, Johnson received a letter from her Michigan

professor, Judith Becker, who had gone to Indonesia to conduct field work. She had learned of a *slendro* gamelan for sale, and wondered if Oberlin might be interested in it.

This proposal was welcomed with enthusiasm; interest had been sparked by a touring performance of the Michigan gamelan a year earlier, the first such performance at Oberlin. Without further delay, the entire set of instruments was purchased for the incredible price of under \$1000. Some repairs had to be made on the instruments before they were shipped. Many of the wooden cases were in bad repair and had to be refurbished and repainted. In the meantime, Johnson arranged to borrow Michigan's instruments and for the Winter Term 1971, offered the first gamelan instruction at Oberlin. In the Fall of 1971, Oberlin's instruments arrived and were given temporary quarters in one of the Conservatory classrooms. With this, Oberlin became the first purely undergraduate institution of its size to own a gamelan.

Oberlin's newly-acquired gamelan was first heard during Winter Term 1972. The performance was also the occasion for a *selamatan*, a blessing ceremony to assure that the instruments, formerly owned by the Kho family of Malang, East Java, would



The Oberlin College Javanese Gamelan in performance.

never be "orphaned" again, and would enjoy much use. Judith Becker, recently returned from Java, played the dance drum part, and her son and daughter, age 11 and 9, danced. It was apparent from the start that the instruments were of very high quality. They were over one hundred years old, and the sound quality of the bronze was excellent. That fall, Molly Johnson began teaching gamelan, supported at first only on a temporary basis.

Meanwhile Oberlin had taken one more important step towards recognizing the academic importance of non-Western music studies: at the urging of Music History professors Richard Murphy and Sylvan Suskin, Dean Emil Danenberg and Acting President Ellsworth Carlson created the first teaching post in ethnomusicology, in 1971. Sara Stadler, a UCLA graduate student who had just returned from field work in India, was hired to start the program at Oberlin. Jazz studies were also begun with the appointment of Charles Moore in 1972. He was succeeded by Wendell Logan in 1974. Related to jazz studies, the seventies also saw the funding of the Black Arts Workshop, the Black Ensemble (an a capella choral ensemble), and several student-run performing groups associated with African Heritage House, Third World Dorm, and Asia House.

For Winter Term 1975, Stadler, with the cooperation of East Asian Studies, the Shansi Memorial Association, and the Great Lakes College Association, organized a multi-part Asian Theatre project. The Javanese dancer and gamelan teacher Hardja Susilo was invited to teach gamelan, and the Japanese Kabuki actor Onoe Kuroemon II also taught for the month. Several other scholars were invited for weekend programs.

In 1976 Sara Stadler left Oberlin to pursue other interests, and I replaced her, bringing a specialty in the music of the Mandinka of West Africa. At the same time, Molly Johnson was given a regular part-time appointment to teach gamelan one semester each year.

In 1977 I organized the Mandinka Ensemble, a study group for the performance of West African music played on the *kora*, a 21 string harp, and *balo*, a xylophone. Another performing ensemble began in 1980: the Oberlin Can Consortium, as it is now known—a Trinidad style steel band. From the start this was a student-run organization, spearheaded by two students who had learned the tradition in their New York high school, and it continues today, as with the South Indian drumming, with great success.

Over the years, beginning even before the gamelan arrived, Shansi representatives returning to campus have contributed to the non-Western music activities on campus. In the spring of 1978, Carl Jacobson, then Shansi Program Planner, took a step to involve Shansi more actively in promoting the study of non-Western music at Oberlin by inviting R.M. Wasisto Surjodiningrat, of Gadjadara University in Yogyakarta, Java to teach gamelan. This allowed gamelan to be offered both semesters. While here, Wasisto, as he was known, produced a book, *A First Introduction to Javanese Gamelan Music*, which sold close to 400 copies and helped greatly to publicize Oberlin's gamelan program around the country.

In the Spring Term 1981, the Shansi Association became more directly involved again, this time inviting Edward Van Ness and his Indonesian wife Shitalakshmi to teach Indonesian music and

assist with the gamelan. During that semester, quite by coincidence, the college received a grant from Paul J. Appell earmarked for "Asian arts." It was an amount sufficient for the purchase of a set of gamelan instruments. Oberlin's gamelan consisted of only slendro instruments, and since the Van Nesses would be returning to Indonesia and could arrange for a complementary *pelog* set to be purchased or built, the stage was set for another improvement in Oberlin's offerings. Everything proceeded according to plan, and early one cold February morning in 1984, a flatbed truck carrying a huge crate pulled into the Service Building dock. In preparation for the event, Professor Knight had seen to the expansion of the gamelan room, formerly a narrow cubicle in the basement of Asia House, and there was now ample room for the new double gamelan. Given the long-distance nature of the project, *tumbuk* [a common tone between slendro and pelog instrument sets] was not achieved, pitch 6 being a step apart on the two sets, but it was not too bad.

In 1982 Oberlin embarked on a joint venture with the University of Michigan and University of Wisconsin to share the services of a Fulbright teacher of gamelan. The teacher was Sri Djoko Rohardjo, from Surakarta, Java. The grant was renewed in 1983, so that spring terms 1983 and 1984 saw a flourishing gamelan program, having been prepared in each case by Molly Johnson in the fall terms. The educational value of this program has been fully recognized by the Council for the International Exchange of Scholars, which administers the Fulbright program, for they renewed the program again for 1984 and 1985.

Molly Johnson, our main teacher since 1971, has a full-time library job now and isn't teaching, but perhaps she will in the future. In the fall, the third Fulbright scholar, A.L. Suwardi, will be at Oberlin, so there will be a concert in December, and a spring concert as well. The gamelan plays outdoors at Mayfair, a campus event on the first Saturday of May, and then a final concert a week or two later. I will be on leave this year, but a recent Wesleyan doctorate, Tom Ross, will be take my place.

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# INSTRUMENTATION

## The bonang barung in contemporary gamelan performance practice

by René T. A. Lysloff

One of the first elaborating instruments American students of the Central Javanese gamelan learn to play is the *bonang barung* (hereafter, called *bonang*). Many Americans (myself included) have been bewildered by the confusion of styles and regional performance practices involved in bonang playing. Teachers do not always agree on what the bonang does in a particular piece, and the student quickly learns that there is no one way of playing. Ideas about the bonang's function change radically from region to region. As far as I know, nobody has attempted to sort out these differences of style and practice, and most of us have had to muddle through, learning from a particular teacher from a particular region without a clear understanding of the variety of options in playing available to us.

In this paper, I will try to explain how the bonang operates in contemporary gamelan practice. I will focus on the two main gamelan traditions of Central Java, namely Yogyakarta (Yogya) and Surakarta (Solo), and point out how these traditions differ from one another. I will assume that the reader understands the cipher notation used in Java today and that the reader has a basic knowledge of the instrument bonang (layout of pitches, holding the mallets, etc.).

To a limited degree, the bonang is an improvising instrument, but it is constrained by three primary musical factors: *balungan* (the fixed melody), *irama* (tempo relationships), and *pathet* (modal-scalar constructs). Since the bonang part is directly related to the fixed melody, I will first discuss balungan and its diverse permutations.

### Balungan and Balungan Types

The basic melodic outline in the music of the Central Javanese gamelan, most commonly referred to as *balungan*, has been discussed in several studies. Works by Kunst (1973/1949), Hood (1954), and Becker (1980) include descriptions and analyses of balungan and how it relates to mode, tempo, form and other aspects of gamelan performance. An important study by Sumarsam (1976) has shown that the initiated listener of gamelan music hears more than the single-octave melodic outline earlier studies have presumed; i.e., the range of the balungan is far greater than the range of the individual instruments in the gamelan.

In both Yogya and Solo, a great number of terms are used to describe what the balungan does both melodically and rhythmically. Most of these terms are drawn from everyday Javanese usage. Thus, the balungan may "walk," "crawl" or "fall." It may even "hang" or "slip." These various associations with movement are important for the musician in learning and memorizing large *gendhing* (gamelan

compositions) or series of *gendhing*. They may describe the overall character of the balungan or reflect particular events in melody or rhythm.

Concepts concerned with the overall character of the balungan of a piece or section of a piece describe the rhythmical relationship between the balungan and an underlying metrical pulse. In Yogya and Solo, musicians recognize three main types of relationships: the balungan is either one half, equal to, or twice (sometimes even four times) the density of the underlying meter. A Western analogy would be the relationship of half notes, quarter notes, and eighth notes to 4/4 meter. The two regions, however, disagree in their use of terms to describe these relationships. In Yogya, the respective relationships are named *lamba* (lit., single), *dados* (lit., to be, ready, done, become), and *mlampah* (lit., to walk). In Solo, on the other hand, they are called *nibani* (lit., to fall), *mlaku* (lit., to walk), and *ngadhah* (lit., to crawl [like a lizard]). To illustrate these relationships, the four-beat *gatra* may be used as a basic unit of measure for the underlying meter. The relationships then would be two, four, and eight strokes of balungan per *gatra*, respectively. In figure 1, below, "x" refers to a stroke of the balungan.

Yogyakarta	Surakarta	balungan	gatra
lamba	nibani	. x . x	. . . .
dados	mlaku	x x x x	. . . .
mlampah	ngadhah	xxxxxxxx	. . . .

Figure 1. The three main types of balungan and their respective names in Yogyakarta and Surakarta.

The balungan of a piece or section of a piece is not necessarily consistent in its rhythm nor does the balungan always change in tempo when it changes density. The balungan of some pieces changes in density with a change in *irama*. For example, the Solonese version of *Ladrang Sumyar* is transformed when the piece goes into *irama wilet* (*irama* III). *Sumyar* is classified as a *ladrang*, meaning (among other things) that its metrical cycle consists of thirty-two beats (each cycle is marked by a stroke of the gong *ageng*). In *irama tanggung* (*irama* I) and *irama dadi* (*irama* II), the balungan of *Sumyar* has the same density as its underlying meter (that is, thirty-two beats per *gongan*). Yet, in *irama wilet* and *rangkep* (*irama* IV), the balungan is twice the density of the meter, and, in *irama seseg* [also referred to as *irama lancar*] the balungan is one half the density of the underlying meter. In Figure 2, the three forms of *Sumyar* are shown in relation to one another. Note that at one point the balungan is briefly four



times the density of the metrical cycle (see the third line of balungan ngadhah).

. 3	. 2	. 3	. 2	
. 3	. 2	. 5	. 3	balungan nibani
. 7	. 6	. 2	. 7	
. 5	. 6	. 3	. 2	
7 3	7 2	7 3	7 2	
7 3	7 2	7 3	7 2	balungan mlaku
5 7	5 6	5 2	5 7	
3 5	7 6	7 3	7 2	
7673	7672	7673	7672	
7673	7672	5.56	5.53	balungan ngadhah
5.57	5.56	76732	6327	
3365	2756	7673	7672	

Figure 2. The balungan of *Ladrang Sumyar*.

A peculiar feature of balungan is that it never actually stops. This is especially apparent in Solonese gendhing. The balungan of a piece may rest at certain points, but only as a sustained tone. The balungan really stops only when the piece stops. In other words, the balungan of a piece is a never-ending cycle, as is the underlying meter. Balungan tones may be sustained through stroke rests, but generally there are no sound rests (i.e., rests in the Western musical sense); a tone is sustained either through rests or reiteration, and it continues to sound until the next tone is played. This suspension of melodic movement in the balungan is referred to as *nggantung* (lit., to hang), shown below in Figure 3.

5 6 5 3	. . 3 .	sustained pitch 3
	2 . 2 1	sustained pitch 2

Figure 3. Balungan nggantung.

However, the notion of balungan nggantung is more complex than this. In terms of melodic movement, the balungan is said to be either nggantung or mlaku; that is, either it is suspended or it moves. Musicians who play the elaborating instruments of the gamelan, particularly in Solonese style, must be able to recognize these two types of melodic behavior in the balungan since their parts behave more or less accordingly. This is especially true in certain styles of bonang playing. Knowing when the balungan is either nggantung or mlaku is sometimes difficult since a rest or reiteration may not necessarily mean that the balungan is suspended. However, if we think of the four-beat gatra as being made up of dyads (pairs of notes) with the first beat of each dyad as weak and the second as strong, we can generalize as follows: (1) two rests (or reiterations of a tone) are said to be balungan nggantung; (2) a rest (or reiteration) occurring on a strong beat is said to be balungan nggantung; (3) a rest (or reiteration) occurring on the weak beat followed by a different tone (than the one before the rest) is said to be balungan mlaku; and (4) two different tones are said to be balungan mlaku. See Figure 4.

In a recent study, Marc Benamou (1985) showed that these two aspects of balungan may be fundamental to understanding the aesthetic processes of gamelan music. Mlaku may be seen as

the balungan's insistence toward resolution, its tendency to "approach" structural points without ever really arriving (since arrival means movement toward the next structural point): points such as strong beats, ends of gatras, kenong strokes, etc. Nggantung, on the other hand, relates to the suspension of movement through the persistence of sound. Mlaku is a musical idea while nggantung is an acoustical reality: how these two elements of gamelan music are reconciled may be at the basis of Javanese musical aesthetics.

2 3 2 1	. . 3 2	balungan nggantung, pitch 1
2 3 2 1	2 . 3 2	balungan nggantung, pitch 2
2 3 2 1	. 2 3 2	balungan mlaku
2 3 2 1	3 2 1 2	balungan mlaku

Figure 4. Differentiating balungan nggantung from balungan mlaku.

What may be seen as a particular kind of nggantung is *balungan mleset*, or "slipping" balungan. This phenomenon usually occurs at important structural points such as kenong or even gong. Balungan mleset is melodic anticipation immediately after such a structural point: a pitch on the second beat of a gatra is anticipated by playing the same pitch on the first beat as well. The pitch may be sustained (either through stroke rests or through reiteration) for several beats. See Figure 5.

Syncopation in the balungan is also recognized by the Javanese. In Solo musicians call this *balungan pin mundur* (lit., backwards dot [rests]); the association with the notation is clear. In Yogya, on the other hand, syncopation in the balungan is called *balungan mingkal* (lit., kicking), using a more traditional association with physical movement. See Figure 5.

. . 2 .	balungan nggantung
. . 2 . 2212	
3 5 3 2 6 6 . .	balungan mleset
3 5 3 2 66.. 6656	
2 . 1 .	balungan pin mundur
6.5. 4.2.	
2 1 6 5	balungan ndhelik
2321 6535	
. 1 . 6	

Figure 5. Types of melodic and rhythmic behavior in balungan.

Previously, I mentioned that the range of balungan is perceived as being far greater than the range of individual instruments in the gamelan. Indeed, the balungan of a gamelan composition may seem to traverse through about three octaves, especially when the melodic movement suggests octave crossing. When octave crossing is implied within a gatra of the balungan it is known as *balungan ndhelik* (lit., hidden balungan). Thus, a passage such as that in figure 5 can be understood as melodic movement from one octave register into a lower octave

register, and that movement tends to be conjunct rather than disjunct.

Thus, we can see that even the most basic element of Javanese gamelan, the *balungan*, is far more complex than we have previously thought. Musicians who play the elaborating instruments must know exactly what the *balungan* is doing both melodically and rhythmically. They must know how it relates to the underlying meter, what octave-register it is in, when it crosses from one octave register to another, and whether it is moving or suspended. How the *bonang* relates to the *balungan* will be discussed in following sections. However, we will first briefly examine the concept of *irama*.

### Irama

I mentioned earlier that the *balungan* may change in density with a change in the *irama*. The underlying meter in a *gendhing* or section of a *gendhing*, however, does not: it either becomes faster or slower depending on the *irama* level and, resultantly, more or less subdivided by the elaborating instruments. Using Martopangrawit's approach (1984:10-11), we can ascertain the five *irama* levels according to the strokes of the *saron peking* (also known as *saron panerus*) for each beat of the underlying meter. The table in figure 6, below, shows the five *irama* levels using the *saron peking* as our referent.

irama lancar (seseq)	1 saron peking stroke/metrical beat
irama tanggung (I)	2 saron peking strokes/metrical beat
irama dados (II)	4 saron peking strokes/metrical beat
irama wilet (III)	8 saron peking strokes/metrical beat
irama rangkep (IV)	16 saron peking strokes/metrical beat

Figure 6. The five *irama* levels.

### Bonangan and bonangan types

Just like the *balungan*, the *bonang* part, or *bonangan*, may be categorized according to general and specific types. Often, we can predict the *bonangan* of a *gendhing* or section of a *gendhing* based upon the criteria such as: the *balungan*, *irama* level, form, and style. For the time being, we will set aside the formal and stylistic criteria and focus on the *balungan* and the way it is treated (*nggarap*) by the *bonang* in the five *irama* levels. We will discuss the three main types of *bonang* playing found in both Solo and Yogya: *cegatan gembyang* (anticipating octaves), often translated as "octave style" playing; *mipil* (to do one by one), or "walking style" (perhaps from the Yogyanese *bonangan mlampah*); and *imbal* (interlocking style).

Figures 7-11 illustrate the various possibilities for the *bonang* according to the five *irama* levels and *balungan* types. The figures are based upon a study of approximately one hundred *gendhing* drawn from both commercial recordings and field tapes. The three main types of *bonangan* discussed here are by no means typical of the way *bonang* is performed throughout

Central Java. Indeed, one has only to travel to Semarang, Banyumas, or Surabaya to hear other styles of *bonang* playing. Even the palace ensemble of Yogyakarta has a particular style for playing *bonang* in *balungan nibani* (known as *balungan lamba* in Yogyakarta). Yet, the three main types do represent a kind of norm for ensembles in and around the Yogya-Solo region. The differences in style between Yogya and Solo will be discussed later in this paper.

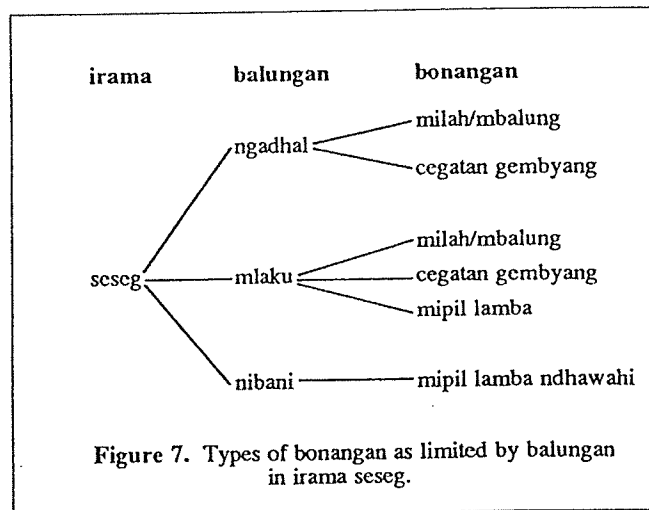


Figure 7. Types of *bonangan* as limited by *balungan* in *irama seseq*.

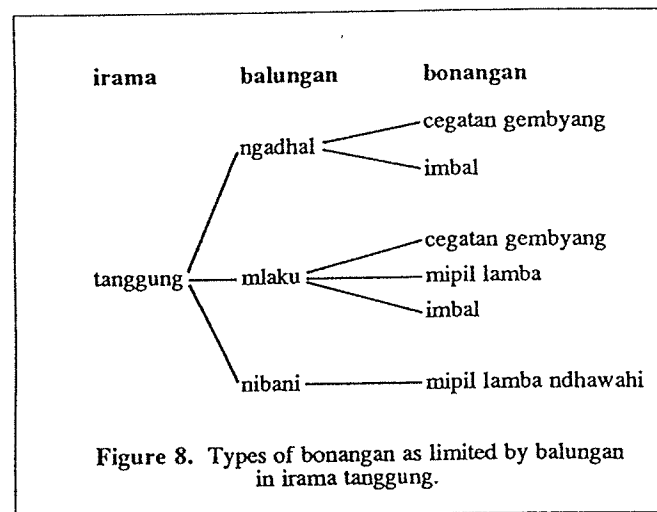


Figure 8. Types of *bonangan* as limited by *balungan* in *irama tanggung*.

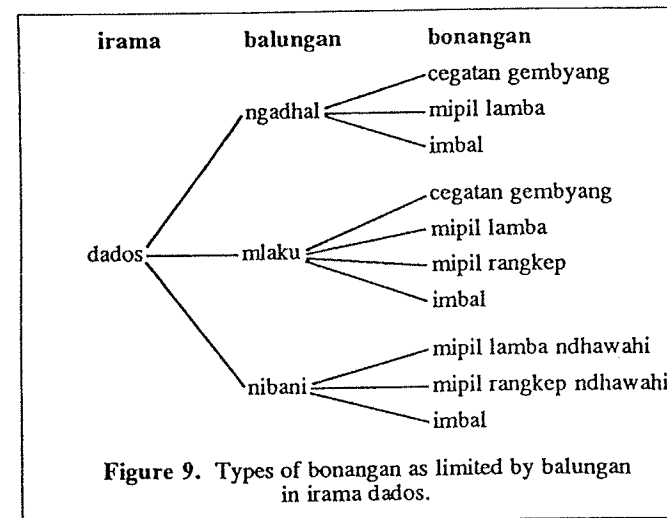


Figure 9. Types of *bonangan* as limited by *balungan* in *irama dados*.

### Bonangan cegatan gembyang

Octave style bonang playing, or *bonangan cegatan gembyang*, involves playing pitches (in octaves) on the off-beat of the underlying meter. The pitches are drawn from balungan tones occurring on the second and/or fourth beat of the gatra, as shown in Figure 12.

Octave-style bonang playing is found usually in irama seseg, irama tanggung and, sometimes, in irama dados. In irama seseg and irama tanggung, octaves are played on the off-beats of balungan mlaku and on the weak beats of balungan ngadhal (as shown in Figure 12). In irama dados, octaves are sometimes played on the off-beats of balungan ngadhal. Note that octave-style bonang playing is not normally used in balungan nibani.

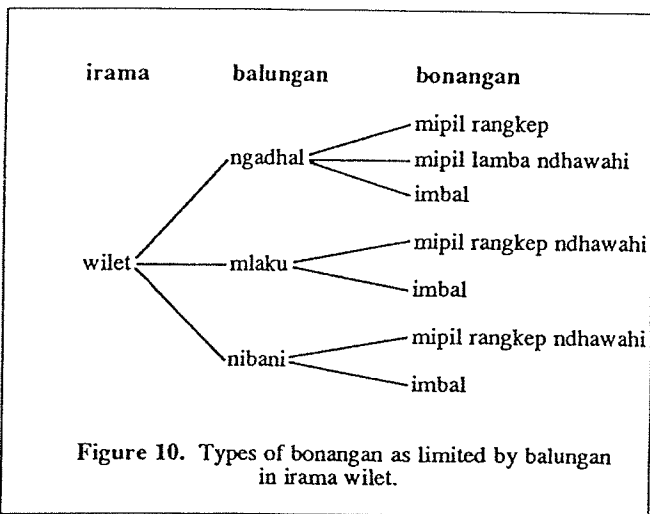


Figure 10. Types of bonangan as limited by balungan in irama wilet.

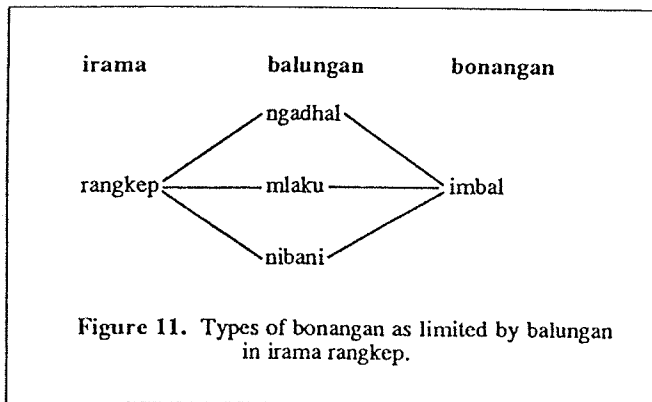


Figure 11. Types of bonangan as limited by balungan in irama rangkep.

balungan ngadhal	23212321	23123565
balungan mlaku	2 1 2 1	3 5 6 5
bonangan	1̣.1̣.1̣.1̣. 5.5.5.5.	1̣.1̣.1̣.1̣. 5.5.5.5.
meter	x x x x	x x x x

Figure 12. Bonangan cegatan gembyang.

### Bonangan mipil

Walking style bonang playing, (*bonangan mipil*) involves elaborating patterns based upon dyads or tetrads of balungan tones. Five kinds of mipil are commonly used in this type of bonang playing: *milah* (or *mbalung*), *mipil lamba*, *mipil rangkep*, *mipil lamba ndhawahi*, and *mipil rangkep ndhawahi*. In bonangan milah (mbalung), the bonang player simply "plays the balungan" (mbalung), usually at the very beginning of a piece before playing mipil lamba (hence, the name milah; "to begin"). In Figure 13, we can see that, except for octave crossing, the bonang part is identical to the balungan. In terms of rhythmic density, the relationship of the bonangan and balungan is one to one.

meter	x x x x x x x x
balungan	. . . 1 ..654561
bonangan	. . . 1 ..654561 .....

Figure 13. Bonangan milah/mbalung.

The expression *mipil lamba* does not translate very well, so it may better to think of it as "simple" walking-style bonang playing. Pitches are drawn from pairs of balungan tones (sometimes from tetrads). The bonang part moves at twice the speed of the balungan with a rhythmic density of two strokes of the bonang to one balungan stroke. Two examples of mipil lamba are shown below in Figure 14.

#### Irama tanggung (I)

meter	x x x x
balungan	2 3 2 1

bonangan 23232121

#### Irama dados (II)

meter	x x x x
balungan	2 3 2 1 6 5 3 5

bonangan 23232121 65653535

Figure 14. Bonangan mipil mlampau.

meter	x x x x
balungan	2 3 2 1
bonangan	232..323 212..121

Figure 15. Bonangan mipil rangkep.

*Bonangan mipil rangkep* may be thought of as "doubled" walking-style bonang playing. The pitches of the bonang patterns are, as in mipil lamba, drawn from balungan dyads or tetrads. The bonang part moves at four times the speed of the

balungan, a relationship of four to one.

*Bonangan mipil lamba ndhawahi* or "falling" simple walking-style bonangan is most commonly heard when the balungan is nibani (that is when the balungan is one-half the density of the meter). In this case, the bonang part differs slightly from the balungan melodically, often using upper or lower neighbor tones. Rhythmically, the relationship is four bonangan strokes to one stroke of the balungan. An example of this style of bonang playing is shown in Figure 16.

meter		x	x	x	x
balungan		.	5	.	3
bonangan		5	2 5	. 5	3 5 3

Figure 16. Bonangan mipil lamba ndhawahi.

meter		x	x	x	x
balungan		.	5	.	3
bonangan		. 5	. 225	. . 25	2335 . 3

Figure 17. Bonangan mipil rangkep ndhawahi.

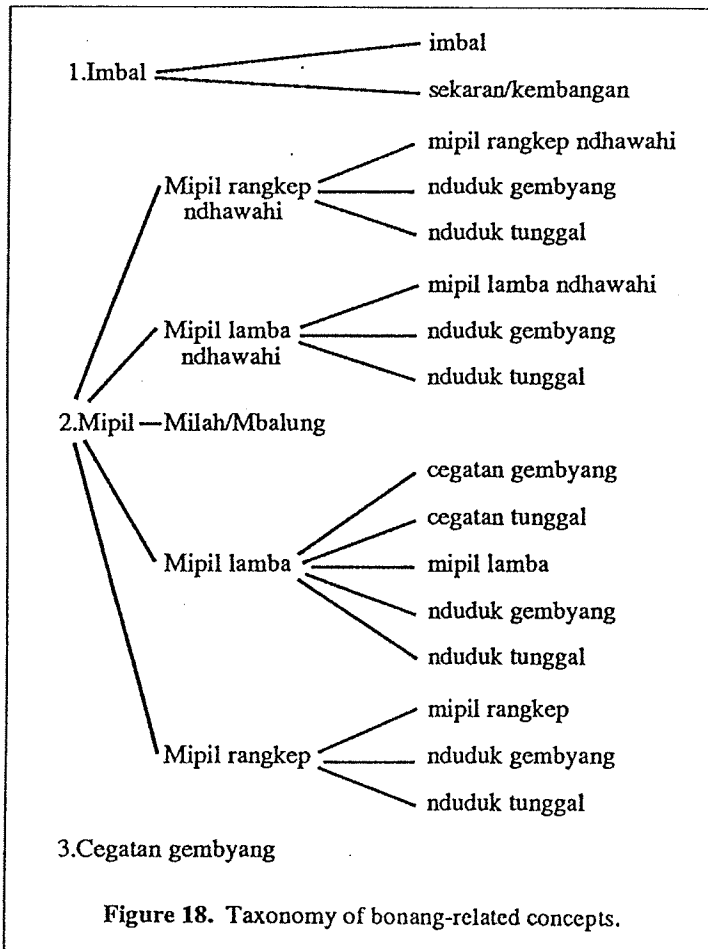


Figure 18. Taxonomy of bonang-related concepts.

*Bonangan mipil rangkep ndhawahi*, "falling" doubled walking-style bonangan, is the more elaborated version of the previous mipil lamba ndhawahi (falling simple walking-style bonang playing). It also is most commonly found in balungan nibani and it differs from the balungan melodically, with upper and lower neighbor tones. The rhythmical relationship is usually (eight bonangan strokes to one stroke of the balungan). Compare the example of bonangan mipil rangkep ndhawahi in Figure 17 with the bonang part in Figure 16.

The last four styles of bonangan discussed also include more specific types of bonang playing. The taxonomy on the following page shows the various possibilities of specific patterns according to each of the four styles of bonangan (see Figure 18). The four styles of bonangan are also listed with the specific patterns as contrasting sets.

Figure 18 shows that there are two kinds of specific bonangan used sometimes in either of the four "walking" styles of bonang playing. *Nduduk gembyang* ("prodding octaves") refers to octave playing different than *cegatan gembyang* (off-beat octaves). Here, the octaves are played in rhythmic groupings of three, usually to suggest sustained balungan tones (Figure 19).

**Irama tanggung (I)**

meter		x	x	x	x
balungan		.	.	6	.
bonangan		6	6 6	. 6 6	. . .

**Irama dados (II)**

meter		x	x	x	x
balungan		.	.	6	.
bonangan		6 6 6	. 6 6	. 6 6	. 6 6 .

Figure 19. Bonangan nduduk gembyang.

*Bonangan nduduk tunggal* ("prodding single [tones]") is identical to *nduduk gembyang* except that single pitches instead of octaves are employed. Most commonly, these are played to imply sustained low tones in the balungan (Figure 20).

**Bonangan imbal**

*Bonangan imbal*, or interlocking style bonang playing, is sometimes called *pinjalan* ("like a flea") in Yogya, and involves both the bonang barung and the bonang panerus. Each of the two bonangs plays a repeating two-tone pattern which interlocks with the other bonang pattern forming a four-tone pattern of conjunct pitches. As Figure 21 shows, the bonang panerus part is reversible while the bonang barung part is not. That is, the upper pitch of the bonang barung part must always occur on the down-beat in relation to the meter.

Interlocking style bonang playing is found in all irama levels except for irama seseg (shown in irama tanggung in Figure 21). However, it should be noted that irama or even balungan does not necessarily determine the use of imbal playing. Hardja

Susilo has remarked in an interview that imbal has closer ties to the type of dance (*kiprahan, golek, tledhekan, bugis, etc.*) it accompanies or simulates to accompany than to any specific musical considerations. Yet in irama wilet (III) and rangkep (IV), the bonangan is almost always imbal.

Characteristically, imbal in irama III is generally preceded by some type of bonangan mipil (depending on the balungan), also in irama wilet. The mipil is no longer than the first kenong phrase and occurs only once in this section of the piece.

*Sekaran*, or *kembangan*, ("flower-like") patterns are played in bonangan imbal to anticipate key structural points in a piece (such as gong) as well as significant changes of melodic movement in the balungan. They are also of fixed duration. If we use the imbal pattern of the bonang barung as our density referent, we can say that the sekaran patterns are either four or eight strokes in duration. However, the proportionate duration of the sekaran patterns vary in relation to the balungan in different irama settings. The higher the irama level, the

<b>Irama tanggung (I)</b>				
meter	x	x	x	x
balungan	.	.	6	.
bonangan	6	6	6	. 6 6 . .
	.	.	.	.
<b>Irama dados (II)</b>				
meter	x	x	x	x
balungan	.	.	6	.
bonangan	6	6	6	. 6 6 . 6 6 .
	.	.	.	.

Figure 20. Bonangan nduduk tunggal.

meter	x	x	x	x
balungan	3	2	3	1
bonangan	2	1	5	3
barung	. 1	. 3	. 1	. 3
panerus	2	. 5	. 2	. 5

Figure 21. Bonangan imbal.

balungan									
tanggung	.	.	.	.	.	2	3	2	1
dados	.	2	.	3	.	2	.	.	1
wilet	3	.	2	.	.	.	.	.	1
rangkep	2	.	.	.	.	.	.	.	1
bar.	. 1	. 3	. 1	. 3	. 1	. 3	. 1	. 3	. 1
pan.	2	. 5	. 2	. 5	. 2	. 5	. 2	. 5	. 2

Figure 22. Bonangan sekaran/kembangan

slower the tempo of the meter; therefore, the sekaran pattern--in effect--becomes shorter in proportionate duration (Figure 22).

In its most common form, the sekaran pattern is made up of an idiomatic melodic pattern ending with a *seleh* ("to rest, settled") tone which is the same as the anticipated balungan tone. Each pitch of both the slendro and pelog tuning systems has corresponding sekaran patterns. Examples of these patterns for each of the tones were collected by the author and are shown in the appendix to this article.

Although sekaran and imbal exist side by side in gamelan performance, it is important to remember that the two concepts are different in their function and the manner in which they relate to the balungan. To summarize, sekaran playing can be differentiated from imbal by three main factors: (1) A sekaran pattern defines and anticipates the balungan pitch of a structurally important point in a composition while imbal does not necessarily relate to any specific pitch of the balungan but rather to pathet and register (imbal patterns and their corresponding pathet and register are also shown in the appendix); (2) a sekaran pattern is never longer than one gatra in any of the five irama settings while imbal patterns are, in effect, of indeterminate duration; and (3) the concept of sekaran is based on the idea of interpolation while imbal is based on repetition.

#### Yogyanese and Solonese styles

Thus far, we have examined characteristics of bonang playing mainly in terms of Solonese performance practice. At first hearing, Yogyanese-style gamelan music seems identical to that of Solo. Yet there are several important differences of style, and some of them are heard in the bonang part. We can generalize that Yogyanese bonang playing tends to be freer in register, rhythm, and melody. This is particularly noticeable in mipil-style bonang playing.

When we listen to Solonese style mipil, we can hear that the bonang closely follows the register of a given composition--indeed, the register is unclear in the balungan as played by the knowledgeable listener, the bonang part will suggest low, middle, or high register in the balungan. Mipil played in the lower octave of the bonang's two-octave tessitura suggests low-octave balungan register while mipil played in the upper octave suggests middle-octave balungan register. High-octave balungan register is sometimes implied by mipil playing in the upper octave of the bonang tessitura. To avoid ambiguity (between middle and high octave register), the bonang player will signal balungan movement into the high register in the following manner: if a gatra of the balungan is in the middle-octave register and ends on pitch 5 or 6, followed by balungan

pitches in the high-octave register, then the bonangan will be nduduk gembyang; or, if a gatra begins in the high-octave register and ends on either pitch 5 or 6, then the bonangan will also be nduduk gembyang. The nduduk gembyang used in this context is slightly different from those discussed earlier. Examples are shown in Figure 23.

In Yogya style mipil playing, the bonang part is not a clear indicator of balungan register. Nduduk gembyang is sometimes



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## APPENDIX 1

### Imbal tones

Pathet	Bonang Barung	Bonang Panerus	Implied register
slendro nem	$\frac{6}{2}$	1/3	low and middle
slendro nem	1/3	2/5	low and middle
slendro nem	2/5	1/3, 3/6	high
slendro nem	3/6	2/5, 5/1	high
slendro sanga	$\frac{6}{2}$	1/3	low and middle
slendro sanga	2/5	1/3, 3/6	high
slendro sanga	5/1	3/6	high
slendro manyura	1/3	2/5	low and middle
slendro manyura	3/6	2/5	high
pelog lima	$\frac{6}{2}$	1/3	low and middle
pelog lima	2/5	1/3, 3/6	high
pelog nem	$\frac{6}{2}$	1/3	low and middle
pelog nem	1/3	2/5	low and middle
pelog nem	1/4	2/5	low and middle
pelog nem	2/5	1/3, 1/4	high
pelog nem	3/6	2/5, 5/1	high
pelog barang	$\frac{7}{3}$	2/5	low and middle
pelog barang	3/6	2/5, 5/7	high

## APPENDIX 2

### Examples of Sekaran Patterns

Patterns are indicated as either *sanga*, *manyura*, *sanga/manyura*, or *pelog* types. This simply means that they may be used in either pathet *sanga* (*sanga*-type), pathet *manyura* (*manyura*-type) or both pathet *sanga* and *manyura* (*sanga/manyura*-type). These pathet-types may be transferred to the *pelog* tuning system (*sanga* generally becomes *pelog lima* [or *pelog nem*]; *manyura*, *pelog barang* or *nem*; and *nem*, *pelog nem*). Any patterns indicated "pelog-type" are found only in the *pelog* tuning system.

#### Patterns to Pitch 1

(Note: Pitch 1 is replaced by pitch 7 in *pelog barang*.)

##### Pitch 1-Slendro manyura

. 1̣ . 1̣	. 1̣ . .	. 1̣ . 1̣	. 1̣ . 1̣
. 1̣ . 1̣	. 1̣ . .	1̣ 1̣ . 1̣	. 1̣ . 1̣
		. 1̣ . 1̣	1̣ 1̣ . 1̣
		. 3̣ . 5̣	. 5̣ 6̣ 1̣
		. 6̣ . 3̣	5 3 2 1
		. 6̣ . 3̣	..53.2.1
		3̣ 5̣ 3̣ 5̣	6̣ 1̣ 6̣ 1̣
		3̣ 5̣ 3̣ .	3̣ 5̣ 6̣ 1̣
		. 3̣ . 5̣	3̣ 5̣ 6̣ 1̣

##### Pitch 1-Slendro sanga

..1̣6̣.5̣.2̣	. 5̣ . 6̣	. 1̣ . 5̣	. 6̣ . 1̣
..1̣6̣.5̣.2̣	. 5̣ . 6̣	. 1̣ . 5̣	6̣ 5̣ 6̣ 1̣
..1̣6̣.5̣.2̣	5̣ 6̣ 1̣ .	1̣ . 5̣ 2̣	1̣ . 1̣ .
..1̣6̣.5̣.2̣	. 5̣ . 6̣	.1̣....5̣2̣	1̣ 1̣ 1̣ .
1̣ 6̣ 5̣ 2̣	. 5̣ . 6̣	. 1̣ . 5̣	. 6̣ . 1̣

##### Pitch 1-Pelog

┌3┐	┌3┐		
2̣ 2̣ 2̣	6̣ 6̣ 6̣	5̣ . 1̣ 4̣	. 4̣ 2̣ 1̣
┌3┐	┌3┐		
2̣ 2̣ 2̣	6̣ 6̣ 6̣	. 5̣ 1̣ 4̣	. 4̣ 2̣ 1̣
..1̣6̣.5̣.2̣	. 5̣ . 6̣	5̣ . 4̣ 2̣	1̣ . 1̣ .

#### Patterns to Pitch 2

##### Pitch 2-Slendro sanga/manyura

2 1 6̣ 3̣	. 6̣ . 1̣	. 2 . 6̣	. 1 . 2
2 1 6̣ 3̣	. 6̣ . 1̣	. 2 . 6̣	3 6̣ 1 2
6 1 6̣ 3̣	. 6̣ . 1̣	. 2 . 6̣	3 6̣ 1 2
2 1 6̣ 3̣	. 6̣ . 1̣	2 6̣ 2 3̣	5 6̣ 1 2
. 1 6̣ 3̣	. 6̣ . 1̣	2 6̣ 2 3̣	5 6̣ 1 2
. 1 6̣ 3̣	. 6̣ . 1̣	. 2 2 3̣	5 6̣ 1 2
. 1 6̣ 3̣	. 6̣ . 1̣	. 2 2 3̣	5 6̣ 1 2
2 1 6̣ 3̣	6 1 6̣ 2	...2̣..1̣6̣	3 6̣ 1 2
..21.6̣.3̣	. 6̣ . 1̣	...2̣..1̣6̣	5 3 2 2
..21.6̣.3̣	. 6̣ . 1̣	. 2 . 6̣	1 6̣ 1 2
..21.6̣.3̣	6̣ . 6̣ 1̣	6̣ . 2 3̣	5 6̣ 1 2
..21.6̣.3̣	. 6̣ . 1̣	.....216̣	. 1 . 2
		2 1 6̣ 3̣	6̣ . 6̣ .
		..21.6̣.3̣	6̣ . 6̣ .
		2 1 6̣ 3̣	2 3 2 2
		2 1 6̣ 3̣	6 1 6̣ 2
		6̣ . 6̣ 3̣	5 6̣ 1 2
		. 2 1 6̣	1 6̣ 1 2
┌3┐	┌3┐		
2̣ 2̣ 2̣	6̣ 6̣ 6̣	. 6̣ 1 6̣	5 3 2 2
1 6̣ 1 6̣	. 1 . 6̣	. 6̣ . 3̣	5 6̣ . .

##### Pitch 2-Slendro sanga

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



Pitch 2-Slendro manyura

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

Pitch 5-Slendro sanga

.	5	.	6	.	5	.	.	.	5	.	6	.	5	.	.
.	5	.	6	.	5	.	.	.	5	.	6	.	5	.	.
								<u>5</u>							
								<u>.5</u>	<u>..5.6</u>	1	2	3	5		
								<u>5</u>							
								<u>.5</u>	<u>..5.6</u>	1	6	1	5		
								.	2	3	5	.	1	6	5
								2	3	5	.	1	6	5	.
								5	1	5	6	1	2	3	5
								5	6	5	3	5	6	5	5
5	.	5	.	<u>...16.12</u>		<u>...2..16</u>		5	2	3	5				
5	.	5	6	.	1	.	2	.	5	.	6	.	1	.	5
.	6	1	6	.	1	.	6	.	1	.	6	5	3	.	5
.	5	.	6	.	1	.	2	.	5	.	6	1	2	.	5
.	5	.	6	.	5	.	6	.	5	.	2	.	2	3	5
.	5	.	6	.	5	.	.	.	5	.	6	.	5	.	.
.	5	.	6	.	5	.	.	.	5	.	6	.	5	.	.
.	5	.	6	.	5	.	.	.	5	.	6	1	6	1	5
.	5	.	6	.	5	.	2	<u>...2..16</u>				5	2	3	5

Patterns to Pitch 3

Pitch 3-Slendro manyura

.	1	.	5	.	1	.	.	.	1	.	5	.	1	.	.
.	1	.	5	.	1	.	.	.	1	.	5	.	1	.	.
5	1	5	1	.	5	1	.	5	1	5	1	.	5	1	.
								5	1	5	1	.	5	1	.
								.	1	5	1	.	5	1	.
5	1	5	1	<u>3</u>	1	5	1	5	1	5	1	<u>3</u>	1	5	1
								5	1	5	1	.	5	1	.
								3	.	3	.	3	.	3	.
								.	2	5	3	5	2	5	3
								.	1	3	3	3	1	3	3
								3	1	3	5	6	1	2	3
								5	1	5	3	5	1	5	3
.	2	.	6	.	2	.	3	.	2	.	6	<u>..16.5.3</u>			
.	6	.	6	.	6	1	2	.	.	5	3	2	1	6	3
.	3	.	1	.	2	.	3	.	5	6	5	.	2	.	3
1	.	1	6	1	6	1	2	.	.	2	6	1	6	5	3
1	.	1	6	1	6	1	2	.	2	1	6	1	6	5	3
								.	2	5	3	.	2	5	3

Patterns to Pitch 6

Pitch 6-Slendro sanga/manyura

.	6	.	6	.	6	.	.	.	3	5	6	1	2	1	6
.	6	.	6	.	6	.	.	.	3	5	6	1	2	1	6
.	5	.	6	.	2	.	1	2	3	.	2	<u>..15.1.6</u>			
								.	2	6	6	6	2	6	6
.	2	6	6	6	2	6	6	.	3	5	6	1	2	1	6

Patterns to Pitch 5

Pitch 5-Pelog

<u>..65.4.4</u>	<u>..65.4..</u>	.	2	4	5	4	6	4	5					
.	2	1	6	.	5	.	.	1	6	2	.	4	.	5

Pitch 6-Slendro manyura

				<u>6</u>				5	6	5	6				
.	5	.	1	.	5	.	3	.	5	.	1	.	5	.	6
								.	6	6	6	6	6	6	6

# SCORE

## Bali Swing (for Gamelan Angklung)

by Dawn LaBuy

BALI SWING

Dawn LaBuy 19

Side 1

Side 2

Jegogan

Gongs

### How to Read the Score:

Sides 1 & 2 are made up of both large and small gangsas.  
Each staff line represents one pitch.  
Staccato notes are played by damping the key with the fingers a

### Form:

Cycle 1: Drum, time beater, gongs and jegogans,  
preceded by a short intro on the drum (ad. lib.)

Cycle 2: Add gangsas playing only the sections in brackets.

Cycle 3: Same as cycle 2 except the gangsas play all their writ

Cycle 4: Add the turtle.

Repeat as desired, changing dynamics as cued from drummer.  
End on beat one with the gangsas repeating their note while ge  
faster and softer. Fade out.

# GAMELAN FESTIVAL

August 18-20, 1986 at EXPO '86 in Vancouver, Canada  
sponsored by the Republic of Indonesia

The government of Indonesia, in conjunction with the Indonesian Pavillion at EXPO '86, is hosting a Festival of New Music for Gamelan. The Festival has been organized by Amna and Sardono Kusumo, and a large Indonesian staff. This is a landmark event — the first time that so many gamelan groups from around the world have performed together, and the first chance for many contemporary gamelan artists to see the work of their counterparts. For further information, contact:

Gamelan Festival Special Committee  
Indonesia Pavillion  
P.O. Box 8788 box #15  
Vancouver B.C. V6B 5C4  
Canada  
(604) 668-8868

## Daily Schedule

The Festival Committee has planned a three day conference that will allow for participation by many scholars and artists. The first two days will have morning and afternoon sessions of two to three hours for papers to be read and discussed. The panel topics are the content and context of traditional gamelan music, and the content and context of contemporary gamelan music. The third day features additional performances by the EXPO groups. All three evenings will feature performances in the Xerox Amphitheatre beginning at 9 p.m.; the last concert will be followed by an all-night Javanese wayang kulit, with dhalang Subono. (Performance schedules are subject to change.) Languages of the conference are Indonesian and English.

## Travel and Accomodations

All travel should be arranged on your own. You may wish to call the EXPO reservation service *ResWest* at (604) 662-3300. Conference registration will include passes to EXPO for the three days of the Festival. If you plan to attend EXPO in the days preceding or following the conference, you might wish to purchase passes in advance. Group rates are available. Call (604) 660-3976.

## Evening Performances

### MONDAY, AUGUST 18

Vancouver Symphony Orchestra:  
"Tabuh-tabuhan", "De Staadt"  
Sekar Jaya  
Oakland, California; Michael Tenzer  
Gamelan Si Betty  
San Jose/Aptos, California;  
Lou Harrison, Trish Neilson  
B.A.N.G.: Bay Area New Gamelan  
Oakland, California; Jody Diamond  
The Berkeley Gamelan  
Berkeley, California; Daniel W. Schmidt  
Indonesia Expo Group: Java

### TUESDAY, AUGUST 19

Boston Village Gamelan  
Jamaica Plain, Massachusetts;  
Sam Quigley  
Banjar Gruppe Berlin  
Berlin, W. Germany; P. Gotama Soegijo  
Gamelan Darma Budaya  
Osaka, Japan; S. Nakagawa  
Gamelan Pacifica  
Seattle, Washington;  
Jarrad Powell, Jeff Morris  
Indonesia Expo Group: Bali

### WEDNESDAY, AUGUST 20

Kyal Guntur Sari  
Portland, Oregon; Vincent McDermott  
Evergreen Club Gamelan  
Toronto, Canada; Jon Siddal  
Pro Musica Nipponia  
Yokohama, Japan; S. Sjukur  
Gamelan Son of Lion  
New York, New York; Barbara Benary  
Indonesian Expo Group:  
"Pencon", "Gender", "Nyepi"  
Indonesian Expo Group:  
Wayang Kulit Jawa, until dawn

## Conference Participants

I Made Bandem	Den Pasar, Indonesia
<i>Music in Bali Today</i>	
Barbara Benary	New York, NY, USA
<i>Process Composing for the Gamelan</i>	
Jody Diamond	Oakland, CA, USA
<i>Teaching the Inner Melody</i>	
Jose Evangelista	Montreal, Canada
<i>"Motionless Move" by J. Evangelista: Imaginary Gamelan</i>	
Hastanto	Surakarta, Indonesia
<i>Contemporary Gamelan Music and its Problems</i>	
Ton de Leeuw	Hilversum, Holland
<i>Notation Developed for the Composing of "Gending"</i>	
Vincent McDermott	Portland, Oregon USA
<i>National Styles in Contemporary Music for Gamelan</i>	
Dieter Mack	Freiburg-Opfingen, W. Germany
<i>East-West Exchange But No World Music</i>	
Shin Nakagawa	Osaka, Japan
<i>New Compositions for Gamelan in Japan</i>	
Sumarsam	Middletown, CN, USA
<i>Gamelan and Multi-Cultural Study</i>	
Rahayu Supanggah	Surakarta, Indonesia
<i>The Basic Principle of Javanese Gamelan</i>	
Slamet Syukur	Jakarta, Indonesia
<i>Debussy and Gamelan Influence</i>	
Michael Tenzer	Oakland, CA, USA
<i>Elements of Balinese Solo Drumming Performance Practice</i>	
Andy Toth	Den Pasar, Indonesia
<i>New Seven-Tone Music in Bali</i>	
Sudarsono	Yogyakarta, Indonesia
<i>Javanese Gong and Its Cultural Context</i>	
Daniel W. Schmidt	Berkeley, CA, USA
<i>The Integration of Composition and Instrument Building</i>	

# RESOURCES AND REVIEWS

"The Tone Material of the Kacapi in Tembang Sunda in West Java," by Wim van Zanten. In *Ethnomusicology*, V.XXX, No.1, Winter 1986:84-112. This article in the latest *Ethnomusicology* is a valuable addition to the literature on intonation systems around the world, and in particular to our understanding of Indonesian music. Studying the *kacapi* (plucked zither) in Sunda as a sort of "canon" (or tuning source) proves particularly effective in understanding interval size, scale formation and modal usage, mainly because of the ease in tuning this instrument. This article is full of important and useful information — and it could be argued that for those interested in the music of Indonesia, particularly Sunda, this type of tuning system analysis is essential for any sort of reliable interpretation of melody and form.

There are, however, a few points in the article that could use a little clarification. Briefly, they are:

- Professor van Zanten states that the absolute pitch of kacapi tunings has dropped over 300 cents in about a half century, and forms some interesting hypotheses to explain this. The only evidence for this pitch drop, however, is from old 78 rpm gramophone recordings, and there is a great deal of reason to be suspicious that this kind of perceived change is a result of mechanical or electronic error. In fact, the very consistency of the data might even suggest these differences were being caused by motor speed differentials and so on. It would be interesting to see evidence to the contrary.

- Van Zanten formulates a very interesting metric, or distance function for scales. This distance function, as he later points out, integrates the notions of *absolute pitch* and *interval size* in rather simple, unweighted fashion. Such a metric does not seem to me to be intuitively representative of any important musical idea, and should probably not be used for any real conclusions about archetypical scale patterns. Van Zanten's second metric, only incorporating interval sizes, is far more useful. It is, however, like the first, a kind of simple Euclidean metric (the distance between two perceptual points in the hypotenuse of an n-dimensional right triangle). In addition, the Euclidean metric has been shown time and again in experimental psychology and psychoacoustic research to be only one of many possible measures of "distance" for a given domain, and such metrics as the "city-block" (or "taxi-cab") might here prove to be more useful in really determining how Sundanese perceptually model their notions of scale formation. In addition, it is often important to weight such a metric, for example, by "importance" of interval (salient features), or to include not only adjacent intervals.

- Once again, as is the case in most studies of this kind, Professor Van Zanten seems to use the model of equal temperament as a kind of ideal model, relating the salendro to five tone equal. It is not clear to this me that the statistics fully support this notion—they might also suggest a common tuning constructed on 7th partial relationships, which would have quite a bit of acoustical, musical and experimental evidential support.

These are minor quibbles, though, and do not detract much from this article's tremendous import. Rather, the fact that this study raises so many interesting and musically relevant questions is a tribute to the thoroughness of its author's methodology, scholarship, and intellectual vigor.

This issue of *Ethnomusicology* also contains two superlative reviews by Philip Yampolsky of recordings of Indonesian music, and a long article entitled "A Concept of Time in a Music of Southeast Asia (a preliminary account)" by Jose Maceda.

**Music of the Orient in Hawaii: Japan/China/Korea/ Philippines.** Recorded in Honolulu by Jacob Feuerring. Folkways FW8745. An interesting album of Asian and Southeast Asian music and musicians in Hawaii. This record contains some unusual examples of traditional music adapting to new cultural and geographical environments, like the Chinese music included, blurring some of the distinctions between Northern and Southern styles. There are also examples of Philippine gong-chime music, Korean *kayagum*, and even some Japanese Gagaku.

**Come All Ye**, a review journal for publications in the fields of Folklore, American Studies, Social History, and Popular Culture. Richard Burns, editor. Legacy Books, Box 494, Hatboro PA 19040-0494. Published quarterly. A young and essential publication for those interested in traditional cultures and arts of all kinds. *Come All Ye* consists solely of short (from a paragraph or two to several hundred words) reviews of books, records, periodicals, and other resource materials on ethnic and traditional cultures. For example, Volume 6, Number 3 covers topics as diverse as children's singing games, Maori art, Scottish cooking and music, Chinese puppets and jazz. Subscriptions are \$5 in the United States.

**The Mandinka Balafon: An Introduction with Notation for Teaching**, by Lynne Jessup, 1983, XYLO Publications, Box 1740-138, La Mesa CA 92041. A landmark work, equally important for those with interests in African music, percussion, music education, and world music in general. This book combines extraordinary scholarship with readability and practical applications. It is nicely illustrated, and contains a wealth of notation and musical examples, as well as a fine bibliography, a discography and a cassette of examples. Ms. Jessup nicely integrates such diverse topics as folk legends, pedagogical methods, tuning and rhythmic theories into one short and surprisingly inexpensive book. She and XYLO Publications are to be congratulated for this effort.

[The preceding four reviews by Larry Polansky.]

**Colin McPhee: The Lure of Asian Music**, a film by Michael Blackwood. "In 1931 the composer Colin McPhee left New York for Bali. He was among a small group of artists and anthropologists who found their way there in the years following the first World War. It was the music that lured McPhee to Bali and the sounds he heard there changed not only his own music but his life." Filmed with participation of John

Cage, Lou Harrison, Gamelan Angklung of Sayan, Gamelan Semar Pegulingan of Teges, Radio Symphony Orchestra Saarbrücken, and others. For rental or purchase (\$110/795), contact: Michael Blackwood Productions Inc., 251 W. 57th St., NY, NY 10019; (212) 247-4710.

**Experimental Musical Instruments**, a newsletter "for the design, construction, and enjoyment of new sound sources," has completed one year of publication. Congratulations are due to this well-done publication. Editor **Bart Hopkin** welcomes readers' contributions and suggestions for articles, as well as subscriptions. Write: EMI, Box 423, Point Reyes Station CA 94956.

**PELOG, A Newsletter for Players, Ethnomusicologists and Lovers of Gamelan**, is a charming publication from the Cambridge Gamelan Society in England. It announces upcoming events and classes, news of several gamelan groups in England, and short reports on various from group members on subjects such as recent travel to Indonesia, upcoming events and current gamelan humor. For information on receiving or contributing to the newsletter, contact the editors: **Bill and Sandra Martin, Foxearth, Lint Growls, Sudbury, Suffolk, England.** [For a profile on the Cambridge Gamelan Society written by Mr. Martin, see *Balungan* I(3):22.]

Two new cassettes of gamelan music—by **Barbara Benary**, and by **Gamelan Son of Lion**—have been produced by New Wilderness Audiographics. The Benary tape (#8442A) has seven selections, which the composer says "represent a selection from among several dozen works I have written for Javanese gamelan instruments. ...these pieces all involve process composing, most evident in [the piece] *Hells Bells*, and somewhat hidden in the others by obligatos, layers of process-derived counterpoint, and the songs." The second tape, **Gamelan Son of Lion** (#8542A), presents eight compositions by various composer-members: Barbara Benary, Philip Corner, Daniel Goode, Peter Griggs, David Demnitz, and Denise Rightmire-Womelsdorf. The notes explain that "of the performers each is experienced in some of the traditional music of Indonesian and/or contemporary American music. ... each has been inspired in some way by the sounds and structures of Indonesian music." Both cassettes are very well produced, with a cover photo and notes for each piece. Write for a catalogue and price information to **The New Wilderness Foundation, 325 Spring St., New York, NY 10013.** The phone is (212) 807-7944.

For a well-annotated and wonderful catalogue of all kinds of music in a variety of formats (records, books, cassettes, video tapes, special sets), write to: **Original Music, R.D.1 Box 190, Lasher Road, Tivoli, NY 12583.** You'll learn a lot just reading about their selections.

# PROGRAMS

Most of the following concert programs are on file in the A.G.I. Archives. We try to list all that are received. Please send them in, even if the concert is long past — it is still interesting to know what has been played. All pieces are described as listed on the program. Parentheses following a piece indicate either the composer or a specific style.

Abbreviations used in this list:

U. University  
Gd. Gendhing  
Ld. Ladrang  
Ln. Lancaran  
Kt. Ketawang  
mg. minggah  
p. pelog  
sl. slendro  
m. manyuro  
s. sanga  
l. lima  
br. barang  
— connected pieces  
ch. choreographer

## AUSTRALIA

*Group:* Melbourne C.A.E. Gamelan  
*Location:* The Open Stage, Melbourne  
*Dalang:* Poedijono  
*Date:* September 22, 1985  
*Program:*  
Javanese Wayang Kulit

## CANADA

*Group:* The Evergreen Club Gamelan Ensemble  
*Location:* Toronto, Ontario  
*Director:* Jon Siddal  
*Date:* December 7,8, 1984  
*Program:*  
Bima Mobos (Pak Idi)  
It's About Time (Robert W. Stevenson)  
Gudril (Sunda)  
Kunang Kunang (Sunda)  
Air of the Temple (Miguel Frasconi)  
Svaralaya (Trichy Sankaran)  
Prime of Life: Five Easy Numbers (Andrew Timar)  
Where Edges Meet (Jon Siddal)  
Jipang Lontang (Sunda)

## ENGLAND

*Group:* Gamelan Sekar Petak and aNeMonE (University New Music Ensemble)  
*Location:* York Spring Festival of Contemporary Music  
*Director:* Neil Sorrell  
*Date:* March 10, 1986  
*Program:*  
Pollen Count (Clive Wilkinson)  
Time's Up (Michael Nyman)  
Full Fathom Five (Alec Roth)  
Sextet (Peter Garvey)  
Octet (Steve Reich)  
and structured improvisation on Gamelan

## INDONESIA

**Group:** Darma Wanita (*Ibu-ibu*, an all-women group)  
**Location:** Kraton Surakarta  
**Director:** K.R.T. Kusumotanojo  
**Date:** July 13, 1984  
**Program:** Dance-Drama *Nawangulan* (Central Java)  
Ld. Darmawanita p. nem  
Ld. Sriwibowo sl. s.  
Dandanggula  
Celuk Jurudemung sl. m.  
Gangsaran p.nem  
Gd. Megatruh  
Menthog-menthog—Ilir-Ilir  
Gd. Lumbungdesa  
Gd. Mijilwigaringtyas p. nem  
Gd. Gonjang-ganjing p. nem  
Vokal Koor [chorus] Bidadan: Jo-ratu sewandana—Ilir-ilir guling—Ceplik Ayak-ayakan Panutup  
Gd. Tedaksaking—Gleyong p. nem

## THE NETHERLANDS

**Group:** Raras Budaya  
**Location:** Amsterdam, radio broadcast on "Concert-zender"  
**Directors:** Elsie Plantema, Rien Baartmans  
**Date:** March 8, 1986  
**Program:** (Central Java)  
Gangsaran Kagok Liwung sl. nem—Gangsaran Roning Tawang pl. nem  
Gd. Onang-onang—Ld. Sri Rejeki p. nem  
Gd. Renyep—Eling-eling Kasmaran—Ayak-ayakan Alas-alasan—Srepegan—palaran Sinom Logondang—Srepegan—palaran Pangkur Dudukasmara—Sampak—palaran Durma—Sampak—palaran Dandanggula Tlutar—Srepegan Bawa Bangsapatra sl.s.

## UNITED STATES California

**Group:** The Berkeley Gamelan  
**Location:** Unitarian Fellowship Hall, Berkeley  
**Director:** Daniel Schmidt  
**Date:** April 4, 1986  
**Program:**  
Accumulation (Daniel Schmidt)  
In My Arms, Many Flowers (Schmidt)—Well-Rounded Fanfare (Barbara Bent)  
Faint Impressions (Schmidt)  
Ghosts (Schmidt)  
Abies Firma (Schmidt)

**Group:** Mills College Gamelan:  
St Darlus/St Madelaine  
**Location:** Mills College Concert Hall  
**Director:** Jody Diamond  
**Date:** April 5, 1986  
**Program:** "New Music and Javanese Dance"  
The Great Regulator Channel (John Levin)  
Prelude to Trees (Kathryn Lyle)  
Difficult Passage (Aric Rubin)  
Saron Al Imbal (Paul Miller)  
**Dance:** Gambiranom  
Ln. Rena-Rena—Kt. Kinanti Sandung—Sampak sl.m.

**Group:** Center Stage Children's Gamelan  
**Location:** San Francisco  
**Director:** Emily Klion  
**Date:** Fall 1985  
**Program:** Ramayana Dance-Drama  
Ln. Ricik-Ricik (Central Java)  
Bubaran Robert (Lou Harrison)  
Wedding Dance, Ten Heads (Emily Klion)  
The Golden Deer, Monkey Dance (Klion)  
Looking for Sita (Klion)  
Fire Dance  
Walang Kekek (Sunda)—Building the Bridge  
Victory Song (Klion)  
Ln. Ricik-Ricik

**Group:** U.C. Santa Cruz Gamelan  
**Location:** San Jose State University, Concert Hall  
**Director:** Undang Sumarna, musical director  
Kathy Foley, dalang  
**Date:** February 7, 1986  
**Program:**  
Tembang Sunda (kecapi-suling)  
Ngaraja—Jipang Karaton  
Sampung—Angin Peuting  
Manyeuseup—Balagenyat—Mangu-Mangu—Beber Layar  
Kapati-pati—Eros—Samar Samar  
Ceurik Rahwana—Senggot  
Gamelan Salendro:  
**Dance:** Ibing Keurseus  
Gawil - Tumenggunngan  
Overture (Undang Sumarna)  
Wayang Golek Purwa : "Rama Distraught"

**Group:** Gamelan Si Betty  
**Location:** Stanford University, Humboldt University  
**Directors:** Lou Harrison, Trish Neilson  
**Guest Artist:** Widiyanto  
**Date:** April 25, 26, 1986  
**Program:**  
Pambuko Aptos (Widiyanto)  
Main Bersama-sama (Lou Harrison)  
Ld. Duporo (K.R.T. Wasitodipuro)  
In That Bright World (Jody Diamond)  
**Dance:** Pillows and Comforter (ch. Remy Charlip)  
Philomen and Baukis (Harrison)  
Ln. Tropongbang—Kt. Langengita p.nem (Central Java)  
**Dance:** Underwater Ballet (ch. Charlip)  
Gd. Aphrodite p. "patet Sumner" (Harrison)  
The Unvoiced Harp (Marshall Edwards)  
**Dance:** I Love You (ch. Charlip)  
Gending in Honor of Pak Daliyo (Harrison)  
Bubaran Udan Mas (Central Java)

**Group:** B.A.N.G. (Bay Area New Gamelan)  
**Location:** California Institute of the Arts, Los Angeles  
**Directors:** Jody Diamond, Daniel Schmidt  
**Date:** November 9, 10, 1985  
**Program:**  
Ghosts (Daniel Schmidt)  
In That Bright World (Jody Diamond)  
Coast (David Mahler)  
Gd. Purnomo Siddi sl.s. (K.R.T. Wasitodipuro)  
Gamelan N.E.A. (Barbara Benary, Philip Corner, Daniel Goode, Peter Griggs)  
Woodstone (Ingram Marshall)

**Group:** Kyal Kumbul  
**Location:** California Institute of the Arts  
**Director:** K.R.T. Wasitodiningrat [Wasitodipuro]  
**Dance Directors:** Nyoman Wenten, Nanik Wenten  
**Date:** October 21, 1984  
**Program:** (Central Java)  
Gd. Bonang Tukung p.br  
Gd. Condronoto—Ld. Sumbowo p.l.  
Gd. Randu Kintir—Ld. Ayun-Ayun p.nem  
**Dance:** Arjuna and Cakil  
Kt. Subokastowo—Srepegan—Sampak p.nem  
Ld. Pangkur p.br.  
Gd. Bubaran Vadera p.br.

## Hawaii

**Group:** Gamelan Budi Daya  
**Location:** Jefferson Hall, Honolulu  
**Director:** Richard North  
**Dhalang:** Kathy Foley  
**Date:** November 1, 1985  
**Program:**  
Wayang Golek Cepak (West Java)  
**Dance:** Topeng Babakan (Cerberon)

## Illinois

**Group:** Friends of the Gamelan  
**Location:** Roosevelt University, Chicago  
**Director:** Jane Knourek  
**Date:** April 7, 1984  
**Program:**  
Three Pieces for Harp and Gamelan (Robert Lombardo)  
"Voices stored within the concolutions of twilight ..."  
"First curves dance on the surface of evening..."  
"Night, after repeated lacing of its roots, frees itself ..."

## Massachusetts

**Group:** Boston Village Gamelan  
**Location:** DeCordova Museum, Lincoln, Mass  
**Director:** Alan Robinson  
**Guest Artist:** I.M. Harjito  
**Date:** July 21, 1985  
**Program:** (Central Java)  
Gd. Bonang Tukung p.br.  
Gd. Rujak Sentul—Sarundeng Gosong p.nem  
**Dance:** Kukila  
Ln. Rena-Rena p.br.  
Gd. Pancatyana—Ld. Pangkur p.br.  
**Dance:** Gunungsari  
Ld. Gunungsari Kingkin p.nem  
Bubaran Hudan Mas p.br.

## New York

**Group:** New York Indonesian Consulate Gamelan  
**Location:** SAGE Center for the Arts, NY  
**Director:** Anne Stebinger  
**Guest Artist and Master Teacher:** I.M. Harjito  
**Date:** November 23, 1985  
**Program:** (Central Java)  
Gd. Bonang Siring p.br.  
**Dance:** Kukila  
Ln. Rena-Rena p.br.  
Kt. Mijil Wigaringtyas p.nem  
Ld. Asmarandana p.br.  
Ld. Sri Rejeki p.nem  
**Dance:** Topeng Gunung Sari  
Gd. Bondet p.nem  
Ld. Sigramangsah p.br.

## Oregon

**Group:** Khyal Kagok Laras/The Venerable Showers of Beauty  
**Location:** Berg Swann Auditorium, Portland  
**Director:** Vincent McDermott  
**Date:** January 14, 1983  
**Program:** "Portland Composers Concert"  
Gending in Honor of Herakles, preceded by Filleran Slendro 5 (Lou Harrison)  
White Water (Eva Noda)  
Judith, Turning (Jack L. Vevea)  
Hymn to Surya (Douglas Leedy)  
The Gazing Eye Falls Through the World (Robert Coburn)  
Death Unmasked (Elliot Rubin)  
Butterfly Waltz (Debra Porter)  
Sweet-Breathed Minstrel, A Mystic Poem of Rumi (Vincent McDermott) [with viola]

## Washington

**Group:** Gamelan Pacifica  
**Location:** Cornish Institute, Seattle  
**Director:** Jeff Morris  
**Date:** December 8, 1985  
**Program:**  
Gending in Honor of the Poet Virgil (Lou Harrison)  
In That Bright World (Jody Diamond)  
Forgiveness (Alan Vaupell)  
Backtalk (Jeff Morris)  
Sopir Becak (K.R.T. Wasitodipuro)  
Bonangenloss van Bedanktzijn (Jay Hamilton)  
Kebo Giro (Central Java)

# ARCHIVES

The Archives of the American Gamelan Institute contains a variety of materials related to the study and performance of gamelan music and related arts. Most materials are donated; all submissions are most welcome. All books and recordings submitted will be considered for review; scores will be considered for publication in a future issue. We extend our gratitude and thanks to all the people who have contributed the items listed below.

The Archives will distribute, for a small service charge, those materials marked with a "\*". This means we have received permission from the gamelan director, composer or author to distribute these materials. Fees are determined as follows:

monographs, plastic binding	.10 per page
cassette tapes	7.00 each
postage and packaging	1.00 per item
scores	2.00 or .25/page, whichever is greater (no postage required for scores)

Please include all relevant information for items you wish to order. Payment should be made to "American Gamelan Institute".

It is our pleasure to announce that we have received permission to distribute two particularly excellent monographs. We recommend these informative and thoroughly researched works.

- M.RS R. Anderson Sutton  
*The Javanese Gambang and Its Music*. M.A. Thesis,  
University of Hawaii at Manoa, 1975. 410 pgs.  
M.RV Roger Vetter  
*Formal Aspects of Performance Practice in  
Central Javanese Gamelan Music*. M.A. Thesis,  
University of Hawaii at Manoa, 1977. 149 pgs.

New additions since our last issue:

## RECORDINGS ON CASSETTE

### FORMAT

Code	State or Country.Group ID
Group	Name of gamelan group
Director	Name of Director or Guest Director
Location	City, or institution and city
01	Archives number for individual item
Date	Date of recording or writing

## Gamelan Performances

- CA.BA B.A.N.G.: Bay Area New Gamelan  
Jody Diamond and Daniel Schmidt, Berkeley-Oakland  
\*01 10-25-85 recorded at Mills College [see box]  
02 11-10-85 performance at New Music America  
03 11-09-85 performance at New Music America
- CA.CA Khyal Kumbul, K.R.T. Wasitodipuro  
California Institute of the Arts, Valencia  
01 Fall 1985 rehearsal of *Purnomo Siddi*
- CA.CB Khyal Udan Mas, K.R.T. Wasitodipuro,  
Jody Diamond; U.C. Berkeley  
04 11-23-83  
05 05-02-84
- CA.CW Khyal Udan Mas, K.R.T. Wasitodipuro  
Center for World Music, Berkeley  
01 1974 wayang with Marc Hoffman, dalang
- CA.MC Si Darius/Si Madelaine  
Jody Diamond, Oakland  
\*04 11-24-85 Java, Bali, Sunda (three pieces)
- CA.SJ Si Betty  
Trish Neilson, San Jose State University  
05 05-03-85 concert (=CA.SK 01)
- CA.SK Gamelan Sekar Kembar; Trish Neilson; Aptos  
01 05-03-85 Sundanese degung and American music
- IL.FG Nyal Panjang Sari, Jane Knourek  
Friends of the Gamelan (F.R.O.G.), Chicago  
\*03 10-19-85 concert of Central Javanese music
- MA.BV Boston Village Gamelan; Sam Quigley; Boston  
01 12-31-83/01-01-84 Central Javanese music
- NY.SL Gamelan Son of Lion; Barbara Benary; NYC  
02 1985 "New Music." New Wilderness #8542A
- UK.CS Cambridge Gamelan Society; Cambridge, England  
01 summer '85 Central Javanese Music
- WA.GP Gamelan Pacifica; Jeff Morris; Seattle  
\*06 12-08-85 Javanese and American music

## Works by Individual Composers

- BB Barbara Benary  
01 "Pieces for Gamelan Son of Lion." (1984)  
New Wilderness #8442A
- AD Arthur Durkee  
01 Gangsa, (1983)
- MF Miguel Frasconi  
01 Distancing #3, Air of the Temple (for gamelan);  
Rhythmic Corners (for The Glass Orchestra); Bell Study,  
Studies Out of Running and Longing, Re Turning,  
As Science.
- AS Aloysius Suwardi  
01 Debah

### Music by Children on Cassette

- CH.B 01 Ballnese children's songs and wayang,  
tape and text (recorded by Larry Reed)  
CH.CA 01 Children's Theatre Group: "Ramayana"  
musical director, Emily Klion, 1985

### Information on Cassette

- INF 01 "New Music in Bali"  
Radio broadcast, KPFA 1985  
Jody Diamond interviews Michael Tenzer  
about new music in Bali and discusses Sekar Jaya's  
recent tour there.

### SCORES

- S.AS Aloysius Suwardi  
01 Debah (date?)  
S.AD Arthur Durkee  
01 Gangsa (1983) with Stuart Hinds  
02 Autumn song (1984)  
S.MF Miguel Frasconi  
\*Distancing #3, for gamelan degung (1983)  
written for the Evergreen Club Gamelan, Toronto  
S.DLB Dawn LaBuy  
01 Bali Swing (1985) for gamelan angklung  
S.PC Philip Corner  
\*01 Gending in the Western Manner (1982)  
S.ER Eric Richards  
01 A Lion Does Not Read Books -- in pelog (1985)  
for full Javanese gamelan  
S.M Martopangrawit  
01 Ketawang Rujit, slendro, manyuro (1979)

### MONOGRAPHS

- M.EJK Edward J. Kessler, Christa Hansen, Roger N. Shepard  
Tonal Schemata in the Perception of Music  
in Bali and in the West  
in *Music Perception*, Winter 1984, II(2):131-165.

### COLLECTIONS:

#### TRANSCRIPTIONS AND NOTATION

- C.KW K.R.T. Wasitodipuro  
\*01 Kendangan (Drumming patterns for Central  
Javanese gamelan)  
ed. Jody Diamond (1986). (pp.to be determined)

#### TEXTS AND TRANSLATIONS

- T.KD Kent Devereaux, Debbie Zick  
\*01 Wayang Purwa: An American Adaptation  
of a Javanese Shadow Play.  
script in English. 49 pgs.  
[recording available on WA.GP 04-5]

\* indicates materials available for distribution

now available on cassette

## B.A.N.G. Bay Area New Gamelan

three pieces from their performance  
at New Music America  
Los Angeles, 1985

Ghosts *Daniel Schmidt*  
Woodstone *Ingram Marshall*  
In That Bright World *Jody Diamond*

\$7, plus \$1 postage

all proceeds benefit the American Gamelan Institute



# NETWORK

An excellent opportunity to learn Indonesian, Javanese or other Southeast Asian languages is available to all at the 1986 Southeast Asian Studies Summer Institute (SEASSI) to be held at Northern Illinois University in DeKalb, Illinois (approximately one hour by car from Chicago) from June 9 to August 15, 1986. The 1986 Southeast Asian Studies Summer Institute will offer intensive training in nine including Indonesian/Malay, Javanese, Burmese, Hmong, Khmer, Lao, Tagalog, Thai, and Vietnamese. Courses in Southeast Asian studies include Anthropology, Art History, Business, Communication Studies, History, Literature, Music (including Javanese and Balinese gamelan), Political Science, and Sociology. The total fee is \$1,100 for the ten week session and covers registration for the annual SEASSI conference to be held July 31 to August 3, 1986 at Northern Illinois University. Foreign Language Area Studies (FLAS) fellowships are available. In addition, a limited number of fee waivers are also available for students who do not receive FLAS support. For further information, write: SEASSI Director, Center for Southeast Asian Studies, Northern Illinois University, DeKalb, IL 60115, or call (815) 753-1771.

A one month intensive program in Javanese and Balinese music and dance will be offered from May 19 to June 13 at Simon Fraser University in Vancouver, Canada. Featured courses: Javanese gamelan taught by K.R.T. Wasitodipuro, gender wayang and kecak taught by I Nyoman Wenten, Javanese and Balinese dance taught by Nanik and Nyoman Wenten. The program is directed by Martin Bartlett. The Indonesian Consulate in Vancouver has generously loaned their new slendro gamelan for the occasion. For registration information, write: Dept. of Continuing Studies, Simon Fraser University, Burnaby, B.C. V5A 1S6, Canada

Joan Bell Cowan and her *Gamelan Range of Light* have moved to Vallejo, California, where Joan will organize a performing ensemble and continue her traveling music program for children. Her new address: 211 Kenyon Way, Vallejo, CA 94589.

Linda Dobbins River will begin gamelan classes for children this summer at Acme Music in Oakland, California. She also teaches gamelan to children in the Mills College Summer Arts Program. She can be contacted c/o BALUNGAN.

Lou Harrison took a performing group on tour this spring to Stanford and Humboldt. The group, directed by Trish Neilson with assistance from Daniel Kelly, included guest artists Widiyanto, Henry Spiller, Jody Diamond, Peter Hubol, and Don Stevens. The program consisted of traditional Javanese pieces as well as compositions by Harrison, Diamond, and Widiyanto. Remy Charlip choreographed three new dances to Harrison's music. These were performed by Tandy Beal and Dancers. In early August the group will perform in Saratoga Springs, New York, with the Philadelphia Symphony Orchestra; they will then travel to Vancouver to participate in the EXPO '86 Festival.

The Center for World Music announces its 1986 Indonesian Performing Arts Tour, under the direction of Dr. Lewis Peterman and his wife Paula (both fluent in Indonesian). This year's tour will focus on the ancient and modern cultures of West and Central Java and Bali, with over ten specially arranged performances. It is scheduled for June 20 to July 6. The cost is \$2995, and the airplane ticket is good for one year. Contact: Center for World Music, Box 15906, San Diego, CA 92215, (619)265-4243.

Fritz deBoer should be congratulated for his continued work on the Bali Arts and Culture Newsletter. Since 1981, the newsletter has been distributed free of charge to all those with an interest in Balinese arts and culture. Each copy has various announcements of new members, monographs and books, scholarly and personal events of individuals in the field of Balinese studies. To submit news of your Bali-related activities, or to be placed on the mailing list, write to Fritz deBoer c/o Department of Theater and Dance, Wesleyan University, Middletown, CT 06457.

Argon Steele is a radio programmer seeking tapes of any kind of gamelan for his show. If you can send him recordings of your group playing either contemporary or traditional music/ Contact him at the radio station KAOS, The Evergreen State College, Olympia, WA 98505

We are very sad to announce that the well known and revered musician and teacher of Javanese gamelan, R.L. Martopangrawit, passed away earlier this year. Balungan is seeking contributors for a feature in honor of his memory and contribution to *karawitan*.

The Asia Society has undertaken a three-year project to identify professional Asian and Asian American performing artists currently living in the United States. They are looking for performers and creative artists whose work expresses the influence of their Asian heritage. This information will become part of a national resource center. For further information, contact Karen Haight and Bonnie Sue Stein, coordinators; Asian Artists Identification Project, The Asia Society, 725 Park Avenue, New York, NY 10021. (212) 288-6400.

A Gamelan Events Calendar has been started by Trish Neilson. Included in the first mailing was this "Personal Note: With the loss of *Udyana Warta*, I felt there was a real need for something to keep all of us who are interested in gamelan informed as to what is going on in the San Francisco Bay Area. For many of us, *Udyana Warta* was the only means we had of knowing what groups were performing, etc. This *Gamelan Events Calendar* is an attempt to fill that need. So, if you have related activities that you wish to appear in the July-August-September '86 Calendar [or you wish to be added to the mailing list], please write to: Trish Neilson, 9012 Soquel Drive #1, Aptos CA 95003; or call (408) 662-1792 by June 15th."

# BALUNGAN

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 are now \$10 individual, \$15 individuals overseas, \$18 institutions. Back issues are \$5 each. Checks should be made to the *American Gamelan Institute*. When a back issue is out of print, a photocopy will be provided. Additional brochures and subscription forms are available to anyone who would like to distribute them.

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 2/1 means the Volume II, No. 1 is the last issue covered by your paid subscription. Your renewal is essential to the future of Balungan, and is greatly appreciated.

**RENEWAL IS ESPECIALLY IMPORTANT NOW,  
BECAUSE MANY OF YOUR SUBSCRIPTIONS EXPIRE  
WITH THIS ISSUE!**

Subscribers in England are able to purchase their subscription in pounds through our English agents, Bill and Sandra Martin. Contact them for information on subscriptions and distribution in England at: Lint Growis, Foxearth, Sudbury, Suffolk.

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

**Special Thanks:** Carter Scholz, Kent Devereaux, Mills College, Mary Enos, Susan Douglas, Daniel Kennedy, Carol Lennox, Marcia Williams and the Mills College Computer Learning Studio

Submissions in any category are welcomed. Articles should be typed and double spaced; photos may be black and white or color. Material may be submitted on a Macintosh disk, double or single sided, or on other computer media. Books, tapes, and records will be considered for review. All submissions will be placed in the American Gamelan Institute Archives, unless return is requested and a SASE included.

Submission deadline for the Fall 86 issue is September 1; and for Winter 87, December 1, 1986. An information sheet for writers is available from the editor.

Editor  
Jody Diamond

Guest Editor for this issue  
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