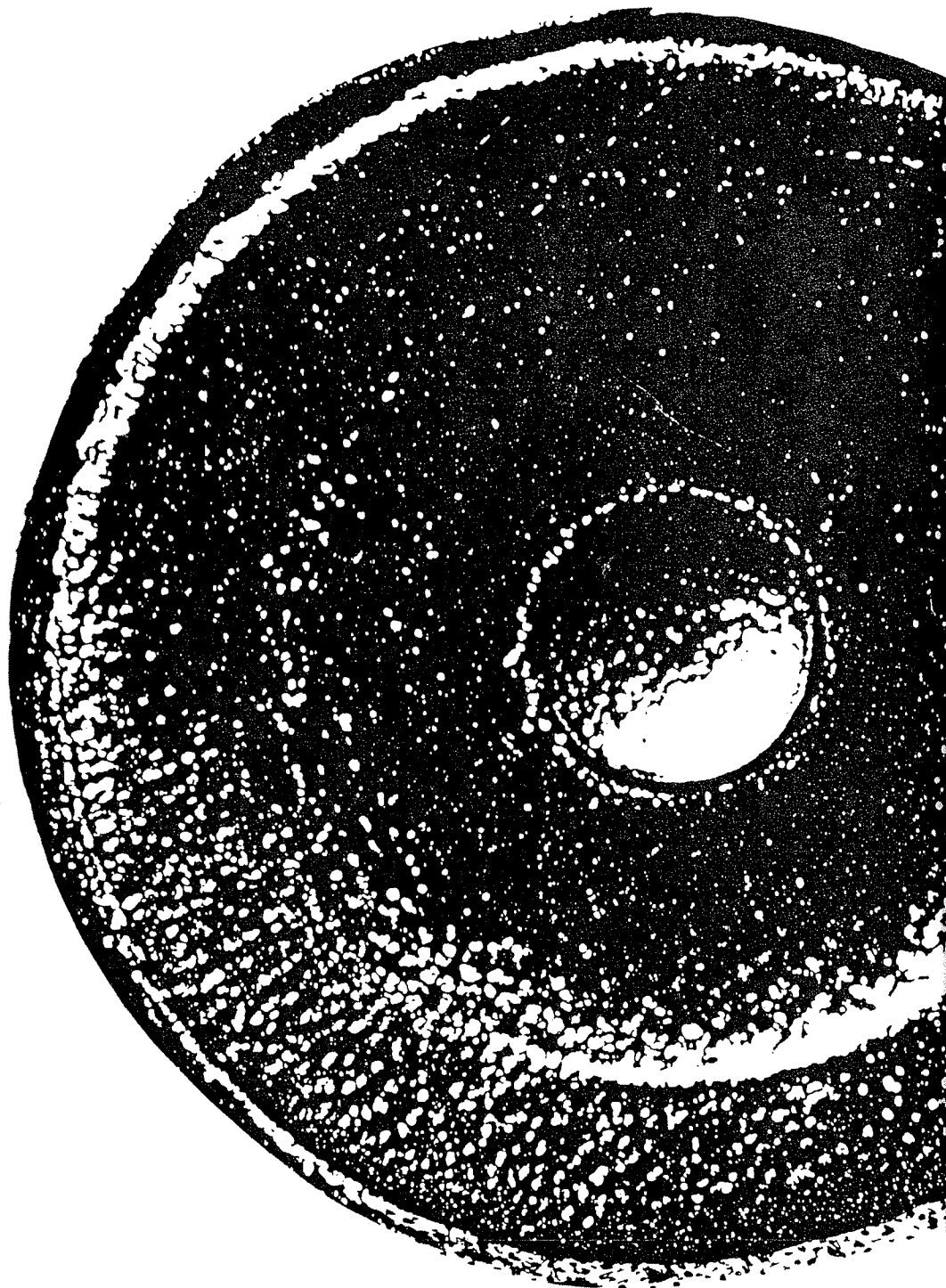


BALUNGAN

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First Subscriber who
wishes his last name
were a palindrome
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Vol. II No. 3
December 1986

EDITORIAL

"A significant event" was a frequent description of The First International Gamelan Festival and Symposium. It was an unprecedented gathering that presented many perspectives on gamelan; some of these are reflected in this issue of *Balungan*. The event, documented in a detailed report by John Chalmers, Jr., encouraged exchange across what too often seems like the boundary between the traditional and the contemporary. It put to rest the terms "American gamelan" and "Western gamelan," suggesting "International gamelan" to unite all who have been inspired by the traditions of Indonesia. The Festival was also made outstanding by the presence of many excellent Indonesian artists; they will be profiled in the next issue. The stirring performances of music and dance from Sumatra, Sulawesi and other islands showed that many of the traditions of Indonesia are still to be discovered. In this issue, David Harnish introduces some of the musical traditions of Lombok, an island east of Bali.

The Festival Committee strove for a balance of scholars and artists, recognizing both approaches to gamelan. Yet ethnomusicology and composition are essentially very close. The scholar who works to understand and find new ways of explaining a musical system is very much like the composer who creates new musical forms. Both enrich the human experience of music. Mantle Hood, whose score is presented here, is well known as a scholar, and has also continually composed music for gamelan and other ensembles.

New music by Indonesian groups was a Festival highlight; their artistic energy and technical skills were impressive. Yet there was a common spirit of creativity and experimentation that transcended technical ability. There is an increasing potential for artistic collaboration across cultures. Arthur Durkee's composition was premiered in Java by his teachers and friends at ASKI Solo. Arthur also describes here how ASKI's policies encourage composition.

The music farthest from their own was of particular interest to the Indonesian composers in Vancouver, since it expressed ideas and feelings not found in Indonesian practice. The interview with Philip Corner illuminates the challenge of combining artistic integrity and cross-cultural inspiration.


Jody Diamond
Editor

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LETTERS

Having, now, a set of three issues of *Balungan* in hand, let me congratulate you on this inspiring and well laid out journal which presents the right mixture of scientific valuable information and artistic applications of Indonesian musical cultures to the *gamelan sabrangan* [cross-over gamelan] in East and West.

Rüdiger Schumacher
Berlin, West Germany

I think it is great you are doing [*Balungan*]*—*it fulfills a real need.

Cindy Benton-Groner
Charlottesville, North Carolina

Everyone loved the new *Balungan*. I just noticed the new back cover design and inside front cover. Think it looks great. And everyone is stunned when they turn the page on Lombardo's score!

Kent Devereaux
Surakarta, Java

It was good to hear about the Madison, Wisconsin and Chicago, Illinois gamelan. I hope that I can hear them soon. I also liked reading about the angklung. I have long been intrigued by [them].

Michael Adams
Chicago, Illinois

The article on angklungs and the interview with the young dhalang [in the last issue] are very fine. [As an elementary school teacher with an interest in global education] I have a "rice-unit" focusing on Dewi Sri compared to Demeter and Persephone, so the angklung article was doubly interesting for me.

Nancy Van Ravensway
Tiburon, California

Balungan really looks good these days—very simply and tastefully and effectively laid out.

Bart Hopkin
Nicasio, California

The fourth issue of *Balungan* arrived a few days ago. It certainly is a great issue (not because of the article on me). You have done a fine job. The magazine is getting more and more professional and informative. We [Northern Illinois State University] have also subscribed to it now.

K.H. Han
DeKalb, Illinois

I saw a copy of your magazine on a coffee table in the American Embassy in Jakarta. Can you send me information on how to subscribe?

Paul Blair
Washington, D.C.

It's terrific!

Harrison Parker
Hawley, Massachusetts

I have especially enjoyed articles, like Randy Baier's, that discuss what's going on in Java right now. I find compositions printed in full to be useless because I don't have a gamelan, although I realize this is a "Publication of the *American Gamelan Institute*." I look forward to the articles by North, et al., and would like to see *Balungan* move more in that direction.

Sean Williams
Seattle, Washington

FESTIVAL

The First International Gamelan Festival and Symposium

by John H. Chalmers, Jr.

From the three strokes of the gong which opened the Festival to the last scene of the wayang kulit which closed it just before dawn almost four days later, it was, in the words of the program, a "significant event: the First International Symposium and Festival of the Traditional and Contemporary Music of the Gamelan."

There have been previous gamelan festivals, in Indonesia and elsewhere, but this was the first to explicitly recognize the International gamelan movement and the new gamelan music composed and performed throughout the world. The Festival brought together nearly 200 scholars, dancers and performers from Europe, North America, Japan and Indonesia for three intensive days of papers, performances, interaction, and exchange. Symposium sessions covered diverse topics such as new instrument construction and traditional tuning procedures, process composition, and the definition of balungan. Concert performances spanned the gamut from classical gending to computer-assisted sound collages. Much discussion was devoted to the reasons for the growing popularity of gamelan outside of Indonesia and to the problems, humorous and otherwise, of teaching an art whose basic axioms differ so radically from the dominant assumptions of the student's culture.

For most of the participants, however, the significance of the Festival lay in the music, for not only were many of the best Indonesian performers and composers gathered in one place at one time, but many of the most skilled and innovative groups outside of Indonesia were convened there too. This was intended to promote comparison and exchange between the traditional and the experimental, from Indonesia as well as internationally. To this end it succeeded admirably. New ideas were exchanged, new friendships made, old contacts renewed, and fresh enthusiasms kindled.

SESSION I Opening Monday, August 18

The first session was in the auditorium of the Indonesian Pavilion. The Festival was officially opened with welcoming

remarks and three gong strokes by Mr. Abdul Aziz, Commissioner General of Indonesia Expo 86.

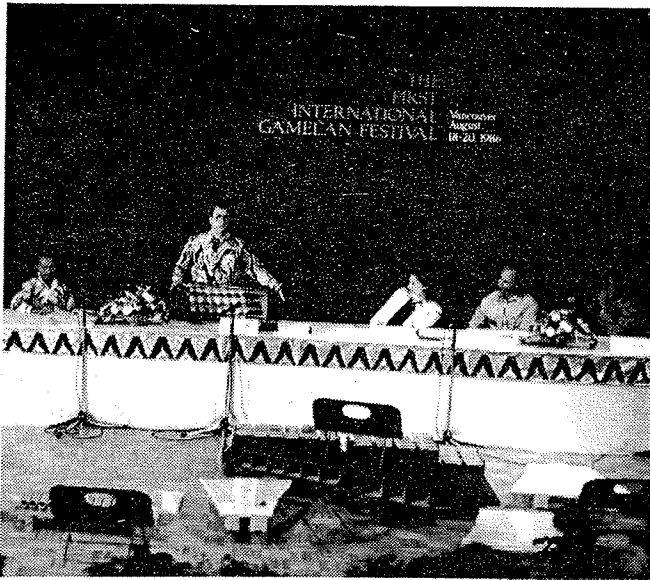
SESSION II Symposium

This session of papers was moderated by Hardjo Susilo and Edward Herbst; it was devoted to philosophical and practical concerns of teaching gamelan to North Americans. The first speaker was **Jody Diamond**, whose paper "Teaching the Inner Melody," was an exposition of her teaching methods based on observation of Javanese performers and her own learning experience. To summarize briefly, her technique for internalizing the music is to have students sing both the colotomic structure and the balungan while playing. The colotomic structure was compared to the parts of a house and her method was demonstrated by having the attendees sing along with her.

The second speaker was **Michael Tenzer**. Dr. Tenzer is the co-founder of Sekar Jaya, a Balinese ensemble, which was the first International gamelan invited to tour Indonesia. His presentation was a compelling lecture-demonstration of Balinese drumming techniques which induced a spirited exchange of questions and examples played by I Made Bandem. The import was that each teacher has an individual style and approach, but that the musical contexts themselves override theoretical considerations.

Sumarsam then spoke on "Gamelan Journeys and Experiences." This began as a humorous recounting of incidents encountered in teaching gamelan in an American college and moved on to a discussion of the changing role of gamelan in Indonesia. Illustrated with quotations from the Centhini, Martopangrawit, Hardjo Susilo and others, his paper dealt with the superiority of informal private performance over formal public performance, but recognized the necessity of public performance for education and awareness, especially in the West. (The dichotomies between popular and fine art, between the cultivated amateur and the professional performer, and between active participation and passive consumption were a recurring theme in the Festival Symposia.)

John H. Chalmers, Jr. is a biologist and music theorist.



Michael Tenzer demonstrating Balinese drumming techniques. (L to R: Sumarsam, Tenzer, Jody Diamond, Ed Herbst, Hardjo Susilo. In foreground, instruments designed and built by Daniel Schmidt.)

The final paper of the Session was given by Ed Herbst, "What, Where and How is Gamelan?" attempted to provide a philosophical perspective on the Festival using the Balinese conceptual triumvirate of *desa-kala-patra*, or time, place and context. He further elaborated on themes involving cross-cultural differences, including processes of teaching and learning. To the architectural metaphor employed by Diamond, Herbst added the image of an urn filled with the water of life to represent the gamelan and its spiritual meaning to both the listener and performer.

SESSION III Symposium

After recessing for lunch, the Festival reconvened for the third session, moderated by Hardjo Susilo and Sumarsam. The first paper was by R.M. Sudarsono, "Javanese Gong, Its Ritual Aspect." After touching on the history of the instrument, Sudarsono described the reverence with which the Javanese have traditionally viewed their gongs. (A possible parallel would be the veneration of icons, images of saints and relics in some Christian denominations.) An outgrowth of this regard is the ritual of striking the *gong siyem, suwukan* or *kempul dada* three times at the beginning of a meeting, seminar or festival, although the fourth stroke is never played to end an event. The importance of the gong as the termination of a cycle or composition has been extended metaphorically to everyday life, so that the practice of saving the best for last is common (a concept not unknown outside of Indonesia as well). Finally, Sudarsono gave a very moving account of the life and character of a master gongsmith, Resawiguna, and the assistance given him by Mantle Hood at a crucial time in his career.

The second speaker was Martin Bartlett. His paper, "Growing Orchids in Greenhouses: Traditional Indonesian Music in Contemporary North America," was a complex discussion of why some North Americans are attracted to gamelan and how those that are differ from Indonesians who study *karawitan* [classical gamelan music]. Bartlett attributed some of the initial interest of the international students of gamelan to shallow curiosity, intellectual imperialism, faddishness, and a callow desire to escape from the perceived dystopic aspects of western culture. He also observed that, with sufficient study, these attractions have proven transmutable into a deep and abiding appreciation of Indonesian culture. Since Bartlett is both a performer of gamelan and a composer of electronic music, he also raised questions of bimusicality and stylistic borrowing. Personally, he has opted to separate the two and to enjoy gamelan for its unique sound, atmosphere and spirit, without adapting aspects of it into his own work or attempting to compose pieces for gamelan. Bartlett's dry witty delivery enlivened his somewhat provocative paper, which elicited numerous questions from both westerners and Indonesians in the audience.

The penultimate paper of the session, by Hardjo Susilo, was "Changing Strategies for the Cross Cultural Krawitan Experience: A Quarter Century Perspective." His paper described his teaching experiences at UCLA, and dealt with the contrast between the differentiated nature of western arts and the unified or integrated approach to art in Indonesia. Those aspects of Indonesian music that reflect traditional values and concepts were stressed. For this writer, the most memorable part of his paper was his final statement. In discussing the question of why one studies gamelan, Susilo related the answers given by his fifth grade teacher: "to refine our behavior, to become better people, to make ourselves a little more civilized." What more could one really ask of any intellectual, esthetic or moral pursuit?

The last paper of the session was read in Indonesian by Rustopo on "The Traditional Method of Tuning Gamelan." An English translation prepared by Marc Perlman was also distributed. This was a fascinating technical description of the process of tuning the knobbed gongs (*pencon*) and keys (*wilahan*) of the gamelan instruments. He discussed both the initial forging and shaping as well as the use of special tools for voicing and rough tuning. This description was followed by a demonstration of the fine tuning process, which involves filing, cold hammering and counting the beats between the pitch of the workpieces and the standards (which may be in the tuning of a famous gamelan). Particularly interesting was his description of the use of clay to lower the pitch by increasing the vibrating mass of either the workpieces or the standards to make the discrepancies more perceptible.

SESSION IV Symposium

After a mid-afternoon coffee break, the symposia resumed with the fourth session, devoted to composers and moderated by Hardjo Susilo and Ed Herbst. First **Barbara Benary** presented "Process Composing for the Gamelan." Benary defined process music as "music in which the form and structure are derived from numerical, mathematical or geometric phenomena." She further divided process music into "minimalist" and "non-minimalist," depending upon whether the process is made obvious by minimizing the saliency of other musical parameters. Obviously, process composing is a very general concept since any musical aspect amenable to quantization or graphic portrayal is a candidate for processing. When applied to gamelan, every aspect is manipulable, from the numerical cipher of the notation to the stratified colotomic structure and irama relations. The result may be totally novel structures, some of considerable intellectual and esthetic interest. Compositions generated by such processes form much of the repertoire of Gamelan Son of Lion; Benary presented several taped examples.

The second paper was by **Daniel Schmidt**: "The Integration of Composition and Instrument Building." Schmidt is a composer who has been designing and constructing an orchestra of instruments inspired by Central Javanese prototypes since 1973. Some of his instruments consist of aluminum tubes; this adds a new



Indonesian Group EXPO 86.

timbre to the gong-chime genre. He has also built instruments with resonated slabs similar to the *saron* and *gong kemodong* types (the latter without the bosses). Disks with bosses approximate the timbre of the *bonang*, and large resonated slabs that of the larger gongs. The ranges of the instruments in general exceed their Indonesian models. Schmidt's tuning is an eleven tone system in just intonation that contains both slendro and pelog scales, and two alternative or ornamental tones. His design philosophy is informed by his compositional needs, and new instruments are invented when new resources, timbral or melodic, are required. Schmidt is now experimenting with wood, brass and other metals and has built instruments for several other International gamelan ensembles. His compositions reflect both Javanese and western concepts, specifically, the "building block" structure of Bruckner's symphonies. To illustrate his talk, excerpts from his compositions were played by The Berkeley Gamelan.

Next was **Jose Evangelista**, a Spanish-born composer residing in Canada. His paper, "Techniques in Composition and Improvisation 'Motionless Move: Imaginary Gamelan'," was a description of how his compositional approach is based on concepts derived from Central Javanese music. Although he took care to state that he is not a computer composer, his mathematical background was evident in the structure of the composition, "Motionless Move," which he demonstrated with a tape and an excerpt of the score. The piece is scored for western acoustic and electronic instruments; it uses a colotomic structure (but not marked by percussion instruments), stratification, cyclicity, and a 12-tone cantus firmus. (The Vancouver Symphony Orchestra was originally scheduled to perform Evangelista's "Clos de Vie" at the final concert of the Festival, but the program was subsequently changed.)

The final speaker was **Shigenobu (Shin) Nakagawa**. In his paper, "New Composition for Gamelan in Japan," he described the position of gamelan in Japan and gave an analysis of the compositions his group, Dharma Budhaya, would play later. There are three active gamelan ensembles in Japan: Lambang Sari, in Tokyo, plays mostly traditional Javanese gending; Sekar Jepun, in Tokyo, plays Balinese music; while Dharma Budhaya, founded by Nakagawa in 1979, specializes in contemporary works by Japanese composers. In addition to these performing groups, five more gamelan are used for teaching in various music schools around the country.

Nakagawa characterized the music played by his group according to several distinctive traits: the simultaneous use of pelog and slendro scales in otherwise traditional forms, an avant-garde technique employing gamelan tone clusters as *objets sonores*, and a Pan-Asian approach of



Boston Village Gamelan, with Sumarsam (gender) and I. M. Harjito (kendang). Director Sam Quigley is at far right.

combining gamelan with instruments of Japan and other Asian cultures. Although not mentioned by Nakagawa, the addition of European instruments (e.g. oboe) to the gamelan also occurs. From Nakagawa's talk, it appears that many of the same cross-cultural concerns facing the International gamelan movement in North America also occur in Japan; nevertheless, gamelan activity there is steadily growing. It was also interesting to hear that Dharma Budhaya is sponsored by a corporation rather than a non-profit organization, which would be more likely in the United States.

SESSION V Concert

The first evening session was held outdoors in the large Xerox International Theatre rather than in the auditorium of the Indonesian Pavilion. Despite somewhat poor acoustics, the concerts were a delight, giving the conference attendees their first opportunity to hear the new and traditional music that had been discussed all day. The stage was set with the Indonesian Pavilion's Javanese gamelan, and all three groups used those instruments.

The first group to perform was **Gamelan Kyai Guntur Sari**. The ensemble played "Bells of Tanjilor", written by director Vincent McDermott while he was in Java. The piece was a combination of instrumental and vocal sections, and the slendro and pelog tunings were also mixed. The traditional Javanese "Ladrang Bribil" was directed by Midiyanto, the group's resident artist; his

kendang playing was impressive. Joining Guntur Sari were several guest artists from Indonesia and other countries; this was a common form of artistic interaction throughout the Festival.

The second ensemble was the **Boston Village Gamelan**, which has been specializing in traditional Central Javanese music since 1979. They gave an excellent performance of *Gendhing Gambir Sawit* and *Ladrang Pangkur*. Guest artists were Sumarsam and I.M. Harjito, who coach the ensemble in Boston. There was one striking example of an "educated audience" during their performance. The performance of *Ladrang Pangkur* included *irama kebar*, a lively tempo level that is often accompanied by interlocking clapping parts done by the male singers. As the few American gerong on stage began to clap, there was a massive rustling in one section of the audience—scores of Indonesians were joining them, clapping in perfect time with the rest of the gamelan. It was an exciting moment of audience participation.

The final performance of the evening was by the **Indonesian Group EXPO 86**. Their selection was a new contemporary piece, "Swara Pencon," by B. Subono. The program notes explained: "In this composition we intentionally try to depart from the basic structure of karawitan composition. The result still shows our basic training in Javanese and Balinese gamelan." The piece focussed on the knobbed gongs of the Javanese gamelan (called *pencon* after the name of the round boss on each

one); namely, the bonang barung and bonang sekaten (horizontally suspended), and the kempul and gong (vertically suspended). Vocal parts were also included. The piece was extremely strong and dynamic, and the well-controlled scales used by the singers were an impressive contrast to the tuning of the gamelan.

SESSION VI Concert
Tuesday, August 19

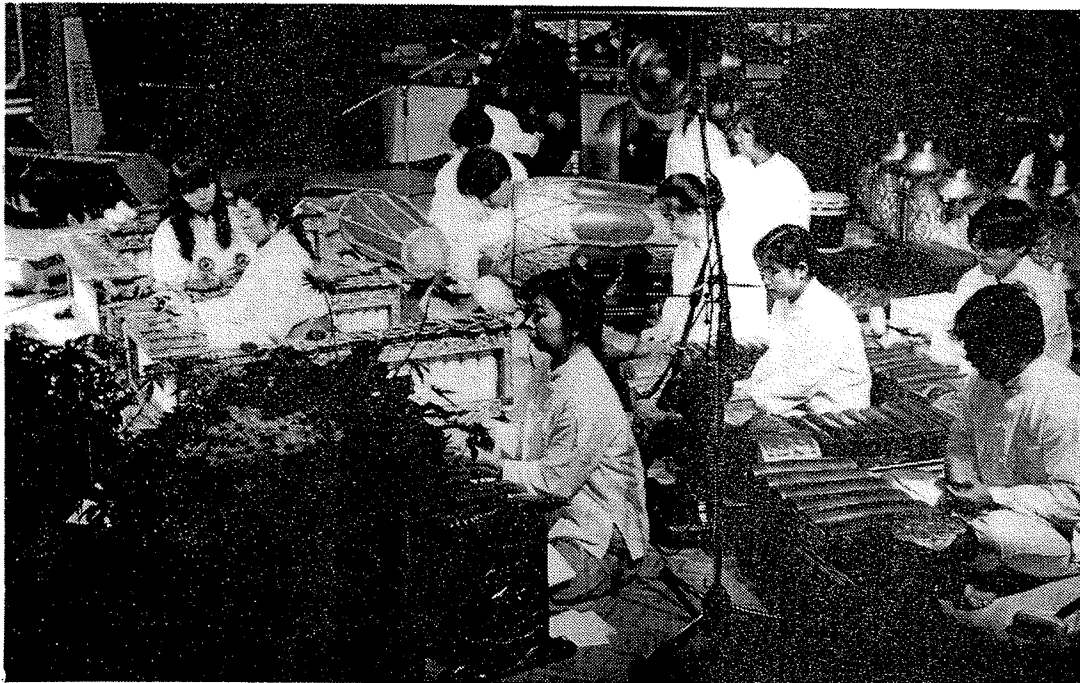
The second day of the Festival began with a concert in the auditorium of the Indonesian Pavilion. In the first performance, **Dharma Budhaya** presented new gamelan music by Japanese composers; all the pieces were played on Javanese gamelan. The first composition was "Colored Structure of Tone" by Hiroshi Nanatsuya, which illustrated the simultaneous use of both the slendro and pelog scales. "Night Festival in Flower," (subtitled *Pangkur Variasi*) by Shigenobu Nakamura, consisted of *Ladrang Pankur* with the addition of a part for solo oboe in 12-tone equal temperament. Unfortunately, the oboe part was presented on tape and therefore lost some of its impact. The last was an avant-garde piece, "Tantra," also by Nakamura. This piece used clangorous tone clusters suggesting Buddhist ritual music and shifted from slendro to pelog and back.

The next ensemble to perform was **The Berkeley Gamelan**. Two of Daniel Schmidt's compositions were played: "Abies Firma" and "Ghosts." Both of these are reworkings of his early material and combine European and Javanese musical concepts. "Abies Firma" is in the just intonation pelog tuning invented by Schmidt. The



The Berkeley Gamelan, Daniel Schmidt (at rear) directing.

second piece, "Ghosts", is in Schmidt's slendro tuning. "Ghosts" exploits the new timbre of the aluminum tube saron: as the musicians play dense, rapidly interlocking parts, they leave certain tones undamped. These tones linger in the air to form the melody of a "ghost" gamelan. The Berkeley Gamelan was one of three groups to bring their own instruments; Schmidt's clean modern designs were of interest to many, and there was a lot of audience "sampling" during intermission.



Dharma Budaya, directed by Shin Nakagawa (to right of kendang).



Banjar Gruppe Berlin. Paul Gutama Soegiyo dancing.

The **Banjar Gruppe Berlin** performed next. This ensemble was founded by the composer and performer Paul Gutama Soegiyo, who was born in Yogyakarta and educated in Europe. The ensemble is based in Berlin and is devoted to playing Gutama's compositions. The piece presented was a theatre piece, "Jaman Edan—Kingdom of Fools," performed by Gutama and only two members of the ensemble. Gutama danced and vocalized a text, partly in English, accompanied by a reduced ensemble consisting of Javanese suling, saron, bonang and gong. The dance movements appeared to derive from western modern dance as much as from Indonesian and the accompaniment had affinities with minimalism as well. All

in all it was an unexpectedly intense example of performance art.

The session ended with the **Indonesia Group EXPO 86**. They gave an absolutely entrancing performance of a suite of Central Javanese pieces in laras slendro, pathet sanga; "Lagu Orek-Orek," "Gendhing Ela-Ela Kali Beber kethuk 2 kerep minggah 4," "Pathet Sendhon Abimanyu," Jineman Glathik Glindhing," "Ladrang Panjang Ilang," and "Lagu Godril." The program was arranged by Rahayu Supanggah, who also wrote the extensive and highly informative notes. The group contained several players, including guests, from ASKI in Surakarta. Even though it was past lunchtime, this writer could have listened for hours more; undoubtedly the rest of the audience felt the same.

SESSION VII Concert

The Festival participants reconvened after lunch at the Indonesian Pavilion for another concert of new music. The first group was **Gamelan Son of Lion**. They have been very successful in adapting gamelan to their own urban social environment. In New York, they perform on a set of homemade instruments of hot-rolled steel tuned to the Javanese slendro and pelog scales, but did not bring these instruments to EXPO 86; their new music repertory of some 75 compositions is playable on the Javanese gamelan. The program began with "Graffiti Removal" by David Demnitz. Dedicated to a graffiti artist who died in police custody, the piece begins strongly, becomes chaotic, pauses, then resumes. . . life in the city continues. Second was "Keith Rays," by Denise Rightmire-



Gamelan Son of Lion. Barbara Benary, director, at left.

Womelsdorf, also a memorial to a departed friend. The next piece, called "Sleeping Braid," by Benary, had the gamelan playing softly along with suling, siter and voice. It is composed in western style and was danced by Deena Burton and Benary's daughter, Lyra Silverstein. This was followed by "Eine Kleine Gamelan Music" by Daniel Goode for double gamelan in pelog and slendro plus clarinet in 12-tone equal temperament. This piece was described as a "structured improvisation" and seemed to echo jazz and 1950's avant-gardism. "Don't be a Hog," by Nick Didkovsky, was a miniature piece described as being about "strength in the face of conviction." The final composition was "A Rag for Deena," by Benary; it was described as "what might have happened if Scott Joplin had composed for gamelan", and accompanied a dance by Burton and guest artist Wiwiek Sipala.

Gamelan Pacifica was the next group to perform. They brought their own gamelan instruments—aluminum ones based originally on the designs of Daniel Schmidt, but modified over several years, mostly in terms of tuning. Their program began with two compositions by Jeff Morris: "Extractions" and "Peace" (in slendro with pelog 7 added); the latter contained a part for bowed psaltery. Two compositions by Powell, "Gendhing Erhu" and "September Vision," were written for gamelan and *erhu*, a Chinese bowed instrument whose timbre is between that of the rebab and the viola. The *erhu*'s sound contrasted very well with the rather soft and resonant timbre of this gamelan. The virtuosic playing of the *erhu* player, Warren Chang, greatly impressed the audience. "September Vision" also included angklung and voice. The last piece was "Temple in the Ear" by Jim Madara. This was a rhythmically dramatic piece that also included a soprano voice.

This concert session was brought to a close by the Indonesia Group EXPO 86 performing "Kosong" [Empty] by I Ketut Asnawa. Ten men sat in a circle on the floor—there was no gamelan, only a small set of stones, bamboo sticks, a bamboo tube, other household objects such as a bamboo broom, mallets, and a pair of cymbals in front of each player. Drawing on the rich rhythmic traditions that characterize much Balinese music, the musicians used these simple objects to create a startlingly dynamic piece that was dance, music, and theatre. Many different musical techniques and moods were expressed, from strong solo singing reminiscent of a Balinese priest's prayers, to intricate kotekan patterns in which each player held only one note, to periods of raucous laughter and movement that served as a dramatic bridge between sections. The timbre of the seemingly simple implements was fully explored: a kotekan section in which each player held only a pair of stones involved three different and surprisingly distinct sounds; a section with the cymbals employed the floor, players' laps, and a wide arc in the air as the location of the sound. The

audience response was enthusiastic, and the performance itself was an inspiration to all.

SESSION VIII Symposium

After the afternoon coffee break, the participants reconvened for the last symposium session. The moderators were Sumarsam and Alec Roth. First was I Made Bandem who spoke on "Music in Bali today," an overview of Balinese musical activity. After discussing the history and background of Bali and Balinese music, he turned his attention to the contemporary situation. Due to the growth of tourism, he said, music has become increasingly secularized, but the amount of musical activity has greatly increased. This has resulted in a renaissance for traditional forms as well as the creation of new genres such as the Sendratari dance drama. New



Indonesian Group EXPO 86, performing "Kosong."

music is also flourishing with composers and choreographers combining Balinese and international techniques in new works.

The next speaker was Alec Roth, a composer and conductor whose recently completed dissertation discussed trends in new music in Central Java. He gave a general overview and history of gamelan activities in England, describing the various programs now most active—those at Durham, Cambridge, and York University. [See *Balungan* 1(3):22 for a profile of the Cambridge society gamelan.]

Vincent McDermott did not present his scheduled paper "National Styles in Contemporary Music for Gamelan," but instead commented on Roth's presentation and played a tape of a performance by Gamelan Kyai Guntur Sari of Roth's "Come Unto These Yellow Sands", a selection from his "Scenes From the Tempest." (McDermott's views on national styles in gamelan music were published in greater detail in an article in *Musical*

Quarterly 72(1):16-27, 1986.) [See Resources and Reviews for a description of this article.]

Dieter Mack was unable to attend but sent a text of his paper, "East West Exchange But No World Music," translated by Wayne Vitale. Mack is skeptical of the ability of musicology, anthropology, and ethnomusicology alone to produce a truly international tradition. First, he says, it is essential that one actually play the music one is studying. Mack also feels that simply borrowing technical features from musical traditions outside one's own produces shallow imitations, rather than music of any lasting value to any culture. On the other hand, he feels that one can absorb something of the spirit of another culture through long residence. This understanding can be incorporated into one's own music and expressed by the techniques of the music of one's own culture.

Andrew Toth was scheduled to deliver a paper, "New Seven Tone Music in Bali," but was unable to attend. I Made Catra, a teacher from ASTI Den Pasar, said that the title may refer to the development of a five-tone pelog with the addition of two pitches taken from slendro inserted into the two larger intervals.

Rahayu Supanggah then read his paper on the principles of Javanese gending, entitled "Balungan." His was one of two papers presented in Indonesian, the co-

official language of the Festival. He discussed the different meanings of the term "balungan," giving examples from biology and architecture as well as the many possible musical interpretations. (An English translation is being prepared so that his insights and knowledge may receive wider circulation among the international gamelan community.)

SESSION IX Concert

This evening session was in the Xerox International Theatre. The first group to perform was B.A.N.G. (Bay Area New Gamelan). Their first piece, "Lagu Didalam Kotak" (Melody inside the Box), by Jody Diamond, was the most technically innovative of the Festival. Eight players, using instruments built by Daniel Schmidt, produced single tone tremeli before microphones while the "Kotak," a two-in/eight-out matrix switcher, channeled the sounds to combinations of loudspeakers around the amphitheatre. This "switching" was controlled by a computer that Diamond operated from a table in front of the stage. The electronic hardware was built by Richard Povall and the control software was written by Larry Polansky. This piece was followed immediately by a tape collage, "Pieces of Eight," also by Diamond. Using the same system, she mixed together recordings of eight different kinds of Indonesian music, suggesting a metaphor for the current increase in interaction between



Gamelan Si Betty performing in the Plaza of Nations. Trish Neilsen, assistant director, plays bonang at right.

artists from all parts of Indonesia. Next, Diamond's "In That Bright World," was played on the instruments of Si Betty. This is a lovely and more traditional Javanese-style composition that uses the American song, "Wayfaring Stranger," as its "lagu," or inner melody. The performance used a very large gerong to sing the male part; many were invited guests. [See Programs for a list of players.]

The second ensemble was **Gamelan Si Betty**. This group plays on aluminum instruments designed, built and hand-painted by Lou Harrison and William Colvig. This included a full complement of the Harrison-Colvig gong suwukan: comprised of paired aluminum keys over tall billy-can resonators—the only instrument in the Festival that required a standing player. Many of the instruments, particularly the saron family, are extended in range. The first selection was "Marta Budaya," by Mantle Hood, with vocal parts composed by Jody Diamond. Dr. Hood was a participant in the performance, playing an unusually large ivory rebab. This was followed by "Gending Aphrodite," by Lou Harrison, in an unusual pelog mode (1 3 4 6 7). The piece was performed in several different irama with various treatments, or "decorations"; a part for troubador harp was included. Harrison's "Bubaran Robert" (named for Robert E. Brown), for gamelan and alto saxophone, ended Si Betty's program.

Appearing next was **Gamelan Sekar Jaya**. This dedicated and experienced group specializes in traditional Balinese music. They were invited to tour Indonesia in 1985, where they were enthusiastically received. They performed "Sekar Gendot," a piece adapted from the gender wayang repertory that uses no reong or drums. "Legong Lasem," a classical melody from the Legong Keraton Lasem repertory, and "Tabuh Pisan Bangun Anyar," in a new arrangement by I Wayan Beratha, were also played. They gave an excellent performance which did not suffer by comparison with the Indonesians'. Many members of the audience were impressed not only by Sekar Jaya's technical ability, but also the with feeling of confidence and enjoyment that the ensemble projected.

The **Indonesia Group EXPO 86** performed two Balinese pieces: the very popular "Liar Samas," composed in 1940 by I Nyoman Lotring for the Semar Pegulingan repertoire; and "Purwo Pascina," by I Wayan Beratha, a gamelan kebyar piece which shows Western influence in the use of 3/4 time near the end. The Indonesian artists played with great precision and spirit; the audience responded with an outpouring of cheers and applause.

INDONESIA DAY
Wednesday, August 20

August 20 was the Indonesia National Day ceremony at



Indonesian Group EXPO 86 and the Pesta Nusantara dancers. (Instruments of Gamelan Si Betty in foreground.)

the EXPO Plaza of Nations. **Gamelan Si Betty** had the honor of providing the pre-ceremony entertainment. They performed "Pambuka Aptos," a Semarang style gending bonang by Widiyanto; "Main Bersama-sama" by Lou Harrison, for gamelan with suling and alto saxophone; "Ladrang Duporo," by the noted teacher of so many International gamelan players, K.R.T. Wasitodipuro (a.k.a. Wasitodiningrat) and "Selamat Jalan," by Clay Jones. The **Band of the Canadian Forces Reserve (B.C.)**, under the direction of Major Jack Tillmans, and an Indonesian military band opened the ceremonies. A lively program of gamelan music and dance was given by the **Indonesia Group EXPO 86 and the Pesta Nusantara dancers** from the Indonesian Pavilion. Their fast-paced performance gave a quick sample of the many kinds of dance and music that the group had been performing during their tenure at EXPO.

During the rest of the day, the other gamelan ensembles at the Festival performed again, this time for EXPO visitors and Festival attendees on an outdoor stage at the ASEAN Plaza, a quadrangle bordered by the pavilions of Indonesia and other Southeast Asian countries—Thailand, Malaysia, Singapore, Dar Es Salaam and Brunei. **Dharma Budhaya** repeated pieces from their earlier program. **Sekar Jaya** added two pieces with dance: Legong Keraton and Teruna Jaya. **Banjar Gruppe Berlin** performed four very interesting and well-constructed pieces by Paul Gutama Soegiyo. These were "Kotekan Games" for six hands and vocal chords, "Kotekan Games" with three dog-dog drums and voices, "Solitaire Ro" for one performer, and "Tenganan Is Not Far" in a version for five players. The **Berkeley Gamelan** played Daniel Schmidt's "Accumulation" and "In My Arms. . . Many Flowers" with Barbara Bent's "Well-Rounded Fanfare." The **Boston Village Gamelan** presented a program of traditional Javanese gending: "Gendhing Kocak, Ladrang Dirameta, Ada-Ada Girisa, Srepegan Pinjalin, Srepegan"; "Ladrang Asmaradana" and "Gendhing Bonang Babar

Layar." **Gamelan Son of Lion** varied its earlier program by playing Philip Corner's "Gamelan 9" as a processional using hubcaps rather than as a stage piece with conventional instruments. They also added "Traffic" by Laura Liben and "Naked We Stand" by David Simons. The ensemble's characteristic humor and social comment were very evident in this performance.

At the close of the afternoon's performances, Hardjo Susilo invited all the conferees to join him and members of the Boston Village Gamelan on the stage to perform "Ladrang Wilujeng" and "Ladrang Pangkur" together. Players of Javanese gamelan from around the world participated. Sheets of paper with the balungan and text were passed out and those who didn't play joined the chorus. This produced a real sense of community among those who took part, as the playing of gamelan so often does.

CLOSING PROGRAM

The formal closing program and final concert took place that evening in the Xerox International theatre. The stage was shared by a Balinese gamelan, a Javanese gamelan, and a full symphony orchestra. The Indonesian ambassador to Canada, His Excellency Mr. A. Adiwoso,



Mantle Hood.

closed the Festival with a speech in which he promised efforts for another International Gamelan Festival in the near future. A special honorary award was given to Dr. Mantle Hood for bringing gamelan to the United States in the early 1950's. Next, the director or a member of each invited gamelan group came up on the stage. Sam Quigley gave a speech on behalf of all the invited groups, thanking the government for sponsoring the festival, and thanking all of the talented and devoted Indonesian artists who have been the teachers of so many grateful gamelan students in countries around the world.

Then the performance began. First the **Indonesia Group EXPO 86** played "Asanawali" by I Pande Made Sukerta, for Balinese gamelan with Balinese rebab and a Javanese style *gerong* (male chorus). The composition contained an interesting alternation of quiet sections featuring the rebab (played by Sukerta) with sections played by the full gamelan. As the instrumental playing developed in melodic complexity and tempo, the vocal part switched from a smooth melody to frantic and seemingly random shouting. As the strong music approached what seemed like a climax, the entire piece stopped abruptly, as if in mid-air. For those accustomed to waiting for the final gong, this was indeed an unusual ending.

The **Vancouver Symphony Orchestra**, conducted by Peter McCoppin, performed compositions by two western composers, influenced by the music of gamelan, although to different degrees. The first was "Tabuh-tabuhan" by Colin McPhee, who went to Bali in the 1930's, lived there for many years, and wrote the classic work, *Music In Bali*. The second was "Nocturne" by Debussy, who was impressed by the gamelan music he heard at the World Exposition in Paris.

The **Indonesia Group EXPO 86** also performed "La La" by Martopangrawit Javanese gamelan. The gamelan was set up behind the orchestra, so the sounds of the Javanese instruments and the melodies of the singers came to the audience across a sea of silent but attentive symphony players. They closed the concert with a final piece on the Balinese instruments, which were to the right of the orchestra. Since it is so often said that "gamelan is the Indonesian word for orchestra," it was interesting to see all the ensembles juxtaposed, both musically and spatially.

WAYANG KULIT

At midnight, long after the final concert (and for this writer after a long overdue snack), participants returned to the Indonesian Pavilion for a truly special experience. A shadow puppet theatre had been set up in the auditorium, for a special presentation of the Ramayana. Dalang Subono used puppets of traditional design as well as new ones created by Sukasman, a wayang artist who has

introduced transparent colored materials into the construction of his shadow puppets so that the colors may be seen on both sides of the screen.

As the musicians prepared, there were a few more speeches, including one by **Jody Diamond** thanking **Sardono Kusumo** and **Amna S. Kusumo** for their vision and hard work in making the Festival a reality. Then each group was presented with copies of the book *The Soul of Indonesia*, by the well known writer **Umar Kayam**. [Discussed in "Resources and Reviews."]

Players from the International gamelan ensembles were invited to join the Indonesian musicians accompanying the wayang, but with the invitation was presented along with a warning. "The *pimpinan* [musical director] says," announced Susilo, "that if any of the visitors would like to join the gamelan, please wait until patet sanga and don't mess up." Many of the Javanese musicians had been working for many years in different parts of the world; they seemed especially pleased to be playing together.

The audience found seats and sat back to enjoy the performance. The Indonesian Pavilion furnished snacks and beverages. In authentic fashion, the audience wandered in and out, watching intently from either side of

the screen, grabbing a snack or a nap on the floor. Suddenly it was 5:30 A.M. and the drama of the wayang and the Festival itself had come to a close. It was time to go to the airport and back to the real world.

CONCLUSION

By any measure, the First International Gamelan Festival and Symposium must be considered a resounding success; the members of the Organizing and Steering Committees deserve gratitude and applause. All are eagerly awaiting the Second Festival, rumored to be planned for Denpasar, Bali in 1988 (possibly as an extension of the annual Bali Arts Festival).

The International Gamelan Festival not only presented the best of traditional gamelan music, but introduced many to the truly remarkable range of new music experiments in progress throughout the world. An art demonstrating this much vigor and vitality is in no danger of stagnation or submersion. By next time will the diffidence and misgivings expressed by some speakers be forgotten and International gamelan accepted as the natural phenomenon it is? *Marilah kita lihat-melihat lagi di Denpasar dalam tahun 1988.* ▀

Program of the Festival

"We welcome you to a significant event: the first international symposium and festival of the traditional and contemporary music of the gamelan.

"This festival has drawn an enthusiastic response from musicologists, performers, composers, and lovers of gamelan music from all over the world. We have observed with pleasure the way in which gamelan has become an international art form and a powerful influence on contemporary music. Performing gamelan groups and university classes in Javanese and Balinese music now exist in Canada, the United States, Britain, Holland, France, West Germany, Switzerland, Australia, New Zealand, Malaysia and Japan, as well as their traditional homeland of Indonesia.

"We hope that this conference will encourage the development of gamelan as an international musical language and a vehicle for human

understanding and creativity."

Monday, August 18

SESSION I Opening

Speech by I Made Bandem, Head of the Steering Committee
Official opening by Mr. Abdul Aziz, Commissioner General of Indonesia EXPO 86

SESSION II Symposium

"Teaching the Inner Melody," Jody Diamond (American Gamelan Institute, Oakland USA)
"Elements of Balinese Solo Drumming Performance Practice," Michael Tenzer (Sekar Jaya, Oakland USA)
"Gamelan Journeys and Experiences," Sumarsam (Wesleyan University, USA)
"The How, Where, and Why of Gamelan," Ed Herbst (New York, USA)

SESSION III Symposium

"Javanese Gong, Its Ritual Aspect," R.M. Sudarsono (Institut Seni Indonesia, Yogyakarta)
"Growing Orchids in Greenhouses," Martin Bartlett (Simon Fraser University, Vancouver, Canada)
"Changing Strategies for a Cross-Cultural Krawitan Experience: A Quarter Century Perspective," Harja Susilo (University of Hawaii, USA)
"The Traditional Method of Tuning Gamelan," Rustopo (Akademi Seni Karawitan Indonesia, Solo)

SESSION IV Symposium

"Process Composing for the Gamelan," Barbara Benary (Gamelan Son of Lion, New York USA)
"The Integration of Composition and Instrument Building," Daniel Schmidt (The Berkeley Gamelan, Berkeley, California USA)
"Techniques in Composition and

Improvisation — 'Motionless Move: Imaginary Gamelan'," Jose Evangelista (University of Montreal, Canada)

"New Compositions for Gamelan in Japan," Shin Nakagawa (Kyoto City University of Arts, Japan)

SESSION V Concert

Gamelan Kyai Guntur Sari, Vincent McDermott, director (Portland, Oregon, USA)

Boston Village Gamelan, Sam Quigley, director (Boston, Massachusetts USA)

Indonesia Group EXPO 86, Sardono W. Kusumo, director (Indonesia) plays Suara Pencon by Subono

Tuesday, August 19

SESSION VI Concert

Dharma Budhaya, Shin Nakagawa, director (Kyoto, Japan)

The Berkeley Gamelan, Daniel Schmidt, director (Berkeley, California USA)

Banjar Gruppe Berlin, Paul Gutama Soegijo, director (Berlin, West Germany)

Indonesia Group EXPO 86, Sardono W. Kusumo, director (Indonesia) plays Ela Ela Kali Beber, arranged by Rahayu Supanggah

SESSION VII Concert

Gamelan Son of Lion, Barbara Benary, director (New York City, USA)

Gamelan Pacifica, Jarrad Powell, director (Seattle, Washington USA)

Indonesia Group EXPO 86, Sardono W. Kusumo, director (Indonesia) plays Kosong by I Ketut Asnawa

SESSION VIII Symposium

"Music in Bali Today," I Made Bandem (Akademi Seni Tari Indonesia, Den Pasar)

"Gamelan in England," Alec Roth (University of Durham, England)

"National Styles in Contemporary Music for Gamelan," Vincent McDermott (Lewis and Clark College, Portland, Oregon USA)

"East West Exchange But No World

Music," Deiter Mack (not present, but paper distributed) (Freiburg, West Germany)

"Balungan," Rahayu Supanggah (Akademi Seni Karawitan Indonesia, Surakarta)

SESSION IX Concert

B.A.N.G., Jody Diamond, director (American Gamelan Institute, Oakland USA)

Gamelan Si Betty, Lou Harrison, director, Trish Neilsen, assistant director (San Jose State University, USA)

Gamelan Sekar Jaya, Michael Tenzer, director (Oakland, California USA)

Indonesia Group EXPO 86, Sardono W. Kusumo, director (Indonesia) plays three pieces for Balinese gamelan

Wednesday, August 20

GAMELAN CONCERTS FOR INDONESIA DAY

Morning Ceremonies at the Plaza of Nations: Gamelan Si Betty, Indonesia Group EXPO 86 with the Pesta Nusantara Dancers; and the Band of the Canadian Forces Reserve, Major Jack Tillmans, director. Speeches by honored guests.

Afternoon Concerts at the ASEAN Plaza stage: Sekar Jaya, Banjar Gruppe Berlin, The Berkeley Gamelan, Boston Village Gamelan, Gamelan Son of Lion, Dharma Budhaya, and Festival participants

CLOSING PROGRAM

Closing Address by H.E. Mr. A Adiwoso, Indonesian Ambassador to Canada

Award to Dr. Mantle Hood, and presentation by representatives of performing groups participating in the Festival

CONCERT

Indonesia Group EXPO 86 (Javanese and Balinese Gamelan)
Vancouver Symphony Orchestra,
Peter McCoppin, conductor

Thursday, August 21

WAYANG KULIT (12AM-6AM)
Indonesia Group EXPO 86; Rahayu Supanggah, musical director; B. Subono, dhalang
Story: "Ramayana"

Personnel Related to the Festival

But Muchtar: Chief of planning and design of the Indonesian Committee Expo 86
Robi Sularto S.: Pavilion Manager / Deputy Commissioner General of Indonesian Pavilion Expo86

Steering Committee

Chairman: I Made Bandem
Vice Chairman: Hastanto
Secretary: Suka Harjana
Members:
Edi Sediawati
Frans Haryadi
Slamet Abdul Syukur
Franki Raden
Endo Suanda
Sudarsono
Robi Sularto Sastrowardoyo
Rahayu Supanggah
Sardono W. Kusumo (initiator)

Organizing Committee

Chairman: Imam Buchori
Vice Chairman: Amna S. Kusumo
Secretary: Suka Harjana
Symposium coordinator: Rahayu Supanggah
Concert coordinator: Sardono W. Kusumo

Supported by all staffs of the Indonesia Pavilion Expo 86.

Festival Performances

The First International Gamelan Festival August 18-20, 1986 EXPO 86 Vancouver, Canada

Group: Kyai Guntur Sari

Director: Vincent McDermott

Guests: Widiyanto S. Putro, Nartuti,

Supardi, Roesdiantoro, Jody
Diamond, Henry Spiller, Ben
Brinner, R. Supanggih, Alec
Roth, Rustopo, Sukamso

Players: Cathy Clifford, Michael
Dryfoos, Ira Fortleiter, Gray
Haertig, Dean Hyerly, John
Jenkins, Pricilla Lane, Beverly
North, Richard North, Judy
Parker, Jill Poris, Ric Simonsen,
Patience Willner, Kumie
Yoshizawa

Program:

Bells of Tajilor (Vincent
McDermott)
Ladrang Bribil (Java)

Group: Boston Village Gamelan

Director: Sam Quigley

Guests: I.M. Harjito, Sumarsam

Players: Mary Brockenborough,
Barry Drummond, Wayne
Forrest, Mieke Geffen, Dane
Harwood, Jamie Jaffe, David
Luberoff, Seth Mirsky, Lisa
Lawson, Jonathan Rees, Alan
Robinson, Janet Robinson, Paul
Robinson, Laurie Rothstein, Alan
Sagan, Lin Cheney Sasman,
George Schnee, Clara Silverstein,
Anne Stebinger

Program: (Central Java)

Gd. Gambirsawit kt.2 mg. kt.4 —
Ld. Pangkur pl.barang
Gd. Bonang Babar Layar p.lima
Gd. Kocak kt.2 mg. Ld.
Dwiradameta — Ada-ada
Girisa — Srepegan pinjalin
sl.nem

joined by Festival participants for:

Ld. Wilujeng sl.many.
Ld. Pangkur sl.many.
Kt. Puspawarna sl.many.
Gd. Kutut Manggung sl. many.

Group: Dharma Budhaya

Director: Shin Nakagawa

Players: Akio Fuji, Yoshikaza Fukui,

Miharu Hasegawa, Kimiko
Hayashi, Hiroshi Ietaka, Kyouko
Kajiwara, Kouji Matsutaka,
Harumi Nakagawaw, Jun'ichi
Nakajima, Yoshie Tanahashi,
Shin'ichirou Tani, Manami
Touyama, Teruo Yamasaki,
Kuniko Yuhi

Program:

Tantra (Shigenobu Nakamura)
Night Festival in flower/Variasi
Pangkur (S. Nakamura)
Colored Structure of Tone
(Hiroshi Nanatsuya)

Group: The Berkeley Gamelan

Director/Instrument builder:

Daniel W. Schmidt

Players: Deborah Bachels, Barbara
Bent, Joan Bell Cowan, Linda
Dobbins River, Tina Harrington,
Charles Sawyer, Carter Scholz

Program: (Daniel Schmidt)

Abies Firma (1986)
Ghosts (1984)
In My Arms... Many Flowers
— Well-Rounded Fanfare
(Barbara Bent)
Accumulation

Group: Banjar Gruppe Berlin

Director: Paul Gutama Soegijo

Players: Michael Bothe, An
Hoffman, Martina Letz, Tom
Zunk

Program: (Paul Gutama Soegijo)

Jaman Eden
Kotekan Games: six hands and
vocal chords
Kotekan Games: three dog-dog
drums and voices
Solitaire Ro
Tenganan Is Not Far

Group: Gamelan Son of Lion

Director: Barbara Benary

Guests: Wiwiek Sipala

Dancers: Deena Burton, Lyra
Silverstein

Players: Philip Corner, Jennifer
DeBouzek, David Demnitz, Nick
Didkovsky, Rosalie Donatelli,
Danile Goode, Rolf Groesbeck,
Georgette Le North, Laura
Liben, Daniel Licht, David
Simons

Program:

Graffiti Removal (David Demnitz)
Keith Rays (Denise Rightmire-
Womelsdorf)
Sleeping Braid (Barbara Benary)
Eine Kleine Gamelan Music
(Daniel Goode)
Don't Be A Hog (Nick Didkovsky)
Rag for Deena (Barbara Benary)
ch. Deena Burton
Gamelan 9 (Philip Corner)
Traffic (Laura Liben)
Naked We Stand (David Simons)
chor. Deena Burton

Group: Gamelan Pacifica

Director: Jarrad Powell

Guests: Warren Chang, Thomasa
Eckert, Jody Diamond

Players: Jay Hamilton, Jim Madara,
Jeff Morris, Thomas Nast, Frank
Rehor, Susan Senefst, David
Schoener, Alan Vaupell, Betsy
Weill

Program:

September Vision (Jarrad Powell)
Gendhing Erhu (Jarrad Powell)
Peace (Jeff Morris)
Extractions (Jeff Morris)
The Temple in the Ear (James
Madara)

Group: B.A.N.G. (Bay Area New
Gamelan)

Director: Jody Diamond

Players: John Levin, Joyce Todd,
Carter Scholz, John Chalmers,
Richard Mix, Leslie Roberts,
Henry Spiller, and members of
Gamelan Si Betty

Guests: I Pande Made Sukerta,
Mantle Hood, Lou Harrison,
William Colvig, Alec Roth, Vincent
McDermott, Neil Sorrell, Jeff
Morris, Jarrad Powell, Daniel
Schmidt

Program: (Jody Diamond)

Lagu Didalam Kotak/The Melody
Within the Box (1986)
Pieces of Eight (1986)
In That Bright World (1981)

Group: Sekar Jaya

Director: Michael Tenzer

Players: Ketut Arini Alit, Gusti Putu
Alit Aryani, Rucina Ballinger,

Eugene Cash, Rachel Cooper, Tom Deering, Carla Fabrizio, Jim Finck, Doug Goodkin, Lisa Gold, Pam Hetrick, Jim Hogan, Maddie Hogan, Steve Johnson, Joyce King, Debbie Lloyd, Jeanne Moncrieff, Michelle Mood, Alexandra Morphet, Mudita Nisker, Rose Nisker, Mimi Prather, Wayne Vitale, Evan Ziporyn

Program: (Bali)

Sekar Gendot
Legomg Lasem
Tabuh Pisan Bangun Anyar
Legong Keraton (dance)
Teruna Jaya (dance)

Group: Gamelan Si Betty

Director: Lou Harrison, assistant director: Trish Neilson

Players: Alan Ciute, Willima Colvig, Sheila Compton, Jody Diamond, Susan Douglas, Dan Garr, Mantle Hood, Peter Huboi, Dan Kelley, Ken Miller, Richard Mix, Henry Spiller, Don Stevens, Hage vanDijk, Jeff Wash, Widiyanto, William Winant, Elizabeth Yates

Manager: Diana Mall

Program:

Marta Budaya (Mantle Hood)
with vocal "Kabeh Baud..." (Jody Diamond)
Gending Aphrodite (Lou Harrison)
Bubaran Robert (Lou Harrison)
Pambuka Aptos (Widiyanto)
Main Bersama-sama (Lou Harrison)
Duporo (K.R.T. Wasitodipuro)
Selamat Jalan (Clay Jones)

Group: Indonesia Group EXPO 86

Director: Sardono W. Kusumo

Players: Rahayu Supanggah, I Pande Made Sukerta, I Wayan Sadra, B. Subono, Nano Suratno, Karjono, Roesdiyantoro, Hadi Budiono, Supardi, Bambang Ginting, Sri Nartutik, I Wayan Sudana, I Ketut Partha, I Nyoman Catra, I Ketut Sudhana, Barlen Sutrisna, Rian Syafarina, Tri Nardono, Trustho, Sarjiwo, Sumaryono, I Ketut Saba, I Wayan Beratha, Bambang Sunarto, Suroto, Sukamso, Prasadiyanto, Mahdi Bahar, Siradjuddin, Andy Tiar Bachtiar

Program:

Sworo Pencon (B. Subono)
Lagu Orek-Orek — Gd. Ela-ela
Kalibeber kt. 2 kerep mg.4 —

pathetan Sendhon Abimanyu —
Jineman Glathik Glindhing — Ld.
Panjang Ilang — Lagu Godril
sl.sanga
Kosong (I Ketut Asnawa)
Liar Samas (I Nyoman Lotring)
Purwo Pascima (I Wayan Beratha)
Asanawali (I Pande Made Sukerta)
La La (Martopangrawit)

Group: Vancouver Symphony
Orchestra, Vancouver Chamber
Choir

Director: Peter McCoppin

Players: [unavailable]

Program:

Tabuh-tabuhan (Colin McPhee)
Nocturnes (Claude Debussy)

TRADITIONS

Sasak Music in Lombok

by David Harnish

Lombok is a small island to the east of Bali's southern tip. The Sasak people are the native inhabitants of Lombok and have resided there at least 2,000 years. Throughout history many kingdoms rose and vanished on Lombok (some established by Javanese princes), and the island endured both an extensive Balinese colonization (1740-1894) and an oppressive Dutch colonization (1894-1942).

Elements of the early Sasak religion, which was animistic and included ancestor worship, are very similar to the animist and ancestral elements still found in the Bali Hindu religion on the island of Bali. This religion, which mixed first with Hindu and Buddhist elements from Java and later with Islam, prescribed a number of agricultural rites, shrine ceremonies and family ceremonies which usually involved music and dance. The performing arts served two purposes: to honor ancestral and/or animistic deities, and to entertain the human community.

The religion became a heterodoxy of sorts and the people who followed it were "syncretists": those who accepted Muhammad as God's prophet, yet who also believed in ancestral and natural deities. These syncretists engaged in ceremonies (even some considered Islamic) that incorporated Hindu-Buddhist elements. This article will refer to this group as the syncretist Muslims, in contrast to the fundamentalist Muslims, the other major religious group.

Historically, the performing arts of Lombok were influenced by Bali; this is evident in the areas of dance movements, instrumental technique, and *kayak*, a theatre form. *Kayak* includes heralds and kings styled after those in Balinese theatre. The kings and refined characters speak Old Javanese, as in the Balinese theatre forms *Gambuh* and *Arja*. The most popular story is "Cupak/Grantang," from the *Arja* repertoire.

David Harnish is in the graduate ethnomusicology program at UCLA, where he is the teaching assistant for Javanese Gamelan. His MA is from the University of Hawaii, for which he conducted research in Bali and Lombok in 1983-84. He currently plays with the Balinese gamelan group Semara Budaya, and has also made several recordings as a fusion guitarist.

The Sasak, however, also influenced Balinese arts in West Lombok and, to some degree, in East Bali. Before WWII *wayang Sasak* (the Sasak shadow play) was more popular in East Bali than Balinese *wayang kulit*. As a result of contact between these two areas, several hybrid musical forms developed on Lombok that contained elements of both Sasak and Balinese traditions.

The rise of orthodox Sunni Islam among the Sasak in the late 17th century resulted in a decline of traditional music, particularly in the East and Central Lombok areas. A rapid growth of fundamentalism in this century has suppressed some of the music and dance forms associated with syncretist Islam. The syncretist population continues some earlier traditions, but the ceremonies are becoming more and more rare; overall, the population is becoming more Islamic in character.

The fundamentalist Muslims, however, have contributed to the performing arts by creating some new music and dance forms, as well as by supporting the shadow play, *wayang Sasak*, as a tool for conversion and entertainment. Two of the music forms established by the fundamentalists are *rudat* and *burdah*. *Rudat* is a song and dance form performed by young men in pseudo-military outfits. The men execute choreographed martial movements while singing, and some of them tap out rhythms on frame drums. *Burdah* is performed by *haji* (those who have made the pilgrimage to Mecca) who sing while sitting and playing large *rebana* drums; they wear white robes and headpieces. Both *rudat* and *burdah* are sung in Arabic, although now many *rudat* texts are in Indonesian.

The pre-Islamic performing arts of the Sasak people in Lombok have prescribed contexts and uses. There is specific dance, music and poetry (indigenous but similar to the Javanese-Balinese *kidung*) performed only before the altars in shrine ceremonies; music played for harvest festivals and family ceremonies; and other music and dances primarily for entertainment and social purposes. The performances have different levels of sacredness which are roughly equivalent to the Balinese context levels called *wali* (sacred), *bebali* (semi-sacred), and *bali balihan* (secular). Balinese and Sasak syncretist Muslims living in

West Lombok engage in several annual ceremonies together which include performances at these stratified levels.

Many villages on Lombok have unique music or dance traditions. For example, the *gamelan tambur*, consisting of a single drum and hanging gong, and the *batek baris*, a dance similar to Balinese ceremonial dances, are Sasak traditions of the village of Lingsar. They are presented only once a year at the Lingsar temple festival. There are other traditions restricted to single villages or to small groups of villages on Lombok. These include Sasak *wayang wong* (masked dance drama), jaws harp ensembles, the Islamic *burdah*, trance dance, and an Arabic theatre of female impersonators. This phenomenon of isolated traditions is present on Bali as well. Examples include the *gong dasa* in Bugbug, the "gamelan manolin" of inner Amplapura, and the preret accompaniment of kidung in Ababi.

Gamelan Oncer

Gamelan, a relatively new term on Lombok, is now used to identify all ensembles. The primary pre-Islamic ensemble of the Sasak is called *gamelan oncer*, although it is also known by other regional names. The term *oncer* has its basis in a movement (*betok ngoncer*) of a dance called *tari oncer* or *kendang belek* (Team Proyek 1978:85). The tuning of traditional ensembles is nearly always pelog-like and there are usually five or four tones. In general, bronze instruments are not as common in Lombok as in Bali or Java; a limited bronzesmith industry has only recently

developed (Harnish 1985:29-31).

The instruments of *gamelan oncer* are two *kendang belek*, very large two-headed drums of almost cylindrical shape; a smaller *kendang*; one vertically-suspended gong (sometimes also one or more small, flat vertical gongs called *oncer*), a *reong* (gong chime of varying numbers of kettles, played in interlocking parts), *ceng-ceng* and/or *rincik* (small upturned cymbals mounted on a wooden base and struck with counterpart cymbals), usually a *petuk* (time-keeping gong kettle), and often *suling* (bamboo flute) (Seebass et al. 1976:29-34). Singers sometimes join the group. For the *kendang belek* dance, two drummers strap on the big drums, stand up, and begin dancing while striking the drums with long mallets. During instrumental pieces, however, the *kendang belek* are rarely played.

Gamelan oncer is played at family celebrations such as circumcisions and weddings. It also appears as accompaniment for the *kayak* theatre, and in performances for tourists and visitors. There are other contexts that have included *gamelan oncer*, but these now rarely occur: toothfilings, exorcisms, fertility rites and shrine ceremonies. The *gamelan* and dance were historically used also during times of war, to inspire the military forces and instill battle fever.

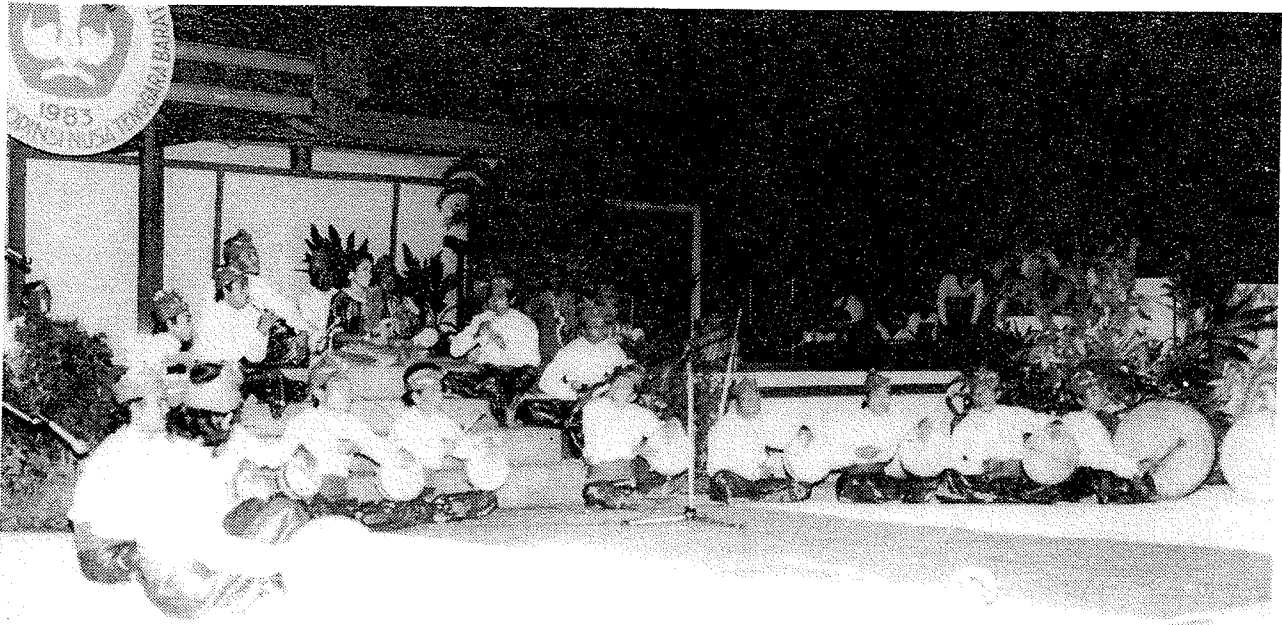
Other Sasak ensembles

Many other Sasak ensembles are variations of the

Instruments	gong	kempul	kemong/kenot	petuk	kajar	klentang	metallophone	reong	ceng2/rincik	kendang	rebana	suling	preret	rebab	gambus	viola	vocalist
Ensembles																	
oncer	X	O*		X		X	X	X	X	R						R	
tawa-tawa	X	X*					X	X	X								
wayang Sasak		X	X		X				X	X			X	R	R		X (Dalang)
gong Sasak	X	X*		X		X	X	X	X			R					
kamput		R		X				X	X	O[2]	X	X					
preret		X		X				X	X			O	X				R
cepung												X		X			X
rebana								X		X	R						
klentang		O*		O		X		X	R		R						
kecimol								O		X	X	O			O	O	X
ciloka								X		X	X	O			O	X	X

X = standard O = optional R = rare *a smaller gong, not referred to as kempul [2] called *jedur*

Table 1.



A large gamelan rebana in performance. In addition to the several sizes of rebana drums are two suling, rincik, and female vocalist. The suling and vocalist were added for this performance to "sweeten" the sound of the standard rebana ensemble.

gamelan oncer. Table 1 shows the instrumentation of several of these. There are smaller ensembles, some used specifically for processions. The most remarkable among these is the *tawa-tawa*, an ensemble composed primarily of reong kettles and ceng-ceng affixed to large lances. The lances are decorated with tassels and stand as high as six feet. They have ceng-ceng cymbals laced to them, which are played in rapid interlocking parts while the gamelan is moving in procession, creating an impressive visual choreography.

Some ensembles are more distinct from the oncer instrumentation. The *gamelan rebana*, considered

acceptable by fundamentalist Muslims, consists entirely of different sizes of tuned rebana drums and one or two *rincik*. The various drums duplicate the functions of different gamelan instruments: *gong*, *kempul*, *petuk*, *kendang*, and *reong*. The *gamelan klentang* is also comprised of different sizes of one instrument, *klentang* (a sort of hybrid gong kettle and metallophone and iron).

The primary Sasak ensemble recently developed is the *gong Sasak*, a combination of the gamelan oncer and the Balinese gong kebyar. It is one of only a few recent forms not associated with Islam and its use is mostly recreational. The instrumentation includes reong, kendang, metallophones, ceng-ceng, petuk, and various hanging gongs. Repertoire consists of both newly created pieces and gong kebyar pieces; in the latter only the last section, called *pengecet*, is played, and it is repeated over and over again.

Wayang Sasak

Wayang Sasak is an art form unique to Lombok. Though introduced from Java in the 17th century (Team Penyusun 1977:15), the Lombok shadow play developed its own language structure and musical accompaniment. In the *serat menak* Amir Hamza stories of wayang Sasak, the refined characters speak Middle Javanese; this is translated by retainers and clowns into common Sasak. Lurah, a clown on the left, non-Islamic side of the wayang screen, speaks Balinese. The right side of the screen includes Amir Hamza (the emissary sent to Earth to prepare the way for Muhammad) and the forces for Islam. The geographic settings of the plays are more or less



Two clowns in teater kayak.



A Balinese man playing the preret.

world-wide and there is a number of colorful characters. Due to the Islamic content of the stories, wayang Sasak has often been manipulated as a tool for converting Sasak people to Islam. Ardent fundamentalists, however, do not approve of wayang Sasak's use of human figures and its roots in pre-Islamic Lombok.

The melodic leading instrument of the ensemble is the *suling pewayangan*, a bamboo flute nearly a meter long that resembles the Balinese *suling gambuh*. Other instruments are two *kendang*, a *kemong* or *kenot*, *kajar*, *kempul*, and *rincik*. *Rebab* (a bowed lute, also called *redéb*), and *preret*, a wooden shawm [double-reed woodwind] can be added. The melodic component of the music seems to be of secondary prominence to the percussion. The tuning is a five-tone pelog-like scale, not slendro as found in many other shadow plays in Indonesia.

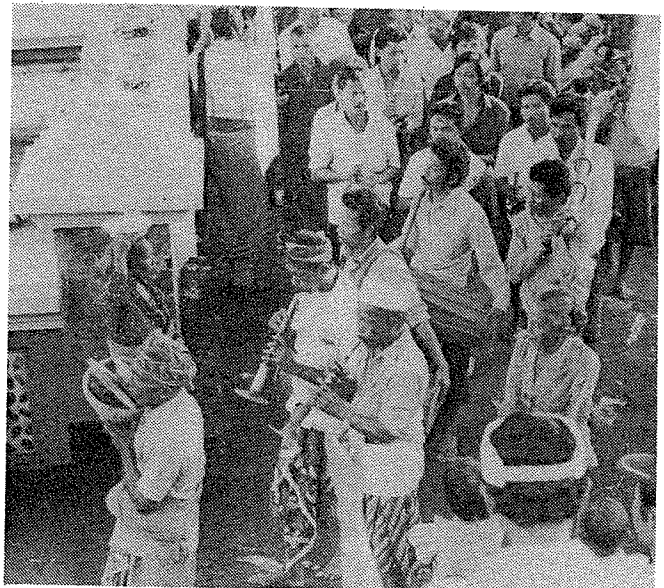
A performance of wayang Sasak runs from five to eight hours, although today there are condensed versions of two or three hours. Wayang are performed for family ceremonies and feasts commissioned by aristocracy; national holidays and agricultural rites are infrequent contexts.

The Preret

Prominent in many other Sasak ensembles is the preret, a wooden shawm with one thumbhole and seven fingerholes. There are two types: one with an attached bell, and one with a straight, tubular end. The preret is regarded as both a pre-Islamic instrument and as one associated with Islam, and it is found in both pre-Islamic and Islamic-inspired ensembles. In addition, the preret accompanies sung poetry at traditional shrine ceremonies and agricultural rites.

The preret is prominent most notably in the ensembles *gamelan kamput* and *gamelan preret*. It often is included in ensembles which accompany the dances *gandrung* and *joget*, or *joged* (which are more similar today to the dances of Banyuwangi, East Java than those of Bali). Two Islamic-inspired ensembles that use preret are *kecimol* and *ciloka*; these also use rebana drums instead of kendang and often include *gambus* (a plucked lute of probable Arabic origin) and *viola* or *biola* (violins).

There is no indigenous notation system for Sasak music and most of the poetry is not written down. One notable exception is the *Monyeh lontar* used in the song and dance form, *cepung*. The *lontar* features Prince Panji and the *malat* stories, and it is written in *macapat* form in the *jejewan* Sasak script. A male singer and translator tell the stories, accompanied by the *suling cepung* (flute) and/or the rebab in rubato style. A *pantun* song form begins later, and, as the performance picks up energy, a group of men onomatopoeically vocalize the different gamelan instruments and their various functions. Fundamentalist



Two Sasak preret players in procession at a Sasak-Balinese animist ritual. They are followed by the sacred gamelan *tambur*, consisting of drum and gong, in its annual procession around the shrine at Lingsar, West Lombok.

Muslims do not approve of *cepung*, not only because the stories are not Islamic, but also because offerings and *tuak* (palm wine) drinking usually accompany the performance.

Sasak Poetry: a comparison of vocal and preret melodies

The indigenous Sasak poetry is sometimes called *badéde*. An example of this repertoire is the poem "Turun Daun" [slowly, gently slope]. The melody is comprised of four equal melodic phrases which span two lines of poetry. The scale used has five tones and is pelog-like.

Figure 1 shows a portion of the preret and vocal melodies. The small marks indicate ornaments. Similar contour, ornamentation and tuning can be seen in both versions. The preret, played with a circular breathing technique, has far more melodic possibilities than the human voice, particularly in the case of these examples. The singers were very old at the time of the recording (one was nearly 80 years old), and their voices could not sustain a tone for more than six or seven seconds. The performers recorded are all Balinese living on Lombok, and the preret player never met, nor did he live near, the vocalists.

The Balinese perform some of the Sasak sacred pieces at temple festivals, when requests for safety and prosperity are made to local deities. It can be said that Balinese musicians are currently maintaining this tradition more actively than the Sasak performers. Very few musicians now know the texts of these songs.

The Future of Sasak Music

Most Islamic leaders have called for an end to pre-Islamic beliefs and pre-Islamic music. Some have even proposed a local Islamic law forbidding the use of bronze instruments, since they are associated with indigenous and therefore "pagan" beliefs.

Although fundamentalist Muslims may someday manage to eliminate the traditional music, new styles of music are developing that still bear the stamp of Sasak identity. Except for Islamic hymn singing, *burdah*, the melodies and instrumental functions in the new ensembles are of purely Sasak origin. Much of the new music, furthermore, is a direct transference of pre-Islam music into a new form (eg. *gamelan rebana*).

The Sasak now have many crucial decisions to make regarding their cultural identity and their future. The Islamic fundamentalists would like all Sasak people to become orthodox, the syncretists would like to remain true to the ancestors and local deities, and the national government wants to incorporate Lombok into a unified Indonesia. The Indonesian government favors the

Turun daun si gedong sari
Mumbul katon swarga mulia
Langan desidé nurunang sari
Sarin merta sarin sedana.

Kukus katon si putih jati
Margin desidé micayang
Kaji ngaturang pangebakti
Si ketek parek le desidé.

Pelan-pelan landai rumah yang sangat indah
Nampak kelihatan sorga yang mulia
Jalan yang maha kuasa menurunkan wahyunya
kesucian dan rejeki.

Awan kelihatan putih cemerlang
Jalan yang mahakuasa memberikan
Hamba memberikan penghormatan
Yang datang kepada Tuhan.

Slowly, gently slope, a dwelling of beauty
A clear vision of majestic heaven
The path of omnipotence brings diving revelation
Purity and sustenance.

An appearance of white sparkling clouds
The path of omnipotence gives
Followers pay homage
Before God.

Original text in Sasak, translated into Indonesian by I Wayan Kartawirya. English translation by the author.

fundamentalists because of their organizational capabilities and their acceptance of the institutions of modernization, like communication systems and organized public education. The government, however, also limits the local political power of the fundamentalists to prevent them from challenging national policy or oppressing the non-Sasak populace of Lombok. The rise of fundamentalism and the challenge of modernization will probably someday overwhelm the syncretists. The pre-Islamic music may then appear only in local music competitions, maintained more or less as museum pieces. ▀

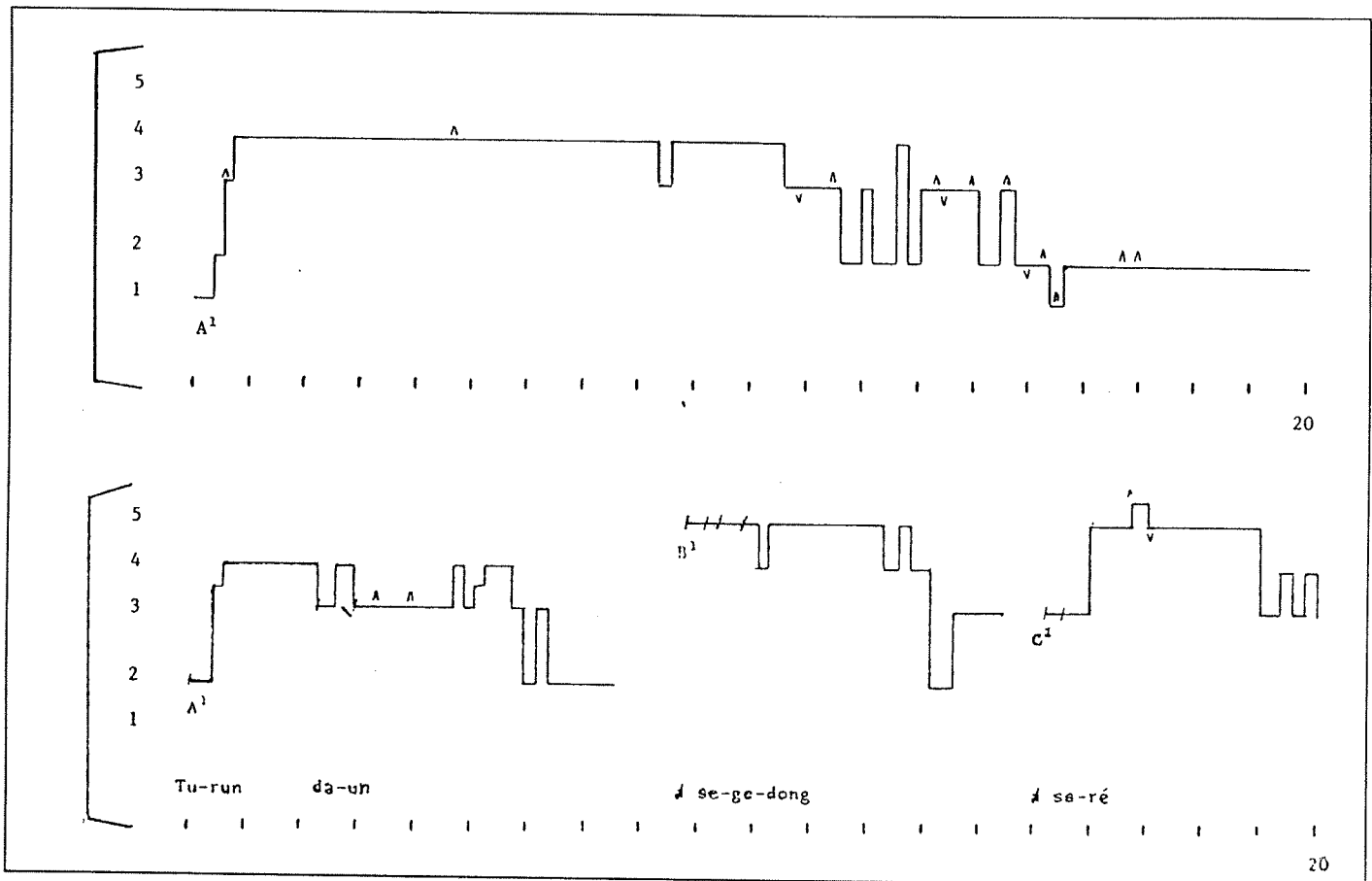


Figure 1. Preret (top) and vocal (bottom) melodies in Turun Daun follow completely different pitch contours.

Preret tuning		
pitch	value	intervals
5	e#'-25c	
4	d''+38c	=137c
3	c''+39c	=199c
2	a'-35c	=374c
1	g'+39c	=126c
range		836c
Vocal tuning		
5	g+40c	
4	f#+23c	117c
3a	f+26c	97c
3b	e+27c	99c (196c)
2	c#+23c	304c
1	B+5c	218c
range		835c

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Pitch and ranges of preret and voice.

INTERVIEW

Philip Corner: You Can Only Be Who You Are

by Jody Diamond

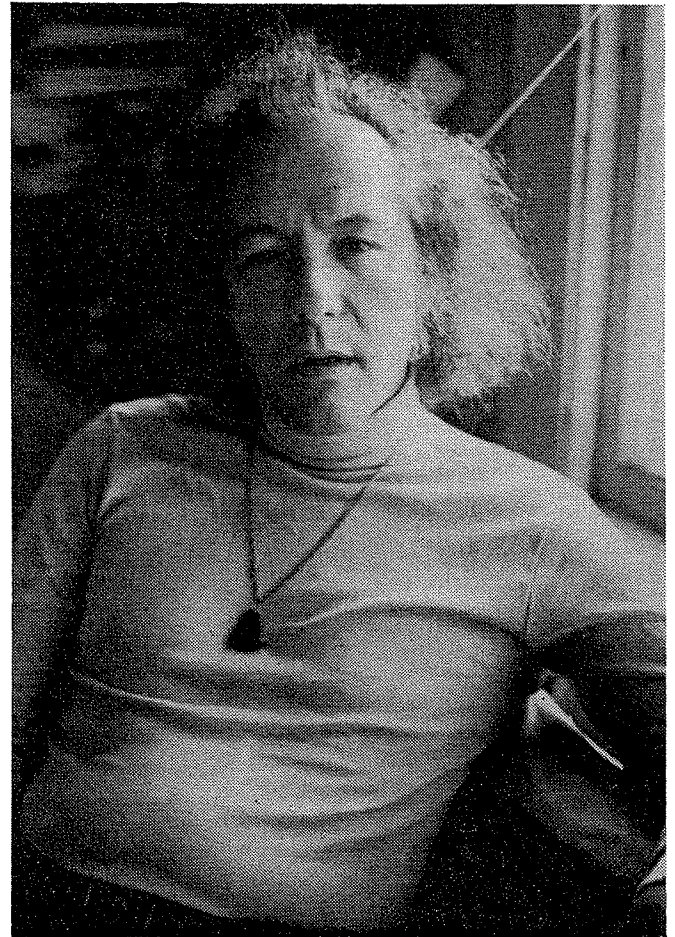
Even Philip Corner's resumé looks like a poem. It's possible to tell that he was born in 1933, had some kind of an education, and then embarked on over thirty years of projects, collaborations and experiments. He has worked with many composer/performers and artists of all kinds; he performs, and has been performed, all over the world. He is particularly known for his graphic scores, usually for indeterminate instrumentation; his contribution to minimalism; and his association with Fluxus and "Tone Roads," the latter an important new music series of which he was co-founder. He presently teaches at Livingston College at Rutgers University. He is a regular member of Gamelan Son of Lion in New York City, and recently appeared with them at the First International Gamelan Festival in Vancouver. Here he explains his unique perspective on culture and music, and his approach to composing for gamelan.

Diamond: I had hesitated to interview you because I think of you as a composer, but not necessarily as a gamelan composer. How do you see yourself?

Corner: I'm an American who got involved in the European classical tradition, which is already a little foreign. When I first started studying at Columbia, I was the only one I knew who was interested in listening to classical music and everybody thought I was a little crazy. And the attitude of the relatively small elite group that liked classical music was that if you were interested in contemporary music you were even weirder, and you were even more far out if you were influenced by Varèse and Cage instead of Walter Piston. So I was the "far out of the far out" which means that I've always had a somewhat ambiguous relationship to tradition. I've never been able to feel I'm in a particular tradition.

Diamond: You don't feel you are in the Western avant-garde tradition?

Corner: Well maybe I'm in it but I never felt that I belonged to Western culture. One strange thing about the avant-garde in 20th century America is that it is not at all certain that it is part of the Western tradition. America is a transplanted provincial place on the terrain of another culture which was wiped bare but still leaves traces and



auras. With the admixture of African culture and everything else, America as a whole sits uneasy with the Western tradition. It is already not part of the Western tradition as we know it in Europe. So we could say that none of us are Western in a wholly unadulterated sense.

I always say this when people talk about bi-culturality: any American who is involved in classical music, and also grew up listening to jazz and several types of popular music is at least tri-cultural to start with. And contemporary music can be seen as a separate culture—whatever it is, wherever it's going.

And now we see, in Japan, South America and other places, a quasi-international avant-garde tradition that

cannot just be called part of the West. Perhaps it's the beginning of a proto-global civilization, but in any case something decidedly different has happened that puts us in a questionable relationship to whatever our tradition had been. And I feel as a modern, as an American and even to a certain extent as a Jew, that there is not a music that is mine. I have never felt as a Balinese might or a Southerner might or even a European—the way I see a German respond to Beethoven or Bach as theirs—

Diamond: You don't have a music that feels like your music?

Corner: My music is the only music that feels like my music. I compose in order to create my culture. I am interested and open-minded, but I've never felt that there was anything that was mine, in the sense of my family or my culture.

Diamond: Not even American folk songs or things you sang when you were a kid?

Corner: I have no sentimental attachment to any of that at all. I feel that my only culture is my music, and radiating out from that are the people very close to me—Larry [Polansky] and my other composer friends, that's my culture. Then the grandfather figures—Cage and Feldman, that's also another ring further out. Then the great Americans, like Ives, or Messiaen, a Frenchman that I studied with, that's in another outer ring. And then everything that I've learned that I can identify with, like Javanese music or Tibetan music, that's like a far outer ring of what my culture is.

Like Dylan once said, "I just keep my ears open and it comes out me," and I keep my ears open to everything. At the heart of it I feel I am creating my own culture because no one else has created what I want to hear and what I have to hear, so I have to do it myself.

Diamond: So you feel close to the people who have that same approach in their own lives. You are defining culture, as a perspective on life and creativity.

Corner: I identify with people who are working right now, making something that's like what I'm making and that I can identify with. And it no longer exists in one localized geographical place. People say "Oh the avant-garde is so small, you give a concert and only 25 people come." But I say no, the avant-garde is huge, but it's spread all over the world, and it's just that there are only 25 people in any one place. I can go all over the world to give concerts...

Diamond: ... and there are 25 people wherever you go.

Corner: Now I've found that there are people in

Indonesia who I can also identify with and feel as part of my culture. I know from direct experience that they exist in Seoul and in all sort of places in Japan. And in Europe there are people who invite me to come and play in alternative spaces. It's like a finely spun-out network over the whole world—that's my culture.

Diamond: So the framework of contemporary music has formed its own culture, one that doesn't have national boundaries. I think that's why in the EXPO festival we seemed to have a lot in common with Indonesian composers. Perhaps not our musical technique—we don't have the same skills—but a sense of artists dedicated to increasing musical development and expanding the human perception of music.

Corner: I felt that too, and it was a great revelation to me. It made me feel very good. The last day of the Festival was a kind of apotheosis. I talked to some people, like Franki Raden, about planning to visit Indonesia. And I was invited to give talks, lectures, etc. It meant to me that they have the same kind of interest and open-mindedness we have, that we recognize each other.

Diamond: Do you think the presence of extreme openness that characterized some of the new Indonesian compositions—throwing away structural rules, changing the usual timbre of instruments—is a western influence? Or do you think it's a natural evolutionary step?

Corner: I think it's a natural response to the circumstance that we are all modern. None of us is traditional anymore, none of us can be solely traditional. Even in the wilds of the Amazon there are radios and people know what popular music sounds like.

Diamond: In order to preserve a tradition, you have to become conscious of it and just that consciousness changes the way that music functions in the culture. I don't think that exposure to pop music will destroy a tradition—I hope that Javanese karawitan and wayang music will always be played, and I assume that they will—but in order for people to preserve and protect music they have to be conscious of its boundaries, where it comes from, what's contained in it. It can't be only an artistic context anymore, it becomes a particular repertoire. That changes the function of traditional music as something that you live your life in; it becomes something we are choosing to play.

Corner: Even if you preserve it and even if you play it, it's not the same. It's very clear in America that no matter how good an orchestra is, how well they play a Beethoven symphony, it's not the same—it's not what it was or what it was supposed to be [at the time it was written]. It's something else.

I think it's great to have gamelan clubs here that play traditional Javanese and Balinese music. You can also go to Jakarta or Tokyo, bring your violin and sit in on a string quartet; there's shape note singing and country music in Japan. It happens all over the world and I think it's terrific. But that shouldn't be confused with having your own culture and making your own creative contribution.

Diamond: At what point does gamelan become our own culture? Many of us started off playing it because it was the music of another culture.

Corner: I didn't do that.

Diamond: You didn't? How did you start if not that way?

Corner: Let me tell you exactly what my response has always been. I am a composer and I always have been a composer. My interest in other music was twofold. One was general open-mindedness—the stuff is beautiful and why shouldn't I listen to it and get pleasure from it? in many cases I get more pleasure from it than from the classics of my own "culture." The other reason is exemplary: why should I be bound by the arbitrary limits of what I was taught was my culture? If there are things that are beautiful and expressive to me that have been pioneered in other cultures and don't exist in mine why shouldn't I learn from them? There's no guarantee that conformity or innovation or anything else will make you a genius, so you might just as well go ahead and do the best you can and be judged by it. And that's all that anybody can do no matter what culture you belong to and no matter what material you choose to use. That's always been my attitude.

I was the only graduate student at Columbia University in 1957 who took Kurt Sach's course. The ethnomusicology courses were given at night, and people took them as electives. Most of the people were non-music majors. I was already expressing my open-mindedness at that time. But even earlier, I was at City College and I heard African music. It was the "Drums of the Yoruba of Nigeria." A wonderful record and very influential. I didn't get minimalism from Steve Reich—I got it from the Yoruba and the chants of the Navajo. Those wonderful simple interlocking endlessly repetitive—I used to love it and think it was wonderful. Long before I saw any way of assimilating it into my own compositional work, I was absorbing it.

Then I remember Felix Galimere, a violinist who was a pioneer within the limits of his own culture. He used to come by and listen and say "Oh! so you listen to all this funny stuff and get ideas for your music?"

Diamond: Was that happening?

Corner: In a very deep sense, in the sense that as it was coming into my consciousness, it was changing my consciousness. I was open to the possibility of assimilating this material and going from appreciation to creative potential. In that sense he was right, but I have never, never, never in any sense looked at any music and said "Aha, that's what they're doing and I'm going to do something like it."

Diamond: Was gamelan part of the music that you were exposed to at that time?

Corner: I must have heard gamelan for the first time in the late fifties or early sixties. But one of my first deep responses to world music and contact with it was with Korean music. That was in the sixties and it came out of being in Korea. But I had also heard Japanese music and shakuhachi music and Zen music through Cage. Part of the aesthetic in American avant-garde music at the time was the use of microtonal ornamentation and things that were close to noise and silence and irrationality. So you might say that it was fortuitous that the Army sent me to Korea of all places, since that was the most nourishing place for me to be.

I studied some Korean music theory and I went around with my friend Chung Du Youm who was a flutist in the Seoul symphony. He was learning Korean music theory too. I had a little *yangum* and he would play along on his flute, but it was on an elementary level. I never thought in any way that I had to learn an instrument and become a master of Korean music. I listened to it as much as I could and thought about how to assimilate its richness into my music.

Eventually I wrote a piece in Korea, *Situations/Sangteh*, which was performed in Seoul before I left. It was my first indeterminate piece and was quasi-twelve-tone and totally chromatic, and had verbal instructions about the texture, ornamentation, improvised microtones, color changes and everything else in the overall structure.

Diamond: Was it written for Korean musicians or Western musicians?

Corner: It was indeterminate. It was tried with Korean instruments but it was finally performed on Western instruments, with both Koreans and Americans playing. It used an obviously western structure, a totally chromatic twelve tone type of structure, but added the idea of heterophony and gliding tones—the tone color changes and richness of ornamentation and vibrato and all of that stuff that western music doesn't have with its firm attacks and strong held tones with a sharp cutoff.

Even before I went to Korea my pieces were already

"GAME"

Longest set to Lowest.

Be patient and progressively add in the parts.

Once in they stay in.

A player on each
because waves of intensity

Best bells are "untuned";

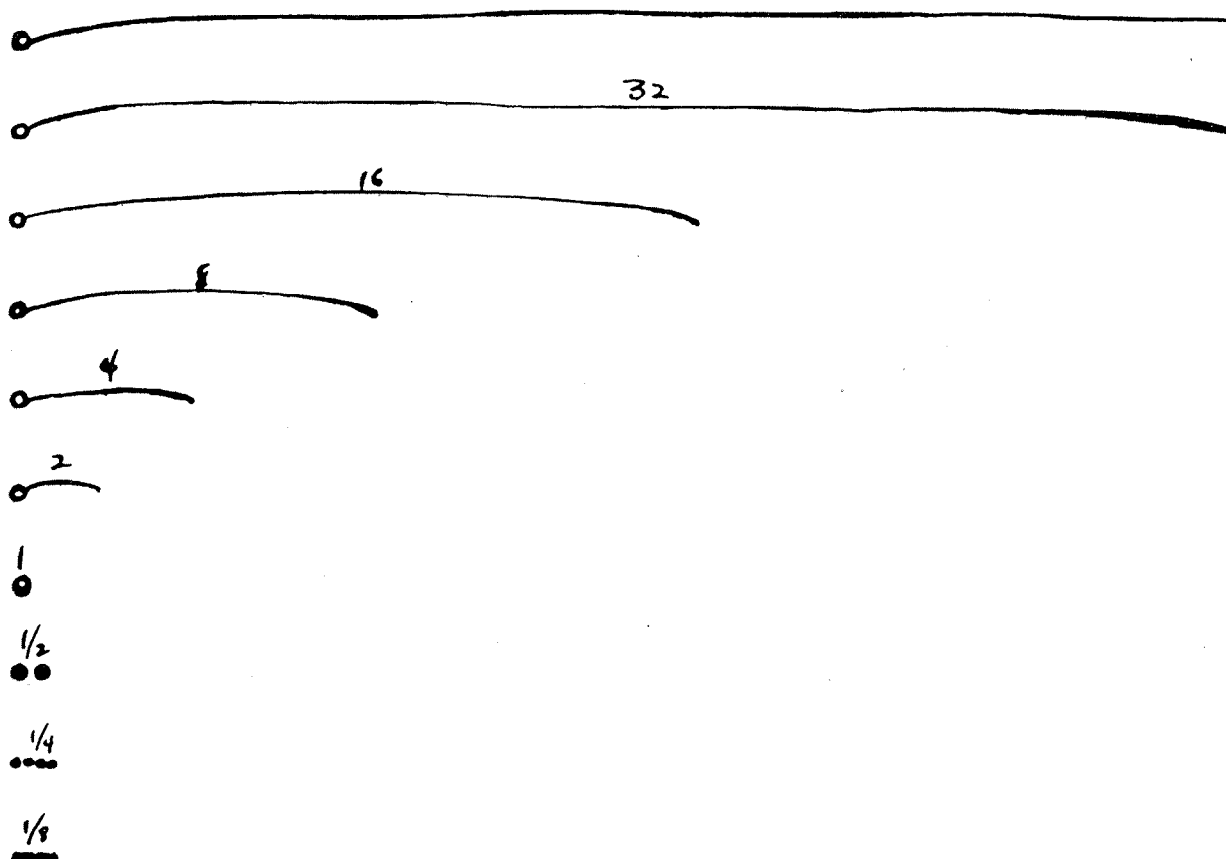
Begin with gongs,

A Real gamelan orchestra would be good,

Each resounded note could be well

"thickened" by adjacent tuning.

At the ending, they drop



ELAN"

ty flow control texture's clarity.

out in reverse order - faster than before.
(But it could start up again!)

64

written in a semi-graphic way and had microtonal ornaments. But when I was suddenly confronted with a culture in which that had been a major field of exploration for hundreds of years, I saw the great richness that I could enter, not by imitating, but by absorbing the field of potential.

I wrote a piece in which I tried to absorb what I learned from this culture into my work, but I never thought of either impossible thing: to become a virtuoso on their terms in their music, or to write new music that was imitative and derivative of theirs.

Diamond: How does this relate to your compositions for gamelan?

Corner: When I first wrote for gamelan, I didn't think that because I had heard Javanese music I should do something like it. I also did not think "Oh, I don't know enough, I better go listen to some more." I basically treated it as a set of instruments.

Diamond: I feel that the instruments of the gamelan evolved along with the music that was played on them. By studying the traditional music, we can understand how those instruments came to be the way they are. When you first began to compose for gamelan, even though you considered it as a group of "found instruments," didn't you find that the very structure of the instruments themselves contained composition lessons?

Corner: I didn't rush to study Indonesian music in order to prepare myself. For a long time I didn't do it. People would say, "Oh you're writing for gamelan, have you been to Java?" I would say I would like to go, rather than I have to go.

Diamond: How did you come to write your first gamelan piece?

Corner: What I did was accept Barbara Benary's invitation to write a piece for Son of Lion. I had helped hire her in 1973 at Livingston College. We wanted somebody who was an ethnomusicologist, but not a "sit down" ethnomusicologist, somebody who had hands-on experience. She could play music from West and East, she'd been in the Philip Glass ensemble, she'd had a lot of experience. I had already suggested that I write a piece for her, to experiment with her playing of Carnatic style violin from North India. At the time, she had a complete split between her skills in Western and Eastern traditions, and wasn't interested in combining them.

In 1974 Barbara built her first gamelan. She tried one of her own compositions on it, and it "worked." In 1975 she invited me to write a piece for it. And then she asked

Daniel Goode, another Livingston faculty member, to write a piece. During her half-year leave, the members were merged with a "Free Form Contemporary" group, to work on what eventually became the first Folkways record by Gamelan Son of Lion. The name is a translation of Barbara Benary's last name, the Hebrew "ben ari."

Later the gamelan, with Barbara, moved off campus to a new location in my New York City loft. The membership has always been a mix of professional composers or musicians with amateurs experienced in gamelan. There has never been a "group style." Freedom of creative direction has ranged from using contemporary innovations like noise, indeterminacy, and even serialism to attempting a traditional "Oriental" sound, though stopping short of direct imitation of Javanese or Balinese models.

Since my first piece in 1975, I have been writing this gamelan series. I keep the word gamelan as a kind of homage. The pieces could be performed by gamelan, but also by other instruments.

Diamond: What makes them all gamelan?

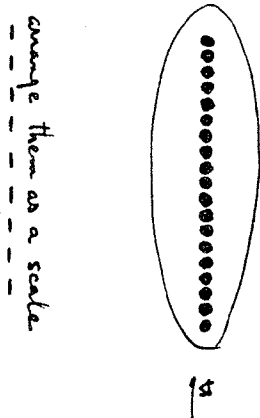
Corner: It goes back to the premise on which I based the first piece. I had been doing metal meditations—strike one sound and then listen to it until it ends and then dance around—all irrational. But I didn't want to just transfer this to gamelan. Gamelan has something that is different from the richness of random sounds—it has uniformity and concentration, refinement, a tuning system, a homogeneity of color, a limitation of scale. The instruments invite you to play them together. So I began with the big gong. One stroke, and you listen as it fades away into silence, but I added a 64 second cycle, and the next instrument played at exactly halfway through the cycle. So what I added was a number, a rationality.

Diamond: Did your idea for this piece come from the structure of the instruments and not from your previous knowledge that Indonesian gamelan music was cyclical?

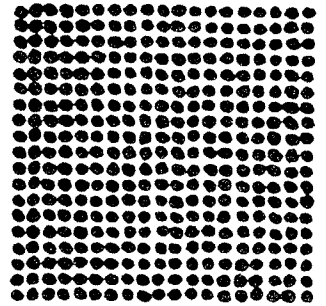
Corner: It's hard to know. The long gong resonances, the metal sounds, the way the instruments were laid out—all this invited me to take the step from just listening to the sounds to combining them to form precise tight rhythmical relationships. And that's what I have been doing for ten years. To me it's an integration of left and right brain, the world of the intellect with the world of gestalt. There's no opposition between the analytical structure and the intuitive structure. I see this in Indonesian music more than any other music I know. Those elements, which of course exist in all music, both intuitive and rational, are clearly integrated and balanced so that there is no disharmony.

gamelan
STEINN

To be played with/on/by pitched rocks, or other materials — as metal, eg.)
(when played "clunky")

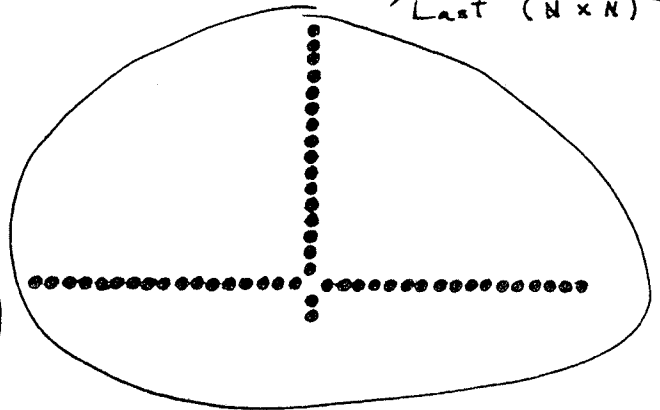
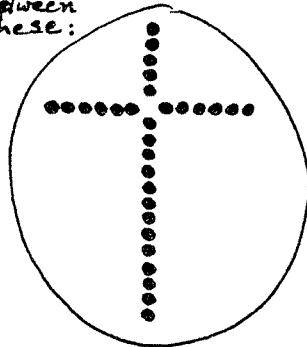
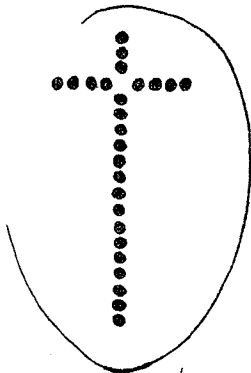


long silences between



Last (N x N)

between
These:

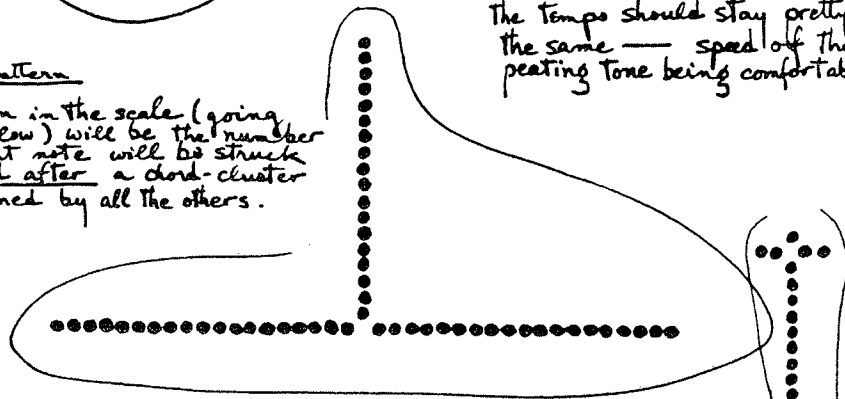
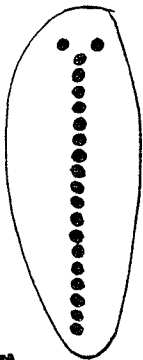


This basic pattern

The note's position in the scale (going from high to low) will be the number of times that note will be struck before and after a chord-cluster formed by all the others.

The tempo should stay pretty much the same — speed of the repeating tone being comfortably fast.

with a particular relationship with Smarðellnaos and Kolla!



And in no systematic order

..... indeed, let there be the spaces between of unpredictable expectation.

(see other Iceland pieces, and "Takki fyrir tónlist.")

— individual touches should be expected —

© 1981

Philip Corea

Indonesian music presents this in a minimalistic way. Even underneath the drama of Balinese kebyar you hear the regular pulse of the balungan, the periodic cycle of the gongs. There is still that sense of multiples of two to four to eight to sixteen. That's a kind of proto-minimalism in a way.

Diamond: I think of Javanese classical music as a meeting of the intellectual and the intuitive, because there are elements that can be flexible and different every time, and those that must be the same every time.

Corner: That's obviously part of it. But I mean specifically that there is a structure that is very tight, that is based on divisions and multiples of two. This is a structure that can be very rigid, mixed with the incredible richness and sensuality of just the sound itself. The pure gorgeousness of sound is bound and put into a structure.

Diamond: When you go to Indonesia will you ask people to play your music?

Corner: They said [in Vancouver] they were interested in doing it and I would be delighted. One can only hope that something like that would happen.

Diamond: Do you think Son of Lion could play the Indonesian compositions that we heard in Vancouver?

Corner: Yes, if we had something written out.

Diamond: Maybe the musicians in Indonesia would like to play your piece for Icelandic rocks, Gamelan Steinn. Why is this piece in your gamelan series?

Corner: It shares the common premise of a strict relationship between pitch and time, manifested in a simple scalar arrangement: note one equals duration one, note two equals duration two, etc., and it could be played by a gamelan. Each of the gamelan pieces has its own special definition, and one of the definitions of this piece is the tone color.

All of my pieces are for indeterminate instrumentation, with some specifications. They're usually indeterminate in regard to other things as well, like specifics of scale, intonation, etc. Most of them depend on shape and pattern recognition, apart from specifics of tuning.

Diamond: Is there one stable element, something that is always there?

Corner: It could be some of the details of the rhythm, the actual melodic shapes, the patterns of rise and fall, and the texture. And the overall feel, some comprehensive thing that gives the piece its character. The form is

determined, but the instrumentation can be chosen from what is available at the given time.

I try to make the scores as general as possible, so that there are many possible realizations compatible with the ideal. Sometimes even if I get a very specific idea, I will try to generalize it and write the score so that it encompasses other possibilities. Sometimes I start from something quite abstract, like a number scheme or a formula, that begins to generate possibilities. The real piece is the general idea behind the actual performance.

Diamond: So your compositions exist more in the mind than in the sound. What is ultimately the most stable is at the conceptual level.

Corner: I'll accept that if you don't equate mind with abstract. The pieces exist in the mind as a kind of generalized, all-at-one conception of the total field of sonic possibilities, an imagination of sound, a global imagination of a sound world that can't be manifested outside of the mind.

Diamond: Actually this is a way to describe a gamelan piece. If you have a balungan, or a melody, it can be realized on any number of gamelan in any number of possible tunings, in any irama, in any number of treatments—the essential character of it is an inner melody, an identity that exists before the first instrument sounds.

Corner: We find that there is nothing new under the sun. All we do is discover something that had been forgotten. So we're concerned with breaking out of the limitations of our traditions. I don't give a shit about avant-garde because that's just a western idea of progress. The more avant-garde you are, the more conservative you are.

When I first realized that Boulez, particularly, meant the "new" as a linear advance in the forward march of Western culture, I was shocked. To me it is an expanding circle, it only means more possibilities, and they all exist simultaneously. Everything expands, and all the possibilities are there. An African colleague once said, "You have no tradition; every year you try something else." I told him, "That is our tradition."

No matter how much you know, there is no guarantee that you can use it creatively. To focus on the knowledge that you're supposed to need, rather than on your creative strength, is a total cop-out. It's a definition of academism. No matter what culture it refers to. It's a reliance on past knowledge and correctness rather than on spirit and creativity.

You can only be who you are. It's clear that there is an

gamelan BK

(see Gamelan B
 more of a pre-posal
 " out of a pre-posal)

"Berkeley in Oakland"

This is one measure.
 It repeats over-over
 — no repeat or any —
 thing on its beginning
 — just the melody,
 the reciting of parts
 at each night time —
 the pulungs have stop-
 ped on each sui-
 cessive beat
 down through the
 last, etc. of course
 does not stop.

At a certain point,
 this does not stop
 stops — this
 of course, since
 has extra beat
 at the end.
 When this is noticed
 (suddenly) does it
 up. (Then, each
 successive stage
 does become
 one beat shorter.)

Until — only the
 top, one, is
 going — no part-
 ing on up; this
 is not to be
 very long. Before
 the second half starts:

Each note has a player.
 Each one down plays
 one pulse matter;
 to as many as there are

These lengths (long) are
 "free", at least in the
 sense of not being
 counted. However,
 go by feeling — sense
 and make them become progressively shorter.

The tones are very resonant — allow tuning
 (and be individually expressive with dynamic levels, swelling and back and back up out
 but not by accents at all)

~~~~~ becomes: short :: all :: Tones :: damped

wait: The time of the whole  
 still with individual  
 play of intensity.

resistances itself

one more, in

one each is enough here

This half full, one  
 may be used  
 in partable  
 a piece for Barbara  
 Berlin

©1979 R. G. G.

imitative and derivative attitude and that there is a creative and imaginative attitude. It's a state of mind, and ultimately you'll just be whoever you are. The eclectics and the exotics are simply exchanging one form of conformity for another; conformity never leads to any creative vitality.

**Diamond:** Do you think that a composer who wants to write for gamelan and first studies the traditional music is maybe going in the wrong direction?

**Corner:** Let me answer that a little bit obliquely. That is the same question that comes up when a student comes to me and says, "I will take two years of harmony and then counterpoint and then when I have completed all that I will take composition." And I say, "Why aren't you composing now? If you don't know enough now you will never know enough."

One example is McPhee, who was creatively paralyzed by his Balinese experience and ended up not being able to write music at all. People who learn the traditional music too well often write shit. We saw this at the First International Gamelan Festival when the Vancouver Symphony played two pieces by composers who were "influenced" by gamelan. I thought the Debussy piece was much better than the McPhee piece, in terms of being a

creative work.

You have to solve the creative problem of what you want to express. But it is not the knowledge that is going to make you creative. It is the creativity that is going to search for knowledge and absorb what it needs. That is the difference between the academic and creative approach—seeking knowledge not for its own sake, but for the sake of appreciation and personal enrichment, and ultimately creative vitality and integrity. The other way of learning is just bass-ackwards.

You can't run away from who you are. You can't immerse yourself in another culture and pretend to be them. I think you have to go there knowing who you are, and then relate to them out of who you are and where you are.

I didn't think I could take the immersion in Indonesian culture until I had assimilated the gamelan on my own terms. It wasn't safe for me as a creator to know too much about the Indonesian tradition until I had created a body of work that had come out of myself. Now I feel that I have worked with gamelan for a long time, I've written a lot of compositions—none of them imitative, none of them derivative. Now that I have done that, I can go to Java. ▶

# Gamelan Series: compositions by Philip Corner

"The 'Gamelan' series pieces are open structures, scored on graph paper, that require or permit either improvisation or realization, and are, within limits, indeterminate with respect to instrumentation and duration." P. Corner

This is a list of pieces that have been realized on gamelan instruments. A complete list of all 96 pieces in the series may be obtained through the Archives. These include works for jazz ensemble, percussion ensemble, flower pots, toy piano, alarm bells, water glasses, solo voice and chorus.

## "Gamelan" 1975

Performed by Rutgers Univ. NJ 1975; Son of Lion, New York, 1976-7; on the instruments of Kyai Muntjar Wesleyan Univ. CN 1979.

## gamelan II 1975

["Number Measure Increase Downward"] Performed at Rutgers Univ. NJ 1975. For *pekings* Son of Lion, NY 1976, Philadelphia 1982, for *gambangs* Son of Lion, New York, 1985, on Lou Harrison's just-intonation keyboard Berkeley, 1980. Also for *ensemble: instr. & perc.; voices; actions*. The score also exists as *visual art*: "Rainbow Rhythmic Polyphony."

## gamelan III 1975

["10-Second-Centered Cycles"] cf. *perc. ensembles*

## gamelan IX 1976-7

["evening of evennesses"] for *kenongs*. Performed by the composer, Vancouver 1986. Also for *perc. solo & ensemble*. (recorded and published)

## gamelan BK 1979

Performed by Banjar Gruppe Berlin, 1981. Also for *solo piano*.

## (gamelan) the Barcelona Cathedral, 1st 1978

Performed by Son of Lion. Also for *piano 4-hands* (recorded and published)

## gamelan BROSSA - EXOTICA 1981

For *solo gender*. Performed by the composer, NY 1982.

## gamelan CONCERT!O 1981

performed by Son of Lion, NY w/solo harpsichord 1982, w/solo *gambang* 1985, w/solo harpsichord and *gambang* 1986. Also for *solo piano*.

## gamelan HOURS 1980

Performed as part of Son of Lion's collaborative composition "Gamelan N.E.A." (commission), NY 1982; The Berkeley Gamelan, Berkeley; Gamelan Pacifica, Seattle; Gamelan Si Darius, Oakland, 1983; at "New Music America" by B.A.N.G., Los Angeles, 1985.

## gamelan I SECOND[S] 1978

Performed by Son of Lion, PA 1982. Also for *solo piano*.

## gamelan IRIS 1981

For *flutes (transverse, sulings, shakuhachi)* and *gamelan, ensemble or "one-man band."* 3 movement version by Iris

Brooks, performed by Iris Brooks, with Son of Lion, NY 1982; and Peter Griggs. (published)

## gamelan Italy revisited - III "regolato" 1978

Performed by Son of Lion, NY 1982. Also for *piano (prepared) & perc. solo*.

## gamelan LY "Lyra" 1979

For *erhu, clarinet and gamelan*. Realization of melody by Barbara Benary. Performed by Barbara Benary and Dan Goode with Son of Lion, NY 1979,80. Also for *instr. and prepared piano*.

## gamelan MASS 1980

With *added percussion; environmental*. Performed by Son of Lion, NY 1980.

## gamelan MED I AN 1982

*Kendang featured*. Performed by Son of Lion, with Barbara Benary, NY 1984; Überseemuseum, Bremen 1986.

## gamelan MIX 1982

*Preferably environmental*. Performed by Son of Lion, Sparkill NY 1986.

## gamelan PRO CESSION 1979

*Ritual march with hand-held alarm bells*. Performed by Son of Lion, NY 1979; w/flower pots Madrid 1982.

## gamelan QUASI 1985

With *dancer-conductor* in two separable parts: KNOWABLE & UN-KNOWABLE. Performed by Son of Lion with Deena Burton, Sparkill NY 1985.

## gamelan RORYRX 6 1980

Performed by Son of Lion (as part of group piece "45s"), NY 1981.

## gamelan STEINN 1981

For *Icelandic rocks*. cf. *perc. ensembles*

## gamelan VOX 1981

With *voices*. Performed by Son of Lion, NY, Baltimore 1981. Also a solo.

## Gending in the Western Manner 1982

["the three Bs": Berlioz, Bruckner, Eubie Blake]. For *Javanese gamelan (pelog)*. duration about 5 minutes, traditional number notation. Performed by Mills College Gamelan CA 1982.

## Lancaran "A Good Laugh For A Glad Heart" 1982

For *Javanese gamelan (pelog)*, w/optional singing. Variable duration, traditional number notation. Performed by Son of Lion, NY 1984.

### Son of Lion Discography

*Gamelan in the New World* Folkways 31313

*Gamelan in the New World, Vol. 2* Folkways 31312

Philip Corner "Two Works for Gamelan Ensemble"

RADIOTAXI© vibrazioni del sonoro #8 (0724)

*Gamelan Son of Lion*

New Wilderness Audiographics 8542A cassette

*Barbara Benary*

New Wilderness Audiographics 8442A cassette

## TRANSLATION

# Bila Bali di Tangan Bule: If Bali Were Held By Bules

by Gus Martin (translated by Michael Tenzer)

Who wasn't shaken up when Sekaha Gong Sekar Jaya from California presented their skills to us? The group of "white skinned" musicians were so devoted to and appreciative of Balinese gamelan. How agile were their fingers dancing over the tuned keys! They were like a wave that sometimes rumbled softly, sometimes roared.

The "bules\*," suddenly, on stage, became intimate members of our society. This is just as it should properly be when we get together with our loved ones at the balai banjar, balai desa\*\*, village pavilion— anywhere that we find ourselves involved with gamelan and at one with all sorts of music. But then we awaken to the fact that they are foreigners, and we must acknowledge the great facility with which they play.

It was as if Sekaha Gong Sekar Jaya, which played at the Art Center Theatre last Wednesday July 3, was taunting us. Rather, they were reminding us. We are at a crossroads. On the one hand we feel proud. On the other hand we feel "small." Proud, because our arts have received the highest possible appreciation — not only are they admired but they are actually studied by other peoples. Small, because many of us (Balinese) don't even know how to hold a mallet, much less play! Try asking members of our younger generation about Gamelan Pelegongan, Bebarongan, Kebyar or Gender and the vast majority will just shrug their shoulders. They don't know.

There is a sensitivity arising within us. We have rejected many of our traditional cultural values. Something becomes of value to us only when it is in the palm of a Westerner's hand. Only then do we begin to admire what we had never admired, when all of a sudden Balinese arts are performed by "bules." They play. They dance.

And us? Just ignorant observers.

---

\* Bule is Indonesian slang for Westerner

\*\* balai banjar and balai desa are village and community meeting halls where gamelan rehearsals and other coordinated village activities take place.

Siapa yang tidak terkesima, ketika Sekaha Gong Sekar Jaya, dari California, memperlihatkan kebolehannya. Rombongan penabuh "kulit putih" itu seakan begitu lekat dan apresiatif terhadap seperangkat gamelan Bali. Betapa lincah jari-jari mereka menari di atas daun-daun laras. Mereka larut dalam alun yang kadang mendayu, kadang menghentak.

Para "bule" itu mendadak, di atas pentas, jadi masyarakat akrab kita. Seperti layaknya ketika kita sama-sama berkumpul dengan kerabat kita di bale banjar, bale desa, di wantilan di pelosok-pelosok, yang bergelut dengan barungan gambelan. Lalu larut dalam aneka tetabuhan. Namun kemudian, kita sadar bahwa mereka telah begitu fasih menabuh.

Sekaha Gong Sekar Jaya, California, yang tampil di wantilan Taman Budaya, Rebo 3 Juli 1985 seolah berkelak di hadapan kita. Betapa tidak, menonton mereka berarti menonton suatu 'peringatan' buat kita. Kita berada di dua sudut. Di sudut yang satu kita merasa bangga. Di sudut yang satu lagi kita merasa "kecil." Bangga, karena budaya milik kita telah mendapat penghargaan tertinggi yang bukan saja dikagumi, tetapi dipelajari oleh bangsa lain. Kecil, karena kita sendiri (orang-orang Bali) banyak yang tidak bisa menabuh dan bahkan memegang "panggul" saja tidak becus. Coba saja tanyakan kebanyakan pemuda kita, yang mana jenis gamelan pelegongan, yang mana Bebarongan, Gong Gede, Bebonangan, Gong Kebyar, atau Gender, pasti sebagian besar diantara mereka angkat bahu. Tidak tahu.

Rasa risi kadang menggejala di tengah kita. Banyak nilai-nilai seni budaya di sekitar kita yang enggan kita sentuh. Sesuatu menjadi begitu berharga bila sesuatu itu berada di telapak tangan orang barat. Kita baru merasa kagum, pada suatu yang tidak pernah kita kagumi bila kesenian Bali tiba-tiba dibawakan oleh kaum bule. Mereka menabuh. Mereka menari.

Lalu, kita? Jadi penonton yang bodoh.

—*Bali Post*, Sunday, July 7, 1985

# SCORE

## Marta Budaya

by Mantle Hood

buka: i6i5 • i56 3565 236 (5)

### Section I

slendro nem (ladrang)

|               |              |
|---------------|--------------|
| A             | B            |
| 6563 • 653)   | i6i5 • i56)  |
| 6532 • 312)   | 3565 • 365)  |
| 3212 5365)    | i5i6 5635)   |
| • 212 635 (2) | 212 • 35 (6) |
| A' 653 (5)    | B' • 36 (5)  |

### Section II

slendro sanga (ladrang)

|               |              |               |
|---------------|--------------|---------------|
| C             | D            | E             |
| 2126 • 5i6)   | 3536 3532)   | 2126 • 5i6)   |
| • 125 • 635)  | 3132 1312)   | • 125 • 635)  |
| 6532 1312)    | 56i6 • i56)  | 6i65 2356)    |
| • 126 212 (5) | 3565 216 (5) | 5612 • 12 (5) |

### Section III

slendro manyuro (bubaran)

|                        |                        |                 |                          |   |
|------------------------|------------------------|-----------------|--------------------------|---|
| 3 6 <sup>xx</sup> 666) | 3 2 3 6)               | 1 2 3 1)        | 3 2 1 (6)                | F |
| <u>236</u> 1 2)        | 1 3 1 2)               | <u>312</u> 1 6) | 3 2 <sup>xx</sup> 66 (6) | G |
| i 6 5 6)               | <u>56i</u> 5 6)        | i 5 i 6)        | <u>563</u> 5 (6)         | H |
| 2 5 <sup>xx</sup> 555) | 3 5 <sup>xx</sup> 555) | 2 5 6 i)        | 6 5 <sup>xx</sup> 55 (5) | I |

(notes below xx are damped while played)

Mantle Hood  
1981

### SECTION I

A tempo lamba (fast)

A' (second ending) ritard to tempo I [Irama I]  
by the beginning of B

B add pancer on low 1

i 6 i 5 • i 5 6  
i i 1 6 i i 1 1 5 1 • i i 1 5 1 6

B' - A

A' ritard and add demung imbal at the  
beginning of B

eg. [resultant for two instruments]

i 6 i 5  
6 i 6 i 5 6 6 i 6 i 3 5 3 5

B - B' - A

A' ritard to soft playing, Tempo II [Irama II]  
Beginning at B, saron use pancer on high 1,  
and demung use soft double imbal  
[resultant]:

6 i 6 i 6 i 6 i 5 6 5 6 5 6 6 i 6 i 6 i 6 i 3 5 3 5 3 5 5

B - B' - A - A' - B

B' accelerando to loud playing, Tempo I. Saron  
return to low pancer 1, demung to single  
imbal (as above)

A

A' ritard and diminuendo to soft playing in  
preparation for Section II, to be played  
*attacca*. Vocal begins just before last gong of  
B'.

### SECTION II

C continue ritard in first gongan to soft playing  
in Tempo II (gambang = 8 to 1)

Suggested three repetitions of C - D - E.

### SECTION III

Attaca to Section III, which begins *subito forte*,  
with strong playing in Tempo I. Three  
repetitions of F - G - H - I, then F - G, ending  
on G.

# "Kabeh baud ..."

by Jody Diamond

For Section II of Marta Budaya.

Sung by mixed chorus, in the style of Central Javanese Bedhayan. The first entrance is just before the final gong of Section I. The text is from a section of the *Centini*, a 17th century Javanese poem describing life in the court. The translation is from *Music in Java*, by Jaap Kunst.

*Kabe baud podo rasané nenabuh  
Rereming irama adu wileting malatsih  
ukur jawil sajejanturaning dalang  
lankung runtut rasaning gending  
pakantut dadya ngantak-antak  
dangu deniro anggending  
tan antara aneseg gendingé mungghah  
pan adangu saya gulet wiletipun  
rebut nges kesaman . . .*

The players were all experienced musicians and attuned to one another in their conceptions. The wirama which found its expression in the wilet strove after touching the heart. The manner of playing was light and supple, comparable to the janturan of the dalang

It was exceedingly harmonious: the character of the gending was expressed in the right manner; thanks to this one felt fascinated and moved. For a long time they played (the merong of) this gending. After this the tempo was accelerated, and they proceeded to the mungghah.

More and more opulently did the wilet entwine itself, striving after the awakening of emotion. The playing of all the musicians was perfect, full of devotion, joyful: they could almost have gone on forever.

Balungan: 5 6 1 2 • 1 2 ⑤  
Voice: 55  
Text: Andé

Balungan: 2 1 2 6 • 5 1 6)  
Voice: 5 6 1 1 2 2 1 6 6 6 1 2 5 3 2 6 6  
Text: - (é) Kabeh ba-ud po-do ra-sa-né ne-na buh

Balungan: • 1 2 5 • 6 3 5)  
Voice: 1 1 6 5 5 5 6 6 5 5  
Text: (-uh) re - re - ming i - ra - ma a - du

Balungan: 6 5 3 2 1 3 1 2)  
Voice: 5 3 3 5 5 3 2 1 6 2 2  
Text: wilet-ing ma - lat - sih

Balungan: • 1 2 6 2 1 2 ⑤  
Voice: 2 2 2 3 1 1 2 2 1 6 2 3 1 2 3 5 5  
Text: u-kurjawil-sa-je-jantu - ra-ning da - lang

Balungan: 3 5 3 6 3 5 3 2)  
Voice: 5 3 3 5 6 5 5 3 3 2  
Text: langkung runtut ra-saning gen-ding

Balungan: 3 1 3 2 1 3 1 2)  
Voice: 3 3 1 1 6 2 2 1 3 1 2 2  
Text: (ing) pa-kan - tuk dadya ngantak - an-tak

Balungan: 5 6 1 6 • 1 5 6)  
Voice: 3 2 3 5 6 5 6 1 6 5 3 6  
Text: dang-u deniro ang-gen - ding

Balungan: 3 5 6 5 2 1 6 ⑤  
Voice: 5 3 2 1 1 1 2 3 1 1 6 1 6 5  
Text: tan an- ta-ra a-ne-seg gendingé mungghah

Balungan: 2 1 2 3 • 5 1 6)  
Voice: 1 2 2 1 6 6 6 1 2 5 3 2 6  
Text: pan a dangu sa-ya gu-let wileti-pun

Balungan: • 1 2 5 • 6 3 5)  
Voice: 1 2 3 5 5 6 6 5 5  
Text: re - but nges ke sa- man

Balungan: 6 1 6 5 2 3 5 6)  
(repeat to first line) Oakland 1983

# SCORE

## NightWaters

by Arthur Durkee

1. The mood of *NightWaters*, as it was felt during the process of composition, is of the deep rain forest soon after the late night rain has ceased: water still drips from the trees and all the leaves, pooling on the ground; frogs are chorusing; the air is thick and heavy with humidity; smells of flowers and rich decay fill the night. But also within the possibilities of "night waters" are: the moonlit ocean, light rippling on the far horizon and dancing on the crests of the waves; the silver night reflected from the shallows of a quiet stream, water ringing on the stones of the riverbed. A sense of eternally flowing, quiet waters.

2. *NightWaters* may be performed on any type of gamelan ensemble, in any tuning; for example on a Balinese Semar Pegulingan, Sundanese gamelan degung, and most American gamelan. It was originally conceived for Central Javanese style court gamelan, in pelog.

The instrumentation used for the **Melody** and **Time** parts is open to variation and experimentation; different performances may be entirely different realizations. The instrumentation used for the Melody part may be changed on each repeat of the main cycle, eg. instruments may be added on each repeat for a cumulative effect, or the instrumentation may remain the same throughout.

Different levels of melodic density may be assigned to different instruments, for example:

|         |        |   |             |             |
|---------|--------|---|-------------|-------------|
| gender  | 121235 | • | 53532121235 | •           |
| rebab   | -2     | 3 | 5--         | 353 1 233 5 |
| slentem | 1      | 2 | 3 5 3 2     | 1 2 3 5     |
| bonang/ | 1      | 5 | 1           | 5           |
| kenong  |        |   |             |             |

Certain freedom may be taken with the written part when creating a melody at another density level, although all of the parts must converge [play the same pitch] at structural points, just as in traditional gamelan performance practice.

*Arthur Durkee was born in the Midwest, grew up in India, and holds a degree in composition from the University of Michigan in Ann Arbor.*

The instrumentation of the **Time** part should be the same throughout the performance. **Time** may be played by one instrument, or may be divided among instruments playing in interlocking style. Octave registers must be followed if possible.

|                |   |   |   |   |   |   |   |   |
|----------------|---|---|---|---|---|---|---|---|
| saron barung   | 1 | 1 | 1 | . | 1 | 1 | 1 | . |
| saron demung   | . | . | . | 6 | . | . | . | 5 |
| or             |   |   |   |   |   |   |   |   |
| gender panerus | . | 1 | . | . | . | 1 | . | 5 |
| gender         | 1 | 1 | 1 | 6 | 1 | 1 | 1 | 5 |

3. The tempo should be a steady pulse, sedate, tranquil, never fast; *do not rush*. The tempo should gradually slow down during the last melodic line approaching the end, ending at last very slow and quiet. The tempo may be between 50mm-80mm, not to exceed 80mm.

4. The largest gong or gong ageng is indicated by  $\textcircled{0}$ , the second largest gong, or gong suwukan by  $\textcircled{O}$ . The vertical bar in the middle of each melodic line is meant to aid in reading the score. Each line may be audibly divided in two, or in two and four, by a stroke on another time-keeping instrument like a high-pitched kempul, kempyang or wilahan bonang.

5. There should be an easily recognizable, audible signal to indicate that the players should finish the last repeat of the main cycle and to go on to the end of the piece. This signal should be played in the last melodic line of the main cycle. The signal may be a "salahan" of some kind [a "mistake," something that sounds a bit out of place]. The nature and duration of the signal should be arranged during rehearsal. If the number of repeats of the main cycle is determined beforehand, this signal may be deleted.

6. Drums may be used sparingly to add another layer of sound to the piece. If at all possible they should not be used to keep tempo, but to create sparse, very light textures. They may be used for the signal to end the piece.

*NightWaters* was premiered at ASKI Surakarta in summer 1986, directed by I Nyoman Tarka Dewanatra, Dwiono Hermanato, Waridi, and the composer.

# Night Waters

MELODY { . 3 . 2 . ①  
 TIME { . . . . . 5

Always softly and gently; Not fast

MELODY { . . . . . | . . . . . ①  
 TIME { 1 1 1 6 1 1 1 5 1 1 1 6 1 1 1 5 | 1 1 1 6 1 1 1 5 1 1 1 6 1 1 1 5

MELODY { -continues throughout . . . . . 12 | 1235.535321216121235.535321 6 ①  
 TIME { . . . . . 12 | 1235.535321216121235.535321 6 ①

|| . . . 1233.32312335 35.3231235.5 | 6 i 5 321233.32312335 35.35323 ①

. . . 1233.32312335 35.3231235.5 | 6 i 5 321233.32312335 35.35323 ①

56i 6i.6i2i 6 i6.565321 3356i26 | i232i65 35.3565323565 65.55632 ①

56i 6i.6i2i 6 i6.565321 3356i26 | i232i65 35.3565323565 65.55632 ②

1225.53532121235.53532121235.535 | 32121235.53532121235.535321 2 ①2

1235.535321216121235.53532121612 | 1235.535321216121235.5356 56.5 ①

. . i 6i656 56.565i .2i65 6i5 35 | 321 165 356121235 .35 32356 65 ①

. . i 6i656 56.565i .2i65 6i5 35 | 321 165 356121235 .35 32356 5 ①

Repeat or continue to end on signal

6i.6561553232 321 16121235.53212 | 35.5356 56.532321 16121 353212 ①6

121235.53532121235.53532121235.5 | 3532121235.53532121235.5353212 ①

MELODY { 121235.53532121235.53532121235.5 | 3532121235.53532121235.5353 2 ①  
 TIME { 1 1 1 6 1 1 1 5 1 1 1 6 1 1 1 5 | 1 1 1 6 1 1 1 5 1 1 1 6 1 1 1 .  
 slowing to end →

## FIELD NOTES

# New Gamelan Music at ASKI Solo

by Arthur Durkee

During my stay in Central Java, 1985-86, I was closely tied to the college-level national conservatory of music, Akademi Seni Karawitan Indonesia in Surakarta, often referred to as ASKI Solo. I studied and observed gamelan classes, and also observed the process of change in the Javanese traditions, including the creation of new gamelan music.

At ASKI Solo, new music is created fairly regularly. Each student is required to create a new work in order to complete the degree program. These pieces are played for the *penyajian*, the final exam, in all three divisions of the program: *Tari* [dance], *Karawitan* [music], and *Pedhalangan* [puppetry].

In the Karawitan division, a student may choose one of the following to complete the final exam: pass a traditional practicum test of knowledge of *karawitan* [classical gamelan music]; present a completely new *kreasi baru* [lit. new creation], usually called a *komposisi*, using a wide choice of styles, techniques, effects, unusual instrumentation, experimental instruments, etc.; or arrange a sequence of traditional pieces in a new way. (Some ASKI teachers say that in the last case, it is important to make new transitions, exciting sequences, and lively arrangements. I heard several presentations in this category that included pieces from regional gamelan repertoires, especially the Banyumas and Semarang styles, as well as East Java.)

In the Tarian division, the dances ranged from purely traditional material with new choreography to works incorporating Western modern dance techniques (I saw at least one derivative of Martha Graham dance style). The music tended to reflect the origin of the dance: a variation on a traditional dance, like a new *Lawung* choreography, would tend to have more traditional *iringan tari* [dance accompaniment], while a "modern dance" piece (i.e. Western style) sometimes used Western musical instruments and sometimes gamelan, or even a combination of Western instruments and gamelan.

One of the most memorable *Penyajian Tari* pieces I saw had as its centerpiece a simultaneous performance of several dance styles: a strong-style male character, two

refined-style male characters working in parallel forms, and a *bedhaya* dance of nine women. They all crossed fields and overlapped on the single stage. In the music used for this scene, one *gongan* [gong phrase] on the gamelan alternated with several *gongan* of solo *pesinden* singing in *barang miring* (using tones between the fixed pitches of the gamelan) while the bonang imitated *kemanak* [banana-shaped bronze idiophones] (as in the Bedhaya Ketawang or Srimpi Anglirmendung dances at the Kraton Solo.) The overall effect was enthralling and magical. The new musical element was the use of *barang miring* that gradually moved further and further away from its original tuning, then returned to *slendro*. Also notable was the sheer elegant simplicity of the musical materials and their realization; great restraint was shown in the process of composition.

New music in the *Pedhalangan* area was most often combined with new puppets or ways of presenting puppets, special effects, or new storytelling methods such as the *wayang padat*, a short wayang of one or two hours. The music was used for dramatic or storytelling effect. There was humor, too, as in the clown scenes, when a current pop tune (such as "Madu dan Racun") was sung by one of the clowns; the borrowing and rearranging of music for topical or local effect was common, along with writing of new songs and new *gendhing* for the gamelan.

Outside of the context of *Penyajian*, there was still a need and desire for new music, some of it functioning purely as art, and some of it functioning as entertainment in conjunction with other activities, including dance. There were occasional performances of new music and dance, sponsored or produced by ASKI, that were open to the public as well as to students and faculty.

The program at ASKI stresses the importance of mastering the traditional musics of Indonesia. At the same time, there is interest in combining those traditional skills with new music and experimentation. ▀



## Gamelan in Texas

by John H. Chalmers, Jr.

Indonesian musical arts have occasionally been presented in Texas, but it was not until recently that gamelan became domiciled in the state. There are now two permanent gamelan, one in an educational setting, and one at the Indonesian Consulate General in Houston. In 1983, Dr. Robert Schietroma of the School of Music, North Texas State University in Denton acquired a set of instruments built by Daniel Schmidt and began to offer gamelan classes to his percussion students. In early 1984 the Consulate General of The Republic of Indonesia in Houston received a Sundanese gamelan degung as a gift from the governor of West Java; a Central Javanese Gamelan was purchased in Jakarta and arrived in January 1986. In addition to these instruments, the Consulate General also possesses a set of bamboo angklung and an Arumba orchestra from West Java.

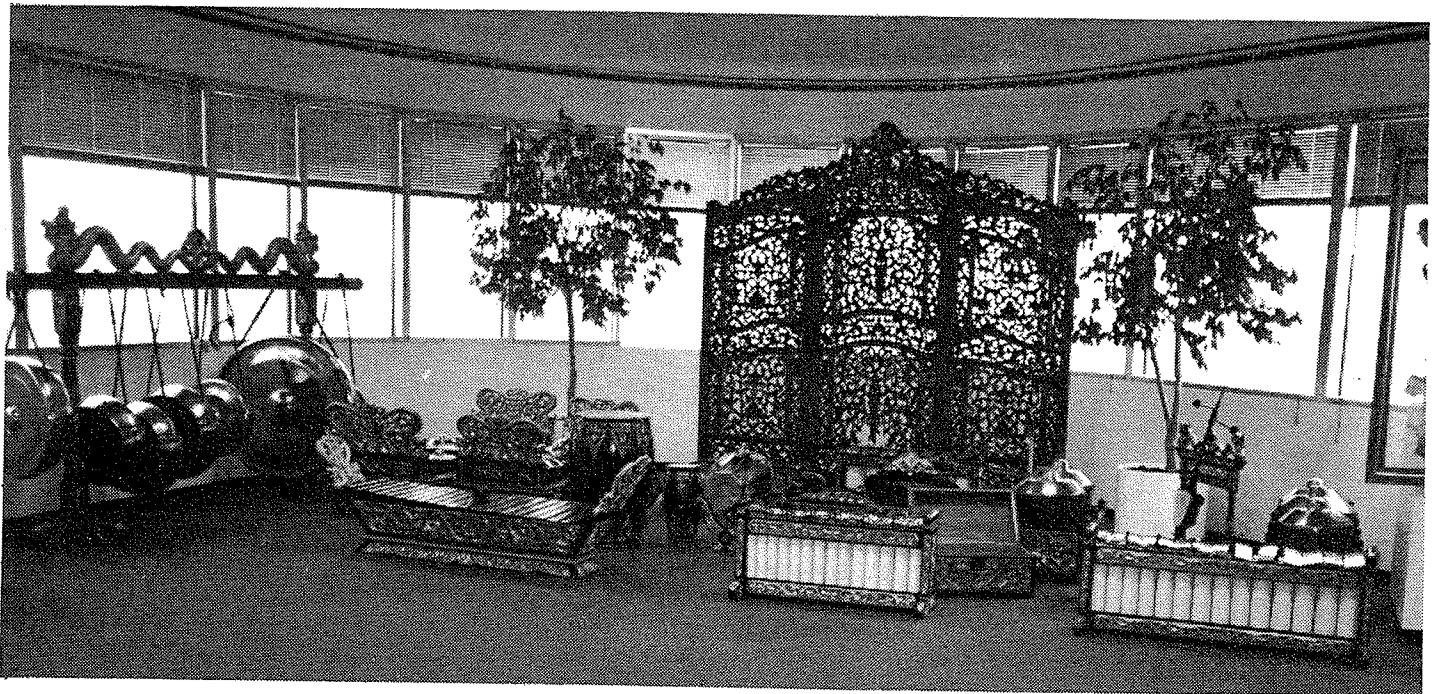
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*John Chalmers, Jr. is a biologist and music theorist. His musical interests include the history and theory of intonation. He is the former editor of Xenharmonikon.*

### North Texas State Gamelan

The gamelan at the North Texas State University (NTSU) School of Music is part of a percussion program in which about a hundred students are enrolled. NTSU has the largest music school in Texas and is known throughout the state for its jazz studies program, including the famous "One O'Clock Lab Jazz Band." Less widely-known is its very considerable strength in new music; in 1981 the University hosted the International Computer Music Conference, under the direction of Professor Larry Austin. There is also a very active World Music program including a complete Thai Pi Phat orchestra and a number of instruments from East and West Africa.

The instruments in the NTSU gamelan of Daniel Schmidt's design have been supplemented by several constructed locally; the ensemble can accommodate thirteen players. The new instruments include a gambang kayu made out of paduk wood and a set of drums. The ensemble, however, lacks gender, kethuk and kenong. The



*Javanese gamelan at the Indonesian Consulate General in Houston.*

sound of the gong ageng is approximated by striking three metal key-gongs simultaneously, a solution analogous to that of the Javanese gong kemodong. Schmidt's design provided both a pelog and a slendro tuning in just intonation. The repertory consists of traditional Javanese and Balinese pieces as well as new music, especially the compositions of Lou Harrison. NTSU also has a set of bamboo angklung which is very popular with the students.

### The Consulate Gamelan

The larger gamelan of the Indonesian Consulate General is of the Central Javanese court style, probably of Solonese manufacture. It is made of bronze and decorated with red and blue paint in addition to gold leaf. At the moment, it is still unnamed, but the Consul General, Soekadari A. Honggowongso, is in the process of selecting an auspicious one ("Kyai Bintang Penyendiri"?). The ensemble has about eighteen instruments, all in slendro, and is set up in an auditorium which also contains a piano and the Arumba. Sad to say, the instruments are not being played, but the Consulate General may consider a community gamelan club. Students and members from the local community have taken part in other musical activities at the Consulate General; perhaps only an energetic musician-teacher is needed as a catalyst.

The gamelan degung is also of bronze and is kept in a nearby room. Like the Central Javanese ensemble, it is not currently being played, although it has been used to accompany dancers in the past. It is tuned to the five-tone pelog-like degung scale.

The Arumba orchestra and the angklung from which it was developed are the ensembles played most frequently at the Consulate General in Houston. The Arumba, an abbreviation of the phrase, "Alunan Rumpun Bambu", consists of a set of high pitched angklung that play the melody, four gambang arumba xylophones made of



Arumba instruments.

bamboo tubes that provide harmony and rhythm, and a bass angklung. The instruments are tuned chromatically to twelve-tone equal temperament and span more than four octaves. There are usually seven or eight players.

The Arumba ensemble was invented in West Java in the 1960's by Jaka Burhan and Udjo Ngalagena as a smaller alternative to the traditional angklung ensemble which requires thirty or forty musicians. The gambang arumba is sometimes called *calung*, after a traditional West Javanese instrument tuned in slendro. In Indonesia, Arumbas are often played on television, for government holidays and as background music for banquets. In Houston, the instruments are played by staff, students and members of the local Indonesian community for entertainment at social functions, receptions, and other festive occasions. "The Yellow Rose of Texas" is a popular feature of their repertory.

In October of 1986 forty of the dancers and musicians of the "Nusantara Dance Troupe and Gamelan Orchestra of Indonesia" came to Houston from the Indonesian Pavilion at EXPO '86 in Vancouver, B.C. They performed at the Consular Ball, which is given each year by the Junior Chamber of Commerce for the Diplomatic Corps; this year Indonesia was the honored country. The visiting artists also presented a public concert of music and dance from Bali, West Java, Central Java, and North Sumatra at the INNOVA Design Center under the joint sponsorship of The Asia Society/Houston and the Indonesian Consulate General. This was moderated by Houston resident Jennifer Gillespie-Malone, a dance ethnologist trained in Indonesian dance at UCLA and at The Tropical Museum in Amsterdam.

For those fortunate enough to get tickets it was a wonderful experience to hear and see these artists perform. The quality of the music and dance was of the same high standard which characterized their performances at the International Gamelan Festival, and the costumes of the dancers were spectacular. [The concert program is listed in this issue under "Programs."] The group's other local appearances included a dance workshop for the students of the High School for Performing and Visual Arts and a presentation for the travel industry. The instruments used in these performances were borrowed from the Indonesian Consulate General in Los Angeles and thus increased, alas only temporarily, the number of gamelan in the Lone Star State.

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*The author would like to thank Danielle Surkatty of the Indonesian Consulate General for information on the Houston Gamelan, her time and assistance with the preparation of this article, and for the photographs of the Houston Gamelan.*

## PROFILE

# Gamelan in New Zealand: a chronology

by Allan Thomas



*The Wellington Gamelan in performance. Widiyanto plays drum.*

The two active gamelan in New Zealand are referred to as the "University gamelan" although performers are often not students. The gamelan are, however, housed in the University, are primarily involved in the teaching of the Music Department. Most concerts involve traditional Indonesian music, but some contemporary compositions are also performed.

As these are the only gamelan in New Zealand, they must cater to a broad spectrum of interests. They are used in traditional music demonstrations, contemporary composition and improvisation, and an occasional collaboration in dance or puppetry.

1975 Cirebon gamelan arrived in New Zealand.

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*Allan Thomas teaches at the University of Wellington.*

Demonstrations and workshops at Auckland's Epsom Showgrounds (Art Events) and Mt. Eden Prison.

1976 Sonic Circus II (contemporary music festival) Wellington. Performance at South Pacific Festival of the Arts, Rotorua.

1977 Javanese Gamelan arrived in New Zealand. Performance at opening of Symphony House, Wellington, includes first performance of classic Cirebon music.

1978 Jack Body returned from two years in Indonesia. Workshops and performances at Dowse Gallery Puppet exhibition.

1979 Malaysian gamelan repertoire researched by Bee Hoon Tee. Third World Cafe program of gamelan with

dance (Thai, Indian) and Martial Arts (Thai boxing, Tai Chi, Pencak Silat).

1980 "Te iti Kahurangi" for Central Regional Arts Council: workshops and performance in ethnic arts, includes gamelan, Chinese calligraphy, Cambodian dance. Catalogue of Wayang Kulit Cirebon produced.

1981 *Nambassa* Cirebon gamelan appears at five day peace festival.

1982 Country Tour to Wanganui and New Plymouth (Cirebon gamelan music accompanying slides of Cirebon batik.) Concert in *New Directions in New Zealand Music Festival*, including performance of David Farquhar's compositions for Cirebon gamelan, *Ostinato* (1975) and *Palindrome* (1978). Issue of Jack Body's recording *Music for Sale: Street Musicians of Yogyakarta* (HLS-91). Jack Body's recording trip to East Java and Madura.

1983 *Asia in New Zealand*, a program of music and dance from Indonesia, Sri Lanka, Thailand, Cambodia, and Japan, held at Government House in Wellington (see photo). Visiting Fulbright Scholars composer Lou Harrison and instrument builder William Colvig bring the heady atmosphere of the West Coast American gamelan world to New Zealand; Harrison composes *Ketawang Wellington*, Colvig tunes both the Javanese and Cirebon gamelan and makes suling. National Music Education Conference includes gamelan performance and multi-cultural education workshop. Performance at Indonesian

Exhibition, National Museum, Wellington.

1984 Widiyanto completes two year association with the gamelan as tutor and director in numerous performances and demonstrations. *Asia Pacific Festival and Composers Conference* includes performing groups from India, Japan, Vietnam and China. Gamelan compositions performed include *Gending* by Ton De Leeuw.

1985 "Summer City" children's gamelan workshops. Publication of Festival "Selected Papers" includes contribution from Jennifer Lindsay, "Some Thoughts on Renewal of Javanese Gamelan Music [1].

1986 Summer ensemble plays in *Parks and Peace Festival* (see photo). First performances of Cirebon and Sundanese degung repertoire.

Future plans include workshops in Javanese gamelan with Jennifer Lindsay, study of Thai and Cambodian orchestral music, participation in production of play by W.S. Rendra.

#### NOTES

1. Publication available from Music Department, Victoria University of Wellington, Private Bag, New Zealand, for US \$8.



An outdoor performance. Allan Thomas plays saron at left.

# ARCHIVES

## Special Features and New Additions

The Archives of the American Gamelan Institute maintains a collection of materials related to gamelan and associated arts. Most materials are donated; all submissions are most welcome in any media. Special thanks to all the people who have contributed.

The Archives has permission to distribute those items marked with \*. All sales support the publication of *Balungan*. Service charges for copying and mailing are as follows, unless indicated otherwise:

Cassettes \$7 each

Monographs \$5 per 50 pages (or fraction thereof)  
plus postage: \$1 per item

Scores \$5 each (includes postage)

### SPECIAL FEATURES

\**Wayang Purwa: An American Adaptation of a Javanese Shadow Play*. Performed by Gamelan Pacifica. Text by Kent Devereaux, based on P. Lal's translation of the Mahabharata; puppets by Debbie Zick; musical direction by Jarrad Powell. Two cassettes. (Screenplay on file.)

An excellent and entertaining example of one approach to "American Gamelan." The traditional wayang form has been translated, primarily in terms of language and humor, for the American audience. The clowns are the Marx brothers, and the performance has four puppeteers instead of one, but this work still teaches a lot about Javanese wayang and culture.

**Chico:** I no gotta car. I just gotta chauffeur.

**Groucho:** Well, maybe I'm crazy but when you have a chauffeur aren't you supposed to have a car?

**Chico:** Well, I had one, but you see, it cost too much money to keep a car and a chauffeur, so I sold the car.

**Groucho:** Well, that shows you how little I know. I would have kept the car and sold the chauffeur.

**Chico:** That's a no good. I gotta have chauffeur to take me to work in the morning.

**Groucho:** Well, if you've got no car, how can he take you to work?

**Chico:** He don't have to take me to work, I no gotta job.

**Groucho:** Chicolini, you amaze me. You have the brain of a four year old and I'm sure he was glad to get rid of it.

**Chico:** Let's sing a song.

**Groucho:** You sure you want to subject these people to such torture? Let's face it, your friend there has the best voice of the three of us.

**Harpo:** (Honks)

**Chico:** Ya, let's sing a song.

**Groucho:** Ok, we'll sing a song. But what does the gamelan know?

**Chico:** How about *Suwe Ora Jamu*?

**Gamelan:** Ya!

**Groucho:** Ok, ok, there we go. Now we're on the right track. Well, maestro, you do the honors.

**Chico:** A one, and a two, and a one, two, three, four.

[*Suwe Ora Jamu*] (The puppets dance.)

[Gamelan stops.] (Harpo plays the harp.)

[Gamelan plays with harp.]

**Chico:** Hey, Pinky, let's a go, someone's coming. I think here come a the Pandawas.

(Marx brothers exit.)

[*Gendhing Purnomo Siddhi, suluk pathetan sanga*]

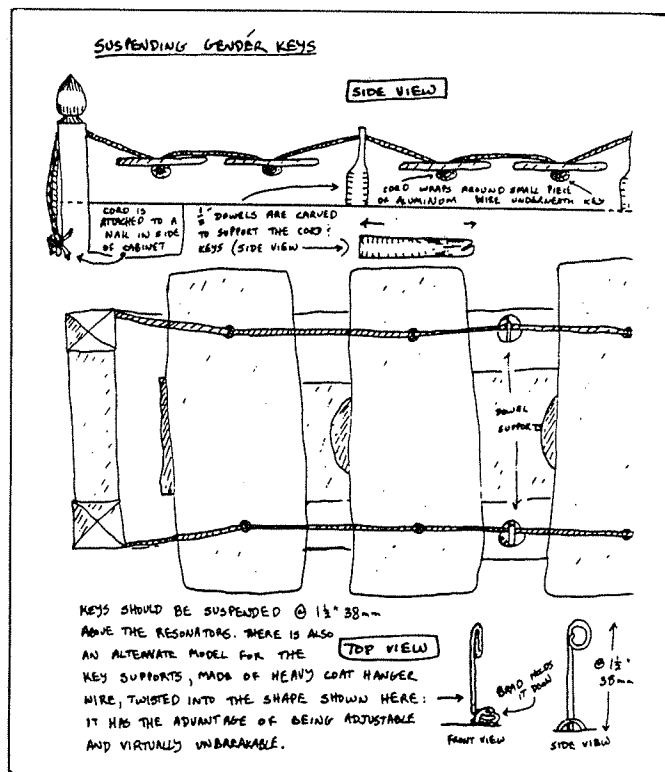
**Narrator:** For twelve years the Pandawas, Drupadi, and their mother Kunti wandered amidst the forest—living the life of ascetics. Now it was the thirteenth year and time to decide how their final year in exile would be spent. Near the mountain of Gandhamadana on the plateau of the holy Himalaya, the Pandawas come to the ashram, surrounded by flowering trees, near river sources, where Arjuna practices meditation. There at the hermitage of Wukirwetawu, the Pandawas are greeted by their grandfather, the wise Abijasa. ...

**Judistira:** Grandfather, my precious mother and brothers, along with our common wife Drupadi, have had to spend their days nibbling on roots and fruits. I am responsible for their plight. I am its sole cause. I toss sleepless at night as if a spear had gone straight through my heart. If only I had not vowed to gamble with the Kurawas, my mother, brothers, and wife would not have to endure the pain that wrenches my heart every night.

\**Pangkur Pamijen*. Kusuma Recordings KGD018 (cassette) Karawitan Riris Raras Irama, directed by S. Ciptosuwarso. Pesinden: Nyi Ngatirah, Nyi Tampinah, Nyi

Panut. Side A: Bawa Sekar Candrakusuma katampen Ldr. Pangkur "Pamijen" kaseling mawi Jenggleng sl. sanga. Side B: Bawa Sekar Sudirawasitra katampen Gending Bondet kalajengaken Ktw. Pucung Wuyung pl. nem. This tape was chosen as the first to be imported by the American Gamelan Institute for several reasons. First, Pangkur is one of the best known and most often played pieces, both in Java and internationally; hearing another arrangement is always informative. Second, this version has something that every student and teacher of gamelan will find most useful: a section in which each instrument "takes a solo." This occurs in irama III, and for many repetitions of that gongan, there is only the pesinden, a very quiet slentem, a kendang player keeping an almost inaudible pulse, and just one of the panerusan instruments: gender, gambang, gender panerus, siter and rebab. There is also some wonderful vocal music on this tape. (\$8 each, plus \$1 for postage.)

\*"Umbul-umbul" and "Degung." Two pieces by Nano S. (cassette) This recording of "Umbul-umbul," Nano Suratno's composition for a multitude of Sundanese ensembles, was made in Bandung, West Java. The piece is contemporary because it combines, in a very dynamic and thoughtful way, several Sundanese ensembles that would not normally appear together: gamelan salendro, kecapisuling, kendang rampak, angklung, gamelan degung and others. But it is also traditional music because the musicians are demonstrating the richness and variety of the Sundanese musical culture. Nano S. uses no "outside



A page from The Mills College Gamelan.

influence" in his work; his goal is to make people more aware and more appreciative of the Sundanese traditions.

\**Twelve Javanese Pathetan, played by K.R.T. Wasitodipuro.* (cassette) The pathetan is a kind of prelude or postlude that is often played to present the tonal area and feeling of a piece of Javanese music. In this multi-track recording, Pak Cokro (as he is known to students and friends) plays all of the instruments: rebab, gender, gambang and voice. There is a long and short pathetan (jugag and wantah) in each of the six pathet of slendro and pelog. This tape will be valuable for students learning to play pathetan who wonder how everything fits together, and for those interested in Wasitodipuro's inimitable style and artistry.

\**Masalah-masalah Dasar Pengembangan Seni Tradisi [Fundamental Problems in the Development of the Traditional Arts], by S.D. Humardani.* (38 pp.) Translated by Alec Roth. Humardani had a vibrant and powerful influence on Indonesian art: he was the director at ASKI Surakarta, and an important mentor to many. This paper was presented at the Seminar of the Arts held in Surakarta in 1972. Humardani speaks with depth and urgency about the challenges facing traditional arts and artists in modern times. He also explains the principles that have given long-lasting value to the traditional arts; this is illustrated with several quotes from the Centini, a 17th century Javanese poem. It is a valuable opportunity to have a paper of this importance available in English. (Donated by Rahayu Supanggah, *Balungan's* first contributing editor from Indonesia.)

\**The Mills College Gamelan: a documentation.* Instrument design and construction by Lou Harrison and William Colvig; drawings and text by Will Dithrich. (67 pp.) This manuscript contains detailed drawings, with measurements in both inches and millimeters, of all the instruments in the Mills College Gamelan, named Si Darius (slendro) and Si Madeleine (pelog). Also described are the tuning (in just intonation), the materials used (aluminum and various woods), and the iron gong agung that Harrison and Colvig built with the assistance of sculptor/welder Mark Bulwinkle. This gamelan was modeled after the Javanese Kyai Udan Mas at U.C. Berkeley; the builders have been innovative and creative in approximating the timbre, but not the actual construction, of some of the Javanese instruments. For example, the kenong is made of heavy triangular aluminum plates, and the gong suwukan are pairs of resonated aluminum keys tuned to produce beats. Along with Gamelan Si Betty (also built by Harrison and Colvig), the Mills Gamelan is certainly one of the most extensive of the American-built gamelan, and a striking example of what can happen when a composer takes on the building of his own orchestra.

## NEW ADDITIONS

### MONOGRAPHS

- Herr, Robert C. **Intro to Javanese Gamelan: A Resource Guide with Suggestions and Guidelines for Classroom Study** 1978 M.A. Thesis, University of Hawaii. M. Her01
- Alexander, Thomas Armour. **Concentricity and Transition: Drums and Drum Makers of Solo** 1977, Wesleyan University. 255 pp. M.Ale01
- Dufford, Sulaiman. **Improvisation Training: The Principles and Applications of the Performance of Spontaneous Music on the Gamelan** 1981 M.A. Thesis, Antioch University West 115 pp. M.Duf01
- Kartomi, Margaret J. **Musical Instruments of Indonesia: an Introductory Handbook** Indonesian Arts Society, Monash University, 1985, 60 pp. M.Kar01
- Mohd Anis bin Md Nor. **Randai Dance Amongst the Minangkabau Malays of West Sumatra** 1982 M.A. Thesis, University of Hawaii M.Moh01
- Rogers-Aguiniga, Pamela. **Topeng Cirebon: The Masked Dance Theatre of West Java as Performed in the Village of Slangit** M.A. Thesis, UCLA 1986. 125 pp. M.Rog01
- Volkman, Toby Alice. **Film on Indonesia: a catalog.** Yale University Southeast Asia Studies, 1986. (Annotated catalogue of films on Indonesia available in the United States.) 56 pp. M.Vol01
- \* Langford, Mark. **The Sycamore Tree** 1983 Gamelan and percussion S.Lan01
- \* Leedy, D.H. **Hymn to Surya** 1982 voice and Javanese gamelan S.Lee01
- \* Levin, John. **The Great Regulator Channel** 1986 Javanese gamelan S.Lev01
- \* Lyle, Kathryn. **Prelude to Trees** 1986 Javanese gamelan S.Lyl01
- \* Matsunaga, Michiharu. **Waves** Javanese gamelan S.Mat01
- \* Miller, Paul. **Saron al Imbal** 1986 Javanese gamelan (based on the rock'n'roll song "Shakin' All Over") S.Mil01
- \* Nakamura, Shigenobu. **Tantra** Javanese gamelan S.Nak01
- \* Oliveros, Pauline. **Lion's Eye** Javanese gamelan S.Oli01
- \* Powell, Jarrad. **It Is the Water Moves** 1986 Javanese gamelan S.Pow01
- \* Powell, Jarrad. **The Peace of Wild Things** 1985 Javanese gamelan S.Pow02
- Smith, Stuart. **Return and Recall** 1975 unspecified instruments S.Smi01
- Smith, Stuart. **Initiatives and Reactions** 1977 unspecified instruments S.Smi02
- \* Wasitodipuro, K.R.T. **Ladrang Duporo** slendro manyuro 1976 Javanese gamelan (score includes bonang parts) S.Was02
- \* Widiyanto. **Lancaran Pegat Rikmo**, pelog lima 1983 Javanese gamelan (A lancaran connecting to Gangsaran. Includes bonang part.) S.Wid01
- Wyre, John. **World Drums** 1986 (Short outline of a seventy minute work for international percussion ensembles, including gamelan.) S.Wyr01
- 178 pp. SC.Dju01
- \* Hadisiswoyo, Suroso Daladi. **Surakarta Titilaras Gerongan, Vol. I,II** 1974 [Gerong Notation.] 40 pp. each volume. SC.Had01
- \* Lou Harrison, Trish Neilsen, eds. **Gending-gending California** 1981 (Works by California composers. Scores, parts and instructions. Accompanying cassette, TP.USCaSJ06, has performances.) SC.Har01
- Harrison, Lou. **Gamelan Degung Repertoire** Sundanese gamelan degung (Collected transcriptions and notations of lessons with Undang Sumarna.) SC.Har02
- Martopangrawit, R.L. **Gending Dan Sinden Bedaya Serimpi** ASKI Surakarta 160 pp. (Vocal notation with balungan; a vocal style characterized by a mixed chorus.) SC.Mar01
- \* Faculty of SMKI Surakarta. **Genderan Patet2 Dan Sulukannya Untuk Tabuhan Wajang, III** (Transcriptions of gender parts and songs for the shadow play.) pp. 78 SC.SMKI01
- \* Surasdi, B.S. **Karawitan Untuk Sekolah Dasar Vol.III** [Music for Elementary School] (Gamelan pieces for children in Java. Notation for balungan and some gerongan.) 20 pp. SC.Sur01
- Walidi. **Titilaras Gending-Gending Wayang Purwa** ASKI, Surakarta [Notation for the pieces for the shadow play]. 130 pp. SC.Wal01

### RECORDINGS ON CASSETTE

#### Commercial Cassettes

- \* Si Betty. dir. Lou Harrison, Trish Neilsen **Gending-gending California** 1981 American gamelan (A collection of works by California composers. Accompanying booklet has scores, parts and performance instructions. See SC.Har01) TC.US.CA.SJ06
- \* Riris Raras Irama, dir. S. Ciptosuwarso. **Pangkur Pamijen** Javanese gamelan TC.IN.RRI01

#### Gamelan Group Performances

- \* Dharma Budaya, Japan. dir. Shin Nakagawa (Contemporary Music

### SCORES

- Brooks, M. Steven. **Quartet** 1979 Pelog gamelan S.Bro01
- \* Corner, Philip. **Complete Collection of works for gamelan** 1975-1986 S.Cor01
- \* Durkee, Arthur. **NightWaters** 1986 Javanese gamelan S.Dur03
- \* Hood, Mantle. **Marta Bedaya** 1983 Javanese Gamelan (with vocal part "Kabe Baud..." by Jody Diamond) S.Hoo01
- \* Hood, Mantle. **Saratoga Springs** 1986 Gamelan Angklung (written for Lou Harrison) S.Hoo02

### COLLECTIONS OF SCORES

- Probohardjono, R. Ng. S. **Sadu Budi: Solo Gending Djawi: Vol. I, II;** Tuntunan Bawa, Gerong, etc. [Collection of various balungan and gerong parts, etc.] (Central Javanese repertoire.) SC. Pro01
- Barbara Benary. **Scores for Gamelan Angklung** (from Suweca) SC.Ben01
- Djumadi. **SMKI, Surakarta Belajar Rebab** 1982 [The Study of Rebab.]

- for Gamelan) TP.JP.DB01
- \* **Sekar Petak**, England. dir. Neil Sorrel "A Rag Bag of English Pieces." 1981-86 Javanese gamelan TP.UK.SP01
  - \* **Kyai Udan Mas**. dir. K.R.T.Wasitodipuro, Jody Diamond. "Javanese Wayang Kulit" 4/7/84 dhalang:Suprpto TP.US.CA.CB06-8
  - \* **Kyai Udan Mas**. dir. K.R.T. Wasitodipuro, Jody Diamond. "Music and Dance of Central Java." 3/22/86 TP.US.CA.CB08-9
  - \* **Friends of the Gamelan**. dir. Jane Knourek. concert 4/27/86 Javanese gamelan TP.US.IL.FG04
  - \* **Gamelan Pacifica**. dir. Jeff Morris "American Music for Gamelan" 5/11/86 American Gamelan TP.US.WA.GP07
  - \* **Gamelan Pacifica**. dir. Jarrad Powell "EXPO '86 series" 1986 American gamelan (A recording of the pieces prepared for the First International Gamelan Festival) TP.US.WA.GP08
- San Francisco Kulintang Ensemble**. dir. Robert Kikuchi-Ynogjo. "Music of the Philippines." 4/19/86 (Performance at Mills College, Oakland; program available) TP.US.CA.SFK01
- Weung Dontreay Ensemble**. dir. Pok Chhum and Kim Sayun. "Music of Cambodia." Performance at Mills College, 4/19/86 TP.US.CAWD01

#### Individual Artists

- \* **Durkee, Arthur**. works by Arthur Durkee 09/19/86 Javanese gamelan (Performed by faculty and students of ASKI, Surakarta. Includes Nightwaters, 1986; Ladrang Gerongan, 1986; Autumnsong, 1984.) TI.Dur 01
- \* **Nano S**. "Umbul-umbul" and "Degung" 1986 (Performed at SMKI Bandung, with multiple Sundanese ensembles, including several gamelan) TI.Nan01
- \* **Oliveros, Pauline**. "Lion's Eye" two versions: American gamelan (with Son of Lion), and Synclavier (with Neal Rolnick) TI.Oli01
- \* **Wasitodipuro, K.R.T.** "Twelve Javanese Patetan." (Pak Cokro plays all the instruments in this

multi-track recording. Instruments are: rebab, gender, gambang, and voice.) TI.Was01

#### Lessons and Information

- Nick Mitchell, David Mayers.  
Tembang Sunda 3/5/86 (KPFA radio show on vocal music in West Java.) TL.KPFA02
- \* **Wasitodipuro, K.R.T.** Lesson: Ketawang Sandung, gender. TL.Was8601
  - \* **Wasitodipuro, K.R.T.** Lesson: Kendang and gender: Kombong Moro, Mayang Mekar, Siring. TL.Was8602
  - \* **Wasitodipuro, K.R.T.** Lesson: Mayang Mekar. TL.Was8603
  - \* **Wasitodipuro, K.R.T.** Lesson: Ladrang Wilujeng, rebab; Bubaran Udan Mas, kendang and gambang. TL.Was8604
  - \* **Wasitodipuro, K.R.T.** Lesson: Pangkur, Mugirahayu. TL.Was8605
  - \* **Wasitodipuro, K.R.T.** Lesson: Ld. Playon, gender; Sumyar, rebab; Gambirsawit; Singanebah; Westminster; Sampak. TL.Was8606
  - \* **Wasitodipuro, K.R.T.** Lesson: gender and gambang. TL.Was8607
  - \* **Wasitodipuro, K.R.T.** Lesson: vocal for Gambirsawit. TL.Was8608
  - \* **Wasitodipuro, K.R.T.** Lesson: discussions of kendang and ladrang. TL.Was8609

#### VIDEO TAPES

- \* **Kyai Udan Mas**. dir. K.R.T. Wasitodipuro, Jody Diamond. "Music and Dance of Central Java." 3/22-3/86 (Dance concerts at Hertz Hall and San Jose State University, with Nyoman and Nanik Wenten.) V.US.CA.CB01-3
- Khmer Artists of Stockton** dir. Pok Chhum, Kim Sayun "Cambodian Music and Dance." 1985 (Musicians and dancers from the large refugee community in Stockton. Taped by Marni Dilling.) V.US.CA.KAS01

Items marked with a \* are available through the Archives. To order, send all information, including the code at the end of each listing, to:

Joan Bell Cowan  
American Gamelan Institute  
Box 9911  
Oakland Ca 94613

Make checks payable to "American Gamelan Institute." Fees are listed at the beginning of the Archives section.

Materials that may not be distributed are still available for research or examination at the AGI office in Oakland.



# RESOURCES AND REVIEWS

## BOOKS

**The Soul of Indonesia: A Cultural Journey.** Text by Umar Kayam, photographs by Harri Peccinotti. Baton Rouge: Louisiana State University Press, 1985. A new hardcover book released simultaneously in two languages, in English from Louisiana State University Press and in Indonesian by P.T. Gramedia in Jakarta, *The Soul of Indonesia* attempts to document the changes Indonesian arts are undergoing in the wake of increasing Westernization and an emerging national identity. Kayam's sparse, direct text and an abundance of Peccinotti's beautiful color photographs are arranged into nine short journalistic "essays" spanning a variety of Indonesian arts and locales. The text and the photographs complement each other so effectively that it is best to think of this book as a work produced by two co-authors, each working in his own "language."

The value of Kayam and Peccinotti's work lies in the breadth and scope of their journalistic foray. Other works have examined specific Indonesian art forms in a more comprehensive or scholarly manner (most notably Judith Becker's *Traditional Music in Modern Java*, Univ. of Hawaii Press, 1980). Their work provides a glimpse of the face of change throughout Indonesia, from the stonemasonry and traditional architecture of Northern Nias to the performing arts of Sumatra, Java, and Bali. One chapter looks at the Bakung tribe of Kalimantan, who must change their nomadic ways to adapt to the 20th century; another shows how the ship builders of Tana Lemo in South Sulawesi must change the construction of the traditional *prahu* to better compete with motorized shipping vessels.

The book profiles both those who have embraced change as well as those who have stood against it. For some, like the young sculptor in Northern Nias "the logic is simple. More tourists represent more chances to sell his work." In other situations the effects of change are less obvious. In the Betawi sub-culture of Jakarta, where the popular theatre form of Lenong affirms a cultural identity within a large urban metropolis, certain modern devices, such as a raised stage and microphones, have been incorporated into the performance, but the content of the plays remain largely unaffected.

In "The Seudati and the Didong," the authors look at a traditional dance from Aceh, a province in Northern Sumatra. In this predominantly Muslim region the art form continues but its content has changed; use of the dance form to spread messages concerning birth control, health practices and local government policy have become commonplace. Kayam writes, "Here...the story is about a changing morality of contemporary youth which tends to neglect its religious teachings." Other chapters profile the changes in the storytelling art *randai kaba*, and the martial art *randai silat* of West Sumatra; the government approved Westernization of remote tribes in Irian Jaya; and the wood-carving warriors of Asmat, a jungle marshland in southwest Irian Jaya.

Gamelan enthusiasts will probably be most interested in the chapters on wayang kulit in Central Java and on Balinese painting in Ubud. The wayang chapter, titled "The Awakening of Kresna," describes the current practice of wayang kulit in the tiny village of Kadisobo, located on the slopes of Mount Merapi near Yogyakarta. Kayam and Peccinotti document the current strength of the tradition while expressing reservations that the rise of interest in cassette recordings may someday spell the demise of the wayang performances. Similarly, in the profile of the iconoclastic Balinese painter Nyoman Mandra, called "The celebration of Arjuna," Kayam predicts the decline of traditional Kamasan paintings due to an increasing tourist market that prefers "lighter" material; at the same time he shows that the art form is surviving through the efforts and commitment of young painters such as Mandra.

*The Soul of Indonesia* is an engrossing work that is kept from becoming a "coffee-table book" by the substantive skills of Kayam and Peccinotti. The authors ask the question of how "preservation" and "promotion" of traditional arts function in modern Indonesia. This question is not answered by the book, and some readers may find their appetite for information more whetted than fulfilled by the nine "short stories." The book succeeds as a brief, informative look at a selection of traditional Indonesian arts, and as a window on "the soul of this archipelago, which is still waiting for the body to transform itself into creative modernity." [kd]

**Enam Tahun Pekan Komponis Muda 1979-1985: Sebuah Alternatif [Six Years of the Young Composers Festival: One Alternative]**, edited by Suka Harjana, published by Dewan Kesenian Jakarta, 1986.

This is a well-done documentation of an important music event that took place annually in Jakarta during the years mentioned in the title. The book gives a chronological account of each Festival, listing not only the pieces, composers and performers that appeared, but also providing transcriptions of discussions that took place after the performances and examples of press reviews from newspapers and magazines. The performances included new music for gamelan as well as compositions for Western instruments and electronics. The book is written in Indonesian, but will, one hopes, be translated into English soon. [jd]

*Traditional Music of the Lao, Kaen Playing and Mawlum Singing in Northeast Thailand.*, by Terry Miller; Greenwood Press, Westport, CT. Contributions in Intercultural and Comparative Studies, Number 13, 1985.

An important addition to the literature on Southeast Asian music, Miller's book is an extensive work on theatrical and non-theatrical Mawlum singing, and on the important accompanimental bamboo aerophone, the *kaen*. Miller wisely concentrates on a rather specific set of musical topics, but in doing so to a large extent illuminates the entirety of Northeast Thailand music. The book contains an excellent bibliography, voluminous musical transcriptions, very detailed descriptions of playing and singing techniques, and a good description of the cultural and musical contexts of mawlum singing. The sections covering *kaen* construction and history are fascinating and informatively detailed, and there is an interesting discussion of the highly varied tunings available on the instrument, essential to anyone interested in the music of this area of the world. Miller's book will no doubt take its place alongside David Morton's *The Traditional Music of Thailand* as one of the two most important sources in the field. [lp]

## ARTICLES

"Gamelans and New Music." Vincent McDermott, *The Musical Quarterly*, 72(1):16-27, 1986.

McDermott reports on the state of new gamelan music in North America, Europe, and Indonesia. The article describes the kinds of works being played by various groups, as well as the stylistic differences in American, Dutch and English pieces. The section on new music in Indonesia is the longest and most detailed. McDermott relates some of his interviews and collaborations with Javanese composers and musicians, including Sumarsam, Supanggah, and Aloysius Suardi. He identifies two

directions in new music: one that is more or less an extension of the traditional forms, and the revolutionary experiments that have more in common with the Western avant garde.

"Most of the radically new works explore new sounds, new ways to handle old as well as new instruments, and are hybrids using different scales, tunings and styles. The results are often extremely close to what we hear in Western experimental music, both good and bad. These [Javanese] musicians are largely ignorant of Western classical tradition, old or new. I cannot explain the reasons for this remarkable similarity nor will I comment on the lack of similar experimentation among Western gamelans, who thus appear ultraconservative alongside their Indonesian brethren. That much of the newest music, East and West, is crude beside the sumptuous traditional repertory is only partly explained as a case of children in an antique shop. It is partly due to a new aesthetic wherein suavity has little appeal. Indonesia and the West are alike in that respect. In any case, and without interruption in the steady flow of mainstream traditional performances, there has come a steady stream of avant-garde works since 1978." (p.25) McDermott's conclusion suggests that international styles of gamelan will continue to develop, perhaps because, as Lou Harrison is quoted at the close of the article, "Simply said, gamelan music is the most beautiful music in the world, and I for one see no reason to do any other kind of music ever again." [jd]

"Timbre and Tuning of of the Balinese Gamelan," by Robert Erickson, *Soundings* 14-15: 98-100, 1986.

A quick history of Western ideology about tuning leads to a discussion of the sophisticated art of tuning in Balinese gamelan. Erickson discusses the design and current trends of tunings in Bali, the importance of beats on the keyed instruments, and the phenomenon of the stretched octave that is found both in Bali and the West. He also suggests that further experiments in this area could "throw more light on the confused and confusing area of pitch/timbre perception in music." [jd]

## RECORDINGS

*World Collection of Recorded Folk Music*, established by Constantin Brailoiu (1951-1958), Re-edition of six LP records of recordings made between 1913 and 1953. International Archives of Folk Music of the Geneva Ethnographic Museum, Disk II: Asia and Eskimos.

This series of six records is one of the most important recent releases of world music, especially in its excellent documentation of previously little-known folk music. Disk II contains music of the Turks, Georgians, Japanese, Takasago Formosans, Chinese, and Caribou Eskimos. The material is startling. The five examples of Formosan choral singing include a kind of improvised "Shepard Tone" (or a

tone that seems to continually rise in pitch), and a millet-sowing song which, to my ears, is one of the "purest" musical events conceivable. This latter is an example of a music without melody, harmony, rhythm, or apparent form—it is a simple exultation of vocal sound for a very specific purpose: getting the millet to grow. Other extraordinary cuts on the record are the Turkish song with saz and the Georgian singing. Everything on this record is fascinating, and quite beautiful. This set is rather expensive, but essential for libraries and individuals wishing to begin or add to a world music collection. Available from Archives Internationales de Musique Populaire, Musée d'Ethnographie, de la Ville de Genève, 65-67, bd Carl-Vogt, CH-1205 Geneva, Switzerland [lp]

## FILMS

**Film on Indonesia, by Toby Alice Volkman. New Haven: Yale University Southeast Asian Studies, 1985.**

This useful and informative film catalogue provides current information about films on Indonesia that are available in the United States. Films surveyed represent a range of disciplines and are organized by geographical region. The descriptions and critical commentaries are helpful and fairly extensive. The number of films reviewed, while not exhaustive, is sufficient for most purposes. One limitation is the catalogue's restriction for "films available in the United States;" films available elsewhere (like Japan's Mitsu Productions) are not listed. On the whole, a very useful and well-researched work. [kd]

**Film Series of Bali Island, directed by Takahashi Mitsu, 1983. Mitsu Productions, #603 Nishi-Azabu Condominium, Nishi Azabu 3-8-11, Minato-ku, Tokyo 106, Japan.**

Four excellent 16 mm. color films on the performing arts of Bali, all available in both Japanese and English language versions. They display excellent camera work, audio recording techniques, and a level of professionalism considerably above the average ethnomusicology film. Mitsu's use of slow motion photography, subtle lighting and crisp graphics for illustrative purposes make these films equally suited for the general audience and the ethnomusicology specialist. The entire set provides a superb general overview of the performing arts in Bali, and would make an excellent addition to any university film library. Unfortunately the price of the films are prohibitive for individual purchase; one would hope that they may soon be made available at a lower price in videocassette format.

• **Gamelan: Types of Instrumental Ensembles (41 min.)** is a general survey of the various forms of gamelan found on the island of Bali. The film introduces and traces the historical development of ten major types of gamelan including *gambuh*, *gong kebyar*, *gambang*, and *gender*

*wayang*. Although musical examples are limited to short excerpts from each of the ensembles, the film presents a good general overview of gamelan in Bali.

• **Gambuh Part I: Classical Dance-Drama in Batuan Village (43 min.)** traces the production of a gambuh performance by the group Maya Sari from the initial rehearsal stages through the final performance. The film looks at the social and cultural aspects of gambuh from the perspective of both the performers and the villagers who collectively support the continued viability of the art form.

• **Gambuh Part II: It's Music and Dance (45 min.)**, in contrast to Part I, is concerned with the performance as purely music and dance. The first half of this film is devoted to a rather generic analysis of the music of gambuh. The second half is a study of the four specific character types in gambuh theatre, as well as a thorough analysis of the dance movements using slow motion photography. These dance segments, filmed without costumes and removed from the context of an actual performance, allow a careful examination of the gambuh's dance gestures.

• **Chatur Marga: Performing Arts in Rituals (52 min.)** documents an odalan, a Balinese temple festival held every 210 days (a year by the Balinese calendar). In this case it is the Punataran temple in the village of Sukawati. The film follows the odalan celebration from the early preparations to the climax of the festivities. Like the other films in this series, this one is superbly directed and produced. [kd]

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*reviewers: Kent Devereaux [kd], Jody Diamond [jd], Larry Polansky [lp]. Readers are welcome to send in reviews or notices.*

# PROGRAMS

## CANADA

*Group:* Java Group EXPO '86  
*Date:* September 1986  
*Place:* Simon Fraser University  
*Director:* Rahayu Supanggah  
*Dhalang:* Subono  
*Program (Wayang Kulit, Central Java)*  
Ln Wrahatbala — srepegan patetan nem — Majemuk suwuk gropak  
Ld. Bedhat — srepegan pinjalan — sampak patetan Plencung patetan sanga wantah  
Ada-ada — sampak — srepegan orek-orek, srepegan Godril  
Larawudhu — Cluntang  
Sendon Bimanyu — Alas-alasas  
Embat-embat penjalin — srepegan  
Kemuda — sampak — dak dong — sirep (srepegan) — Palaran Durma — sampak — Ayak-ayakan  
Patetan Manyuro — Ada-ada — sampak — Ricik-ricik — sampak  
Sendon Galak ulat — Sekar Agung Salyarini — sampak  
Boyong — sampak

## INDONESIA

*Group:* H.U.T. Radio Konservatori XVII and H.U.T. Sekolah Menengah Karawitan Indonesia (Konservatori Karawitan Indonesia) Surakarta XXXVI  
*Date:* August 27, 1986  
*Place:* Surakarta, Central Java  
*Program (Central Java)*  
Kombangmara gending kt.2 kerep mg. 4 p.lima  
Bawa Sekar Rarabentrok dawah gending Gambirsawit kt. 2 kerep mg. 4 — Ld. Gonjang-Ganjing — Ayak-ayakas jangkep sl. sanga  
Jineman-jineman: Uler Kambang, Glathik Glindhing, Marakangen, sl. sanga  
Ld. Sriwidada p.barang  
Ld. Tedak Saking p.barang

*Group:* ASKI (Akademi Seni Karawitan Indonesia)  
*Date:* July 15, 1986  
*Place:* ASKI Surakarta  
*Director /Composer* (listed for each piece below)  
*Title:* Diesnatalis Ke XXII  
*Program (Java)*  
Konser Penataan Gendhing Pakurmatan (Rahayu Supanggah)  
*Dance:* Beksan Bedhaya La-la (Martopangrawit)  
Gendhing La-la — mg.  
Gambirsawit — Kt. Agung — Ld. Kagok pl.  
Pakeliran Padat Lakon Dewaruci (Bambang Suwarno)  
*Dance:* Drama Tari Bharatayuda: Duryudana Gugur (Sarno and Slamet Riyadi)

## UNITED STATES

### California

*Group:* Sonoma State Gamelan/ The Berkeley Gamelan  
*Date:* November 18, 1986  
*Place:* Sonoma State University; Ives Recital Hall  
*Director:* Daniel Schmidt  
*Program (Central Java/America)*  
*Sonoma State Gamelan:*  
Gugur Gunung (Wasitodipuro)  
Sopir Becak (Wasitodipuro)  
Tirtokencono (Java)  
Bn. Vadera (Wasitodipuro)  
A Rag for Deena (Barbara Benary)  
*The Berkeley Gamelan:*  
Gending Paul (Lou Harrison)  
Fanfare — Ln. Daniel (Daniel Schmidt — Harrison)  
Variations on a Theme by Ravel (Joan Bell Cowan)  
Peace (Jeff Morris)  
Unempins — Sociseknum (Schmidt /Harrison)  
In My Arms...Many Flowers — Well-Rounded Fanfare (Schmidt — Barbara Bent)

*Group:* Los Angeles Balinese Dance Theatre  
*Date:* November 24, 1985

*Place:* Los Angeles Theatre Center  
*Director:* I Nyoman Wenten, Indonesian Consulate Group; and I Wayan Lendra, Semara Budaya  
*Guests:* ASTI Bali Touring Group, including I Wayan Dibia and I Wayan Suweca; Michael Tenzer; I Wayan Rai  
*Program (Bali)*  
Kebyar Trompong  
Tari Telek  
Tari Jauk  
Topeng Tua  
Manuk Rawa  
Legong bapang, from Sabah Baris  
Sendratari Ramayana [dance drama]: Hanoman Duta

*Group:* U.C.-Scripps Gamelan Kyai Udan Mas  
*Date:* March 22-23, 1986  
*Place:* Hertz Hall/San Jose State University Concert Hall  
*Director:* K.R.T. Wasitodipuro, assistant: Jody Diamond  
*Guest Dancers:* I Nyoman Wenten, Nanik Wenten  
*Program (Central Java)*  
Gd. Bonang Siring p.barang  
Gd. Mayang Mekar — Ladrang Playon p.lima  
*Dance:* Klana Alus  
Ld. Sumyar p.barang  
Gd. Gambirsawit, kt.2 mg.4 — Ld. Westminster sl.sanga  
Ld. Pangkur Wolak-Walik p.barang/sl.many./pl.many (nyamat)  
*Dance:* Damar Wulan and Minak Jinggo  
Ln. Ricik-ricik — Ld. Mugirahayu — Srepegan — Sampak pl.barang  
Ayak-ayakan Pamungkas sl.many.

### Hawaii

*Group:* The University of Hawaii Gamelan Club  
*Date:* June 1986  
*Place:* Music Department Courtyard  
*Director:* Hardja Susilo, assistant: Byron Moon  
*Guests:* Sasminta Mardawa  
*Program (Central Java)*  
Runtung sl.nem  
Pangkur pl.barang

Ricik-ricik pl.barang  
Dance: Golek Lambangsari  
Lambang Sari sl.many.  
Gangsaran — Bimakurda  
pl.barang  
Five Dance Characterizations  
Cucuru Biru pl.nem  
Dance: Beksan Srikandhi-Bismo  
Larasingrum — Rajaswala —  
Sampak pl.nem

*Group:* The Hawaii Loa College  
Gamelan Ensemble

*Date:* August 5, 1986

*Place:* The Waikiki Aquarium

*Director:* Richard North

*Guest:* Michael Ewing

*Program* (West Java, Cerbon)

Jipang Walik (gamelan prawa)  
Jipang Lontang (gamelan degung)  
Gagalan Tayuban  
Dance: Lenyepan  
Lambang Parahyangan (degung)  
Kajongan (Cerbon)  
Bale Bandung (gong renteng)  
Dance: Topeng Sambah  
Mobleng (gong renteng)  
Manintin Serang (degung)  
Dance: Topeng Ruwana  
Munggang (Cerbon)

#### Texas

*Group:* Indonesia Group EXPO'86

*Date:* December 7, 1986

*Director:* Sardono W. Kusumo

*Title:* Evening of Indonesian Dance  
and Music

*Program*

Pategak "Jayasmara" (Bali)

Dance: Panyembrama (Bali)  
Dance: Jayangrana (West Java)  
Dance: Oleg Temulilingan (Bali)  
Dance: Bandabaya (Central Java)  
Rampak Kendang (West Java)  
Dance: Baris (Bali)  
Dance: Sulintang (West Java)  
Dance: Seudati Ratoh (North  
Sumatra)

#### Virginia

*Group:* Charlottesville Gamelan  
Ensemble

*Date:* March 21, 1986

*Place:* Old Cabell Hall, Univ. of  
Virginia

*Director:* Cindy Benton-Groner

*Guests:* I. M. Hartjito (music), Denni  
Hartjoto, Tri Widyaningsih  
Hartjito, Kartika Lucky Hartjito

(dance)  
*Program* (Central Java)  
Gd. Bonang Tukung kt.2 kerep mg.  
kt. 8 pl.barang  
Dance: Golek Manis  
Ld. Manis pl.barang  
Kt. Ibu Pertiwi pl.nem  
Dance: Kukila  
Ln. Rena-rena pl. barang  
Bawa S.A. Retna Asmara — Ld.  
Ayun-ayun pl.nem  
Dance: Gunungsari  
Ld. Gunungsari Kingkin pl.nem  
Bu. Udan Mas pl.barang

#### Michigan

*Group:* University of Michigan  
Gamelan Ensemble: Kyai Telaga  
Madu

*Date:* April 3, 1986

*Place:* Rackham Auditorium

*Director:* Aloysius Suwardi (Visiting),  
Marc Benamou

*Guests:* Suratno, Sutami (music);  
Theresia Sri Kurniati (dance)

*Program* (Central Java)

Ln. Eling-eling sl.many.  
Dance: Bedayan "Lala"  
(Martopangrawit)  
Kt. Gd. Lala — mg. Gambirsawit  
— Kt. Agung — Ld. Kagok pl.nem  
Bawa Sekar Ageng Pamularsih —  
Ld. Loro-loro Topeng sl.many.  
Dance: Menak Koncar  
Ld. Asmarandana sl.many.  
Babango, Papatat, Mupu  
Kembang, Kulu-kulu Cianjuran  
(kacapi-suling)  
Gd. Bonang Jolodoro pl.nem  
Ld. Siyem — Ld. Cikar Bobrok  
sl.many.  
Dance: Adaninggar Kelaswara  
Odo-odo — Srepegan — Ld.  
Gondolsuli — Ln. Kebo Giro  
Kedhu — Palaran Gambuh —  
Sampak  
Bu. Genggong (Hardja Susilo)

*Group:* University of Michigan  
Gamelan Ensemble: Kyai Telaga  
Madu

*Date:* November 23, 1985

*Place:* Rackham Auditorium

*Director:* René T.A. Lysloff, Marc  
Benamou (assistant)

*Guests:* Marilyn Butler

*Title:* Contemporary Gamelan Music:  
American and Javanese  
Compositions

*Program* (Java, America)

Kudangan (Ki Nartosabdho)  
Ln. Molly (Lou Harrison)  
Parisuka (Martopangrawit)  
Extractions (Jeff Morris)  
The September Vision (J. Powell)  
Bubaran Genggong (H. Susilo)

#### Oklahoma

*Group:* Indonesian Overseas Student  
Association

*Date:* Fall 1986

*Place:* Oklahoma State University

*President:* Felix Purnomo

*Guests:* Gusti Putu Alit Aryani, Mimi  
Prather, Joyce King

*Title:* Indonesian Night

*Program*

Gabor Bali Dance  
Angklung Bamboo music  
Legong Kraton  
Contemporary and Traditional  
Fashion Show  
Kecak Modern Dance  
Merpati Putih (martial arts)  
Taruna Jaya  
Contemporary Songs: Ina I Keke,  
Burung Camar, Puspawarni [sic]  
Damai Dance

#### Washington

*Group:* Gamelan Pacifica

*Date:* December 7, 1986

*Place:* Cornish Theatre

*Director:* Jeff Morris

*Title:* Music by American Composers

*Program*

Peace (Jeff Morris)  
Extractions (Jeff Morris)  
Leljik Voldoening (Jay Hamilton)  
Nobody Reads (Jay Hamilton)  
Acceptance (Tom Fallat)  
Saturday in the Garden (Brenda  
Yen)  
Bubaran Udan Mas (Central Java)

*Group:* Gamelan Pacifica

*Date:* April 18, 1986

*Place:* Cornish Theatre

*Director:* Jeff Morris

*Title:* Lou Harrison: His Music for  
American Gamelan

*Program* (Harrison)

A Cornish Lancaran (1980)

Gending Jody (1977)

For the Pleasure of Ovid's Changes  
(1983)

Bubaran Robert (1981)

# NETWORK

**Kuo Han Han** reports on his last field trip: "I studied Gamelan Angklung at Sayan village in Bali, on the very instruments that Colin McPhee left half a century ago. One of my teachers, Pak Raca, was one of the members of McPhee's children's gamelan. Then I did research in the Bandung area on traditional angklung music, and in Taiwan on knobbed gong making. I also set up the first gamelan in Chinese history, the Gamelan Angklung of the National Institute of the Arts in Taiwan."

**Michael Tenzer** has accepted a teaching position in the Music Department at Yale University, taking with him the instruments used by **Gamelan Sekar Jaya** since 1979; he has started a new group called **Gamelan Sekar Kembar**. Sekar Jaya will continue, however, with a new set of instruments brought from Bali by **Rachel Cooper**, the group's new president. **Wayne Vitale**, recently returned from two years in Bali, will become the new musical director.

**The Southeast Asian Summer Studies Institute (SEASSI)** will be held next year at Northern Illinois University from June 8 to August 14. Area courses and music classes (possibly taught by Visiting Fulbright scholars from Indonesia) will be offered, along with intensive language training in any of the following: Indonesian/Malay, Javanese, Burmese, Hmong, Khmer (Cambodian), Lao, Thai, Tagalog, and Vietnamese. Several kinds of scholarships are available. For information write: SEASSI Director, Center for SEAsian Studies, Northern Illinois University, De Kalb, IL 60115-2854; or call (815)753-1771. The **SEASSI Conference** will be held July 30 to August 2. If you are interested in attending only the conference, write to: Arlene Neher, Adams 144, N.I.U., De Kalb, Illinois, 60115; or call (815)753-1159.

The two gamelan that were used by the Indonesia Group EXPO 86 during the World's Fair in Vancouver have been given to two Canadian institutions. The Balinese gamelan is now at **Montreal University**, under the direction of **José Evangelista**. The Javanese gamelan was presented to **Simon Fraser University** in Vancouver; **Martin Bartlett** will direct the program. There will also be a four-week summer program in Javanese gamelan and dance at Simon Fraser in from June 17 to July 19, 1987. The teachers will be K.R.T. Wasitodipuro, Nanik and Nyoman Wenten.

A **Symposium and Festival of Music**, held under the auspices of the International Musicological Society, is being held in Melbourne, Australia on August 28 to September 2, 1988. **Dr. Margaret J. Kartomi** is the symposium director, and has issued a call for papers. Abstracts of 300 words may be submitted on topics

relevant to the following themes: music since 1960, cultural interaction through music, the relationship between musical and non-musical structures in theory or practice. Other topics will be considered. Abstracts should be submitted to Dr. Kartomi at: Department of Music, Monash University, Calyton Vic 3168, Australia (before May 1, 1986 c/o Music Department, U.C. Berkeley, Berkeley CA 94720.)

The **Asian Cultural Council** awards individual fellowship grants in support of cultural exchange in the visual and performing arts between the countries of Asia and the United States. Most grants enable Asian artists, scholars and students to pursue projects in the United States. Awards are also available for Americans to travel to Asia, and for institutions involved in projects of significant value to Asian-American cultural exchange. Write to 280 Madison Avenue, New York NY 10016.

**Neil Sorell** writes from York about "the main gamelan event in England since [we returned from] EXPO": a wayang with Indonesian Ambassador to England, Suhartoyo, as dalang. Also participating were Joko Purwanto, Dave Posnett, and Nick Grey. The fifth anniversary of York University's Gamelan Sekar Petak was celebrated on November 22, with many English gamelan players participating.

The **Cambridge Gamelan Society**, well represented by its newsletter *Pelag*, is entering its fourth year. Joko Purwanto and Dave Posnett held a weekend workshop, and a new beginner's group has been formed. Activities this year will include a dance concert and possibly a wayang kulit.

**Gamelan in Germany and Switzerland** is described in *Pelag* 3(1) by **Andras Varsanyi**, the assistant curator at the Musikinstrumentenmuseum in Munich. In West Berlin is Banjar Gruppe, led by Paul Gutama Soegijio; they play a Javanese (Yogya) gamelan. In Bremen, at the Übersee museum, there is a Javanese slendro gamelan from Solo; the group is now led by **Ute Newiger**. Balinese activities are in Munich, where the group Cara Bali Münchner Gamelanguippe e.V. plays pieces in Semar Pegulingan, Kebyar, and Gong Gede style, as well as some Joged Bumbung and gender wayang; this group is led by Mr. Varsanyi. They are in close contact with the Balinese Kebyar group in Freiburg, where **Dieter Mack** is the director. Basle, Switzerland has a Balinese Selunding and Gambang ensemble led by **Danker Schaareman**. Almost all of these groups participated in a "European Gamelan Festival" held at the Munich City Museum in 1985.

## NEXT ISSUE

We always welcome contributions and suggestions for articles or special features in *Balungan*. Future issues will include:

- interview with choreographer Sardono Kusumo, director of the Indonesian Group EXPO '86
- interview with Nano Suratno, Sundanese composer and teacher
- profile of the Indonesian Group EXPO '86: over sixty artists from different parts of Indonesia
- special Cirebon issue, with guest editor Richard North, including photos from a special collection of wayang kulit puppet and an article on Topeng Babakan (mask dance) by Pamela Rogers-Aguiniga
- scores by composers from Japan and Indonesia
- special issue on gamelan in Europe, with guest editor Ernst Heins
- Gending Bonang Babar Layar: a comparison of five performances, by Arthur Durkee
- Sumarsam on the theory and practice of gender playing
- The Vocal Music of K.R.T. Wasitodipuro, by Jody Diamond and Laurie Kottmeyer
- R.L. Martopangrawit: a memorial, by Marc Perlman
- Lou Harrison's 70th birthday: a gamelan celebration
- AL. Suwardi: New Instruments and New Music

plus all the regular features.

## PHOTO CREDITS

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Danielle Surkatty: p. 40  
Allan Thomas: pp. 41, 42  
Joyce Todd: pp. 4, 5, 7, 8

