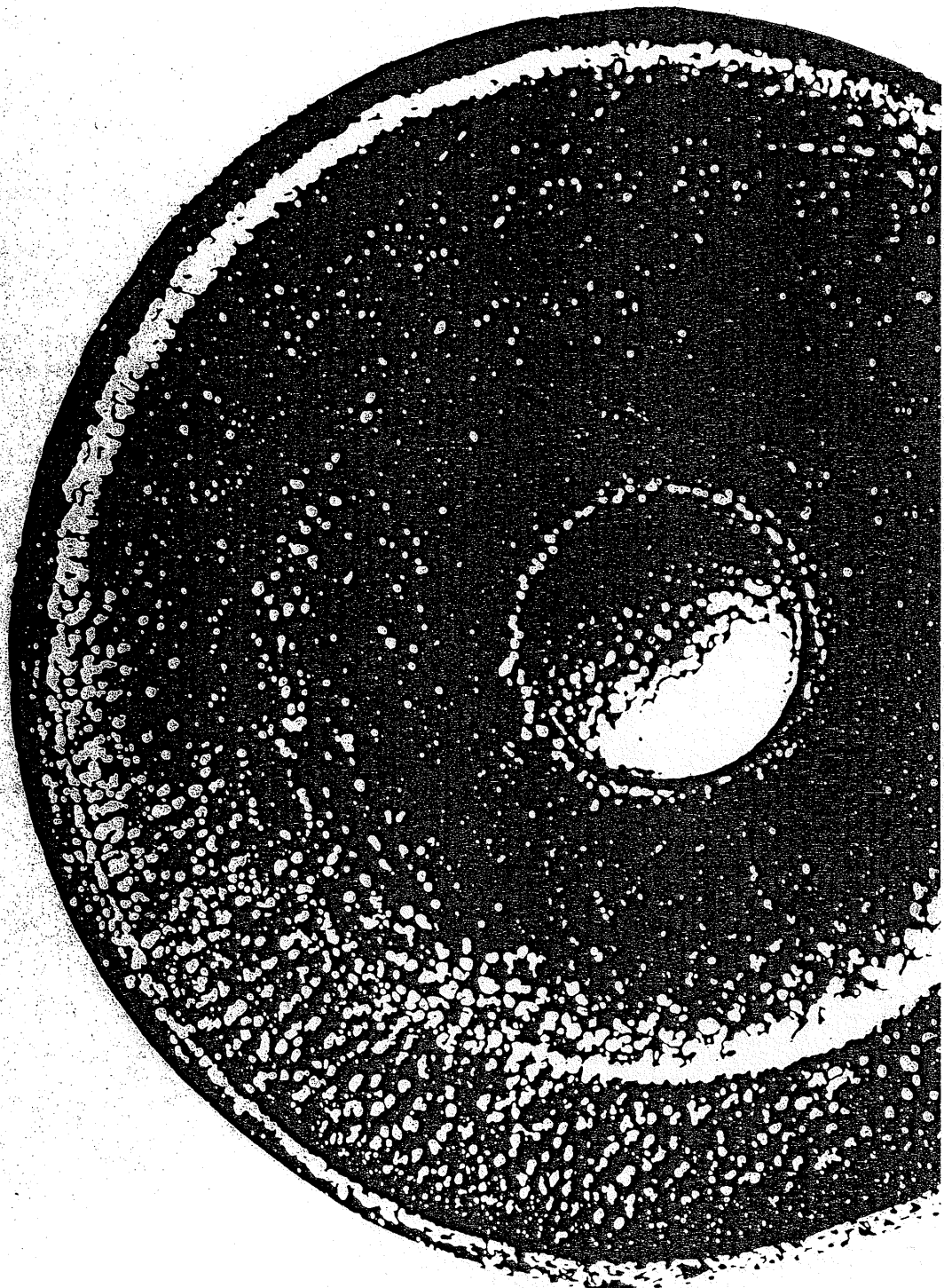


BALUNGAN

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EDITORIAL

From its inception *Balungan* has strived to strike a balance between the interests of artists and scholars—each issue has contained articles of interest to both communities as well as the more informal profiles and news of gamelan activity from around the world. Perhaps no issue exemplifies this dual “mission” of *Balungan* more than this one.

Until now, most Western students of gamelan have had to rely on the writings of Western—not Indonesian—scholars on gamelan. The reason is simple; seldom have significant writings by Indonesian artists and scholars been available in translation. We are honored to publish Rahayu Supanggah’s excellent article, “Balungan,” in translation. What better way to expand our efforts to publish the writings of Indonesians in *Balungan* than to begin with a discussion of the concept from which we have inherited our name? Marsudi’s “An introduction to the gender panerus including cengkok notation” is the first of a series of translations to be published in both English and Indonesian on the performance techniques of the various instruments of the gamelan. Finally, Roger Vetter reviews the second volume of *Karawitan: source readings in Javanese gamelan and vocal music*, a fine collection of translations that has made available to us in the West many important works on gamelan by Indonesians.

Probably no other composer’s first composition for gamelan has been awaited with as much anticipation as John Cage’s; the American composer is the subject of Miguel Frasconi’s short interview in this issue. Two profiles also in this issue show how wide the gamelan net has been cast. The first is an informal history of gamelan in Japan, the other on gamelan in Taiwan.

Several issues ago a reader proposed that the term “gamelan sabrangan” be adopted to refer to the growth of gamelan activity outside of Indonesia. The idea of a “gamelan sabrangan,” derived from the Javanese word for something foreign, and employed in the shadow puppet plays in reference to the foreign kingdom—usually located across the sea and, incidentally, almost always inhabited by “ogre” kings—has just the right touch of whimsy, if not honest self-effacement, to make me partial to its adoption as a name for gamelan activity outside of Indonesia. I somehow feel a kinship with those loveable ogres of the shadow plays—perpetual losers to the more refined and forthright Pandawas. In any event, the terms “American gamelan” or “Western gamelan” no longer describe what is now a worldwide gamelan movement, and should be reserved to refer to the home-made aluminum or iron gamelan springing up wherever gamelan enthusiasts have the desire but not the financial means to acquire an “authentic” gamelan.

Kent Devereaux
Editor

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Balungan

by Rahayu Supanggah (translated by Marc Perlman)

Translator's Preface

In 1986, as I was conducting research toward my dissertation in Surakarta, Java, Supanggah gave me a copy of his original version of the present article. Recognizing its importance for my research, I asked for and received permission to translate it into English and to include it in my dissertation as an appendix. Supanggah also agreed to check the translation to make sure that it reflected his intentions as accurately as possible.

By early 1987 the translation was finished. As a result of my many minute questions, Supanggah had made several emendations, almost all on points of detail. (The only significant change was to the notation in figure 4.)

However, because it soon became apparent that my dissertation would not be completed in the near future, and because of the interest expressed in this translation by many Western students of *karawitan*, Supanggah agreed to publish it as a separate article.

Since this translation was intended as a supplement to my dissertation, where the ideas in it would receive extensive commentary, I did not supply extensive annotations. Therefore, to help the reader situate Supanggah's ideas in their context, I have added this prefatory note. In particular, Supanggah's claims that the notated balungan is not the "real" or "essential" balungan, and that the latter is not played by any one instrument, need to be read carefully. These ideas may strike some readers as identical to others that have been reported in the literature: notably, "inner melody" (Sumarsam 1976) and *lagu* (Sutton 1979). Indeed, readers may be puzzled to find that Supanggah uses neither of these terms.

Supanggah's omission of any mention of "inner melody" from this article is no doubt deliberate: he discusses it (and expresses his reservations about it) in his dissertation (1985). Suhardi's concept of *lagu*, and Sutton's article about it, were (I believe) unknown to Supanggah at

the time he wrote this article.

The main reason why these terms do not figure in Supanggah's article is surely that they are not immediately relevant to his ideas. First of all, these terms are not widely-known technical terms like *merong* or *ngelik*, with meanings familiar to all professional musicians. Secondly, it is not at all clear that the concepts they express form part of a traditional body of music theory, handed down through the oral tradition. Rather, these concepts are (at least in part) formulations of analytical insights by individual musicians. Working independently, these musicians have arrived at conceptions which are broadly similar, yet which differ significantly. How does this happen?

Various features of the melodic organization of *karawitan*, and the way it is traditionally learned, encourage the musician to postulate an "unplayed melody". The relationships between the melodic parts, as well as the partial melodic polarization of the ensemble around two axes (the rebab/voice and the bonang/saron) all suggest this. However, because of the differences in musicians' experiences and interests, not all musicians postulate such a melody; those that do ascribe rather different musical characteristics to it. I call all such ideas of unplayed melodies in *karawitan* "implicit-melody concepts".

Significantly, different musicians ascribe different epistemological status to their concepts of implicit melody. For some, their implicit melody is the essence of the *gendhing*; for others, it is a useful guide for the practicing musician, or simply a teaching tool. But it is important to recognize that, while the melodic organization of *karawitan* suggests the various implicit-melody concepts, nothing in it *demand*s them. A musician could learn to play all of the parts for all existing *gendhing* without postulating any unplayed melodies.

Consequently, the question of the "reality" of any implicit melody is complex, and too involved to be pursued here. Whether implicit melodies exist "in the music" or are analytical constructs; whether they are envisioned by the composer or exist "in the mind" of the performer, etc., are questions that must be addressed elsewhere.

It is clear, however, that we must not underestimate the extent to which these concepts are original contributions to the theory of *karawitan*. We must sometimes resist the temptation to treat musicians' statements as echoes of the anonymous voices of the past, or as representative samples

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of communal knowledge. In Javanese music theory as in Javanese music, distinguishing new from old is no simple matter. But we should at least study Supanggah's ideas carefully before we equate them with other musicians' concepts of implicit melody.

I hope this translation (and those in Becker and Feinstein [1984-87]) will help us hear the individual voices of Javanese musicians as they elaborate their theoretical ideas—a task in which they may achieve no more consensus than Western music theorists have managed. (MP)

[*Editor's note:* Throughout this paper, all translator's addenda and definitions are enclosed in square brackets. Parentheses indicate material that was parenthetical in the original manuscript.]

The term *balungan* almost always appears when we discuss karawitan, especially when we discuss its musical aspects. We also encounter this term in everyday life, as in the expressions "skeleton [*balungan*] of a living creature," "veins [*balungan*] of a leaf," "pit/pith [*balungan*] of fruits," "framework [*balungan*] of a house," "outline [*balungan*] of a shadow-play plot," as well as the *balungan* of gendhing. These *balungan* are all quite different: a living creature's skeleton is made up of bones; the framework of a house consists of beams of rigid materials (wood, bamboo, iron, steel, etc.) arranged to give the building its basic shape and to bear its weight. The outline of the plot of a shadow-puppet play consists of the sequence of scenes, the *dramatis personae* and their characters, the basic topic of the story and the broad outline of the events of the story, which will be developed by the *dalang* in performance. But the term "balungan" has nearly the same meaning in all of these cases: a framework, something which gives strength or basic shape, a foundation, a point of departure from which one can work. In what follows I shall discuss the term *balungan gendhing* in detail.

Balungan gendhing

The term "balungan" has at least two meanings in karawitan. The first we can identify, for now, as that of the framework of a gendhing; the second sense refers to a group of instruments (the *saron barung*, *saron demung*, *saron panerus*, *slenthem*, and *bonang panembung*). This group is perhaps so-called because the melodies played by these instruments (the *slenthem* in particular) are very close to the melody of the *balungan gendhing*, especially if we compare them to the melodies played by the other instrumental groups.¹ Indeed, several (ethno)musicologists such as Kunst (1949:167), Hood (1954:3,9) and Becker (1980:109,249) believe that it is these instruments that play the *balungan gendhing*, that the *balungan gendhing* is the same as the *saron* melody or *panembung* melody.

Differing somewhat from these Western scholars, Indonesian observers of karawitan say that the *balungan*

gendhing is what is written down in collections of gendhing notation and in the notebooks musicians carry with them.²

These two conceptions of *balungan* (especially the latter) are relatively unproblematic for the purposes of study, teaching, performing, and documenting karawitan. But if we are conducting more penetrating musical research and need to subject the *balungan* to analytical scrutiny (in the analysis of *pathet*, for example), then I believe that these conceptions of *balungan* should (so to speak) be put in quotation marks—or even given a question mark.

There have long been dissenting voices heard, claiming that the *balungan gendhing* is not the same as the *saron* part. This objection has been formulated by several Javanese musicians, among them Sumarsam (1976:8), Supanggah (1985:124), and Hastanto (1985:39). One reason they all give is the limitation of the *saron* family's range—it is not wide enough to cover the range of the *balungan gendhing*, as we can see in figure 1.

The instruments of the *saron* family cover one octave plus two tones in *slendro*, while the range of the *balungan* in *slendro gendhing* covers two octaves plus two [or three] tones. The *saron* family instruments in *pelog* cover only one octave, while the *balungan* in *pelog gendhing* covers two octaves and three [or four] tones.

Besides this, there is another characteristic that distinguishes the *balungan gendhing* from both the *saron* melody and the *balungan* that is notated.

Balungan gendhing and gendhing

I mentioned above that the *balungan gendhing* is called the framework of the gendhing; but to understand what this means we must naturally be clear about what is meant by "gendhing". This is a general term for the musical compositions of Javanese karawitan. Among musicians, "gendhing" is also used to refer to those compositions of size *kethuk 2 kerep* and larger (that is, gendhing with sixteen or more *balungan* beats per *kenong*-phrase). For the purposes of this discussion, we can set aside this latter usage.

Gendhing and *balungan gendhing* are extremely difficult to separate out in the everyday life of karawitan, so much so that the meanings of these two terms are often confused. The notation written in books of *balungan*—a memory aid for the performing musician—or the notation written on a blackboard as a teaching device, is sometimes called the gendhing. However, in my opinion, what is written down as the *balungan gendhing*, and played by the *slenthem* and other *balungan* instruments, is in fact raw material that must be further processed or worked on—*garap* is the term usually used for this—by each gamelan instrument according to its idiom, and especially by the *garap* instruments (and singers, if present).³

It is the sound produced by the *garapan* of the entire ensemble that is called the gendhing. The gendhing exists only in the moment of performance. This perhaps distinguishes a gendhing from a Western (classical)

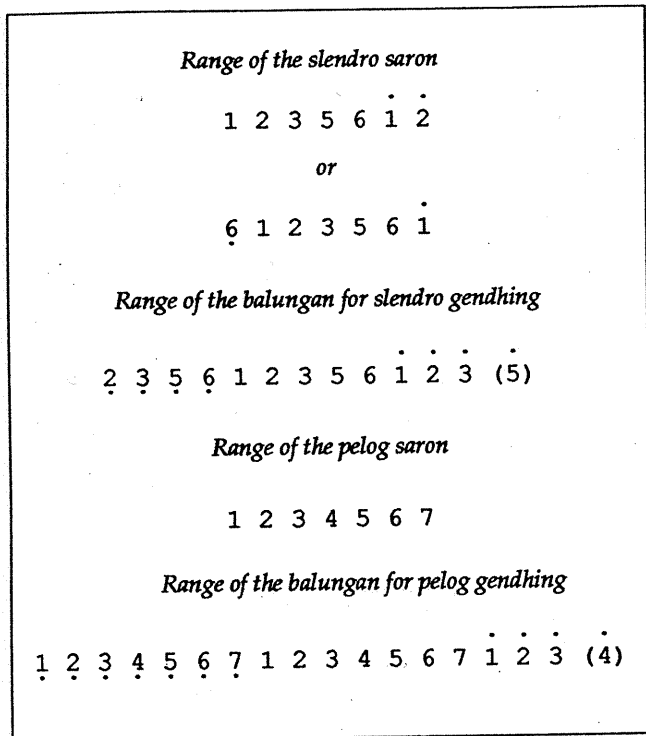


Figure 1. Saron and balungan ranges.

composition, whose score can be said to be the composition itself. The distinguishing feature here is the nature of transmission of the tradition in each case: Javanese karawitan is an oral tradition, whereas Western music is a written tradition.

As an oral tradition, karawitan allows the performance of a gendhing to differ with each occasion of performance. Such differences are determined by (among other factors) the function and use of the music performance. The functions of karawitan can be thought of under two headings: social functions and musical functions. Its social functions involve the use of karawitan in various social activities such as religious, state, family, or community ceremonies. Its musical functions involve the connections between karawitan and other art-forms, such as concert karawitan, dance karawitan, wayang karawitan, theater karawitan, and so on.

The differences between performances are also controlled by the musicians themselves. These differences are affected strongly by the musicians' general educational background, musical education, social and cultural environment, outlook, and sensitivity towards their surroundings (which includes the audience).

Although one performance of a gendhing will always sound different from other performances of it, people can recognize that they are all performances of one and the same gendhing. They can do so because of the essence of the gendhing, called the balungan gendhing. Although the gendhing sounds different in each performance, the essence of the gendhing stays the same. In other words, the

balungan gendhing is the essence, core [*inti*] or distillate [*abstraksi*] of the gendhing. The balungan gendhing is not played or sung by any one instrument or singer.

It is undeniable that those who have little practical acquaintance with karawitan or garap will not easily come to know this balungan gendhing, which is the most important aspect of gendhing. Therefore it is not so much that the musicologists' approach to the music of karawitan—via the balungan gendhing—is wrong; the problem is, rather, that it is not easy to determine what the balungan gendhing is.

I mentioned earlier that the meanings of "balungan gendhing" and "gendhing" are often confused. In fact, it is true that gendhing and balungan gendhing form a single, inseparable unity. As with the chicken and the egg, it is hard to say which came first. On the one hand, those learning to play karawitan tend to say that the balungan gendhing comes first, for they (at least nowadays) learn to play by using the balungan gendhing as a reference [*acuan*]. On the other hand, musicians and composers feel that, for them, the gendhing comes first. When they play their instrument or compose a piece, they have a kind of performance [*klenengan*] in their hearts, that is, a performance complete with the sounds of the garapan of all the instruments (and singers) involved in that piece. Later, in conveying [*penuangan*] the piece to someone else, the sound of the klenengan in the heart is expressed [*terjabar*] as *genderan*, *rebaban*, *siteran*, *sindhengan*, *bonangan*, *gambangan*, etc.

This is consistent with the traditional method of learning karawitan, before the written tradition became as widespread as it currently is. Then, one did not have to learn karawitan (or a specific gendhing) starting from any one particular instrument, or from the balungan gendhing, as is the case now. One could just as well start directly by learning the gender, rebab, bonang, gambang, or other instrument.⁴ However, we should bear in mind that, before playing any instrument, the student would usually pass through a stage of watching and listening, comparing the instrumental parts or listening to the gendhing until they got a global conception of the gendhing they were studying, and could "sing" it (imitate it with their voice). When "singing" a piece in this way, at any given moment they might sing the rebab part, or the bonang or kendhang parts, or the kenong, kempul, or gong strokes, or any sound inside them that would emerge spontaneously, jumping from one instrument to another and mixed together, imitating the sound of a klenengan.

With the increasing development of the written tradition, such a musician would have begun to consign the gendhing to writing, using music notation, which functions as a device for documentation, and as a memory aid. What they would write down could surely not represent the sound of the entire klenengan inside them (let us say that this klenengan is the gendhing); rather, it would be the fruit of one musician's attempt to note down a distillate [*hasil abstraksi*], or the essence of the gendhing, which we call the

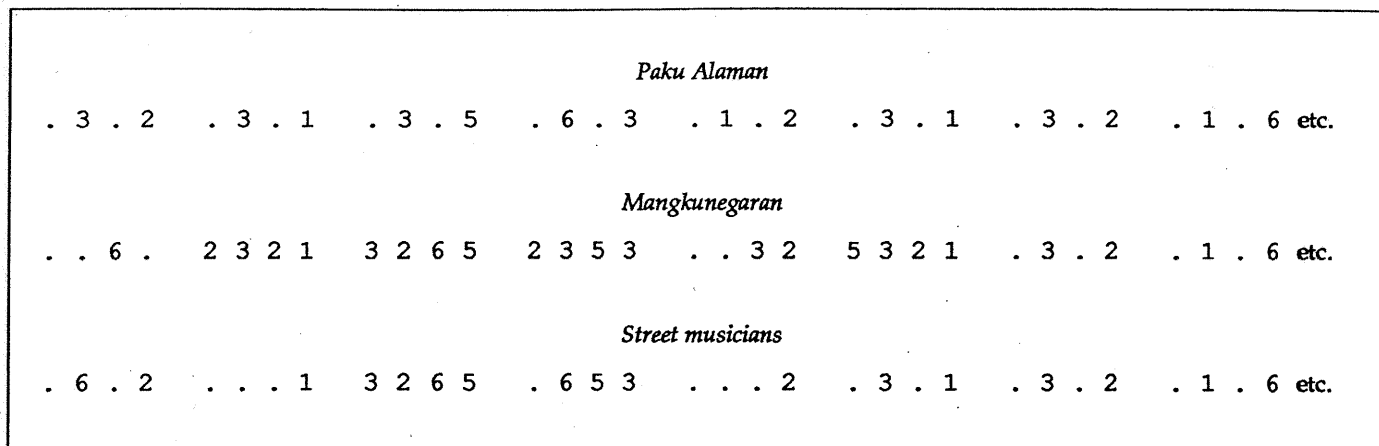


Figure 2. *Ketawang Puspawarna, slendro manyura* (from Vetter [1981:203]).

balungan gendhing.

Since performances of a gendhing may differ according to difference in function, use, occasion, situation, condition, musicians or the environment, the balungan gendhing which is distilled from the gendhing can also differ between performances, between individual musicians, between musical sub-cultures, and between geographical regions. Sometimes such differences in balungan gendhing can give rise to quite heated disputes between musicians from different backgrounds. The problem is aggravated nowadays by the view that some version of the balungan gendhing is absolute because it is written down, or comes from an authoritative source. This is one result of the development of the written tradition.

That which is notated and called the balungan—which was originally used only as an aide-memoire or documentation tool—developed into a device for teaching and disseminating karawitan, and most recently has been used in performances of karawitan.

In figure 2, I present an example of a few different versions of the balungan of a single gendhing.

Balungan: Structure and Change

Setting aside the question of the absolute character of the balungan, we must understand that the balungan which

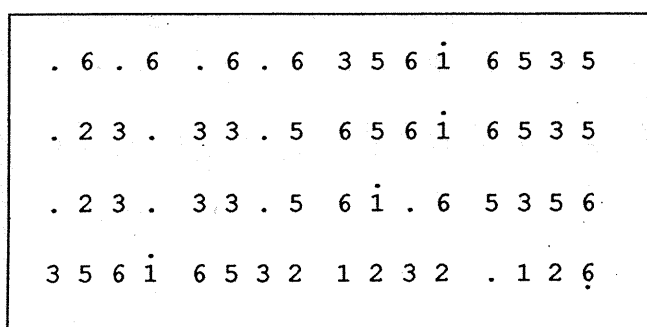


Figure 3. The *ngelik* section of gendhing *Cucurbawuk, slendro manyura*.

is notated or commonly played by the balungan instruments is actually a modified balungan gendhing, one which has been adjusted [*dibesut*] for aesthetic and practical reasons, so that it can lie well on certain instruments (in particular, the balungan instruments and/or the bonang). The example in figure 3 [one gongan of the merong of gendhing *Cucurbawuk*] can perhaps clarify the modifications made to the essential balungan to turn it into the balungan that is usually played by the balungan instruments.

If we examine the melodies played by the garap instruments [for this section of gendhing *Cucurbawuk*], we see that the course of their melodies [*alur lagu*⁵] actually does not always follow the balungan as it is written in figure 3. The closest possible melody [*rangkuman*] from the playing of the garap instruments is as shown in figure 4.

If we were to play this melody extracted from the parts of the melody instruments (and which we will consider to be the essential balungan [*balungan esensi*]) just as it is, it would obviously sound unpleasant (or, as it is usually expressed in karawitan, *kau* [Jav. awkward, ungainly, ungraceful]). Furthermore, this sort of balungan would be very unprofitable for the bonang, because of the large amount of *gembyang* [Jav. octave] playing it would have

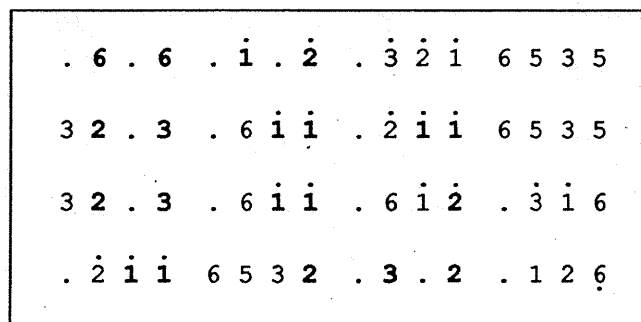


Figure 4. The *alur lagu* extracted from the playing of the garap instruments in *Cucurbawuk*. Balungan kembar phrases are in boldface.

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

Figure 5. The first kenongan of Cucurbawuk after the buka.

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

Figure 6. The first kenongan of Cucurbawuk, subsequently.

to do for the many phrases of *balungan kembar* (ones in which a single tone appears two or more times in a row; see the boldface tones).⁶

The ngelik of gendhing *Cucurbawuk* provides us with yet another clue to the existence of aesthetic considerations in the arrangement and re-arrangement [*pengubahan*] of *balungan* gendhing phrases. Notice the first kenong-phrase of the ngelik. After the *buka*, the *balungan* gendhing is played as shown in figure 5. This *balungan* gendhing will change on subsequent repetitions of the merong. When repeated, it will be played as in figure 6. The *balungan* gendhing in figure 5 (played, as it is, relatively faster than that of figure 6) is intended to convey a feeling or impression that is *greget*, *kenceng*, and *gagah* (energetic, tense, and bold).

The existence of changes in *balungan* made for aesthetic and practical reasons is made even clearer when a gendhing is transposed between tuning-systems. Several Central Javanese gendhing can be played in more than one *laras* or *pathet*. In such cases, it is not uncommon to find changes in the form [*susunan*] of the *balungan*. Let us examine a few examples of changes in *balungan* caused by change of tuning system.

The *balungan* phrases listed in column (a) of figure 7 will, when played in *pelog*, usually change to their counterparts in column (b), and vice versa (note that this is not an exhaustive list). Let us see how this applies to a sample gendhing.

In [the two versions of *ketawang Langen Gita* presented in] figure 8, the boldface *balungan* tones are the ones altered in the change of tuning system. In this case, only a relatively small portion of the whole *balungan* is affected, but were this piece to be played in *pelog pathet barang*, much more drastic changes in the *balungan* would occur.

Changing the *laras* and *pathet* of a gendhing from *slendro sanga* to *pelog barang* is usually done by transposing the entire *balungan* up by one tone (*nglereg sewilah* [Jav. shifting by one slab/key]), then replacing each occurrence of the tone 1 (*penunggul*) by the tone 7 (*barang*).

To facilitate the comparison, and to set in relief the changes usually made when this piece is played in *pelog barang*, I have juxtaposed in figure 9: a) the *balungan* of *ketawang Langen Gita* *slendro pathet sanga*; b) a hypothetical *balungan* for *Langen Gita* *pelog pathet barang*, being a strict

Slendro	Pelog
2 3 2 1	3 5 6 7
2 3 2 1	6 5 6 7
2 1 2 6	2 7 5 6
3 5 3 2	3 2 1 2
1 6 5 6	1 2 1 6
6 1 6 5	6 5 4 5
. . 6 1 6 5 3 5	. . 6 5 3 5 6 5
2 2 . 3 5 6 5 3	2 2 . 3 5 6 5 4

Figure 7. Examples of how *slendro balungan* phrases transform into *pelog*.

a)	. 2 . 1 . 2 . 6 . 3 . 2 . 6 . 5
b)	. 2 . 1 . 2 . 6 . 3 . 2 . 6 . 5
a)	. . . . 6 1 6 5 1 6 5 6 5 3 1 2
b)	. . . . 6 4 6 5 1 2 1 6 5 4 1 2
a)	6 6 . . 6 1 6 5 1 6 5 6 5 3 1 2
b)	6 6 . . 6 5 4 5 1 2 1 6 5 4 1 2
a)	1 1 . . 3 5 3 2 . 6 2 1 6 5 3 5
b)	1 1 . . 3 5 3 2 . 6 2 1 6 5 3 5

Figure 8. Two versions of *ketawang Langen Gita* in (a) *slendro pathet sanga* and (b) *pelog pathet nem*.

transposition of the *slendro sanga* *balungan*; and c) the *balungan* of *ketawang Langen Gita* *pelog barang* as it is actually played. In figure 9 we see extensive modification of the *balungan* gendhing, amounting to nearly seventy-five percent (eleven out of sixteen *gatra*; see the boldface notes. A *gatra* is a musical unit consisting of four *balungan* beats).

The practical and aesthetic considerations which cause these drastic changes in the *balungan* of *ketawang Langen Gita* are not limited merely to the *balungan* instruments and

a)	.	2	.	1	.	2	.	6	.	3	.	2	.	6	.	5												
b)	.	3	.	2	.	3	.	7	.	5	.	3	.	7	.	6												
c)	.	2	.	3	.	2	.	7	.	2	.	3	.	7	.	6												
a)	.	.	.	.	.	6	.	1	.	6	.	5	.	1	.	6	.	5	.	6	.	5	.	3	.	1	.	2
b)	.	.	.	.	.	7	.	2	.	7	.	6	.	2	.	7	.	6	.	7	.	6	.	5	.	2	.	3
c)	7	7	.	.	.	7	7	6	7	.	2	.	2	.	.	7	.	6	.	5	.	2	.	3	.	.	.	.
a)	6	6	.	.	.	6	.	1	.	6	.	5	.	1	.	6	.	5	.	6	.	5	.	3	.	1	.	2
b)	7	7	.	.	.	7	.	2	.	7	.	6	.	2	.	7	.	6	.	7	.	6	.	5	.	2	.	3
c)	.	.	3	5	.	6	7	5	6	.	3	5	6	7	.	6	5	2	3	.	.	.	.	.	.	.	.	.
a)	1	1	.	.	.	3	5	3	2	.	6	2	1	.	6	5	3	5	.	.	.	.	.	.	.	.	.	.
b)	2	2	.	.	.	5	6	5	3	.	7	3	2	.	7	6	5	6	.	.	.	.	.	.	.	.	.	.
c)	2	2	.	.	.	6	7	2	3	.	7	3	2	.	7	5	6	.	.	.	.	.	.	.	.	.	.	.

Figure 9. The *balungan* of *Langen Gita* in a) *slendro sanga*, b) *pelog barang* (hypothetical translation), and c) *pelog barang* as actually played.

bonang, but take the other instrumental parts into account as well, especially those of the *garap* instruments. Basically, any change of the *laras* or *pathet* of a *gendhing* will effect modifications in the instrumental parts—modifications beyond a mere change of *laras* or strict transposition up or down by an interval of one or more tones. Before we leave the topic of changes in *balungan* and their relationships to the *garap* instruments' parts, let us examine a few more cases of changes in *balungan*.

As the reader may be aware, there are several *balungan* formats in traditional Javanese *karawitan*, such as: *balungan mlaku* [moving, walking], *balungan nibani* [lit. to fall on; a *balungan* of end-points or cadence-tones], *balungan nggantung* [hanging], *balungan pin mundur* [rests on the downbeats], *balungan maju kembar* ["upbeat twins"; i.e., the same pitch occurs on the two upbeats of the *gatra*], *balungan mlesed* [slipping, missing], *balungan dhe-lik* [low-high; i.e., rising an octave], *balungan ngadhah* [moving with the wiggling gait of the *kadhah* lizard; i.e. twice or four times the density of *balungan mlaku*], and so on.

Each type of *balungan* demands and determines its own *garapan* on the other instruments. Certain *balungan* formats can sometimes modify the feeling of cadence, of

<i>merong</i>															
.	1	.	6	.	1	.	5	.	1	.	6	5	6	1	2
.	.	.	.	2	2	.	3	5	6	5	3	2	1	2	1
5	6	1	6	5	3	2	1	5	6	1	6	5	3	2	1
6	6	.	.	5	6	1	2	5	3	2	1	6	5	3	5
<i>inggah</i>															
.	1	.	6	.	1	.	5	.	1	.	6	.	3	.	2
.	3	.	2	.	3	.	5	.	1	.	6	.	2	.	1
.	5	.	6	.	2	.	1	.	5	.	6	.	2	.	1
.	5	.	6	.	3	.	2	.	1	.	6	.	1	.	5

Figure 10. *Gendhing Pancatyana, slendro pathet sanga* (Mloyowidodo 1977:55)

pathet, etc. (see Martopangrawit 1972:60 [Becker & Feinstein 1984:89]). In this way, the *balungan* influences the player and directs him toward the specific musical ethos [*karakter*] and feeling of a *gendhing*. Therefore a single *gendhing* might require changes in its *balungan* for certain needs or purposes. Figures 5 and 6 present a good example of this.

We can find another example of this in the *gendhing* sections called (*m*)*inggah kendhang*. *Gendhing* of size *kethuk 2 kerep* and larger usually have sections called (*m*)*inggah*. There are two varieties of *inggah*, *inggah kendhang* and *inggah gendhing*. The difference between them is that the melody [*alur lagu*] of an *inggah kendhang* is usually relatively similar to the melody of its *merong* (the first section of a *gendhing*, played after the *buka*), while the melody of an *inggah gendhing* is completely different from that of its *merong*. The *inggah* is considered a field [*ajang*] or arena in which the *garap* instruments appear with *garapan* that is more *moncer* (colorful [*bersemarak*], varied, alive, elaborate). To permit this, the *inggah kendhang* (whose melody is similar to that of its *merong*) must be given a setting [*wadah*, lit. receptacle] for *garapan*, a form of *balungan* that does not tightly constrain the *garap* instruments: in other words, *balungan nibani*, which contains tones only on even-numbered beats. Figure 10 presents an example of the change from *balungan mlaku* to *balungan nibani* in a *gendhing* with *inggah kendhang*.

Changing a *balungan* format from *mlaku* to *nibani* is not simply a matter of removing the *balungan* strokes that fall on odd-numbered beats. Rather, it must take aesthetic and practical considerations into account, so that the resulting *balungan* is a new melodic phrase which lies well

a)	.	.	.	.	.	2	2	.	3	5	6	5	3	2	1	2	1
b)	.	.	.	.	.	.	2	.	3	.	6	.	3	.	1	.	1
c)	.	3	.	2	.	.	3	.	5	.	1	.	6	.	2	.	1

Figure 11. The *balungan mlaku* of *Pancatnyana* (a) should become (b), but actually becomes (c).

on the instruments and sounds good. Look, for example, at the second *kenong*-phrase of *gendhing Pancatnyana* (figure 11). The *balungan* is changed to that of line (c), not only because of aesthetic and practical consideration of the *balungan* instruments, but also as an attempt to distill (find the melodic essence of) the *garapan* of all the *gamelan* instruments.

The changing of *balungan* format from *mlaku* to *nibani* can be found, not only in *gendhing* with *inggang kendhang*, but also in the playing of the *bonang panembung* in *gamelan Sekaten*, and the playing of the *slenthem* in those parts of *gendhing* which are played in fast tempo (figures 12 and 13).

Density of *balungan*

The analyses above have shown that the density of the *balungan* can determine the amount of interpretative leeway the *garap* instruments have. *Balungan nibani* allows them more latitude. Similarly, when one and the same *balungan* is played in a different *irama*—for example if it is changed from *irama dados* to *irama wilet*, so that the distance between one *balungan* stroke and the next becomes longer—this additional spaciousness will offer more opportunity for the *garap* instruments to fill in with their interpretations [*isian interpretasi*].

Contrariwise, we could also say that genres of *karawitan* in which the *garap* instruments are not customarily given (or, by the nature of the case, do not need) such latitude can use a denser kind of *balungan*. Whereas genres of *karawitan* that emphasize the interpretative scope of the instruments will use *balungan* formats that allow such scope (such as *balungan nibani* or *nggantung*), or even will do without *balungan* altogether, giving only indications of the *seleh* [goal or cadence] tones, as in the genre *palaran*. Certain *gendhing* genres which allot a special role to the *garapan* of certain instrumental or vocal parts may sometimes be given *balungan* only with difficulty—or at least, several interpretations may exist, yielding several different versions of the *balungan*. This phenomenon occurs in the genre of *gendhing sekar*, *gendhing* based on [the melodies used to recite classical Javanese poetry] (*sekar* or *tembang*), such as the *gendhing Sinom Parijatha*, *Pangkur Dhudhakasmaran*, *Sinom Logondhang*, and so on. It also occurs in the genre *jineman*, where the *garap* instruments and voice play equally important roles: that is, sometimes the

the <i>balungan part</i> (not just the <i>slenthem</i>):																	
.	2	.	3	.	1	.	6	.	6	.	5	.	6	.	1		
.	1	.	2	.	3	.	1										
the normal <i>balungan</i> :																	
5	6	5	3	2	1	2	6	2	1	5	3	.	5	6	1		
.	.	1	2	5	3	2	1										

Figure 12. The beginning of *gendhing Lambang Sari*, Yogyakarta-style (Sukardi 1976:29).

balungan:																	
3	1	2	3	5	6	5	3	5	6	5	3	2	3	2	1		
2	3	2	1	2	3	2	1	etc.									
slenthem:																	
.	3	.	1	.	2	.	3	.	5	.	3	.	2	.	1		
.	2	.	1	.	2	.	1	etc.									

Figure 13. *Lancaran Tropongan*, *pelog pathet lima*.

instruments accompany the voice, sometimes the voice fills in, ornaments, or interprets [*menggarap*] the *balungan*. Similarly, this often occurs in children's songs, *gendhing dolanan*. Indeed, there are even genres of *gendhing* that do not need *balungan gendhing* because they feature the vocal parts, as in the genre of *gendhing bedhayan* that use the *gamelan kemandak*.

Considerations of this sort, I believe, form the background (or at least, the musical background) for the existence of regional variants in *balungan* such as those found in the major styles of Surakarta and Yogyakarta. The Surakarta style seems to give greater priority to the latitude of the *garap* instruments (especially the *rebab* and *gender*) to do *garap*, whereas Yogyakarta style gives greater priority to the *garapan* of the *balungan* instruments. This is clear from the physical shape of the instruments, the forms of *garapan*, and the technical terms for *garapan* in the two styles. I do not intend to make a detailed comparison of these two styles along all of the dimensions of contrast I mentioned above, but I will give a few illustrations.

The priority which Surakarta-style *karawitan* is thought to give to the *garap* instruments' parts [*garap*] can be seen from (among other things) the frequent use of the sparser types of *balungan*, such as *balungan nibani*, [*balungan*] *nggantung*, and of "smooth" [*lembut*] *balungan* (which moves by steps, not skips). Also, this can be seen from the fact that the *balungan* is played softly. This brings

out the parts of the garap instruments and gives them more interpretative scope [*leluasa*]. This conclusion can also be confirmed if we look at the stock of garap techniques in Surakarta style (which, limiting ourselves only to the rebab, includes *milah*, *nduduk*, *kosok wangsul*, *sendhal pancing*, *mbesut*, *ngikik*, *ngicrik*, *ngecek*, *tumpang sari*, *mlurut*, etc.) and the terms for the use of cengkok and wiletan, such as *dudukan*, *puthut gelut*, *ora butuh*, *ayu kuning*, *bandhulmu*, *minur*, *salah gumun*, etc.

The tendency of Yogyakarta-style karawitan to give priority to the balungan instruments is indicated by those instruments' use of showier [*moncer*] playing techniques such as *nggenjot*, *ngecek*, *gemakan*, *imbal*, *pancer*, *kinthilan*, and combinations thereof, and also by the fact that the balungan is played relatively loudly (compared to Surakarta-style). This is supported by the form of the balungan instruments, which in Yogyakarta are usually made larger and with thicker keys, and of the *tabuh* (mallets) which are larger, and made from hard wood to produce a clear, loud tone.⁷ The prominence of the balungan instruments is also evident in the tendency to use full, dense forms of balungan without many rests (for example, Surakarta-style karawitan uses balungan such as 33 . . for balungan nggantung, but in Yogyakarta style such a passage would tend to be played as 3523, etc.) Indeed, it uses a great deal of *tikel* (double-time) balungan, as in virtually all of its *ayak-ayakan*, and several *ladrang* and *ketawang*. This form of the balungan will necessarily influence and determine the parts of the garap instruments to some extent. I have even seen its influence on the *gerongan* (a melody sung in unison by a male chorus, though nowadays often sung by women also), which, in Yogyakarta style, seems to stay close to the balungan.

I should emphasize that my intention in making these style comparisons is not to make value judgments. As we know, the quality of a type of music is not determined by its musical complexity pure and simple, but must be judged from its total expression and its relation to its socio-cultural context, use, customs, and purpose at the time and place of performance. My juxtaposition of these two styles is merely intended to illustrate how performance style [*gaya garapan*] can crucially influence the form of the balungan gendhing.

Conclusion

Let me repeat once more the points I have tried to make in the foregoing discussion.

1. The balungan gendhing is an important—if not, indeed, the most important—factor in the practice of karawitan, because as the framework of the gendhing it gives a composition its basic shape, and is used as a frame of reference and point of departure for the playing of the gamelan instruments [*menggarap*].

2. However, I believe there are deficiencies in the concept of the balungan, particularly as it has been used by certain theorists who are not well acquainted with the details of musical practice in Javanese karawitan. As a result, their theories, which start from the balungan and all of its

aspects (such as contour, cadence-points, or tonality) are ultimately unsatisfactory.

3. The gendhing and balungan gendhing form an inseparable unity. The balungan gendhing is the essence of a gendhing, being a distillate of the gendhing, or of the entire sound produced by all of the gamelan instruments and singers when they play a given composition. The balungan can change over time and can differ between musical sub-cultures, in keeping with the fact that performances of gendhing can always be different according to differences of function, use, situation, condition, purpose, application, place, time, and environment.

4. The real [*nyata*] balungan (which I also call the essential balungan) is, in fact, abstract. No one instrument or singer plays (or sings) this balungan. We are often misled [*terjebak*] to consider the notated balungan to be the real balungan; but for me, the notated balungan is in fact a pseudo-balungan [*balungan semu*] which does not reflect with complete accuracy the essential balungan. The notated balungan is in fact constructed through a long process whereby it is shaped with aesthetic and practical consideration of the performance techniques of the instruments (especially the balungan instruments and bonang). With the rapid development of the written tradition, this balungan tended to become "fixed" (standardized), and it developed not only as a memory-aid but also as an educational tool, an aid in performance, and a means of disseminating karawitan.

Therefore, understanding the balungan gendhing is not easy, since it requires that we be aware of the matters I have analyzed above, especially those connected with the details of garap in karawitan. ▮

Notes

1. We can classify the instruments of the gamelan by musical function into three groups: (1) balungan instruments, which play melodies very close to the balungan gendhing: *saron barung*, *saron demung*, *saron panerus*, *slenthem*, and *bonang panembung*; (2) garap instruments, which *menggarap* (work on, interpret, treat) the balungan gendhing, and whose interpretations are expressed in their individual idioms: *rebab*, *kendhang*, *gender*, *gender panerus*, *bonang*, *bonang panerus*, *siter*, *suling*, *gambang*, *sindhen*, and *gerong*; (3) structural instruments, whose combined parts form a structure which is based on, or determines, the form of the gendhing: *kethuk*, *kempyang*, *engkuk*, *kemong*, *kenong*, *kempul*, *gong*, *kecer*, *kemanak*, *keplok alok*, and also *kendhang*.

2. Note, however, that the balungan that is written down is not the same as the saron melody.

3. By "garap" I mean the creative activity, manifested in the playing of a musician, of interpreting a gendhing or balungan gendhing. ["Garapan"—what is played or sung—is the result of this activity. This term is also used to refer to performance practice in general.]

4. See further the section in Supanggah (1985) on "Teaching Karawitan."

5. [The term "alur lagu" refers both to the overall contour or direction of a melody and to its character, e.g. *prenes* (flirtatious, enticing), *gecul* (humorous), *regu* (solemn), etc. It is a more general term than "lagu" (melody), since two distinct melodies may have the same "alur lagu". I know of no equivalent English term, and have translated it as "course of a melody" or simply "melody."]

6. [To the best of my knowledge, not all of the boldface tones in figure 4 would be given *gembyangan* treatment by the *bonang*. Unfortunately, I did not bring up this point in my discussions with Supanggah.]

7. The following question, however, has occurred to me: Why do Yogyakarta-style *balungan* instruments have only six keys, which limits their melodic possibilities compared to their Surakarta counterparts, which have seven or even (in the case of the *saron wayangan*) nine keys? This fact is inconsistent with the shape of the Yogyanese *rebab* bow, which is short and hence unsuitable for making *wiletan* and variations [which are not important in Yogyakarta style. But the *saron* is required to play elaborate variations; why was it not given extra keys?]

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TRADITIONS

The construction and use of the knobbed gong in Taiwan

by Han Kuo-Huang

Of all the names for musical instruments, "gong" is perhaps one of the most confusing. It has been applied to many different objects: metal discs, metal bowls, iron bells, bronze drums, steel drums, hollowed-out wooden troughs, sounding rocks, and more.

Sachs and Hornbostel described the gong as a percussion vessel made of a sonorous material in which "the vibrations are strongest near the vertex or centre" (1961:15). Based on this criterion, Jeremy Montagu, curator of the Bates Instrument Collection in Oxford, England, established a five-type gong classification system, illustrated in Figure 1 (1965:19).

Type A—a metal disc, which is 1) slightly dished with a rim curved back about an inch or more, such as most Chinese gongs and Western orchestral tam-tams; or 2) a flat bronze dish without a rim, like Indian gongs.

Type B—a metal disc in which the rim is 1) turned back at a sharp (usually 45 degree) angle and much deeper than A-1, like the *gansas* of the Kalingas in Northern Philippines; or 2) turned back and the surface has a knob or boss at the center, like the vertically-suspended Indonesian gongs and *kempul*.

Type C—a gong in which the face is raised with a center knob on the top like a mount and the rim is very deep, usually deeper than the radius; examples are kettle-gongs like the horizontally-suspended *bonang* and *kenong* in a Javanese gamelan.

Type D—a hollowed-out rectangular wooden "drum" that is struck on the top surface above a small rectangular hollow cut in the lower surface, like the wooden gongs of the Fijian Islands.

Type E—the steel drum of the Caribbean Islands; each area on the drum surface vibrates centrally and separately like an independent gong.

Most Southeast Asian gongs, such as those found in Indonesia, are type B-2, whereas most Chinese gongs are type A-1. One notable exception is a knobbed gong of type B-2 used extensively in Taiwan; its history, manufacture,

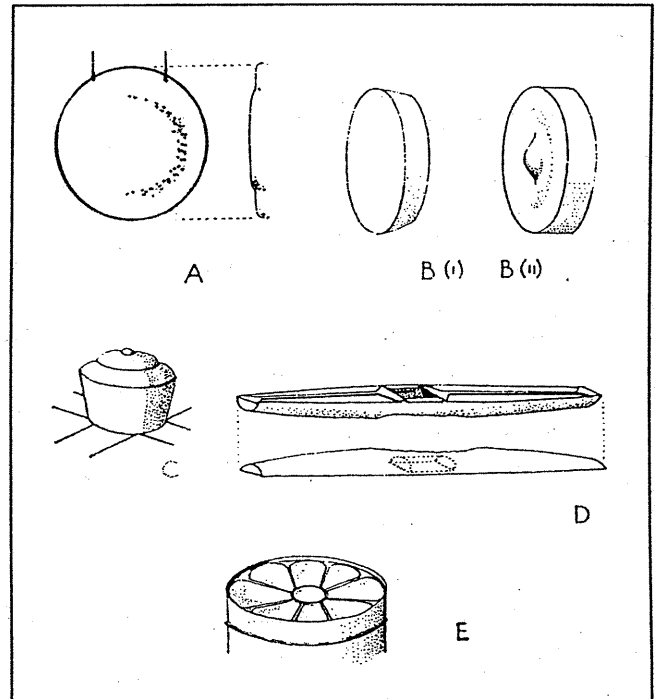


Figure 1. The five types of gong.

and use are discussed in this article.

In contemporary practice, the majority of Chinese gongs do not have knobs. Exceptions are the knobbed gongs used in the drum music of Shaanxi Province in northern China, the Beiguan Opera and processional music in Taiwan, and the Chaozhou Gong and Drum Music of Guangdong Province in southeast China. Since most Taiwanese came from Fujian and Guangdong provinces in southeast China, it is likely that the Chaozhou knobbed gong might be one example of an older type of Taiwanese knobbed gong.

Lin Wu and knobbed gongs in Taiwan

The Lin Wu Iron Factory in Yilan, a city on the northeastern coast of the island, is the source for about 80% of the knobbed gongs used in Taiwan. The shop, which is named for the owner, produces mainly gongs and cymbals. Occasionally, the shop provides spare parts for refrigerators or bars for doors and windows. At age 71, Lin Wu enjoys collecting rocks and cultivating orchids more than making

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gongs, but his sons and grandsons have carried on his work, and his sixth son is presently in charge of the business.

Mr. Lin began his career at age sixteen, as an apprentice in an iron factory. By the time he was twenty-eight, he decided to concentrate on gong making and began to experiment with different techniques for improving instrument construction. At that time, all gongs in Taiwan were made of iron, with low knobs and narrow rims. In the early 1930's, the Jingyue Xuan Music Club of Yilan City imported a bronze gong from Java. Lin examined the gong and discovered construction methods that were new to him.

Using the Javanese gong as a model, he used imported brass instead of iron to make his knobbed gongs. According to Mr. Lin, the older gongs vibrated only at the vertex, but his improvements made the gong vibrate both at the vertex and the rim. This change is due to enlarging the width of the rim, changing the rim angle to about 45 degrees, smoothing out the edge connecting the rim and the surface of the gong, and raising the knob¹. In addition to these changes in design, Mr. Lin felt his gongs had a particularly deep, solid, and long-lasting sound, which was much appreciated in the city of Yilan (Wang 1986:102)².

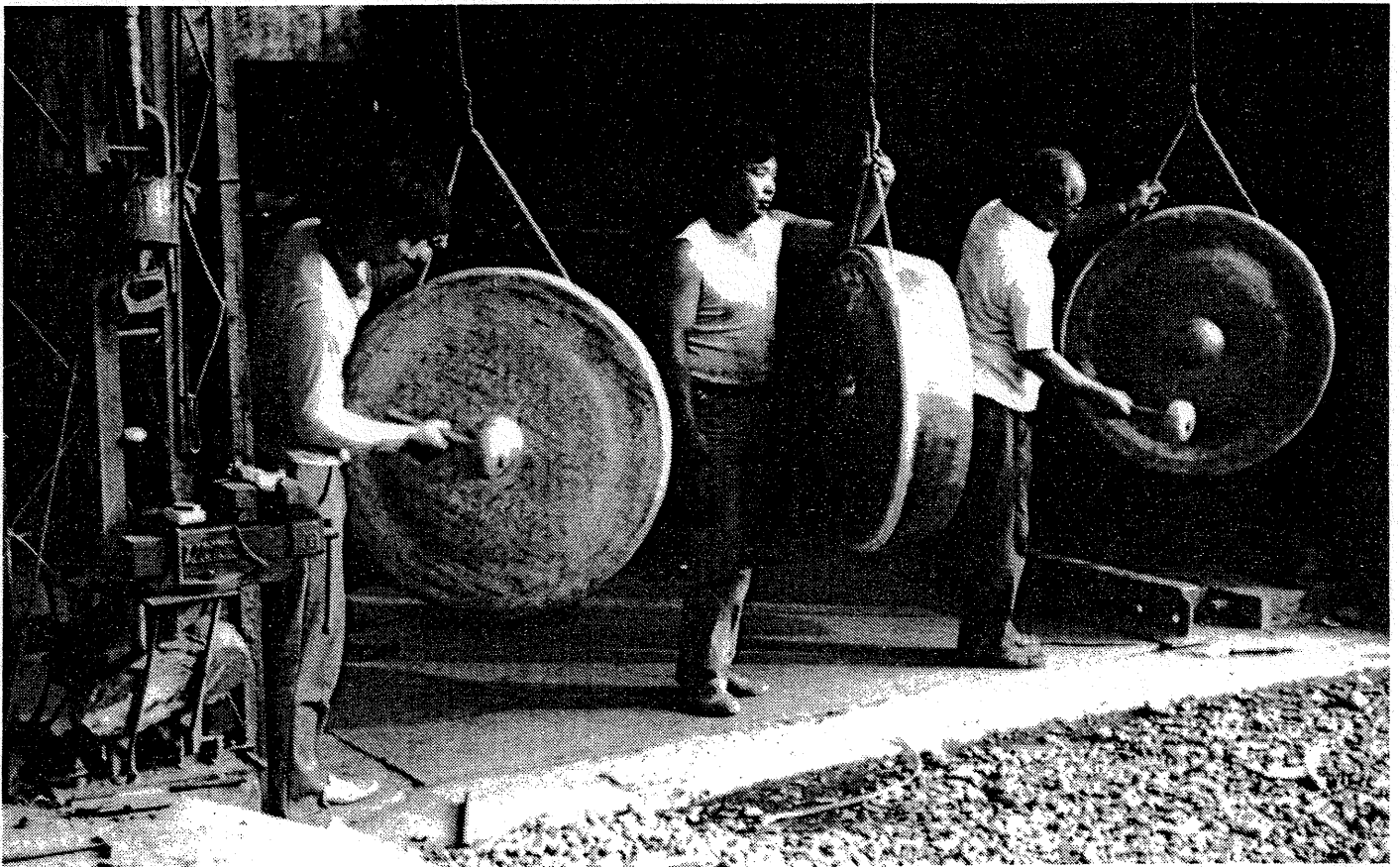
Two types of gongs are produced by the Lin Wu Iron Factory: flat gongs with deep rims (type B-1), and knobbed gongs (type B-2). Each is made in several sizes. The normal flat gong, called "Horse Gong" (*Maluo*), is 14 inches in diameter with a rim of 1 1/2 inches. This is used as a signal gong in mountain villages, or as an instrument in religious dances and parades. It looks very much like the *gansa* of the

Kalinga people of the northern Philippines. The smaller flat "Cake Gong" (*Bingluo*) is only 6 inches in diameter. The factory produces four sizes of knobbed gongs, with diameters of 6 inches, 10 inches (called *Tongzhong luo*, "Bronze Bell Gong"), 24 inches, and 28 inches. On one occasion, in 1985, the Lin factory made a huge 70-inch gong, perhaps the largest of its kind in the world. All four sizes of the knobbed gong type were made for the author during several visits in 1985-86.

Two types of brass are used by the Lin Wu Iron Factory: local brass and imported Japanese brass. The gongs made for the author were made of imported Japanese brass, an alloy of 65% copper and 35% zinc³. In addition to having a knob in the center, all the gongs have a sunken circle along the edge on the surface—a feature which causes the gongs to resemble Javanese gongs, at least superficially.

The construction process for knobbed gongs

The entire process of making a small gong takes only 35 to 45 minutes. The smaller gongs of 6 and 10 inches in diameter are made from a single piece of brass cut from a large brass plate. After cutting the desired shape, the piece is heated for a few minutes with a kind of firegun. Small and large circles are drawn at the center and edge, respectively, as guides for the positions of the knob and the sunken circle. Then the hammering process begins. An iron anvil with a hole in the center serves as a template. The brass piece is placed on the anvil and is hammered at the center until the central portion is pushed down into the hole of the anvil to



form a knob. Then the piece is placed on a wooden anvil, used for hammering the curved rim and the sunken circle. During this process, the gong maker continuously hammers the surface to achieve the desired thickness and test the tone. No specific pitch is intended, but a clear tone is sought. A second person is needed from time to time to hold the edge of the brass piece. This step requires about 20 minutes. Then, two holes for hanging are drilled in the rim with an electric drill, and the edge of the rim is smoothed down with an electric-operated stone wheel. Finally, the finished product is polished with sand and oil.

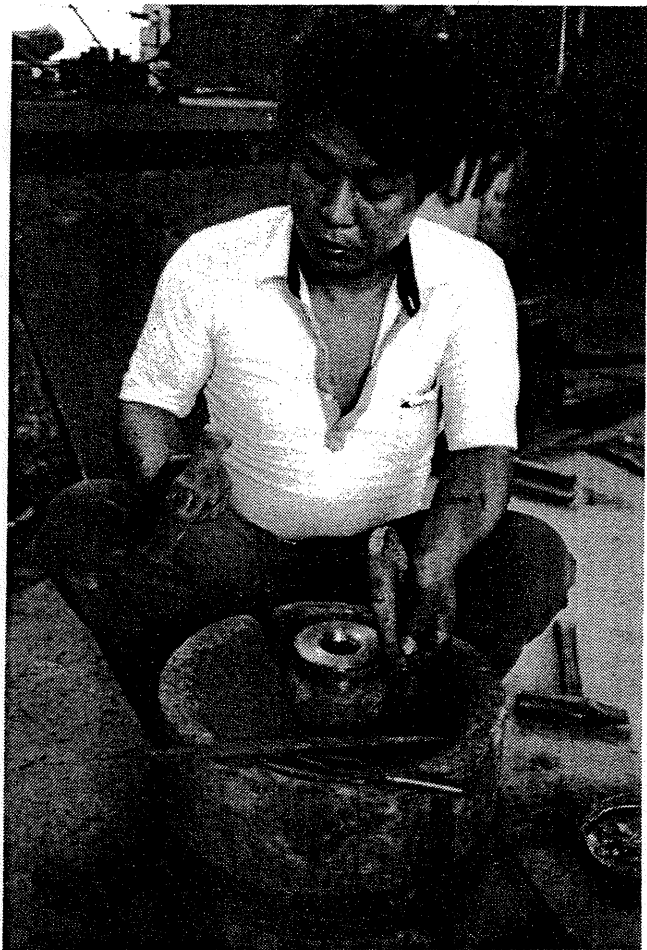
Construction of the larger gongs is somewhat different. There are two striking differences: first, the rim and surface are constructed from a separate pieces of brass; second, the surface can be made by joining two or three pieces of brass if no single large brass plates are available. The process requires two to three people working separately or together at all times. A large gong can be made in one day if necessary, although normally it takes two to three days to finish one.

The long rectangular brass pieces that will become the rim are first pounded, alternately with an electric pounder and hand-held hammer, in order to make them graduated in thickness. When the rim is connected to the gong surface, the thinner side is away from the surface, and thus is free to vibrate. The hammering of the rim takes more time and energy than the hammering of the gong surface. Two of these long rectangular brass pieces, welded together in a circle, are needed to match the circumference of the gong.

While one worker tends to the tedious hammering of the rim, two other men hammer out the knob on the gong surface in a manner similar to that for a small gong. The construction tools are proportionately larger. After shaping the knob, they draw circles on the inner side of the brass and hammer it to achieve a graduated thickness, a process which takes half an hour.

Next, the surface and the rim are welded together, and the inner surface and the rim of the gong are hammered further. Then the sharp edge of the joint is smoothed with an electric shaver. As with the smaller gongs, two holes are drilled in the rim and a rope for hanging tied through them.

There remains one more important step—tuning. This is done by alternately hanging and striking the gong to test the sound, and placing it back on the anvil for further hammering. In the gong-making observed by the author, two previously-made large gongs were brought in for comparison. Again, no specific pitch was sought. The makers were interested in a sound that was deep, solid, and long lasting. After repeated attempts, the pitch was brought down about a semitone, and the overtones were decreased. Then Mr. Lin Wu, his sixth son and one of his grandsons each played a large gong side by side as a gesture of completion of the project (although the gong was polished later) ⁴.



Comparison of Taiwanese and Javanese Gongs

There are many differences in the construction of Taiwanese brass and Javanese bronze gongs, despite the possible link which occurred some fifty years ago. First of all, the Taiwanese gongs are made of factory-produced brass plates, whereas the Javanese gongs are made from melted bronze. Taiwanese gongs are made from two separate pieces (i.e., rim and surface), whereas most Javanese gongs are made in one piece cast in a mold.

The Javanese gong is pounded after it is cast, but the Taiwanese gong, as we have seen, is made completely by hammering. There are visual differences as well. For example, the sunken circle in the Taiwanese gong is narrow and closer to the rim, while the Javanese counterpart is much wider and deeper. The edge of the Taiwanese gong is rounder and the Javanese is sharper. It should be noted, however, that Javanese gongs made of iron do come in two or three parts, i.e. rim, surface, and knob, and their construction process is more similar to that of the Taiwanese gongs.

There are differences in the ways that gongs are treated. The religious and mystical atmosphere which plays such an important role in a Javanese gong shop is completely missing in the Taiwanese shop. In Java, the instruments are held in religious reverence (Jacobson 1975),



but the Chinese do not have this custom. At one point during the testing of pitch, one of the makers stood on top of the gong in order to pound the sunken circle, which horrified this author (who had become accustomed to the Javanese custom of respect for gongs).

Use of the knobbed gong in Taiwan

As mentioned earlier, the knobbed gong is used in only a few Chinese musical genres. In Taiwan, it occurs in two genres: the *Beiguan* theater and the folk and religious parade music.

The *Beiguan* theater (lit., northern winds) is one of four major local theaters in Taiwan. The music is partially derived from Beijing opera and its speech is a kind of localized Mandarin. It first arrived in Taiwan from mainland China sometime during the middle of the Qing Dynasty, in the middle to late 18th century (Wang 1982:3).

Currently, only one professional Beiguan Troupe has survived: the Xin Meiyuan Troupe in Taichung City. However, many amateur troupes exist. Performances are held in both theater and concert formats. The *luogu* (gongs and drums) section of Beiguan consists of several small woodblocks, two or three types of drums, one or two pairs of cymbals, a *xianjian* (small gong similar to the *xiaoluo* used in Beijing opera), and a *dalu*, a large knobbed gong. The knobbed gong plays syncopated beats or, more commonly, the even beats at regular intervals.

In folk and religious parade music, the knobbed gong is indispensable. (The huge 70-inch gong mentioned earlier was made for the opening ceremony and the following parade of the Mother Goddess Temple in Beigan City, held on May 8th, 1985.) In a funeral band, the knobbed gong is used with drums, cymbals, and several *suona* oboes. In performance, the knobbed gong is always struck on the even beats at regular intervals. One can hear and see this type of

ensemble in the backs of pickup trucks driving throughout the streets almost every day.

Although there are differences in construction and function of gongs in various areas the large knobbed gong, which is characteristic of Southeast Asia, is still an important instrument in Taiwan. ▀

Notes

1. Personal communication. This conclusion is subject to scientific testing.

2. Wang Wei-cheng's article is a result of the research trips she and several other friends made with me in 1985 and 1986.

3. I am in debt to Dr. Thomas Rossing of Northern Illinois University and Dr. Robert Frank of Augustana College for testing the alloy from a sample gong on an electron microscope. Dr. Rossing was of great assistance in describing the technical aspects of gong making.

4. The two large gongs made for me were made in three separate days coinciding with my visits so that I could videotape the process. I bought several smaller gongs and left the next larger gong there for a future customer. The largest one—28 inches in diameter, with a rim width of 7.3 inches, and a weight of 30 kilograms—was purchased by the National Institute of the Arts in Taipei. It was used as the large gong in the newly acquired Balinese gamelan *angklung*, for which I was the director during the beginning stage.

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PROFILE

An informal chronology of gamelan in Japan

by Morishige Yukitoshi with Nakagawa Shin (translated by Ueno Michiko)

Studies of gamelan were preceded by the musicological research of Tanabe Hisao and Kurosawa Takatomo during Japan's military expeditions into Southeast Asia prior to World War II. A central Javanese gamelan was brought back to Japan, which remains to this day in the archives of the Takarazuka School of Music. However, it was the late Professor Koizumi Fumio of the Tokyo National University of Fine Arts and Music who was the true initiator of the current gamelan interest in Japan. As a visiting scholar at Wesleyan University in 1967 and 1971, Professor Koizumi was inspired by the activities of American gamelan students. When he returned to Japan in 1971, he began workshops in gamelan performance in his home using a slendro Javanese gamelan from his personal collection. This group of enthusiasts met regularly until 1974.

Tokyo

In 1973, the Tokyo National University of Fine Arts and Music purchased a full central Javanese gamelan for its program in ethnomusicology and began offering beginning and advanced classes in performance. Some of the students attending these classes soon formed a performance group named *Lambang Sari* [lit. essential intercourse]. The Solonese musician Saptana was invited to teach the gamelan classes at Tokyo National University of Fine Arts and Music from 1979 until 1984. In addition, he taught Javanese court dance and techniques of wayang kulit. Saptana also taught intensive courses in gamelan at the Tokyo College of Music, Osaka University, and the Nagoya College of Music, and formed student ensembles at other colleges as well.

Morishige Yukitoshi is a graduate of the Tokyo University of Fine Arts and Music and a promoter of InterMusic. He has produced many musical events at the National Children's Castle. He is currently concentrating on gamelan degung. Nakagawa Shin is leader of the gamelan group Dharma Budhaya. He received his Master's degree in musicology and percussion at Osaka University. He has been the producer of numerous events including the Japanese-German Modern Music Series. He is currently a Lecturer at the Kyoto City University of Fine Arts and Music. Ueno Michiko is currently a graduate student in the Asian Theater Program of the Department of Drama & Theater at the University of Hawaii at Manoa. She has studied central Javanese style gamelan with Pak Hardja Susilo.



Lambang Sari, with Tamura Fumiko, dancer.

In 1984, *Lambang Sari* released an album and cassette, entitled *Wosing Gending Myang Taya Mangastuti—Kagayakeru Oto-tachi no Meiso (Sound Reflections: Javanese Gamelan Music Classic and Modern)*, of their performance commemorating Saptana's return to Java. After Saptana left Tokyo, gamelan courses were taught by Tamura Fumiko at the Tokyo National University of Fine Arts and Music and the Toho Gakuen College of Music and by Sato Mariko at the Tokyo College of Music.

At the Kunitachi College of Music, under the instruction of Professor Tsuge Gen'ichi (currently Assistant Professor at the Tokyo National University of Fine Arts and Music), the group *Sekar Djepun* [lit. flower of Japan] was formed in 1982 to study and perform Balinese gamelan *angklung* and *gong kebyar*.

In November 1985, under the auspices of the Ministry of Health and Welfare, the National Children's Castle (*Kodomo No Shiro*) opened in Aoyama, Tokyo. A complete central Javanese gamelan and Balinese gamelan *angklung* were purchased to teach children gamelan performance. Tamura Fumiko teaches the classes, assisted by members of *Lambang Sari* and *Sekar Djepun*. The National Children's Castle also has sponsored gamelan concerts as benefits for handicapped children and other children's groups.

The facilities of the National Children's Castle include two fully-equipped theaters, computer room, fine arts studio, audio-visual library, swimming pool, childcare, and

A Festival of Asian Music, August 25-26, 1986
 Sponsored by the National Children's Castle
 Produced by InterMusic
 Planned and supervised by Tamura Fumiko

Sendu Arsa (Balinese gamelan angklung), performed by the NCC Gamelan Ensemble, NCC Percussion Ensemble, and *Sekar Djepun*

Manyar Sewu (Javanese), performed by NCC Gamelan Ensemble

Ladrang Asmarandana and dance *Menak Koncar* (Javanese), performed by NCC Gamelan Ensemble with dancer Tamura Fumiko

Korean kayageum

Cambodian flute solo

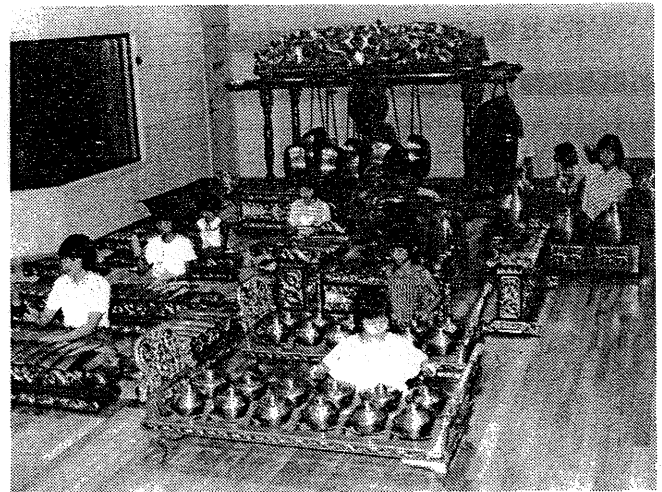
Southern Chinese lion dance

Manintin-Catrik (Sundanese degung), performed by *Paraguna Group*

Okinawan dance

Sinom Ladrang (Balinese), performed by *Sekar Djepun*

Balinese-style procession, with all performers participating.



The gamelan of the National Children's Castle.

Figure 1. Program of a National Children's Castle concert.

Gamelan performances by Indonesians in Japan

1982 Balinese dance, gambuh, etc. performed by *Dharma Santi*. Sponsored by the Japan Foundation and produced by Tamura Fumiko.

1983 Balinese wayang kulit performed by the dalang Wija. Produced by the Office Asia, a promotion company dedicated to introducing Asian performing arts.

1984 Javanese styles court dance including *srimpi*. performed by dancers from the Kraton Surakarta with gamelan accompaniment by *Lambang Sari*. Co-produced by Tamura Fumiko and Office Asia.

1985 Javanese wayang kulit performed by the dalang Anom Soeroto. Co-produced by Tamura Fumiko and Office Asia.

1985 Balinese dance performed by a company from Peliatan, Bali. Arranged as a commercial event.

1985 The Javanese dance drama "Damar Wulan" performed by the dancers Witaya, etc. with gamelan accompaniment by *Lambang Sari*. Produced by Tamura Fumiko and Office Asia.

1986 Balinese dance performed by a company from Ubud, Bali. Arranged as a commercial event.

1986 Tembang Sunda and gamelan degung performed by the group *Centra Madya*. Produced by Tamura Fumiko.

1987 Balinese dance performed by companies from Tegas and Peliatan, Bali. Coordinated by the Japan-Indonesia Students Friendship Association.

Figure 2. Gamelan performances by Indonesians in Japan.

development center, well-child clinic, and music studios. It provides children with unique after-school programs and an open playground to develop their creativity. Events are intended not only for children but also for young adults and families. The sample program (figure 1) is an example of the the programs produced at the theater (seating capacity 1,200) of the National Children's Castle.

While *Lambang Sari* continues its own performance activities in central Javanese style gamelan, some of its members also participate in the Balinese ensemble *Sekar Djepun*. The number of community people interested in participating in gamelan classes has increased steadily with the opening of the National Children's Castle and the Sound Factory Haneda. Performing groups from Indonesia have also been invited quite regularly to Japan as can be seen in the list below of concert events in Tokyo of the past five years (figure 2). Some of these groups performed in the other major cities in Japan as well. Except for the two events indicated, all of the programs were non-commercial. This reflects the difficulties of promoting ethnic arts in Japan today—which seems to be a problem throughout the world. Despite this, these events in Japan have been quite successful, thanks to the support and enthusiasm of the existing gamelan groups, and a growing interest among the general public.

In 1986, Morishige Yukitoshi, Tamura Fumiko, and Torii Makoto, with the assistance of the National Children's Castle, established the company InterMusic. InterMusic coordinates the concert programs of *Lambang Sari* and *Sekar Djepun*, and is responsible for the Sound Factory Haneda, which opened in April of 1987. Formerly an industrial factory, Sound Factory Haneda is a studio space used for rehearsals by the above two groups as well as the newly formed *Paraguna Group*. Workshops in Javanese and Balinese gamelan have been offered at the Sound Factory Haneda since May of 1987 attended by a wide range of enthusiasts from throughout the community.

Under the instruction of Professor Koizumi, an

For classroom use at colleges:

1. Tokyo University of Fine Arts and Music, Tokyo; Javanese, slendro/pelog.
2. Tokyo College of Music, Tokyo; Javanese, slendro/pelog.
3. Toho Gakuen College of Music, Chofu, Tokyo; Javanese, pelog.
4. Hyogo University of Education, Kato-gun, Hyogo; Javanese, slendro/pelog.
5. Osaka College of Music, Toyonaka, Osaka; Balinese, gong kebyar.

For extracurricular activities at colleges:

6. Kunitachi College of Music, Tachikawa, Tokyo; Balinese, gong kebyar.
7. Osaka University, Toyonaka, Osaka; Javanese, slendro/pelog.
8. Nagoya College of Music, Nagoya, Aichi; Balinese, gong kebyar.
9. Shobi Gakuen Junior College, Kawagoe, Saitama; Javanese, slendro/pelog.
10. Tokyo University of Fine Arts and Music, Tokyo; Balinese, gong kebyar.

For activities other than at colleges:

11. National Children's Castle, Tokyo; Javanese, slendro/pelog.
12. National Children's Castle, Tokyo; Balinese, angklung.
13. Sound Factory Haneda, Tokyo; Javanese, slendro/pelog.
14. Sound Factory Haneda, Tokyo; Balinese, gong kebyar.
15. *Paraguna Group*, Tokyo; Sundanese, degung.

16. *Geino Yamashirogumi*; Balinese, pelegongan.
17. Okinawa Traditional Arts Center; Javanese, slendro/pelog.
18. Okinawa Traditional Arts Center; Balinese, gong kebyar.
19. *Sekar Djepun*, Tokyo; Balinese, gong kebyar.

For display:

20. Musashino Academy of Music, Tokyo; Javanese, slendro.
21. National Ethnology Museum, Suita, Osaka; Javanese, slendro/pelog.
22. Tokyo University of Fine Arts and Music – Koizumi Fumio Memorial Archives, Tokyo; Javanese, slendro.
23. Takarazuka School of Music, Takarazuka, Hyogo; Javanese, slendro.
24. The Embassy of Indonesia, Tokyo; Javanese, slendro/pelog.
25. The Embassy of Indonesia, Tokyo; Balinese, gong kebyar.
26. Nagoya College of Music, Nagoya, Aichi; Javanese, slendro/pelog.
27. Museum "Little World", Inuyama, Aichi; Balinese, gong kebyar.

Private collections:

28. Sato Mariko, Javanese, slendro.
29. Tamura Fumiko, Javanese, pelog.
30. Tsuge Gen'ichi, Balinese, angklung.
31. Tsuge Gen'ichi, Balinese, pelegongan.
32. Shimada Toshio, Balinese, angklung.

Figure 3. Gamelan instruments in Japan.

amateur choral group, *Hato-no-Kai*, has experimented with Balinese *kecak* since 1973. The group, since renamed *Geino Yamashirogumi*, continues its unique choral activities to this day.

Another Tokyo event was a concert on October 4 and 5, 1987, to celebrate the 100th anniversary of the Tokyo University of Fine Arts and Music. Saptana and several musicians and dancers from Java joined the alumni and students of the school in a gamelan and dance performance. Besides the traditional pieces, the program included the premiere performance of a composition by Kanno Yoshihiro. This was the first public concert in Tokyo in which a modern composition for gamelan was played.

Osaka

In 1979, the Japan Emba Company, Ltd. donated a complete central Javanese gamelan from Yogyakarta to the Musicology Department of the Faculty of Letters at Osaka University. Students in the ethnomusicology program formed a performance ensemble led by Nakagawa Shin who had studied gamelan music in Indonesia. The group, originally called the Handai Gamelan Ensemble (Handai is an abbreviation of Osaka University), has since performed both traditional Javanese pieces and original works by Japanese composers. This "bi-cultural" aspect, and especially the effort to perform Japanese pieces, characterizes this group as unique in Japan.

While Saptana was in residence in Tokyo (1982-1984),

he and Tamura Fumiko were invited to give intensive workshops at Osaka University in traditional central Javanese gamelan. The group was given its name, *Dharma Budhaya*, by Saptana in 1982. *Dharma Budhaya* [lit. living culture] later participated in the first International Gamelan Festival at the Vancouver EXPO in 1986 [see *Balungan II* (3):3-16].

The leader, Nakagawa, remarks that they wish to "expand gamelan music beyond the Javanese traditional art form, to create a contemporary gamelan musical style which is able to stimulate modern composers and audiences." An excerpt from an introduction by Professor Yamaguchi Osamu, Professor of Musicology at Osaka University and advisor for *Dharma Budhaya*, explains the group's intention:

"... It may be possible for us, to an extent, to create an acoustic environment most suited to gamelan, and to experience the musical structure with the same feelings as those felt by the Javanese, but it is after all no more than mimicry for us. As a matter of fact, the Japanese people have spent a century studying Western music, and have reached a high level of performance; nevertheless, we have not been able to perform the scores of Mozart and Chopin to the complete satisfaction of Western musicians. I am not, however, doubting the validity of an attempt by the Japanese people to learn gamelan and Western music. The question is whether there is any 'cultural significance' in our attempt, and whether we should try to find such significance.

"When Mas Saptana named this group *Dharma Budhaya*, or 'living culture,' I wonder if he meant to raise just such a question. Wouldn't it be more important for us, through the experience of gamelan music, to 'live' our own culture than to simply acquire the sense of 'bi-musicality'? In this light, I believe that the members of *Dharma Budhaya*—who have not only been content with playing the traditional central Javanese music but also in making a special effort to perform new works by Japanese composers—are truly splendid."

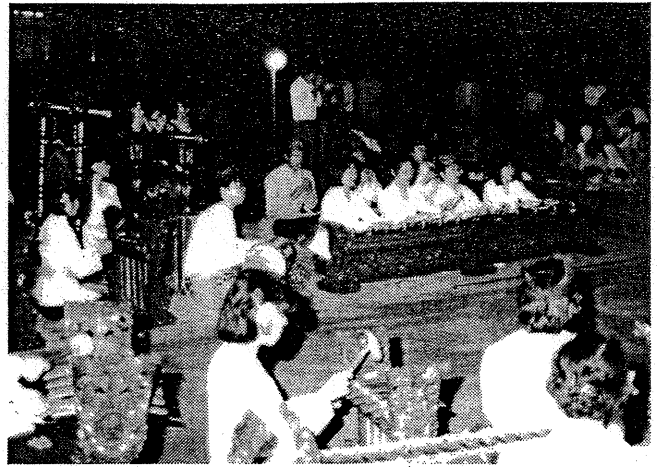
It seems important to point out that the enthusiasm of the members of *Dharma Budhaya* in playing original pieces is based on their appreciation of the traditional gamelan repertoire and its cultural background. Its repertoire of original compositions consists of more than ten pieces, all of which were commissioned from composers and professors of music at various colleges; some were created together with original dance choreography. Today, the group's membership of twenty-five consists of seventy percent students and thirty percent people from the community. The group performs an average of ten times per year. ▀

Discography

Wosing Gending Myang Taya Mangastuti—Kagayakeru Oto-tachi no Meiso (Sound Reflections: Javanese Gamelan Music Classic and Modern) directed by Saptana, performed by Saptana and *Lambang Sari*, produced by *Lambang Sari* 1984 (Tokyo, Japan) LM-1473 stereo.

Side A: *Ladrang Sumirat pelog barang, Gendhing Sinom pelog barang, Gendhing Talu: Ladrang Sri Katon—Ketawang Sukmailang—Ayak-Ayakan—Srepegan—Sampak* slendro manyura

Side B: *Gendhing Lalermengeng—Ketawang Pangkur Dudaksmaran* slendro sanga, *Gendhing Beksan Priyagama: Suluk Mijil Suki—Ketawang Mijil Sukeng Tyas—Ayak-Ayakan Lelasmara—Ladrang Lambangsih—Lancaran Waripurna* pelog barang (arranged by Saptana and sung in the Japanese dialect of Amami and Okinawa.)



Sekar Djepun.

INTERVIEW

John Cage

by Miguel Frasconi

There are many points in the histories of the American gamelan movement and the experimental music tradition in America where the two merge into one. Charles Seeger might be said to be the father of both the experimental tradition and American ethnomusicology. He encouraged his early composition students, particularly Henry Cowell, to look to non-Western music as an inspiration for new ideas. Cowell, in turn, went on to teach his students this same interest and respect for the music of other lands.

Two of Cowell's most notable students were Lou Harrison and John Cage. Harrison is well known to the readers of *Balungan* and has been undeniably important in the American gamelan movement. Likewise, any Western musician interested in contemporary music has certainly heard of John Cage.

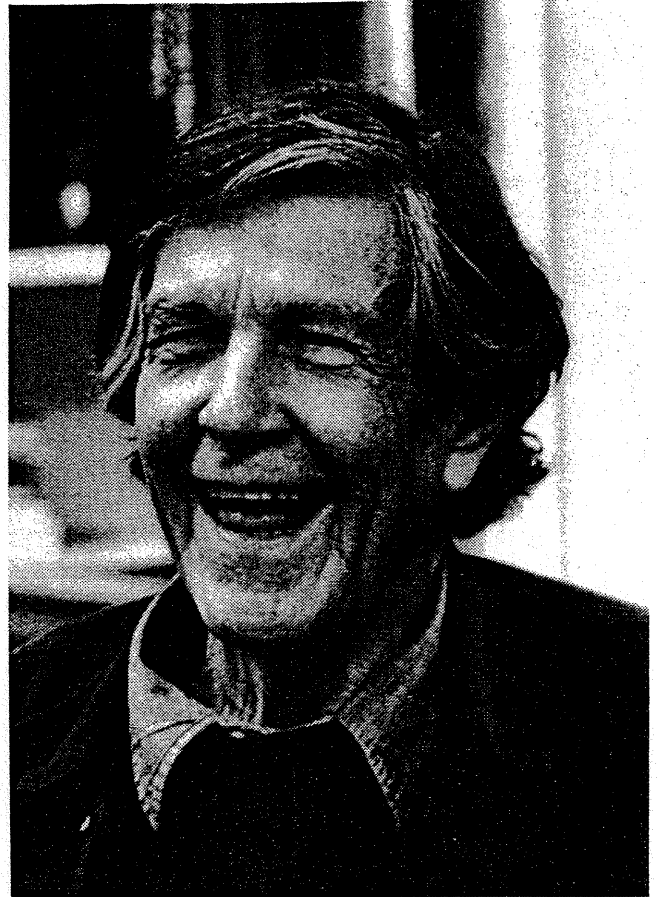
In the 1930s and 40s, Cage and Harrison developed percussion ensembles in which everyday objects such as pots, pans, and car parts were used for their unique sounds. In 1938, Cage invented the "prepared piano," where screws, coins, and rubber were placed between the strings of a piano to produce more percussive sounds. His first piece for prepared piano, *Bacchanale*, had a decidedly Balinese flavor.

In the 1950s, Cage began using chance operations to help him compose. He would use star charts, imperfections in paper, or the *I Ching* (coin throwing) procedures to make his decisions. The latter technique is one he still uses today. He has said that he employs these techniques to free "his music" from the boundaries of his own taste and ego.

Throughout his fifty-year career in music, Cage has been at the cutting edge of contemporary Western music. He has devoted his life to helping people perceive all sound as music. He has taken Seeger's teachings of "accepting non-Western music as an inspiration" and expanded it to "accepting all sounds as inspiration."

So now, some fifty years after hearing gamelan for the first time, John Cage has written his first piece for gamelan. *Haikai* is a set of eight pieces written in 1986 at the request of Jon Siddall, director of Canada's Evergreen Club Gamelan Ensemble. The Evergreen Club is an eight-performer

Miguel Frasconi is a composer/performer who has worked with many gamelan ensembles including the Evergreen Club, Son of Lion, B.A.N.G. and the Berkeley Gamelan. He is presently working on an arrangement of Haikai for Javanese gamelan.



gamelan *degung* ensemble. All but one of the instruments were shipped from Bandung, Java. Its instrumentation is that of a classical *degung* ensemble with the addition of a Canadian made *gambang*. The instruments are: *suling*, *saron*, *panerus*, *bonang*, *jengglang*, *gambang*, gongs, and *kendhang*.

This interview took place on February 3, 1987 at Cage's New York City apartment.

Cage: A year or so ago, Dean Drummond asked me to write some pieces for flute and his Zoomoozaphone. I wrote some pieces with the same title as this piece for Jon Siddall and Evergreen Gamelan Club. And they're similar. Each piece has seventeen events, and the events are either sound or silence. That choice is, of course, the result of chance operations. Since it was just Zoomoozaphone and flute, and I didn't want them to be precisely together, I put

below the two which one would play first and which one would come a little bit later. That idea of not being together, precisely, not being metrically together, came to me from what I understood of Korean music when I was in Henry Cowell's classes at the New School for Social Research in New York City.

I was struck by the fact that instead of being together, as so much Western music is, the Korean music, having nothing but one melody, you see, the instruments weren't together. So the flute and Zoomoozaphone have just one melody. And that's the same idea that I used with the gamelan piece. So that the bonang and the jengglong and the silences make seventeen events. The suling plays also either more or less with, or more or less a little bit before, or a little bit later than the instrument with which it happens to be playing. With the accompaniment of the other instruments—the saron, panerus, gambang and kendhang—the tones are either before or between or a little bit after being in-between.

Frasconi: The other day you were saying that some of the pot gongs are turned upside down.

Cage: They're all turned upside down. You see, I was in the situation that I'm often in now, of not thinking that I have the time to do something because I'm too busy doing other things. So that it just happened that I received a letter from Jon Siddall at a time that I was about to go near Toronto to give a lecture. So I just took an earlier plane in order to see the gamelan instruments. Seeing all those pots in that conventional situation of the buttons on top made me think of turning them upside down. I like the sound of the side struck by a non-metallic beater. I guess because of the complexity you would say that it's a sound toward the range of what we call noises, don't you think?

Frasconi: Yes, a very rich sound.

Cage: Rather than being toward the range of "musical" sounds. I've always been partial to noises. [laughs]

Frasconi: Do you use the large suspended gongs at all?

Cage: Yes, the kempul and gong. I use the center and the edge. That's all there is. Sometimes, as a result of chance operations, the suling or kempul were not used. I think the other thing that characterizes the piece is that it's not metrical. And the dynamics are free. When there are tones, one following the other without silences between, they're as legato as possible. The suling can play with vibrato or not, and make changes in the nature of the vibrato, and can be played quite expressively, actually, if the player wishes. But, I don't want it to sound humanly intentional. I want it to sound like the sounds in nature.

Then the other thing, that I mentioned to you the other day on the street, is that when there's a series of silences they can be distinguished by a gesture of either the palm or the head. Although, as I said in the notes, this performance should be more imperceptible than not. Only one player will make such a gesture, and which player it is will change from piece to piece. All together there are eight pieces.

Frasconi: While you were composing this, did you

relate to or think of any traditional Indonesian music?

Cage: I was naturally thinking of it in terms of not doing it. I wanted to make some use of the gamelan that, as far as I knew, hadn't been made. I think that if I'm good for anything, that's what I'm good for: finding some way of doing things other than the traditional way. Don't you think?

Frasconi: Yes. That seems to be the basis for. . .

Cage: . . . most of my work.

Frasconi: And experimental music in general. I've been wondering why Western composers' interest in writing for gamelan has increased just in the last fifteen years or so. It seems that, historically, it relates to the work you and other composers were doing in the 1940s.

Cage: Well, I think that one of the things that characterizes, say, the mid-century and after is the awareness or the approachability of the Orient and the Occident. Really, 1950 might be more or less the time when that friendliness toward the Orient on the part of Westerners began. Actually, it began with some people much earlier. It began with Thoreau [laughs] 100 years ago at least, maybe 125. But, in the 1950s it began to be more generalized. Before that, people used to repeat the notion that the two would never come together. The general interest now is part of that large interpenetration.

Frasconi: Why haven't you written for gamelan before?

Cage: If I would have done it, I would have done it when I was working with percussion groups. I didn't do it then because I didn't have the instruments. I had a kind of . . . I guess you'd call it a "pick up" group of instruments. Lou Harrison went in that direction, both in his percussion music and in his instrumental music. He went in the direction of musical sounds, that is to say pitched sounds. He was concerned with a particular intonation rather than another whereas I never had that concern. I was interested, as anyone nowadays in his right mind is, I was interested in microtonality, but I wasn't interested in specifying pitches. I was struck by the fact that, oh, if you write for a drum in one percussion group and hear the same piece played by another percussion group, that the pitch is very different. I went toward acceptance of those differences. I was always biased in favor of noise rather than musical sounds. So that's why, I think, I didn't go toward gamelan.

Frasconi: You might have had the opportunity when you were at Wesleyan University in Connecticut in the 1960s.

Cage: Yes, but at Wesleyan I was already working on *Atlas Eclipticalis*, for orchestra. My music was just beginning to be published so I was busy as a bird copying manuscripts. By the way, this gamelan piece is in my own hand. I took the liberty of drawing the staves without the use of a ruler. [laughs] I did that because of the impression I received from looking at the instruments, and thinking of the people as a "club," playing. I don't know if I'm right in saying that there's something unprofessional about the American use of gamelan. It's more friendly than professional, don't you think? I imagine the rehearsals go on to all hours. [laughs] ▮

ONE POTTS TURNED UPSIDE DOWN

EACH OF THE EIGHT BONANG-JENGGONG-SILENCE HAUKAI HAS SEVENTEEN EVENTS. EACH EVENT HAS ITS OWN LENGTH (THE PIECES ARE NOT METRICAL). TONES ARE PRODUCED WITH MALLETS, VIE (VERY HARD), H, ML (MEDIUM HARD), M, MS (MEDIUM SOFT) OR S; OR WITH TWO MALLETS NEAR THE EDGE (MS OR S) TREMOLO (≡); OR WITH BOW (B) FOR A RELATIVE LENGTH OF TIME VS (VERY SHORT) S, M (MEDIUM), L (LONG), OR VL. THE SWING TONES ARE BEGUN OR ENDED BEFORE ← OR AFTER → OR WITH (NO ARROW) THE BONANG-JENGGONG TONE. THE SARON, PANERUS, GAMBANG AND KENDANG ARE IN 'KOREAN UNISON' (ALMOST BUT NOT QUITE TOGETHER): BEFORE · | WITH ↓, OR AFTER ↓. THE BONANG-JENGGONG TONE, OR APPROXIMATELY HALFWAY BETWEEN TWO SUCH TONES OR TONE AND SILENCE, FOR THE KEMPUL AND GONG USE LARGE SOFT OR MEDIUM SOFT BEATERS (NOT METAL IC OR WOOD). IF THE ↓ LOW E'S AND F'S ARE NOT AVAILABLE ON THE PANERUS, THEY ARE TO BE OMITTED.

Y

DYNAMICS ARE FREE. LEGATO BETWEEN BONANG, JENGGONG AND BONANG-JENGGONG TONES. DURATION OF TREMOLOS FREE. MUTE KEYS OF SARON AND PANERUS WITH CLOTH FOR DAMPED SOUND. THIS MUSIC SHOULD HAVE A PEACEFUL QUALITY, BUT THE SHORT SOUNDS MIGHT BE QUITE LOUD AT TIMES WITHOUT BECOMING UNPEACEFUL. THE SWING MAY PLAY WITH OR WITHOUT VIBRATO AND CHANGES OF VIBRATO (CHANGES IN DEGREE QUALITY, PRESENCE OR ABSENCE); HE CAN ALSO MAKE CRESCENDI AND DECRESCENDI, ALTER TEMPO/TUNING AND SUCH THINGS, BUT THE EFFECT SHOULD NEVER BE EXPRESSLY INTENTIONAL BUT RATHER LIKE SOMETHING THAT HAPPENED IN NATURE. WHEN THERE ARE TWO OR MORE SILENCES IN SUCCESSION THEY CAN BE 'PERFORMED' BY ONE PLAYER'S TURNING A PALM OR HIS HEAD (WHICH PLAYER DOES THIS SHOULD CHANGE); THIS PERFORMANCE SHOULD BE MORE IMPERCEPTIBLE THAN NOT. THE OTHERS ARE STILL THERE; SHOULD BE ENOUGH SILENCE BETWEEN TWO HAUKAI SO THAT EACH HAUKAI HAS ITS OWN SPACE OF TIME.

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Handwritten musical score for a Balungan ensemble. The score is written on five staves, each labeled with an instrument: Suling, Gamelan, Jonggrang, Kempul, and Kendang. The notation includes notes, rests, and dynamic markings. Vertical lines connect notes across the staves, indicating relationships or specific performance instructions. There are several handwritten annotations in Indonesian, such as "DO NOT SPEAK THIS UNTIL KEMAN SUDAS SAMPAK AND BUNANG ALASO" and "AS BERSIF". The score concludes with a "Kembali" (Repeat) instruction.

THIRD BEATER
 IN FROM A
 WAY AS TO
 PLAY TWO
 NOTES AT
 ONCE

TECHNIQUE

An introduction to the slendro gender panerus including cengkok notation

by Marsudi (translated by Kent Devereaux)

Translator's Preface

This article is a slightly revised version of the original Indonesian paper entitled "Gender Panerus Slendro beserta Titalaras Cengkoknya" submitted for third year final exams in the Karawitan department at the Akademi Seni Karawitan Indonesia (ASKI) in Surakarta, Java and later published as a monograph by ASKI in 1983. The photographs appearing in this article did not appear in the original Indonesian version but were added in an effort to clarify several points made in the text. Likewise, the bibliography has been extended to include English language texts. These and other translators' additions and comments are enclosed in square brackets.

In translating this work into English I have tried to translate as many specific terms as possible into their

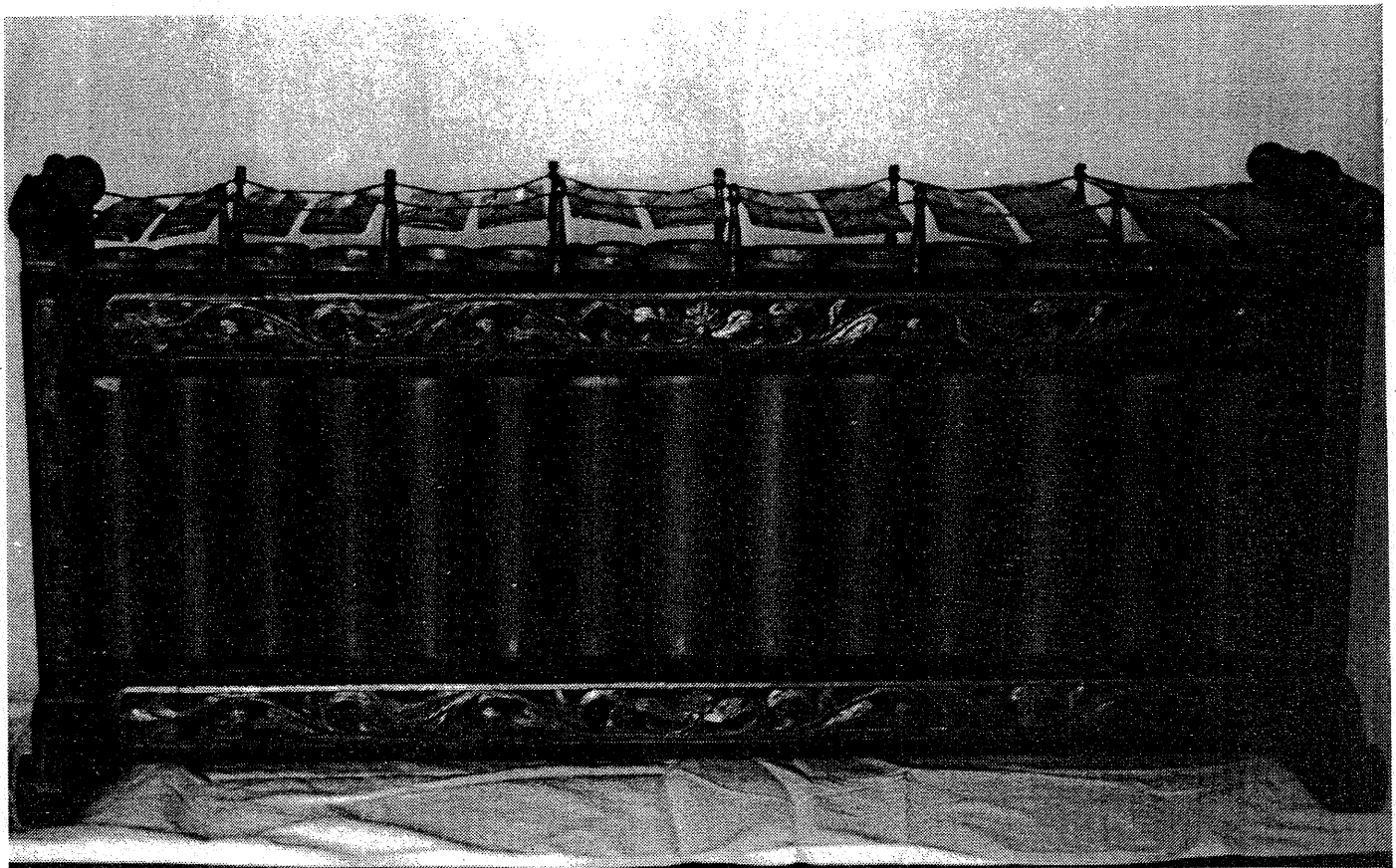
English equivalents. However, because of the nature of this paper there are many terms without English equivalents that would suffer from approximate "translations".

Therefore, when I felt a word would be inadequately expressed in translation I chose to retain the original—usually Javanese—term.

I would like to thank Marc Perlman and Rene T.A. Lysloff for their encouragement and expert assistance during the process of translating this text. Their comments upon the original translations along with their suggestions for improvements immeasurably increased the quality of the end result. The inevitable mistakes that still remain are the fault of no one but myself. (KD)

[*Editor's note:* Throughout this paper, all translator's addenda and definitions are enclosed in square brackets. Parentheses indicate material that was parenthetical in the original manuscript. Some addenda, notably references to figures, were made to the original as well.]

Marsudi is a graduate of ASKI, and is currently on the faculty of Institut Kesenian Indonesia in Yogyakarta.



INTRODUCTION

Subject

The subject of this short article is the slendro *gender panerus* and its *cengkok*. I am using the term *cengkok* here to refer to the realization on the gender *panerus* [*penggarapan*] of one or two *gatra* units. Gender *panerus cengkok* in *laras slendro* can be divided into three types:

1. Special *cengkok*: that is, *cengkok* for specific *balungan* phrases [*blangkon*, lit. fixed phrases]¹ in a *pathet* that are given special treatment. For example: *cengkok puthut gelut*, *cengkok ayu kuning*, etc.

2. General *cengkok*: those *cengkok* used for going from the *seleh* [cadence] tone at the end of one *gatra* to the *seleh* of the following *gatra*. For example: [from *seleh* 1 to *seleh* 6 (1 2126).

3. *Cengkok gantungan*: that is, "hanging" *cengkok* employed for *balungan kembar* [lit. "twin" *balungan* pitches] or repeated tones in a *gatra* [either through reiteration or through rests]. For example: *balungan kembar* 11.. 6612.

Thus, types of gender *panerus cengkok* included in this paper are all of the special *cengkok*, general *cengkok*, and *cengkok gantungan* for *laras slendro*.

Rationale

The subject of this paper was chosen because in Javanese *karawitan* the gender *panerus* possesses a role in the accompaniment of dance and shadow puppet theater, as well as in concert music [*klenengan*]. Up until now no one has written about the gender *panerus* in the manner I intend to do. In fact, few *gamelan* musicians have a command of gender *panerus cengkok*.

Purpose

This article was [originally] written as a sixth semester final exam paper at the suggestion of the chairman of the department of *Karawitan* at the Akademi Seni Karawitan Indonesia (A.S.K.I.) [Indonesian Academy of Musical Arts] in Surakarta.

Source material

Generally, each gender *panerus* player has his own repertory of *cengkok* which differs more or less [from those of other players. The collection and transcription of the *cengkok* of all gender *panerus* players, even those of Surakarta, is beyond the scope of this article.] Therefore, I have limited myself to the *cengkok* repertoire of three prominent Solonese gender *panerus* players.

The choice of these three musicians was made with the advice of Bapak T. Slamet Suparno, SKar² who served as advisor for this paper. The three musicians selected were:

1. Bapak Martopangrawit, of Punggawan, Surakarta, faculty member at the Akademi Seni Karawitan Indonesia.
2. Bapak Ngasinah, musician at the Surakarta station of Radio Republik Indonesia.
3. Sarno, faculty member at the Akademi Seni Karawitan Indonesia in Surakarta.

PENDAHULUAN

Sasaran

Sebagai sasaran pembuatan kertas kecil ini adalah gender *panerus* laras slendro serta *cengkok-cengkoknya*. Yang dimaksud *cengkok* disini adalah *penggarapan* ricikan gender *panerus* terhadap satu atau dua satuan *gatra*. *Cengkok* gender *panerus* dalam laras slendro digelongsakan menjadi tiga yaitu:

1. *Cengkok khusus*: ialah *cengkok* pada susunan *balungan* tertentu atau "blangkon" didalam suatu *pathet* yang menggunakan *garap khusus*. Misalnya: *cengkok puthut gelut*, *cengkok ayu kuning*, dan lain sebagainya.

2. *Cengkok umum*: *cengkok* umum ialah *cengkok* dari *seleh* suatu *gatra* ke *gatra* berikutnya. Misalnya: [dari *seleh* 1 pada] *seleh* 6 (1 2126).

3. *Cengkok gantungan*: *cengkok gantungan* ialah *cengkok* dari susunan *balungan kembar* pada suatu *gatra*. Misalnya: *balungan kembar* 11.. 6612.

Dari jenis-jenis *cengkok* gender *panerus* didalam kertas ini ditulis semua *cengkok khusus*, umum, dan *gantungan* dalam laras slendro.

Alasan

Sasaran ini kami pilih karena gender *panerus* didalam *karawitan* Jawa termasuk *ticikan* yang mempunyai peranan, baik didalam iringan tari, iringan pakeliran maupun *klenengan*. Dan belum ada yang penulis tentang gender *panerus* seperti yang saya maksud. Dalam kenyataan banyak para penabuh yang tidak menguasai *cengkok-cengkok* gender *panerus*.

Tujuan

Kertas kecil ini diajukan sebagai persyaratan untuk mengikuti ujian semester VI atas anjuran ketua jurusan *Karawitan Akademi Seni Karawitan Indonesia* di Surakarta.

Bahan sumber

Pada dasarnya *penggender panerus* mempunyai perbendaharaan *cengkok-cengkok* tersendiri yang dapat berbeda sedikit banyak dalam jangka teba kertas ini tidak dilakukan pengumpulan dengan *titi larasnya* dari semua *cengkok*. *Pangrawit* gender *panerus* bahkan juga tidak untuk *cengkok pangrawit* gender *panerus* terkemuka di daerah Surakarta. Pengumpulan dengan *titi laras* di batasi pada perbendaharaan tiga orang *penggender panerus* atas dasar nilai gender *panerusnya*.

Penilaian ini kami kaukan atas saran Bapak T. Slamet Suparno, SKar selaku pembimbing kertas ini. Tiga *pangrawit penggender panerus* tersebut adalah:

1. Bapak Martopangrawit, Punggawan, Surakarta, pengajar [pada] Akademi Seni Karawitan Indonesia.
2. Bapak Ngasinah, pangrawit pada Radio Republik Indonesia (RRI) Surakarta.
3. Saudara Sarno, pengajar pada Akademi Seni Karawitan Indonesia di Surakarta.

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

Figure 1. Gender panerus garapan in irama lancar.

GENDER PANERUS PLAYING TECHNIQUE AND STYLE

The techniques of playing the gender panerus are normally described as various types of *laku* [lit. to walk; (low Javanese)] or *lampah* [lit. to walk; (high Javanese)]: a) laku 2, b) laku 4, c) laku 8, d) laku 16 (*rangkep*).

Laku 2 is the gender panerus playing technique consisting of eight strokes per gatra. [i.e. the gender panerus plays two strokes per balungan beat, hence "laku 2".] This occurs in *irama lancar* (1/1). [Figure 1.]

Laku 4 is the gender panerus playing technique consisting of sixteen strokes per gatra. [i.e. four strokes of the gender panerus per balungan beat as, for example, in *irama I (tanggung)*.] [Figure 2.]

Laku 8 is the gender panerus playing technique consisting of thirty two strokes per gatra. [i.e. eight strokes per balungan beat.] It is used in *irama dados* (1/4) and *irama wilet* (1/8). [See figure 3. Note that the speed of the balungan in relation to other instruments is sometimes doubled in irama wilet so as to maintain the same relationship with the gender panerus as in irama dados. This is not always the case, however; when it is not the gender panerus will employ *laku 16* in irama wilet.]

In laku 16 [*rangkep*; lit. double] the gender panerus part consists of sixty four strokes per gatra. [i.e. sixteen strokes per balungan beat.] It is used in *irama rangkep* (1/16) [and sometimes irama wilet. See figure 4.]

In the notated examples below the part played by the right hand is notated above the line and the part played by the left hand is notated beneath the line. This conforms with the system of gender notation developed by Bapak Martopangrawit for the Akademi Seni Karawitan Indonesia in Surakarta.

THE PARTS OF THE GENDER PANERUS

Normally one gender panerus is referred to as a pangkon and consists of the following parts: *plangkan* [case], *pluntur* [cord], *denda* [end piece], *sanggan* [peg], *bumbungan* [resonator], *bremoro* [pin], and *bilah* [key].

In what follows I use as an example the gender panerus in the Javanese gamelan gedhe owned by the Pusat [Pengembangan] Kesenian Jawa Tengah (P.K.J.T.) [Central Javanese Cultural Center] at the Sasono Mulyo in Baluwarti, Surakarta.

Plangkan [case]

The plangkan is usually made of teak wood in such a way that the resonators can fit inside it. The plangkan can

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

Figure 2. Gender panerus garapan in irama I (tanggung).

TEHNIK TABUHAN GENDER PANERUS

Tehnik tabuhan gender panerus biasa disebut tehnik-tehnik laku (*lampah*) yaitu: a) laku 2 (dua); b) laku 4 (empat); c) laku 8 (delapan); d) laku 16 (*rangkep*, enambelas).

Laku 2 (dua) yaitu garapan tabuhan gener panerus terhadap satu gatra balungan dari delapan sabetan tabuhan gender panerus dan ini terjadi pada irama lancar (1/1). [Gambar 1.]

Laku 4 yaitu garapan tabuhan gender panerus terhadap satu gatra balungan terdiri dari enambelas sabetan tabuhan gender panerus. [Gambar 2.]

Laku 8 yaitu garapan tabuhan gender panerus terhadap satu gatra balungan terdiri dari tiga-puluh dua sabetan tabuhan gender panerus pada irama dados (1/4) dan irama wilet (1/8). [Gambar 3.]

Laku 16 (*rangkep*) ialah garapan tabuhan gender panerus terhadap satu gatra balungan terhadap enam-puluh empat sabetan tabuhan gender panerus pada irama rangkep (1/16). [Gambar 4.]

Didalam titi laras, tabuhan tangan kanan ditulis di atas garis dan tabuhan tangan kiri ditulis di bawah garis. Cara ini disesuaikan dengan cara-cara dalam titi laras gender yang disusun untuk lingkungan Akademi Seni Karawitan Indonesia di Surakarta oleh Bapak Martopangrawit.

BAGIAN DARI GENDER PANERUS

Biasanya sebuah ricikan gender panerus itu dinamakan satu pangkon, didalam satu pangkon terdiri dari beberapa bagian adapun bagian-bagian tersebut adalah: plangkan, pluntur, denda, sanggan, bumbungan, bremoro, bilah.

Di ambil contoh gender panerus pada perangkat gamelan gede (Jawa) milik Pusat [Pengembangan] Kesenian Jawa Tengah (P.K.J.T.), Sasono Mulyo, Baluwarti, Surakarta.

Plangkan

Plangkan ini dibuat dari kayu jati, yang dibuat bentuk sedemikian rupa sehingga terdapat tempat dimana bumbungan dapat ditempatkan, namun disamping itu juga plangkan dibuat dari bahan selain kayu jati asalkan kuat.

Adapun ukuran plangkan ini adalah: Panjang, 91 cm; Tinggi, 47 cm. [Gambar 5.]

Pluntur

Pluntur berfungsi sebagai tempat dimana bilah

Irama II (dados):

2	1	2	6
<u>.3...356</u> 2.212...	<u>.3...356</u> 2.212...	<u>.3...356</u> 2.212...	<u>.16165</u>.....32.

2	1	2	3
<u>.3...356</u> 2.212...	<u>.3...5.3</u> 2.212.2.	<u>.21232.21</u>.....6..	<u>.65...5.3</u> ..312.2.

Irama III (wilet):

2	3	2	1
<u>.3...5.3</u> 2.212.2.	<u>.3...5.3</u> 2.212.2.	<u>.6126123</u>	<u>.626.6.61</u> ...3.3..

3	2	1	6
<u>.3...356</u> 2.212...	<u>.3...5.3</u> 2.212...	<u>.3...356</u> 2.212...	<u>.16165..6</u>.....32.

Figure 3. Laku 8 garapan, used in irama II (dados) and irama III (wilet).

also be made of a material other than teak provided that it is sufficiently strong. The measurements of the plangkan are: length, 91 cm; height, 47 cm. [Figure 5.]

Pluntur [string]

The keys are suspended [over the resonators] by means of the pluntur. The pluntur is strung through the holes [in the end pieces] and held in place by means of *bremoro* [pins]. [Figure 6.] The pluntur is made from wound thread approximately two meters long.

Denda [end piece; Jav. *dhendha*]

The ends of the pluntur are tied at the denda. The denda are made of the same kind of wood as the case and measure as follows: length, 20 cm. [Figure 7.] Note that the pluntur is strung through the holes in the denda and then tied in the back in order to suspend the keys above the resonators. There is also a slot in the underside of the denda where the denda is attached to the top section of the case.

Sanggan [pegs]

The sanggan function to support the keys via the pluntur. The sanggan are made of bronze that is shaped in such a way that it can support the pluntur [without obstructing the playing movements of the musician]. Besides bronze, sanggan can also be found made from water buffalo horn [*tanduk*] and bamboo. The sanggan measure 5.5 cm in height. [Figure 6.]

2	3
<u>.3...5.3</u> 2.21..2.	<u>.3...5.3</u> 2.212.2.

2	1
<u>.1.111.1</u> 2.2...2.	<u>.1.111.1</u> 2.2...2.

3	2
<u>.3...356</u> 2.212...	<u>.3...356</u> 2.212...

1	6
<u>.3...356</u> 2.212...	<u>.3...356</u> 2.212...

Figure 4. Gender panerus garapan in irama IV (rangkep).

digantungkan, pluntur dirangkep dimasukkan kedalam lubang bilah kemudian dikunci bremoro (sindik). [Lihat Gambar 6.] Pluntur ini dibuat dari bahan benang, dengan ukuran panjang kira-kira dua meter lebih.

Denda [dhendha]

Denda ini berfungsi sebagai tempat dimana pluntur ditalikan, dan denda ini dibuat kayu yang sama jenisnya dengan plangkan. Adapun ukurannya adalah: Pada denda bagian yang kecil dengan panjang: 20 cm. [Lihat Gambar 7.] Keterangan: 1) Lobong tempat dimana pluntur dimasukkan kemudian ditalikan di belakang denda. 2) Lobang yang dimasuki pen plangkan pada bagian atas.

Sanggan

Sanggan berfungsi sebagai penyangga bilah lewat pluntur. Sanggan ini dibuat dari perunggu yang dibentuk sedemikian rupa sehingga, dapat dipakai sebagai

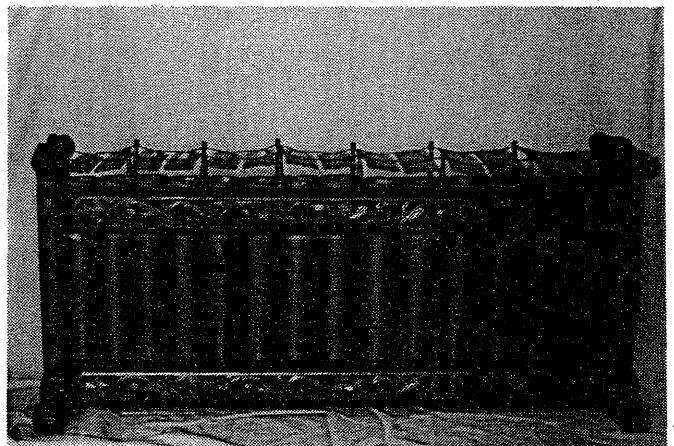


Figure 5. The gender panerus.

Bumbungan [resonators]

The bumbungan function as sound amplifiers, the total number depending on the total number of keys. The higher the pitch of the key, the smaller the [diameter of its] resonator and the higher the *suwekan* [node].

Normally, the tuning of the bumbungan is matched to the tuning of the keys. If the bumbungan is tuned higher than the key, then its length must be increased [to lower its resonant frequency]. However, if the tuning of the bumbungan is higher in comparison with the key, and the length of the resonator has already been lowered [to its practical limit] then the resonator opening is partially closed with the use of a *tumbengan* [i.e. a Helmholtz resonator; the effect being to further lower the resonant frequency of the resonator]. [Figure 8.] The resonators are usually made from zinc that is rolled or bent in the shape of bamboo with measurements: for the lowest pitch (6) the resonator has a diameter of 7.6 cm. The resonator for the highest tone (3) has a diameter of 4.2 cm. All of the resonators are of the same length: 37 cm.

Besides those made of zinc, there are also bumbungan with the same length made from cut bamboo. Formerly, according to Bapak Martopangrawit (in an interview on August 25, 1983), before bumbungan were made from zinc they were made in a similar manner using cut bamboo. Now, however, most are made from zinc.

Bremoro (sindik) [pins]

The bremoro function to secure the string to the keys. The string is doubled over, pushed through the holes in the keys, and then is locked in place from below with the bremoro. [Figure 9.] The bremoro are made from bamboo

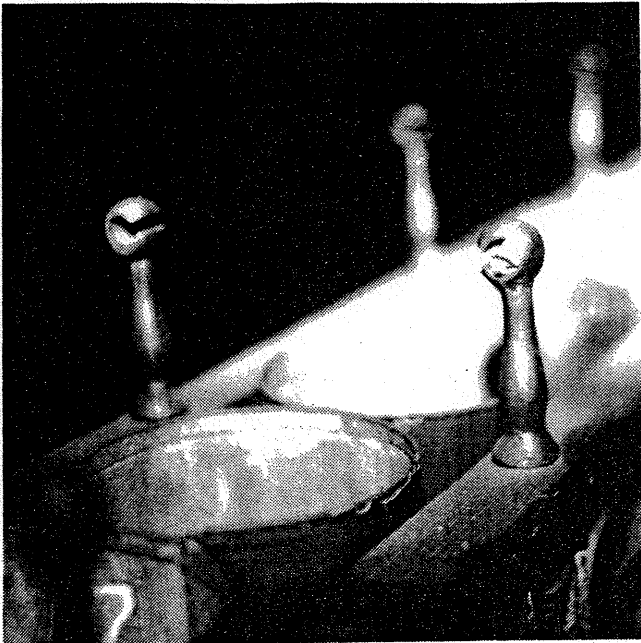


Figure 6. Pluntur (string) and sanggan (pegs).

penyangga, namun disamping itu dapat sanggan ini dibuat dari tanduk, dan dapat juga dibuat dari bambu. Sanggan ini dengan ukuran tinggi 5,5 cm. [Lihat Gambar 6.]

Bumbungan

Bumbungan ini berfungsi sebagai resonator (penampung bunyi) yang jumlahnya tergantung pada jumlah bilah. Semakin kecil nadanya semakin kecil pula bumbungannya dan semakin tinggi suwekannya.

Biasanya laras bumbungan itu disesuaikan dengan larasnya bilah, apabila laras bumbungan terlalu kecil dibandingkan dengan laras bilah maka suwekannya dinaikkan, tetapi kalau bumbungan larasnya kurang besar dibandingkan dengan nada bilah, padahal suwekan sudah diturunkan, maka bumbungan dibuatkan tumbengan (sanggup). [Lihat Gambar 8.] Adapun bumbungan ini dibuat dari seng yang digunung atau dibentuk bumbung dengan ukuran: Untuk bumbungan nada bilah yang paling besar (6) bumbungannya yang dibuatkan 7,6 cm. Sedangkan bumbungan untuk nada yang paling kecil (3) dibuatkan bumbungan dengan 4,2 cm. Kesemuanya dengan ukuran panjang yang sama yaitu 37 cm.

Namun disamping itu dapat juga bumbungan dibuat dari bambu yang dipotong-potong dengan panjang yang sama. Memang dahulu menurut Bapak Martopangrawit (wawancara hari Kamis tanggal 25, August 1983), sebeleum ada orang membuat bumbungan dari seng. Itu orang membuat bumbungan dari bambu yang dipotong-potong dengan cara yang sama, tetapi sekarang sudah banyak orang memakai bumbungan dari bahan seng.

Bremoro (sindik)

Bremoro berfungsi sebagai pengunci pluntur pada lubang bilah, pluntur dirangkep dimasukkan kedalam lubang bilah kemudian dikunci dari bawan dengan bremoro. [Lihat Gambar 9.] Bremoro ini dibuat dari bambu dengan ukuran [kira-kira] 3 cm. Namun disamping itu ada bremoro yang dibuat dari bahan selain bambu, sebagai misal, dibuat dari tanduk, kayu dan lain sebagainya.

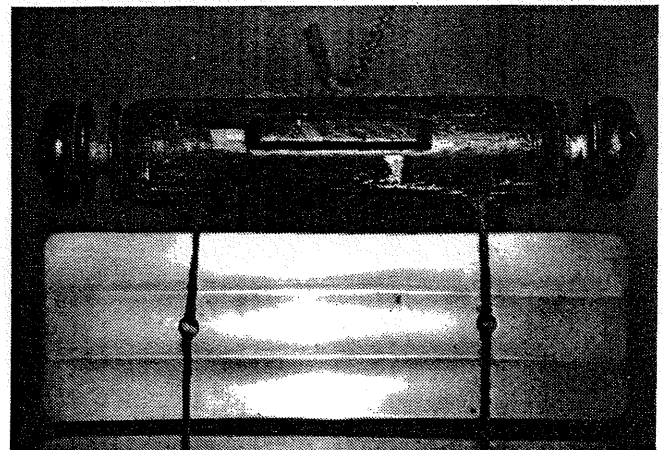


Figure 7. Denda (end piece).

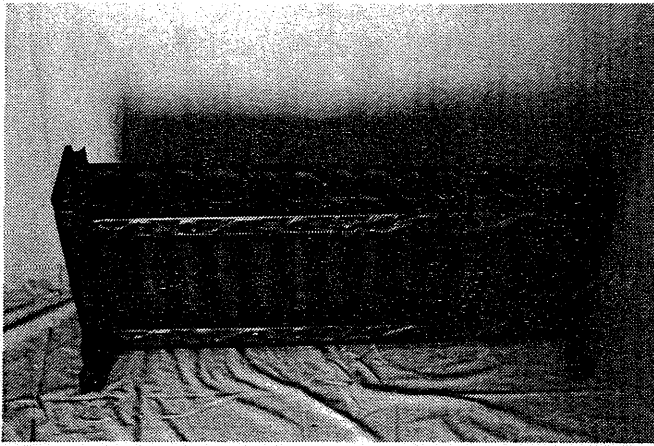


Figure 8. Bumbungan (resonators).

and measure approximately 3 cm. There are also bremoro made from materials other than bamboo, such as water buffalo horn, wood, and the like.

Bilah [keys]

The bilah [alternatively *wilah* or *wilahan*] are made from bronze in a rectangular shape with the following measurements: length: for the lowest tone (6), 21.5 cm; for the highest pitch (3), 18 cm; width: for the lowest pitch (6), 6.6 cm; for the highest pitch (3), 4.1 cm. Each of the keys from the largest (6) to the smallest (3) weighs approximately .25 kg.

Besides this there are also gender panerus keys made from materials other than bronze; for example, from iron, brass, etc. [Figure 6.]

Normally, the total number of gender panerus keys is the same as those of the gender barung. The slendro gender panerus owned by the Pusat Pengembangan Kesenian Jawa Tengah [Central Javanese Cultural Center] at the Sasono Mulyo, in Baluwarti, Surakarta, has fourteen keys with the tones from left to right [as shown in figure 10]. However, not all of the keys on the instrument are played. Rather, those played are only the ten keys starting from pitch 5 and extending to pitch 3.

There are also gender panerus instruments with a total of thirteen keys, the pitches as shown from left to right [as shown in figure 11]. For gender panerus with a total of thirteen keys, those actually played are only the nine shown [in figure 12]. The keys that are not played are present only for the sake of beauty and visual balance, since the Javanese gamelan including the gender panerus, is not only meant to be heard but to be seen as well.

Bapak Martopangrawit once explained in his theory of karawitan class that at one time there was a Javanese musician, the late Projo Wiguno, who worked as a court retainer at the palace in Surakarta and as a teacher at the [high school level] Conservatory in Surakarta. He attempted to make a gender panerus with a total of thirteen keys but with the pitches as shown. [Figure 13]. His intention was so

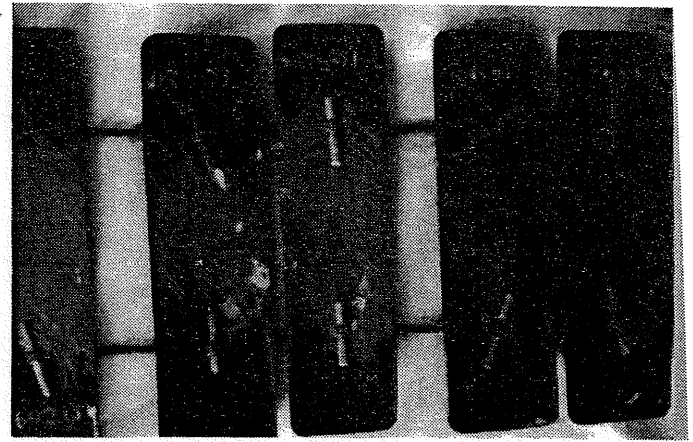


Figure 9. The underside of the keys showing the method of attaching the pluntur (string) to the keys with bremoro (pin).

Bilah

Bilah ini dibuat dari perunggu yang dibentuk empat persegi panjang, dengan ukuran: Panjang pada nada yang paling besar (6), 21,5 cm; pada nada yanag paling kecil (3), 18 cm. Lebar untuk nada yang paling besar (6), 6,6 cm; pada nada yang paling kecil (3), 4,1 cm. Semua bilah mulai dari nada yang paling besar (6) sampai dengan nada yang paling kecil (3) beratnya 0,25 kg.

Disamping itu ada juga bilah gender panerus yang dibuat dari perunggu. Misalnya: dibuat dari besi, dari kuningan dan lain sebagainya. Gambar 6, bilah gender panerus.

Biasanya jumlah bilah gender panerus itu disamakan dengan jumlah bilah gender barung. Gender panerus milik Pusat Pengembangan Kesenian Jawa Tengah, Sasono Mulyo, Baluwarti, Surakarta, banyaknya bilah dalam satu pangkon pada laras slendro berjumlah empat-belas bilah, dengan nada dari kiri ke kanan yaitu. [Gambar 10.] Akan tetapi tidak semua bilah dalam satu pangkon itu dimainkan, namun yang dimainkan hanya sepuluh bilah yaitu: mulai dari bilah nada 5 sampai dengan nada 3 [yang paling kecil].

Selain itu jumlah dalam satu pangkon gender panerus ada yang berjumlah tiga-belas bilah, dengan ukuran nada dari kiri ke kanan [seperti di bawah]. [Gambar 11.] Untuk gender panerus yang jumlah bilangannya tiga-belas bilah yang dimainkan (ditabuh) hanya sembilan bilah yaitu. [Gambar 12.] Sedangkan lainnya yang tidak dimainkan atau ditabuh, hanya untuk keindahan saja atau untuk dipertimbangkan dari sudut pandangan mata, sebab gamelan Jawa atau khususnya gender panerus itu tidak hanya didengar suaranya saja, akan tetapi juga dilihat.

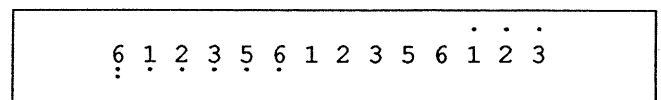


Figure 10. Normal range of the gender panerus with 14 keys.

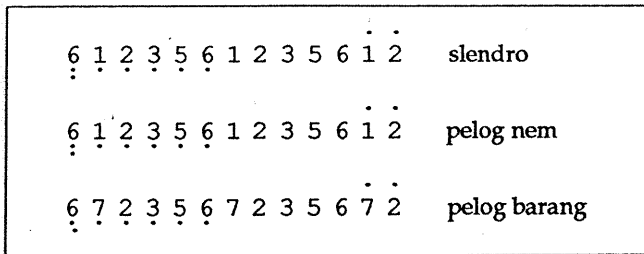


Figure 11. Normal range of the gender panerus with 13 keys.

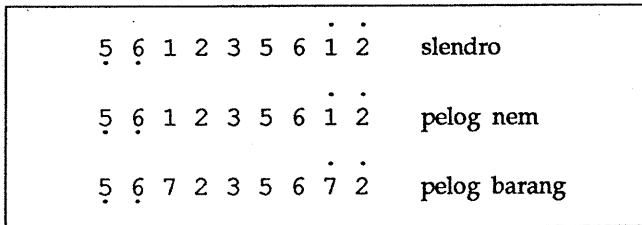


Figure 12. Normal applicable range of the gender panerus with 13 keys.

that the musician playing the gender panerus appeared to play in the middle, not to one side, effectively balanced between right and left. However, to this day, the author has never encountered a gender panerus with a succession of tones such as the one described above.

GENDER PANERUS CENGGOK IN SLENDRO PATHET MANYURA

Special cengkok

A. Cengkok *Puthut Gelut*. Cengkok *puthut gelut* consists of two balungan gatra, normally (in slendro pathet manyura) starting after seleh 6 or seleh 1. If played in pathet sanga the cengkok is transposed one pitch lower, for example pitch 6 becomes pitch 5 and so on. An example of cengkok *Puthut Gelut* can be seen below. [Figure 14.] Note: all examples below use lampah 8.

B. Cengkok *Debyang-debyung*. Cengkok *Debyang-debyung* consists of two balungan gatra and is normally played after cengkok *Puthut Gelut*. If the cengkok is performed in pathet sanga lower everything one pitch. [Figure 15.]

C. Cengkok *Ayu kuning*. This cengkok also consists of two balungan gatra and when found transposed into pathet sanga is lowered one pitch [from manyura]. [Figure 16.]

D. Cengkok *Kacaryan*. This cengkok consist of two balungan gatra. If it is performed in pathet sanga transpose downward one key. [Figure 17.]

E. Cengkok *Rujak-rujukan*. This cengkok is found going from seleh 6 to seleh 6 and consists of two gatra of balungan. When transposed to pathet sanga lower everything one key. [Figure 18.]

F. Cengkok *Duduk*. This cengkok consists of two balungan gatra, and is found transposed to other pathet. [Figure 19.]

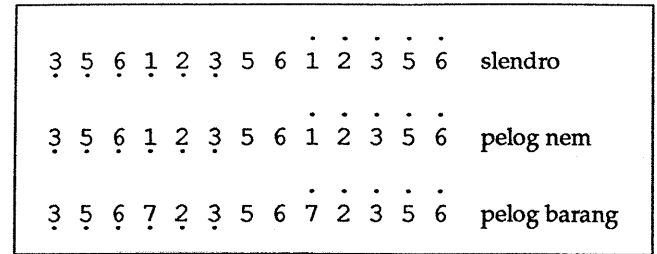


Figure 13. Unusual range of the gender panerus made by Projo Wiguno.

Bapak Martopangrawit pernah menerangkan pada pelajaran pengetahuan karawitan, dulu ada seorang empu karawitan yang bernama Projo Wiguno, almarhum, yang bekerja sebagai abdi dalem kraton Surakarta dan guru Konservatori Surakarta. Beliau mencoba membuat jumlah bilah dalam satu pangkon gender panerus berjumlah tiga-belas bilah, tetapi dengan urutan nada. [Gambar 13.] Beliau bermaksud agar penabuh gender panerus kelihatan ditengah-tengah atau kelihatan tidak berat sebelah (seimbang) antara kanan dan kiri. Tetapi sekarang penulis belum menjumpai ricikan gender panerus yang urutan nadanya seperti di atas.

CENGGOK-CENGGOK GENDER PANERUS DALAM PATHET MANYURA

Cengkok Khusus

A. Cengkok *Puthut Gelut*. Cengkok *Puthut Gelut* ini terdiri dari dua gatra balungan, biasanya pada pathet manyura itu dari seleh 6 atau 1. Apabila untuk pathet sanga tinggal menurunkan satu bilah, misalnya dari nada 6 diturunkan terjadi nada 5 dan seterusnya. Contoh cengkok *Puthut Gelut*. [Gambar 14.] Semua contoh di bawah ini menggunakan lampah 8.

B. Cengkok *Debyang-debyung*. Cengkok *Debyang-debyung* ini terdiri dari dua gatra balungan dan biasanya terdapat pada gatra setelah *Puthut Gelut*. Cengkok ini dapat dijadikan pathet sanga tinggal menurunkan satu bilah. [Gambar 15.]

C. Cengkok *Ayu kuning*. Cengkok ini juga terdiri [dari] dua gatra balungan dan dapat ditransponir ke pathet sanga tinggal menurunkan satu bilah [dari pathet manyura]. [Gambar 16.]

D. Cengkok *Kacaryan*. Cengkok ini terdiri dari dua gatra balungan. Apabila akan dibuat pathet sanga tinggal menurunkan satu bilah. [Gambar 17.]

E. Cengkok *Rujak-rujukan*. Cengkok ini dari seleh 6 ke seleh 6 terdiri dari dua gatra balungan, dan dapat ditransponir ke pathet sanga tinggal menurunkan satu bilah. [Gambar 18.]

F. Cengkok *Duduk*. Cengkok ini terdiri dari dua gatra balungan, dan dapat ditransponir ke pathet lain. [Gambar 19.]

G. Cengkok *Ora butuh*. Cengkok ini terdiri dari dua gatra balungan dan tidak dapat ditransponir ke pathet

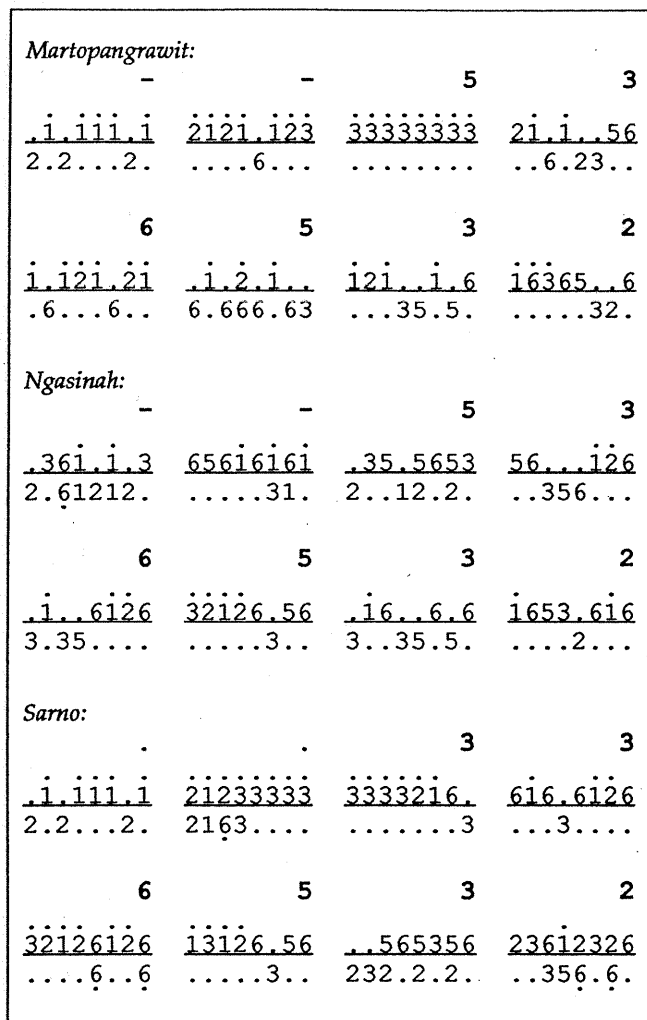


Figure 14. Cengkok Puthut Gelut.

G. Cengkok *Ora butuh*. This cengkok consists of two gatra of balungan, and can not be transposed to pathet sanga. [Figure 20.]

General Cengkok

These cengkok [figures 21 through 25] are general cengkok for slendro pathet manyura. If they are to be used for pathet sanga transpose downward one pitch.

Cengkok Gantungan

These cengkok ["hanging" cengkok] consist of two repeated tones (*balungan kembar*) or more in succession. Examples of cengkok gantungan in laras slendro pathet manyura are shown below. [Figures 26 through 30.]

Conclusion

The gender panerus cengkok that have been presented here can all be transposed (i.e. moved to pathet sanga) by moving them downward one pitch (in this example one key), with the exception of cengkok *Ora Butuh* which, consequently, does not exist in pathet sanga. In laras slendro

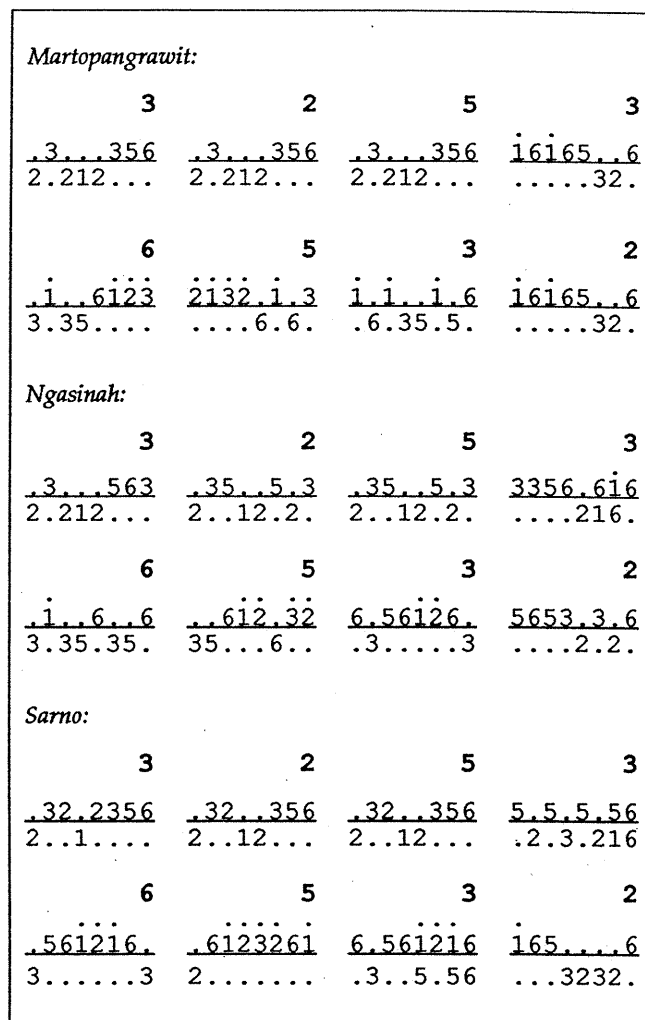


Figure 15. Cengkok Debyang-debyung.

sanga. [Gambar 20.]

Cengkok Umum

Cengkok di bawah ini adalah cengkok pada pathet manyura, apabila dipakai untuk pathet sanga tinggal menurunkan satu bilah. [Lihat Gambar 21 sampai 25.]

Cengkok Gantungan

Cengkok ini terdiri dari dua balungan kembar atau lebih yang berturut-turut. Contoh: Cengkok gantungan pada laras slendro pathet manyura. [Lihat Gambar 26 sampai 30].

Kesimpulan

Dari cengkok-cengkok gender panerus yang kami titi laraskan tersebut dapat ditransponir (dipindah laraskan dalam pathet sanga) yaitu: dengan menurunkan satu titi laras (dalam hal ini satu bilah), kecuali cengkok *Ora Butuh* tidak dapat dipindah laraskan ke dalam pathet sanga, karena di dalam pathet sanga tidak terdapat cengkok *Ora Butuh*. Didalam laras slendro pathet nem menggunakan dua garap yaitu: bercampuran antara cengkok pathet manyura

Martopangrawit:

6	1	3	2
<u>3...356</u>	<u>i.iii.i</u>	<u>3...356</u>	<u>i6i65.6</u>
2.212...	2.21..2.	2.212...	.....32.

6	3	2	1
<u>2i232.2i</u>	<u>65...5.3</u>	<u>6i26i23</u>	<u>626.6.6i</u>
.....6..	..312.2.	.....	...3.3..

Ngasinah:

6	1	3	2
<u>35.2356</u>	<u>6.6i6.i</u>	<u>35.5356</u>	<u>i65.3.6</u>
2..1....	.3...32.	2..12.2.	...32.2.

6	3	2	1
<u>35.2356</u>	<u>6i6.5653</u>	<u>6.6i6i2.</u>	<u>56i6.6i</u>
2..12.2.	..232.2.	.3.....6	3....32.

Sarno:

6	1	3	2
<u>32...356</u>	<u>32...356</u>	<u>32...356</u>	<u>i65...356</u>
2..1....	2..12...	2..12...	...32...

6	3	2	1
<u>3.i.153</u>	<u>32.5653</u>	<u>i.iii.i</u>	<u>i.i.32i</u>
2.21212.	2..1212.	2121..21	212.2.21

Martopangrawit:

3	2	6	5
<u>3...356</u>	<u>3...356</u>	<u>3...356</u>	<u>3.653.65</u>
2.212...	2.212...	2.212...	.2...2..

i	6	5	3
<u>3...356</u>	<u>3...356</u>	<u>2i232.2i</u>	<u>65...5.3</u>
2.212...	2.212..2	.....6..	..312.2.

Ngasinah:

3	2	6	5
<u>3.52356</u>	<u>3.52356</u>	<u>656...5</u>	<u>565i65</u>
2.21....	2.21....	2...233.	23.....

i	6	5	3
<u>35.5356</u>	<u>i65...3.6</u>	<u>535653</u>	<u>5.i.i.3</u>
2..1....	...32.1.	23.12.1.	2.2.6.2.

Sarno:

3	2	6	5
<u>3...356</u>	<u>3...356</u>	<u>656.6i65</u>	<u>6i656i65</u>
2.212...	2.212...	...23.3.	3.3...23.

i	6	5	3
<u>3...356</u>	<u>3...5653</u>	<u>3...5653</u>	<u>565.5653</u>
2.212...	2.6i2.2.	2.6i2.2.	...12.2.

Figure 16. Cengkok Ayu kuning.

pathet nem the musician mixes cengkok from pathet manyura and pathet sanga depending on their interpretation of the gatra seleh tones to be realized. The gender panerus cengkok are only based upon the seleh tones of every gatra, and not upon specific tones of the gatra before and after [the gatra to be realized] provided that the pathet is the same.

This concludes my analysis of the gender panerus along with notation of its cengkok. I hope that it will be useful for those readers who want to study further. ▀

Figure 17. Cengkok Kacaryan.

dengan cengkok pathet sanga tergantung dari pada interpretasi pangrawit pada seleh-seleh gatra yang digarap.

Cengkok-cengkok gender panerus hanya berdasarkan seleh tiap-tiap gatra, tidak tergantung susunan balungan pada gatra tersebut dan juga tidak tergantung seleh-seleh gatra sebelum dan sesudahnya, asalkan dalam pathet yang sama.

Demikianlah uraian penulis tentang gender panerus slendro beserta titi laras cengkoknya. Semoga bermanfaat bagi pembaca yang berkeinginan untuk mempelajari atau mengembangkan lebih lanjut. ▀

Martopangrawit:			
2	3	2	1
<u>.3...5.3</u>	<u>.i.iii.i</u>	<u>.6i26i23</u>	<u>626.656i</u>
2.212.2.	2.2...2.	.....	...3....
3	2	1	6
<u>.3...356</u>	<u>.3...356</u>	<u>.3...356</u>	<u>i6i65..6</u>
2.212...	2.212...	2.212...	.....32.
Ngasinah:			
2	3	2	1
<u>.35.5653</u>	<u>6i..5653</u>	<u>6.6i6i2.</u>	<u>.56i6.6i</u>
2..12.2.	..232.2.	.3....6	3....32.
3	2	1	6
<u>.i..6..6</u>	<u>.6i2.32</u>	<u>6.56i26.</u>	<u>5653.3.6</u>
..35.35.	35...6..	.3.....3	....2.2.
Sarno:			
2	3	2	1
<u>23..5653</u>	<u>565.5653</u>	<u>.i.iii.i</u>	<u>.i.i.32i</u>
..612.2.	...12.2.	2121..21	21212.2.
3	2	1	6
<u>.3...356</u>	<u>.3...356</u>	<u>.3...356</u>	<u>i65.2356</u>
2.212...	2.212.5.	2.212...	...3.126

Figure 18. Cengkok Rejuak-rujukan.

Notes

1. *Blangkon* is the Javanese cloth head gear which is pre-tied and sewn into shape (unlike the *iket* which must be tied each time it is worn) and hence by extension means anything which is preset and can't be adjusted to suit different circumstances.

2. *SKar.* stands for Sarjuna Karawitan, a degree awarded graduates of the Akademi Seni Karawitan Indonesia and roughly equivalent in the West to a Bachelor of Fine Arts in traditional music. It is common practice in Indonesia to append academic degrees to the end of a person's name.

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Martopangrawit:			
5	6	5	3
<u>.3...356</u>	<u>.3...356</u>	<u>2i232.i2</u>	<u>65...5.3</u>
2.212...	2.212...6..	..312.2.
2	1	2	1
<u>.i.iii.i</u>	<u>.i.iii.i</u>	<u>.6i26i23</u>	<u>626.6.6i</u>
2.2...2.	2.2...21	.....	...3.3..
Ngasinah:			
5	6	5	3
<u>.35.5652</u>	<u>i65..3.6</u>	<u>..535653</u>	<u>.3.i.i.3</u>
2..1212.	...32.1.	23.12.2.	2.2.2.2.
2	1	2	1
<u>.35.5653</u>	<u>6i..5653</u>	<u>6.6i6i2.</u>	<u>.56i6.6i</u>
2..1212.	..232.2.	.3....6	3....32.
Sarno:			
5	6	5	3
<u>.3...356</u>	<u>23..5653</u>	<u>23..5653</u>	<u>565.5653</u>
2.212...	..612.2.	..612.2.	...12.2.
2	1	2	1
<u>23..5653</u>	<u>565.5653</u>	<u>.i.i.i.i</u>	<u>.i.i.32i</u>
..612.2.	...12.2.	212.212.	212.2.21

Figure 19. Cengkok Duduk.

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Martopangrawit:

-	-	3	5
<u>.3...5.3</u>	<u>.3...5.3</u>	<u>..656.65</u>	<u>..6565..</u>
2.212.2.	2.212.2.	.2...2..	2.....32
1	6	5	3
<u>.3...3356</u>	<u>.3...356</u>	<u>2̇12̇3̇2̇.2̇1̇</u>	<u>65...5.3</u>
...1....	2.212...	.....6..	..312.2.

Ngasinah:

-	-	3	5
<u>.35.5653</u>	<u>6̇1...5653</u>	<u>..656..65</u>	<u>..5615..</u>
2..12.2.	..232.2.	2...233.	23....32
1	6	5	3
<u>.35.5356</u>	<u>1̇65...3.6</u>	<u>..535653</u>	<u>3.1.1.3</u>
...1....	...32.1.	232.2.1.	2.2.2.2.

Sarno:

-	-	3	5
<u>.3...5.3</u>	<u>23...5653</u>	<u>656.6165</u>	<u>6165616.</u>
2.212.2.	..612.2.	...23.5.	3.3..232
1	6	5	3
<u>.3...356</u>	<u>.3...356</u>	<u>23...5653</u>	<u>565.5653</u>
2.212...	2.212...	..612.2.	...12.2.

Figure 20 . Cengkok Ora-butah.

Martopangrawit:

<u>.i.iii.i</u>	<u>.i.iii.i</u>	<u>.6126123</u>	<u>626.6561</u>
2.2...2.	2.2...2.	.....	...2....

Ngasinah:

<u>.35.5653</u>	<u>6̇1...5653</u>	<u>6.61612.</u>	<u>.5616.61</u>
2..12.2.	..232.2.	.3.....6	3....32.

Sarno:

<u>.i.i.i.i</u>	<u>.i.i.i.i</u>	<u>.6121621</u>	<u>63656.61</u>
212.212.	21.212..	.....	.....32.

Figure 21. Cengkok going to pitch 1.

Martopangrawit:

<u>.3...356</u>	<u>.3...356</u>	<u>.3...356</u>	<u>16165..6</u>
2.212...	2.212...	2.212...	.....32.

Ngasinah:

<u>.1..6..6</u>	<u>..612.32</u>	<u>6.56126.</u>	<u>5653.3.6</u>
..35.35.	35...6..	.3.....3	....2.2.

Sarno:

<u>.3...356</u>	<u>.3...356</u>	<u>.3...356</u>	<u>165.2356</u>
2.212...	2.212...	2.212...	...3.126

Figure 22. Cengkok going to pitch 2.

Martopangrawit:

<u>.3...5.3</u>	<u>.3...5.3</u>	<u>2̇12̇3̇2̇.2̇1̇</u>	<u>65...5.3</u>
2.212.2.	2.212.2.	.....6..	..312.2.

Ngasinah:

<u>.35.5356</u>	<u>1̇65.13.6</u>	<u>..535653</u>	<u>3.1.1.3</u>
2..1....	...32.1.	23.12.2.	2.2.6.2.

Sarno:

<u>.3...356</u>	<u>23...5653</u>	<u>23...5653</u>	<u>565.5653</u>
2.212...	..612.2.	..612.2.	...12.2.

Figure 23. Cengkok going to pitch 3.

Martopangrawit:

<u>..656.65</u>	<u>..656.65</u>	<u>..656.65</u>	<u>..656.65</u>
.2...2..	32...2..	32...2..	32...2..

Ngasinah:

<u>.3.52356</u>	<u>.3.52356</u>	<u>.656...5</u>	<u>..565165</u>
2.21....	2.21....	2...236.	23.....

Sarno:

<u>656.6165</u>	<u>656.6165</u>	<u>656.6165</u>	<u>61656265</u>
...23.3.	...23.3.	...23.3.	..23..3.

Figure 24. Cengkok going to pitch 5.

Martopangrawit:

<u>3...356</u> 2.212...	<u>3...356</u> 2.212...	<u>3...356</u> 2.212...	<u>i6i65...6</u>32.
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Ngasinah:

<u>i...6...6</u> ..35.35.	<u>...6i2.32</u> 35...5..	<u>6.56i26.</u> .3...3.3	<u>5.535.56</u> .2...216
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Sarno:

<u>3...356</u> 2.212...	<u>3...356</u> 2.212...	<u>3...356</u> 2.212...	<u>i65.2356</u> ...3.126
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Figure 25. Cengkok going to pitch 6.

Martopangrawit:

<u>3...5.3</u> 2.212.2.	<u>3...5.3</u> 2.212.2..	<u>2i232.2i</u>6..	<u>653...5.3</u> ...12.2.
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Ngasinah:

<u>...535356</u> 23.12.2.	<u>...535653</u> 23.12.2.	<u>...535653</u> 23.12.2.	<u>3.i.i.3</u> 2.2.6.2
------------------------------	------------------------------	------------------------------	---------------------------

Sarno:

<u>23...5653</u> ..6i2.2.	<u>23...5653</u> ..6i2.2.	<u>565.5653</u> ...12.2.	<u>565.5653</u> ...12.2.
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Figure 28. Cengkok gantung for pitch 3.

Martopangrawit:

<u>i.i.i.i.i</u> 2.2...2.	<u>i.i.i.i.i</u> 2.2...2.	<u>6i26i23</u>	<u>626.656i</u> ...3....
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Ngasinah:

<u>i.i.i.i.i</u> 2.2...2.	<u>...i6i26</u> 232.....	<u>3.i6i.3</u> 2.2...2.	<u>6.6i6..i</u> .5...32.
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Figure 26. Cengkok gantung for pitch 1.

Martopangrawit:

<u>...656.65</u> 12...2..	<u>...656.65</u> 32...2..	<u>...656.65</u> 32...2..	<u>...656.65</u> 32...2..
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Ngasinah:

<u>...656..5</u> .2...23.	<u>...56..5</u> 323..32.	<u>...56..5</u> 123..23.	<u>...565i65</u> 23.....
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Sarno:

<u>656.6i65</u> ...23.3.	<u>656.6i65</u> ...23.3.	<u>6i656265</u> .23...3.	<u>6i656235</u> .23...3.
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Figure 29. Cengkok gantung for pitch 5.

Martopangrawit:

<u>3...356</u> 2.212...	<u>3...356</u> 2.212...	<u>3...356</u> 2.212...	<u>i6i65...6</u>32.
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Ngasinah:

<u>23.2532</u> 1..6i.1.	<u>3.353.32</u> .6i..6i.	<u>3...2356</u> 6.6i....	<u>i65...56</u> ...323..
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Sarno:

<u>323.3532</u> ...21.1.	<u>323.3532</u> ...6i.1.	<u>3...256</u> 6.6i....	<u>i653.6i6</u>2...
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Figure 27. Cengkok gantung for pitch 2.

Martopangrawit:

<u>6.666.6</u> 1.1...1.	<u>6.666.6</u> 1.1...1.	<u>6i.6i2</u> 15..5...	<u>5.565...6</u> .2...21.
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Ngasinah:

<u>6.666.6</u> 1.1...1.	<u>...656.6</u> 121...1.	<u>2.656.2</u> 1.1.1.1.	<u>5.565...6</u> .3...21.
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Sarno:

<u>6.666.6</u> 1.16..1.	<u>6.6.6.6</u> 161.161.	<u>5..5...56</u> .23.23..	<u>5.535.56</u> .2...21.
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Figure 30. Cengkok gantung for pitch 6.

PROFILE

National Institute of the Arts, Taiwan

by Han Kuo-Huang

At my suggestion, in the Fall of 1985 the first gamelan in the history of Taiwan was established in the Department of Music, National Institute of the Arts in Taiwan. It is a *gamelan angklung* made in 1985 by I Made Gableran of the village of Blahbatuh, Bali. However, the *gong ageng* substitute was made locally by the Lin Wu Iron Factory.

Since there was not a gamelan teacher locally I was invited as a visiting professor of world music to teach several academic courses and the gamelan ensemble. Nineteen students from the Department of Music signed up for the year-long course. These students were divided into two groups, each meeting for a two-hour class weekly. By the end of the year, the two groups were combined for two additional hours each week in preparation for a series of concerts.

Since the gamelan was considered the first "exotic" ensemble in the country, it attracted a great deal of attention in the news media. Reports and photos of the gamelan and its members appeared constantly in the newspaper throughout the year. There were also eight radio reports and interviews with me and members of the ensemble. The gamelan group appeared twice on television; the first time in a variety show on China TV (May 24, 1986) and the second, as part of a program similar to "60 minutes" on Taiwan TV (June 2, 1986). The group also performed for my lecture, "The gong chime culture of Southeast Asia" in the Taipei City Arts Festival Lecture Series on October 14, 1985 as well as at the Second International Seminar on Chinese Ethnic Music in April 1986. The culmination of the year-long study was a series of four concerts given at the Shih-Chien Hall in Taipei (May 31), Tunghai University in Taichung (June 2), the Culture Center in Kaohsiung (June 3), and Tainan Junior College of Home Economics in Tainan (June 4) 1986. Four dancers from the Department of Dance at the National Institute performed *Pendet* in the series. They were trained by Nuniek Mokoginta, an Indonesian student studying Chinese language in Taiwan at that time. In order to perform an old style piece including *angklung*, four bamboo *angklung* made in Bandung were used for the concerts.

The gamelan course did not continue after my

K. H. Han is professor of world music at Northern Illinois University, where he teaches Balinese and Javanese gamelan as well as Chinese music.



Performance by students of the Dance and Music Departments, National Institute of the Arts, Taiwan.

departure in the summer of 1986. The only activity in the 1986-1987 academic year was one teach-in session for 200 children organized by members of the first gamelan class and sponsored by the Minsheng Daily on October 26, 1986. However, since the Fall of 1987, Ms. Lee Chien-hui, who is a member of the staff of the National Institute, has continued as instructor of the gamelan. There are sixteen students in the class for the 1987-1988 academic year. I assisted them with several sessions when in December 1987 I revisited the island. They appeared once on television. Mantle Hood of the University of Maryland, Baltimore County was also invited to give instruction when he attends the Third International Seminar on Chinese Ethnic Music in May of 1988. The Department of Music is also considering the purchase of a Javanese gamelan in the future.

Visitors in Taiwan who wish to see the instruments, attend rehearsals, or who have further interest in the gamelan should contact the Department of Music, National Institute of Arts, 172 Chung-cheng Road, Luchou, Taipei County, Taiwan, R. O. C. ▮

RESOURCES & REVIEWS

Karawitan: Source Readings in Javanese Gamelan and Vocal Music, Vol. 2 by Judith Becker, ed., and Alan H. Feinstein, asst. ed. Ann Arbor: Center for South and Southeast Asian Studies, the University of Michigan, Michigan Papers on South and Southeast Asia, Number 30, 1987. xx, 401 pp., (\$36)

With the publication of Volume 2 of Michigan's translation project on Javanese karawitan source materials, eight more works have been added to the eight found in Volume 1 (1984) of the set. We are promised the third volume in the not-too-distant future; it will contain glosses of sources mentioned in the first two volumes. The editors, their consultants (Hardja Susilo, Sumarsam, and A. L. Becker), and the translators are again to be commended for the conception and execution of this undertaking which, for the first time, allows Javanese perceptions of their music—be they scientific, musical, or metaphysical in nature—to reach a much wider audience than was ever before possible.

The works translated in Volume 2 can be divided into three groups: 1) those concerned with the history and evolution of the gamelan (Surakarta tradition) and its repertoire, 2) those with a focus on performance practice and theory, and 3) those which discuss the meaning of *pathet*. I will discuss the individual articles as they relate to these themes.

Two works, "Wedha Pradangga" (Sacred Knowledge About Gamelan Music) by Warsadiningrat (translated by Susan Pratt Walton) and the introduction to "Noot Gendhing Lan Tembang" (Gendhing and Tembang Notation) sponsored by Sinuhun Paku Buwana X (translated by Hardja Susilo), are the only two works in the two volumes of *Karawitan* to deal primarily or entirely with the history and evolution of the gamelan. The history of the gamelan is of course at best obscure due to the scarcity of archival, iconographic, and archaeological sources. From a Western sense of the meaning of history, we simply do not know when or how the gamelan, the tuning models of slendro and pelog, and much of the gamelan repertoire came about or how they evolved to their present form. Western scholars writing on the history and evolution of the gamelan primarily speculate on this topic, at times wildly, using a hodgepodge of circumstantial evidence, Western logic, and Javanese legend to support their views. Their conclusions are often questionable, even though, if read uncritically, they may appear to employ proper historiographic methodology. Javanese scholars, in writing a history of the gamelan, are not bound by such methodologies. Their main concern is to construct a history of the gamelan that is suitable to the Javanese world view. Mythological origins, attributions of

innovations to important historical, quasi-historical, or mythical personages, and the dating of events in the literary medium of chronograms are essential aspects of this world view. The two Javanese histories of gamelan included in Volume 2 are attempts to explain, in a manner that is symbolically and culturally meaningful to the Javanese, the existence of an important cultural entity—the gamelan. The value of the Warsadiningrat and Paku Buwana X works lies not in the sequence of events and the dates assigned to them, but in how they illustrate the important place of the gamelan in the Javanese psyche.

Warsadiningrat's "Wedha Pradangga," originally in Javanese, is a massive work that consumes nearly half of Volume 2. It is carefully edited with translator's notes found at the end of each of the six volumes of the work. A useful introduction to Javanese calendrical systems and to the use of titles among the Javanese elite is provided by the translator. The work by Paku Buwana X is much shorter (12 pages), and only its first half is concerned directly with the history of the gamelan. The balance of the work involves brief statements about theoretical matters, court dances, and the gamelan of the Surakarta court.

The four works in Volume 2 that deal with theoretical and performance practice matters are quite varied in their scope and approach. Sumarsam's "Introduction to Ciblon Drumming in Javanese Gamelan" presents notation for and explains the structure of *ciblon* drumming. He develops his own prescriptive notation system which clearly presents both single-hand strokes and combination (left- and right-hand together) strokes. However, the true value of this work for the person who has never studied Javanese drumming lies not in the notation itself, but in the illustrations that are found on the concluding pages (pp. 195-203) of the work. There Sumarsam plots out the distribution of patterns through six gong phrases of *ladrang irama wilet* and three gong phrases of *inggah kethuk 4 irama wilet*. The relationship between *ciblon* drumming, colotomic structure, and Javanese dance choreography is highlighted in these schema, as well as the logic of the formulaic system of realization that makes gamelan performance work. Although it would probably be possible to learn this style of drumming from the provided notation, it would undoubtedly be a painstaking process with less than satisfactory results. As detailed as the notation appears, it is nonetheless a blueprint that cannot capture the stylistic subtleties of sound production, dynamics, tempo choice, and "filler" strokes that one must absorb through contact with a teacher.

"Sekar" (Song) by Gitosaprodjo (translated by Judith Becker) and "Gamelan" by Purbodiningrat (translated by

Stanley Hoffman) are general overviews of the vocal and instrumental aspects of karawitan, respectively. Gitosaprodjo sets out the basic categories of Javanese vocal music, how they are incorporated into gamelan performance, their principles of versification, examples of their texts, and their dramatic associations. Of particular interest is a detailed chart (pp. 221-224) illustrating the use of *sekar* in numerous contexts of gamelan performance. The Purbodiningrat article on Yogyakarta-style gamelan, like the Gitosaprodjo work, is a conceptual breakdown of musical art into categories with appended lists of repertoire. A novice to gamelan performance would gain little from this article due to its shortage of illustrations and overabundance of technical terms, lists of repertoire with oversimplified definitions of terms, and a rehashing of Western scholars' theories of tuning and pathet. The only reason I can see for its inclusion here is that some of the statements made by the author about pathet gave rise to other articles on this topic included in this volume of *Karawitan*.

The final theory/performance practice work in the collection is the first, and I believe only, volume of "Ilmu Karawitan" (Knowledge About Gamelan Music) by Ki Sindoesawarno (translated by Martin Hatch). This work has always been a favorite of mine amongst theoretical writings by Javanese musician/scholars, so I am very pleased it was included in the collection. Sindoesawarno strikes me as a well read individual who synthesizes information from diverse sources. He spends much more time explaining, as opposed to listing, than do other Javanese writers, and his explanations are clearly illustrated. This work, in combination with the more voluminously illustrated one by Martopangrawit (*Catatan-Catatan Pengetahuan Karawitan*, in particular Volume 1) found in Volume 1 of *Karawitan*, should provide an individual who is curious about the theory of karawitan with an ample foundation. There are a few typographical or other sorts of errors that might confuse the reader that I will briefly mention. Page 340, Figure 7, the example identified as *pelog* is another example of *slendro* notation; same page, 6th line from bottom should read (see "6," below). Page 371, section 6 should read: *gendhing kethuk 2 awis*. Page 376, section 2 of Figure 13 should read:

2. Line (a) to tone 5 at the end
- Line (b) to the last tone 6
- Line (c) to tone 3 at the end
- Line (d) to the last tone 5

Page 384, the first three lines should be headed with "1," "2," and "3" rather than "a," "b," and "c."

Pathet will always be an enigmatic term. Scholars, both Javanese and non-Javanese, cannot agree on either its semantic meaning or its musicological meaning. Two of the works in Volume 2 of *Karawitan* address this term once again, both using as their starting point a linguistic thesis that the word *patut* (found in Old Javanese manuscripts and in Sundanese and Balinese musical parlance) is synonymous with the Javanese term *pathet*. Both Prof. Dr. Poerbatjaraka in his article "Raden Inu Main Gamelan: Bahan Untuk

Memerangkan Kata Pathet" (Raden Inu Plays Gamelan: Sources for the Explanation of the Word Pathet) and Ki Sindoesawarno in his "Menerangkan Kata Pathet" (Explaining the Word Pathet) (both translated by Stanley Hoffman) head off in their own directions from this common thesis. Sindoesawarno's main goal is simply to prove through syllogisation supported by literary evidence that the two terms, "patut" and "pathet", are synonyms. He leaves the elucidation of the meaning of pathet to a future, unspecified publication. Poerbatjaraka, a well-known linguist and a former musician at the Surakarta court, postulates that the word "patut" (and by extension, "pathet") originally meant to tune the rebab to the pitch of a key in a (*pelog*) gamelan. After a complicated flowering out of this thesis, the end of the article comes as a bit of a letdown. Like Sindoesawarno, Poerbatjaraka had as his main concern to prove the lexical relationship between *patut* and *pathet*. As for the musical/emotional meaning of *pathet*, Poerbatjaraka admits it is a subjective matter that has yet to be successfully verbalized about, and then he falls back on Kunst's data on the correlation between gong tone and *pathet* designation. Thus, when one reads these two articles on *pathet*, one must take their titles literally; they are discourse on the word "pathet," not on the contemporary, musicological meaning of the concept embodied by that term.

Karawitan, Volume 2 is prefaced by "An Essay on Translating the Art of Music," by A. L. Becker. His paper is built around the translating of a Javanese poetic text about gamelan that is artistically worked into a picture, itself laden with symbolism, adorning a calendar he had found in Java. The purpose of the article is not to produce a translation of the poetry, but to illustrate the difficulties and challenges of translating poetry from a distant language. Different people will see and read into a text (or a set of texts such as those found in *Karawitan*) different meanings, especially when a text is concerned with a system of coherence such as music. My impression of the intent of Becker's essay is to remind the reader of the complexities of karawitan and the writing about karawitan, and that the full meaning of the works translated in these volumes goes deeper than their very readable English translations might suggest.

The volume concludes with an errata for *Karawitan*, Volume 1. Volume 2 contains far fewer production errors and uses a more elegant font than did Volume 1. Again, all involved in this project are to be commended for creating one of the few collections of source readings on a major non-Western music tradition.

Roger Vetter
Grinnell College

The Island of Music: An Essay in Social Musicology by Bernard Suryabrata. (with the cooperation of the Art Faculty of the National University, Jakarta and the Asia Society for Music, New York.) Jakarta: Balai Pustaka, 1987.

Books on Javanese music are a fairly rare commodity, so the publication in Indonesia of a book in English by such a prominent figure as Bernard Suryabrata is a special event indeed. A few words about the life of the author might help the reader appreciate this unique contribution to the literature.

Born in the Netherlands in 1926 as Bernard Ijzendraat, the author dedicated his life to the study of the music and dance of Java. A protégé of the "father of ethnomusicology," Jaap Kunst, he began his studies in Javanese music at the Royal Tropical Institute in Amsterdam in 1943. A now famous photograph of him taken in Holland as a young man playing a gambang in full Javanese court dress foretold his future as an *orang Belanda* destined for an intimate and lifelong relationship with the people and culture of Java.

Shortly after that photograph was taken he moved to Indonesia where he married a Javanese woman, changed his name to Suryabrata, and assumed the first of a series of prominent positions in education and the arts in Jakarta. He had the opportunity to study with great artists from all over Java. He worked extensively in the royal palaces of Yogyakarta, Surakarta, and Cirebon but did not limit himself to those areas, being equally fascinated with the rural arts of the Javanese villages. He taught and published widely in Indonesia until his death in Jakarta in 1986. This book was published posthumously the following year by his colleagues at the National University in Jakarta.

The curious subtitle—*An Essay in Social Musicology*—is a hint to the unique character of the book. The somewhat randomly organized group of essays (or more likely, lecture notes) leaves the reader disoriented after a chapter or two and wondering where the book is headed. A second problem is the almost unintelligible language. Certain passages leave the reader with the distinct sense that they are conversing with someone who is perhaps not a native speaker of English. For example: "those years provoked an atmosphere in which the arts could not be queried" (p. 27), and "it makes no distinction between a maybe once existing display of music and an unrelated religious-symbolic iconography" (p. 44). However, the lack of any discernable logical direction and the problem of the language combine to create an atmosphere somewhat reminiscent of a first trip deep into rural Java as a foreigner far from the familiar surroundings of home; despite the miscommunications and inconveniences along the way there are rewards and hidden treasures for the student who perseveres.

One refreshing aspect is the wide scope of the book. The focus is not limited to the already heavily documented court music of central Java, but includes the old cultural centers of Banten, Cirebon, Banyumas, Kediri, and Gresik, as well as the related traditions of Bali and Madura. Moreover,

the music of central Java is not regarded as a "standard" against which other styles are judged. Rather, each regional style is regarded as a unique but related component of the fascinating patchwork which makes up the complex fabric of Javanese culture.

A second strong point is the historical depth of the book. We are shown how the contemporary gamelan orchestras of today are the result of a long evolution beginning with the archaic ensembles of the early Hindu-Javanese era. We find the old ten-keyed Javanese *gender*, thought to be extinct in Kunst's day, alive and well in the quite villages of Cirebon. We are told when certain instruments such as the *gender panerus* and *celumpung* were added, when the *sinden* became an integral part of the gamelan, and how the once separate *slendro* and *pelog* gamelan were first combined into large court orchestras for the central Javanese aristocracy. We are shown drawings and old photographs of Javanese ensembles previous to these developments. An image of a constantly growing and evolving Javanese gamelan emerges, rather than a static "classical orchestra" born fully developed and somehow impervious to change.

Another interesting facet of the book is the emergence of potent innovators leaving their personal impression on the ever-changing tradition. Glimpses of great artists such as Nyi Bei Mardusari, K.R.T. Cokrodiningrat, and Ki Laras Sumbogo dispel the image of the faceless technicians dutifully reduplicating the forms of the past without daring to add or subtract. The insights into the powerful personalities of these Javanese artists are based largely on Suryabrata's personal relationships with these historical figures.

Suryabrata's life spanned a crucial era in the development of Javanese music. He conscientiously, and at times passionately, described the "drastic changes" he observed in the culture surrounding him. I had a chance meeting with Suryabrata in a rural village north of Cirebon in 1981. Having just finished a performance on the old gamelan *sekaten* of Banten in Jakarta he appeared suddenly at an artist's home, departing for Yogyakarta as quickly as he had arrived. His energy and enthusiasm were apparent, as were his warm and convivial relations with his Javanese colleagues. *Island of Music* is a fitting testament to his love of Java and its people.

Richard North
Hawaii Loa College

PROGRAMS

Group: San Diego State U. Gamelan
Date: November 8, 1987
Place: Smith Recital Hall, SDSU
Title: A Concert of Javanese Music and Dance
Director: Sarna
Guests: Ben Suharto, Nyoman & Nanik Wenten, K.R.T. Wasitodiningrat, Kay Park
Program: Gd. Bonang Babar Layar, kt. 4 kerep, mg. kt. 8 p. lima; Kt. Gd. Alas Padhang, kt. 2 kerep, mg. Ld. Kandha Manyura, sl. m.; Lawung Dance, Gangsaran diteruskan Ld. Bima Kurda, p. bar. Ld. Sri Karongron, sl. s.; Dance: Topeng Panji, Kt. Tumadhah, Ln. Bendrong, Srepegan, p. nem; Kt. Kinanthi Sandhung, Srepegan, Sampak, sl. m.; Bubarani Robert, sl. m. (Harrison)

Group: Wesleyan University Gamelan
Date: May 8, 1987
Place: Center for the Arts, Wesleyan U.
Title: Wayang Kulit
Director: I.M. Harjito
Dalang: Sumarsam
Guests: Minarno and A.L. Suwardi
Program: Lakon Partedewa, Gd. Gondol Mg. Pareanom, Ld. Srikaton, Kt. Sukmailang, Ayak-ayakan, Srepegan, Sampak, sl. m.; Gd. Kabor mg. Ld. Karawitan, sl. nem; Suluk Pathetan Nem Ageng, Ada-ada Girisa; Suluk Pathetan Nem Jugag; Suluk Sendon Pananggalan; Ayak-ayakan, sl. nem; Ld. Ginonjing sl. m.; Suluk Sendon Kloloran Srepegan sl. m.; Suluk Ada-ada Mataraman; Suluk Ada-ada Astakuswala alit; Suluk Ada-ada Astakuswala ageng, Suluk Ada-ada Budalan Mataraman, Ln. Tropongbang p. nem; Suluk Ada-ada Mataraman; Srepegan, sl. nem; Suluk Kedu; Gd. Udan Sore sl. nem; Suluk Lasem; Srepegan, sl. nem; Ayak-ayakan, sl. nem; Srepegan sl. nem; Srepegan, Sampak sl. nem, Ayak-ayakan, sl. nem; Suluk Lindur Sanga Wantah; Gd. Sumedang mg. Ld. Kapidondong p. nem; Suluk Sanga ngelik; Sampak sl. sanga, Gd. Renyep mg. Ld. Eling-Eling sl. sanga; Suluk Rencasih sl. sanga; Kt. Ibu Pertiwi, p. nem, Ayak-ayakan sl. sanga; Srepegan sl. sanga, Swara suling, Kudangan, Puspa Ginang, Langen Gita, Uler Kambang Kemuda, p. nem, Sampak sl. sanga; Suluk Manyura Wantah, Ld. Kanda Manyura sl. m.; Suluk Sendon Sastradatan sl. m.; Ayak-ayakan, sl. m.; Sampak sl. m.; Ayak-ayakan sl. m.; Sampak; Ayak-ayakan, Suluk Ada-ada jugag sl. m.; Sampak; Ln.

Rick-Rick p. bar.; Sampak; Sampak Tayungan Ayak-ayakan, sl. m.

Group: University of California at Santa Cruz Gamelan
Date: November 11, 1987
Place: UCSC Concert Hall
Title: Gamelan: Music, dance and drama of Sunda, West Java
Director: Undang Sumarna
Program: Banjar Mati; Dance: Topeng Babakan, Gaglan Tratangan, Tari Samba; Kastawa, Gegot, Sampak Lasem; Dance: Tari Koncaran, Kerbo Jiro

Group: Mills College, University of California Berkeley, & KUSP Gamelan
Date: October 31, 1987
Place: Mills College
Title: Gamelan Music, Javanese Dance and an American Wayang Kulit
Directors: Jody Diamond, Trish Neilson
Dalang: Kathy Foley
Program: Dance: Srimpi Anglir Mendung; Ln. Ricik-ricik, Ld. Pangkur, p. bar., Srepegan, Sampak sl. m.; Al Hitai: for the people of Nicaragua (Polansky); Bubarani CMcC (Forlin); "How Seven Brothers Saved Their Sister," an American Wayang Kulit

Group: Gamelan Sekar Jaya
Date: November 1, 1987
Place: Laney College Theater, Oakland
Title: Music and Dance of Bali
Guest Artistic Director: I Wayan Sujana
Guests: I Wayan Dibia, I Wayan Lendra Ni Made Wiratini
Directors: Rachel Cooper & Wayne Vitale
Program: Tari Gabor; Dance: Legong Keraton; Dance: Tari Baris; Galang Kangin; Dance: Topeng Arsa Wijaya; Dance: Teruna Jaya

Group: The Berkeley Gamelan
Date: November 13, 1987
Place: First Congregational Church, Santa Cruz
Title: New American Music for Gamelan
Director: Daniel Schmidt
Program: Little Gamelan Concerto (Wash); One White Crow (Schmidt); Pelog Study #1: Stilling (Frasconi); Abies Firma (Schmidt); Tantra (Nakamura); Gd. Pak Cokro (Harrison); Ln. Daniel (Harrison); Paradise Wrinkled (Fancher)

Group: University of Montreal
Date: May 11, 1988
Place: University of Montreal

Title: Concert de L'atelier de Gamelan
Director: I Wayan Suweca
Concert Coordinator: Jose Evangelista
Program: Gong Kebyar: Tabuh Telu; Gilak Sasak; Bapang Sisir; Segara; Angklung; Gineman; Cangak Merengang; Ngadeslemah; Celagi Manis; Branangan: Tabuh Telu Topen Tua; Gender Wayang: Merak Mengelo; Angkat-Angkatan Seketi Rebong; Gong Kebyar: Gambang Suling; Pendet; Palawakia; Panji Semirang; Kreasi Baru (Wayan Suweca)

University of California Intercampus Gamelan Festival and Symposium

Group: UCLA Gamelan Ensemble
Date: April 15, 1988
Place: University of California, Berkeley
Title: Court & Village: The Music & Dance of Sunda & Java
Director: Sue DeVale
Program: Gangsaran-Jagung-jagung-Gangsaran, p. nem; Megamendhung, p. nem; Singa Nebah-Bima Kurda (current version)-Singa Nebah-Bima Kurda (1893 version)-Singa Nebah, p. bar.

Group: U.C. Santa Cruz Gamelan Ensemble
Date: April 15, 1988
Place: UC Berkeley
Title: Court & Village: The Music & Dance of Sunda & Java
Director: Undang Sumarna
Guests: Indrawati Durban
Dancers: Indrawati Durban, Timi Clark, Debra Lurie, Mimi Prather
Dalang: Kathy Foley
Program: Dance: Tari Badaya Roromendut; Wayang Golek Purwa; Dance: Tari Puja; Dance: Topeng Losari; Dance: Kariaan Panen

Group: Gamelan Kyai Udan Mas
Date: April 16, 1988
Place: UC Berkeley
Title: Javanese Gamelan: Past Present & Future
Director: Widiyanto S. Putro & Jody Diamond
Guests: Sarno Manggala Gita, Laurie Kottmeyer
Program: Kodok Ngorek; Tejasari-Sembawa-Pangkur Ngrenas, p. lima; Renyep-Eling-eling-Ayak-ayakan-Srepegan-Palaran-Srepegan-Sampak, sl. sanga; Godril-Cikar Bobrok-Pamegatsih-Godril, sl. m.; Gending Chelsea (Diamond); Lempung Gunung-Gandrung Manis-Dandanggula-Sampak manyura-Gandrung Manis-Tedak Saking, p. bar.

ARCHIVES

The Archives of the American Gamelan Institute is happy to include with this issue of *Balungan* the first annual distribution catalog. This catalog is current to April, 1988. It is a list of those materials that we have permission to duplicate and distribute. A complete catalog of the full collection is available and visits can be arranged.

To order additional copies of the distribution catalog, [\$2.00] or for the complete catalog, [\$5.00] write to Joan Bell Cowan, American Gamelan Institute, P.O. Box 9911, Oakland, Ca. 94613.

Listed below are those items that have been received since the catalog was printed, along with materials from the catalog we feel warrant special attention. The Archives has permission to distribute those items marked with an asterisk. When items are available elsewhere, that information is provided. The fees charged are for the distribution service, and only partly cover the costs involved in copying, mailing, and maintaining the Archives collection. A portion of the fees for scores goes to the composer.

Service charges for copying and mailing, unless indicated otherwise, are as follows:

- Cassettes: \$7 each
- Selected quality cassettes: \$8 each
- Monographs: \$5 per 50 pages or fraction thereof
- Scores: \$5 each
- Score Collections: priced individually
- Videotapes: \$25 each
- plus \$1 per item for postage.
- California residents add 6 1/2% sales tax.

SPECIAL FEATURES

*Kartomi, Margaret J. *Musical Instruments of Indonesia: an introductory handbook*. [M.Kar01]

This beautifully-produced catalog is from an exhibition of musical instruments at Monash University, Australia. It contains extensive descriptions and photos, in color and black and white, of instruments from many areas of Indonesia. Each paragraph includes a physical description of the instrument, a brief note on how to play it, and often in what context the instrument is played. For example, the *tentuang*, a conch shell trumpet with rear blowing hole from Kepulauan Seribu and the Riau Archipelagos is "used to signal for help at times of danger, to inform friends that they are nearing home, or to ask for help to carry the load of the fish caught." (\$15.00)

*Harrison, Lou. *Music for Gamelan with Western Instruments*. [SC.Har03].

PHILEMON & BAUKIS

II

A

T	P	T	N	T	P	T	N	T	P	T	N
1	2	3	1	5	2	5	3	2	1	2	6
T	P	T	N	T	P	T	N	T	P	T	N
1	2	3	2	5	6	1	6	3	5	2	
T	P	T	N	T	P	T	N	T	P	T	N
6	1	2	3	2	1	6	1	3	2	1	6

B

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

From Lou Harrison's *Philemon and Baukis*, collected in *Music for Gamelan and Western Instruments*.

This is a collection of eight gamelan pieces Harrison composed over the past ten years. His strong sense of melodic line is featured in the western instrumental parts, which include French horn, viola, violin, cello, piccolo trumpet and saxophone. These instruments are all beautifully adaptable to the intonation of a gamelan, when played by an experienced and sensitive musician. The gamelan parts are in cipher notation, while the instrumental parts are in Western notation. Scores may also be ordered individually (see Archives catalog). \$32.00.

**Gamelan Musicians of Bali. New and Unusual Music from Bali*, compiled by Wayne Vitale. [T.Vit01].

This recording made in six different Balinese villages offers a wonderfully varied palette of musical styles and instrumentations: a children's group in Peliatan, gamelan comprised of bamboo flutes or xylophones, and some of Bali's most renowned modern kebyar compositions. In all cases, the musicianship and artistry is excellent.

NEW ADDITIONS

Monographs and Articles

Kayam, Umar, with photographs by Harri Peccinotti. *The Soul of Indonesia: a cultural journey*. Louisiana State University Press, Baton Rouge 1985. [M.Kay01].

McNamara, Molly Ann. *Solonese Gending Bonang: The*

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Repertoire and Playing Style. M.A. Thesis, Wesleyan University 1980, 390 pp [M.McN01].

*Mintz, Barbara. *Color•Bali•Color: a Coloring Book for all Ages*. San Francisco 1987. (\$7)[M.Min01].

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CASSETTE TAPES

Tapes of Individual Composers

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Tapes of Performances

*Gamelan Pacifica. Jarrad Powell, dir. Concert 12/13/87 *International Music for Gamelan* [TP.US.WA.GP02].

Gamelan Si Betty/B.A.N.G. Trish Neilsen, Jody Diamond, dir's, *Concert at the Cabrillo Music Festival*, summer, 1987. Recorded live with commentary by radio KPFA, Berkeley, Ca. [TP.US.CA.SJ07] and [TP.US.CA.BA03].

*Berkeley Gamelan/B.A.N.G./Gamelan Si Betty. Jody Diamond, Daniel Schmidt, Trish Neilsen, directors, *Making Music: A 70th Birthday Tribute to Bill Colvig* a joint concert of new gamelan music, San Francisco, 3/14/1987. [TP.US.CA.BG03a,b] Also listed as TP.US.CA.SJ06a,b and TP.US.CA.BA02a,b.

Son of Lion. Barbara Benary, dir. 12/12/87 *Process Composing for the Gamelan: Concert I* [TP.US.NY.SL02].

NETWORK

Australia

Dr. Margaret Kartomi writes that the Musicological Society of Australia hosted this year's Symposium of the International Musicological Society (SIMS88) in Melbourne. The symposium, from August 28 through September 2, focused on three main themes: "Music since 1960," "Cultural Interaction through Music," and "Analogy across the Arts". More than 400 scholars from about 30 different countries participated in the papers, concerts, and exhibits. Asian and Oceanic music, and contemporary music were highlighted, and the following papers may be of interest to *Balungan* readers: "Analogy in Tantric Art" (Judith D. Becker); "Style and Meaning in Yogyakarta Court Culture" (Aline Scott Maxwell); "Interpreting Musical Technology in the Contemporary Javanese Soundscape" (R. Anderson Sutton); "A Typology of Musical Ensembles in Java" (Arsenio Nicolas); "Gamelan as a Cultural Force in Composition since 1960" (Vincent McDermott). Other topics featured the music of Sumatra, Malaysia, Thailand, Vietnam, and Laos.

Canada

Jose Evangelista reports from the University of Montreal that a concert of Balinese music and dance (performed on the gamelan gong kebyar and gamelan angklung given to the University by the Indonesian government last year) was attended this past spring by over 1,200 people and covered by two television stations in the area. I Wayan Suweca has been teaching the students since last fall (see *Programs* for list of pieces).

Indonesia

The Jakarta Arts Council (DKJ) presented its annual program of new music called the Seventh Composer's Week, last November. DKJ focused its program this year on composers using traditional arts and instruments as a foundation for new ideas. Composers were from all over Indonesia, and included Otok Bima Sidharta and Jaduk Ferianto from Yogyakarta, I Wayan Suweca and Ni Ketut Suryatini of Denpasar, A. Wahyudi Sutrisno from Surakarta, Sujana from Jakarta, Hadjizar from Padang Panjang, Djumirah RA, and Suwarmin from Surabaya.

Institut Keguruan Dan Ilmu Pendidikan (Institute of Teacher Training and Education) in Malang, Java, is the site for a university-level program sponsored by the Council on International Educational Exchange. Fifteen weeks of Indonesian language, literature, culture, society, and art are being offered each Fall and Spring. For information, write to the Council on International Educational Exchange, 205 East 42nd Street, New York, NY 10017.

Netherlands

Dalang Ki Anom Soeroto and a group of twenty-one musicians performed at the Holland Festival in Amsterdam in November of 1987. They used Gamelan *Kyai Tambang Suka* (Venerable Bringer of Joy), and puppets from the collection of Rien Baartmans (who, with Elsje Plantema, founded the group *Raras Budaya*), for an all night performance of the play *Dewa Ruci*. Three shorter performances, about four hours each, were also given of other stories: *Wirata Parwa*, *Jagal Abilawa*, and *Asmara Bumi*. Anom Soeroto was scheduled to perform *Dewa Ruci* a second time, but, Elsje writes, he "did not feel like repeating this lakon. We were astonished to hear him sing *ada-ada* and the cue for *sampak manyura* [music usually reserved for the final scenes of the wayang] right after the *talu* (overture). It soon became clear that he was repeating the last part of *Dewa Ruci*, to continue with Bima Suci. After about an hour, he ended pathet manyura, and gave the signal to begin with pathet nem and *Gendhing Kabor* [one standard beginning for a wayang]." *Raras Budaya* has also performed with guest dalang Sri Djoko Rahardjo, who trained the group for six weeks in March-April 1987.

United States

After a successful year as guest artistic director for *Gamelan Sekar Jaya* of Oakland, California, I Wayan Sujana has returned to Bali to continue his studies at ASTI. During the year he had directed the gong kebyar group, the gamelan angklung, and taught gender wayang and beginning gamelan classes. A new guest artistic director, I Ketut Partha, on the faculty at ASTI, arrives in September. *Gamelan Sekar Jaya* is planning a series of concerts for the 1988-1989 year. Their new mailing address for information is 5825 Telegraph Avenue #82, Oakland, CA 94609.

Also this fall, in the Oakland/San Francisco Bay Area, Widiyanto S. Putro will be the teacher and director of *Kyai Udan Mas* at the University of California, Berkeley, while Jody Diamond spends a year in Java on a Fulbright scholarship.

Experimental Musical Instruments is a bi-monthly newsletter devoted to new and unusual musical sound sources. This includes instruments designed for a traditional approaches to music and notation, as well as musical devices and sound sculpture that look to new musical forms. *Experimental Musical Instruments* also runs articles on tools, techniques, and acoustics as they relate to new instruments. Guides to bibliographic and discographic resources, performances, and events are included. At the end of each volume year a cassette tape with music of the instruments that have been featured is produced and available to

subscribers. Subscriptions are \$20/year for six issues (\$27 outside the U.S., Mexico and Canada). For further information contact *Experimental Musical Instruments*, Box 784, Nicasio, CA 94046.

The University of California at Berkeley sponsored, on April 15-16, 1988, an Intercampus Gamelan Festival and Symposium. Participants included performing groups from UC campuses at Berkeley, Santa Cruz, and Los Angeles (see *Programs* for details), and speakers Benedictus Suharto, Judy Mitoma, I Wayan Dibia, Ni Made, Wirtani, Henry Spiller, Rae Ann Stahl, Kathy Foley, Colin Quigley, Bonnie Wade, Linda Burman-Hall, Nora Yeh, Eric Crystal, Trish Neilsen, Jody Diamond, Daniel Schmidt, Rachel Cooper, Larry Reed, Mary Zurbuchen, Irawati Durban, David Harnish, Laurie Kottmyer, Alex Dea, and Lucky Mollin.

Since quality books, journals, and educational materials are either too difficult or too costly to obtain in Indonesia, a group of volunteers interested in helping in the higher education of Indonesians have formed a non-profit organization named the **California-Indonesia Educational Foundation (CALINDEF)** to send material specifically requested by institutions in Indonesia. During 1987 over two thousand books and nearly three thousand journals were gathered and shipped to Indonesian institutions. In addition to sending needed books and journals to Indonesia institutions, CALINDEF aims to provide technical assistance and training of library personnel. For more information please write to CALINDEF, 1417 Southgate Ave., Daly City, CA 94105.

The Plainfield Village Gamelan of Vermont gave a concert and new wayang performance April 13. "The Tragic Poot" lasted about fifty minutes, and featured music for a "poot," which Dennis Murphy describes as "a length of tubing with fingerholes, played like a trumpet. Sounds surprisingly nice when played by a good trumpeter."

Ueno Michiko has offered to serve as a liaison for communication between Japanese groups and gamelan groups in other countries. She will assist in translating letters or inquires. She can be contacted c/o Theatre Dept., University of Hawaii at Manoa, Honolulu HI 96822. Michiko also reports that the Hawaii gamelan *Kyai Gandrung*, and twelve other privately owned gender, were expertly tuned in August of 1987 by A. L. Suwardi.

In Memoriam: Paramita Rahayu Andurachman (1920-1988)

I have recently been notified of the sad news of the passing of one of Indonesia's leading writers in the field of Indonesian culture and history, Ms. Paramita Abdurachman, who died in Jakarta on March 24, 1988. Born in Bogor, West Java in 1920, Ms. Abdurachman was a woman of many abilities who held numerous important posts and leaves behind an amazing number of accomplishments and publications on the rich culture of her country. She was a senior researcher in the cultural division of the Lembaga Ilmu Pengetahuan Indonesia (LIPI)—the Indonesian Institute of Scientific Knowledge—as well as a founding member of

the Yayasan Mitra Budaya, an institute for the promotion of Indonesian culture. Her love for Indonesia was not, however, restricted to an abstract cultural appreciation, but included a deep sense of compassion for her people. This was shown by her many humanitarian activities. She was Secretary General of the Indonesian Red Cross, and was especially active during the time of Indonesia's struggle for independence. She had not only a high regard for the beauty of her native culture but also a deep love for the Indonesian people.

Ibu Abdurachman was a connoisseur of the arts with a formidable knowledge of many areas of Indonesian culture. She was regarded as an authority on Javanese batik, and helped to establish a foundation for the promotion of Indonesian textiles. She was an expert on Spanish and Portuguese language documents from the 16th and 17th centuries as they relate to Indonesian and Southeast Asian history. She traveled worldwide as well as to some of the more remote regions of her own nation, especially to the eastern portion of the Indonesian archipelago, authoring several books on the languages and cultures of that area. She published widely in professional journals, books, and popular magazines and wrote on historical subjects, textiles, and dance for both an academic and general readership. In addition to her own work, she was also generous in her assistance of American scholars such as Ben Anderson, Ruth McVey, and the New Zealand ethnomusicologist Allan Thomas to name a few.

In the final years of her life she turned her attention to a favorite topic of hers: the Javanese culture of the old kingdom of Cirebon. In 1984 she wrote the entire Cirebon section of *Batik: Fabled Cloth of Java*, Inger McCabe Elliot's fine book on the batik of Java's north coast. She also contributed the Cirebon information (as well as the portions on Sulawesi, Maluku, and Indonesian textiles) for Eric Oey and Hans Hoefler's *Insight Guide to Indonesia* in 1985.

But perhaps her most significant work in this area is the book *Cerbon*, published in Jakarta in 1982 by the Yayasan Mitra Budaya. Not only was she the editor, but she wrote the introduction, contributed to the section on history, and wrote in entirety the chapters on Cirebon cuisine, batik, and historical sites. The book is tastefully illustrated, is bilingual in Indonesian and English, and is regarded as the standard work on the culture of Cirebon.

I have received letters of bereavement from such distant corners of the world as New York, New Zealand, and even the royal Keraton of Cirebon. Her boundless energy and enthusiasm for the people and culture of Indonesia will be sorely missed. *Kami turut berduka cita.*

Richard North
Kaneohe, Hawaii

FUTURE ISSUES

Volume 3, Number 3. Cirebon issue. Richard North, guest editor.

Volume 4, Number 1. England issue. David Posnett, guest editor.

Volume 4, Number 2. Bali issue. Wayne Vitale, guest editor.

Volume 4, Number 3. Mainland Southeast Asia issue. Deborah Wong, guest editor.

Submissions in any category are welcome. Articles should be typed and double spaced; photos may be in black and white, or color. Material may be submitted on a Macintosh disk, on other computer media, or via modem. Books, tapes, and records will be considered for review. All submissions will be placed in the Archives of the American Gamelan Institute unless return is requested and a self-addressed stamped envelope included. Manuscripts should follow the *Chicago Manual of Style*, 13th Edition Revised (1982). A style sheet is available on request.

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