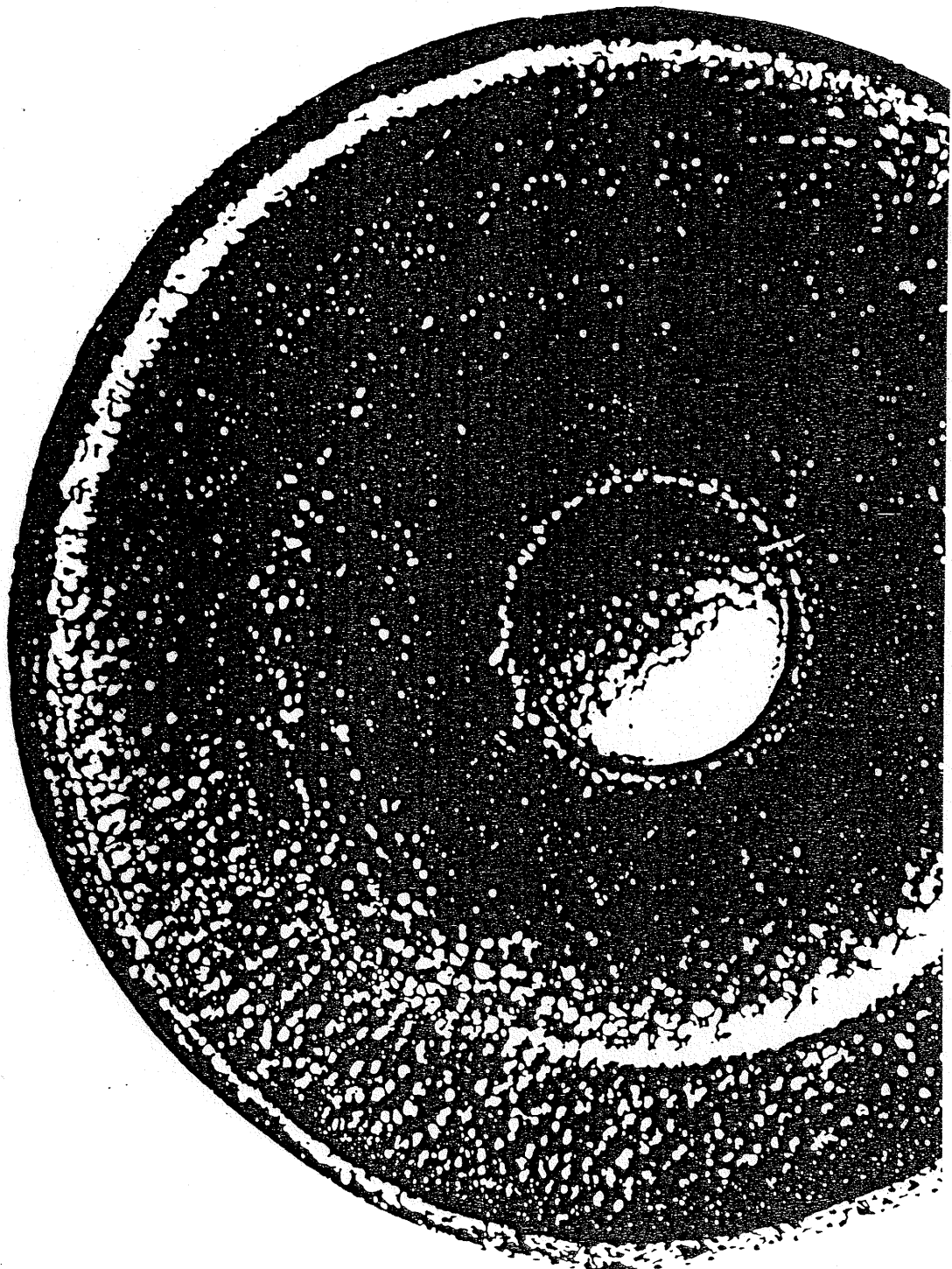


BALUNGAN

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FUTURE ISSUES

Volume 5, Number 1. Mainland Southeast Asia issue. Deborah Wong, guest editor.

Sunda issue, Kathy Foley, guest editor. Holland issue, Clara Brakhele, guest editor. Australia issue, Kathy Falk, guest editor. New Zealand issue, Alan Thomas, guest editor.

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EDITORIAL

First I must thank Wayne Vitale for his efforts to compile a "Bali issue." His detailed explanation of the intricacies of *kotekan* should be valuable to many, as well as the extensive interview with one of Bali's most prominent artists, I Wayan Dibia. The score of *Sindu Arsa* is one of the longest we have presented, and I hope that many will benefit from the perusal of its varied lines.

I am grateful to all of the guest editors who have worked so hard, and especially to Kent Devereaux, who tirelessly managed *Balungan* while I spent a year in Indonesia. Thanks to their efforts, *Balungan* continues to serve our ever-growing international community.

The American Gamelan Institute has relocated to the East Coast, leaving behind a decade of friends and volunteers. The Archives and *Balungan* are now in a new home, and we look forward to working with new neighbors.

Future issues of *Balungan* will continue to expand our global connections. We will take a look at the traditions and innovations in Southeast Asia, particularly Thailand, and we also have guest editors at work in Australia, New Zealand and the Netherlands. And our Indonesian contacts show promise of increasing contributions. Three *sindhenan* books by Nyi Supadmi have been published (see *Network*), a collection of the vocal music of K.R.T. Wasitodiningrat is nearing completion, and arrangements have been made with STSI Surakarta to offer reprints of some of their publications through the AGI Archives. And many of the Indonesian composers who participated in a national survey of contemporary music last year will soon find their words and music on some of these pages.

There is more scholarly and artistic interaction going on in the world now than ever before, not only in the models of researcher and "informant" or explorer and "native," but as a mutual exchange, a meeting of counterparts. The opportunity to learn, to appreciate deeply, to change and to be changed is a delicate yet exciting challenge. *Balungan* looks forward to playing a supportive role in the continuing process of musical and human evolution.

Jody Diamond

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Kotekan: the technique of interlocking parts in Balinese music

by Wayne Vitale

One of the most striking features of Balinese gamelan music—especially the modern *gong kebyar* orchestra—is *kotekan*, the rapid interlocking figuration that permeates nearly all kebyar compositions.¹ It creates a unique sonic impression: a group of *gangsa* (bronze metallophones) struck with hard wooden mallets produce an intricately patterned layer of sound above the more sustained tones of the lower instruments; the *reong*, a row of small tuned gongs played by four musicians, creates a different (but equally complex) figuration of a softer attack and sound color; and leading them all are a pair of drummers who play yet another kind of interlocking figuration.

Perhaps the most startling aspect of this polyphony is the extreme tempo of the music, which seems to reach beyond human capabilities. The streams of notes are so wildly rapid, and in such a profusion of melodic shapes, that—coupled with the incisive metallic timbre of the instruments—it seems to many upon first hearing to be the sound of a machine, some frenetic music box set to twice its normal speed.

Experiencing a live performance by a Balinese gong kebyar gamelan, one finds that the players (normally about twenty-five) are producing this mass of sound through a rhythmic synchronization of musical parts. Despite the seamless nature of the figurations, it is clear that their mallets are falling at different moments. Looking closely at an individual player, one can see that he² is playing a subset of the total rhythmic matrix: sometimes every other tone, but just as often groups of two or three notes in a wide variety of patterns. Other players are fitting a different, complementary part in and around the spaces of the first, together producing the complete figuration. One might imagine, as an analogy, the text on this page being read by two narrators, one of whom pronouncing only the letters *a* through *m*, and the other *n* through *z*, yet fitting those sounds together so perfectly that we hear them as one speaker.

Kotekan is almost certainly a modern technique, developed with the advent of the dynamic *kebyar* style

around the the turn of the century. The emergence of that style, with its abrupt and even explosive changes of mood, dynamics, and tempo (compared to the relatively steady and stately tempos of previous music) and highly florid patterns of melody and figuration, inspired a fundamental reorientation in the instrumentation and performance of Balinese gamelan. The instruments were expanded in range and streamlined to permit a faster playing style (during that time many of the older, massively built *gong gede* gamelan were melted down and reforged into kebyar style instruments) and a wealth of new playing techniques were developed, not least among them *kotekan*. While the orchestra musicians of Paris were struggling to perform the changing meters and strange new playing techniques of Stravinsky's *The Rite of Spring*, the Balinese were engaged in their own musical revolution, working out the intricacies of interlocking parts.

The instruments

The techniques of *kotekan* are applied to three different sections of a Balinese gamelan gong kebyar—the *gangsa*, *reong*, and *kendang* [drums]. The *gangsa* are the most prominent within the total sound of the gamelan (they form the largest single family of instruments, and have the most incisive timbre) and they also tend to carry the primary melodic thread in a *gong kebyar* composition. The principles of *kotekan* for the *gangsa* parts apply as well to the other two groups of instruments, with relatively minor adjustments.

In most modern gong kebyar gamelan, *gangsa* are ten-keyed bronze metallophones³, with each key suspended (usually by leather straps fitted through holes on either end of the key) over a bamboo resonating tube. When properly tuned, the resonance of the tube adds enormously to the sound of the bronze key, enhancing the fundamental tone. The sustained portion of this tone is considerably lengthened as well: if left to ring, a single tone may last over a minute before fading. The effect of the resonance can be demonstrated by placing a small piece of paper between the key and the top of the bamboo. With the resonator thus decoupled from the bar, one hears that the sharp attack sound remains strong, but the fundamental is barely audible, and fades quickly. Both elements of the sound—the bright percussive attack, with its many overtones, and the resonant and highly sustained fundamental tone—are

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important in kotekan.

The ten keys of each gangsa span two octaves of the pentatonic (5-tone) scale used in most Balinese music, known as *pelog*. This scale can be notated approximately as in figure 1.⁴

In most gamelan gong kebyar, there are a total of eight gangsa involved in performing kotekan: four *pemade* and four *kantilan* (tuned one octave higher than the *pemade*). In each group of four, two instruments are assigned to each kotekan part. Thus the two melodic strands of a kotekan are doubled both at the unison and the octave, creating a rich and penetrating sonority within the orchestral palette.

The timbral complexity is further enhanced by the "paired tuning" system, which is applied to all of the metallophones in a Balinese gamelan. In this system each instrument has a partner instrument, tuned slightly higher or lower. A tremolo (often called "beats") is created when two corresponding tones are struck together, owing to the slight difference in frequency. In most modern kebyar gamelan, this difference is about six to ten cycles per second throughout the entire range of four-plus octaves. Paired tuning is responsible for the shimmering or pulsating sound quality of a Balinese gamelan.

The paired tuning system is a perfect acoustic analog for the musical technique of kotekan. In both there exists an inseparable polarity between the two complementary parts; neither can stand alone. (The Balinese consider the sound of a single instrument of a paired set lifeless.) Not surprisingly, the terms used for these systems—*polos/sangsih* for kotekan and *pengumbang/pengisep* for paired tuning—are often used interchangeably.⁵

The relationship between these two systems in the group of eight gangsa can be seen in figure 2. As the chart indicates, each of the two kotekan parts is played on both a low [*pengumbang*] and high [*pengisep*] *pemade*, and likewise with the *kantilan*. This result is that the rapid beats created by paired tuning is heard in every musical strand.

Playing technique

The technique used to play the gangsa is critical in the execution of kotekan parts. The wooden mallet used to strike the keys is held in one hand, leaving the other hand free to damp the key's vibration after it is struck. The motion of the damping hand therefore mirrors that of the playing hand, following it along as its shadow. Aside from the obvious necessity of flexibility in the wrist of the playing hand to assure rhythmic clarity and precision (and to be able to play smoothly during fast tempos), it is important that the damping technique be equally precise. The note must be sharply defined both in its attack—the exact moment in which it is struck and thereby placed rhythmically—and in its disappearance as well, where another note or a rest will start. The reason is that the following note will often be in another part of the kotekan, performed by a different group of players. Any note which

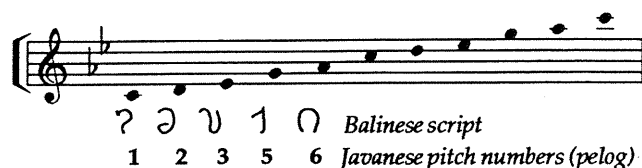


Figure 1. The scale of a gangsa in a gamelan gong kebyar.

is allowed to ring too long will "bleed into" the following tone and obscure it a bit, resulting in a muddled sound; conversely any tone dampened too quickly will cause a slight gap or hole in the texture, which will create a disjunct or overly staccato effect.

Melodic elaboration

In looking at the way kotekan relates to the overall musical structure of a Balinese composition, many questions immediately arise. For example, is there a harmonic system at work, based on some chordal or intervallic scheme? Is kotekan built on a purely rhythmic framework? Is it partly improvised? Or is kotekan itself the actual basis of the music from which the other parts are derived? These possibilities seem obvious enough given the musical predominance of kotekan, standing most often in the foreground of the musical landscape. From a learning perspective as well, it often happens that the beginning student is immediately drawn into this fascinating system of interlocking parts, thinking that they form the real core of a piece.

However, none of these possible descriptions are accurate. Kotekan is, with rare exceptions, a highly detailed elaboration or embellishment of a slower core melody, played by the *calung* and *ugal* in the middle and low octaves. That melody—and not the kotekan—is the primary musical thread. The kotekan is woven through and around this melody, meeting it in unison or octaves at important junctures—the primary downbeats of a phrase—but also frequently taking short excursions away from it, or conversely remaining fixed in one position while the melody moves around the kotekan. The Balinese metaphor for this relationship illustrates the principle quite clearly. They see the kotekan as the flowers of a tree, where the branches represent the core melodies, and the trunk the more fundamental level of

	<i>pegumbang</i> (lower)	<i>pengisep</i> (higher)
<i>kantilan</i> (one octave higher than <i>pemade</i>)	<i>sangsih</i> <i>polos</i>	<i>sangsih</i> <i>polos</i>
<i>pemade</i>	<i>sangsih</i> <i>polos</i>	<i>sangsih</i> <i>polos</i>

Figure 2. Kotekan/paired tuning relationship.



Figure 3. Polos part of a nyog cag figuration.



Figure 4. Sangsih part of a nyog cag figuration.

punctuating gong and bass tones. This image also reflects the colotomic or multi-layered structure of the music, where the lowest tones move the slowest, and each higher level moves at a progressively faster rate, usually twice the speed of the level below it. The Balinese in fact frequently call kotekan the “flowers” [*bunga*] of a composition, the finest and most detailed superstructure resting upon an underlying framework. It simultaneously enhances that melody by highlighting its contours and rhythmic outlines, decorates it with an often surprising array of melodic twists and turns, reflects it in “microcosm” (sometimes the shapes of the *pokok* [core] melody can be found, rhythmically compressed, in its kotekan figuration; see figure 16) and presents an internal structural world of its own, seemingly propelled from within by the logic and momentum of its rhythmic patterning.

Sonically, the difference in timbre between the kotekan and the pokok melody is easy to discern. The two *calung*, on which the pokok tones are played, are struck with rubber-faced mallets, producing a sustained humming tone (due to the paired tuning) with almost no attack sound. This tone quality, despite its soft and rounded timbre, is nevertheless quite penetrating within the total sound of the gamelan. The *gangs*a, on the other hand, are struck with hard wooden mallets, creating an extremely bright metallic attack as described above. Although most of the *calung* range overlaps the low octave of the *gangs*a⁶, the timbral difference between them helps to keep the musical stratification clear.

Kotekan structure

In the following discussion of specific techniques used in kotekan, it is important to keep in mind the principle of melodic elaboration outlined above. In order that the relationship of melody to figuration remains clear, they will always be shown together, with the pokok melody notated below the kotekan. The examples are drawn almost

exclusively from the repertoire of the gamelan gong kebyar, and were composed or arranged within the last 50 or 60 years.

One of the primary characteristics of kotekan structure is the tendency to fill out all of the smallest units, or subdivisions, of the beat⁷. In other words, kotekan figurations usually form continuous and steady streams of notes on the most rapid level of rhythmic division occurring at that moment. Normally this level of subdivision is four or eight times faster than the movement of the pokok melody. In Western notation this could be indicated by a quarter or half-note for the pokok, with the kotekan in sixteenth-notes.

The essence of kotekan, however, is that no one part contains all of these notes. *Gangs*a kotekan are instead always divided into two parts, which the Balinese call *polos* and *sangsih*. Often these terms are defined respectively as the “simple” or on-the-beat part⁸, and the “differing” or off-the-beat part. While this is generally true, these two parts often have a much more complex relationship, especially in modern compositions. In many cases the *polos* and *sangsih* are dovetailed in such a way as to place each part on the beat at different moments, so that their rhythmic roles are constantly shifting.

Perhaps the simplest kind of kotekan structurally—though one of the most difficult to play because it usually appears at the fastest tempos—is one the Balinese call *nyog cag*.⁹ It is a straightforward alternation, with the *polos* always falling on the beat and the *sangsih* off the beat, filling in the spaces to create a continuous figuration. In figure 3, from the *pengipuk* (love scene) section of the dance piece *Teruna Jaya*, the *polos* part joins the pokok tones at the octave on every other beat. The *sangsih* part would appear as in figure 4. Together they form a figuration which spans most of the range of the *gangs*a (figure 5).

The relationship of the figuration to the pokok melody in this example is a good illustration of the principle of melodic elaboration. Joining the pokok at every other tone—the four primary downbeats of this eight-beat phrase—the



Figure 5. Composite figuration of *nyog cag kotekan*.

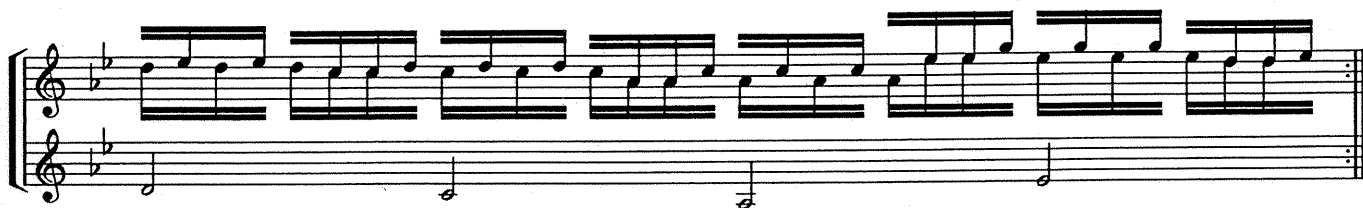


Figure 6. *Nyok cok* figuration.

overall motion of the kotekan mirrors the rise and fall of the melody. At the same time it fills the spaces in between with a sufficiently varied array of melodic patterns to create an interesting contour of its own.

How do players synchronize at such a tempo? This section is often played at about MM. 140, which requires 280 notes per minute from each part, or about 560 notes per minute for the entire kotekan figuration. While a good percussionist can easily imagine playing the polos part at that tempo, considering that it falls regularly on the beat, the sangsih part is another matter. The precise execution and synchronization of continuous offbeats at such a tempo would seem to defy the rhythmic skills of any player.

The answer to this lies in our conception of the nature of "down" and "up" beats, and the kind of gestures we are taught to use in making them. Nearly every performer of Western music—especially in the classical tradition—is taught to feel the two as fundamentally different musical gestures. The downbeat is said to have more weight, to be a kind of arrival or landing of the rhythmic impetus. It is the letting out of the breath. Conversely an upbeat is the taking in of breath (often audible when a performer plays the first upbeat of a phrase), where an implicit tension is created. The rhythmic swing is upward, creating a kind of potential energy that will only be resolved with the following downbeat.

Played in this way, a sangsih part such as shown above would be truly impossible to perform with any precision. A continuous upward or "off" feeling behind it, with no downbeat in the part for reorientation to the metric framework, would quickly throw the player out of sync. The Balinese sense of "off the beat" and "on the beat" must be qualitatively different in the execution of kotekan parts.

The key to understanding this difference lies in the kotekan itself. In figure 4 the offbeats of the sangsih part are not meant to add any rhythmic tension to the music, rather simply to fill in the gaps in the wave motion of the figuration. In order to do so accurately, the player must

concentrate exclusively on the resultant pattern. That is, he must be as aware of the other part as of his own, perceiving the downbeats as if he were producing them himself. The sangsih player is simply placing his notes in between.⁹ This kind of concentration frees the player from applying an upbeat gesture to the sangsih. He plays it exactly as one would play the polos, with undiminished speed and an identical technique. The shift in rhythmic orientation also allows the sangsih player to focus his concentration on the most important factor, that of synchronizing his part to the polos as perfectly as possible. At every moment he is ready to make the slight speed adjustments needed to "lock" his part into place. When all the players in the gangsa section achieve this (which in most well-rehearsed groups they do) the sound of the individual instruments disappears into the complete web of the figuration, and all the players sound as one.

Another of the most common kinds of kotekan patterns is called *nyok cok*. In this type of kotekan, as well as many of the other forms that will be described below, the two parts share certain tones, while the others are played only by one of the polos/sangsih pair. This increases the range of melodic and rhythmic possibilities within each part, and adds a slight accentuation or reinforcement of the tones that are struck in unison by all eight gangsa.

Nyok cok figuration is characterized by a wavering or neighbor-note motion around each pokok tone. Unlike some other kotekan types, *nyok cok* always follows the pokok melody strictly, anticipating each of its tones before it is struck by the two calung and ugal. Figure 6 is from the instrumental composition *Jaya Semara* (also known in certain regions by the name *Kapi Raja*). Here the anticipating tones (three sixteenth-notes before the pokok moves, indicated by asterisks) are the ones where the two parts are momentarily in unison. The resulting reinforcement of these tones, just before the downbeat of the pokok, adds a certain rhythmic drive to this type of section (*pengecet*, second movement), further heightened by the extremely

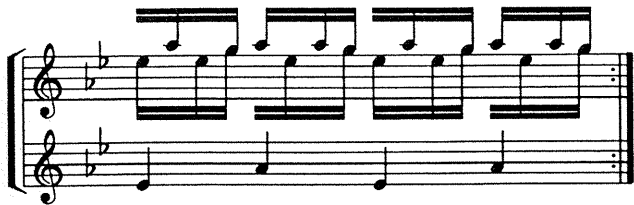


Figure 7. *Kotekan telu*.

fast tempo at which it is often played (MM. 150 or faster).

This form of figuration also occurs in slow tempos, such as the lengthy *pengawak* (first movement) sections of traditional pieces, where the entire figuration is played by all players—that is, not divided into separate parts. This kind of melodic elaboration, based on simple alternation between the pokok tone and the adjacent tone above it, probably predated kotekan techniques. Kotekan may well have evolved out of the desire to play this figuration at faster and faster tempos, until a single player could no longer execute all of the notes. In fact this process can sometimes be heard within a single piece, when for example a slow *pengawak* accelerates into a faster section without switching to a different figuration. The players split the figuration into kotekan at the point where it becomes too fast to play alone, usually done so smoothly that the listener is unaware of the division.

Kotekan telu

Whereas the two kinds of kotekan already described use relatively simple techniques to divide a figuration—either filling in the steps of mostly scale-wise motion (*nyog cag*) or alternating between a tone and its upper neighbor (*nyok cok*)—kotekan telu opens the door to a much wider range of combinations, both rhythmic and melodic. Here the technique of sharing tones between the *sangsih* and *polos* becomes pivotal, in a very literal sense.

The Balinese word *telu* means three, and the common feature of all kotekan telu figuration is the use of three adjacent tones that function as a unit or cell around the pokok tone. One of the three tones within the cell will always land on the pokok at the unison or octave; as with other kotekan forms, this normally occurs either on every beat or every other beat (always the stronger ones). Although the cell may shift to a different position in the scale in order to follow the pokok melody, the first few examples will deal only with those that remain stationary, so that their inner structure may be revealed.

Within this cell of three tones, the division into *sangsih* and *polos* always involves sharing the middle tone, which serves as a kind of pivot-point between the two parts. One of the parts will oscillate between the two higher tones, and the other between the two lower tones. Figure 7 illustrates a common form of kotekan telu, which appears in the last section of the masked-dance piece *Jauk*.

In this case the pokok, itself a simple alternation between tones, is met on every beat by the kotekan—on the



Figure 8. *Kotekan telu*.

primary downbeats by the *polos* part, and on the secondary beats by the *sangsih*. So while neither part is completely on or off the beat, each has an overall metric orientation in one or the other direction. The pivot tone in this kotekan always falls just before each beat, adding a slight accentuation and syncopation to the overall rhythmic flow.

More important, however, in understanding kotekan structure is the composition of each of the parts on a molecular level. In figure 7 each part is made up of only three elements: a single note, a single rest, or a pair of adjacent tones¹¹, combined in such a way as to yield the resultant figuration. In fact every kotekan is made up almost exclusively of these elements, with the occasional use of a three-note group. One reason for the prevalence of these simple units, clear to any performer of kotekan, is that they yield the most easily playable pattern, which can be combined to form any kind of figuration. For example, four successive tones in one part would become exceedingly difficult to play at a fast tempo (three already taxes the upper tempo limit of most players). Two successive non-adjacent tones would create a difficult leap, and likewise two successive rests would put an awkward pause in the part. Either of these would interrupt the fluid motion of the arm which is so critical in playing kotekan.

From another perspective these elements can be said to constitute the fundamental building blocks of the language of kotekan, just as the binary bits of 0 and 1 (on or off) are the smallest units in a digital computer language. In both cases a small array of building blocks can produce a large vocabulary of possible combinations.

Keeping the same two-note pokok melody, the elements in figure 7 could be rearranged into a slightly different sequence, resulting in a different kotekan telu pattern (figure 8).

The relationship to the pokok remains the same; only the sequence of notes between the beats has changed, shifting as well the metric position of the common pivot tone. Yet the difference in patterning is clearly audible, even at the fastest tempos.

If the pokok melody were somewhat different, alternating between two adjacent tones, a different kotekan telu would be used to elaborate it (figure 9).

Here the *polos* part makes use of a three-note unit. The *polos* part now hits the pokok on every beat, while the *sangsih* joins it on every other beat. Another interesting aspect of this kotekan is that the common tone does not fall in the same position within every beat, as in the previous

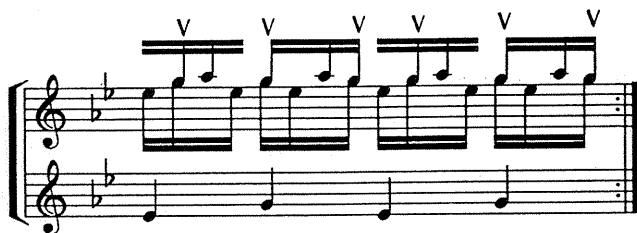


Figure 9. *Kotekan telu*; syncopated pivot tones marked.

examples. Instead this pivot tone, with the accentuation gained by being struck by all eight gangsa, forms its own rhythmic pattern as indicated by the arrows. It functions in a sense as a third rhythm "superimposed" on the two patterns of sangsih and polos, except that it arises through the interaction of the two parts rather than the addition of another. The possibility of a third rhythm emerging out of the kotekan is exploited fully in *kotekan empat*, discussed below.

Sometimes the musical context will dictate that the pokok falls on the high tone of the three-note cell. In such cases the kotekan may be an inversion of one in which the pokok is on the low tone; this can be seen by comparing figures 8 and 10. If the middle tone of the cell may fall on the pokok, a similar rearrangement of these patterns would produce a suitable kotekan (figure 11).

At this point it becomes clear that similar or identical two-beat patterns emerge in different kotekan parts. For example, the polos (lower) part of figure 9 is the same, transposed, as the sangsih (upper) part of figure 11; likewise with the higher and lower parts of figures 9 and 10, respectively. As more complex forms of kotekan are examined, similar patterns will be frequently encountered.

Figure 12, from the dance piece *Gabor*, shows a pokok melody that is four beats in length. Since it spans more than a three-note range, the three-note cell of the kotekan must shift one tone up or down the scale in order to follow it. As can be seen from the contour of the figuration from one beat to the next, the process gives more an impression of "leading" the melody than of "following" it. Each pokok tone is anticipated by the motion of the kotekan. The polos, generated from the current pokok tone and the one that will follow, is combined with the sangsih so that groups of three notes (indicated by brackets) form before each pokok tone and always lead into that tone. The anticipations tend to fall



Figure 10. *Kotekan telu*.

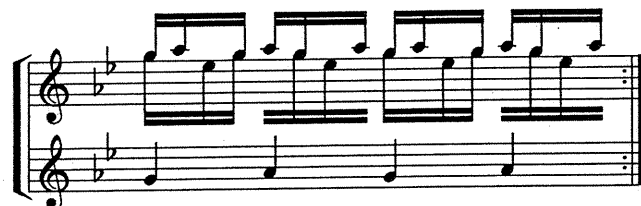


Figure 11. *Kotekan telu*.

at two points, three sixteenths and six sixteenths before the next pokok tone is struck.¹² The placement of the sangsih may be either above or below the polos, depending on the motion of the pokok melody: the sangsih tends to fill in above the polos if the pokok moves downward, and below if it moves upward. In other words, it tends to trail the polos in such a way as to weave the figuration around the melody rather than remaining consistently on one side of it. In this way the internal patterning of the kotekan reflects both the shape and direction of the pokok melody.

Figure 13 shows another example of this particular form of kotekan telu, where the melody is predominantly step-wise motion up the scale. It is from the introductory section of *Teruna Jaya*, in the version used by many groups in south and central Bali. The shift in the kotekan, at the point when the melody changes direction, is more pronounced after the steady climb up the scale.

The frequent appearance of three-note groups in the composite figuration, as seen in figures 12 and 13, is found in many other forms as well, and is a characteristic feature of the rhythmic organization of Balinese music. When extended over several beats this figuration forms a counter-rhythm to the ongoing subdivision of four notes to a beat. Figure 14 shows a simple form of this pattern.

The three against four cross-rhythm functions so that the pattern repeats itself every three beats. (This is also the simplest example of a figuration which is a compressed

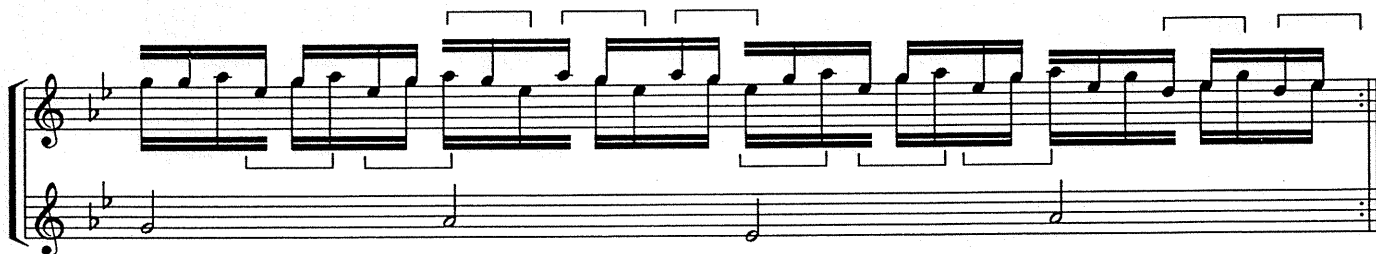


Figure 12. *Kotekan telu*; brackets indicate three-note formations before each pokok tone.



Figure 13. Kotekan telu over a longer pokok.



Figure 14. Kotekan telu with 3 against 4 cross-rhythm bracketed.



Figure 15. Kotekan telu, 3 against 4 cross-rhythm in 4-beat phrase.

version of the melody it elaborates, as the brackets on the pokok indicate.) However, most Balinese music is in quadruple meter—that is, it tends to be oriented towards four-beat divisions within a phrase, with the main punctuating gong and jegogan tones falling on every second or fourth beat, or a multiple of four beats. The three against four cross-rhythm shown above is usually arranged to fit into that metric framework. Figure 15 illustrates a typical pattern of this type over a four-beat melody.

Over an eight-beat phrase with a more elaborate pokok melody, the kotekan of figure 16 is often heard. The cycling of the three-note group gives the figuration its rhythmic impetus, as it falls on different parts of the beat with each successive repetition.

A fascinating aspect of this phrase is the pokok melody itself. The melodic pattern it traces is exactly the same as the figuration of the figure 7—an instance of the

way in which identical patterns may appear on different levels in the hierarchy, rhythmically expanded or contracted. In fact, similarities of this kind can be found between even more disparate levels of stratification, such as the *jegogan* (bass) tones and the kotekan pattern. Despite the greater temporal separation between the bass tones, they often articulate the same melodic shapes as the faster moving pokok and figuration patterns above them. Often this becomes apparent only when entire compositions are notated and analyzed. While the technique may seem obvious enough to a composer who has studied Western contrapuntal techniques of augmentation and diminution, it should be kept in mind that the musical language of kotekan has evolved without the use of notation.¹³ A graphic or visual orientation is not a discernable part of the creative process for Balinese musicians. Perhaps the patterns articulated in interlocking figurations are simply expressions of a more general melodic sense, just as the melodies of a Western classical piece tend to outline the same harmonic progression (I–V–I) as the entire composition. In both cases an underlying structural orientation—which for the composer is often more a “feel” for how the music should be put together—reveals itself on many different levels within the music.

Kotekan empat

With kotekan empat, the possibilities for combining polos and sangsih part into intricate figurations again expand dramatically. Here the cells of the figuration span four tones (*empat*, lit. four), with the polos normally taking the lower two and the sangsih the upper two. There are no shared or pivot tones, as in the case of kotekan telu figuration. Instead, kotekan empat makes use of a kind of harmony, in which the two *outer* tones are always sounded together. Since these two tones are four steps apart in the Balinese scale, the interval formed is in most cases a fifth, as indicated by the brackets in figure 17.



Figure 16. Kotekan telu with cross-rhythm over an eight-beat phrase.

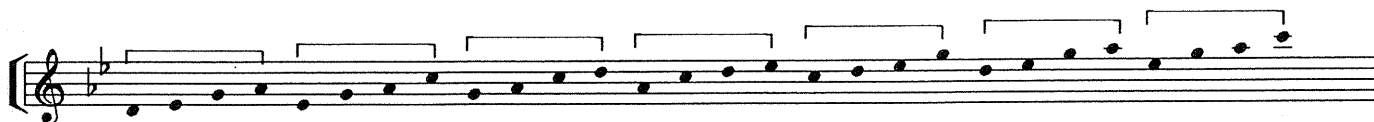


Figure 17. Outer-tone combinations for kotekan empat.



Figure 18. Kotekan empat.

An illustration of how kotekan empat is used can be made with a figuration already encountered above, in figure 16. To rearrange this figuration into kotekan empat (figure 18), the pokok melody and the polos part remain the same, however the sangsih is transformed into a very different pattern through the shift upward. Each time the polos strikes the lower of its two tones it is matched by the higher tone of the sangsih part.

There are several features of this kotekan worth noting, in relation to the kotekan telu version from which it was derived. One is that the lower three tones of the composite figuration—that is, all the notes except the highest tone of the sangsih part—are exactly the same as the original kotekan telu version. This can be seen easily when the two forms are shown together without note stems to differentiate the parts (figure 19).

In a certain sense, then, the composite of this kotekan empat has everything that the telu version has, with the addition of an “extra” tone on top. This resemblance becomes especially evident when the kotekan is played by the entire gangsa section: one can hear the melody of the lower three tones quite plainly, but it sounds as if another

overtone or harmonic element has been added to the lowest tone. The overall effect is one of increased complexity and density of the texture—as the Balinese musicians often say, “*supaya lebih ramai*”: in order to make it more crowded or busy (i.e., ornate).

From another perspective it is the presence of this additional tone which gives kotekan empat its special rhythmic character. The coincidence of the outer tones creates a distinct rhythm of its own that stands out clearly within the texture. This third rhythm has already been encountered in the discussion of pivot tones in kotekan telu. With kotekan empat this rhythmic feature becomes much more apparent. In listening to any kotekan empat, it is relatively easy to adjust one’s focus of concentration so that the melodic patterning—the “web” of the kotekan—recedes into the background, while the rhythmic pattern of the outer tones comes to the fore. In figure 19, it is the three against four cross-rhythm which is emphasized. This can be represented visually by placing stems only on these coincident tones (figure 20).

The expansion of a kotekan telu into an empat version can be done with any of the static figurations



Figure 19. Kotekan empat and kotekan telu, note stems omitted.



Figure 20. Outer-tone rhythm of a kotekan empat figuration.

noted earlier—that is, those in which the three note cells do not shift up and down the scale. The technique is always the same: the pokok and polos part remain unchanged, while the sangsih is shifted upward one tone and rearranged. Figure 21 shows two kotekan expanded in this manner (from figures 7 and 11). The rhythm formed by the outer tones is shown on the top staff.

Again it is clear that the kinds of patterns produced in various individual parts tend to repeat themselves. The patterns of the two new sangsih parts generated above have both been encountered elsewhere. This is another expression of the nature of kotekan as a kind of language all its own, with a repertoire of characteristic formations that can be combined in a multitude of ways, each yielding a distinct composite figuration. In listening to any kotekan, these individual formations tend to meld into the sound of the composite. This is, of course, the goal in performance, where an even balance and unity of articulation, dynamics, and synchronization is constantly sought. However, because of the way in which the parts are combined, especially in kotekan empat, a certain feature of the figuration sometimes comes to the foreground, as with the outer-tone rhythm just described. In a similar fashion, the two *inner* tones, i.e. the upper polos tone and the lower sangsih tone, can be perceived as a pattern or part within the whole. Although there is no single player or group performing this part, it is possible for the listener to experience a momentary perceptive shift, and suddenly the pattern formed by these two inner tones jumps into the foreground.

Although kotekan empat may be produced through a rearrangement of a pre-existing kotekan telu, this is not always the case. Most are composed with the intention of generating an empat version. Usually the pokok melody is composed first, then a polos part which fits well to that melody, and finally the sangsih. As can be seen from the last few examples, the final step of generating the sangsih is relatively straightforward, for there is a set method for filling in the highest two tones after the polos is already in place.

As a further illustration of this technique, a kotekan empat figuration will be built up successively part by part. The pokok melody from figure 16 will be taken again as the basis for the kotekan, but now with a different polos part above it (figure 22).



Figure 21. Two kotekan. Parts, top to bottom: outer-tone rhythm, kotekan empat, kotekan telu.



Figure 22. Kotekan empat: polos.



Figure 23. Kotekan empat: first step in creating sangsih part.

Compared to the kotekan telu version, this polos is much more complex, changing its rhythmic configuration with each beat. The individual "bits," however, are still limited to the small repertoire characteristic of all kotekan.

There are two steps involved in producing the sangsih. The first step is to fill in all the spaces—the rests left by the polos part—with the next higher tone in the scale (figure 23).

Next, each of the lowest polos tones is matched by the highest sangsih tone, four notes above, resulting in the complete figuration.¹⁴ The outer tones in this kotekan form a highly syncopated pattern, falling on the beat only at the beginning, or primary downbeat, of each repetition (figure 24).

Of course these two final steps could just as well be done in reverse (i.e., the "harmonic" tone first and then the "filling" tone) which is often easier in a typical rehearsal situation where notation is not used. It is again a matter of successively focusing one's concentration on various aspects of the polos, and building up the sangsih part in stages. While this may seem a difficult undertaking without the visual aid that notation supplies, for most musicians in Bali it is a fairly routine task, akin to the skills of a musician in supplying a Western harmonic basis to a given melody. With enough experience a player can supply a complete sangsih part directly without first dissecting the polos in this way. This is due to the fact that both parts of many figuration patterns are already familiar, so that any given polos fragment of one or two beats in length (and sometimes much longer in commonly recurring phrases) can be automatically supplied with the suitable sangsih part. Likewise, for unusual patterns in the polos the composer will often have an intuitive sense of the eventual shape of the sangsih.

Combinations of various kotekan forms

For purposes of illustration many of the figuration patterns discussed thus far have been short or fragmentary examples, isolated from longer phrases. While some of

these do in fact occur in long repetitive strings (punctuated by occasional *angsel* or breaks to give the phrases a dynamic shape), each of them can be combined with other kinds of kotekan to form a longer and more complex figuration. Often different kotekan forms follow one another in quick succession and are used as building blocks to create extremely elaborate sections within a composition.

A simple example of the combination of kotekan types can be drawn from the instrumental composition *Sekar Ginotan* (figure 25). Here kotekan empat and kotekan telu are combined to embellish an eight-beat melody. It is composed in such a way that the sangsih remains stationary, while the polo shifts up and down one scale degree.

In the famous dance piece *Legong Keraton*, the introductory section (*condong*) contains a passage in which both kotekan telu and nyog cag appear, alternating to produce a balanced wave motion over its 16-beat pokok melody (figure 26).

Even more complex, a phrase from the dance piece *Teruna Jaya* provides a good illustration of the combination of several types of kotekan (figure 27). It occurs at one of the high points of the piece, where there is a sudden pause in the music and then a shift into the highest—and previously unused—register of the gangsa. Three different forms of kotekan are used, as indicated. The kotekan divides itself clearly into two parts, each eight beats in length, with a similar sequence of patterns in each half. One unusual feature of this figuration is that the normal positions of the sangsih and polos parts are interchanged. The polos is in this case the higher of the two parts. Metrically, however, it remains more on the beat than the sangsih, which becomes most obvious during the nyog cag parts of the phrase.

This particular kotekan also demonstrates the freedom that can be taken in elaborating the pokok melody. In this regard it should be noted that the pokok shown above, played by the two calung, differs considerably from the ugal

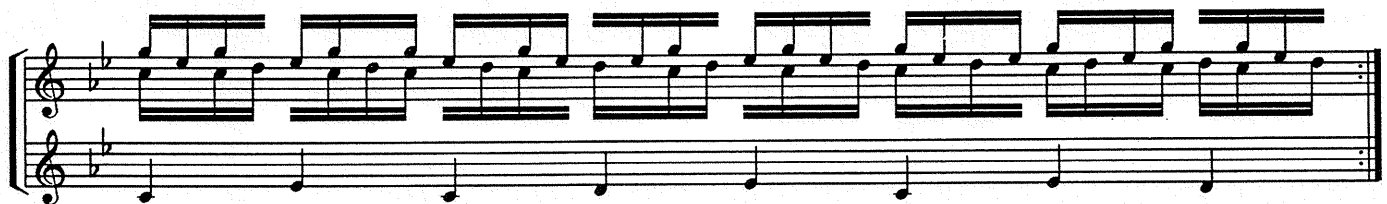


Figure 24. Complete kotekan empat.

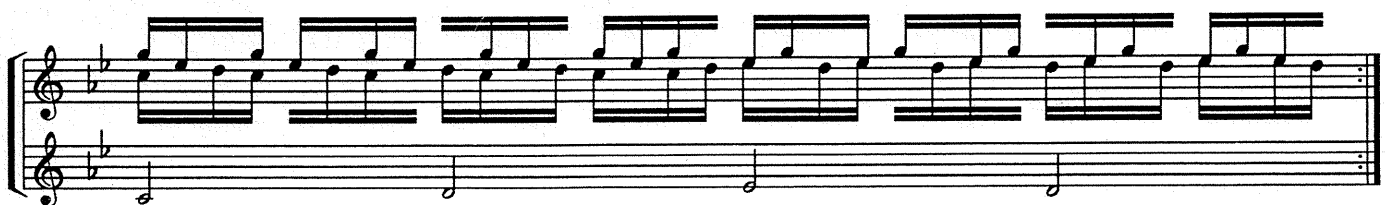


Figure 25. Combination of kotekan empat and kotekan telu.

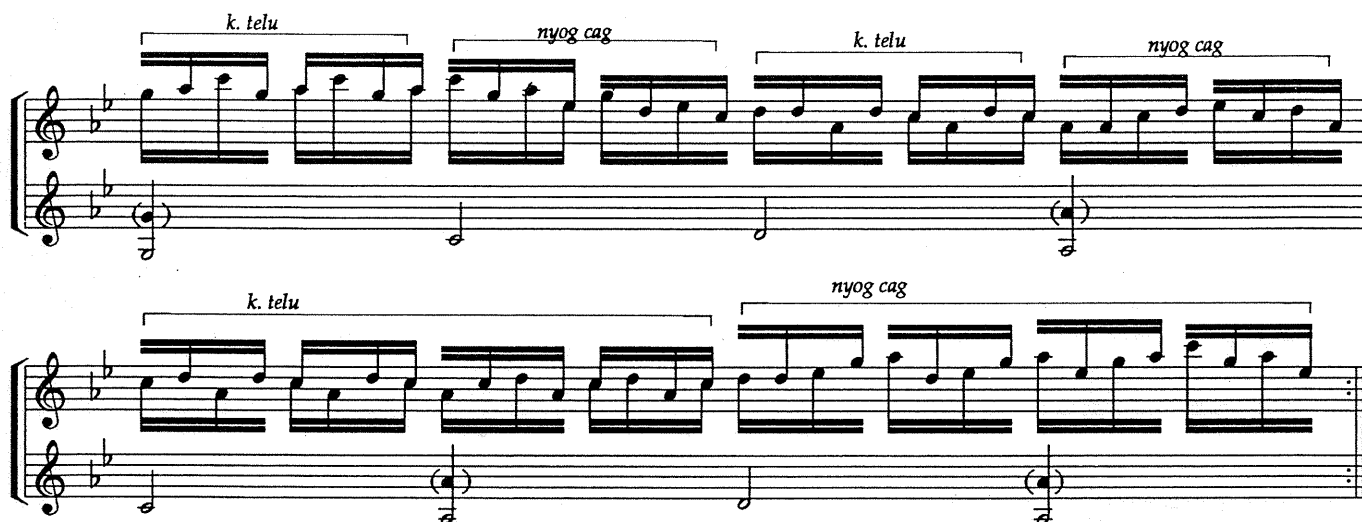


Figure 26. Combination of *kotekan telu* and *nyog cag*.

melody. Although the *ugal* part is normally an only slightly decorated version of the *calung* tones (and has therefore been omitted thus far in the discussion), in this instance the *ugal* plays a much more elaborate melody. Here it may well be called the central melody, of which the *calung* part distills out only a fraction of the notes. The two parts are different enough to take on separate roles of stratification, adding another melodic layer in the middle of the texture. To show the way in which these layers interrelate, and give a fuller sense of the sound of all the metallophone instruments during this passage, the *ugal* part is shown along with the very lowest tones played on the two *jegogan* in figure 28.

As a final example of the extremes of complexity that *kotekan* can attain, an entire section from a modern composition is offered in figure 29. It was composed by I Wayan Sujana in 1987, and appears in his piece *Genta Anyar*. The varied and unusual forms of interlocking figuration, the use of occasional breaks to set off the phrases in contrast,

and the highly syncopated nature of the *pokok* melody all contribute to the intricate texture and shape of this *kotekan*. Numerous details in this passage can be seen to differ from the many kinds of figurations that have been described and categorized in this article—a fact that points, on the one hand, to the necessary differences between the theory and practice of a musical language, and on the other to the continual expansion and experimentation that the Balinese musical tradition reveals to this day. ▮

Notes

1. Interlocking parts, sometimes also known by the term *candetan*, are found in many other forms of Balinese music besides the gamelan gong kebyar. However, this article will deal with *kotekan* only as it is found in kebyar music, and, to a lesser degree, *semar pegulingan* music. While many other ensembles use nearly identical techniques in the construction of interlocking parts, certain

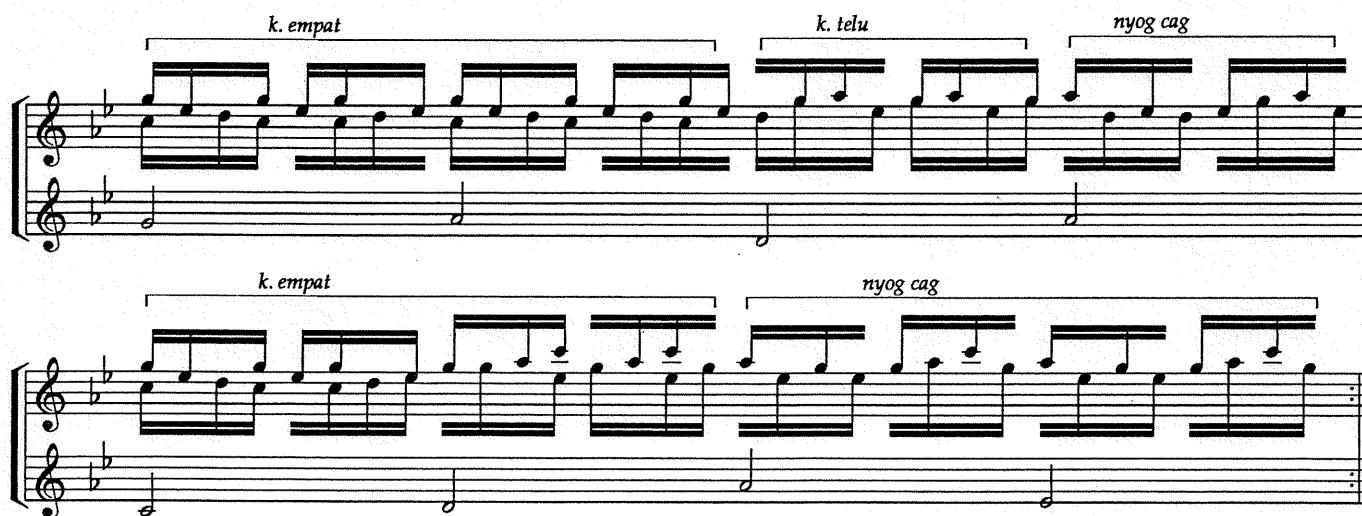


Figure 27. Combination of *kotekan empat*, *kotekan telu*, and *nyog cag*.



Figure 28. Combination of kotekan forms with ugal melody included.

ensembles (such as the gamelan gambang) have developed distinct forms of kotekan which vary considerably in structure from the types discussed here.

2. The use in this text of the male pronoun "he" is not meant to imply anything about the gender of the player involved. It is used for the sake of textual simplicity only (rather than "he/she," or a contrived grammatical detour to arrive at the impersonal "one" at every juncture.) However, I should note that fifteen years ago it would have been accurate: until that time all Balinese gamelan players were men. To my knowledge, the only musical role for Balinese women was as singers, for example in the dramatic forms of arja, topeng, or gambuh. Since that time the situation has changed dramatically, owing at least in part to the influence of Western musicians involved in the study and performance of Balinese music. Currently there are gamelan groups of female musicians in every district in Bali, who are encouraged by STSI Denpasar and regularly take part in the annual island-wide Art Festival. Until now these groups have been almost exclusively women. However, even this barrier has started to crumble, and within a few years mixed-sex groups will probably be common.

3. Literally the word gangsa can refer to any or all of the entire family of metallophones in a Balinese gamelan,

which include five different kinds of instrument (from lowest to highest): the jegogan, calung or jublag, ugal, pemade, and kantilan. Of these, only the last two play kotekan figuration, while the others play various forms of the pokok melody. In common usage, however, gangsa refers especially to the pemade and kantilan, and the word is used in that meaning throughout this article.

4. The pelog scale, found throughout Indonesia and other parts of Southeast Asia, is not "fixed" or standardized, as is the case with the Western equal-tempered scale. While the Western scale has both a standardized reference point and a strictly defined interval structure, the Balinese pelog scale is a more flexible series of intervals without any reference frequency. A general intervallic resemblance is usually enough to identify a scale as pelog, and in practice the scale does in fact vary considerably. An extended discussion of the pelog scale as it is used in Bali can be found in chapter 7 of McPhee, *Music in Bali*.

5. The words used to describe the lower and higher partner instruments or groups in the Balinese paired tuning system—(pe)ngumbang [lit. "blower"] and (pe)ngisep [lit. "sucker"]—and those used to describe the upper and lower parts of a kotekan—polos and sangsih—may be used interchangeably. Another variation is wadon [lit. "female"]

and *lanang* [lit. "male"], which are commonly used to describe the lower and higher kendang, or lower and higher large gongs in those gamelan that contain two (a second large gong is considered optional). The "female" instrument is the lower of the two.

6. The five tones of the calung lie in the second (next-to-lowest) octave of the four-plus octave range of the gamelan, analogous in position to the tenor part in a four-part mixed chorus. Four of those five tones are identical to the four lowest tones of the pemade.

7. This tendency towards saturation of the finest units of detail is found in other traditional Balinese art forms as well, such as painting and sculpture. In all these forms, the artistic space is rarely left blank or only in plain outline, but rather is filled with highly ornate detail to the outer boundary limits of the piece. This is expressed in Indonesian by the word *ramai* (crowded or busy), which to the Balinese is a highly desirable condition in almost any realm.

8. cf. Ruby Sue Ornstein, *Gamelan Gong Kebyar: the Development of a Balinese Musical Tradition*, Ph.D. dissertation, UCLA 1971, p. 226.

9. *Ibid.*, p. 227.

10. Hardja Susilo's description of Balinese gamelan, offered during the First International Gamelan Festival in Vancouver, B.C. in 1986 expresses this nicely: "In Balinese gamelan half the group plays as fast as they can, and the other half plays as fast as they can, in between."

11. More precisely, a single tone (represented by a sixteenth note) surrounded by rests, a single rest surrounded by notes, or a two-note group surrounded by rests.

12. The anticipation of the pokok tones at one of both of these points—three sixteenths and six sixteenths before the downbeat—is a common occurrence in kotekan figuration, as can be seen in many of the other kotekan examples offered in this article. This reflects a general tendency in the rhythmic organization of Balinese music, which is permeated by various combinations of three and five over an evenly duple meter. In another sense, the use of frequent anticipations is a natural outgrowth of the heterophonic structure of the music, where several melodic strands converge on a single tone at different moments. For example, the improvised melodies of the *terompong* (a row of tuned gongs similar to the reong but played by a single musician) often anticipate important pokok tones at the same two points.

13. There are, in fact, *lontar* or palm-leaf inscriptions on which are notated the pokok and gong tones of certain ceremonial pieces, but these never include any figuration of other melodic elaboration. As with the figured-bass parts of Baroque music, the performers are expected to fill out the details themselves according to their own knowledge (and tastes) within the musical tradition.

14. This particular kotekan is actually found most frequently in the reong part, such as in the male dance piece *Baris*.



Figure 29. Extended kotekan from *Genta Anyar* by I Wayan Sujana. Polos and sangsih in top staff; pokok in bottom staff.

INTERVIEW

I Wayan Dibia: the relationship of music and dance in Balinese performing arts

by Wayne Vitale

I Wayan Dibia studied Balinese music and dance since his childhood. He has won the highest acclaim as one of Bali's finest dancers and choreographers, specializing in the forms of topeng [masked dance] and kecak [monkey chant]. He received his B.A. at STSI [Sekolah Tinggi Seni Indonesia, or the Indonesian College of the Arts, formerly ASTI, Akademi Seni Tari Indonesia or Indonesian Academy of Dance] in Denpasar, Bali, and an M.A. in dance from UCLA. He was formerly Assistant Director at STSI, but has taken a leave of absence to complete his Ph.D. in dance and theater at UCLA.

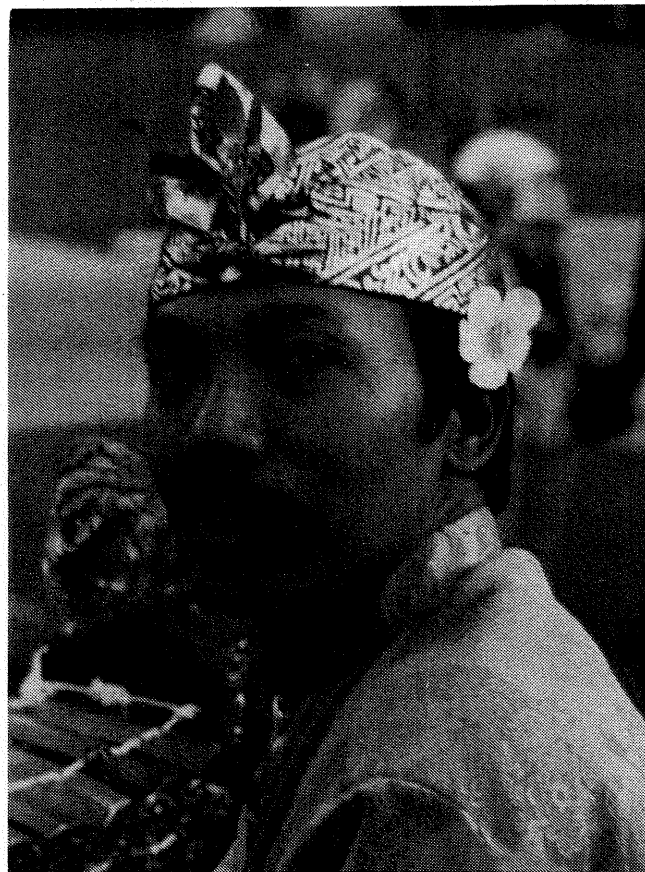
I have known Dibia for many years, and have always been impressed by his commitment to his art, which manifests itself in performances of great power and focus. In masked dance especially Dibia has the ability to make the mask come alive. Aside from his talents as a performer, he is skilled at articulating the essential elements of Balinese arts—those underlying forces that shape an artist's development and perceptions.

Wayne Vitale: Pak Wayan Dibia, tell me a little about yourself and your background.

I Wayan Dibia: I was born in the village of Singapadu to a family of dancers. My father and mother were both well-known dancers in my district. I was first exposed to art through dance, and was of course strongly inspired by my parents. Later, in elementary and then secondary school, I began to think of switching my career to music, and started to devote most of my time to playing gamelan. In fact, I was enjoying my time more sitting behind the gamelan instead of dancing on stage, and was able to develop my playing technique, especially in *gong kebyar*. At that time I was doing most of the organizing activities of the gamelan and dance group of my classmates. One of my teachers was very supportive; even though I was not able to pay the tuition fee, the teacher helped me find a way to continue my studies. The music and dance activities at this school were so strong that the school became well-known all over the district and was eventually taken over as a government school because of its reputation in art activities.

Vitale: Did you continue your training in music through high school as well?

Dibia: In high school I had a mixed training in both music and dance. This gave me a more balanced education and allowed me to experience a little bit more the way that dance and music are integrated. So when I continued my formal education at KOKAR [Konservatori Karawitan or



Conservatory of Music and Dance in Denpasar, now known as SMK I, Sekolah Menengah Karawitan Indonesia, or Indonesian Music High School] I chose to major in both dance and music.

Vitale: A kind of double major.

Dibia: Yes. At that time it was somewhat unique, because the majors offered to the students were fairly separated; they had to make a choice. But in spite of that it was still possible for students to experience the three different majors. I was fortunate to be able to switch a little bit between being a dancer, musician, and puppeteer. This allowed me to become fluent in the use of language which is so important in *wayang kulit*, to understand more classical dance, and to learn classical gamelan pieces. This kind of a mixed training was something that gave me a very strong background in Balinese performing arts. I am happy that I passed through this kind of training,

especially now in my work as a teacher of dance and music at ASTI in Denpasar.

Vitale: I have two related questions. When you were a young member of the village gamelan group, you started off in dance, but later switched to music in school. Then, through your experience in high school, you switched back again. The first question is, do you think that what you did is fairly common for an artist? In other words, is it fairly normal that a dancer in Bali can play music, or do you think that dancers and musicians specialize?

Dibia: I think it's common, even though nowadays such mixed training is no longer as thorough, because of the specialty chosen by artists now. They never, or rarely, think that training in another field would be very important for them. In my childhood, to switch to music from dance was very common. It depended on the inspiration or on the "touch" on oneself at a certain moment. I first started with dance because I was inspired by seeing beautiful movements, dignified movements from great artists in the area. I felt I wanted to be like them.

Vitale: You were inspired by great artists in your own village?

Dibia: Yes. But then I realized I would like to break from the tradition of my parents, who were both dancers. I felt at that time that I would never be able to be as good a dancer as they, not to mention their abilities in the ancient Kawi language and the beautiful vocal style used in singing it. I was struggling in my mind about changing my focus from dance to music. I guess I was partly swayed because as a musician I had more friends to play with, so I didn't have to be nervous being alone in front of the audience.

Vitale: Why is it that in the Balinese performing arts tradition it is common for an artist to switch back and forth between those two?

Dibia: I guess because of the nature of the art there, where music and dance are two important elements that are never separated. In the performing arts, music and dance are treated almost equally. For dancers, it is essential to know the music very intimately. They should understand not only the feeling, but also the sequence and structure of music that is used to accompany them.

Likewise as a musician, one should understand the structure of the choreography, the phrasing of the movement, in order to underline and reinforce certain gestures within it. This kind of close feeling and integration is the most important reason why Balinese dancers and musicians commonly change their activities. My father for example sometimes sat in the gamelan, and sometimes led the dancers.

Vitale: So he was considered a master in dance, but in music as well he was considered a completely competent musician.

Dibia: Yes. In fact he was a good drummer in the style called *baleganjuran*. And of course he was a great singer. So the nature of our art allows a lot of flexibility; it

makes the change of focus between dance and music for one artist very common.

Vitale: That leads to my second question. You said that in your village it was normal, for all these reasons, for dancers and musicians to at least understand the other side very well, and often even be fluent in both forms. However at KOKAR the program was more specialized, and a student could be just a dancer or just a musician. Is that a tendency that you feel is going in the wrong direction within the performing arts tradition in Bali? Does too much specialization harm the integration between music and dance?

Dibia: I would say yes. The focus on one major harms the integrity and the flexibility of the artist himself to do many different things that are very important in everyday activities, especially if he intends to work in the villages. In the village an artist is often required to switch gears, performing many different roles as needed. For example, at a performance of *topèng* [masked dance] or another classical dance, we might have too many dancers, but on the other hand need somebody who can play the drum and lead the gamelan. Often, among the dancers we can pull somebody out to play drum, this is very common, and not too difficult for a dancer if he is trained in both disciplines. By having the two separated, with the focus on one subject, I would say that in the future we will have less flexible artists in Bali, even though we will have artists strong in one field.

Vitale: In addition to the practical side of rehearsals and performances, is it true that specializing has artistic disadvantages as well? For example, if we imagine a dancer who learns the movements of a particular dance quite well, but is a little shaky with the music, is he that much behind a dancer who is equally familiar with the music?

Dibia: Yes, I think so, because in Balinese dance almost every sequence of movement carries a certain quality of melody, with a certain accentuation given by the music. For example, if you do a certain movement or series of movements that don't exactly fit with the phrases of the gamelan—especially the placement of the *kemong* or gong within the music—the dance will not be well-timed. In a sense, if you try to do that movement sequence without understanding and listening to the sequence of the music itself, you will miss the square phrasing of music and dance. I would say that there is no breath there. The breath of the dance is something you can feel if it fits well with the music: when a phrase is finished, the gong comes. This kind of relationship makes the dance alive.

Also, it helps to know the music that is most suited to a particular character. If a dancer is given very refined or sweet music but just dances a strong character without any adjustment to meet the needs of musical expression of the gamelan, it will contrast. If on the other hand the music is refined while the movement is very strong and staccato, a dancer who understands the music might be able to adjust the quality of his movements so the music would somehow not conflict with his movement.

Vitale: In this I'm kind of curious. You say the music might be sweet at a particular moment. Would this occur in a piece where the dancer already knows a set choreography—for example, at a particular moment when the gamelan plays sweeter than usual and the dancer doesn't have the spontaneity to adjust?

Dibia: In fact I'm not talking about set choreography, like *lègong* [dance play performed by two or three young girls]. But if, for example, we look at masked dance performance, we have a different situation. There are several introductory characters, like *topèng keras* [bold, masculine]. Instead of playing the *gilak* [strong ostinato] melody on the lower tones, the musicians might decide to shift the melody one step up to the middle tones. By changing the tune in this way it somehow changes the mood of the music, because it falls in a different place in the scale. If the dancer is sensitive and understands the mood, he might be able to change the strong movement used for the lower tune to the more refined movements that fit with the changed musical expression.

But if you are talking about set choreography, of course there is no such opportunity for him or her to change the choreography because the music as well is already in a set structure. For example in the *pengawak* [slow] section of *lègong keraton* [palace *lègong*], the structure is already there. But in *topèng* or *wayang wong* [masked dance drama], where is it supposed to be? The servant character who appears in the middle might find that the musicians have chosen a different tune or arrangement than he expected. So, if he understands music, he will be able to change the quality of his movement, or maybe change the vocal expression of the song.

Vitale: Then it matters most in those pieces that have a choice of different tunes, and a degree of freedom in the choreography. But does it matter at all in set choreography? Say, for example, there's a dancer who knows a set piece like *lègong*, but she is not clear about exact placement of the accents. Don't you think that would affect her dance?

Dibia: Well, it does affect the performance of a dancer. But it's not as critical as knowing the change of mood of the gamelan. If a *lègong* dancer really understands the choreography, she will be able to remember all of its structure from her own memory. But it does affect the accentuations of certain movements.

Vitale: Is it a matter of the synchronization between the dance and the music?

Dibia: Yes. She must understand the *kadjar*, for example, the instrument that keeps the beat and the tempo of the music. If she understands all of this, she might be able to adjust how fast she must walk, or how slow a phrase or sequence of movements should be taken.

Vitale: When you're dancing, what aspects of the music do you pay most attention to? Do you always hear all of the instruments of the gamelan, or are there particular instruments that you focus on?

Dibia: Well, first of all, I always pay attention to the

basic *pokok* melody that accompanies me. After the melody I have to find the sequence of important gong strokes. When is the gong and the *kempul*, where is the kemong, and where is the *kadjar*? Kemong, *kempul*, gong. These are important for me to know because they will help lead me through a certain sequence in the choreography, so that I will be able to phrase my movement correctly. And as I said the *kadjar* is very important because it gives me an idea about the beat and tempo of the music.

Knowing this fundamental structure makes it a lot easier for me to dance. After that, as an elaboration, I can anticipate or respond to the drumming pattern or maybe the accentuation given by the *ceng-ceng* [cymbal] player. And, of course, there is the ornamentation of the other gamelan players like the *gangsa* [metallophone] or *réong* [row of kettle-shaped gongs] players—whoever plays in the gamelan. But these—kemong, *kempul*, gong, *kadjar*, and melody—are certainly the most important to me.

Vitale: Once everything else is stable in your mind, or once you're oriented to the melody and the gong strokes, then the drum is what gives the accents . . .

Dibia: Yes.

Vitale: It seems to me that there are different kinds of dance music, depending partly on the relationship of the choreography to the music, and the freedom that each may have. There are pieces in which both are completely set, as we've mentioned with *lègong*. In another category there's the strong male dance pieces, where the music is basically set but the placement of the *angsel* [the sudden accents and breaks] is free. I have always been intrigued as to how they're coordinated: sometimes it seems that the drummer will simply wait for a signal from the dancer and then he'll give the cue to the group. But other times it might go the other way, when the drummer feels that the *angsel* should happen at a certain moment and, even if the dancer is in a slightly different place, he might go ahead and give the cue anyhow. Could you talk a little bit about this? Where should the *angsel* happen and where does it really happen in performance?

Dibia: Well, in general, if you are talking about improvised dance, free choreography like *Jauk* or *topèng*, it shouldn't be directed by the drummer. It should come from the dancer. The dancer will give the signals to the drummer to make whatever transitions are needed—to change tempo, or to give a certain accentuation to reinforce the movement.

Vitale: Are those signals a real part of the choreography, or can it happen that a dancer has a secret movement or cue that the drummer already knows?

Dibia: Well, yes. That's only a cue for the drummer to see and understand. But these kind of signals will vary from dancer to dancer.

Vitale: If they didn't know each other they might have some kind of problem.

Dibia: It takes some time for the drummer to adjust, and to know what kind of signal this dancer uses to call certain cues, such as to speed up or to slow down the music.



I Wayan Dibia, dancing Topeng Arsawijaya.

This goes back to the first question which you brought up: yes, there are cases where the drummer sometimes leads the dancers. This usually happens to a young or inexperienced dancer who doesn't understand how to make certain *angsel*, so the drummer will sense this and take the lead. Also this might happen in a case where the dancer's teacher is himself the drummer. So he knows the whole pattern of the choreography in detail. In that case it's often easier for him to lead his dancer in a transition or to change from sequence to sequence.

Vitale: As the teacher he obviously knows what he had shown his dance students.

Dibia: Yes. But if the drummer has little experience or no understanding of the choreography it will be very difficult for him to give these kinds of signals. A number of good drummers can do it very easily, just by following his pulse, his own experience. If the long *angsel* of the *Jauk* should be 'here', the drummer will already be anticipating a cue from the *Jauk* dancer, and he will be ready to call the cue right away.

Vitale: From what you are saying it seems that on the drummer's part there's a great deal of intuition involved. Even if he's not completely sure, he has a feeling that there is a certain kind of *angsel* about to happen and he'll lead the group that way.

Dibia: Yes. In this kind of relationship the function of the drummer is absolute. A good drummer can even make a

dancer's performance stronger and come across so nicely to the spectator, because he will be able to accentuate and reinforce certain movements, even though they may be simple ones. This often happens in *Jauk*, where the dancer just shakes his hand in this kind of simple movement and the drummer will give him very elaborate ornamentation. That simple shaking movement comes across very artistically and beautifully to the audience because of the elaboration given by the drummer.

Vitale: So he can magnify or amplify the movements of the dancer, by underlining certain movements.

Dibia: Yes. I would say, to artistically reinforce the movement.

Vitale: What about the other direction? For example, if a gamelan plays only fairly well, but they accompany a dancer who's particularly talented and experienced, do you feel that the dancer can bring the musicians up to his level and make them play better?

Dibia: Yes, in one way. By letting himself somehow follow whatever kind of *angsel* pattern the group is comfortable with. A good dancer, who's concerned about the whole performance and not only his individual appearance on stage, will try to switch his own style to whatever the musicians can play with. He will somehow adjust, and will tell himself, "Okay, I'm a part of this performance. I have to be able to follow a group of people and the style they are accustomed to." In this case, of course, the gamelan players will feel more comfortable playing with him. Whatever *angsel* are chosen, they will be followed by the dancer, even though the relationship should be the opposite.

Vitale: Does this happen spontaneously within the performance, or is it worked out in the rehearsals beforehand?

Dibia: If there are rehearsals with the dancer, of course this will be prepared from the beginning. But if the dancer has no time to prepare, he will anticipate it. I myself, whenever I dance *Jauk* or *Barong*, will first try a couple of different *angsel*. Whatever is comfortable for the musicians to play, I will use.

Vitale: In other words, at the beginning of the dance you might try a few different kinds to see how the gamelan reacts, and then from that experience you can gauge your movements for the rest of the dance. Do you think people watching would perceive that?

Dibia: If it was done obviously they will of course understand "Oh, the dancer is adjusting." But if we keep the success of the whole production in mind we have to find a way to hide all of that adjustment.

Vitale: So that it looks like it belongs to the performance . . .

Dibia: Right. This kind of understanding and attitude is very important, if we consider the integrity of the whole performance, not just the dancer's own ambition to be considered a star. In the past I have heard many different stories about self-centered dancers. Their main concern was

to be stars on stage, and they would just do their own thing without paying any attention to the musicians. Musicians can barely follow that kind of dancer. But nowadays more and more dancers are willing to adjust their style of choreography or expression in order to save the piece.

Vitale: Why is it different now?

Dibia: I guess now young dancers are concerned that we are working together, that we know each other. In the past, competition from village to village was still very strong. If a dancer from one village was invited to dance with a group from another village, the feeling of competition might create problems.

Vitale: That dancer might want to show off and make himself seem the better performer, to win in a way.

Dibia: Yes, to put the musicians down and make them lose face in front of the audience.

Vitale: Do you think these elements of challenge or competition can have any good qualities, if it's done right?

Dibia: Well, if you're talking about competition to help each other, this is good. But if it is competition to kill the other, this is ugly.

In the past competition was often just trying to put each other down. But now competition is more for playing around, to allow a chance for a certain spontaneity of movement in the dance. And it's a good time for the drummer to demonstrate his technique a bit, to show off—right? The kind of competition with this sense of understanding really makes both sides look good on stage. In the past, a dancer would even try to dig, to discern the weakness of a drummer. The minute he found it, he would keep harping on it to bring the drummer down.

Vitale: Like a boxing match: go for the weakness of your opponent.

Dibia: Yes! Until 1965 or the later 60s it was still like that. I once witnessed a performance where the guest performer, in this case a Jauk dancer, was really trying to bring the musicians down.

Vitale: Can you relate that story?

Dibia: The Jauk performance was in the Denpasar area, during a temple celebration in the village of Sadmerta, where I was frequently invited to dance. At that time we performed part of the *Ramayana*, with four or five different dances before the actual *Sendra Tari* dance drama began. One of those dances was Jauk; the dancer was invited from the village of Batubulan a few kilometers to the north. Apparently this dancer was also a good drummer in his village, aside from being one of the most famous dancers from that area, especially of the strong Jauk keras character. The drummer, though not well known, was certainly no beginner. . . in other words he had some experience, and should have been able to play well enough. To make the story short, in the beginning the Jauk dancer was trying to move in a dignified way. I had a feeling that he wanted to start very slowly and settle in, and then develop the character to the end of the performance. He created very simple angsel and simple elaborations in his movements.

But meanwhile, the drummer was playing very complicated variations. Even simple movements he accompanied with rather elaborate patterns.

Vitale: What was his intent?

Dibia: He just wanted to show off, prove that he was a good drummer, with lots of flashy variations. And I felt, at that time, that he was trying to push the dancer to make the angsel where he wanted them, instead of trying to follow the dancer's style. And of course this created a bad feeling with the dancer. I began to see that the dancer was aware of being forced that way; slowly he realized that this was a challenge. Having a lot of experience as a drummer he knew exactly how to treat this kind of emotional drummer. For about three minutes after his entrance the dancer tried to control his emotion and not follow the drummer. But then the Jauk dancer took over and started to make all sorts of angsel in awkward, difficult to follow places. Finally he made an *angsel lantang* [long angsel], and in that extended angsel he made about five turns.

Vitale: Perhaps you can explain this a bit—what does that mean for the music when the dancer makes so many turns?

Dibia: Well, five turns means that the drummer should play five sub-cues in a row [sings drum strokes and melody of cues]. It could be awkward for the music. Besides, it requires a lot of energy. And either it will just stop there, or he has to maintain that energy if the angsel lantang is going to continue.

Vitale: In this kind of angsel the music speeds up a bit from a tempo which is already quite fast, and it gets louder as well. At that point the drummer has to wait for the final cue from the dancer before he makes the break. So that means that the music has reached the most tense and animated point.

Dibia: Yes. The dancer picks up the pace, and brings the musicians into high energy, in the loud and fast part. This makes it very tiring for the musicians, especially for the drummer. Everything is up to the dancer at this point. The thing is, though, after the turns the Jauk's movements aren't that strenuous: he just has to keep his hands in motion and the proper posture to his body to maintain the character, or maybe a few steps. So he can go a long time like this, while the musicians are doing all the work.

Vitale: The drummer started pushing him, but the dancer had a few tricks of his own!

Dibia: The drummer was so exhausted at the end. He was sweating all over. His shirt was all wet just because of this fifteen minute Jauk, with its non-stop and long angsel and very awkward cues for the musicians. The drummer was caught in a bad situation.

Vitale: Who came out looking worse in the end?

Dibia: Finally it was the drummer. What he played simply didn't fit with the movement. It's was an example of a dancer who really understood the drumming patterns and knew how to deal with a drummer like that. But I must say that for me, as an audience member, I didn't like it, even

though the dancer looked so strong. Because there was no harmonization, it made the whole performance look bad.

Vitale: From what you've been telling me, it's very clear that the drummer is the most important one in these free-style dances, connecting the movements of the dancers with the rest of the gamelan musicians. Let's imagine for a moment that the drummer and the dancer are both very skilled, but the gamelan musicians are not that good. If they weren't very familiar with the dance, what would happen then?

Dibia: In that case as well, it is the drummer himself who has the function of helping the other musicians to play well. If he knows that these particular musicians can't play fast, for example, he should be able to negotiate with the dancer through his drumming patterns, to let the dancer know that his buddies are not ready to play fast. Of course, the understanding of every musician is very important in understanding angsel patterns, melody, tempo... But in terms of cueing all of this, and keeping the quality of the music high and suitable with the dance, the responsibility falls upon the drummer.

Vitale: In the two music and dance institutes in Bali, KOKAR and ASTI, there are a lot of new dance compositions being created, of course with new music as well. Do you think people are starting to deliberately change the relationship between the dancer and the musician in some way? Are there examples of a very different connection or orientation between the two, or do you think they basically carry along that tradition unchanged?

Dibia: I feel there is some change now in certain respects. Because of specialization, or the separation of majors between music and dance, there is a strong tendency on both sides to show off a bit, to demonstrate their own technique without enough regard to an integrated piece. This isn't so much a matter of competition, as I talked about before, but just too much focus on one side.

One way I see this is in the actual process of putting together a new piece. Most of the music for new dance creations is recorded onto audio cassette, so there is tendency for the composer to think only about making attractive music, even though the beauty of the music does not fit with the beauty of the dance. As a result, I've seen several new choreographies that were dead on stage but had really beautiful music.

Vitale: Could you give examples?

Dibia: There were several performances given by our students at ASTI, created during their final exams for their thesis concert. During the concert, if I closed my eyes I could taste the beauty of the gamelan so nicely. But if I looked at the choreography, the movement sequence and the floor design wasn't very interesting.

Another example is the sendratari performed at the Bali Art Festival. There's so much good music played there. If I just listen to the music and focus on it, it's so beautiful, but the choreography itself is not too good. There are other aspects too, such as the domination of the *dalang* [shadow

puppeteer and/or narrator] which doesn't allow the dancer to move because of the use of too much dialogue. As a result a dancer might stand for ten minutes just doing a simple gesture, while the *dalang* is narrating and the music is playing a very elaborate melody. The whole thing becomes dominated by music.

Vitale: In your own work as a choreographer and a composer, what are the specific things that concern you the most in the relationship of dance to music in the process of creating a new piece?

Dibia: When I choreograph a new piece, I am always concerned with the theme of the dance whether it is a warrior dance, or a refined character or whatever. Then I have to find a melody that will fit with it. With this melody I can start to phrase my movement. As the piece develops, I can polish the melody a little bit, and add many different ornamentations. So my first concern is the content and character of the dance itself.

Vitale: Even before there is any melody in your mind?

Dibia: Yes. I just start with a certain movement and then count it to discover the length of the phrases. If the dance will present a story, I might create sequences of movement to link one part of the story to the other, and then play music that might be suitable to that.

Vitale: After you have the character and some movements in your mind certain themes will occur to you?

Dibia: Yes.

Vitale: From that point do you work on both at the same time, so that they are developed together?

Dibia: Yes, but I always ask the musicians I'm working with to help refine my music, and I remind them not to dominate the choreography itself. I prefer to have music that is simple but good enough to reinforce the theme and character of my dance. That's the reason I prefer to compose my own music. When I can feel the sequence of the movement, I put that into the music, and ask the musicians just to try it and see what happens. If later I have to change some part of the music it will basically be only a small change in the accentuation or other details of the melody.

Vitale: Do you think that you're unusual in working in that way? Do some choreographers prefer to take a pre-set piece from a composer and then choreograph it, or on the other hand create a complete movement and then have someone put music to it?

Dibia: Since there are so many talented composers in Bali now, there's beginning to be a tendency to compose music after the basic choreography has been done. The choreographer will invite a composer to look at what he has, and take it from there.

Vitale: Does it ever happen that a choreographer says to a musician, "Okay, I have an idea for a piece: I want it to have a strong character, in Jauk style," for example, and then the composer writes the whole piece before the choreography is created?

Dibia: No, not as far as I know. But a choreographer inspired by a piece of music that already exists is quite common.

When I choreographed the piece *Manuk Rawa* in 1982, I was first inspired by Pak Beratha's music in part of the *Mahabharata* dance drama. At that time I was working with Pak Beratha for a sendra tari called *Bale Gala-gala*, part of the *Mahabharata*. The story was about the burning of the wax house of the Pandawa family by the Kurawas. When Bima, the second son of Kunti, tries to escape from that house, he finds a flock of birds flying over a forest. Seeing that, he is convinced that there must be a fresh-water spring nearby. He follows the birds, and finally finds a pond where he is able to get something to drink, to revive himself from the exhaustion which almost all of the Pandawa family at that time was experiencing. Pak Beratha created very beautiful music to accompany the scene, and it was very inspiring.

Almost every night after the performance I continued to think about his music. It came to my ears again and again. It was so alive in my thoughts. One day I went to bathe in the river behind my house and I saw a flock of water birds. I observed their movement, and this same music was in my mind. The idea to develop a dance came to me combining the movement of the birds with Pak Beratha's music. So I recomposed and rearranged the music, adding some new elements, re-choreographed and extended the dance that I did for the original sendratari, and it became the dance piece called *Manuk Rawa* [which became perhaps the most popular dance composition in Bali for a period of a few years—WV]. So this is an example of a new piece that was inspired, or based on, the earlier music by Pak Beratha. This kind of process happens quite often. But I should make it clear, it's not a process of starting with completely composed music and then letting the choreographer dance to it.

We often feel that a piece of music already sets a certain kind of dramatic mood. So if we choreograph the dance using music that's already composed we feel like the dramatic mood of the dance must be made to fit with the dramatic mood of the music. It's a difficult task. For me, and also for my other colleagues at KOKAR and ASTI, whenever we choreograph a new piece we have to compose new music as well. I feel strongly that the momentum of creating somehow gives a certain expression of the time. If you listen to a certain piece it will remind you of a certain period of time. For example, in 1968, if I remember correctly, Pak Beratha created a kebyar piece called *Kosala Arini*. I believed at that time he was inspired by the destruction of Karangasem after the eruption of Agung Mountain in 1963. Whenever I hear the piece it reminds me of a certain time in 1968. If I used this 1968 piece to accompany my dance of 1980 there would be a conflicting expression which we wouldn't want. This is one of the reasons that whenever we choreograph a new piece, the music should be newly composed even though it may be simple. But at least it expresses the feelings of a certain

period that existed at the same time that the dance was choreographed.

Vitale: What advice could you give to those who aren't interested in studying dance themselves, but want to understand enough in the dance to be able to play well?

Dibia: At least two things should always be kept in mind whenever the time comes to play music for dance. One is the content and character of the dance. What is the theme? Is it a love dance or heroic dance, or does it portray dignified and refined characters? It's important for Western musicians to understand the kind of character that is presented, to play the music that fits with the dance.

The second thing to keep in mind is that whenever the time comes to play music for dance, dance should be accompanied, not the music accompanied by dance. The players have to be able to reinforce or to underline certain movements of the dancer to make his movements and expression stronger. Sometimes I feel that Western [gamelan] musicians are just so deeply involved with the excitement of playing music itself. They enjoy playing music without looking at what the music is intended for. If it's instrumental music of course it's okay to play that way. But in music that's supposed to accompany dance, this is the time for the musicians to try to forget their individual involvement so that the musical expression doesn't become the dominant aspect of the performance and overshadow the performance of the dancer onstage. They have to become. . . I'm not saying secondary, but at least concerned with reinforcing the performance of the dancer.

Of course, another aspect that should be understood by Western musicians is the function of the music as it is played in Bali. Is it supposed to be ritual music or entertainment music? This kind of thing is important for them to understand in order not to misuse the music, for example by playing ritual music for entertainment. We should always remember that, to play music and dance from another culture, we must take into account the original purpose and context of the music. ▀

Sindu Arsa

by I Ketut Partha (notes by Wayne Vitale)

Sindu Arsa was composed in 1987 for a competition at ASTI (now STSI), the Academy of Music and Dance in Denpasar, Bali. The work is in kebyar style, but for the smaller four-tone angklung orchestra rather than a full gong kebyar ensemble. It was the only piece for angklung entered in the competition, and it won first prize.

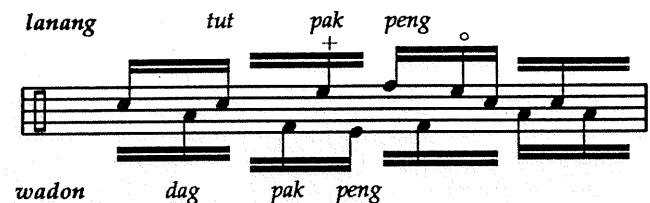
Originally *Sindu Arsa* made use of the traditional bamboo rattles for which gamelan angklung is named. In recent years the angklung rattles are seldom used in this kind of ensemble, having been gradually replaced by gangsa. Partha employed both groups of instruments in the piece, the gangsa being used for the kotekan figuration and the bamboo instruments as a doubling for the jegogan melodies—the slower moving *pokok* tones.

In 1988 Partha spent ten months in the U.S. as Gamelan Sekar Jaya's guest artistic director, where he taught gong kebyar and angklung music, and led many performances in the San Francisco Bay Area. Sekar Jaya's gamelan angklung learned *Sindu Arsa* during that time. Since the instruments (owned by Eugene Cash) did not include the bamboo rattles, the version taught to the group was rearranged slightly. For the most part the angklung rattles are simply omitted; but in the last kotekan section of the piece they are replaced by the highest kantilan, which double the jegogan melody three octaves higher. These play the melody in continuous sixteenth notes, alternating between the two instruments in a simple hocket pattern.

Notes on Performance

1. Kendang notation: *Sindu Arsa* makes use of kendang pelegongan (such as would be used in Gamelan Semar Pegulingan or Gamelan Pelegongan) rather than the small traditional angklung drums played with a mallet. Both parts, *lanang* and *wadon*, are notated on a single staff. The *lanang* part is indicated on the top line and upper two spaces of the staff with upward note stems, and the *wadon* part on the bottom line and lower two spaces with

downward note stems:



The *krumpung* stroke is indicated with a small circle above the note (as would a harmonic tone in string notation), while an accented *kaplak* stroke is indicated with a cross above the note.

2. The *sangsih* and *polos* parts of the gangsa figuration are differentiated in the notation by the direction of the note stems: the *polos* with downward note stems and the *sangsih* with upward note stems. When only single note stems appear, both parts play in unison.

3. The *ugal*—the lead metallophone, which plays lead-ins and cues for the other gangsa—is indicated with a dashed line whenever it appears. At all other times it plays the gangsa *polos* part.

4. The tempos shown in this transcription are approximate only; however the pacing of tempo changes at each *accelerando* and *ritardando* should be adhered to as shown. ▮



I Ketut Partha, performing the kebyar piece *Teruna Jaya* with dancer Ni Made Wiratini.

I Ketut Partha is one of the foremost musicians and teachers in Bali. He studied at SMK I (the Balinese School of Music and Dance) and STSI (the Balinese Academy of Music and Dance). He received his S.S.K. (M.A.) in music in 1987, and now teaches at STSI. His compositions and virtuosity as a kendang player have earned him international recognition.

Sindu Arsa

I Ketut Partha

$\text{♩} = 160$
ugal

gangsa *f*

jegogan *f*

kendang *f*

tawa-tawa kempur

$\text{♩} = \text{♩} (= 80)$
polos

p sangsih

4-6x 2x

f

4-6x 2x

p *f*

4-6x 2x

p *f*

$\text{♩} = 160$

f rit. e dim.

p

f

f

f

$\text{♩} = 92$

poco a poco rit.

(suling continues to double jegogan)

6x: (2x *p*, 1x *f*, 1x *p*, 2x *f*)
last time: poco a poco accel.

gangsā

mp

p

♩ = 80

(suling continues to double jegogan)

etc.

1-5 last time to ♯

cue if next rep. *f* ⁺ (*f*)

♩ = 120

♩ = 144

p (2nd & 3rd time *f*)

(last time rit.)

etc.

1, 2 3 *poco a poco rit.* = 70

(last time)

f

This system contains the first four measures of the piece. The first two measures are marked '1, 2' and the next two are marked '3'. A tempo marking 'poco a poco rit.' and a metronome marking '= 70' are placed above the third measure. The music is in 2/4 time. The first staff (treble clef) has a melody of eighth notes. The second staff (bass clef) has a simple harmonic accompaniment. The third and fourth staves (piano and celeste) have more complex rhythmic patterns, including sixteenth notes and rests. A '(last time)' marking is under the first measure of the piano part. A forte 'f' dynamic is marked in the third measure of the piano part.

f *rit.*

mp

This system contains measures 5 through 8. The piano part continues with a forte 'f' dynamic in measure 5, which then transitions to a 'rit.' (ritardando) marking in measure 8. The middle part (piano) has a mezzo-piano 'mp' dynamic in measure 6. The celeste part continues with its rhythmic patterns. The system ends with a repeat sign in the piano part.

p

This system contains measures 9 through 12. The piano part begins with a piano 'p' dynamic in measure 9. The music continues with various rhythmic patterns across all staves, including sixteenth and thirty-second notes. The system ends with a repeat sign in the piano part.

6x: (2x *p*, 1x *f*, 1x *p*, 2x *f*)
last time: poco a poco accel.

last time *p*

(*p*)

This system contains measures 13 through 16. It includes a performance instruction: '6x: (2x p, 1x f, 1x p, 2x f)' and 'last time: poco a poco accel.' (poco a poco accelerando). The piano part has a 'last time' marking with a crescendo hairpin leading to a piano 'p' dynamic in measure 15. The celeste part has a '(p)' marking in measure 15. The system ends with a repeat sign in the piano part.

Musical score system 1, measures 1-4. The system includes a grand staff with piano accompaniment and a vocal line. The piano part features a complex rhythmic pattern in the right hand and a simpler bass line. The vocal line consists of eighth notes. Performance markings include *(last time: kempli)*, *etc.*, and *cue if next rep. f* with a dynamic marking of *(f)*.

Musical score system 2, measures 5-8. The tempo is marked $\text{♩} = 110$. The system includes a grand staff with piano accompaniment and a vocal line. The piano part continues with its rhythmic pattern. The vocal line has a dynamic marking of *f* and a *rit.* marking. A *2x* marking is present above the vocal line. The system concludes with a *a tempo* marking and a dynamic of *f*.

Musical score system 3, measures 9-12. The tempo is marked $\text{♩} = 90$. The system includes a grand staff with piano accompaniment and a vocal line. The piano part features a complex rhythmic pattern. The vocal line has a *rit.* marking and a dynamic of *sfz*. The system concludes with a *p* marking and a *sfz* marking.

Musical score system 4, measures 13-16. The system includes a grand staff with piano accompaniment and a vocal line. The piano part features a complex rhythmic pattern. The vocal line has a dynamic marking of *p* and a marking of *(kantilan doubling)*. The system concludes with a *etc.* marking and a repeat sign.

First system of a musical score. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a continuous eighth-note pattern. The second staff is in bass clef and contains a slower-moving line with some rests. The third staff is in treble clef and contains a continuous eighth-note pattern. The fourth staff is in bass clef and contains a continuous eighth-note pattern. There are repeat signs at the end of the second and fourth staves.

5x (1p, 1f, 1p, 2f)

Second system of the musical score. It follows the same four-staff structure as the first system. The notation continues with eighth-note patterns in the top and third staves, and a slower line in the second staff. The fourth staff continues with eighth-note patterns. Repeat signs are present at the end of the second and fourth staves.

Third system of the musical score. It maintains the four-staff structure. The eighth-note patterns in the top and third staves continue. The second staff has a few more notes before a longer rest. The fourth staff continues with eighth-note patterns. Repeat signs are present at the end of the second and fourth staves.

(last time accel.)

Fourth system of the musical score. It follows the same four-staff structure. The eighth-note patterns in the top and third staves continue. The second staff has a few more notes before a longer rest. The fourth staff continues with eighth-note patterns. Repeat signs are present at the end of the second and fourth staves.

$\text{♩} = 120$

p

etc.

9x (4*p*, 2*f*, 2*p*, 1*f*)

see Note

cue if next rep. f (f)

7x (3*p*, 1*f*, 2*p*, 1*f*)

see Note

cue if next rep. f (f)

Note: *kendang* pattern remains the same, i.e., shifts one sixteenth each measure

$\text{♩} = 140$ (4th time rit. to end) 1, 2, 4 | 3 | 5 rit. e dim.

ff

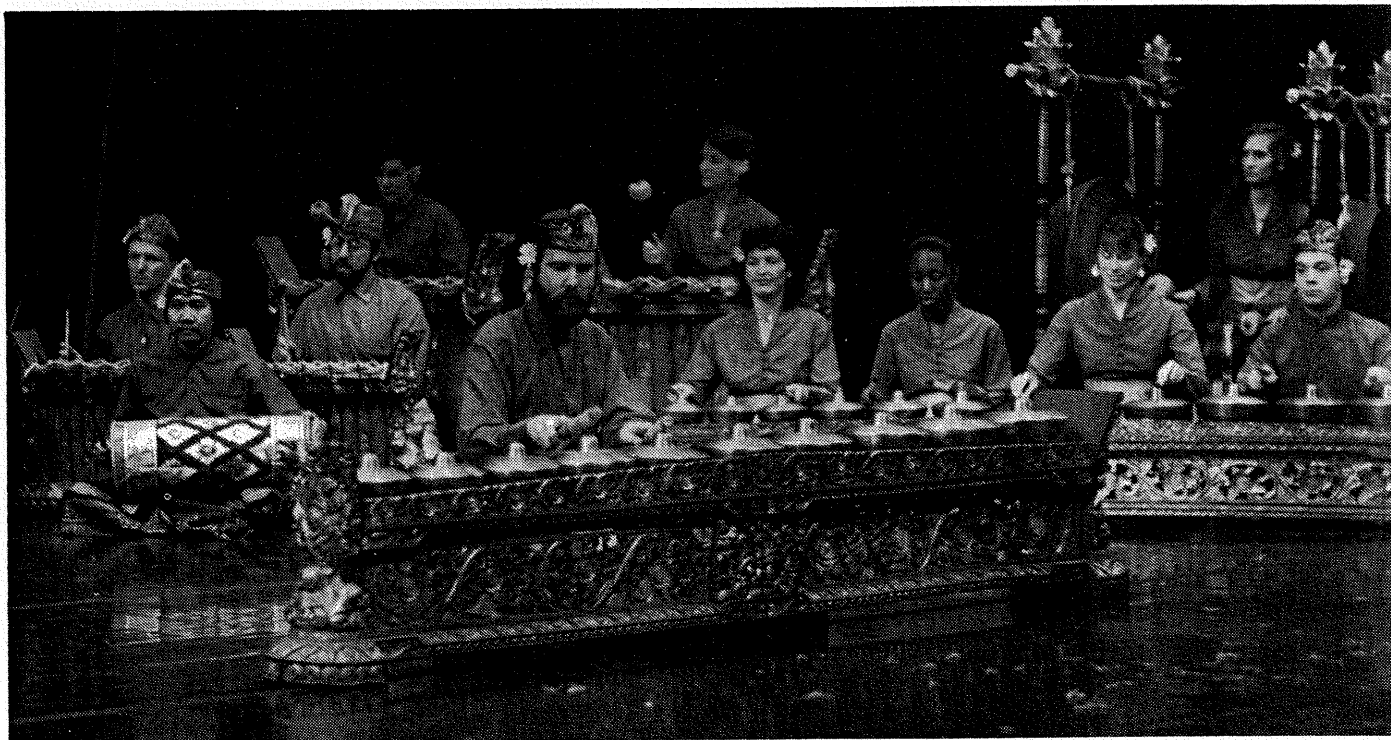
etc.

Gamelan Sekar Jaya

by Wayne Vitale

Gamelan Sekar Jaya, the California-based Balinese music and dance troupe, has enjoyed a remarkable evolution. Since its first workshop in 1979 with I Wayan Suweca (intended originally only as a six-week class in a friend's living room), the group has grown to be recognized as one of "the finest Balinese gamelan outside of Bali" (*Tempo*, 1986). The group has catalogued a long list of performances with many of Bali's most talented dancers and musicians as guest artists, teachers and resident music directors. In addition to the more than one-hundred concerts in California, they have performed at the First International Gamelan Festival at Expo '86 in Vancouver. Perhaps the highlight of their concert career was at Bali's annual Art Festival in 1985, at the invitation of Bali's then-Governor Ida Bagus Mantera. The wildly enthusiastic (and totally unexpected) response of the Balinese, reinforced by television broadcasts which have been rerun for years since, left the group not only astonished at how far they had come, but wondering what could possibly follow after such an experience. For quite a while afterwards, it seemed that the performance quality attained in preparation for the tour to Bali would never be reached again, not to mention the excitement of the tour itself.

The last few years, however, have proven otherwise. Through the steady pace of rehearsals and performances, Gamelan Sekar Jaya has been able to reach even higher levels of playing, and has generated as much enthusiasm among its players and audiences as at any point during its ten-year history. The group's members have been inspired by their two most recent Balinese teachers (I Wayan Sujana and I Ketut Partha) invited for one-year residencies as guest artistic directors. The nature of the organization has also contributed much to its success: rather than a formal class or professional performing troupe, Sekar Jaya has maintained its status as a independent not-for-profit organization, with the members donating their time and efforts in keeping the group active. (In fact the players and dancers in Sekar Jaya pay dues each month to support its activities.) More importantly, the group has kept the informal community atmosphere that was present from the very first rehearsal in 1979, when founding directors Michael Tenzer and Rachel Cooper invited several friends to study with Suweca. The emphasis has always been on the sheer fun and excitement of learning directly from Bali's best musicians and dancers, who convey not only the



techniques but the spirit of their performing arts traditions and culture.

Rehearsals are held twice weekly for the main gong kebyar ensemble and once a week for the angklung group (which shares many of the same members). But almost every day of the week the house where rehearsals take place is filled with the sounds of gangsa, reong or kendang as someone studies privately with the resident Balinese teacher. Between rehearsals there are private lessons, performances, meetings, visits by Indonesian friends passing through the area. . . the list goes on! The group sometimes resembles more a small village rather than a performing group. In fact Sekar Jaya's home in El Cerrito is often referred to as "the banjar", the word used for a neighborhood organization and community meeting hall in a Balinese village. Many Balinese guests are as much impressed by the atmosphere of the group as the playing abilities, and often return home with as many comments about "Banjar Sekar Jaya" as about its music.

Although many Americans have helped the group to remain active and vital over the years, it is really the teachers who have been able to inspire and motivate Sekar Jaya's performers. Starting with Suweca, each of the group's teachers has adopted the attitude that the playing standards here should be no different than those in Bali; anything less is simply not acceptable. This belief in the group's ability to learn and progress has been the source of Sekar Jaya's success, and has attracted many fine musicians and dancers to join in its activities. A list of the group's teachers over the years reads like a "who's who" in the musical world of Bali: Wayan Suweca, Komang Astita, Wayan Temberes, Wayan Sinti, Wayan Rai, Wayan Sujana and Ketut Partha have all spent months or years with the group as guest artistic directors. Many of Bali's most renowned dancers have also appeared with Sekar Jaya as guest performers, including Wayan Dibia, Made Wiratini, Nyoman, Nanik and Putu Wenten, Gusti Ketut Arini, Gusti Putu Alit Ariani, Wayan Lendra, Putu Lastini, Nyoman Catra, Nyoman Sumandhi, Gusti Ayu Srinatih, Wayan Kawi, and Ketut Tutur.

In addition to studying pieces from the traditional gong kebyar and angklung repertoire, Sekar Jaya has invited several of its teachers to compose new music for the group. This has proven especially challenging to the technical abilities of its players, but equally rewarding as well when, after months of intensive rehearsals of a new instrumental composition, Sekar Jaya is able to present a world premiere to California audiences. Thus far the group has commissioned eight new works from its guest teachers, and hopes to continue this trend in the future.

Perhaps the most prolific composer who has joined the group in recent years is Ketut Partha, who in the ten months of his residency with Sekar Jaya (Sept. '88 to July '89) composed three large new works: two for the angklung ensemble and one for the main gong kebyar orchestra. Each of these pieces are brilliant examples of the wide range of musical expression possible in the dynamic kebyar style,

and each has been enthusiastically received by audiences in the Bay Area. Partha is also one of the most gifted kendang virtuosi in Bali, and his mastery of that instrument (as well as all the other instruments in the gamelan) has added an extra spark to rehearsals and performances.

After Partha had been with Gamelan Sekar Jaya for several months, it became clear that his teaching abilities and virtuosity had brought the group to a new plateau in its musical evolution. For that reason it was decided to make a professional recording before he returned to Bali. In June, 1989 Gamelan Sekar Jaya made a digital recording at Bay Record Studio in Berkeley of most of its current repertoire, including Partha's new works *Wawu Atangi* and *Kembang Sari*. (This recording has been released in cassette format, and is available from the address that appears below.)

During the next two years, Gamelan Sekar Jaya will again expand its program. Plans are currently underway to invite not only one teacher, as in the past, but two Balinese artists to join the group for extended residencies: a musician and a dancer, who can work in tandem to develop the music and dance programs on an equal footing. These artists will be, for 1989-90, the well known composer Nyoman Windha and his wife Gusti Ayu Warsiki, and for 1990-91, Wayan Sujana and his wife Wayan Iriani. The presence of both a musician and dancer as resident teachers will be another first for the group, and will help a great deal in preparing for participation in the upcoming Festival of Indonesia in 1990-91.

Gamelan Sekar Jaya and Gamelan Angklung are extremely grateful to two individuals for their generosity in making the gamelan instruments available for rehearsals and performances over the past several years: Rachel Cooper (owner of the gamelan gong kebyar) and one of the founders of the group, and Eugene Cash (owner of the gamelan angklung) who purchased the instruments during Sekar Jaya's tour of Bali in 1985.

Gamelan Sekar Jaya's gong kebyar repertoire includes the instrumental pieces *Jaya Semara*, *Gesuri*, *Galang Kangin*, and *Wawu Atang*, and the dance pieces *Legong Keraton*, *Teruna Jaya*, *Baris*, *Kebyar Duduk*, *Jauk*, *Topeng Tua*, and *Topeng Arsa Wijaya*. The angklung repertoire includes the instrumental pieces *Madu Suara*, *Nedes Lemah*, *Nakula Sedih*, *Sindu Arsa*, and *Kembang Sari*, and the dance piece *Panyembrama*.

The members are Avi Black, Tom Ballinger, Philip Chang, Rachel Cooper, Poul Eriksson, Carla Fabrizio, Raymond Fabrizio, Jim Finck, Dan Freed, Lisa Gold, Barbara Golden, Rocky Guagliano, Valerie Harris, Jim Hogan, Maddie Hogan, Susan Jette, Lars Jensen, Andreas Johns, Steve Johnson, Joyce King, Todd Manley, Paul Miller, Susanna Miller, Jean Moncrieff, Mudita Ostrin Nisker, Mimi Prather, Chris Romero, Wayne Vitale, Sarah Willner, and Evan Ziporyn.

Gamelan Sekar Jaya may be reached at 6485 Conlon Avenue, El Cerrito, California 94530, telephone (415) 237-6814. ▀

Gamelan Angklung in Denver

by Wayne Vitale

1) Start with two jazz/rock/blues/electronic/salsa/rockabilly musicians from Denver, Colorado. Choose carefully: be sure that their names are Mark McCain and Mark Fuller.

2) Allow to ripen, by letting them steep for many years in dark basement rehearsal spaces with other like-minded musicians, then put out in the sun for several more years until they float to the top of the mixture. (Set other like-minded musicians aside for the moment.)

3) To add a touch of Asian flavoring, send them to Singapore as part of a big band tour from the Denver/Boulder area.

4) Very important! Just when they are beginning to achieve a balanced seasoning, blow apart their minds by sending them to Bali for a two-week vacation to hear gamelan music.

5) Return fermenting mixture to Denver, Colorado; recombine with other like-minded musicians. After a short time, the initial ingredients will act as a catalyst, and the natural juices formed will heat up the mix.

6) To further promote the fermentation process, enclose the mixture in a container with a tight lid, well away from any gamelan instruments.

7) After a few months, critical mass will be reached. At this point it will be impossible to keep the ingredients from uniting with gamelan instruments, no matter how far away they have been placed.

In March of 1988, more than eight months after he had returned from Bali, Mark McCain heard from a friend that Denver University actually owned a Balinese gamelan—a complete set of *angklung* instruments that had been stored away in the basement of the music building for several years. When Mark finally saw the gamelan, intact but unused, it became clear that this was the opportunity he had hoped for since his return from Bali. With the help of Professor John Trainor, an ethnomusicologist teaching at Denver University (DU), he was able to convince the Music Department to lend out the instruments, so that he and several other musicians could start rehearsals. By September the gamelan was sitting in his living room.

By the time the instruments arrived, Frankie Anderson, a percussionist and member of the Colorado New Music Association (and the one who originally told Mark about the DU gamelan), had completed a grant proposal to the Colorado Council on the Arts and Humanities to invite a teacher for the group. Although they



had made some progress in teaching themselves some basic playing techniques, they felt it was time to study traditional angklung music.

As their first teacher, I was able to experience first-hand the degree of enthusiasm that had already been generated. Starting almost from scratch, the group rehearsed every night for two weeks, often into the middle of the night. In that short amount of time the players were able to learn all the *gangsa* and *jegogan* parts to three complete angklung pieces. (These had been taught to me originally by I Wayan Sujana during his year in California as Gamelan Sekar Jaya's guest artistic director.) In fact to say "learning the parts" doesn't do justice to their playing: by the time I left they were able to master the difficult *kotèkan* patterns of Balinese angklung music so that they sounded like one unified ensemble with a high degree of rhythmic synchronization, proper phrasing and dynamics, and even a sense of feeling for the music. It was clear from the start that these were musicians who had been playing together for many years, and were already attuned to one another in the kind of ensemble work that is so critical in playing Balinese music.

Rehearsals have continued steadily since that time, without any loss of momentum. In addition to refining the pieces that were learned in the first two weeks, the group has been able to add other pieces to their repertoire by learning the individual parts from a four-track recording. By dubbing each track successively with one of the four primary parts—the *polos* and *sangsih* of the *gangsa* and the two *réong* parts—we were able to record two more compositions in such a way that they could later be learned part by part, and then checked against the total mix. It seemed the best solution until the group is able to invite a Balinese teacher who will then be able to work with them on an advanced level. This method also has the advantage of avoiding the use of written notation, which often hurts more than it helps by diverting attention away from the unity of ensemble and rhythmic precision necessary in playing interlocking figuration.

The angklung group is also encouraging its members to compose new music integrating Indonesian forms with Western music. In June of this year Mark Fuller and Mark McCoin created a new work, entitled *Snoring Dog* (named for the reaction of one player's pet to the first rehearsal of the piece). The composition makes use of the full gamelan angklung, as well as three new instruments built by artist and craftsman Fred Metz. These are modelled after the angklung instruments, but use iron keys and PVC resonator tubes to replace their bronze and bamboo counterparts, tuned in a different (but compatible) scale.

The group should have no problem generating other new compositions as well, considering that at least five of the members are experienced composers with a wide range of backgrounds. In this connection the group is collaborating with the Colorado New Music Association, a tax-exempt organization which is involved in the presentation of diverse

styles of music, including cross-cultural idioms, by Colorado artists and composers.

This new ensemble is a good illustration of a community-based group that is propelled totally by their enthusiasm and fascination with the music that has enabled them to become a competent performing ensemble within the span of a year (see the list of recent performances below). The contrast with many university programs is clear. Although these programs are often able to generate a great deal of excitement and attract many talented students, the turnover in players from one semester to the next makes it difficult to maintain high playing standards over any length of time. The momentum the gamelan angklung group in Denver has created, combined with the musical talent of its members, promises to carry it much further. They are currently making plans for participation in the Festival of Indonesia, a nationwide celebration of Indonesian arts and culture that will take place in this country in 1990-1991.

Co-director Mark McCoin is a percussionist, synthesist and composer with a background in many diverse styles of music and theater. He has collaborated with Bruce Odland in the music for the David Taylor Dance Company production of *Anasazi Dreams* and the *Bruce Odland Big Band*. An album of his music has recently been released by Prolific Records. Mark was commissioned by the Colorado New Music Series in 1987 to create a new work, entitled *Transition: Music in Motion*. He is also a member of the Gitanaji Music Ensemble.

Co-director John Trainor, is a Professor of Ethnomusicology at the University of Denver's Lamont School of Music, as well as a teacher of instrumental music for the Denver public schools. Dr. Trainor received his Ph.D. from the University of Washington in Seattle and has done field work in Vietnam, Hungary, Spain and England. He is the ethnomusicological consultant to the Denver Museum of Natural History, where he has worked extensively with the Crain collection of Amerindian musical instruments.

Group members are Frankie Anderson, John Cheney, Mark Fuller, Mark Harris, Glenn Nitta, Greg Painter, Michael Stanwood, Dane Terry, Valerie Terry. The group's repertoire includes the traditional pieces *Madu Suara*, *Nedes Lemah*, *Nakula Sedih*, *Tabuh Dung*, and *Panyembrama* as well as the new composition *Snoring Dog*, and another untitled work in progress.

Between January and June 1989, the group performed at the University of Denver; Alliance Francaise de Denver; Smoky Hill High School; Heatley's Teahouse; Denver Botanical Gardens Amphitheater; Capital Hill People's Fair; and David Taylor Dance Theater, involving impressions of Balinese culture, music, and dance in an outdoor performance, Tuscany Building Fiddler's Green.

For further information on the Denver Angklung Group, please contact Mark McCoin, 3340 Wyandot Street, Denver, CO 80211, telephone (303) 455-3074. ▀

ARCHIVES

The Archives collection of materials by Indonesian authors and artists has increased dramatically in the last two years. Some items are for research only, others are available for distribution. All Archives sales support the production of *Balungan* and free subscriptions for Indonesian artists and scholars. For a complete catalog and price list, or information on the research collection, write to Box A-36, Hanover, NH 03755, USA.

Publications from STSI Surakarta

One of the most active and important publishers of books on Indonesian music is STSI (National College of the Arts) in Surakarta, formerly ASKI. These books are only sold in Indonesia, and many are now out of print. The publications are the work of STSI's expert faculty, covering many areas of music, dance and wayang. While texts are generally in Indonesian, many of the manuscripts consist almost entirely of musical notation, and are therefore useful for those who might not have yet learned Indonesian. An agreement between STSI and the American Gamelan Institute allows many of these out of print publications to be distributed in photocopy through the Archives. (The following is a partial list; write for more complete information.)

Dewi, Nora Kustantina. *Tari Serimpi Sangupati Kasunanan Surakarta*. ASKI, 1985-86. 73 pp. Floor patterns and choreography for the dance.

Djumadi. *Belajar Rebab*. SMKI 1982. 179 pp. Notation and exercises for rebab playing.

Hastanto, Suparno, Rustopo. *Cengkok-Cengkok dan Wiledan Genderan Gaya Surakarta*. ASKI, 1976. app. 200 pp. Notation for many gender cengkok.

Martopangrawit, R.L. *Gending-gending Santiswara*. Vol. I. ASKI 1977. Vocal notation for 57 pieces in pelog pathet nem and barang.

Martopangrawit, R.L. *Gending-gending Martopangrawit*. ASKI 1983. 69 pp. Vocal and balungan notation for 40 pieces composed by Martopangrawit. Notes in Javanese.

Murtiyoso, Bambang. *Pengetahuan Pedalangan*. ASKI 1982. 149 pp. Discussion of details of puppet forms.

Parsana, Harjito, Sutarno. *Titilaras Genderan*. ASKI, 1972. app. 80 pp. Gender notation for several pieces.

Soemanto. *Teks Catur Wayang Kulit Purwa Sala*. 75 pp. Wayang text in Javanese.

Soeroso. *Rebaban Lagu Patetan*. 1971. 22 pp. Notation for rebab for 18 pathetan.

Sri Hastjarjo, Gunawan. *Gendhing-gendhing Sekar*, Vol. I. 1979. 135 pp. and Vol. II. 1980. 59 pp. *Sindhenan* (female vocal parts) notation for pieces in the form *ketawang sekar*.

Sri Hastjarjo, Gunawan. *Sekar Ageng*, Vol. I. ASKI 1983.

153 pp. Vocal notation for 223 poems.

Sukerta, Pande Made. *Gending-gending Gong Gede*. 77 pp. Cipher notation for 24 pieces.

Sukerta, Pande Made. *Gamelan Gong Gede di Desa Batur*. Pande Made ASKI 1986. 99 pp. Notation and drawings of instruments and cases.

Suparno, T. Slamet. *Sindenan Andegan Nyi Bei Mardusari*. PDK, ASKI 1984-85. 58 pp. Discussion and notation of about 30 *andegan* (vocal interpolations) used by the famous singer Mardusari, with balungan notation for the gending and vocal notation for the andegan.

Suparno, T. Slamet. *Dokumentasi Wangsalan: Susunan Nyi Bei Mardusari*. 1985. 44 pp. Translations (Javanese - Indonesian), discussion and lists of *wangsalan* (poetic riddles).

Suratman. *Gending-gending Dolanan Anak-anak di Surakarta I*. 1985. 84 pp. Vocal and balungan notation for 75 pieces for children with texts in Javanese.

Vocal notation by Nyi Supadmi

Three new books of Javanese vocal notation have been co-published by Nyi Supadmi and the American Gamelan Institute. This project represents the interest of AGI in working cooperatively with Indonesian artists to enable their works to be better known to an Indonesian and international audience. These books, first produced in Surakarta in 1989, were compiled by Nyi Supadmi for use by both her students and other *pesindhen* (female singers). They are practical tools for a vocalist in a Central Javanese gamelan, serving as a reference or a study guide. Nyi Supadmi, a singer, teacher and composer, is on the faculty at STSI Surakarta.

Palaran: Gaya Surakarta & Gaya Yogyakarta. 100 pp. Vocal notation (text and melody) for 59 *palaran* in Surakarta style, 21 in Yogyakarta style, and an additional 49 in "Surakarta style pelog nyamat."

Ladrang: Sindhenan Gendhing Ladrang Slendro & Pelog. 89 pp. Notation for the balungan, *pesindhen* melody and text for 32 frequently performed *ladrang*. A short indication of the performance structure of each piece is given, and some *andegan* (vocal interpolations) are provided.

Cengkok-cengkok Srambahan dan Abon-abon. 72 pp. A "dictionary" of vocal *cengkok* (melodic phrases) arranged by text, *pathet*, *seleh* (goal tone), and syllable length. Several variations are given for each pitch. For example, to "go to" pitch 6 in *slendro manyura*, this book shows seven phrases each for a four, eight or twelve syllable text. ▮

NETWORK

England

The South Bank Centre was the site of a major Indonesian Festival, consisting of five evening performances and other events. A large group of artists from STSI Surakarta attended. This was in conjunction with a Symposium on Indonesian Performing arts hosted by the School of Oriental and African Studies.

PELOG, the English gamelan newsletter, celebrates its seventh year of publication. The latest issue includes a directory of gamelan in the United Kingdom. Subscriptions are available for \$5 (cash), sent to **Bill and Sandra Martin**, Lintgrowis, Foxearth, Sudbury, Suffolk, UK.

Mark Lockett, the instrument builder and musical director of Metalworks, has sent a copy of the group's new CD, on the Practical Music label. The disk included pieces by English and American composers, and is very well recorded.

Jonathan Coleclough wants to assemble a "composite, multi-layer drone" made from many people's contributions. He is particularly interested in "as many big gamelan gongs as possible." Contributors sending a DAT or cassette recording of any sound will receive back the original and a copy of the whole result. Write: 14 Vaughan Road, Whaley Bridge, Stockport SK12 7JT, UK.

Indonesia

I Wayan Sadra and several other composers are organizing an independent Indonesian new music festival in Surakarta, Central Java. Sadra writes: "Our main goal is to introduce new music which grew out of an Indonesian cultural setting, stressing the experimental aspects. We'd like to let people know that nowadays there are new music phenomena in Indonesia. I am, representing the composers, hopefully asking you to participate in overcoming the financial problems. Your financial support, however small it is, will be very helpful to us, and it means that you've supported the existence of new music in our poor country." Contributions sent to the American Gamelan Institute, Box A36, Hanover, NH 03755, will be forwarded to the composers in Indonesia.

The new Indonesian ethnomusicology association, **Masyarakat Musikologi Indonesia** (MMI), met in Jakarta in October of 1989. Papers have been published (in Indonesian) in a large volume titled "Festival Musik Vokal Indonesia," (Indonesian Vocal Music Festival). The book includes festival programs and press reviews, and copies of papers by **Halilintar Latheif**, **Mauly Purba**, **Sugeng Nugroho**, **Bernard Arps**, **Don A.L. Flassy**, **Wim Van Zanten**, **Deni Hermawan**, **Marc Perlman**, and **Hardjo Susilo**. For information on publications and membership, contact MMI, Kradenayon RT. 02 RW. 01, Kapatihan Wetan, Surakarta, Central Java, Indonesia.

Nyi Supadmi, a faculty member at STSI Surakarta, has completed three books of vocal notation, which have been published by the American Gamelan Institute. The titles—*Ladrangan*, *Palaran Gaya Yogya dan Solo*, and *Kamus Cengkok* (a compendium of vocal phrases)—are now available at \$10 each or \$25 for the set of three. Write AGI, Box A-36, Hanover NH 03755.

Barbara Mintz announces that her *Color Bali Color*, a humorous and educational coloring book for all ages, is now available. She can be reached at PO Box 14, Ubud, 80571A, Bali, Indonesia.

T. Slamet Suparno has provided program information for a radio broadcast at RRI (national Indonesian radio) by STSI faculty. The director was **Rahayu Supanggah**, and the rehearsal director was **R.T. Mloyowidodo**. Pieces included: *Bedhayan Gd. Tejanata-Ld. Sembawa-Ld. Playon P5; Srimpi Gd. Lobong-Pareanom-Ld. Kanda Manyura SM; Ld. Ayun-ayun-Kemuda-Mijil Ketoprak P6; Gd. Rondhon-Ld. Gonjang-ganjing Lik-tho-pathetan Jingking-Ayak-ayakan Gadhung Mlathi S9*.

Canada

The Annual Summer Music Intensive at the Centre for the Arts, at Simon Fraser University in Vancouver, B.C., was held from July 3 to July 29. This year they offered instruction in Indonesian gamelan, as well as interactive electronics. The program is ongoing, and welcomes artists from many disciplines. For further information contact **Angela Crump**, Centre for the Arts, Simon Fraser University, Burnaby, B.C. Canada V5A 1S6, telephone (604) 291-4672.

Nyoman Astita and **Ketut Gede Asnawa** are two of the artists who have taught at the University of Montreal's Balinese gamelan program. A recent concert drew an audience of over 1,000 people. The group also presented a concert of Balinese music (*Tabuh Telu* and *Jaya Semara*) alongside compositions by Debussy, McPhee, Nishimura, Vivier, and Evangelista.

Japan

The National Children's Castle Gamelan Group, Lambang Sari, Sekar Djepun, and Kusuma all participated in an **Asian Music Festival** in Tokyo during November of 1988. The program included music from Central Java and Bali as well as "Ornithology for Gamelan" by **Matsudaira Yoriaki**.

Malaysia

For over two decades **TENGGA** (The Journal of Southeast Asian Literature) has published the best of Southeast Asian literary writings. Recent and upcoming special issues include Poetry in Southeast Asia (June 1989),

The Novel in Southeast Asia (December 1989), Short Story in Southeast Asia (June 1990), and Criticism in Southeast Asia (December 1990). Subscriptions are available, as are single issues. The price to individuals is \$9 per single issue, \$18 annual, and \$50 for 3 years. The price for institutions is \$11 single, \$22 annual, and \$60 for 3 years. Air mail postage is \$7 single, \$14 annual, and \$42 for 3 years. Surface mail postage is \$3 single, \$6 annual, \$18 for 3 years. TENGGA, Yayasan Penataran Ilmu, Tingkat 3, Wisma Mirama, Jalan Wisma Putera, 50460, Kuala Lumpur, Malaysia.

United States

Free Moon Publications offers one of their titles in exchange for a critical reading of the music and dance chapters in the Indonesia Handbook and Bali Handbook. Contact Bill Dalton at (415) 547-7233.

A100-year-old Javanese gamelan from the Yogyakarta area for sale, along with a set of wayang puppets. Contact **Debra Zeller**, 219 East Glenn St., Tucson, AZ 85705, telephone (602) 623-8291.

Down Home Music Inc. is a mail order source for recordings (records, cassettes, and CDs) of music from around the globe. They will also special order any titles which are temporarily out of stock. 10341 San Pablo Ave., El Cerrito, CA 94530, telephone (415) 525-1494.

Made Surya and Danu Enterprises provide package tours and consultancy services to those interested in traveling to Indonesia. Upcoming tours include Experience The Arts In Bali (July 11-31, 1990) and National Parks and Endangered Species (August 5-19, 1990). They also have a house available for rent in Ubud. For more information contact Danu Enterprises at 313 McMormick Ave., Capitola, CA 95010, telephone (408) 476-0543.

The Naropa Institute offers a Study Abroad program to Bali for academic communities and the general public. The program takes place in the artistic community of Ubud and focuses on Balinese arts and culture. The Institute offers a similar program in Nepal. For more information, contact Semester Abroad, Naropa Institute, 2130 Arapahoe, Boulder, CO 80302, or (303) 444-0202.

The Telluride Institute's Composer-to-Composer Festival in Colorado this summer featured its first Indonesian guest composer, **I Wayan Sadra**, a faculty member at STSI Surakarta. He, along with 14 other composers from several countries, participated in a week of panel discussions on censorship, composition and other topics, and premiered a new theatre piece, "Daily." He was joined in performance by **David Gamper** and **Larry Polansky**, and by **Jody Diamond**, who also served as his translator during the discussions and public panels.

A wonderful videotape "Copper, Tin, and Fire: Gongsmithing in Java" was made in the workshop of **Tentrem Sarwanto** in Surakarta by **Samuel Quigley**. It shows the process of making a small gong from start to finish, and gives a very intimate view of the transformation of a piece of metal into a beautiful instrument. A short

interview with Tentrem on his tuning technique is a nice addition. The suggested price is \$35, but any additional money will be placed into a special fund to help Tentrem, his family, and the gongsmiths with their health care and other needs. To order and/or contribute, write Samuel Quigley, 294 Chestnut Avenue, Jamaica Plain, MA 02130.

Gamelan Sekar Jaya, with **Nyoman Windha** as artistic director, played a series of concerts that included **Gesuri (I Wayan Beratha)**, **Legong Keraton**, **Kebyar Duduk (I Mario)**, **Sindu Aras (I Ketut Partha)**, **Wahyu Giri Suara (I Nyoman Windha)**, and **Taruna Jaya**. Windha and his family spent the year as the group's resident teacher.

Ni Made Sukerti, **I Made Surya**, and **I Nyoman Sedana** presented an evening of Balinese classical dance at Pacific Cultural Center, Santa Cruz in May of 1990. Sedana, who had been a guest teacher at U.C. Santa Cruz, is now enrolled at Brown University as a graduate student.

Gamelan Son of Lion in New York City had a series of concerts called "American Composers for Gamelan Series". The first was a "Round Robin (Collective Composition)" that included works by **Peter Griggs** and "old favorites"; the second featured a new electronic work by **David Behrman**, and pieces by **Larry Polansky** and **Jody Diamond**.

The Venerable Showers of Beauty/A Different Song, in Portland, Oregon, successfully premiered "The King of Bali", an opera by **Vincent McDermott**. Repeat crowds and reviews were very enthusiastic. The production combined Javanese gamelan and Western chamber orchestra; life-size puppets were included as well.

Festival of Indonesia

Court Art of Java: From the Kraton of Yogyakarta toured this fall, as did **Children of Bali and Sunda: From Village to City**. One of the Javanese group members, **Trustho**, has stayed on to teach Javanese gamelan at the University of Ann Arbor in Michigan. Groups coming this winter include **Topeng Cirebon: Masked Dance of West Java**, and **Music and Dance of Sumatra: Aceh and Minangkabau**. Many groups can still be booked for the remainder of 1991, including **New Music Indonesia**, **Music and Dance of the Rain Forest: Dayak of East Kalimantan**, and **Bali: Cak! and Legong**. For booking or tour information, contact **Lisa Booth Management**, 276 Riverside Drive, New York, NY 10025, or call (212) 662-7256. For inviting guest artists or planning coordinated activities, contact **Rachel Cooper**, 648 Conlon Ave., El Cerrito CA 94530, (415) 237-6849. ▀

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