Nusantara Arts Gamelan Masters Series

by Matthew Dunning, with Linda Hibbs

At the start of the coronavirus pandemic, when severe restrictions were placed on gamelan musicians and teachers around the world, Matt Dunning of Nusantara Arts in Buffalo, New York, came up with the idea to present online lectures by a variety of gamelan experts. He also collected donations that sponsored a series of concerts in Java. I sent Dunning some questions; here are his answers (edited and condensed).

The lectures brought people together at a time when that seemed impossible, and in a way that previously would not have been thought possible. The entire project was a lucky confluence of pandemic restrictions, the technological possibilities of Internet communication, a global involvement in Indonesian arts, and the skills and vision of a gamelan lover from Buffalo.

—Linda Hibbs

THE LECTURES

How did you get the idea to start the lecture series?
The Gamelan Masters Guest Lecture Series was started at the beginning of the New York COVID-19 lockdown to help my group continue our routine. Gamelan Sari Raras Irama is a very active and engaged group with Nusantara Arts in Buffalo. We practice twice a week, and perform around 15 shows per year in various contexts. The last performance we did was an open-house at an after-school facility we partnered with, to provide access to gamelan music for at-risk youth who don't get the arts services they need through the district. After the open-house performance, we had to immediately cancel all activities—the pandemic was here!

In the beginning of the lockdown, so many things seemed uncertain. We couldn't meet or play, so I started programming gamelan music theory lessons, cultural workshops such as listening parties and documentary film screenings. I discovered at the same time as the rest of the world that preparing materials for online teaching takes an incredible amount of work— it took hours and days of preparation. I came up with the idea of inviting a guest lecturer to our bi-weekly sessions, to lighten the workload for myself, and to make connections with our teachers and friends around the country.

The idea of opening up the series to the greater community came after hearing stories similar to mine from other groups. It seemed like the ideal time to share resources. The world was spiraling further into chaos. Everyone was stressed out. We missed our friends. I thought this could be some kind of transformational idea that might benefit some people. I thought about the mental health benefits of promoting this series to a worldwide audience, thinking that this might have the potential to connect our global community in a totally new way. It could strengthen the connections in the community of gamelan enthusiasts through empathy, collective knowledge, and musical passion, so we may have a stronger community after COVID as well. I saw this project as also providing an opportunity for gamelan teachers in the U.S. to share their expertise with a wider audience.

I reflected on two core values of Nusantara Arts: community and preservation. Our board had been looking for ways to support Javanese artists for some time, so Pak Sumarsam's suggestion to request donations for Javanese musicians instead of paying him to give a lecture was a stroke of genius. We added donations for musicians in Java to the lectures, and the international community of gamelan lovers stepped up to help. We raised enough to sponsor five concerts in cooperation with Sanggar Ekalaya in Solo, Central Java, a performing arts study center founded by Kitsie Emerson and her husband Wakidi Dwidjomartono.

Matt Dunning, film maker and arts organizer, is the Executive Director of Nusantara Arts, located in Buffalo, New York. He started playing Javanese gamelan in 2006, and has studied extensively in Indonesia. He is currently preparing for the arrival from Java of a full bronze gamelan and 180 wayang puppets!

What were your criteria for the lectures?
The concept of the series grew rather organically. This kind of online event was totally new, so it took some planning to schedule our first speakers. I thought it was either going to be a great success, or a complete failure! Luckily, it was a success, thanks to the many wonderful lecturers and leaders of gamelan groups who agreed to participate.

We thought the best way to reach people was by offering a unique series of lectures on a variety of topics with a focus on quality of content and representation of many voices. Lecturers were invited to speak on something they were personally passionate about sharing. This wasn't an academic exercise, but a way to grow community and knowledge in a broader context.

How many people joined online to view each one?
We averaged around 50 participants per lecture, and sometimes had up to 70 or 80, attending twice a week. We reached people through the Dartmouth Gamelan Listserv [an online gamelan forum for over 25 years], as well as on Facebook through gamelan groups, event sharing, and even some paid advertising. The participants were not just from the United States, but from all over the world, with people tuning in from Europe, Central America, Canada, Australia, Japan, and Indonesia. The numbers were quite staggering. We've had 1,450 participants in the live lectures and over 6,000 views so far on the collected lectures on YouTube and the Nusantara Arts website.

What topics did the series cover?
The series began with my own area of expertise, Central Javanese gamelan, covering music theory and cultural topics. When we started seeing recurring participation from enthusiasts of gamelan traditions from other regions, like Sunda and Bali, I wanted to expand the series to include music from other parts of Java and the Indonesian archipelago. We had lecturers Zoom in from Kalimantan and East Java to talk about their research on different kinds of gamelan. We had lectures on West Javanese gamelan, a talk on gamelan in Cirebon, and a significant number of lectures devoted to Balinese music [focusing on the compositions of Dewa Alit and his group Salukat]. I think the inclusion of all these traditions brought a lot of magic to the series.

What has been the response?
It has been wonderful, and really affirming in many ways. It showed how big our gamelan community is, and how we are all connected through our passion for this music. We had participants with lots of experience joining the lectures alongside people relatively new to the art. In some ways it mirrored the inclusive aspects of gamelan culture; everyone is welcome, and everyone can benefit. I received so much email from participants expressing their gratitude and sincere happiness about the series. For some people it was a wonderful learning experience, and a link to community; for others it was a lifeline for their mental health during a very rough patch in our shared human experience.

What did you learn about the technology you used?
We used a combination of Zoom, YouTube, PremierePro editing software, various slide show programs, Facebook, our Nusantara Arts website, and online donation management software, which all combined to make the project's success possible.

All this technology existed before COVID. When the pandemic hit, people were trying to figure out how to use existing programs to deliver content and create engagement. At the beginning of the quarantine in New York, I spent a great deal of time in Zoom sessions sponsored by other organizations, learning how it worked, what the best practices were, and how to deliver the highest quality and consistency. I already had some experience in video editing, and that was a boon. Almost everything else was new to me and I had to learn on the fly and make adjustments. The thing about technology is that we often don't use its full potential. When COVID hit, the whole world had to learn new skill sets almost overnight.

In terms of performance, currently there are some limitations to the technology. People can't really play instruments in sync with each other over the Internet, and there are still difficulties with Internet connectivity and video sharing, but that will likely keep improving. Once we are back to practicing in person, we can still use these digital methods to keep in touch as a community and learn from teachers who can't come to visit.

What are your plans for future lectures?
People have asked (and sometimes demanded!) that we continue the lecture series after the immediate COVID crisis has passed. I'm open to that idea. I think for an extensive network like the one we have with gamelan, this technology is really something special, something we can employ even in non-pandemic times to continue to build on and strengthen the links connecting everyone in the gamelan community.

THE CONCERTS

What was the result of the Artist-to-Artist campaign?
The proceeds were distributed to musicians and singers in the Solo area—including Klaten, Boyolali, Karanganyar, Sukoharjo, Sragen, and Wonogiri—in cooperation with Kitsie Emerson and Sanggar Ekalaya. They contacted the musicians, and arranged a series of performances, using our donations as honoraria for the players. We ended up supporting 62 musicians, one dancer, and one dhalang over the five days of performances, with donations that both strengthened their spirits and covered up to a month of food for their families. Some of the funds also went to musicians in Bali, in a program facilitated by Insitu Records.

Announcement of the third concert at Sanggar Ekalaya.

What was the structure of those performances?

This is pretty interesting. The theme of the five concerts was inspired by a Javanese saying from Pak Wakidi: "*wong urip iku mung mampir ngombé*" [Life is just stopping by for a drink], which means, basically, that life is short and we need to make the most of our time here.

The concerts were held five nights in a row, from June 10–14. Kitsie made sure that at every concert, safety protocols for the coronavirus were carefully observed. These included: taking everyone's temperature on arrival, and sending them home if they had a fever; requiring that everyone wear a mask, including the video team from the Punakawan channel that livestreams the concerts; giving each person their own bottle of hand sanitizer; placing the instruments to observe "social distance;" and serving food in individual boxes, rather than the usual buffet. And of course the performances were held outdoors in an open pavilion.

What was played at each event?

Pak Wakidi suggested that the concerts be named for five stages of drinking described in another Javanese saying known as *candrané wong minum* [a drinker's metaphor], choosing music to reflected the mood of first five of the ten stages.

1. *Éka Padmasari*. *Éka* is "one" and *padmasari* is the honey of a lotus flower. This invokes the nice, warm feeling one has after one shot of a very strong drink. The pieces chosen for this were light in nature, the kind usually played at the beginning of a full evening of music: *Ladrang Wilujeng*, *Ketawang Puspawarna*, etc.

2. *Dwi Maratani*. *Dwi* is "two" and *maratani* refers to how, after two shots, a warm feeling spreads to your entire body. The music was mellow, with a free choice of pieces known as *mat-matan*, or *sukarena* [whatever you like], with the addition of *muryararas*, playing a meditative piece at midnight with all the lights turned off so the musicians (without singers) play in darkness.

3. *Tri Kawula Busana*. *Tri* is three and *kawula* is an ordinary person in fancy clothes called *busana.* After three shots, one might feel the happiness and giddiness an ordinary person feels when all dressed up. For music, they planned a pleasurable evening of short, fancy pieces: *jineman*, *langgam*, *kethoprakan*, and *palaran*.

The fourth concert at Sanggar Ekalaya.

4. *Catur Wanara Rukem*. *Catur* is four, *wanara* means monkey, and *rukem* is a tree fruit. This means that after four shots, the musicians start fooling around, acting like monkeys playing in trees and competing for fruit. They invited an elderly dancer to demonstrate the connections between the alluring *gambyong* dance and the complicated *ciblon* drum patterns that follow it, and give the dancer energy to keep going even if she gets tired!

5. *Panca Sura Panggah*. *Panca* is five and *sura panggah* means strong and confident, although after five shots a person might get a bit aggressive and argumentative. For this evening there was a wayang, full of debate and conflict, where the dhalang is in charge of everything.

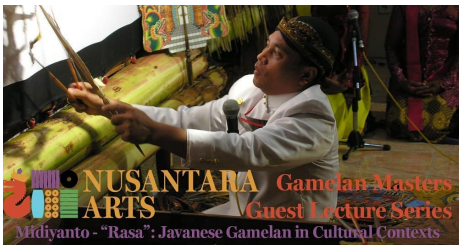
What has all this activity meant to you?

For me personally, it is a validation of how I see the world and how I try to organize the activities of Nusantara Arts. I believe in the collective ability of human potential to accomplish good things when people work together. In the lecture program, everyone benefited through mutual participation and effort. I learned about so many great topics, and became personally acquainted with a great number of excellent and interesting people through the project. It was a great experience, at times exhausting but always exhilarating.

The fundraising and the concerts were the realization of our goal to connect with artists in Java, especially giving support to them during this very difficult time. This will be just the beginning of our collaborations with Indonesia, and I am really looking forward to developing this in the future.

I'm honored by all the speakers and the participants who came back lecture after lecture. I'm honored by those people who donated during this time to the preservation of gamelan music in its place of origin. And I am honored by the amazing worldwide artistic community we were able to engage.

I hope that with these experiences, everyone will continue to realize the benefit of strengthening and expanding our community for the common good. ◗



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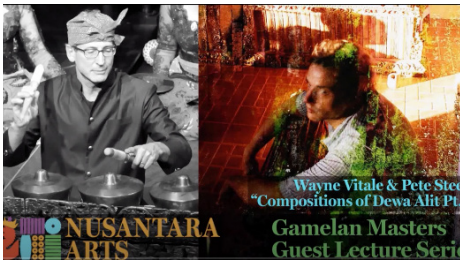
NUSANTARA ARTS GAMELAN MASTERS LECTURES

1. **Midiyanto S. Putro. "Rasa: Javanese Gamelan in Cultural Context."**
   Famed puppet master and UC Berkeley Professor Midiyanto discusses the topic of "Rasa," one of the beautiful esoteric concepts of Javanese Gamelan.
2. **Phil Acimovic. "What exactly is Palaran?"**
   Rarely attempted in American gamelan performances, Phil discusses this exciting and beautiful form that is a regular part of Solonese klenengan.
3. **Peter Ludwig. "**A talk about gamelan makers in Solo, Central Java."
   Peter is a Fellow at Yale's Tropical Resource Institute and speaks on his thesis, *Technology and Tradition in Java: Natural Resource Access and Innovation in the Gamelan Instrument Industry*.
4. **Matt Dunning. Director's Talk: "The Stirring of a Thousand Bells."**
   Featuring film director Matt Dunning's sensory ethnographic gamelan film "The Stirring of a Thousand Bells" released by Sublime Frequencies (SF094). A rare type of gamelan, and a beautiful dance from the Mangkunegaran Palace.
5. **Sumarsam. "The History of Gamelan."**
   Professor Sumarsam from Wesleyan University provides the history and context of gamelan throughout the ages and shows the video "Gift of the Wali: The Gamelan Sekaten in Central Java," about one of gamelan's unique artforms.
6. **Alex Yoffe. "The Construction of a Gamelan Suite."**
   Alex from Friends of the Gamelan in Chicago discusses the various theories and possibilities when constructing gamelan suites out of multiple compositions.
7. **Darsono Hadiraharjo. "Lives in Karawitan."**
   Darsono Hadiraharjo, a Visiting Critic with Cornell's Southeast Asia Program, discusses the music and career paths of his parents, Bapak Saguh Hadi Raharjo and Ibu Panut, in conversation with Cornell Senior Lecturer Christopher J. Miller. Darsono's parents were members of some of the most famous and influential gamelan groups from the 1960s to 2000s, like Condhong Raos and Ngripto Laras.
8. **Sutrisno Hartana. "Creativity in the Gamelan."**
   As an experienced cross-cultural gamelan player, composer, teacher, and collaborator in this field, Sutrisno Hartana talks about and demonstrates the creativity that he feels is needed in gamelan.
9. **Chris Miller. "Perceptions of Rhythm, Form, and Time in Gamelan."**
   Senior Lecturer at Cornell, Chris Miller gives a thoughtful presentation on some of the building blocks of gamelan music.
10. **Steve Laronga. "Cultural and Musical Worlds of East Javanese 'Jek Dong' Shadow Puppetry."**
    An overview of this lively East Javanese form of wayang kulit, in which traditional systems of apprenticeship and collective local sponsorship continue to strongly influence performance practices.
11. **Kathryn (Kitsie) Emerson. "Macapat and Vocal Forms in Gamelan."**
    The rich vocal music tradition within Javanese karawitan is often a mystery to beginners. Some of this mystery can be unlocked by understanding the category of sung poetry known as macapat, and how macapat are used every day in the performance tradition. Kitsie Emerson, who has lived in Java for almost 30 years studying karawitan and wayang kulit, provides an introduction to macapat, using live examples from the art center founded by her and her husband, Pak Wakidi.
12. **Jessika Kenney. "Vocal Practices in Gamelan."**
    Jessika Kenney is a composer, writer, and performer working from the experience of listening to voices and vocalized response. Jessika gives a workshop which draws on life-long interests, including singing with gamelan, to inspire others to create their own unique vocal practices while in and out of various degrees of coronavirus quarantine.
13. **Charley Sullivan: "There Was An East But There Was No East: Javanese Cosmology in a 19th Century Hindu Buddhist Text."**



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Charley Sullivan completed a PhD at the University of Michigan in August 2020, with his dissertation "Years of Dressing Dangerously: Modern Women, National Identity and Moral Crisis in Sukarno's Indonesia, 1945–1966."

14. **Novyandi Saputra & Palmer Keen. "Gamelan Worlds of South Kalimantan."**
Banjarmasin-based ethnomusicologist Novyandi Saputra, MA, is joined by *Aural Archipelago* founder Palmer Keen to share their work on the gamelan worlds of South Kalimantan, discussing Novyandi's lifelong immersion in the gamelan Banjar tradition and Palmer's research on the ritual gamelan of the Dayak Halong.

15. **I. M. Harjito. "The Compositions of I. M. Harjito."**
Instead of releasing the lecture as a single four-hour event, we created a webpage for Pak Harjito and posted his compositions individually for easier access.

16. **Panakajaya Hidayatullah & Palmer Keen. "Rare Gamelan of Madurese Horsehoe."**
Madurese ethnomusicologist Panakajaya Hidayatullah, MA, is joined by *Aural Archipelago* founder Palmer Keen in discussing their research and documentation of rare Madurese gamelan offshoots in the Madurese Horseshoe of East Java, including Glundhangan, an all wooden "gamelan for pigeons," and Dhungdhungan, an ensemble of tuned drums.

17. **Wayne Vitale. "Compositions of Dewa Alit, Part 1: Geregel."**
Since 2000, Dewa Alit (b. 1973) of Pengosekan, Bali, has earned appreciation at home and internationally as the composer of consistently demanding, exploratory and rigorously designed music. Because Alit attracts the best performers to join his gamelan groups, the music is also thrilling to hear. In this set of two back-to-back lectures, four North American students of Alit and his music present mini lectures on some of Alit's major works that trace the arc of his career to the present. Wayne Vitale will speak on "Geregel" (2000), which used the newly popular seven-tone gamelan semara dana to explore rhythms and tonalities peviously unknown in Balinese music.

18. **Peter Steele. "Compositions of Dewa Alit, Part 2: 'Caru Wara.'"**
In part two of this series, Pete Steele discusses "Caru Wara" (2006) for the standard gamelan gong kebyar, which took Balinese rhythm to a still-higher level.

19. **Oscar Smith. "Compositions of Dewa Alit Part 3: 'Genetik.'"**
In part three of this series, Oscar Smith discusses the design and tuning of Alit's own gamelan Salukat, and his first major work for it, the polymetric and modally-extended "Genetik" (2012).

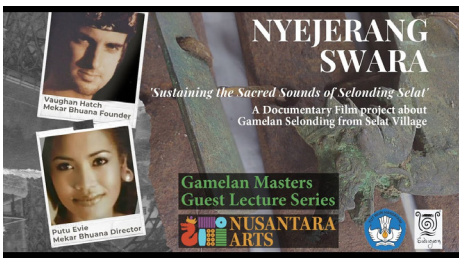
20. **Michael Tenzer. "Compositions of Dewa Alit Part 4: 'Ngejuk Memedi.'"**
In part four and the last of this series, Michael Tenzer discusses "Ngejuk Memedi" (2016) which features whole new Balinese sound worlds and ingenious structures.

21. **Henry Spiller. "An Introduction to Sundanese Gamelan for Javaphiles."**
Henry Spiller presents a broad, general overview of Sundanese music—especially gamelan music—customized for those with a practical acquaintance with Javanese gamelan. The talk will leverage the similarities between Javanese and Sundanese musics to highlight Sundanese music's unique qualities in terms of instrumentation, playing styles, and repertoire.

22. **Andy McGraw. "Flowing Structure, Compact Feeling."**
Andy McGraw describes his research on temporality in Balinese gamelan music.

23. **Ayu Eka & Putu Hiranmayena. "Creating Tari Kreasi 'LAKU' Across Oceans."**
Indonesian artist scholars, Ayu Eka and Putu Tangkas discuss the process of creating their latest collaborative dance piece for Balinese gamelan, highlighting the concepts of the piece as they pertain to social mobility in Colorado and Bali.

24. **Putu Evie & Vaughan Hatch. "Bring Back Bali: Caring for the Arts and Environment."**
A frank discussion about the role that music and dance studios (sanggar) can play in creating environment-friendly alternatives to single-use plastic in everyday life in Bali, particularly at ceremonies, practices, and performances. With the aim of inspiring others, Mekar Bhuana (Denpasar) co-founders Vaughan Hatch and Putu Evie present



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some solutions they have come up with and how they apply these within their own family in Bali as well as with musicians and dancers. The discussion also includes how foreign arts researchers, private students, and study groups visiting Indonesia can also make a positive difference.

25. Vaughan Hatch & Putu Evie. "Nyejerang Swara: Sustaining the Sacred Sounds of Selonding Selat." Film & discussion. Documenting a critically endangered style of music from Selat village in Karangasem, this short documentary film, produced by Vaughan Hatch and Putu Evie, looks at the disconnect between ritual, symbolized by sacred music, and an agrarian lifestyle that is no longer lived by most Balinese. On a global level the film makes an appeal to the international community to help recover lost repertoire through repatriation of recordings that are stored in overseas archives.

26 Emily Hansell Clark. "The Javanese Gamelan in Suriname."
Between 1890 and 1939, laborers from the Dutch East Indies were "recruited" by the colonial government to work on plantations in Suriname, the Netherlands' much smaller colony on the Caribbean coast of South America, after slavery was abolished there. Today, a distinct gamelan tradition is practiced by ethnically Javanese people in Suriname and in Javanese-Surinamese communities in the Netherlands. Emily discusses her work with Javanese-Surinamese gamelan musicians and explores what it means to know a musical tradition that developed out of a colonial history.

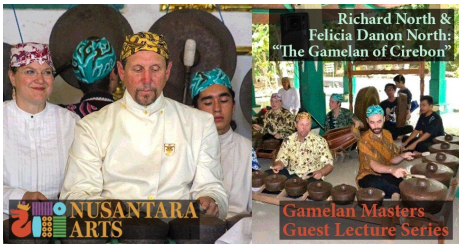
27. Ki Midiyanto. "Gender."
The first in a series of instrument-specific Gamelan Masters Lectures discussing the basics of music theory and practice of various gamelan instruments; this talk by Midiyanto is on one of the most important instruments in the group, the gender.

28. Ed Luna. "A Tandem Meeting of Language and Karawitan."
This talk focuses on the intersecting possibilities of looking at language (especially Balinese and Javanese), interaction, and karawitan. Ed Luna discusses the older forms of Balinese and Javanese, and what those texts can tell us about what happened historically to bring us to the contemporary forms of those languages, as well as how they show clear affinities to other members of the greater Austronesian language family, especially the Philippine-type languages. He concludes the presentation by talking about current and future projects that relate some facet of linguistic analysis to musical practice. (Ed Luna, Department of Linguistics, University of California).

29. Sumarsam. "Learning to play gender."
Mas Midiyanto's lecture on gender triggered Sumarsam's memory of a manuscript he wrote decades ago, entitled "Learning to Play Gender." After digging deep into his files, he found it. "How did I learn gender? How did my teachers use cengkok (gender melodic patterns) to teach? What is the genesis of the names of cengkok? How can a student become a good gender player?" These are among the questions Sumarsam had in mind when writing the manuscript. In this session he shares this "work-in-progress"'with us.

30. Kathy Foley. "Facing Disease, Combating COVID, and Pacing the Void: Indonesian Wayang/Topeng and Asian Puppets/Masks Confronting the Demonic and Accessing the Cosmic."
Kathy Foley discusses the use of puppets to model curing when disease or disaster threatens. We encounter object theatre used in purifications of individuals or communities as in ruwatan and bersih desa and recently we have even seen them put to work contra COVID. So why are puppets/masks sometimes a preferred medium for theatrical events that cure or transcend?

31. Charley Sullivan. "Years of Dressing Dangerously: Modern Women, National Identity and Moral Crisis in Sukarno's Indonesia."
A lecture with a difference, Charley Sullivan discusses the time when Indonesia explored a new world of independence in the 1950s and 1960s, and the question of how to be simultaneously Indonesian and "modern" that fell largely on the nation's women. A reading of the voices that emerged through women's magazines offers a highly nuanced understanding of the process of the development of Indonesian national identity during the Sukarno era.



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32. Lisa Gold. "Balinese Gender Wayang: Musical Knowledge, Innovation, and Transmission from *Zaman Dulu* (a Bygone Era) to the Present."
Lisa shares her research on musical transmission, performance practice, and recent developments in Balinese gender wayang across several generations. Her elderly teachers in the 1980s and 90s shared with her memories of zaman/jaman dulu from the early 20th Century. Today, their descendants are part of a burgeoning wayang performance scene. Lisa shares video & audio examples of early and recent innovators, including some *wayang listrik*, and thoughts about personal and public space.

33. Richard North & Felicia Danon North. "The Gamelan of Cirebon."
Richard North (who has been studying, teaching and performing Cirebon gamelan music since 1976) and his wife Felicia Danon North (a talented Cirebon Topeng (mask) dancer who has been playing Cirebon gamelan since 1998) give a lively and informal introduction to five genres of gamelan music from the ancient north coast Javanese kingdom of Cirebon.

34. Burhan Sukarma. "Suling Sunda."
Burhan Sukarma discusses and demonstrates through live and recorded playing, the role of the Sundanese suling in Gamelan Degung, Tembang Sunda, and Kacapi-Suling. Burhan is a master suling player known for his deeply moving improvisations. Before relocating to the U.S. in 1988, he built an influential career as a recording artist and principal musician at RRI Bandung. Burhan has directed the gamelan group Pusaka Sunda in San Jose, California for 32 years. His new Kacapi-Suling recording (Banda Manusa, 2020) is a collaboration with master kacapi musicians from West Java.

35. Iwan Gunawan. "21st Century Sundanese Gamelan Composition in Performance: Regional Meets International."
Bandung composer, musician, educator and music director, Iwan Gunawan, explores his gamelan-centered international music performance and compositional career. For over 15 years he has sought to express through his hybrid music, not only his native Sundanese traditions, but also to reflect Western musical practices and aesthetics.

36. Andrew Timar."North of Java: 37 Years of Canadian Degung."
Andrew focuses on the many aspects of the hybrid musical work of the Evergreen Club Contemporary Gamelan (ECCG), a Toronto-based professional ensemble playing degung–and often working with musical forces from other traditions and media such as dance, feature film, video and shadow theater.

37. Robert Cowherd. "Kraton and Culture: Reflexive Practice of the Sacred."
Since 1949, the Kraton Surakarta has had to make hard choices between maintaining its buildings or its rituals. Under Pakubuwana XII (reigned 1942–2005), the consistent policy was to give priority to the demanding cycles of ritual renewal while buildings were left to fall into disrepair. When in 1992, three princesses declared a hunger strike, it called attention to a dramatic mismatch between conventional practices of historic preservation and the living culture of the Kraton.

38. Joko Sutrisno. "The Six Steps to Success in Gamelan and in Life."
Based on Joko Sutrisno's experience teaching gamelan for many years in Minneapolis, he has devised six steps to learn and make gamelan music. These Steps, however, can be applied to other areas in life to make your dreams come true in such things as finance, health and relationships. Joko will talk about this concept and practical philosophy that is his guide to success.

39. **Community Gamelan Round Table.** People from the American gamelan community gather for a discussion to about what the wide swath of community gamelan organizing looks like in the USA right now. What sets community gamelan apart in terms of the benefits it offers the cultural landscape, and what are the challenges and opportunities faced by these organizations, which exist at various stages of experience and development. This is the official grand finale of the Gamelan Masters Guest Lecture Series. Moderators: Henry Spiller, Emiko Saraswati Susilo.

Videos of all the lectures are at nusantaraarts.com.