

KOKAR Den Pasar

An Annotated List of Gamelan on Campus

Since KOKAR began in 1961, many gamelan have been added to its program of music, dance and puppetry. This is a briefly annotated list of the ensembles currently housed at the Den Pasar campus.

FORMAT

Name of Gamelan

of pitches, tuning (Pelog or Slendro)/# of players
short description (provided by Michael Tenzer)

Gamelan Gong Gede

5 P/30-60

Large ancient court ensemble with enormous bronze instruments, deep gongs; strong influence on modern styles.

Gamelan Gong Kebyar

5 P/20-30

Currently ubiquitous in Bali. Modern, dynamic, virtuosic, style; flexible, can absorb diverse influences; all bronze.

Gamelan Semar Pegulingan

7 P/15

Court ensemble closely related in repertoire to Gamelan Gambuh, forerunner of Pelegongan. Trompong carries the main melody which is ornamented simply in the gangsa section.

Gamelan Pelegongan

5 P/15

Enormously popular in early twentieth century until it was superceded by Gong Kebyar. No trompong, more complex ornamentation and compositional structure than earlier gamelan.

Gamelan Gandrung

5P/15

Identical in form and function to Pelegongan, but constructed entirely of bamboo. Only one active village group in Bali today.

Gamelan Joged Bumbung

5 S/15

Primary instruments are sets of bamboo tubes suspended in a wooden case. Used to accompany stylized social dances.

Gamelan Gambang

7 P/6

Two metal instruments carry the main melody, ornamented by four wooden xylophones, called gambang. The structure of the compositions are determined by poetic meters used in sung poetry. Performed only for specific sacred ceremonies.

Gamelan Slonding

7 P/10

Only iron gamelan in Bali; found only in the secluded "Bali Aga" (original) villages of East Bali.

Gamelan Gambuh

7 P/12-15

Core of the ensemble is four large bamboo flutes up to one meter in length, accompanied by rebab, drums, and various small percussion. Possibly the oldest ensemble in Bali; has had

profound influence on every style that has followed.

Gamelan Arja

"lebeng" scale in between slendro and pelog/

6 plus actor-singers

Flute, drums, ceng-ceng, and two "guntang" (bamboo gong and timekeeper); sometimes called

Gamelan Geguntangan. Accompanies the singers in Arja theatre, with fast-paced melodies and complex drumming.

Gamelan Angklung

4 S/12-15

Instruments of this ensemble have only four keys; used in processions and/or temple ceremonies to provide light, festive music. Most have reong.

Gamelan Gender Wayang

5 S/4

Considered by many musicians to be the most challenging Balinese music to play. Two-handed technique combines left hand melodies with rhythmically independent right hand ornamentation. Provides music for shadow play, tooth filing ceremonies and cremations.

Gamelan Batel

5 S/9-11

An expanded gender wayang ensemble, with drums, gong, flute and small percussion instruments added to the four gender. Used to accompany shadow plays with Ramayana story or wayang wong (dance drama).

Gamelan Jegog

4 P(?) /10 (thought to be derived from pelog)

Indigenous to West Bali. Most striking feature is the giant bamboo tubes (three or more meters in length) that are used to produce the bass tones. Compositions are extended; often used to accompany silat (martial art) dances.

Gamelan Luang

7 P/15

Could be called the "poor man's Gong Gede" because the repertoire is similar but the instruments are smaller and less expensive. In addition to bronze instruments, wooden gambang are sometimes used.

Gamelan Tembang-Kirang also called
Gamelan Cumang Kirang or **Gamelan Gong-Slendro**
5S/20-25

Equivalent in form and function to gong kebyar, but in slendro tuning.

Gamelan Suling

5 P/12-15

Instrumentation just like gambuh, but with smaller flutes and larger drums.

Gamelan Janger

slendro - pelog

[annotation unavailable]

Central Javanese Court Gamelan

slendro and pelog

Full instrumentarium of Central Java.