

# IN THAT BRIGHT WORLD

by  
Jody Diamond

*In That Bright World* was written in 1981, in Bora-bora, French Polynesia. It was premiered at Mills College in 1982, and has been performed at U. C. Berkeley and many other locations, including a performance at EXPO '86 in Vancouver, Canada. The piece has also been performed by Gamelan Pacifica in Seattle, Gamelan Si Betty of San Jose, The Berkeley Gamelan, and Gamelan Lake of the Silver Bear in Delaware. A recording of *In That Bright World*, performed by the group B.A.N.G. (Bay Area New Gamelan) is on the cassette B.A.N.G., available through the American Gamelan Institute.

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*In That Bright World*  
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Jody Diamond  
1981

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Balungan

Lancaran

A 5651) 6535) 3231) 321(6) twice  
1̇653) 1̇65.) 3231) 321(6) twice

Ladrang

B (umpak)

5656 2121)  
3212 3565)  
3656 2121)  
3212 321(6)

C (ngelik)

3356 5323)  
1̇656 3353)  
1̇653 2121)  
3212 321(6)

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Performance Notes

Formal Structure

The three gongan are labeled A, B, and C. The sequence most often used in performance by the composer is:

Section	AAA	BB	B*CBCBC	(AA)	(*no kotekan first time)
Irama	I	I	II	(I)	

Treatment

AAA

Saron imbal and/or bonang imbal can be added, either at the first gong, or after one time through the whole section, beginning just before the final gong. Several styles of kendhangan can be used for this section: Lancaran Irama II, kendhangan kebar, or kendhangan bubaran (especially if A is played at the ending). Use Lancaran (irama II) kendhangan if only saron imbal is being played, kendhangan kebar if the bonang is added, and then the bubaran kendhangan at the end (no imbal).

BB

This section is first played in irama I (kebar), with bonang imbal and kendhangan kebar. The section can be accompanied by the singers with rujakan, gerong clapping and senggakan. If bonang imbal was used in section A, then this section might be played only once, serving as a transition to irama II. Or, since there is only a very slight change of irama from A in kebar to B in kebar, this section may be omitted. In this case, the transition to Irama II would be made at the end of A.

B\*C

The *first time* that B is played in Irama II, the song is introduced by the pesindhen, who sings the first verse an octave lower than the rest of her part. This first time, there should be no kotekan. This is followed by C, in which the gerong begins and the pesindhen part returns to the normal register.

BC

The successive repetitions of this section (BCBC) have kotekan, demung imbal and pesindhen in the B section, and gerong and pesindhen in the C section. The piece may end on the final gong of C, or may return to the A section.

(AA) (optional)

At the end of the C section, the piece may return to A. (Or even to B in Irama I). Speed up, and at the gong, change the kendhangan. This will be from ladrang kendhang kalih to either bubaran kendhang kalih (since it is the ending of the piece) or lancaran mlaku or ciblon.

Notational Considerations

The saron kotekan and the demung part for Section B, Irama II, are notated with vertical lines between groups of beats. These lines come *before* the strong beat of the melody, although conceptually there is no division at that point. When playing interlocking parts, the players should damp on each rest ("."), creating a beat of silence for the note of the other part.

All other parts are written so that the last beat is the strong one, and all preceding notes lead up to and are connected to that final tone. This notation can be treated as in conventional Central Javanese performance practice.

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The cipher notation in the vocal part employs several symbols that have become common practice in some places. A " - " (hyphen) following a pitch indicates that pitch should be held; a rest or silence is indicated by a " ." (period). A dot above a number indicates the high octave, a dot or apostrophe below a number indicates the lower octave.

Lines below a group of notes indicate a melisma on one syllable while lines above notes indicate a subdivision of the beat.

eg.     3 2 1 2 3     <sup>—</sup>5  
      fa -     ther

### The Panerusan

A complete performance of *In That Bright World* will rely on the players' knowledge of Javanese performance practice. The only parts notated here are those that are specific to this piece, or contain special melodies or treatments. For some of the instruments of a full Javanese gamelan, such as gender or celempung, the parts will be realized by the players. The actual instrumentation will be influenced by the gamelan director and the availability of players.

If there are not enough singers with gamelan experience available, the next best choice is untrained singers, with good voices, who can carry a tune. Western-trained singers should blend with the gamelan; a bel canto style would not be appropriate. The vocal part in Western notation might be useful for performers unfamiliar with cipher notation.

### Parts

Notation is given here for some of the parts that have special treatments or melodies. Ideally, these will serve as aids to understanding, practice and memorization, rather than performance tools. Each player can be given copies of all the parts, so that everyone is aware of the entire piece. If a gamelan director is so inclined, he or she could learn the various parts first, and then teach them to the players by rote.



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Vocal part, western notation (notation by Larry Polansky)

Solo  
Solo/ Male chor.  
Balungan

I'm just a poor, long-far-in stran-ger, a tar-in' though This

(solo 2nd + 3rd x)

(strang - ger)

Solo  
Solo/ Male chor.  
Balungan

world of woe. And there's no sick-ness, no-tal or dan-ger, in that bright world in

dang - or

Solo  
Solo/ Male chor.  
Balungan

that bright world to which I go. (make chorus) I'm go-in' there, to see my fa-ther. I'm go-in' there

I'm go-in' there to see my fa-ther, I'm go-in' there no

(4)

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Solo  
 no more to roam

Male chor.  
 more to roam I'm just a go - in, go-in' o-ver home I'm just a go-in'

Balungan

Solo  
 1, 2. 3.  
 o-ver go-in' o-ver home. o-ver go-in' o-ver home.

Male chor.  
 just a goin o-ver home. just a goin o-ver home.

Balungan

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Saron Kotekan for Section B, Irama II

Bal	5	6	5	6	2	1	2	1)
Sar.1	...2...3...5... 6.56.65. 6.56.65. 6.56.65. 6.11.1.2 1.21.12. 1.21.12. 1							
Sar.2	...2...3...5... .35.3.53 .35.3.53 .35.3.53 .35.3.32 .32.3.23 .32.3.23 1							
Sar.3	...2...3...5... 6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.2 <sup>˙</sup>  16.16 <sup>˙</sup> 1.6 <sup>˙</sup>  16.16 <sup>˙</sup> 1.6 <sup>˙</sup>  1							

Bal	3	2	1	2	3	5	6	5)
Sar.1	...6...1...3... 2.32.23. 2.32.23. 2.32.23. 2.55.5.3 5.35.53. 5.35.53. 5							
Sar.2	...6...1...3... .53.5.35 .53.5.35 .53.5.35 .53.5.23 .23.2.32 .23.2.32 5							
Sar.3	...6...1...3... 21.212.1 21.212.1 21.212.1 21.212.3 56.565.6 56.565.6 5							

Bal	3	6	5	6	2	1	2	1)
Sar.1	...2...3...5... 6.56.65. 6.56.65. 6.56.65. 6.11.1.2 1.21.12. 1.21.12. 1							
Sar.2	...2...3...5... .35.3.53 .35.3.53 .35.3.53 .35.3.32 .32.3.23 .32.3.23 1							
Sar.3	...2...3...5... 6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.2 <sup>˙</sup>  16.16 <sup>˙</sup> 1.6 <sup>˙</sup>  16.16 <sup>˙</sup> 1.6 <sup>˙</sup>  1							

Bal	3	2	1	2	3	2	1	(6)
Sar.1	...6...1...3... 2.32.23. 2.32.23. 2.32.23. 2.66.6.5 6.56.65. 6.56.65. 6							
Sar.2	...6...1...3... .53.5.35 .53.5.35 .53.5.35 .53.5.35 .35.3.53 .35.3.5 <sup>˙</sup> 1 6							
Sar.3	...6...1...3... 21.212.1 21.212.1 21.212.1 21.212.5 6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6 <sup>˙</sup> 1.6 <sup>˙</sup> 16.1 <sup>˙</sup>  6							

If only two saron parts are played, use Sar. 2 and Sar. 3.

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Demung kotekan for Section B, Irama II

For one player:

Bal.	5	6	5	6	2	1	2	1	)	
Dem.	. 2 .	3 .	5 .	6 5 3 6	5 3 6 5	3 6 5 3	6 5 3 2	1 3 2 1	3 2 1 2	1
Bal.	3	2	1	2	3	5	6	5	)	
Dem.	. 6 .	1 .	3 .	2 3 5 2	3 5 2 3	5 2 3 5	3 2 3 5	6 3 5 6	3 5 6 3	5
Bal.	3	6	5	6	2	1	2	1	)	
Dem.	. 2 .	3 .	5 .	6 5 3 6	5 3 6 5	3 6 5 3	6 5 3 2	1 3 2 1	3 2 1 2	1
Bal.	3	2	1	2	3	2	1	( 6 )		
Dem.	. 6 .	1 .	3 .	2 3 5 2	3 5 2 3	5 2 3 5	3 2 3 5	6 3 5 6	3 5 6 <sup>1</sup>	6

For two players

Bal.	5	6	5	6	2	1	2	1	)	
Dem.1	. 2 .	3 .	5 .	. 5 3 .	5 3 . 5	3 . 5 3	. 5 3 .	5 3 2 .	3 2 . 2	1
Dem.2	. 2 .	3 .	5 .	6 <sup>1</sup> . 6	<sup>1</sup> . 6 <sup>1</sup>	. 6 <sup>1</sup> .	6 <sup>1</sup> . 2	1 3 . 1	3 . 1 2	1
Bal.	3	2	1	2	3	5	6	5	)	
Dem.1	. 6 .	1 .	3 .	. 3 5 .	3 5 . 3	5 . 3 5	. 2 3 .	2 3 5 .	3 5 . 3	5
Dem.2	. 6 .	1 .	3 .	2 1 . 2	1 . 2 1	. 2 1 .	3 6 . 5	6 <sup>1</sup> . 6	<sup>1</sup> . 6 <sup>1</sup>	5
Bal.	5	6	5	6	2	1	2	1	)	
Dem.1	. 2 .	3 .	5 .	. 5 3 .	5 3 . 5	3 . 5 3	. 5 3 .	5 3 2 .	3 2 . 2	1
Dem.2	. 2 .	3 .	5 .	6 <sup>1</sup> . 6	<sup>1</sup> . 6 <sup>1</sup>	. 6 <sup>1</sup> .	6 <sup>1</sup> . 2	1 3 . 1	3 . 1 2	1
Bal.	3	2	1	2	3	2	1	( 6 )		
Dem.1	. 6 .	1 .	3 .	. 3 5 .	3 5 . 3	5 . 3 5	. 2 3 5	. 3 5 .	3 5 . <sup>1</sup>	6
Dem.2	. 6 .	1 .	3 .	2 1 . 2	1 . 2 1	. 2 1 .	3 6 . <sup>1</sup>	6 . <sup>1</sup> 6	. <sup>1</sup> 6 5	6

