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GAMELAN AS WORLD CITIZEN: AMERICAN EXPERIMENTAL MUSIC
AND THE INTERNATIONALIZATION OF INDONESIAN ARTS

A dissertation submitted in partial satisfaction
of the requirements for the degree of

DOCTOR OF PHILOSOPHY

in

MUSIC

by

Jay M. Arms

June 2018

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Abstract

Since the 1970s, the idea of something called "American gamelan" has circulated widely, simultaneously gaining currency in some circles and evading precise definition. Most commonly associated with the composer Lou Harrison, the term "American gamelan" may refer to percussion instruments built by Americans, musical ensembles that use gamelan instruments, compositions for gamelan by American composers, or even a cultural movement centered on gamelan. This dissertation investigates the experimental wing of what I refer to as the "North American gamelan subculture" in order to understand the ideas, values, and priorities that motivate it. I focus my attention on the composers' collective Gamelan Son of Lion (1976-present) based in New York City. This dissertation is based on extensive archival research, interviews with composers and instrument builders, and participant observation through the performance of gamelan music.

After providing relevant background and critical perspectives in the Introduction, this dissertation proceeds by examining four interrelated facets of Gamelan Son of Lion. Chapter One zooms in on the lived experiences of
composer-ethnomusicologist Barbara Benary, artistic director and co-founder of Gamelan Son of Lion. Initially standing in opposition to the creation of new works for gamelan ensembles, Benary eventually came to lead one of the most prolific ensembles in the United States to focus on just that. This chapter examines the circulating contemporaneous discourses of ethnomusicology and experimental music as they pertain to Benary’s graduate student experience and early professional career. Chapters Two and Three analyze the practices of American gamelan instrument building and tuning by comparing the instruments of Benary and Daniel Schmidt. I show how the different values and priorities of these builders interacted with their respective knowledge of Indonesian practices to produce instruments and tunings that reflect their different perspectives and articulate different aspects of the North American gamelan subculture. Chapter Four analyzes compositions for Gamelan Son of Lion, contextualizing these approaches within New York’s experimental music scene. I conclude the dissertation by considering how local practices of musical experimentalism create the possibilities of fostering an international network of like-minded individuals brought together by gamelan.
Acknowledgements and Dedication

It is unlikely that this dissertation would have come into existence if it were not for the ever-growing community of gamelan enthusiasts I am lucky enough to know. In Santa Cruz alone there are enough of us to facilitate almost daily rehearsals in myriad forms of gamelan music. Both this project and I personally have benefitted tremendously from the knowledge, perspectives, and camaraderie of so many people, too numerous to list individually. To those gamelan directors who welcomed me into their groups, whether for an extended period or a handful of rehearsals and performances: Brian Baumbusch, Barbara Benary, Jody Diamond, Barry Drummond, Kathy Foley, Ed Garcia, Mas Joko and Mas Jajid, Ellen Koskoff, I Gede Oka Artha Negara, Stephen Parris, Jarrad Powell, Midiyanto and Ben Brinner, Henry Spiller, Burhan Sukarma and Rae Ann Stahl, Andrew Weintraub, and Evan Ziporyn—thank you for expanding and enriching my gamelan community. My gratitude goes to those who generously took time to speak with me about their work: Barbara Benary, Michael Byron, Philip Corner, Alex Dea, David Demnitz, Jody Diamond, Daniel Goode, Peter Griggs, William Hellermann, Lisa Karrer, Jody Kruskal, Skip LaPlante, Laura Liben, Layne Negrin, Jarrad Powell, Daniel Schmidt, Larry Simon, David Simons, Ted Solís, Sima Wolf, and Peter Zummo. Thanks to all the archivists and librarians of the different institutions and I visited for helping me find the resources I needed.
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Finally, this dissertation is dedicated to my first gamelan teacher, Undang Sumarna, not only for his immediate endorsement of this project in its early phases and continued advocacy on my behalf, but for all of his own contributions to gamelan in America.
Introduction

The gamelan in America, from its beginnings as an exotic foreigner, shows signs of becoming a naturalized citizen. There are now twenty or more Javanese (and additional Balinese) ensembles in America [as of 1983] which regularly rehearse and perform and their number increases every year. ... The degree to which gamelan music becomes part of our total cultural inheritance does not, I believe, depend exclusively on the number of ensembles in America or the number of Americans involved. It depends, I believe, on whether or not enough American composers take it seriously.¹

Background and Scope of Study

Since the 1970s, the idea of something called "American gamelan" has circulated widely, simultaneously gaining currency in some circles and evading precise definition. Most commonly associated with the composer Lou Harrison, the term "American gamelan" may refer to percussion instruments built by Americans, musical ensembles that use gamelan instruments, compositions for gamelan by American composers, or even a cultural movement centered on gamelan. Celebrated by some and derided by others, it is not at all clear from these kinds of cavalier deployments of the term what precisely is meant by either "American" or "gamelan." The word gamelan is generally understood as an ensemble of percussion instruments indigenous to the Indonesian archipelago, especially the islands of Java and Bali.² Gamelan instruments first arrived in the United States in 1893 for the World’s Fair Exposition in Chicago, and beginning in the 1950s

ethnomusicology departments began acquiring sets of gamelan instruments to facilitate scholarly studies of Indonesian music by learning to play the music itself. Since the emergence of these practices, gamelan ensembles have proliferated throughout the United States as well as in other parts of the world. In all of these international contexts where gamelan is removed from its Indonesian roots, new practices have emerged as local communities selectively adopt gamelan instruments and Indonesian cultural practices in tandem with their own values and musics.

Since ethnomusicologist Judith Becker delivered the epigraph of this introduction at "Lou Harrison Week" at the University of Michigan in February of 1983, gamelan’s presence in the United States has increased dramatically. A directory of gamelan in the United States was published seven months after Becker’s presentation in a gamelan-themed issue of Ear Magazine, a publication that usually covered topics in experimental music at the time. This data, collected by composer-ethnomusicologist Barbara Benary (b. 1946), showed the actual number of gamelan in the United States to be closer to one hundred, far surpassing Becker’s conservative estimate of "twenty or more." In this unprecedented survey, Benary included gamelan owned by colleges and universities, independently owned ensembles, and

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4 An organization called the American Gamelan Institute now maintains the directory initiated by Benary, and has expanded its scope to include all gamelan around the world, featuring directories for Japan, mainland Asia, Europe, Australia and New Zealand, the United States, Canada, Indonesia, South America, and elsewhere. See Sharon Millman and Jody Diamond, "International Gamelan Directories," accessed March 28, 2018, http://www.gamelan.org/directories.
those housed in museums and other kinds of institutions. She also included sets of gamelan instruments that were built in the United States, alongside imported ones built in Indonesia. The latest survey of gamelan in the United States conducted in 2013 recorded approximately 170 listings, 130 of which were counted as active performing ensembles. As new groups form, and others disband or become inactive, the exact number of practicing gamelan in the United States is constantly changing, making an exact number nearly impossible to pin down. The general trend toward more gamelan in more places, however, shows no signs of ebbing. It would seem that gamelan in the multiplicity of ways it is understood and practiced has become a significant component of American musical culture as well as other parts of the world.

This dissertation investigates the experimental wing of what I have come to refer to as the *North American gamelan subculture*. I examine how the seemingly disparate discourses of ethnomusicology and American experimental music coalesced in the 1970s and 1980s to produce the kinds of instruments, musics, and ensembles that are sometimes called "American gamelan." I focus my attention on the New York based composers' collective Gamelan Son of Lion founded in 1976 by composers Barbara Benary (b. 1946), Philip Corner (b. 1933), and Daniel Goode (b. 1936). Still active today, this ensemble materialized in the midst of a paradigmatic shift in the field of ethnomusicology that produced so called *world music ensembles* in the mid-

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Responding to these trends and working within the limitations of a modest budget, Benary built the instruments of Gamelan Son of Lion in her home using readily available materials and common household carpentry tools to create a functioning Central Javanese-style gamelan ensemble. She originally built these instruments for the sole purpose of teaching Central Javanese *karawitan* (classical music) to students at Rutgers University, taking a firm stance against the composition of new works for gamelan instruments. Benary eventually reversed her position, and when she ultimately left the academy in the late 1970s, she moved Gamelan Son of Lion to Corner's loft in the Tribeca neighborhood of lower Manhattan, where the group soon gained a reputation as an experimental ensemble in New York’s *downtown* music scene.

The then burgeoning downtown movement, is characterized by various kinds of music that might be called experimental, including minimalism, conceptual music, free improvisation, art rock, and others practices broadly drawing on the music and philosophy of composer John Cage. Composers who identify with the downtown moniker often see their work in contrast to what they viewed as academic approaches to composition and certain lofted performances venues in uptown Manhattan, such as Lincoln Center, Carnegie Hall, and the Metropolitan Opera, to name a few.7

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7 The binary between downtown and uptown is more indicative of how some composers in downtown Manhattan see themselves than it is a clear delineation of distinct musical
Shaped by its local context, the music created by Gamelan Son of Lion composers shares more aesthetic commonality with contemporaneous downtown forms than it does with any kind of traditional Indonesian music. Son of Lion's use of gamelan instruments, however, distinguished it from other downtown groups and afforded the ensemble access to the broader North American gamelan subculture. The history of this ensemble is complicated. It operates within two distinct intellectual spheres that are not usually juxtaposed. Considering Gamelan Son of Lion as a New York experimental ensemble sets up a particular arrangement of expectations. That it is also a gamelan ensemble brings it into another kind of perspective. This dissertation grapples with this dual-identity to show the complex, even messy underpinnings and flow of ideas circulating throughout the North American gamelan subculture. Among the most important animating concepts of this milieu is the notion of "American gamelan" and the variety of ways that term was understood in 1970s and how it is used today.

**What is "American Gamelan"?**

Throughout this dissertation I use the term "North American gamelan subculture" instead of "American gamelan," because the latter term is too loaded with competing definitions to accurately describe the broader phenomenon. Furthermore, the national modifier of "American gamelan" practices. While some composers may identify as downtown, few if any would self identify as uptown composers. Furthermore, many important concerts by composers now associated with the downtown scene occurred in the uptown part of the city.
runs the risk of superseding other kinds of gamelan activities that are, in fact, crucial to various gamelan practices in North America, even when that influence is not immediately apparent. Given the ambiguity of the term "American gamelan," a brief overview of different uses and conceptions of it is warranted.

Composer Lou Harrison (1917–2003) is probably the most well-known individual associated with the term "American gamelan," but this connection is rooted in a widespread misunderstanding about his gamelan activities. In 1971 Harrison and his partner William Colvig (1917–2000) used the term "American Gamelan" to refer to a particular set of tuned percussion instruments they built in Aptos, California, now more commonly referred to as Old Granddad. These instruments had little to do with Indonesian arts and Colvig and Harrison called them an "American gamelan" as an afterthought, noting their superficial resemblance to Indonesian instruments. Harrison's intention in building Old Granddad had more to do with his desire for an ensemble that could realize a particular tuning than it had to do with his interests in gamelan. His choice of percussion instruments figured into this aim, as the tuned aluminum bars eliminated the kind of variance in intonation characteristic in other instruments, such as unfretted strings. Harrison later recognized "the supreme precedence of Indonesian gamelan," setting him on a path to learn as much as possible as quickly as he could, leaving Old Granddad behind and never composing another piece for that

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ensemble. After beginning his studies of Indonesian music in 1976, Colvig and Harrison would later build gamelan instruments modeled on Gamelan Khyai Udan Mas, the Central Javanese gamelan now in residence at the University of California, Berkeley. They accordingly referred to these creations as "Javanese gamelan," even though they built them in the United States with a somewhat unconventional design and unusual materials. It was these Javanese-modeled instruments that served as the basis for most of Harrison's gamelan compositions. It is worth emphasizing that the music Harrison composed for Old Granddad—which only amounts to three compositions—cannot be played on Central Javanese instruments, nor is Old Granddad capable of playing Harrison's music for various Indonesian ensembles. These bodies of repertoire constitute different aspects of Harrison's musical interests, and make use of distinct instruments and tunings, and should be distinguished from one other in discussions of Harrison's work even though they are often conflated. Though Harrison may

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9 Lou Harrison, "Item: Thoughts While Designing a Gamelan," *Xenharmonikon* 7/8 (Spring, 1979): no page numbers.

10 Harrison studied Sundanese music with Undang Sumarna, and Central Javanese music with Jody Diamond and Daniel Schmidt.

11 This is most evident of these design idiosyncrasies are the *kenong* instruments, which in Java are large pencon gongs horizontally suspended. In Harrison and Colvig ensembles, these instruments are made out of triangular aluminum slabs that are struck on the hypotenuse to produce a clear, bell-like tone similar to what they perceived in Javanese *kenong*.

12 Harrison composed primarily for Central Javanese instruments, but also a number of pieces for West Javanese and Balinese ensembles. The three Old Granddad pieces are: *Young Caesar* (1971), *La Koro Sutro* (1973), and *Suite for Violin and American Gamelan* (1974, co-composed with Richard Dee). For the most recent compilation of Harrison's eighty six gamelan compositions, see Jay Arms and Jody Diamond, "Compositions for Gamelan by Lou Harrison," *Balungan* 12 (Summer, 2017): 37–38.
be the most well-known figure associated with the term "American gamelan," other contemporaneous examples of it demonstrate its enduring ambiguity, as well as its significance.

Composer-ethnomusicologist Dennis Murphy (1934–2010) is credited with building the first gamelan on American soil in 1967 in Vermont, beginning his experiments as early as the 1950s. He titled his Ph.D. dissertation "The Autochthonous American Gamelan," in which he detailed the design specifications, repertoire, and cultural significance of these instruments, which he named "Sir Honorable Voice of Thoom."\(^{13}\) Despite the evocative title of his dissertation, Murphy maintained that he built a "Javanese gamelan," because he used Central Javanese instruments as his model and created them in order to facilitate performance of Central Javanese (and Central Javanese inspired) music. He used the "American" modifier in his dissertation's title as a way of articulating the multifaceted identity of these instruments that is not wholly Javanese, but also not exclusively American.

It must also be understood that while the gamelan herein described is a Javanese gamelan, most often performing traditional Javanese music and doing this fairly accurately, it is not merely an incomplete attempt at Javanese musical culture, but is a unique phenomenon, with a life of its own, the beginnings of a constantly developing original repertoire of musical techniques and compositions, a shadowplay distinctly of its own kind, and so on. It is the logical organic growth resulting from the fortunately meeting of three distinct cultures.\(^{14}\)

\(^{13}\) Dennis Alan Murphy, "The Autochthonous American Gamelan" (Ph.D. Diss., Wesleyan University, 1975).

\(^{14}\) Ibid., iv.
Alluding to the concept of hybridity without using that term explicitly, Murphy viewed his gamelan as the beginning of a new musical tradition. The three cultures to which he refers are Javanese, American, and Murphy’s invented notion of Thoomism, which he calls an "elaborate joke, a religion, a lifestyle, a way of approaching beauty, a systematized superstition, a framework for various artistic activities, and an intellectual exercise (i.e. a game) of a primarily linguistic nature." Thoomism is also a language Murphy created and used in many of wayang shadowplays that used his gamelan for the musical accompaniment. At the time of this writing the group Gamelan Sulukala is still active in Plainfield, Vermont, and is currently directed by Steven Light, a long-time member of the ensemble. The group presently uses a set of Javanese-built instruments, but continues to perform Murphy's compositions and shadow puppet plays in the manner in which Murphy taught them.

Murphy and Harrison both used "American gamelan" in reference to the instruments they created, and quickly pivoted and largely eschewed the term thereafter. Later uses of "American gamelan" broadened the scope of its meaning to other arenas. Composer Bill Alves (b. 1960), for example, founded the gamelan ensemble at Harvey Mudd College in Southern California in 1992. He named the group the "Harvey Mudd College American Gamelan" (HMC American Gamelan), even though it uses a set of instruments built in Central Java by gamelan builder Eligius Suhirdjan (1956–2012), as opposed to

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15 Ibid., iii.
an American built set of instruments. Alves maintains that the group is an "American gamelan," because "like Lou Harrison's American gamelan we play new compositions (so far all America) rather than traditional Javanese music." The HMC American Gamelan is also tuned in a Harrison-style just intonation. Alves emphasizes the music that is played, specifically the nationality of its composer, in his understanding of "American gamelan," making no reference to the origins of the instruments in his explanation. Furthermore he conflates Harrison's "American gamelan," which is to say Old Granddad, and Harrison's music for Indonesian ensembles. In 2015, New York Public Radio WNYC produced two podcasts devoted to "American gamelan" music. The music played during these programs illustrated a wide range of compositional approaches, and also featured different kinds of instruments. Some of the music and groups represented in these podcasts use Indonesian instruments or American-made gamelan instruments modeled on Indonesian ones. The featured group of the second podcast was the Lightbulb Ensemble, a California based ensemble that uses a set of tuned percussion instruments built by composer Brian Baumbusch (b. 1987). The designs and tunings of these instruments were inspired by Balinese gamelan, but not modeled on Balinese instruments. To composer-instrument builder Daniel

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Schmidt (with whom Baumbusch studied instrument building), "American gamelan" is a personal construct. Schmidt will use the term to refer to his own gamelan compositions, instruments, tunings, but also more broadly to an entire network of people engaged in gamelan activities. He is emphatic that the beginning of "American gamelan" is not associated with the first set of instruments built, or with a particular composition, but with the coming together of like-minded composers. Referring to an important concert at the Center for World Music in Berkeley, California, in 1975 Schmidt recalls:

We were playing on what Lou called the "American Gamelan," and when Barbara [Benary] and I pointed out to him that, "yeah, but it's not the only American gamelan," because Barbara had already built some, and Dennis Murphy before her, and Paul [Dresher] and I were working on instruments, and it turned out that David Doty and Harry Rosenthal were also building their own set... It was wonderful! And that's where it started. That was the beginning of American gamelan.\(^{18}\)

For Schmidt, "American gamelan" is not an afterthought, but a core concept that orients much of his work as an artist and his relationships to like-minded people. Following the concert Schmidt to which Schmidt refers, many of the involved composers intensified their gamelan activities in terms of building new instruments, designing new tunings, and composing new works, much of which took place outside or tangential to academic institutions. This invigoration of gamelan activities led to new methods of communication to facilitate the sharing of ideas and musics across geographic distances.

\(^{18}\) Daniel Schmidt, interview with the author, February 17, 2017.
The American Gamelan Institute (AGI) formed in 1981 in order to facilitate the kind of personal connections and shared interests in gamelan so important to people like Schmidt. AGI’s mission statement reads:

Gamelan music of all kinds, in Indonesia and around the world, is supported and documented by the American Gamelan Institute, an organization devoted to publishing, recording, distributing, and making available information on all aspects of Indonesian performing arts and their international counterparts. AGI was founded in 1981 to support all those involved in the many traditions of gamelan, and to gather and share information in many forms.\(^\text{19}\)

Although "American gamelan" appears in its name, AGI strives for a global scope. The founder and director of AGI, Jody Diamond, now regrets somewhat the name of the organization, because it has become wrapped up in competing assumptions about what "American gamelan" means, overshadowing the organization’s efforts in promoting all kinds of gamelan music, especially that of Indonesia.\(^\text{20}\) AGI maintains archival records of sound and video recordings, scores, photographs, and musical instruments. In 1983 it began publishing its journal *Balungan*, and started to host an email listserv in 1994, where participants from around the world regularly post questions, concert announcements, new publications pertaining to gamelan, and generally keep each other informed about different gamelan communities.

In lieu of the variably understood notion of "American gamelan," I refer to the North American gamelan subculture in this dissertation, drawing on ethnomusicologist Mark Slobin’s work. Slobin is careful not to provide a


\(^{20}\) Jody Diamond, personal communication with the author, February 18, 2018.
precise definition of what constitutes a subculture, but situates the concept relationally with the notions of superculture and interculture, as well as several other layers of human activity and identity. Slobin explains:

"Intuitively, I hope, super- suggests an overarching category, sub- an embedded unit, and inter-a crosscutting trend, and that's mostly what I mean. In lived experience, of course, people don't necessarily divide up their musical lives into such groupings, but often enough, when asked to articulate or to defend their tastes or activities, people do in fact point to linkages, subordinations, import-export traffic, and other factors that implicitly support the notion of a –cultural musical life."

Slobin's layered conception of culture is useful in thinking about the ways different discourses and musics come together and interact. As a part of a North American superculture, the gamelan subculture in that place is necessarily entangled with its dominant musical, political, social, and economic values and conditions that are unavoidably different from the Indonesian ones from which gamelan originated. The North American gamelan subculture might logically be considered through the lens of interculture, but the fact that the vast majority of its participants are not Indonesian in heritage suggests a different kind unit based on what Slobin calls "affinity interculture," meaning: "Musics [that] call out to audiences across nation-state lines even when they are not part of a heritage or a commodified disembodied network, and particularly when the transmission is of the old-fashioned variety—face to face, mouth to ear."

Slobin's emphasis on the direct and personal modes of communication was reflected

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22 Ibid., 68.
in my research experience. As I embarked on this research project I traveled to different locations, visited and sometimes played with different gamelan groups, and met many individuals active in their respective gamelan communities. I was struck by the interconnectedness of geographically dispersed people and the stark aesthetic contrasts of the music they practice. Everyone I met seemed to know everyone with whom I had previously spoken, or at least knew of them and their work. Whether a particular individual primarily engaged in new composition for gamelan or the study and performance of Indonesian traditional music didn't seem to determine the individual’s network. Often I came to realize that two people with radically different opinions about the appropriateness of composing for gamelan actually began learning together at the same university with the same teacher and even the same class period.

My formulation of the North American gamelan subculture therefore extends to include the entire sphere of gamelan-related activities in North America. Though many of the practices subsumed my understanding may seem remote from one another, the people who engage in them certainly crossed paths, talked with one another, and benefitted from one another’s knowledge in crucial ways. The distinctions often asserted between experimentally inclined groups, like Gamelan Son of Lion, and those devoted to performance of Indonesian traditional music, like the Boston Village Gamelan, is an expression of different ideologies and relationships to gamelan that cohabit the North American gamelan subculture. That
cohabitation itself is critical to each categories identity contrasted with the other. Slobin describes such formulations as a kind of "internal superculture," noting: "the more I look at subcultural scenes, the more impressed I am with internal supercultures that create a layer of definition and control that is exquisitely articulated with the mainstream system of management, both state and industrial." The internal parsing out of different kinds of gamelan groups and activities serves a number of functions for the subculture at large by allowing for different value systems and priorities to be expressed among different sections of the subculture. Both groups devoted to Indonesian traditional music and those focused on New American composition acquired different sorts of cultural capital and may appeal to different, although often overlapping, audiences. That the range of gamelan groups in North America express their values through the performance of music on gamelan instruments is significant to the identification of its various components.

As a musical community, this subculture is reliant on knowledge about musical practices geographically and culturally distant from it. This knowledge is transmitted through Indonesian teachers, American ethnomusicologists, and also composers who traveled to Indonesia. Gamelan Son of Lion may be situated at what Benary calls the "radical fringe" of this expansive subculture. The vast majority of the music played by Gamelan Son of Lion bears no resemblance to Indonesian practices. The group is a

23 Ibid., 55.
gamelan ensemble insofar as they used a set of gamelan instruments, albeit an unusual one. There are many individuals within the North American gamelan subculture who would object to calling this group a gamelan at all, because of the distance between Son of Lion’s musical practices and those of Indonesia. Such objections, in a way, do the work of bringing these outlier groups into the fray. As anthropologist James Clifford argues, "Discursive domains, like cultures, are shown to be constituted at their policed and transgressed edges." Examining Gamelan Son of Lion closely reveals the hidden connections it shares with other kinds of gamelan groups in North America beyond the instrumentation. It also shows the intersections with American musical practices and sites where those intersections occur most prominently. Just as I uncover the ways the broader North American gamelan subculture produced the conditions from which groups like Gamelan Son of Lion formed, close examination of the radical fringe itself reciprocally illuminates elements that are key to understanding the dynamics of the historical moment.

**Literature Review and Theoretical Perspectives**

Since this dissertation is concerned with the intersection of American experimental music and the gamelan traditions of Indonesia practiced in foreign contexts, an extensive body of literature pertaining to both of those broad topics is relevant to my study. Two books by Leta Miller and Fredric  

Lieberman, as well as a more recent monograph by Bill Alves and Brett Campbell, focus on the life and work of Lou Harrison, including significant attention to his gamelan music. A number of scholarly articles and theses about Harrison’s interests in Indonesian music and his compositions for gamelan supplement these works and provide insight into Harrison’s gamelan music and instruments. This focus on Harrison is in part reflective of that composer’s general fame and status, but also speaks to his significance within the North American gamelan subculture. Although Harrison worked within an expansive network of like-minded composers and instrument builders, no other individual composer or group involved in the creation of new music for gamelan in North America has received as much scholarly attention as Harrison. In his master's thesis, Peter Hadley provides important profiles of several American and Canadian gamelan composers, including Barbara Benary, Jody Diamond, Daniel Goode, Lou Harrison, Ingram Marshall, Vincent McDermott, Dennis Murphy, Kenneth Newby, Jarrad


Powell, Daniel Schmidt, Michael Tenzer, Andrew Timar, and Michael Zinn. Hadley's work gives a sense of the scope of the gamelan phenomenon in North America and the range of personal relationships to gamelan and Indonesian culture.

Recent work in ethnomusicology has turned attention to the internationalization of gamelan itself, asking questions about musical and cultural transmission, and addressing the central question: why gamelan? Sumarsam's book Javanese Gamelan and the West investigates changes in Javanese performing arts that occurred through various contacts with Western culture, as well as well resonances of gamelan music outside of Indonesia. Henry Spiller's Javaphilia: American Love Affairs with Javanese Music and Dance introduces the concept of "Javaphiles" as way of thinking about the way Americans have selectively incorporated Indonesian arts into their lives. Ben Brinner uses an ecological metaphor to examine the transmission of knowledge between Indonesia and the United States by focusing on university gamelan ensembles. Elizabeth A. Clendinning's dissertation similarly considers musical transmission by examining

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pedagogical practices in Balinese gamelan ensembles in North America.\textsuperscript{32} Peter M. Steel writes about transnational Balinese music, discussing compositions by American, Balinese, and Japanese composers.\textsuperscript{33} Sutrisno Hartana's dissertation investigates wayang puppet theater performances in North America, and even coins a new term \textit{wayhiyang gaya NA} (hybridized wayang performed in North America) to describe such performances as distinct phenomena from their Indonesian counterparts.\textsuperscript{34} Hartana argues that the displacement of wayang in the North American context is such that it should be considered a new artistic and cultural form, drawing on its Indonesian roots but fused with its local context. In addition to these works focused on gamelan's internationalization in the United States, there are a number of projects that study the gamelan's internationalization in other contexts, particularly in the United Kingdom.\textsuperscript{35} Additionally, recent monographs on the internationalization of other musical traditions indicate this kind of work as an emerging trend in ethnomusicology.\textsuperscript{36}

\textsuperscript{32} Elizabeth A. Clendinning, "Pedagogy, Performance, and Community in the Transnational Balinese Traditional Performing Arts Scene" (Ph.D. Diss., Florida States University, 2013).

\textsuperscript{33} Peter M. Steele, "Balinese Hybridities: Balinese Music as Global Phenomena" (Ph.D. Diss., Wesleyan University, 2013).

\textsuperscript{34} Sutrisno Setya Hartana, "Origins, Journeys, Encounters: A Cultural Analysis of Wayang Performances in North America" (Ph.D. Diss., University of Victoria, 2017).

\textsuperscript{35} Alec Roth, "New Composition for Javanese Gamelan" (Ph.D. Diss., Durham University, 1986); Maria Mendonca, "Javanese Gamelan in Britain: Communitas, Affinity and Other Stories" (Ph.D. Diss., Wesleyan University, 2002); Ginevra House, "Strange Flowers: Cultivating New Music for Gamelan on British Soil" (Ph.D. Diss., University of York, 2014).

\textsuperscript{36} George Worlasi Kwasi Dor, \textit{West African Drumming and Dance in North American Universities: An Ethnomusicological Perspective} (Jackson, MS: University of Mississippi Press, 2015); Incoronata Inserra, \textit{Global Tarantella: Reinventing Southern Italian Folk Music and Dance} (Urbana-Champaign: University of Illinois Press, 2017); Matthew F. Jordan, \textit{Le Jazz: Jazz and
Complementing these sources on gamelan's international contexts, an ever-growing body of literature investigates experimental music for gamelan in Indonesia. A critical resource for this dissertation is the contents of the journal *Balungan*, a publication of the American Gamelan Institute. This independent, peer-reviewed journal began in 1983 and has published twenty issues as of 2017. Not only does this journal provide invaluable primary source materials by international artists and scholars focused on Indonesian arts around the world, it also constitutes a fulcrum of the international gamelan community by bringing together scholars and artists to engage each others' work.

In addition to these gamelan-centered resources, a number of recent studies about experimental musical ensembles and composers’ collectives

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38 As of 2017 I have joined *Balungan* as an associate editor, and assisted in the production of *Balungan* 12 (Summer, 2017).
served as models for the kinds of questions I ask about Gamelan Son of Lion in this dissertation.\textsuperscript{39} Andrew Raffo Dewar, who interestingly originally intended an Indonesian topic for his dissertation, takes the Sonic Arts Union as his focus to discuss the beginnings of an American "tinkering" culture.\textsuperscript{40} Dewar emphasizes the importance of the physical objects of musical performance in bringing that collective together as well as shaping the kind of music it produced. It is interesting to note that at least two of the subjects of Dewar's dissertation, Alvin Lucier and Gordon Mumma, both engaged gamelan instruments in some of their compositions as part of their "tinkering" approaches to music making. David Chapman's historical account of the Philip Glass Ensemble addresses the ways in which its constituent members contributed to the developing aesthetic of Glass's music and influenced its reception, complicating the composer-centric narratives that pervade much literature on Glass' music.\textsuperscript{41} These dissertations draw upon seminal ethnographies of musical experimentalism, including Georgina Born's work on Institut de Recherche et de Coordination Acoustique/Musique (IRCAM), George Lewis's book about the Association for the Advancement of Creative

\textsuperscript{39} The term "Composers' collective" is understood here as a performing ensemble made up predominantly of individuals who compose music that is performed by the group, which may be contrasted with ensembles of musicians who do not compose or only perform the works of one member or outside composers. Other kinds of organizations also use the moniker in other ways, such as Frog Peak Music (A Composers' Collective), which is not a performing group, but a publishing and distribution service for experimental music.

\textsuperscript{40} Andrew Raffo Dewar, "Handmade Sounds: The Sonic Arts Union and American Technoculture" (Ph.D. Diss., Wesleyan University, 2009).

Musicians (AACM), as well as Amy C. Beal and David Bernstein's work on the Rome-based free improvisation group Musica Elettronica Viva (MEV).\textsuperscript{12}

This dissertation contributes to this expansive body of literature by focusing on the convergence of experimental music and gamelan's internationalization in New York City. As a historical document it details the work of one of the longest running gamelan ensembles on the East Coast and sheds light on the complexity of its relationship to Indonesian arts. It also demonstrates the oft-overlooked connections between ethnomusicology and contemporary artistic practices. By closely examining a wider network of individuals engaged in gamelan building, tuning, and composition in North America, this dissertation complicates common understandings of the notion of "American gamelan" and seeks to shift the conversation towards the circulation of ideas and the processes by which those ideas become embedded into local scenes.

**Methodology**

All scholarly projects evolve during the course of research, but this dissertation changed substantially early in the process. I did not anticipate focusing on gamelan music when I entered graduate school. As I considered

different possibilities for my dissertation topic, I looked to build on my Master's research that dealt with the music of composer-improviser Malcolm Goldstein (b. 1936). I intended to investigate how composers in New York City developed their musical community by way of establishing different kinds of ensembles and composers' collectives. I turned to Barbara Benary, Philip Corner, and Daniel Goode, all of whom know and have worked with Goldstein and have founded and directed various ensembles within New York's downtown scene, such as Sounds out of Silent Spaces, the DownTown Ensemble, the Flexible Orchestra, and Gamelan Son of Lion. During my preliminary research trip in the summer of 2014, I visited several archives around the United States and stayed in New York City for several weeks interviewing composers and narrowing my scope. It soon became clear that Gamelan Son of Lion constituted a different kind of ensemble that would require a deeper kind of study. This realization serendipitously coincided with my renewed and reinvigorated participation with my university's West Javanese gamelan program. I finally decided to focus on Gamelan Son of Lion after discussing the idea with Pa Undang Sumarna, director of the UCSC West Javanese ensembles, and for whom I worked as a teaching assistant. Sumarna began teaching gamelan in the United States in 1974, and began his long-term position at UCSC in 1976. A well-known musician in West Java and master of Sundanese kendang (drums), Sumarna has devoted most of his life to teaching gamelan in the United States, developing his own pedagogies and

43 This research was supported by the University of California, Santa Cruz, Arts Dean Fund for Excellence.
composing new works to supplement the traditional works he regularly teaches. After discussing my idea for this dissertation with him, Sumarna immediately endorsed the project, and recounted his memory of meeting Benary at the Center for World Music in the mid-1970s in Berkeley, soon after he arrived in the United States. Though he has never personally worked with Gamelan Son of Lion and that group doesn’t typically engage Sundanese music, I realized that Sumarna felt some sort of an affinity with the group. I decided to bring together my up-to-that-point casual interests in gamelan and my scholarly work on musical experimentalism.

This dissertation draws on a wide range of archival documents, some located in professionally maintained archives listed in the bibliography, and others that are still personally kept by my interlocutors. Most significant among these privately maintained materials include a collection of unpublished essays written between 1979 and 2000 by Benary that recount the history of Gamelan Son of Lion and address broader trends of the North American gamelan subculture from Benary’s perspective. Benary also permitted me access to her extensive score collection (including unpublished manuscripts), audio and video documents, as well as her “building book” that details the precise specifications for her various gamelan building and tuning projects. Other composers similarly opened their personal collections to me, including David Demnitz, Laura Liben, Daniel Schmidt, David Simons, and Lisa Karrer among others. My research also draws on a substantial number of

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44 Benary built at least six gamelan, each with its own tuning.
interviews with Son of Lion composers, and others active within the North American gamelan subculture, also listed in my bibliography. These experiences of conducting these interviews proved to be interesting challenge for me as a researcher. Many of my interviewees are professional composers with different assumptions about what ethno/musicologists do. Some tried to actively shape my work, either by directing the conversation toward their own personal work (including work unrelated to my research topic) or by explicitly saying "you should write about X." This experience contrasts greatly with my experience interviewing Benary on multiple occasions. Particularly during our first couple of conversations, Benary seemed reluctant to characterize her work or the activities of the ensemble, evading certain kinds questions, and not attributing great significance to anything. I attribute this difference to Benary’s training as an ethnomusicologist. Not only has Benary conducted similar kinds of ethnographic interviews, she wrote a dissertation in ethnomusicology herself. In hindsight I realized she didn't want to direct my dissertation research in one way or another, but instead gave me space to define the scope myself, much as a mentor or thesis advisor would. As my scope narrowed and we became more acquainted, the nature of my interviews with Benary changed. She would more freely answer questions directly and characterize past events and her perspective of them, though never centered her own work or accomplishments. My approach to interviews and archival research is complementary, backing up oral history
with archival documentation and enriching those documents with the voices of the people who participated in their creation.

A consistent feature of my research is my engagement with musical performance. For this project, that entailed a substantial amount of studying Indonesian gamelan of various kinds as well as its contemporary forms in the United States. Since I came to gamelan studying Sundanese music, I had to adapt to Gamelan Son of Lion composers’ way of understanding gamelan music, which primarily stems from Central Javanese performance, repertoire, and pedagogy. One of the most significant challenges I had to grapple with in this respect is the difference Central and West Java in terms of musical notation. Whereas Sundanese cipher notation arranges the pitches of a saron from low to high—5, 4, 3, 2, 1, 5—The Central Javanese system, known as kepatihan, names the same tones—1, 2, 3, 5, 6, 1. The task of merely interpreting Gamelan Son of Lion scores proved to be a considerable challenge at first because of this difference. Moreover, when I arranged for a performance of Gamelan Son of Lion compositions played by members of my local gamelan community, this difference compelled me to make arrangements of some of the pieces using Sundanese cipher notation to accommodate the musicians used to that method of notating gamelan music, while others who studied gamelan elsewhere were already comfortable with the kepatihan scores. Even though much of the music by Son of Lion composers bears no resemblance to Central Javanese performance practice, their use of kepatihan notation, coupled with my genuine interest in the
music, led me to study Central Javanese karawitan with Midiyanto and Philip Acimovic.

This dissertation is not about Indonesian music, but rather its resonance in the world. A version of this project could have been completed without going to Indonesia or studying the Indonesian language. However, I felt it important and beneficial from an ethical and practical standpoint to have an immersive understanding of Indonesian culture. The United States-Indonesian Society’s (USINDO) Summer Studies program provided a scholarship for two months study of Indonesian language and culture at Universitas Sanata Dharma in Yogyakarta, Central Java, and I extended my stay by one additional month to conduct more research and see other parts of the country. This program paired me with a host family, and consisted of daily lessons in the Indonesian language, twice weekly one-on-one study with a personal tutor, weekly cultural workshops (Central Javanese gamelan, in my case), occasional excursions to significant historical and cultural landmarks in and around Yogyakarta and Jakarta, and a weekly internship with a local organization. My internship was hosted by an organization called Tepas Tandha Yekti (TTY), founded in 2012 by Gusti Hayu, of the Yogyakarta keraton (royal palace complex), who coincidentally frequently performs as a dancer with New York Consulate Gamelan Kusuma Laras. TTY works to increase public awareness of the keraton’s history and activities by live streaming important events and other forms of community outreach,

45 This fellowship was supplemented by University of California, Santa Cruz, Arts Dean Fund for Excellence and the Music Department Travel Fund.
particularly aimed at foreigners. Working with another USINDO fellow, I helped to translate several short articles on the history of the Yogyakarta Keraton into English, discussing and clarifying ambiguous terms and cultural particularities with TTY staffers. Though not central to the content of this dissertation, these experiences helped fortify my understandings of the big picture and formed the basis of potential research avenues in the future.

Note on Orthography, Honorifics, and Notation

Though I try to be consistent in my spelling of Indonesian and other regional language term by following current conventional use, the reader might observe a number of inconsistencies occurring in proper names, quotations, and titles. For example I might refer to the city of Yogyakarta, but other writers might use the alternative spelling Jogjakarta. While both spellings are acceptable I have elected the former for consistency in my own usage. A similar kind of variety is found in the spelling on Javanese honorifics bestowed to gamelan instruments. The Javanese honorific Khyai, often translated as "honorable" or "venerable," appears frequently in the main text accompanied by the names of specific gamelan ensembles. Other honorifics such as Si, as in Gamelan Si Betty, and Ki, as in Ki Wasitodipuro, also appear. Similar to the city names discussed, some of these honorifics have a number of acceptable spellings. Khyai might also be spelled Khjai, or Kiai in other contexts, and Si is more commonly spelled Sri and may also be

46 More information on this organization can be found at its webpage: https://www.infokomputer.com/tag/tepas-tandha-yekti/
used for a person’s name. I have also chosen to omit the accent marks that are sometimes used in the spelling of certain gamelan terms to clarify their English pronunciation. I use the term gender instead of gendér, and pelog instead of pélog, for example. This stylistic choice is congruent with the current style-guide of the gamelan-focused journal *Balungan* for which I serve as associate editor.

The notation examples included in this dissertation typically use the kepatihan cipher notation of Central Java, which names the notes by numbering them in methods peculiar the pelog and slendro scales. Pelog is a 7-tone pitch gamut numbered one through seven from low to high. Slendro is a 5-tone pitch gamut numbered one through six, skipping four in the numerical naming. When necessary octaves are marked by a dot above or below the cipher. Figure 0.1 shows the two scales in a single octave, as characteristic of a saron instrument, with the dots indication relative pitch height in the slendro scale. In practice additional symbols are added to these numerals to indicate other aspects of the musical performance.

![Figure 0.1](image_url)

**Figure 0.1** One octave slendro and pelog scales in kepatihan cipher notation

Most of the excerpts shown in the following chapters are facsimiles of the actual notation created by the composers, but occasionally I use the KepatihanPro font (as in Figure 0.1) designed by Matthew Archiniega and formatted by Ray Weisling, based on the earlier Kepatihan font designed by
composer Carter Scholz. This monospaced font includes symbols frequently used gamelan scores and is often used by composers today. Some musical examples also include staff notation, or other forms of notation invented by the composers, which I explain in context. Most of the compositions I discuss in this dissertation include extensive prose descriptions about how to realize the piece and read the notation, and I encourage consultation of the full scores to supplement my analyses and discussions.

**Chapter Summaries**

Chapter One, "Barbara Benary and the Genesis of 'American Gamelan,'" collages the lived experiences of composer-ethnomusicologist Barbara Benary, artistic director and co-founder of Gamelan Son of Lion. Initially standing in opposition to the creation of new works for gamelan ensembles, Benary eventually came to lead one of the most prolific ensembles to focus on just that. This chapter examines the circulating contemporaneous discourses of ethnomusicology and experimental music as they pertain to Benary’s graduate student experience and early professional career that contributed to her changed personal perspective. Chapter Two, "The Designs and Constructions of American-Made Gamelan," analyzes how the instruments Benary created reflect her subject position as an ethnomusicologist. I contrast these instruments with those of Daniel Schmidt,

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47 KepatihanPro is a free font that may be downloaded and used in common word processors. See American Gamelan Institute Library: Fonts, accessed May 24, 2018, http://www.gamelan.org/library/#notation.
who designs his gamelan instruments in tandem with musical composition as part of his overall artistry. I show how the material differences in each builder’s gamelan not only reflect their personal relationships to gamelan generally, but also shaped the kinds of compositions written for the different ensembles. Chapter Three, "Travels and Transformations: Biographies of American Gamelan Tunings," uncovers the hidden stories behind the ways Benary and Schmidt created the tunings for their respective gamelan ensembles. This chapter shows how these tunings changed overtime as they entered new musical contexts and relationships, transferred to different mediums, and encountered other tuners with their own ideologies and preferences regarding gamelan tunings. Chapter Four, "Listening to the Process: Compositions for Gamelan by GSOL Composers," provides a survey of compositions for Gamelan Son of Lion that deal in various ways with the notion of "process music." This chapter situates this approach to writing music for gamelan among other practices that show different relationships to Indonesian music and explains the reasoning for Son of Lion's peculiar approach. The conclusion takes a broadening move by surveying selected Gamelan Son of Lion activities following their participation in the First International Gamelan Festival and Symposium in 1986, particularly regarding their engagements with Indonesian experimental composers. A final epilogue offers concluding thoughts and my own speculation about the future of "American gamelan." The following chapter begins by investigating
the dynamics between the so-called "purists" and "syncretists" that in part animates the North American gamelan subculture.
Chapter One
Barbara Benary and the
Genesis of "American Gamelan"

Any living tradition is always in the process of growth. Sometimes it is overt, as when novelty is emphasized, and other times covert, as when fidelity to the past is emphasized. But in either case growth occurs and the contact with outside traditions stimulates this growth. When cultures meet, musics meet. A musical culture consists of abstract and concrete elements. The concrete are its instruments; the abstract are its sounds, aesthetic messages, and structural forms. The acceptance, adoption, and assimilation of both elements becomes a matter of politics.¹

Introduction

Ethnomusicologist Peter Hadley identified a continuum that situates different North American gamelan groups and individuals between the polarities of "purists" and "syncretists." According to Hadley, "the syncretists embrace gamelan, take from it what they will, and assimilate it into their cultural activities." Hadley is referring primarily to composers who have used gamelan instruments in their creative practice. The purists, however, "see in gamelan a sophisticated and self-sufficient musical system so intricate and vast they could spend the rest of their lives trying to assimilate it."² Hadley's terminology is specific to his thesis, but the situation he articulates is one felt throughout the North American gamelan subculture. Jody Diamond, for instance, frames it as negotiation between "tradition and innovation" by

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¹ Barbara Benary, "The Orient in Western Music; Or, The Odyssey of the Gamelan" (unpublished manuscript in the personal archives of Barbara Benary, 1985): 1.
addressing the range of ways that composers have integrated gamelan idioms into their own compositions for gamelan instruments. Another way to think about this spectrum is the way Barbara Benary herself diplomatically put it when she characterized, "those who have chosen not to [compose], and those who have." However individuals choose to articulate this schism, there exists in North America a range of gamelan activities that incorporate Indonesian traditions and individual experimentations to different degrees and in different ways. Many groups, such as Gamelan Pacifica in Seattle, the Evergreen Club Gamelan in Toronto, and Gamelan Galak Tika in Boston, participate in both kinds of activities. As with most such binaries, the distinctions start to blur the closer one starts to look at a given instance. The Wesleyan University Gamelan, for example, was known for its focus on traditional Javanese karawitan until the group’s current director, I.M. Harjito began composing new music for gamelan in 1999, at which point his compositions became prominent features of Wesleyan concert programs. One of his first such compositions, Dhandangulâ (2000), is notable for its mixture of

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5 Though outside the scope of this chapter, similar discourses about innovation and tradition are not by any means unique to North America, and in fact abound in Indonesia as well. See Suka Hardjana, ed., Enam Tahun Pekan Komponis Muda, Dewan Kesenian Jakarta, 1979–1985: Sebuah Alternatif (Jakarta, Indonesia: Dewan Kesenian Jakarta, 1986); and Rustopo, Krisis Kritik: Seperempat Abad Pasca Gendon Humardani (Surakarta, Indonesia: ISI Press Surakarta, 2008).
Central Javanese gamelan and European orchestra, and his piece *Sekat* (2002) mixes Central Javanese gamelan with Scottish bagpipes.⁶

In some cases the privileging of either the purist or syncretist ethos over the other produced tensions that resulted in rifts within groups, as when composer Evan Ziporyn left Gamelan Sekar Jaya in the late 1980s. He has taken to using the quip "Balier than thou" to describe a certain attitude he encountered among some American musicians in that group who met deviations from their idealized perception of Balinese tradition with hostility. Ziporyn described his experience:

> While in years later it would become something that people could argue about, back then the whole vibe was, "Suweca wants us to do this, so we do this . . . this is how we sit, this is how we dress, this is how we play the piece, this is how we do an offering." … Every single thing was just an attempt to replicate some idealized version of the way the "Balinese" did it.⁷

Ziporyn's frustration speaks to what Judith Becker had previously called "pointless provincialism" among American gamelan groups seeking to replicate gamelan traditions with a limited frame of reference.⁸ To individuals like Ziporyn, the mere act of playing gamelan music in the United States was already a kind of syncretic action.

Despite the apparent oppositional qualities of Hadley's purist and syncretist formulation, the delineation between them is notably permeable.

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Individuals with hard-line stances sometimes softened their position with regards to accepting new music activities, while others who embraced experimentation sometimes moved the other direction for various reasons. Many individuals participate in both kinds of activities. Co-founder and artistic director of Gamelan Son of Lion, Barbara Benary, moved along this spectrum over a period of several years, beginning her journey as a self-identified purist, and then completing her first gamelan composition nearly a decade after beginning her study of Central Javanese music. Benary recalls:

> During my graduate school years [from 1968–1973] I had a fairly strong prejudice against mixing up composing and experimenting with traditional music. I think this had to do with the whole "purist" ethic that attaches itself to graduate students, [laughs] which I call the "new convert phenomenon," because a new convert will do everything more correctly than everyone else, including the masters themselves. … I had a lot of that attitude from graduate school and I got [so] involved in learning to perform different kinds of ethnic music that I didn't feel it was "morally correct" to start messing around with them until I knew more about them.  

The gradual process of becoming acquainted with new musical and cultural traditions is hardly a new occurrence, but it is one that is amplified by the technological innovations, geopolitical power dynamics, and transnational flows of culture in the late twentieth-century. Mary Louise Pratt coined the term “contact zones” as a way of discussing "social spaces where

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9 Upon meeting a number of composers from Indonesia in 1986, Jody Diamond vowed not to compose another piece until their work became more accessible and widely known among Americans. She then conducted research under a Fulbright fellowship to draw attention to experimental music in Indonesia. Jody Diamond, interview with the author, May 17, 2015.

disparate cultures meet, clash, and grapple with each other.”\(^{11}\) These zones of intercultural activity often inspire reactionary responses in which, according to James Clifford, “stasis and purity are asserted—creatively and violently—against historical forces of movement and contamination.”\(^{12}\) The transformation of Benary’s attitudes from being a staunch traditionalist to the artistic director of one of the longest running gamelan devoted to experimental music in the United States offers an exceptional outlet to investigate how these questions are experienced and negotiated. Her simultaneous engagements with the field of ethnomusicology as well American experimental music provides an inimitable lens through which to understand the ways these discourses conflicted, overlapped, and converged with one another to shape the North American gamelan subculture.

To investigate this process, I situate Benary’s graduate work in ethnomusicology and her contemporaneous new music activities within the context of changing fields of ethnomusicology and experimental, "post-Cagean," composition.\(^{13}\) Ethnomusicologist Gage Averill suggests that, "the real links among ethnomusicology, world music markets, the artistic avant garde in the United States, and the New Left have been written out of


\(^{13}\) I’m using the term "post-Cagean" in the sense that Anthony Braxton describes it, namely as a continuum of conscious or unconscious engagement with John Cage’s musical and philosophical discourses that informed a range of musical activities in the late twentieth century. This notion is discussed at length in Braxton, *Tri-Axium Writings V. 1–3* (San Francisco: Synthesis Music, 1985).
I am particularly interested in the connection between the advent of world music ensembles as part of ethnomusicological methodology in the 1960s and the contemporaneous proliferation of non-European instruments appearing in works by Euro-American composers. I argue that the simultaneous discourses of ethnomusicology and post-Cagean composition interacted at this historical moment to create the conditions of possibility for the North American gamelan subculture and similar cultural movements to arise. My investigation of Benary’s lived experiences at this historical moment serves as a case study to this broader phenomenon.

Current musicological literature might suggest situating groups like Gamelan Son of Lion in a teleological lineage of Western composers who drew upon non-Western musical structures in their work, from Claude Debussy (1862–1918), to Béla Bartók (1881–1945), to Colin McPhee (1900–1964), to Lou Harrison (1917–2003), and extending to Steve Reich (b. 1930) and beyond. All of these composers took inspiration from non-Western musics in their own way and incorporated or imitated these ideas into their works for European instruments. I contend, however, that Gamelan Son of Lion and other similar groups represent a distinct, if related, development characterized by the use of gamelan instruments. The permissions afforded individuals to use of non-European musical instruments—bestowed by the legibility and legitimacy of world music ensembles in ethnomusicology

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programs—demonstrates a more profound and direct instigator of the North American gamelan subculture.\footnote{For another perspective on this phenomenon through the lens of another kind of music, see George Worlasi Kwasi Dor, \textit{West African Drumming and Dance in North American Universities: An Ethnomusicological Perspective} (Jackson, MS: University of Mississippi Press, 2015).}

The task of this chapter is to integrate two narratives that don’t seem to overlap at first glance—even in the mind of Benary as she experienced them—into a single story. I focus on several different conceptual frameworks and musical activities that ostensibly relate to each other only by the fact that Benary engaged in them around the same time. I begin with Benary’s foray into ethnomusicology and her studies of South Indian and Central Javanese music and discuss her scholarly work on the violin in South India. I then discuss the other side of her musical life contextualizing her performance of early minimalist music in the Philip Glass Ensemble and analyze her own early compositional practice that represented a different kind of musical minimalism. I conclude the chapter with a discussion of Benary’s faculty position as an ethnomusicologist at Livingston College, a subsidiary campus and residential college of Rutgers University, where she built the instruments of Gamelan Son of Lion as a way of extending the bi-musical project, and eventually transformed that ensemble into an experimental composers’ collective. The various ideas, concepts, activities, and people I discuss in this chapter all contributed to Benary’s changing perspective and by extension to the founding of Gamelan Son of Lion. The purpose of this complex narrative is to demonstrate the intricacy of the ensemble’s emergence as an outgrowth
of a multitude of factors, not solely rooted in one intellectual sphere. The first section discusses the emergence of world music ensembles in ethnomusicology programs in order to situate Benary and Gamelan Son of Lion within that narrative.

"World Music" and the Legacy of World Music Ensembles

In 1958 ethnomusicologist Mantle Hood (1918-2005) secured a grant from the Rockefeller Foundation to purchase and import a Central Javanese gamelan to be used by his gamelan study group at the Institute of Ethnomusicology at the University of California, Los Angeles (UCLA).\(^\text{16}\) Though other gamelan had made their way to North American shores prior to this effort, these were generally used as parts of World's Fair expositions and subsequently became part of museum exhibits.\(^\text{17}\) The gamelan Hood brought over, named *Khayai Mendung* (the Venerable Dark Cloud) came to the United States not to be looked at, but to be played as a part of new pedagogy for teaching non-Western music to American students.\(^\text{18}\) In addition to the gamelan itself, Hood invited his Javanese research assistant Hardja Susilo (1934-2015) to UCLA—where Susilo later earned his master's degree in

\(^{16}\) Prior to these instruments' arrival the study group played on a smaller Central Javanese gamelan that Hood acquired in the Netherlands.

\(^{17}\) The first such gamelan was a Sundanese gamelan that came to the United States for the Chicago World’s Fair in 1893 and is currently kept by the Field Museum of Natural History in Chicago.

music—to teach gamelan to American students.¹⁹ The project as a whole served as a demonstration of the potential benefits of performance studies to the field of ethnomusicology. Hood’s gamelan study group became a kind of prototype for other world music ensembles that began to emerge in colleges and universities across the United States. Historians and theorists of ethnomusicology sometimes offer pointed critiques of world music ensembles, but also point to their advent as an important moment that changed the discipline for successive generations.²⁰ Bruno Nettl suggests other factors that contributed to the success of such pedagogies in the mid-twentieth century:

One of the most important innovations in post-1950 ethnomusicology was the development of training systems that included the study of performance. . . . The interests of Western composers—especially Americans such as Colin McPhee, Lou Harrison, Henry Cowell, and Roy Harris—in Asian music and in such devices as the Orff gamelan [also] led American and other Western music-education systems to an increased involvement with non-Western music.²¹

The importance of composers’ interests that Nettl articulates points to some of the unforeseen outcomes of world music ensembles. In addition to their

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¹⁹ In an interview, Susilo spoke at length about this endeavor and his experience as one of the first Javanese teachers of American students. See Interview with Hardja Susilo by David Harnish, Ted Sollis, and J. Lawrence Witzleben, "'A Bridge to Java': Four Decades of Teaching Gamelan in America," in Performing Ethnomusicology: Teaching and Representation in World Music Ensembles Ted Solis, ed. (Berkeley and Los Angeles: University of California Press, 2004): 53-68.

²⁰ For example, Gage Averill has argued that: "the praxis of many world music ensembles is based on the aesthetics of imitation (mimesis) or, in its most extreme form, musical transvestism. At worst, we (ethnomusicologists involved in world music ensembles) threaten to trivialize and exoticize cultural traditions even as we purport to advocate for them.” Averill, "'Where's 'One': Musical Encounters of the Ensemble Kind,” 108.

significance to the field of ethnomusicology, world music ensembles provided composers with new instruments, musical structures, and ways of thinking about music. Benary is one of many ethnomusicologists who eventually applied her newfound knowledge and interests gained from world music ensembles in her creative work. Her particular trajectory had much to do with the institution where she studied and the values of her teachers there.

Whereas Hood hired Susilo to teach gamelan to the students at UCLA, many of the successive programs to start gamelan ensembles hired American students of Hood and Susilo. These teachers were charged with the task of representing and disseminating Indonesian musical idioms and structures, and to situate the music within a cultural context that was not their own. One of Hood’s students, Robert E. Brown (1927-2005), is particularly famous for his efforts in propagating world music and ethnomusicology programs around the United States. He is also the individual who introduced Benary to Central Javanese gamelan and much of his thinking about philosophy of music are reflected in Benary’s attitudes and writings. Brown began teaching at Wesleyan University in the early 1960s, where he began using the term *world music* to describe the object of study for ethnomusicology.\(^\text{22}\)

end of his life, Brown reflected on his initial intention for the term and the ways its meaning had changed during his life:

For a lot of young people, "world music" refers simply to Afro-Pop or Bulgarian vocal music. But when I began using the term, I saw it as a way of looking at all music from a global perspective. Hopefully, more people will eventually start thinking about the whole range of human music—from Balinese gamelan to classical symphonies—as the shared heritage of the whole human race.\(^{23}\)

In contrast to Brown's idealistic definition, much of the post-colonial scholarship that emerged after Edward Said's foundational book *Orientalism* situates the concept like world music as a marketable commodity within the context of globalization.\(^{24}\) These kinds of critiques tend to highlight the unequal power dynamics between the United States, Europe, and former European colonies, particularly paying attention to concerns of cultural imperialism, which, according to Timothy Taylor, "assumes that local forms of all kinds around the world are being replaced by mass-produced, western ones, or being diluted into homogenized cheap imitations of western pop/rock."\(^{25}\) This kind of characterization is particularly evident in the

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phenomenon of record stores stocking world music sections, in effect generalizing wildly diverse forms of music under a single, easily marketable genre rubric. Hence the term has fallen into disfavor among scholars for its inferred ethnocentricity and various instances of exploitation at the expense of the musicians appearing on those records. Brown's preferred imagining of world music lacked an economic agenda, but espoused a utopian, social one that Benary embraces. To Brown, music could serve as a means by which to bridge cultural gaps; it could provide a space to come together and share ideas and heritages of all the world's cultures as part of an ongoing human project.

In an unpublished essay entitled "Music of the World" written sometime in the 1960s, Brown doesn't use the term world music, but speaks to music's power to enthrall and inspire:

> From the days of my youth I loved music, and I have practiced it ever since. For it appears to me that while things have their rise and decay, only music never changes; and while in the end one is satiated by all flavors, one is never tired of music. It is a means for guiding and nurturing the spirit, and for elevating and harmonizing the emotions. Nothing equals music in its power to bring solace to those who dwell in poverty and loneliness. Music is nothing if it is a list of instruments and forms. When can such sounds avoid being a guide map to the interior? Interior of what? What is it doing to me?

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In contrast to this introspective musing of music's meaning, Brown also considered music as a global, human phenomenon and how that totality should be represented. In 1977 Brown helped to compile the musical collection sent into space on the two Voyager Interstellar spacecrafts with the notion that extraterrestrial civilizations or future humans might one day hear the music. In a letter to astronomer Carl Sagen, who organized the endeavor, Brown wrote: "I have tried . . . to make selections in a logical way from the whole range of human music, without the distinction of Western and non-Western or other ethnocentric viewpoints." Brown included music from Australia, Azerbaijan, Mexico, Japan, Europe, the Navajo Nation, Soloman Islands, China, India, and elsewhere in this broad-minded project. Though his definition sometimes evades mention in scholarly discussions about world music, and his conception may be criticized as naïve and idealistic, it certainly resonated among a generation of musicians who studied with him, Benary included.

Benary first met Brown in 1967 as he was propagating his definition of world music at Wesleyan University. Benary came to the study of ethnomusicology due to the confluence of her piqued interest in Indian music and her perception of limited routes for composition during her

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undergraduate studies. She was particularly dissuaded by the predominance of twelve-tone serial music in the composition track at Sarah Lawrence University, where she received her bachelor's degree. Benary later reflected on her trajectory:

I was one of many who were lured [to ethnomusicology] by the bait of increasingly available LP’s from Asia and encounters with "musical ambassadors" such as Ravi Shankar. Seeking fuel for the fires of imagination (as our tradition-of-the-new culture demands we must), composers are perhaps more susceptible than others to ethnomusicomania. I recall a scene from sophomore year in college when my roommate and I had just discovered that there was an official field of study for world musics, and we decided we would go to Wesleyan University and become—what did they call it? Ethnomusicalobelisks?

Benary's entry into the field of ethnomusicology is the result of both her dissatisfaction with her perception of the state of composition programs at the time combined with her growing interests in Indian music. Her choice to pursue the academic study of Indian music is strongly connected with the high-profile popular media imagery surrounding Ravi Shankar in the mid-to-late 1960s.

Benary began taking classes at Wesleyan while still an undergraduate at Sarah Lawrence. In 1968 she started her graduate work at Wesleyan to continue studying Karnatic music (South Indian classical music) with violinist V. Thyagarajan. Prior to starting her classes at Wesleyan in 1967, Benary came into her first contact with the university's gamelan during

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30 Joseph N. Straus argues that the perception of serial dominance felt by many musicians around this time is not borne out in the historical record. See Joseph N. Straus, "The Myth of Serial 'Tyranny' in the 1950s and 1960s," The Musical Quarterly 83, no. 3 (1999): 301–43.


a summer campus visit. Hearing some "beautiful sounds" coming from one of the buildings, she proceeded to investigate the source. Her ears led her to a chance encounter with Brown and his gamelan ensemble. At the group's invitation, Benary sat in and played gamelan for the first time. Upon further discussion with Brown, Benary was invited to join the ensemble the following fall semester. Benary recalls Brown stating: "We don't have anyone to play that," pointing to the gender panerus. Brown lent Benary the instrument and a number of printed notations to practice autodidactically over the rest of the summer, and she joined the group a few months thereafter. Learning the gender alongside her regular lessons on the Karnatic violin, Benary soon gained competency in two distinct musical traditions other than the European classical music she studied throughout her youth. Years later, Benary reflected on the integration of these initially foreign musical idioms into her own musical sensibilities, particularly the moment when they no longer seemed foreign or "other" to her:

As I was writing pieces for voices and normal western instruments, I began to notice that upon the second thought their structures, or principles, or aesthetics, or whatever, had come from bits and pieces of ethnic musics. They were inside me now after five years. A musical thought, which seemed very much my own could be traced to my Asian [musical] experience, and it didn't seem any different than a thought traced to Henry Purcell. I had arrived at an assimilated use of ethnic music because it was a part of me. I had become bi-musical, as they say in ethnomusicology circles (meaning the same as bilingual)—and perhaps tri-musical.34

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33 Barbara Benary, interview with the author, April 2, 2015.

For Benary, the bi-musical experience turned out to be an integrative one; the music she studied became a part of her total creative being in ways she did not anticipate. For several she years she led two musical lives, one in which she played the traditional music of South India and Central Java, and another in which she actively created new music from her imagination. At a certain point, these activities began to blur and the importance of keeping them separated diminished for her. Her graduate research in part helped move her in this direction. Focusing on the violin and the ways that instrument traveled to South India and gradually incorporated into the Karnatic musical tradition, Benary came to see the gamelan as undergoing a similar process in the United States.

**Instruments in Diaspora: The Violin and the Gamelan**

Musical instruments form an important component of ethnomusicological research, from early attempts at organological classification, to the understanding of instruments' role in the cultures that produce them. Ethnomusicologist Megan Rancier notes that: "The physical form and intangible sounds of a musical instrument enable communities to (visually) represent and (sonically) express their collective mythologies, histories, emotions, and memories, as well as the myriad social and political implications of these expressed elements."35 The ways in which instruments take on new meanings and produce new cultural forms when introduced to

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new sets of cultural contexts was the focus of Benary's graduate work at Wesleyan University. Her understanding of the historical and cultural adoption of the violin in South India provided a critical lens through which to view the process of gamelan's integration into the American musical landscape.

Although gamelan became an important component in Benary's professional career as a composer, her graduate research focused on studying the Karnatic violin, primarily with V. Thyagarajan beginning 1967. The Karnatic violin is a European violin in construction that was initially brought to South India by European colonists and eventually became adopted into the performance of local music. The violin carried some of its European heritage and performance practices, but adapted to its new context in intriguing ways that have been addressed by several scholars since Benary's graduate work.36 During her fieldwork in the academic year of 1969–1970, Benary lived in Madras and continued instrumental lessons with Thyagarajan’s father and teacher, Papa K.S. Venkataramiah. Upon her return to the United States she completed her master's thesis, doctoral dissertation, and an article in the journal *Asian Music* based on her instrumental lessons and the research conducted that year, all focusing on the violin and concept of musical traditions and how they are articulated and negotiated in South India.

Benary’s work offers an intriguing case study in thinking about bi-musicality.

Whereas her studies on gamelan required her to learn the music of another culture on equally unfamiliar instruments, Benary’s Western training on the violin required a different sort of bi-musicality to learn to play in a Karnatic style. Rather than learn an entirely new instrument, she had to learn new techniques on a familiar one that greatly contrasted with her European technical entrainment acquired through years of technical exercises to play that instrument in a particular way. In order to operate within Karnatic musical contexts, new techniques were devised for the violin that differed from Bernary’s European technical entrainment.

Benary’s master’s thesis explored the historical and cultural circumstances that enabled the unusual situation in which she found herself. Completed in 1971, "The Violin of South India" details the playing techniques of South Indian violinists, focusing on both broader trends and individual idiosyncrasies. To elucidate the dramatic differences in playing technique from the European model in prose, Benary devotes twelve pages on the left hand alone, for example, describing different wrists postures, sliding techniques, and finger placement. Benary also discussed how those techniques manifest musically in live performance and vary among performers to create unique performance styles within a broader musical practice.

One of the most interesting components of the thesis lies in the contextualization and history of Benary’s subject matter, noting, "Violinists in India must deal daily with many problems which arise from the unfortunate
fact that their instrument is still, after all these years, [considered] exotic.”37 As a European instrument, the violin came to South India during the period of British colonialism.38 The integration of the violin into local musical practices took considerable time, and Benary argued that this process was still ongoing during her fieldwork. Initially played primarily by European musicians, the violin made its way into several courts of both north and South Indian Maharajas by the end of the eighteenth century, when Western orchestras came to greater prominence in the region. With different kinds of music circulating through various pathways, Benary notes that a number of "cross musical experiments" began to take place:

Karnatic music during the period around 1800 was undergoing a creative rebirth; much of the repertoire and style of today’s concert music dates from that time. ... Thyagarajan and Dikshitar might be considered ethnomusicologists of their day. Into quite a few of their compositions they brought the sounds of other musical traditions, including Hindustani music, and the sound of the Western band, adapting them of course so they sounded Karnatic.39

Benary continues by tracing the history of South Indian born violinists from these colonial roots to her own teachers. Even at the time of her fieldwork, some four hundred years after the violin's introduction, there were still practical issues facing the instrument, such as the lack of local builders that necessitated relatively expensive imports or careful refurbishments, the association of the instrument with British colonizers, and the general


perception of exoticism. Benary highlights the fact that despite these difficulties, the violin had somehow managed to adapt to its new Indian context:

Over the many generations of experimentation, [the violin's] "adaptation" was accomplished. In fact, experimentation has not yet ceased. Techniques are still somewhat diverse, and individual differences of playing style are, to my ears, more readily recognised [sic] among Karnatic concert violinists than among the top violinists of the Western classical tradition. The violin was introduced along with its European-established tradition of playing technique. But the Karnatic musician had to use the violin to make a different kind of music, and a music which had its own aesthetic demands. As a result, only a part of the Western technique was employed.

This kind of adaptation of the violin to a new musical and cultural context occurred over hundreds of years in the case of the Karnatic violin. Similar kinds of changes seem to be occurring in regards to gamelan instruments as they have proliferated in the United States and around the world. A major component of the gamelan's North American context privileges the study and performance of Indonesian arts in a way South Indian contexts did not in the case of the violin. Nonetheless, changes have occurred to gamelan instruments that will be discussed in Chapter Two. In 1985, Jarrad Powell, a composer and director of Gamelan Pacifica in Seattle, Washington, reflected on the situation of gamelan instruments in North America: "It is clear that something very unusual has happened with gamelan music in the West. Some combination of factors has inspired individuals in the West to adapt these instruments to their personal music making, breaking

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40 Ibid., 22.
41 Ibid., 15.
the bond with a purely ethnomusical approach." The same year of Powell’s writing, Benary made a similar observation and, in a Brown-like declaration, compared the cases of the violin and gamelan as "world citizens:"

The gamelan is becoming a world citizen. In making this transition, new contexts and even new techniques may be devised for it, just as new diverse techniques and sounds come from a violin when it is playing Appalachian fiddle, Irish fiddle, Iranian classical, South Indian classical, Mozart, Beethoven or Malcolm Goldstein.

Powell and Benary’s assertions beg the question of a whether a cultural or ethnic identity associated with musical instruments is necessary in a global musical framework. What is gained and what is lost when instruments take on different social and cultural meanings? Undoubtedly several critical elements of Javanese gamelan were lost when it arrived in the United States and new ones took their place. Interestingly, the Balinese composer I Wayan Sadra (1954–2011) openly advocates for schism of instruments and cultural identity, stating:

Contemplating a creative life in the future, I acknowledge that in the fields of musicology and ethnomusicology, musical instruments (like gamelan) are always discussed in terms of certain cultural constructs/concepts, regarding function, meaning, aesthetic values, and other jargon about the existence of instruments in human civilization and culture. This must all be erased or at least set aside in the future view of the contemporary composer. Every instrument represents a hallowed cultural idea that, to put it succinctly, must be abandoned.

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43 Benary, "The Orient in Western Music; Or, the Odyssey of the Gamelan," 12-13.

Sadra articulates his position in contradistinction to what he considers an academic view of musical instruments. To Sadra, this other perspective is characterized by a purist ethos that understands musical instruments by a set of embedded cultural norms that should be maintained. He views these norms as restrictive to contemporary composers, and without diminishing the opposing viewpoint argues for the distinction between how composers view and interact with musical instruments and the way scholars might conceptualize the role of those instruments in particular musical cultures. Later in his essay, Sadra cites the violin as an example of an instrument that is used to play different kinds of music in different cultural contexts, advocating for similar kinds of proliferation for other musical instruments like gamelan.

Despite changes of context and use, important aspects of an instrument’s originating culture may also persist in the new one and take on different kinds of meanings that may become problematic in their own way. As Judith Becker notes,

Some [American students of gamelan] adopt and exaggerate the particular biases of their Javanese teachers and become strong adherents, in this country, of one particular Javanese style as opposed to all other styles. Thus regionalism, which for the outsider adds zest and flavor to the musical scene in Java and for the insider is a matter of conviction, when transferred to America becomes pointless provincialism.45

Because of its change cultural context, certain important aspects of gamelan music and the role of gamelan instruments in Indonesian society don’t translate directly, so some changes become necessary in Becker’s view. In

45 Becker, "One Perspective of Gamelan in America," 84.
2001 interview, Hardja Susilo took an egalitarian stance of musical proliferation, claiming: "[Gamelan music] isn't like a flute [in that] if you take it I don't have it. If this music culture is lost, that is not because you take it, but because they, the Javanese, are neglecting it." For Susilo and others like Benary, the changing face of gamelan's meaning around the world in different contexts is balanced by the value of simply having more gamelan in the world. They view the process of gamelan's internationalization as a fluid one, changing in various ways and adapting to new contexts overtime. In addition to her bi-musical education and scholarly consideration of musical instruments outside of their original context, Benary participated in a number of "new music" activities in the late 1960s and early 1970s that had a curious affinity to and relationship with her academic pursuits. This moment included in initiation into New York's downtown music where Gamelan Son of Lion would later find its home.

Routes of Minimalisms

Composer-critic Kyle Gann writes about Benary as "one of the great unknown minimalists," and has written to some length about her music. As one of the few critics to pay close attention to Benary's music, Gann emphasizes Benary's brief, but meaningful period working with the Philip

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46 Hardja Susilo, "'A Bridge to Java': Four Decades of Teaching Gamelan in America," 66.

Glass Ensemble, from 1970–1971, going so far as declaring her the "designated violinist of early minimalism." The brevity of this period notwithstanding, Benary herself indicates its importance to her perspective of and approach to contemporary composition, including her gamelan works:

It was a totally new kind of musical thinking. And I particularly liked [Glass'] early pieces. It was fun, basically George Mgridichian, who was an oud player [living in New York and] was getting his degree at the time, would come up to Wesleyan for his classes, and I’d take rides back with him to have one night in New York to play with [Philip Glass'] group. And when we went on tour to Europe [in 1971], Steve Reich came also, because they were sharing musicians at the time. . . . That's where I got [a lot of] my working "new music" ideas. [Glass and Reich] were always teasing me for the first ten years [of Gamelan Son of Lion]; they'd go, "Oh, it’s Barbara Benary and Musicians!" It's true we all borrowed from each other a lot [in those days], because we were working in proximity.

Benary's affiliation with Glass began unexpectedly during her fieldwork in 1969-1970 when she was living in Madras. She later described it as "a fortuitous encounter with composer Phil Glass on a rooftop in Madras," where their shared interests in Indian music and connections in the New York area resulted in fruitful collaborations and sharing of ideas. Glass' ensemble and his way of integrating non-Western music with American experimental concepts provided Benary with one model she might have taken with Gamelan Son of Lion.

Glass took his first trip to India in January of 1967, and continued to make frequent trips there over the following years in order to "develop my

48 Gann, "Barbara Benary and the Expanding Braid," 1.
49 Benary, interview with the author, July 21, 2015.
professional and family life in New York and, at the same time, cultivate my connection to India in general, [and] Indian music especially." Glass first encountered Indian music while living in Paris, where he was hired as an assistant to composer and sitar player Ravi Shankar, who was composing the music for Conrad Rook's film Chappaqua (1966) at the time. Glass had not previously engaged with Indian music, but was charged with transcribing Shankar's music and producing notated parts for the nine-piece ensemble that was to record the film's soundtrack. Glass remembers this experience as transformative, giving him a new sense of musical time through his work with Shankar and tabla player Alla Rakha, who kept telling Glass "all the notes are equal." Glass recalls his experience:

> The whole thing was unnerving. I had a studio full of musicians waiting for their parts, and I had to instantaneously solve a notational problem I had never confronted before. Finally, in desperation, I dropped the bar lines all together. And there, before my eyes, I could see what Alla Rakha had been trying to tell me. Instead of distinct groupings of eighth notes, a steady stream of rhythmic pulses stood revealed.

This conceptualization of musical time formed the core of many of Glass's early works, and is noticeable specifically in compositions like Strung Out (1967), Music in Similar Motion (1969), Music in Contrary Motion (1969), Music in Fifths (1969), and Music in Changing Parts (1970), in which Benary

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53 Ibid., 18.
performed as violinist. These pieces are written without any bar lines, but groupings of notes in twos, threes, fours, and so on, or as a "steady stream of rhythmic pulses," as Glass put it. Glass indicates this method of rhythmic organization is loosely based on the Indian notion of \textit{tal}, but he often made use of additive and subtractive processes to arrange the pulses, rather than stick to a cyclic method of organizing them as in Hindustani and Karnatic music.

The root of Glass' treatment of musical time in his understanding of Indian music is perhaps a key reason why Benary found an affinity to Glass' music and adopted some of these concepts in her own works. Instances of tal-inspired rhythmic organization appear in Benary's works as early as her \textit{System Pieces} (1971), discussed below, and she later used similar methods to create the structure some of her gamelan pieces such as \textit{Hot Rolled Steel} (1985). Benary and Glass' shared interests in Indian music not only brought Benary into New York experimental music scene, but also resulted in other kinds of collaborations between the two composers, even as they generally went separate ways. In 2011, for example, Benary organized a concert entitled "India Meets String Quartet," in which the Momenta String Quartet performed works by Benary, Glass, and composer Michael Rose that drew on their shared affinities for Indian music. The year in which Benary began

\footnote{Philip Glass, \textit{Music With Changing Parts}, perf. The Philip Glass Ensemble (Chatham Square Productions, 1001/2, 1973).}

\footnote{The kickstarter page for this concert includes a video of Benary demonstrating South Indian violin techniques and an excerpt of her piece \textit{Tamil Quartet #5} (2007). See Barbara}
playing with the Philip Glass ensemble was a markedly productive year for her. In addition to completing her master's thesis and touring with Glass and Reich, Benary also produced a collection of her own compositions that make use of a different kind of minimalism from that which is generally associated with Glass and Reich.

During her graduate studies at Wesleyan, Benary participated in an ensemble she calls her "Droning Group" with a number of other students. This group can be understood within a broader trend of musical activities that began to emerge in the 1960s and 1970s that blended what musicologist Kerry O'Brien calls "psychospiritual" meditative practices directed toward listening and group cohesion. The Droning Group at Wesleyan focused on the creation and exploration of different kinds of collaborative approaches to musical composition, improvisation, and performance that sometimes resulted in identifiable and repeatable patterns that were later codified into documented compositions. Among the most active members in the group was the enigmatic composer Kenneth Maue, who is best known for his philosophic writings about music and his deep engagement and theorization of the kind of ensemble activity enacted by the Droning Group, which he

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56 For a more comprehensive historical examination of these kinds of practices, See Kerry O’Brien, "Experimentalisms of the Self: Experiments in Art and Technology (E.A.T.), 1966–1971" (Ph.D. Diss., Indiana University, 2018).
called "info-flow music." The primary sources of documentation for this Droning Group come in the form of two books, each a collection of scores with accompanying essays. Benary’s contribution, *System Pieces: Seventeen Structures for an Improvising Chamber Ensemble of 3-12 Players* (1971), hereafter *System Pieces*, marks her first extensive collection of published compositions. Maue’s *Water in the Lake: Real Events for the Imagination* (1979) was published after several years of leading similar kinds of ensembles and workshops. This book, and other efforts by Maue, sought to inspire new forms of consciousness by emphasizing "process" over "structure" as a reference point in both music and everyday life. To Maue, this kind of activity could give rise to meaningful social and introspective change. The ways in which the Droning Group operated, specifically its egalitarian and non-virtuosic approaches to music making, later became important characteristics of Gamelan Son of Lion as well.

The works included in Benary’s *System Pieces* are all text-based scores designed to be accessible to players without formal musical training. The style of composition and egalitarian structures they exhibit later became an integral component of both Benary’s compositions for Gamelan Son of Lion as well as the manner in which that ensemble operates. A significant body of text scores emerged in the 1960s and 1970s and the practice remains a fruitful

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approach to musical composition for many composers.\textsuperscript{59} Practitioners of text-based composition point to several benefits to using words as a form of musical notation. John Lely and James Saunders summarize some of these perspectives, especially text's accessibility to those who do not read Western staff notation; its ability to express relationships, rather than fixed patterns; and its ability to express precise situations while maintaining an open-ended framework.\textsuperscript{60} Benary's System Pieces illustrate several of these characteristics. The scores require no specific instrumentation or vocal ranges; they are intended for individuals with diverse musical abilities and backgrounds, including non-musicians. In the introduction to the 1992 edition of System Pieces, Benary describes the range of functionalities these works might have, noting that they are not meant exclusively for concert performance:

The pieces in this collection are suitable for educational as well as performance purposes. They can be viewed as simple exercises in ensemble skills. Or they can be, as they have been for me, a source of ideas for other new compositions and for performances by completely different ensembles. It is entirely acceptable to me if performances choose to build upon them and create something new and more elaborate than what is here presented.\textsuperscript{61}

Benary directs attention away from the assumption that her compositions must be prepared for public performance, instead emphasizing the value of making music with a group of people for its own sake. She is primarily

\textsuperscript{59} For a primary source account of the emergence of these kinds of groups, see Larry Austin, et. al. "Groups Section" in Source: Music of the Avant Garde, (1963-1973) ed. Larry Austin and Douglas Kahn (Berkeley and Los Angeles: University of California Press, 2011).

\textsuperscript{60} See John Lely and James Saunders, Word Events: Perspectives on Verbal Notation (New York: Continuum, 2012).

concerned not with the aesthetic objective of her compositions, but with their potential to develop social relationships and interpersonal bonds, transgressing barriers of individual musical ability. Benary's words seem to foreshadow the work of musicologist Christopher Small, who writes, "Music is not a thing at all but an activity, something that people do. The apparent thing 'music' is a figment, an abstraction of the action, whose reality vanishes as soon as we examine it at all closely."62 Just as Small shifts his attention from the art object to the social activity of music, Benary's System Pieces draw the participants into a collaborative experience in which everyone shares responsibility for the event's outcome.

Benary's preference for the word "systems" as an open-ended alternative to "structures" or "forms," illustrates a kind of critique of earlier social/musical experiments of the 1960s concerning improvisation. She even addresses these experiments explicitly by addressing the role of "structures:"

Why are structures necessary? Maybe they are not, but my experience with a number of anarchistic music groups leads me to prefer some guidelines, some form. Without defined form a group performance, like a chain, is no better than its weakest link, that is the least sensitive or imaginative player. And even a group of totally sensitive and imaginative players can run short of variety and new ideas. And quite honestly, I just prefer the experience of musical expression within agreed [upon] limits to utterly free musical expression.63

Though she refrains from naming a specific group or experience with individual musicians, Benary seems to be referring to the many free

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63 Benary, System Pieces, 1.
improvisation groups that emerged in 1960s, such as Musica Elettronica Viva and Il Gruppo di Improvvisazione da Nuova Consonanza both based in Rome, AMM in London, and other groups that emerged in the 1960s. Such groups sought to break down many of the musical hierarchies they perceived in European classical music culture at the time, namely the distinctions between composer, performer, conductor, and listener; the predominance of familiar and codified musical idioms; different levels of instrumental ability; and the distinction between "musical" and "non-musical" sounds. All of these experiments were part of a broader search for a new kind of musical and social freedom in which no individual participant was more important than any other. These experiments often exposed the need for "some agreed upon limits," as Benary put it. Musica Elettonica Viva (hereafter MEV) provides a telling example of a group that experimented with no agreed upon limits. MEV sought to remove the hierarchies of conventional musical performance and composition through the use of electronics, found and invented instruments, severance from the score, and elimination of the single, lofted composer. As Amy C. Beal and David Bernstein have shown, by attempting to level musical hierarchies, MEV’s activities brought to the surface some of the underlying social stratifications within the group, giving rise to different kinds of challenges.64

In contradistinction to these forms of improvisation, each of the System Pieces constitutes a distinct framework that determines certain elements of the piece while leaving others to the discretion of the performers. The scores are made of plain text set on a typewriter, likely the same typewriter on which Benary wrote her master’s thesis. Though similar in many respects to other contemporaneously composed collections of text scores, Benary’s approach gives some indication of her personal compositional ethos that would later characterize much of her works for Gamelan Son of Lion. For example, in their text compositions Right Durations (1968) from Aus den sieben Tagen, and Solo Against Drone (1971) from System Pieces, by Karlheinz Stockhausen and Benary respectively, the composers both structure their works around drones in different ways that demonstrate contrasting social considerations. Stockhausen’s Right Durations is scored for four players, who are instructed to:

Play a sound
Play it for so long
Until you feel
That you should stop

Again play a sound
Play it for so long
Until you feel
That you should stop

And so on
Stop
When you feel
That you should stop

But whether you play or stop
Keep listening to the others

At best play
When people are listening

Do not rehearse65

This piece indicates a drone as its core musical element with an open-ended framework giving some license to the performer to make decisions about the music's form. The limits of its duration, number of repetitions, and content, among other things, are left undefined by Stockhausen, but make up an integral component of the sounding music. Though Stockhausen clearly indicates the performers should relate their sounds to the others, he makes no indication as to how they should do so. The first indication that the performers should listen to listen to each other at all occurs toward the end of the piece's instructions, giving the impression that listening is secondary to individual performer's actions and sensibilities as emphasized in the text's instructions.

Benary’s Solo Against Drone offers considerably more direction as to how the musicians should relate to each other, while maintaining a high degree of personal freedom to shape the piece. The first paragraph of the score highlights Benary’s approach.

Players sit in a circle. One person represents the starting point. All are droning a single pitch. "Drone" means to sustain a unison long tone without dynamic variation or vibrato for as long as comfortable, then to take a good breath and continue with the tone.66

Stockhausen's language is directed toward the individual: "play a sound . . . until you feel that you should stop," whereas Benary's implies a responsibility to something outside the individual by use of a common drone that is maintained by a group effort. Benary's piece proceeds from this common space with solos performed by each person in turn, beginning with the player occupying the "starting point" who sings a short solo of "only one or two notes," beginning and ending on the droning pitch.67 Each successive player is to increase the length of his or her solo and relate it to that of the previous player in some way. When the solo returns to the person at the starting point, he or she will perform the longest solo up to that moment, after which the solos will shorten in length as they travel around the circle a second time. The initial cycle of the piece concludes with the player at the starting point, who once again performs a short solo, at which point he or she may change the droning tone, marking the beginning of a new cycle in which the starting point shifts to the next player. The same process is repeated with the primary difference being players will start their solo on the original drone and end it on the new one, marking a gradual shift from one grounding pitch to another. The process may be repeated indefinitely at the group's discretion, potentially

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66 Benary, System Pieces, 3.
67 Ibid.
giving every participant the opportunity to initiate and complete cycle of solos.

The clear procedural form of *Solo Against Drone* illustrates Benary’s tendency towards the use of process composition, a feature of much of her gamelan music as well (see Chapter Four). Notably, the title and musical content of *Solo Against Drone* invokes a characteristic of Indian music that Benary is almost undoubtedly referencing, namely the function of instruments like the tampura or shruti box, which supply drones to accompany vocal or instrumental soloist. Along with other works in this collection, such as *Tala Convergence, Tala Salad,* and *Sliding with Tritone* (which explicitly calls for a shruti box), *Solo Against Drone* represents one of the first instances of Benary drawing upon her scholarly investigations in her work as a composer. Rather than overtly imitating the forms and structures of Kanatic music, Benary instead draws upon abstract concepts in conjunction with her interests in process music and collaborative music making. It is also worth noting here that Benary’s first foray into instrument building was to build a shruti box, likely to be used with her Droning Group at Wesleyan.68

The publication of *System Pieces* became an important milestone for Benary, and the compositions contained in it served as starting points for many of her gamelan compositions. The composition *Droning Circle* (1971) became the basis for *Braid* (1975), which itself led to five other compositions for gamelan up to 1980. The pieces *Converging Chaconnes* and *Tala Convergence*

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similarly formed the basic framework for the gamelan piece *Convergences* (1974), both of which are featured on early Gamelan Son of Lion programs.\(^6^9\) Her piece *Cantor’s Row* traces its roots to a 1971 piece called *31*, which was "composed by committee at Wesleyan."\(^7^0\) When Benary republished *System Pieces* in 1992 through the composers’ collective Frog Peak Music, she included a 1991 gamelan piece that uses a similar compositional method called *Round Robin*. The composition of this piece is a shared endeavor, not unlike an *exquisite corpse* game, and Gamelan Son of Lion has enacted the process a number of times creating several collaborative works.\(^7^1\) One of the earliest uses of the method occurred when the group received a grant from the National Endowment for the Arts to create a new composition. Rather than take the grant herself and compose a piece, four members of the ensemble shared in the responsibility and composed *Gamelan NEA* (1982), composed collaboratively by Benary, Philip Corner, Daniel Goode, and Peter Griggs. The group undertook a more ambitious version of this process in the composition *9/11 Memorial Suite* in 2001, co-composed by Benary, David Demnitz, Daniel Goode, Laura Liben, and David Simons. This time Benary

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\(^6^9\) See Appendix B of this dissertation for a complete listing of Gamelan Son of Lion Programs.

\(^7^0\) Barbara Benary, *Cantors Row* (Medford, MA: American Gamelan Institute, undated): 1.

\(^7^1\) "Exquisite Corpse" or "Rotating Corpse" is the name of a kind of nineteenth century surrealist parlor game in which one individual beings a text or drawing and then passes the work to another individually who continues the writing or drawing with only a portion of the previous material visible. The results are often humorous, filled with unpredictable non-sequiturs and grammatical anomalies.
wrote a short theme that each of the composers used as their starting material for individually composed movements.

Just as many of Benary’s compositions can be traced to the *System Pieces* played by the Droning Group, the way Gamelan Son of Lion operates as an ensemble is also reflective of the inclusive framework of the Droning Group. Gamelan Son of Lion accepts new performers based on their interest and desire to contribute to the ensemble, not according to their level of musical ability, familiarity with gamelan music, or existing compositional practices. This welcoming ensemble structure is also a characteristic of world music ensembles, which typically include musicians playing an unfamiliar variety of music for the first time. It is also common for such ensembles to be a participant’s first ensemble, or even musical, experience. Though Gamelan Son of Lion has maintained a base of active professional composers and musicians since its inception, all members are encouraged to compose, and every piece composed by members gets played by the ensemble in rehearsal. Furthermore, these works are often performed publicly, providing a space for composers from a range of backgrounds and professional experiences to participate in a musical scene that might otherwise have been closed to them. Such opportunities were absent in other new music ensembles in downtown New York at the time, so Gamelan Son of Lion became a center for individuals seeking this kind of musical and social activity. This welcoming attitude that Gamelan Son of Lion fosters continues to the present. At a 2016 concert, composer Sima Wolf had her first composition for gamelan
premiered by Gamelan Son of Lion, which she joined as a performer the previous year. At the concert, Wolf described her induction into the longstanding collective: “This is my third season with [Gamelan Son of Lion], I started in the winter [of 2015], and I knew Skip [LaPlante], and I knew Jody [Kruskal]... and people I didn’t even know started asking: ‘so, when are you gonna write us a piece . . . ’ and I’ll tell you, it felt really inviting to be so welcomed into this group.” Many members of Gamelan Son of Lion echoed this kind of sentiment, and that factor is perhaps the group’s most compelling draw for composers and the reason for the ensemble’s continued longevity.

Benary’s research in ethnomusicology, participation in the Droning Group and Philip Glass’s ensemble, and the climate of Wesleyan University during her graduate student career all contributed to the gradual softening her stance against composing of non-Western musical instruments. The final stages of this transformation occurred well after she completed graduate school when she worked as a professor of ethnomusicology and director of a Central Javanese gamelan ensemble in the 1970s. The philosophy of her new department and the values and interests of her colleagues there significantly shaped her evolving perspectives and directly led to the formation of Gamelan Son of Lion as a composers’ collective in 1976.

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72 Sima Wolf, introductory remarks delivered at a Gamelan Son of Lion concert, December 18, 2016.
"The Dreams of Livingston College"

In 1973, Benary defended her doctoral dissertation entitled "Within the Karnatic Tradition" at Wesleyan and was immediately hired to start an ethnomusicology program at Rutgers University. Composer Philip Corner, who was on the search committee, recalled the interdisciplinary nature of Benary’s work as a decisive factor in her hiring:

Barbara was the only person that we saw that had the kind of credentials we were looking for. In a way, [she] had everything: she had the Ph.D. in ethnomusicology; she had worked with the Wesleyan gamelan program, which was [already] a very important one; she played the violin, both contemporary music as with the Philip Glass ensemble and Karnatic violin; and she actually, you know, composed some things too. So we thought this [candidate] was, from my point of view, a real triple threat!73

Such integrative educational philosophies characterized much of the rhetoric around the newly formed Livingston College. Founded in 1965, Livingston College opened its doors in 1969. Located in Piscataway, New Jersey, across the Raritan River from the main Rutgers campus in New Brunswick, Livingston was charged to "step briskly into the 1970s, to begin fresh, to search out the means and the modes to transform contemporary 'relevance' into institutional practice."74 Livingston emerged in the wake of the widely discussed Newark Riots of 1967, in which police racial profiling, lack of educational and employment opportunities for disenfranchised populations, and other factors contributed to a weeklong period of violence and looting in

73 Philip Corner, interview with the author, November 8, 2015.

74 Diane Ravitch, "The Dreams of Livingston College," Change in Higher Education 1, No. 3 (May-June, 1969): 36.
protest of the social order. The purpose of Livingston, in part, sought to reach out to New Jersey’s African-American, Puerto Rican, and other disadvantaged communities that were regrettably underserved by Rutgers and other regional liberal arts colleges at the time. It was also Rutgers' first co-educational residency college. Viewed as a kind of "safe" experimental college—in the sense that it was an outgrowth of a prestigious two hundred year old institution—Livingston also became a space for new kinds of academic curriculums and pedagogies to be tested. The college developed Rutgers' first programs in African-American Studies, Labor Studies, Film Studies, Journalism, and Urban Studies and Planning, among others. The early years of Livingston College produced a number of notable alumni, including actor Avery Brooks, appellate judge Thomas F. Daley, composer and Gamelan Son of Lion member David Demnitz, political strategist Michael DuHaime, US diplomat Gerard Gallucci, and jazz bassist Mark Helias, among others. This broad range of academic interests from the fine arts to international diplomacy gives some indication of the diversity of Livingston's academic life.

The music curriculum at Livingston became a kind of extension of the existing music department located on the main Rutgers campus in New Brunswick. The Livingston music department developed several curriculums in jazz, ethnomusicology, and electronic music while the New Brunswick

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75 For contemporaneous views on the experimental aspects of Livingston's early years, as well as detailed demographic data and academic course and major offerings, see Ravitch, "The Dreams of Livingston College," and Irving Louis Horowitz, "Experiment Perilous: The First Year of Livingston College of Rutgers University, 1969-1970," *Urban Education* 15, No. 2 (July 1980): 130-168.
campus maintained its programs that focused on European classical music. Individual faculty members had considerable freedom to design their own courses and course series as part of their particular approaches to undergraduate music education. Philip Corner, for example, introduced an alternative pedagogy of music theory he called "Elements of Musical Craft," which integrated "World or Ethnic music," "Western Classical music," "Folk or Popular music," and "Jazz or Afro-American music" into the syllabus, instead of focusing on the European canon exclusively. Additionally, Daniel Goode started the electronic music studio, similar to the one in which he studied at University of California at San Diego. Benary’s role in this endeavor was to initiate and lead the ethnomusicology program, which she based on Wesleyan’s example including the prominence of world music ensembles. Though eclectic enough on their own, these endeavors shared space with the art department—in which Fluxus artist Geoff Hendricks taught—as well as the jazz studies component of the music program, where pianist Kenny Barron worked. With such a range of musical and creative activities for a relatively small campus, a number of interesting collaborations and affinities arose. As Goode put it:

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76 Philip Corner, "Considerations of Those Courses Commonly Called 'Theory,'" Series 3, Box 22, Folder 4 (Peter Garland Papers and Soundings Records, Harry Ransom Center, University of Texas, Austin).

77 The term Fluxus refers to an international association of artists of various mediums involved in the production of experimental performances and art objects. Often compared to the early twentieth-century "anti-art" movement Dada, Fluxus artists often incorporate overtly political themes that challenge the status hierarchies of art and music in society. Philip Corner and Daniel Goode are both affiliates of this movement, though Benary does not identify any of her work as Fluxus.
[Livingston was] where all of us crazies were parked for a while, and that’s where I started my electronic music studio. And it was also very interesting because they had a department for fine arts—or for the visual arts—and music with the same department! That didn’t last, but it was a really great idea because it was like [encouraging] cross-fertilization and interest in each other’s medium. And I’m still working with one guy who I met, a sculptor, who does wonderful kind of found sculptures with my help as the musical part of it, and that was a product of our being together in one department in the early ’70s.78

Some students took advantage of the opportunities to intermingle with different kinds of music and art, but the majority purportedly stuck to one path or another.79 One student who explored different classes was composer-guitarist David Demnitz (b. 1953), who focused on jazz performance but also took composition lessons with Philip Corner and first encountered Gamelan Son of Lion. At the time of this writing Demnitz still plays with Gamelan Son of Lion and is one of the gamelan’s longest still-active members, along with Benary and Goode.

Benary built the instruments of Gamelan Son of Lion in 1973 and 1974 specifically for the Livingston College ethnomusicology program. Using the design specifications of her Wesleyan colleague Dennis Murphy, who built a gamelan in 1967, Benary was able to construct a functional gamelan for a fraction of the costs Livingston would have incurred by purchasing and importing a set from Indonesia. She named the instruments “Son of Lion” after the Hebrew translation of her last name, and later musician Pak Kanto offered the Indonesian translation “Kyai Singa Putra,” though the group

78 Daniel Goode, interview with the author, June 8, 2015.
79 Philip Corner, interview with the author, November 8, 2015.
generally uses the English version of its name.  

Part of the reason for focusing on gamelan as the world music ensemble of choice rather than South Indian music, her area of specialization, was the relatively rapid learning curve of gamelan instruments. As Benary put it, "... you could produce something that sounded great with undergraduates who were doing 500 other things." Whereas teaching students to play violin, veena, and mridangam would take months, or even years to reach a high enough level of proficiency for musical performance, gamelan instruments provided a way for students to play together almost immediately at an elementary level. The efficiency of gamelan and other kinds of percussive ensembles in quickly developing fulfilling musical experiences in an ensemble is an important consideration worthy of more in depth study.

While directing the gamelan ensemble at Livingston, Benary maintained her "hands off approach to the high arts of Asia" when it came to her compositional work. She used these instruments only to teach Central Javanese music to American beginners, as Brown had taught her, and Susilo and Hood had taught him. Despite this initial purpose, the Gamelan Son of

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81 The non-virtuosic qualities of beginning gamelan ensembles is also an important feature of other percussive world music ensembles, such as Caribbean steel pan and West African drumming groups. See Gage Averill, "'Pan Is We Ting': West Indian Steelbands in Brooklyn," in The Music of Multicultural America: Performance, Identity, and Community in the United States, Kip Lornell and Anne K. Rasmussen, eds. (Jackson: University of Mississippi Press, 2016); and George Worlasi Kwasi Dor, West African Drumming and Dance in North American Universities: An Ethnomusicological Perspective (Jackson, MS: University of Mississippi Press, 2015).

82 Benary, quoted in Hadley, "New Music for Gamelan By North American Composers," 25

83 Benary, "Messing with Java," 1.
Lion instruments soon took on different roles as well. Around 1975 a number of concrete events occurred that set into motion the world music ensemble's transformation into the composers' collective it's known as today. Benary took a half-year sabbatical, sometime between 1974–75, during which Corner took over the running of the gamelan ensemble. Since he was not an expert of Indonesian music and felt unable to teach it properly, Corner merged the group with his contemporary music ensemble and drew on the students' existing knowledge from their time studying with Benary. By this time Corner had already composed a series of pieces called *Metal Meditations* (1974), which made use of found percussion instruments. For Corner integrating the gamelan into his ensemble was a logical way to handle the situation, though many university environments and world music ensemble directors might have objected to this kind of instrumental usage.

Around the same time, Benary, Corner and Goode composed their first works for gamelan that will be discussed more extensively later in this dissertation (see Chapter Four). These works marked each composers' first attempts to write for gamelan music, but none of them explicitly set out to do so. Goode's composition, *Circular Thoughts* (1975) was an adaptation of a composition he wrote for himself to play on solo clarinet. Importantly, Goode didn't imagine turning this piece into a gamelan composition until student's of Benary's ensemble inspired him to do so. One day the Livingston students began trying to play Goode's solo clarinet piece on the gamelan instruments.

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Despite the difference in instrumentation, the characteristics of the piece seemed to lend it to the gamelan instrumentation and Goode decided to turn it into a formal arrangement (see Chapter Four). Soon after that Benary made similar arrangements of her earlier works, and invited Corner to write a piece as well. Corner only intended to write one piece, and titled it simply *Gamelan* (1975) for its instrumentation, but soon wrote a second companion piece he called *Gamelan II* (1975). By the summer of 1975, Benary and Corner's earliest gamelan pieces received performances on the West Coast in a concert organized by Lou Harrison at the Center of World Music that became a kind of watershed moment for the experimental wing of the North American gamelan subculture.

The summer program of the Center for World Music in 1975 included a class taught by Harrison focused on intonation from different parts of the world. Though tangential to much of the class's subject matter, Harrison brought with him the instruments of Old Granddad, the so-called "American gamelan," as an example of a just scale.85 Both Benary and Corner participated in this class, alongside several other individuals interested in gamelan. At the conclusion of the class, noting that many of the participants were composers, Harrison suggested a concert of new works to be performed on Old

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85 William Colvig recorded Harrison’s lectures from this class recorded and they have since been digitized and are currently held in the Lou Harrison Papers, Special Collections and Archives, University of California, Santa Cruz LCD 7927 V. 1–2.
Granddad, which occurred on August 16, 1975.⁸⁶ The concert featured excerpts from Harrison and Richard Dee's *Suite for Violin and American Gamelan* (1974), Benary's *Braid* and *Convergence*, Corner's *Gamelan II*, as well as works by Jeff Abell, Peter Plonsky, and Daniel Schmidt. The concert at the Center for World Music marked a social convergence of individuals and ideas about gamelan and new music in the United States for Benary and others who participated. Though the concert didn’t use gamelan instruments, the participants shared affinity for gamelan music was pronounced and led many to intensify their studies of gamelan music, composition of new works, and instrument building practices.

Composer and gamelan builder Daniel Schmidt (b. 1942), who like Benary began building gamelan instruments prior to this event, considers it to be "the beginning of American Gamelan" and embarked on a life-long project integrating the building of gamelan instruments and the composition of new works for them.⁸⁷ David Doty and Henry Rosenthal soon constructed an Old Graddad-style "American Gamelan" and recorded an album of new music for those instruments with the Other Music Group.⁸⁸ Benary, Corner, Harrison, and Schmidt, all went on to establish gamelan groups and write new music for new instruments, and stayed in contact with each other as time passed. Each of the participants in this concert had a unique trajectory that


led them to that moment, but all shared some connection to the kinds of discourses of the time that Benary experienced. For Benary the concert represented the intersection of different aspects of her musical life. Robert Brown, her first gamelan teacher and advocate of the bi-musical project, founded the Center of World Music where the concert took place. It also showed her that other composers were doing similar things and asking similar questions about composing for gamelan, giving the sense of larger community. The following year Gamelan Son of Lion, still based at Livingston College, presented its first concert of new music in Manhattan. Notably this concert included a new composition by Ki Wasitodipuro (known to his friends and students as Pak Cokro) called Goromargo (Freeway), composed after living for several years in Los Angeles and teaching gamelan at the California Institute of the Arts. Gamelan Son of Lion often cites 1976 as the year of its founding, and this concert articulates a clear moment to serve as that beginning in the long story of intersecting ideas in Benary’s life. Not only was it the first performance the ensemble gave in New York where it would principally operate throughout ensuring decades, it was also the group’s first reviewed concert. Tom Johnson of the Village Voice wrote:

Ordinarily student ensembles are not reviewed, especially in New York, where there is so much professional music going on. But when I heard the Gamelan Group of Livingston College at the Kitchen on May 1 [1976], I knew very soon that this was going to be an exception. The ingenious homemade instruments, with their tin can resonators, made a wonderful sounding gamelan. The process of a group performing these metallic percussion instruments struck me as an unusual healthy

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form of music education, and at the same time, I found the resulting music much more listenable than that of most student ensembles.  

Johnson’s review touches both on the importance of the instruments used and the significance of the ensemble's roots as a student ensemble. Moreover, the positive response from a well-known reviewer of downtown music contrasts with that of the academic environment of Rutgers that soon proved inhospitable to the ensemble.

The Gamelan Goes to Manhattan

Back at Livingston College, the academy did not share Johnson’s enthusiasm for the syncreticism of Benary’s gamelan. That the Raritan River physically separated the Livingston music department from the main music department in New Brunswick is telling. In effect, jazz, experimental music, electronic music, and ethnomusicology were isolated from the established pedagogies of European classical music. This separation resulted in tensions both between the Livingston music program and its neighbor across the river, as well as within competing factions of the Livingston campus. The dreams of Livingston College as a utopia for the intermingling of different kinds of arts and academic studies proved to be short lived. One by one, Corner, Goode, and Benary were each denied tenure in turn in the mid–late 1970s.


91 The information regarding these tensions draws from my interviews and conversations with Benary, Corner, Goode, and Benary’s husband, Steve Silverstein in 2016.
resulting in bitter appeal processes and labor disputes. Corner and Goode appealed their denials and eventually won, staying on the faculty until the early-mid 1990s when they retired. Due a variety of factors, including changes in the teachers' union policies, her lack of publications in ethnomusicology journals, and perhaps the timing of the birth of her daughter, Benary did not appeal her tenure denial and left Livingston College permanently in 1980.\footnote{In a forthcoming book by Ted Solís and Margaret Sarkissian, Benary will be featured alongside several other ethnomusicologists who were interviewed about their relationship to the field of ethnomusicology. This resource will surely provide further insight to Benary’s particular relationship to the field, not to mention the ways ethnomusicology changed in the last half century. See entitled Ted Solís and Margaret Sarkissian, Ethnomusicological Lives: Growing Up Into A Profession (University of Illinois Press, forthcoming).} Benary recalls writing “a dissertation” about her frustrations over the process, but now considers it "ancient history” and cannot locate that document.\footnote{Barbara Benary, interview with the author, December 13, 2016.}

Interestingly, Benary continued to work in education, teaching theater and gamelan to children at an arts school in Rockland County, New York, where she still lives.\footnote{See Barbara Benary, “Gamelan at Rockland Project School,” Balungan 1, No. 3 (Spring, 1985): 13.} For the purposes of this dissertation, the precise nature of these tenure disputes and the particular reasons for Benary’s ultimate removal are of limited importance, with the major effect of them being that Benary took her gamelan instruments with her when she left the faculty of Livingston College.\footnote{Benary built a new slendro gamelan for the students of Livingston after her departure. Initially called Gamelan Earth-Sky after the tuning she chose from Jaap Kunst’s book Music in Java, this ensemble was later given to Jenny DeBouzek who founded the ensemble Gamelan} The split served as the final, if undesired catalyst that

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turned the instruments from a world music ensemble devoted to the tenets of bi-musicality to the central component of an experimental composers' collective in one of the world's vibrant artistic centers. The instruments moved into Philip Corner's five-story walk-up loft in the Tribeca neighborhood of lower Manhattan, where they lived until he retired and moved to Reggio Emmelia, Italy in 1992. Apart from a brief period at the home of composers David Simons and Lisa Karrer in Rockland County, the gamelan has spent the last twenty-some years in the loft of Daniel Goode and his partner feminist scholar Ann Snitow in the downtown neighborhood of SoHo (South of Houston Street), just a few blocks north of the Fluxus house on Canal Street and south of Philips Glass' loft on Bleecker Street.

From the bi-musical discourses of ethnomusicology to meeting Philip Glass on that rooftop in Madras, there is no single moment where Benary changed her mind to embrace new compositions for gamelan instruments. A range of ideas circulating through divergent pathways came together at particular moments during Benary's graduate career and early professional life that contributed to her gradually changing perspective. The interest, enthusiasm, and support of Corner and Goode provided the initial collective context that continues to characterize Gamelan Son of Lion's operations, and the social environment that followed ensured its continuation. Glass and Reich may have joked about "Barbara Benary and Musicians," but Benary has never asserted herself as the central figure or leader of the group, preferring

shared leadership and collaborative efforts. The following chapter examines how these same discursive networks of ethnomusicology and experimental composition manifested in the creation new gamelan instruments.
Chapter Two
The Designs and Constructions of American-Made Gamelan

Having a gamelan of your own construction does ease the tendency to question [the appropriateness of writing new music for it]. I suppose one could come to feel the same way about any ethnic instrument one owns, plays, and lives with intimately over a period of years. It is familiar and definitely your own. Once one no longer feels that the instrument is a stranger it becomes evident that all instruments are instruments, just as all musical structures are musical structures. Learning the "foreign" one is not so very different from learning the one handed down by your own culture. In the last three years I’ve played more than twice as much gamelan music as violin music; they are equally a part of my personal culture.¹

Introduction

Benary’s increasing familiarity with the instruments she constructed is perhaps the most significant reason for her decision to begin writing music for them. She built the instruments of Gamelan Son of Lion for the sole purpose of teaching and performing Central Javanese gamelan music at Livingston College. With this goal in mind, she constructed the individual instruments by modeling them on Central Javanese examples and that decision had important effects on the music later composed for these instruments. She used a particular method of building a gamelan developed by her Wesleyan colleague Dennis Murphy, who detailed his building method in his Ph.D. dissertation titled "The Autochthonous American

Gamelan."^2 Murphy is often credited as the first person to build a gamelan ensemble in North America, finishing his gamelan named "Sir Honorable Voice of Thoom" in 1967, but he began his experiments as early as 1959.^3 Neither Murphy nor Benary had studied gamelan building in Indonesia, but both were experienced instrument builders and craftspeople. Equipped with commercially available tools and home workspaces, both were able to construct functioning Central Javanese-style gamelan ensembles. Their modeling of Javanese musical instruments was reliant on their limited knowledge of gamelan building as it is done in Java, as well as the materials they had available. This restriction, however, primarily affects the instruments' aesthetic appearances and timbre, not their ability to play Indonesian music. In lieu of using bronze, Murphy and Benary created their instruments' keys out of sheets of hot rolled steel, frames out of plywood, resonators out of repurposed soup cans, and other substitutions according to the tastes and needs of each builder.^4 Benary and Jody Diamond later identified this style of gamelan building as the "East Coast" method in contradistinction to the "West Coast" style that developed slightly later in California.

^2 Dennis Alan Murphy, "The Autochthonous American Gamelan" (Ph.D. Diss., Wesleyan University, 1975).


^4 Murphy used saw blades for gongs; Benary preferred hubcaps, for example.
The West Coast approach to gamelan building differs from that on the East Coast in several important ways. The West Coast builders typically used aluminum and they generally chose to derive their Javanese-inspired tunings from just intonation whereas East Coast builders found other means to create their pelog and slendro scales (see Chapter Three). The material differences between the East and West Coast builders occupy the majority of written discourses about them. There are other more nuanced differences, however, that have had a profound influence on various aspects of the burgeoning North American gamelan subculture. Whereas Benary and Murphy set out to replicate Central Javanese instruments to further their own engagement of karawitan, the West Coast builders constructed their gamelan instruments for the explicit purpose of composing new music for them. West Coast builders didn’t feel they needed to reproduce Central Javanese gamelan instruments for the sake of authenticity, but allowed themselves certain creative deviations from their models for use in their own compositional practices. The impetus for West Coast builders to construct instruments in their own image can be loosely connected with the Old Granddad instruments, due to their common use of aluminum and just tunings, but these instruments only superficially resembled Indonesian instruments. Gamelan instruments may have inspired Harrison and Colvig’s building of Old Granddad, but they did not build their instruments in any sort of imitation of Javanese gamelan.

Colvig later reflected:

5 Diamond and Benary, "Indonesian Music, 1018.

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[We] decided to make our own Western gamelan based in general on the traditional ones but not copying anything for the sake of authenticity. Our primary consideration was to make beautiful sound; our primary purpose to build a usable musical instrument for which new serious music could be composed.6

In fact, Old Granddad is incapable of playing Javanese music at all, due to the scale Harrison and Colvig used—a seven-tone diatonic scale attributed to Ptolomy known as the "diatonic syntnonon," from which no slendro or pelog scale may be fashioned. Though not really a "gamelan," these instruments were pivotal in inspiring other West Coast composers to design and build their own gamelan instruments. Following the concert "Music for an American Gamelan" at the Center for World Music in 1975, several West Coast builders began collaborating with Harrison and Colvig, collectively and individually producing a significant number of new gamelan ensembles in the late 1970s and 1980s.7

One of the most significant among the builders inspired by this encounter with Old Granddad is composer Daniel Schmidt (b. 1942). Schmidt is broadly recognized as the one of the most prolific American gamelan builders, having produced dozens sets over his career that now can be found across the United States.8 Like Benary and Murphy's instruments, Schmidt's

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7 Composer/instrument builders such as Joan Bell Cowan, Paul Dresher, David Doty, Henry Rosenthal, Will Ditrich, Daniel Schmidt, and others demonstrate West Coast gamelan styles in other ways, producing a wide range of gamelan and gamelan-like ensembles during this period.

8 A comprehensive list of gamelan built by Schmidt would be impossible to compile, as even Schmidt has forgotten how many sets he's created. Many of these have changed ownership.
gamelan are always capable of performing Javanese music. However, 
Schmidt's approach to building his gamelan is intimately connected to his 
motivations as a composer. These motivations manifested themselves in 
Schmidt's gamelan instruments in various ways, some obvious, others 
subtler. Some of these traits can be attributed to practical considerations of 
instrument building, and others are purely creative, but Schmidt always 
makes such decisions with the primary goal of creating high-quality musical 
instruments.

This chapter takes the gamelan instruments produced by Benary and 
Schmidt as representative of two contrasting approaches to gamelan building 
as practiced in the United States. These two approaches to building gamelan 
instruments differ in respect to their relative deviations from and adherence 
to Javanese models evident in the designs of each style. By closely examining 
the physical characteristics of the instruments and the builders' reasons for 
making those design choices, I show the values and priorities of each builder 
to be embedded in their respective gamelan instruments. I attribute these 
contrasting designs to local circumstances and the presumed purpose each 
builder imagined for their instruments. I conclude by analyzing how these 
instrument designs factored into new compositions for particular instruments.

several times, and some early sets were simply sent to landfill to make room for new ones. 
Notable instrument commissions include the Boston and San Francisco Symphonies, the 
Exploratorium in San Francisco, North Texas State University, Sonoma State University, Mills 
College, and Jody Diamond’s Diamond Bridge gamelan, among others. Daniel Schmidt, 
interview with the author, February 22, 2017; Adam Fong, "New American Gamelan 
Instruments by Daniel Schmidt," Center for New Music Gallery, January 2015, accessed 
schmidt.
that helped to produce distinctive kinds of music for different kinds of American-made gamelan. Taken together, these different gamelan designs and the music composed for them express different, but related ideas that make up the broader North American gamelan subculture. Around these instruments, vibrant cohorts like Gamelan Son of Lion, the Berkeley Gamelan, and other groups coalesced, and the physical forms and sounding qualities of different gamelan instruments play an important role in shaping each group's identity.

Anthropologist Arjun Appadurai has proposed that the meaning of things "are inscribed in their forms, their uses, their trajectories," necessitating a close examination of inanimate objects in relation to the people who use them.9 This chapter examines the first sets of gamelan instruments built by Benary and Schmidt to argue two related points: that the motivations for building these instruments can be observed in the physical forms of the instruments themselves; and that these same tangible qualities came to influence the ways in which composers wrote music for them, contributing to the growing body of repertoire for gamelan written by American composers.

Even as Americans began experimenting with unconventional gamelan designs, similar efforts were already taking place in Indonesia within another discursive framework. Benary made note of a gamelan she encountered in Bali made from metal salvaged from a car, and the Surakarta

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based composer and instrument builder Aloysius Suwardi (b. 1951) is well known for his experimental musical instruments.\textsuperscript{10} In the late 1960s, Sundanese music educator and theorist Raden Machjar Angga Koesoemadinata (c. 1902–1979) designed what ethnomusicologist Andrew Weintraub calls a \textit{multi-laras} gamelan. These instruments use a seventeen tone-to-the-octave pitch gamut from which the \textit{salendro}, \textit{pelog Jawar}, and \textit{degung} scales (called \textit{laras}) can be derived.\textsuperscript{11} Each of these experimental approaches to instrument design stem from the specific musical and social contexts from which they emerged. Before beginning my analysis of Benary and Schmidt’s instrument designs, it is important to understand Schmidt’s background and perspective to facilitate comparison with that of Benary’s presented in the previous chapter.

\textbf{Daniel Schmidt: Composer and Instrument Builder}

Despite representing the West Coast style of American gamelan building, Schmidt grew up in New Jersey just outside New York City. In his youth, the painter and experimental music advocate, Allan Kaprow (1927–2006)—a personal friend of Schmidt’s family—became a kind of godfather figure to Schmidt, looking after him and guiding his adolescence in the


absence of Schmidt's biological father. As a result, Schmidt became entrenched in the artistic scenes of New York at a young age:

I grew up around all these painters, and of course [John] Cage was around, and Coltrane's drummer, and people like that were in and out. It was a barroom scene! So I got to know these people: Claes Oldenburg, Jim Dine... you know, when they were nobody.

When Schmidt became part of the inaugural class at the California Institute of the Arts (hereafter CalArts) in 1970, he blended into the multifaceted and cross-disciplinary student body with ease. A composition major, Schmidt soon learned electronic music "by force" while working as a teaching assistant, eventually receiving his degree in electronic composition studying with Morton Subotnik. His early works included tape pieces as well as live electronic music. In these works Schmidt developed an affinity for compositional elements like overdubbing, phasing, and proceduralism, which he eventually implemented in his gamelan compositions as well. In addition to his focus in electronic music, Schmidt also studied tuning theory with James Tenney, later applying his knowledge of just intonation to his gamelan building practices.

Amidst all of his other newfound interests at CalArts, Schmidt soon became acquainted with the gamelan that Robert Brown established there. Schmidt had not previously encountered a gamelan or Indonesian music prior to his first semester of college, but soon became deeply entrenched in

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the new CalArts gamelan community and has continued his gamelan activities ever since. Schmidt recalls the elaborate circumstances in which he came to study gamelan:

[When I first got to CalArts] I had a nice, neat little portable office, which I shared with Nam June Paik [who was on the faculty] … but if I wanted to be a part of the milieu [of students], I had to be around the electronic music office. Well, you couldn’t walk in that office! The floor was covered about this deep [gestures] with all manners of stuff. So—it was kind of interesting—we mostly met in the hall. So I was getting to know all these composition majors . . . and [that's how I met] Andy Toth, who was working with Bob Brown. And Bob Brown had a gamelan in this other, larger room. And I looked in there, because I had keys to everything [as a TA], and it was just all these instruments: sitars, and gamelan instruments—and I didn’t know what a gamelan was [at the time]. And Andy Toth walks into the hall and says, ‘Let's have a playing session,’ something like that. Ingram [Marshall] and I… and I think about five of us went in, and Andy taught us some pieces, and Bob Brown organized a concert, and we did it!14

Schmidt’s chance encounter with the gamelan bears a notable similarity with that of Benary, who was drawn to the rehearsal space of Brown’s group at Wesleyan by the sounds emitted from the building. This is common story told by composers and ethnomusicologists alike that changed their musical trajectories.

In addition to Toth, Schmidt, and Marshall, other later well-known composers and musicians participated in the gamelan during this formative period at CalArts, some of whom continued gamelan centered creative and scholarly activities in the succeeding years, including Michael Byron, Jody Diamond, Peter Garland, Charlemagne Palestine, and others. Additionally, Brown recruited several of his students from Wesleyan to come to CalArts

and play in the gamelan, including Peggy Day, Alan Feinstein, and anthropologist Jon Pemberton. This kind of inter-collegiate exchange contributed to the growing sense of an "American gamelan" community by fostering a sense of shared experience and awareness of distant scenes.

Responding to the arrival of Brown's former students, Schmidt recalled the sentiment: "And suddenly, we were an ensemble!"  

Shortly following the arrival of Indonesian music and dance teachers Ki Wasitodipuro (Pak Cokro), I Nyoman Wenten, and Nanik Wenten in the spring semester of 1971, the San Fernando earthquake hit Southern California, causing significant damage to properties in the greater Los Angeles area. Schmidt remembers that the music school at CalArts was drastically affected and forced to close for at least a few weeks. During this period, Schmidt was charged with cleaning up the electronic music studio, and spent a good deal of time on the campus. The gamelan also had to be relocated, and was given a temporary home on an unused, outdoor loading dock, where rehearsals eventually resumed. During the school closure, Schmidt learned how to tune the gamelan instruments with Pak Cokro by using a hand held disc-grinder, marking his first experience working with gamelan instruments in this way. He later learned the more cumbersome

15 Ibid.

16 For a more detailed account of this period, see Ingram Marshall, "New Music at CalArts: The First Four Years (1970–74)," Newmusic-West 2, No. 1 (1975): 52–60.
hand-filing technique to tune gamelan from teachers at Gamelan Sekar Jaya in Berkeley, California, a method he came to prefer.\textsuperscript{17}

When Schmidt graduated from CalArts in 1973, his interest in gamelan became an animating feature of his successive endeavors. He attended Brown’s World Music summer program in Seattle, Washington in the summer of 1973, where he met composer Steve Reich and observed his ensemble’s rehearsals. While directing the gamelan ensemble at UC Berkeley with the assistance of Pak Cokro and Jody Diamond, Schmidt got involved with Brown's vision for a Center of World Music, helping to convert a historic building on College Avenue in Berkeley into a performance space in 1974.\textsuperscript{18} Schmidt then met Lou Harrison the following summer at the Center for World Music summer session in 1975 as he began his own experiments building gamelan instruments. After attending Harrison's course "Intonation in World Music" and having his composition Changing Part played in the following concert using the Old Granddad instruments, he was inspired to intensify his gamelan building activities. Schmidt reflects: "And that’s what really got me going building gamelan, seeing Lou's instruments, and hearing

\textsuperscript{17} Schmidt believes the two methods have different affects on the overtone structure of the keys, though he frequently uses the electronic grinder for expedience anyway. Schmidt, interview with the author, February 22, 2017.

\textsuperscript{18} Formerly named St. John's Presbyterian Church, this historic building in Berkeley later became the Center for World Music, and then the Julia Morgan Center for the Arts, named for its architect, Julia Morgan (1872–1957). The building is now known as the Julia Morgan Theater and is home to the Berkeley Playhouse.
about Barbara's [instruments] and Dennis Murphy. ... That was really the beginning of 'American gamelan.'”¹⁹

Schmidt's purposes in gamelan building were more closely aligned with Harrison's than Benary and Murphy's, in the sense that the integration of instrument building and composition characterized his practice. He later reflected: "I could see that I was well suited both as a composer and instrument builder to integrate these two arts into a cohesive unit, thereby focusing my resources.”²⁰ This attitude became the driving force behind much of the West Coast gamelan building scene, made evident by Joan Bell Cowan's Masters Thesis, "Gamelan Range of Light: The Influence of Instrument Building on Composition," which details both the aluminum gamelan Cowan built and the music composed for it.²¹ Mills College students like Cowan also participated in the construction of the Mills College Gamelan, the second Javanese gamelan attributed to Harrison and Colvig. Both the Mills College Gamelan and Gamelan Range of Light feature design qualities similar to those of Schmidt's instruments, a mark of the interconnectedness of builders operating on the West Coast. This style of gamelan building more closely resembles Central Javanese gamelan than did Old Granddad, but still exhibits many idiosyncrasies that reveal the desires of the composers who built them. The Berkeley Gamelan is illustrative of some

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of these idiosyncrasies, and makes clear the important distinctions between
the East Coast and West Coast approaches.

**Instrument Comparisons:**
**The Berkeley Gamelan and Gamelan Son of Lion**

Benary completed Gamelan Son of Lion in 1973-74 prior to beginning
her Central Javanese gamelan ensemble at Livingston College in the fall of
that year. Working with Paul Dresher, Schmidt built what he now calls the
first generation Berkeley Gamelan around 1976. Learning much from this
initial set, Schmidt soon began building a new gamelan ensemble with some
of the same features of the set he made with Dresher, but adding a number of
new characteristics. This second generation of the Berkeley Gamelan came
into being gradually, as Schmidt had no set deadline such as Benary’s
teaching schedule. Many of the instruments were constructed in Berlin, where
Schmidt was an artist in residence from 1979–1980, and some of the
individual instruments made two transatlantic trips before the full ensemble
was completed. In the summer of 1980 Schmidt returned to the West Coast
and finalized the Berkeley Gamelan in the form that I discuss it here. The
following side-by-side comparison of select instruments of Gamelan Son of
Lion and the Berkeley Gamelan demonstrate the significant differences in

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22 This set was used in a performance to celebrate Lou Harrison's 60th birthday in 1977.
Schmidt built the gong and pencon instruments of the ensemble, and Dresher produced the

23 Ibid.
design attributable to Benary’s primary stance as an ethnomusicologist and Schmidt’s perspective as a composer.

Schmidt’s early gamelan designs feature fairly wide aluminum keys and idiosyncratic approaches to resonators on the larger keyed instruments. His *demung* (one octave idiophone with a box resonator) and *slenthem* (one octave keyed idiophone with tubular resonators), for example, often have individual box resonators for each key that are adjustable.²⁴ Figure 2.1 shows a key from one of the Berkeley Gamelan’s demung, separated from its neighbors. One can see the *tabuh* (mallet) resting on the wooden backing that can be drawn outward or pushed into the resonator to adjust its resonant frequency. Schmidt’s slenthem uses a similar design principle, though it is not shown here.²⁵

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²⁴ See Figures 2.2 and 2.3 for examples of relatively conventional demung and slenthem designs.

²⁵ Most instruments of the Berkeley Gamelan are currently housed in Schmidt’s shed and are not easily accessible due to the high volume of newer gamelan instruments also kept in that space.
This design choice is striking considering that fixed tubular resonators or a single trough or box resonator characterize not only Javanese gamelan, but most other American designs as well. Schmidt attributes this feature to his experience of playing his gamelan in the setting of concert halls under performance lighting. According to Schmidt, the heat from the lights affects the pitch of the individual keys, sometimes dramatically. As a key heats up, its pitch will sharpen, but that of the resonator would remain tuned to the

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26 Lou Harrison and William Colvig, for example, constructed Gamelan Si Betty, around the same time as the Berkeley Gamelan. Si Betty, however, approaches resonators in a more similar to Kyhai Udan Mas, which served as their model. To the best of my knowledge, no other builder has focused his or her attention on resonators to the extent evident in Schmidt’s gamelan. I have seen no replication of his adjustable resonators, even among other West Coast builders who worked or studied with him.
initial pitch. For resonators to function as amplifiers, they must be in tune with the keys suspended above them. If the pitch of a given key is substantially changed by temperature fluctuation, the correlating resonators could effectively mute the key rather than amplify it, or otherwise affect the sustain of the sound. The ensemble would then consist of some tones audible to the audience, and others left unheard or unbalanced. To regain control over this phenomenon, Schmidt concocted his adjustable resonators to facilitate the fine-tuning of specific pitches in different heat and lighting conditions. In addition to solving this practical tuning issue, this design allows for specific kinds of controls for the composer not possible with fixed-resonator instruments. Schmidt’s adjustable design allows composers to decide how it will interact with the pitch of the key. Director of Gamelan Pacifica, Jarrad Powell, who worked with Schmidt to build the initial aluminum instruments of that group, explains Schmidt’s compositional concept:

[In regards to the resonators] Dan used to think about: "Do you want the note to sustain more, or do you want it to be louder?" So if you want it to sustain more, you don’t want to lock the pitch of the resonator with the pitch of the key, it needs to be a little bit flat of the key. And if you want to pitch to be loud in its attack, you can lock it into the pitch of the key, but it wont sustain as long. So he thought of that as a compositional thing.

These subtle considerations of sound are key to understanding Schmidt’s approach instrument building and composition. He carefully listens to each

27 Schmidt is now working on keys shaped in such a way that resonators are unnecessary altogether, having already finished a saron that has no resonator at all, box, tubular, or otherwise. Schmidt, interview with the author, February 22, 2017.

key he produces listening note only for its pitch, but its amplitude, sustain, decay, overtone structure, and matching to other keys on particular instruments. In addition to these subtler controls, the tunable resonators also enabled the reorganization of specific scale tones, as they are not fixed on a single unit. New pitch orderings, conceivably mixing the slendro and pelog scales, became a straightforward possibility for these larger instruments.

By comparison, Benary's demung and slenthem look more like their Javanese models, setting aside their homemade aesthetic. The demung presented in Figure 2.2 typifies the design of all of Gamelan Son of Lion's balungan instruments that use a single box resonator, whereas the slenthem in Figure 2.3 shows the tubular resonators typical of Javanese slenthem, though Benary's design uses soup cans instead of bamboo following Dennis Murphy's specifications. In both examples, the crease down the middle of each key shows where Benary bent them to achieve the proper tuning, rather than grinding the metal as Schmidt did.
Benary’s more or less conventional resonators and Schmidt’s idiosyncratic ones help to show their relative adherence to Javanese models.

29 Demung usually have keys fixed the frame by metal pegs as Benary has done on the saron instruments in Figures 2.7 and 2.8. This method using string so the keys float more freely is more characteristic of slenthem and gender instruments, and was used for this demung to increase its resonance.
indicative of their relationships to the task. Schmidt’s unconventional resonators are the result, in part, of the materials he used coupled his desire for tonal consistency as a composer. Considering that the typical venues for Schmidt’s instruments are university concert halls, it’s not surprising that his instruments are designed in response to that environment. The effects of stage lighting on the instruments, specifically in regards to Schmidt’s carefully designed tuning, encouraged Schmidt to modify his designs accordingly.

One of the most pronounced difficulties for American gamelan builders is the creation of gong instruments. Whereas the keyed instruments of a gamelan are relatively straightforward to make from commercially available metals, the creation of a gong ageng (big gong) in particular requires a more specialized approach to achieve the nuanced beating pattern (known as ombak) and complex overtone structure of the instrument. Americans generally sought some other kind of solution to act as substitutes for gongs, coming close to the pitch range of a gongs and kempul (small gongs). Schmidt used a design principle similar to that of his demung in devising his gong solution for the Berkeley Gamelan, which he calls "key gongs." Consisting of large aluminum keys suspended over large adjustable box resonators, these instruments reach the low range associated with gongs and kempul even though their organology results in different timbral properties.30 In the

30 Bossed gong, or pencon, instruments produce distinct inharmonic spectra from those of bars or keys. Though the frequency of Schmidt’s key gongs may be comparable, they are still audibly distinguishable from bossed gongs because of their timbre. For more technical information on the acoustics of different metals—including a chapter on gamelan instruments—see William A. Sethares, Tuning, Timbre, Spectrum, Scale (London: Springer-Verlag, 1999, 2004).
instruments of the Berkeley gamelan shown in Figure 2.4, the keys are placed low to the ground and the resonators extend outward, and—in the case of the lowest tones—upward in a kind of “L” shape to reach the proper length for the low frequencies without becoming too tall for the performer to play.

Figure 2.4 Berkeley Gamelan key gongs played by an audience member after Daniel Schmidt’s 75th birthday concert in 2017. Photograph by Jay Arms

After encountering Schmidt’s key gong design, Benary incorporated her own set of key gongs that make up the only aluminum instruments of Gamelan Son of Lion. Prior to introducing these instruments, Gamelan Son of Lion made use of hubcaps that came close to the tuning of the other instruments. For her key gongs, Benary used a kind of hybrid design, mixing Schmidt’s basic concept but using paint can resonators stacked vertically in a
similar manner as soup-can-style resonators of her slenthem. Benary's resonators, however, resulted in instruments that must be played while standing. The tallest of the Son of Lion key gongs approach approximately four and a half feet in height, and the shortest is around three and a half. None of them can be played while sitting on the floor as is customary for gamelan performances.31

Figure 2.5 Son of Lion key gongs with tubular paint can resonators.32 Photograph by Jay Arms

31 The custom for all musicians to sit on the floor is among the egalitarian qualities of gamelan ensembles that initially attracted Schmidt and held his interest. This physical position of the players partially accounts for his efforts to keep the key gongs low to the ground.

32 The keys of Benary’s key gongs are mounted on an independent frame that may be removed from the resonators to facilitate transportation.
Benary’s adoption of Schmidt’s gong solution shows one instance of cross-fertilization between American gamelan builders. This instance is particularly noteworthy as it occurred between the two coastal schools that heretofore developed more or less independently. Benary implemented this design long after the initial building of Gamelan Son of Lion, replacing the antique hubcaps previously used by the group.\textsuperscript{33} The designs of the demung, slenthem, and gongs of these ensembles show how builders approached general questions about building a gamelan. The deviations from Javanese designs in these instruments are largely the result of the kinds of materials used, practical limitations in building, and creative solutions to challenging construction methods. In other parts of the ensemble, however, artistic decisions about instrument design are more evident, and these changes significantly shaped the repertoire composed for each gamelan.

The instruments of the gamelan known as the balungan instruments (which play the skeletal melody also called \textit{balungan}) have received the most attention from both American instrument builders and composers for gamelan.\textsuperscript{34} These instruments—namely the \textit{peking}, saron, demung, and slenthem—all make use of similar playing techniques, have related physical appearances, and are generally the first instruments students of gamelan learn to play. A typical balungan instrument spans the range of about an

\textsuperscript{33} These hubcaps became the focus of an entirely separate body of works by composer Daniel Goode, who kept the Son of Lion hubcaps and continues to add to his collection and write new works for their distinctive sounding qualities. Daniel Goode, interview with the author, August 6, 2015.

\textsuperscript{34} Peter Adler and Jody Diamond also made this observation. Adler and Diamond, "Daniel Schmidt: Composition and the Design of American Gamelan," 8.
octave, and each variety covers its own unique octave range so that the four
inguments together span a range of four octaves. Schmidt’s balungan
struments, by contrast, extend above and below their usual octave
limitations into the ranges of their neighboring instruments, resulting in
overlapping ranges that can be utilized in composition if desired. The pelog
aron shown in Figure 2.6, for example, has a range that extends from the 4 of
the demung’s range up to the 3 that is usually the province of the peking, for
a total of fourteen individual tones, twice as many as typical Javanese pelog
aron. Schmidt connects these ranges not only to his compositions that take
advantage of the full extent, but also to the harmonic spectra of the aluminum
keys.  

![Image of extended range pelog saron](image)

**Figure 2.6** Berkeley Gamelan pelog saron of extended range. Photograph by
Jay Arms

In keeping with her pedagogical purpose, Benary kept the single
octave Javanese range for her balungan instruments initially (shown in Figure

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Aside from the plywood and steel keys, these instruments are recognizably Javanese in basic design. This difference in range between the Berkeley Gamelan saron and those of Gamelan Son of Lion had a pronounced effect on the kinds of music written for each. Much of the music for the Berkeley Gamelan exhibits "Western" like melodies that extend beyond an octave tessitura played on single instruments, whereas Son of Lion composers focused on process and conceptual approaches to musical composition that often eschewed such approaches to melody, especially during the first fifteen years of the collectives activities (see Chapter Four).

Figure 2.7 Son of Lion single octave saron ranging from low 6 to high 1. Photograph by Jay Arms
Sometime in the late 1980s or early 1990s, Benary added additional saron that do exhibit extended ranges (see Figure 2.8). Unlike Schmidt, however, Benary only added two or three keys to her new saron to extend them to a high 3.

![Son of Lion extended range saron](image)

**Figure 2.8** Son of Lion extended range saron, ranging from low 6 to high 3. Photograph by Jay Arms

These sarons actually still resemble a particular Javanese instrument known as *saron wayang* that features an identical range as Benary's new saron, and are used primarily for *wayang kulit* (shadow puppet) performances and its attendant repertoire. In these contexts, saron wayang are used to play a part distinct from the other saron, often using the full range of the instrument. It is interesting, though perhaps merely coincidental to note that Benary's foray into writing and performing her own wayang shadow plays developed after she built these instruments, though she hasn't indicated a direct
correlation to me.\textsuperscript{36} Furthermore, these new saron were accompanied by new compositions for Son of Lion that used these extended ranges to create quite dramatic melodies played on single instruments, as can be heard on Jody Kruskal's \textit{Brighton Beach} (1995).\textsuperscript{37}

These extended-range balungan instruments may be viewed as the result of culturally constituted conceptions of melody. In the context of Central Javanese karawitan, the balungan instruments are often said to play the "main" melody also called balungan or sometimes \textit{balungan gending}, to distinguish the notation from the instruments.\textsuperscript{38} This notated melody is played as written by the balungan instruments (with the exception of the peking's idiomatic realization and occasions in which the interlocking \textit{imbal} technique is employed). The \textit{panerusan} (elaborating) instruments of the gamelan play in reference to this notated line, though without directly playing it. The resulting heterophonic approach to melody has led many theorists, especially Sumarsam and Marc Perlman, to investigate the concept of "inner melody" in Central Javanese gamelan. This concept is often employed to describe a melody that no single instrument of the gamelan plays, but may be experienced by practiced listeners and performers.\textsuperscript{39}

\textsuperscript{36} Her first wayang play, \textit{Karna}, premiered in 1994 at La Mama in New York.


\textsuperscript{38} For an overview of these complexities and the perspective of a well known Javanese composer and theorist, see Rahayu Supanggah, trans. Marc Perlman, "Balungan," \textit{Balungan} 3, No. 2 (Oakland, CA: American Gamelan Institute, October, 1988): 2–10.

\textsuperscript{39} See Sumarsam, "Inner Melody in Javanese Gamelan Music (paper read at 1975 annual convention of Society for Ethnomusicology)," \textit{Asian Music} 7, No. 1 (1975): 3–13; and Marc
Notably, not all musicians agree on the nature of the inner melody. Perlman explains:

Javanese musicians usually consider the many melodic lines of a gamelan composition to revolve around one central melody. Paradoxically, however, it is not obvious what that melody is. Javanese musicians themselves disagree over it; some have suggested that there is no audible melodic basis but only an implicit one, a central melody neither played nor heard.\footnote{Perlman, Unplayed Melodies: 1.}

This conception of melody is vastly different from assumptions Western composers might make about melody. This distinction contributed to some gamelan builders’ desires for balungan instruments of extended ranges. The ways in which culture shapes an individual’s melodic sensibility is a complicated topic outside the scope of the current chapter.\footnote{For more detailed explorations of this specific issue, see Marc Benemou, “Comparing Musical Affect: Java and the West,” The World of Music 45, No. 3, Cross Cultural Aesthetics (2003): 57–76; John Pemberton, "Musical Politics in Central Java (Or How Not to Listen to a Javanese Gamelan)," Indonesia 44, (October, 1987): 16–29; and Henry Spiller, "Lou Harrison’s Music for Western Instruments and Gamelan: Even More Western than it Sounds," Asian Music 40, No. 1 (Winter–Spring, 2009): 31–52.} For the current purposes, a brief anecdote can illustrate my point in the context of cross-cultural gamelan composition.

Some of Lou Harrison’s earliest works for gamelan instruments were written for the \textit{gamelan degung} ensemble, a smaller ensemble formerly associated with the courts of Wets Java. Harrison, who often referred to himself as a "melode" to characterize his fondness of melody, wrote three compositions for this ensemble after studying the traditional repertoire with Sundanese kendang virtuoso, gamelan teacher, and composer Undang Perlman, \textit{Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory} (Berkeley and Los Angeles: University of California Press, 2004).
At the time Sumarna taught degung at San Jose State University, and Harrison transcribed much of lessons and the pieces he learned. In my own studies with Sumarna, he will sometimes reference Harrison's degung music and the period in which he taught Harrison, playfully teasing his late student with the rhetorical question: "Where's the melody, Lou?" Whereas most Western listeners would probably characterize these works by their memorable melodies, to Sumarna these works lack the kinds of melodic structure that characterize degung music from his perspective. He's specifically pointed out to me the absence of pancer—tones inserted between the structural gong and jengglong tones—in Harrison's degung compositions. Evidently Sumarna and Harrison foster different conceptions about what constitutes a melody. Several American gamelan builders, especially those on the West Coast, arguably approached the construction of their balungan instruments in search of their own kinds of melodies.

The differences in range between Gamelan Son of Lion and the Berkeley Gamelan may seem subtle, or even inconsequential absent close inspection. The individual ranges aren't generally addressed in most contexts, 

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43 Harrison's notes from these studies are kept in the Archives of the American Gamelan Institute.

be it in live performances, liner notes, program notes, or published interviews with the builders. Even when noted, no further explanation or examination occurs, and the discussion is shifted toward the materials used to build the instruments. Even when I asked Benary and Schmidt directly about their choice of ranges of their instruments, they acknowledged them but showed little interest in dwelling on the topic. These ranges, however, variably enabled or prevented certain kinds of musical possibilities that helped to shape the music composed for each gamelan. To better illustrate this point, I’ve conducted two analyses that demonstrate more concretely how the range and other characteristics of the Berkeley Gamelan and Gamelan Son of Lion manifested in the compositions written for them.

**Analyses: Woodstone (1981) and Braid (1975)**

The composition of new works for gamelan instruments by non-Indonesian composers illustrates a wide range of approaches. Some composers choose to emulate traditional Indonesia styles, generally with their own flair, while others compose for the gamelan as a kind of found percussion ensemble, as well as other approaches. Several composers and scholars have made important contributions to identifying various approaches that have produced several general categories of gamelan compositions that will be discussed in more detail in Chapter Four. These methods of analysis, however, tend to focus on musical concerns, especially

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45 See the description of individual instruments in Adler and Diamond, "Daniel Schmidt: Composition and the Design of American Gamelan,” 8.
concerning varying degrees of musical syncretism. They tend to overlook the important role of the instruments themselves in shaping musical compositions, tacitly assuming that gamelan ensembles are interchangeable, though none of the authors would likely argue that point. This lack is particularly interesting given the propensity of composers to approach the gamelan as a "found" ensemble, in which the physical characteristics of the instruments, rather their cultural heritage or attendant repertoire, is the focus of the work.\textsuperscript{46} The advent of gamelan instruments made to alternative specifications raises the question of how those alterations actually manifest in the composition of new works for those instruments, however they may relate to Indonesian music, as well as these works playability on other gamelan instruments.

The peculiar designs of Schmidt's instruments compared with the Javanese-modeled instruments of Gamelan Son of Lion offer an excellent case study to examine this question. As a result of Schmidt's instrument design a number of pieces exist that, in theory, can only be played on the Berkeley Gamelan, whereas works composed for the more common specifications of Gamelan Son of Lion are more apt to be transferred to other instruments, including the Berkeley Gamelan.\textsuperscript{47} I hesitate to go so far as to call the Berkeley

\textsuperscript{46} Works by composers such as John Cage, Philip Corner, Daniel Goode, and Alvin Lucier, who minimally engaged the study of traditional Indonesian music, fit into this category.

\textsuperscript{47} For example, Pauline Oliveros composed \textit{Lion's Eye} (1985) for Gamelan Son of Lion as part of a NEA commissioning project called "American Composers for Gamelan." It was the Berkeley Gamelan, however, that eventually recorded the piece in 1989 and released a CD commercially in 2006. See Pauline Oliveros, \textit{Lion’s Eye/Lion’s Tale} Perf. The Berkeley Gamelan, Deep Listening Institute, 28-2006, 2006.
Gamelan a more versatile ensemble, but rather prefer to think of the qualitative differences in instrument design as prescriptive factors in musical composition that helped shaped local scenes. Their physical forms are not merely extensions or limitations in reference to some imagined standard gamelan, but they are instruments of distinct characters that suggest certain methods of musical organization to those who write music for them in collaboration with the composers’ own tastes and assumptions. To illustrate my point I offer two brief analyses that focus not on the musical content of the compositions themselves, but the content’s relationship to the design of the gamelan for which the pieces are composed. Ingram Marshall’s *Woodstone* (1981) is one of the first works written for the Berkeley Gamelan after Schmidt finished building the ensemble. This piece makes full use of the Berkeley Gamelan’s idiosyncrasies, and Marshall took a hands-on approach with the instruments in order to create the piece. Benary’s *Braid* (1975) is the first piece she composed for Gamelan Son of Lion, drawing on an earlier concept for her droning group at Wesleyan. It represents a different method of composing for gamelan involving procedural techniques that allowed the instruments to shape the sounding of the piece if not the initial concept.

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49 Several of Schmidt’s compositions also make use of the peculiarities of the Berkeley Gamelan’s design. However, since Schmidt was able to choose those idiosyncrasies for the purposes of creating those compositions later, I have elected to use another example that shows how another composer picked up on those characteristics and used them in his composition. This approach helps show what the instruments, as objects, have to communicate, rather than how a composer designed instruments for particular compositional purposes.
Marshall wrote *Woodstone* specifically for Schmidt and the Berkeley Gamelan. Marshall had studied Javanese gamelan at CalArts alongside Schmidt with Pak Cokro, though he stopped studying and playing gamelan for several years before writing *Woodstone*. Marshall later reflected on the importance of the instruments themselves in his compositional process: "I just spent a lot of time over at Dan's house with the instruments, fooling around with them. Very hands-on kind of composition . . . It was kind of interesting to get back into it, start hearing those intervals again."\(^{50}\) Marshall assumed that because of the singular nature of *Woodstone* and its connection to the Berkeley Gamelan's instrumental characteristics that it wouldn't receive many performances.\(^{51}\) Despite its precise instrumental demands, *Woodstone* has actually been performed and recorded several times, but always using instruments of Schmidt's design and tuning, such the original instruments of Seattle's Gamelan Pacifica.

The opening section of the piece is loosely inspired by the Central Javanese practice of *pathetan*—a short instrumental piece performed before or after a piece of Central Javanese karawitan—though notably without the characteristic instruments.\(^{52}\) In this section, Marshall makes use of additional

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\(^{50}\) Ingram Marshall quoted in Hadley, "New Music for Gamelan by North American Composers," 42.


\(^{52}\) Pathetan feature the *rebab* (spiked fiddle), *gambang* (wooden idiophone), *gender barung* (keyed metalophone), and *suling* (bamboo flute). Marshall's piece only uses the rebab, because Schmidt had studied that instrument with Pak Cokro, along with the gong and
keys Schmidt built for the Berkeley Gamelan tuned to the 13th and 17th partials of the harmonic series. The tuning of the Berkeley Gamelan, discussed in more detail in the Chapter Three, uses generally adjacent harmonics of two distinct series (10, 11, 12, 14, 15, 16 and 18 for pelog). Schmidt created two additional keys to fill in the 13th and 17th harmonics that are skipped over to create his pelog scale. Whereas that majority of the tones are given correlating Central Javanese kepatihan ciphers in most scores, these added tones are scored using their place in the harmonic series (see Example 2.1). These particular tones fall in between the typical tones of the pelog scale, and were added as separate keys on their own resonators for just such a purpose to which Marshall put them. Since most gamelan will not have these additional keys—not to mention that the tones and rendered somewhat meaningless absent the context of Schmidt’s just tuning—Marshall lists this section as optional.

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53 These are absolute frequencies relative to the fundamental. Their adjacent ratios are 11:10, 12:11, 7:6, 15:14, 16:15, and 9:8.

The following section of *Woodstone* is predicated on a canon played on all of the balungan instruments. The melody for this canon begins on the high 3 of the Berkeley Gamelan’s extended range. The subject of this canon is based on the melodic theme of Beethoven’s "Waldstein" Piano Sonata No. 21 (1804), which caught Marshall’s ear on the radio while commuting to Schmidt’s house to write the piece and from which *Woodstone* takes its title.\(^{55}\) This canonic melody makes consistent use of the Berkeley Gamelan’s higher tones across the full ensemble, as well as tones below the usual range of both slendro and pelog instruments, making the piece unplayable on most gamelan. Though scored together, the instrumental parts shown in Example 2.2 enter one at a time, gradually filling out the full ensemble. The point at which the music repeats is not shown in this excerpt.

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\(^{55}\) Hadley, "New Music for Gamelan by North American Composers," 43.
Example 2.2 Beginning of second section of *Woodstone* featuring the canon led by the rebab beginning on high 3

Marshall's use of the full range of the Berkeley Gamelan's balungan instruments notwithstanding, he also utilizes another unusual characteristic of the Berkeley Gamelan's tuning to facilitate rapid changes between the slendro and pelog instruments. Central Javanese gamelan usually have at least one tone in common between the two scales, most commonly pitch 6, known as *tumbuk*. It is also common to encounter gamelan in which pitch pelog 4 matches the slendro 5, and the Berkeley Gamelan has both of these features. Schmidt additionally arranged his tuning so that his instruments would also have tumbuk 3, resulting in three total common tones between slendro and pelog. Without these specific tumbuk tones, the performance of *Woodstone* would not only be more cumbersome, but impossible due to discrepancy between tones assumed by the composer to be identical.

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56 Tumbuk 3 does appear in some Javanese gamelan, though it is more common to encounter tumbuk 2.
Example 2.3 shows one moment in the piece in which the players must switch between the two scales by using the tumbuk tones as pivot points. The circled "Ps" and "Ss" indicate to what scale the instrumentalists must switch. Note these switches generally occur adjacent to one of the three tumbuk tones, allowing the performer to switch instruments at more accessible moments.

Example 2.3 Excerpt of Woodstone showing rapid changes of scale

Marshall uses the idiosyncrasies of the Berkeley Gamelan in Woodstone in thoughtful ways that subtly demonstrate the capabilities and peculiar qualities of the instruments. This piece is an interesting example of a composer approaching an unfamiliar set of instruments and finding creative ways of using its characteristics in a composition. In this sense, it is worth considering the Berkeley Gamelan's role in Marshall's compositional process, offering ideas by way of its physical form and sounding qualities. If Marshall had written Woodstone while working with a different gamelan of different characteristics, the composition would have come out differently. More subtle, but equally important are the ways that more typical Javanese
instruments affect musical compositions by other composers. Just as the extended ranges of Schmidt's instruments allowed for certain melodic possibilities in *Woodstone*, the range restrictions of Gamelan Son of Lion necessitated different compositional approaches.

Though Benary built the Son of Lion instruments herself, she did not determine its design characteristics with the same liberties that Schmidt took with the Berkeley Gamelan. It is significant that Benary did not consider any future compositional project when designing her instruments, instead modeling them closely to Javanese specifications. Because of this trait compositions for Gamelan Son of Lion are more apt to be played on other gamelan instruments, including those with different tunings. Benary's first composition for gamelan, *Braid* (1975), is a foundational work for all of her gamelan music and also resonates among Gamelan Son of Lion composers to the present moment.\(^{57}\) Originating in a vocal piece called *Droning Circle* (1971) composed for Benary's Droning Group at Wesleyan, *Braid* was first performed as a "gamelan" piece on Harrison and Colvig's Old Granddad at the Center for World Music concert of 1975.\(^{58}\) The work's open-ended framework allows it to be played on a variety of instruments with different

\(^{57}\) All of the concerts of Son of Lion's 2017–18 seasons featured this piece, and their scheduled concert on May 15, 2018 features at least two of Benary's Braid compositions.

tunings, but when played on Central Javanese gamelan instruments, as is most common, the instruments shape the performance in a particular way.\(^{59}\)

*Braid* is a process composition based on a systematic arrangement of a pitch gamut into a tone row, which is played canonically by three players in a "go at your own pace" manner akin to Terry Riley's *In C* (1964). The numerical process that forms the foundation for all of the *Braid Pieces* could be applied to any pitch gamut and would always produce a tone row consisting of twice as many tones as there are in the initial gamut; the 7-tone pelog gamut results in a 14-tone row hereafter called the "braid row" (see Figure 2.9). The "braiding" of the pitch gamut consists of a systematic progression of skips and steps: three steps up (skip), one step down, analogous to the over-under method of braiding hair or twine.

\(^{59}\) In a 2017 performance I organized in Santa Cruz, California, this piece was played by three gangsra of a Balinese Semar Pegulingan, the paired tunings of which resulted in strikingly different character from the usual Javanese saron.
This process determines only the order in which pitches are to be played, leaving room for multiple compositional possibilities Benary explored in later pieces. For example, the second braid piece, *Macramé* (1979), features the braid row played unadorned before it is subjected to a phasing process that creates a new, interlocking melody. Figure 2.10 shows Benary’s presentation of the Braid Row in two separate formations accentuating its characteristic skip/step procedure in different ways.

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61 Benary applies braid-like approaches in many of her pieces, even those not included in her collection of "Braid Pieces," such as *Hells Bells* (1979), *Hot Rolled Steel* (1984), and *Yudishthira’s Quartet* (1988).
Though predicated on an abstract, ascending pattern of skips and steps with no expressed ending point, the braid row is necessarily grounded when applied to actual musical instruments. Crucially, different instruments will have a different effect on the braid row, particularly those with limited ranges. Whereas, the systematic trajectory of skips and steps that produces the tone row implies a unidirectional, intervalically homogenous sequence that could be articulated as such on something like a piano, the limited one-octave range of the balungan instruments Benary calls for produces a more intervalically diverse melodic line. In Figure 2.11, the braid row is presented in staff notation to illustrate the contour in two contrasting circumstances,

Figure 2.10 Benary’s representation of the Braid Row

62 Ibid.
one that features no octave constraint, and a second within the single octave of a pelog saron.

Figure 2.11 Unconfined and confined Braid Rows: Staff pitches used are those closest resembling the Son of Lion scales as suggested by the collective’s homepage accompanied by Central Javanese cipher equivalents.\(^63\)

The single octave constraint of the pelog saron results in several interval inversions made apparent in Figure 2.11. This range restriction results in a dramatic leap from 1 to 7, the full range of the saron, which Benary places at the beginning of the row; a small, but critical compositional choice. By choosing to begin the articulation of the row in that place, as opposed to any other location, Benary partially obfuscates the systematic procedure she used to create the melody. By highlighting the large intervals at the beginning, one does not recognize the pattern until it is revealed in the middle of the row.

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In performing \textit{Braid}, this row constitutes the melodic material realized independently by three saron. Each player articulates two notes of the row at a time in alternation, beginning with the pair 5 and 1 of the pelog scale (hereafter P5 and P1, etc.). Benary suggests conceptualizing the piece in compound duple time, though in practice all beats should have equal weight—no distinction between strong and weak beats. Beginning one at a time, each saron player spaces his or her tones equally, either on beats 1 and 4, 2 and 5, or 3 and 6, alternating P5 and P1 producing an interlocking hocket. This alternating figuration serves as the beginning and ending material for the piece. Benary’s visual representation of this initial procedure overlays each saron’s part to indicate that each should feel his or her articulations as the strong beat:

\begin{example}
Benary’s visual representation of interlocking effect of \textit{Braid}
\end{example}
Once all three players have entered, they begin the process of moving through the braid row by substituting the third pitch for the first (pairing P7 and P1), then the fourth pitch for the second (P7 and P3), and so on until all players return to the beginning P5 and P1 pair, at which point the process is either repeated for a longer performance, or the piece concludes. Since players move through the row at their own pace, different resultant melodies will emerge with each iteration of the piece. This indeterminate construction of melody is contingent on the rate at which the individual players choose to move through the row; the greater the distance between players relative to the row, the greater diversity of the pitch material.

The manner in which the saron’s range determined the intervallic content of the braid row is oddly similar to Mantle Hood’s largely debunked assessment of *pathet* in Javanese karawitan. Hood viewed each pathet as a four note descending "cadence," which are sometimes disrupted by the limited ranges of the balungan instruments. These instruments have to insert a leap in the middle of some of these patterns, and Hood asserts that these leaps help define the specific character of each pathet.\(^\text{64}\) Over time, Hood’s assessment of the role of single octave ranges determining the characteristics of pathet has been largely rejected by both Indonesian and non-Indonesian theorists, who point to the larger context of the four octave balungan section as well as the role of the elaborating instruments that don’t have such octave

Hood's observation rather illustrates the experience of playing these patterns on a balungan instrument, which he then extrapolated to a general theory of pathet. Though now rejected by scholars and theorists, the limited octave ranges of balungan instruments does shape the way in which \textsl{Braid} is realized on them. Applied to different instruments with wider ranges, \textsl{Braid} may take on different characters determined in part by the instruments chosen for a performance.

\textbf{Conclusion}

Coining the term "Javaphilia," ethnomusicologist Henry Spiller seeks to describe the complex ways in which North Americans have selectively adopted Javanese arts and culture into their lives in a kind of self-fashioning of identity. Spiller argues that the vague understandings of Java within American consciousness in the twentieth century served as a "blank slate upon which Javaphiles could fashion for themselves—and for their audiences—alternative ways of making sense of their lives."\textsuperscript{66} It is true that the North American gamelan subculture developed in the absence of a substantial Indonesian presence, relying primarily on the knowledge of a relatively small number of experts, who were not always in agreement or fully accurate/informed in their representations of Java and Indonesia more broadly. This situation required all Javaphiles—including performers,


composers, scholars, and instrument builders—to fill the gaps of their knowledge with the resources available to them, which some embraced with more vigor than others. American-made gamelan instruments can be understood within this framework. Each builder took a certain amount of their understanding of Indonesian instruments and musical culture and selectively imbued their designs with that knowledge. Equally as important, however, is their insertion of their own design ideas, reflecting their own creative needs and uses. The instruments themselves are reflections of these syncretic understandings and redeployments of knowledge to suit new purposes. Appadurai reflected this kind of epistemic circulation when he observed:

[Given] the peculiarities of knowledge that accompany relatively complex, long-distance, intercultural flows of commodities . . . there is always the potential for discrepancies in knowledge about [them]. But as distances increase, so the negotiation of the tension between knowledge and ignorance becomes itself a critical determinant of the flow of commodities.67

In the case of American-made gamelan instruments, the tension between knowledge and ignorance contributed to the production of diverse gamelan instruments that were embraced by composers for their peculiarities. Benary and Schmidt’s gamelan designs are reflections of their own priorities in the North American gamelan subculture, and those ideas and imaginings became embedded in the instruments themselves. Dennis Murphy, who built

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the first gamelan on American soil, recognized the complexity of the transnational flow of culture his instruments represented. He wrote:

It must also be understood that while the gamelan herein described is a Javanese gamelan, most often performing traditional Javanese music and doing this fairly accurately, it is not merely an incomplete attempt at Javanese musical culture, but is a unique phenomenon, with a life of its own, the beginnings of a constantly developing original repertoire of musical techniques and compositions, a shadowplay distinctly of its own kind, and so on.  

Gamelan Son of Lion and the Berkeley Gamelan can also be considered "unique phenomena" in that they helped define the local communities that used them. The interconnectivity between the builders, the instruments, the composers, and the repertoire of each group forms the foundations of distinctive affinity groups, which Mark Slobin characterizes as "charmed circles of like-minded music-makers drawn magnetically to a certain genre that creates strong expressive bonding." Such groups came to identify with the specific gamelan instruments with which they primarily associated, developing biases and preferences for the particular sounding qualities and physical designs. In this chapter I focused on the tangible, physical qualities of two such American-made gamelan to illustrate some of the ways they have been engaged by composers. In the following chapter I focus on the tunings of these instruments to show more surreptitious ways in which Javanese musical culture was transformed by its travels around the world.

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68 Dennis Alan Murphy, “The Autochthonous American Gamelan,” iv.

Chapter Three
Travels and Transformations:
Biographies of American Gamelan Tunings

[When it came time to tune Gamelan Son of Lion], I really liked the idea of no two sets of instruments sounding the same. And I was not a disciple of Harry Partch. He made some great musical furniture and stuff, but the whole "just intonation" thing never struck home for me.¹

Introduction

Just as Benary and Schmidt took different approaches in designing and building their respective gamelan instruments, they also took divergent approaches to tuning them. Indonesian gamelan tunings have long perplexed ethnomusicologists, music theorists, composers, and audiences alike, and they remain a subject of great interest and debate for many. Much of this fascination stems from the variation between gamelan intonations in terms of both their absolute pitch and the interval sizes within each laras (scale). Throughout the twentieth century several studies sought to unravel perceived mysteries of laras pelog and laras slendro, often by analyzing the interval sizes found in various gamelan and inferring a standard reference.²

This common approach to thinking about gamelan tunings, however, is

¹ Barbara Benary, interview with the author, April 2, 2015.

notably detached from Javanese discourses about tuning, which usually evaluate interval size by feeling and musical context as opposed to a standardized theoretical framework based on numerical tone measurements. In light of this incongruity in the literature, ethnomusicologist Roger Vetter convincingly argues for the consideration of pelog and slendro as "models" as opposed to "scales" in the Western sense, thereby leaving space for all of the extant variations of pelog and slendro while decentering those variations as the object of study. This way of thinking about pelog and slendro considers each gamelan to be exhibiting one possible "realization" of those models, and raises new questions about the tuners themselves.3

Even as scholarly understandings of gamelan scales changed, the fact of gamelan's intonation diversity still constitutes a substantial conundrum for American composers working cross-culturally. In his writing about what he termed "Slippery Slendro," Lou Harrison expressed his own paradoxical feelings on the issue: "This is a liberating and fascinating doctrine which, in its turn, brings up terrifying problems for a composer hoping that his own interval expression might be observed."4 Many American composers for gamelan composed their works with specific interval sizes in mind, generally in reference to a specific tuning that they anticipated would sound the piece. These compositional intentions would be thwarted, however, if any attempt

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was made to transfer such a composition to another gamelan. This complication influenced both the ways American instrument builders tuned their gamelan as well as how composers wrote music for gamelan.

When choosing their Javanese-inspired scales, Benary and Schmidt found themselves working within a complex of tuning questions stemming from Euro-American discourses as well as Javanese examples and practices. They admittedly operated with limited knowledge about how tuning is approached in Java, and they had few examples from which to formulate their own tunings. As Schmidt recalls, he and Harrison only had Gamelan Khyai Udan Mas at UC Berkeley as a readily available example. Characterizing their early efforts Schmidt quipped: "We didn't have a good system of going up to a gamelan and measuring its tuning. I mean we were screwing around; it was the dark ages of American gamelan!" In addition to their limited knowledge, Benary, Schmidt, and other American gamelan tuners had to contend with the contexts in which their tunings would be played. Similar to their instruments' physical design, their respective tunings reflect their gamelan's purposes as well as their personal interests, tastes, and imaginations; if the gamelan was meant to play with equal tempered

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5 In 2016 I participated in a performance of Daniel Goode’s Western Sieve (2014) for piano and gamelan ensemble at UC Santa Cruz in celebration of that composer’s eightieth birthday. In this piece the piano plays a series of cadences in the style of Anton Bruckner, interpolated by gamelan imitations of those cadences while the players sing the word “capitalism” in unison. At the dress rehearsal Goode was surprised by the difference in intonation between the UCSC gamelan and that of Gamelan Son of Lion, for which the piece was composed. Since the interval sizes and absolute pitch differed so dramatically, the imitative quality of the gamelan cadences did not reflect those of the piano in the manner Goode envisioned.

instruments, for example, that would need to be addressed somehow in the gamelan’s tuning.

Benary the ethnomusicologist and leader of a university’s world music ensemble didn’t anticipate such a need. She accordingly “copied” her tuning from a recording of a Javanese built gamelan, acquiring much of its intonational character, or *embat* as it is called in Central Java. Schmidt, thinking primarily as a composer and instrument builder, found his solution by way of the practice of just intonation. Both composers’ creations may be heard as realizations of the pelog and slendro models, even though they came about through divergent methods. In an important study of Central Javanese gamelan tunings led by Wasito Surjodiningrat at Gadjah Mada University, multiple well-regarded gamelan tunings were measured and compared showing much of the diversity possible as well as common features. This monograph circulated widely throughout the United States in the late 1970s and 1980s, and Benary, Schmidt, and other Americans consulted it regarding their gamelan tuning practices. The average tone measures as well as the range of possibilities documented in this study demonstrate the adherence of Benary and Schmidt’s tunings to these Central Javanese models, though neither perfectly matches any one example presented in the study. Over time

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7 Just intonation, sometimes referred to as “rational” tuning, may be defined as “any system of tuning in which all of the intervals can be represented by whole-number frequency ratios, with a strongly implied preference for the simplest ratios compatible with a given musical purpose.” David Doty, *The Just Intonation Primer* (San Francisco, Just Intonation Network, 1993): 1.

each of these tunings gradually changed by various means as the instruments aged and other tuners altered the intonation. With each such change these tunings gathered new meanings within their respective communities and transformed in ways that are sometimes subtle, and other times radical. Their trajectories constitute a fascinating site in which some of the complex processes and mechanisms of gamelan’s internationalization are partially revealed.

Towards a Biographical Approach to Gamelan Tunings

In this chapter I focus less on the technical elements of tuning and intonation, instead pursuing a biographical approach that traces changes to each gamelan tuning. In choosing this approach I aim to highlight the implicit ideas behind the tunings, the various transformations to them, and their transferences to other contexts. As archeologists Chris Gosden and Yvonne Marshall have argued, "as people and objects gather time, movement and change, they are constantly transformed, and these transformations of person and object are tied up with each other."9 Though tunings are not "objects" in the physical sense, their intangible affective qualities are certainly perceptible, and humans may interact with them reciprocally influencing the tuning and being influenced by it. It is possible to document changes in each tuning’s forms and uses over time, and doing so in the context of the North American gamelan subculture demonstrates how competing ideas about tuning shaped

its sonic landscape. Using biography as my principal metaphor, I trace the histories of the Gamelan Son of Lion tuning (hereafter referred to with the shorthand Lion Tuning) and the Berkeley Gamelan tuning (hereafter Berkeley Tuning) as they gradually changed over the last four decades.\textsuperscript{10} By focusing on the reasons for and actors behind these changes, I show how new ideas became entangled with each tuning, resulting in new forms, meanings, and musical contexts.

This approach to writing about tuning, though unusual, is not without some precedent. Ethnomusicologist Marc Perlman demonstrates how particular tuning practices carry with them their cultural heritage by examining the place of just intonation in American-made gamelan instruments.\textsuperscript{11} Perlman deftly locates just intonation within Euro-American theoretical discourses spanning millennia. He refers to this expansive discursive network as "intonational naturalism" for the historical prevalence of mimetic narratives linking just tunings to both nature itself and "natural" human perception, rather than considering it to be culturally constituted.\textsuperscript{12} Just intonation reemerged with new vigor among American experimental composers in the twentieth century, bringing with it the discourses of...

\textsuperscript{10} I have adopted these short hand forms for the tunings and use them as proper names reflecting my biographical approach. I chose "Lion Tuning" drawing on Nick Didkovsky’s usage discussed later in this chapter, and Berkeley Tuning mirroring the way Schmidt referred to it in our conversations.


\textsuperscript{12} Composer and proponent of just intonation David Doty, for example, claims that just intonation "transcends the musical practices of any particular culture," though the vast majority of historical documents on the subject are from European sources. Doty, \textit{The Just Intonation Primer}, 2.
intonational naturalism. Perlman contrasts this discursive history with how tuning is conceptualized and practiced in Central Java, specifically in relation to the notion of embat, which is often translated as "intervallic structure," but has deeper associations than that technical description implies. Perlman’s gamelan teacher Suhardi, for example, describes embat as a highly individual, inalienable personal attribute of both gamelan ensembles and, in a very different but interrelated way, human beings. Perlman’s article shows in great detail a particular subset of North American gamelan subculture that composer Jarrad Powell succinctly summarized: "Gamelan tunings are fascinating, partly because they’re irrational in a way. We [Westerners] naturally want to rationalize them, but that’s not how the Javanese seem to think of it.” In other words, American understandings of Javanese tuning practices are framed through another, high-powered cultural lens. As those understandings change, so do the tunings.

Perlman’s approach to writing about tuning centers the discourses encircling intonation as opposed to the mathematical and analytical.

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13 Mostly following the lead of composer-instrument builder Harry Partch, many composers like Henry Cowell, David Doty, Ellen Fullman, Lou Harrison, Ben Johnston, Pauline Oliveros, Larry Polansky, Terry Riley, Henry Rosenthal, and James Tenney, among others are prominent twentieth century figures who have worked extensively—or exclusively—in just intonation.


15 Joan Suyenaga, another student of Suhardi’s, explained to me Suhardi’s tendency to retune his gender once a month for performances with singers because his preferred tuning was incongruent with the singers’ embat. Suyenaga described the half-moon shaped gaps on the ends of the keys where they had been filed away over the course of years of regularly retuning. Joan Suyenaga, personal communication, August 18, 2017.

16 Jarrad Powell, interview with the author, February 6, 2018.
approaches taken by most scholars prior to his article. His deep investigation of the ideological underpinnings of specific tuning methods reveals how those ideologies become inscribed into musical instruments, further showing how scholars might be able to read those meanings at a deeper level than is revealed by tone measurements alone. His approach is all the more intriguing given the flexibility of slendro and pelog as a system of tuning. As Larry Polansky et al. have observed:

> Tuning systems are neither static nor rigid. Although most musical cultures need some agreed-upon standard for musicians to tune their instruments and sing to, tuning systems evolve and fluctuate over time and in space (i.e., historically and geographically) and vary stylistically within musical practice.¹⁷

Roger Vetter's suggestion to consider gamelan tunings as "realizations" of an inherited model reinforces this definition of tuning systems. But one might go a step further and consider how one specific tuning has changed over the course of its existence. What might be revealed by closely examining how and why changes to a given tuning occurred? How do musicians respond to such changes?

Considering a given tuning to be a single entity in spite of changes to its intervallic structure may seem eccentric to those anticipating a more technical approach. Conventional wisdom would sooner dismiss such changes in intonation as the instruments "going out of tune." But even that view reflects a particular cultural attitude that seeks to prevent such changes.

The reality of the tunings discussed in this chapter is that they were allowed to change, and these changes occurred for specific reasons that reflect the complex intercultural context that produced them. Considering tunings in this fluid way has a number of concrete advantages in the present study, namely in revealing otherwise undetectable aspects of each gamelan's story and the attitudes of the communities that use them. Anthropologist Igor Kopytoff and others have argued for this kind biographical documentation of specific objects. Kopytoff stands out for his proposition that this approach may be particularly fruitful in studying cross-cultural encounters. Kopytoff proposes:

Biographies of things can make salient what might otherwise remain obscure. For example, in situations of cultural contact, they can show what anthropologists have so often stressed: that what is significant about the adoption of alien objects—as of alien ideas—is not the fact that they are adopted, but the way they are culturally redefined and put to use.19

Historian Q. Edward Wang demonstrates the tenacity of this approach in his cultural history of chopsticks. Wang traces the travels of these utensils around the globe and the ways in which their forms, uses, and meanings have transformed due to the different material, culinary, and social contexts of the


various cultures that have adopted them. He also demonstrates how chopsticks in turn changed the culinary tendencies of those cultures.\textsuperscript{20} Similarly, by tracing individual American gamelan tunings and accounting for the people, ideas, music, and instruments that contributed to their life stories this chapter seeks to expose the process by which gamelan tunings were adopted, imagined, and transformed by the particular settings in which they operated and how they resonated within those contexts. Such an approach seeks to expose some of the underpinnings of the musical and cultural syncretism of the North American gamelan subculture and its often-unexpected twists and turns that would otherwise remain hidden.

**The Origins and Trajectories of "Lion Tuning"**

Benary tuned her instruments by referencing a commercially available recording of a Central Javanese gamelan. By doing so she connected her gamelan instruments with an existing ensemble, albeit in a mediated fashion. This kind of practice occurs in Java as well, particularly in reference to well-regarded or famous sets of instruments. In tuning Roger Vetter’s gamelan, for example, the gamelan tuner Raden Riyo Mangkuasmara began with a recording of the gamelan used at Radio Republic Indonesia (RRI) as an initial point of reference. Mangkuasmara soon set the recording aside, however, after choosing a suitable gong ageng and a compatible pitch 6. He then tuned the rest of the instruments without further referencing the recording. Benary,

on the other hand, was not yet an experienced gamelan tuner and relied more heavily on the recording she chose throughout the process of tuning her instruments. She recalls:

For Son of Lion we tuned first with an album made by Khyai Mendung, the UCLA gamelan that was one of the earliest recordings that was circulating. And I basically got a tuning machine and copied the tuning . . . it was sort of standard Central Javanese tuning.21

Benary doesn’t recall what kind of "tuning machine" she used at the time, but the specific device she used to take her measurements had an effect on the data she used to turn her instruments, and another device would likely have produced different results and thus a different tuning. The additional factors of the taking measurements from a recording, rather than measuring individual instruments in a controlled setting, and the manner in which that recording was made also contribute to the data Benary gathered.

The recording Benary used is Music of the Venerable Dark Cloud: The Javanese Gamelan Khjai Mendung.22 The choice of this particular tuning and recording is fitting given the intended purpose of Benary's gamelan. Khyai Mendung was the first gamelan brought to the United States to support Mantle Hood's vision of bi-musicality, and the key role of those instruments in sparking the American gamelan subculture is significant. This particular recording served as a kind supporting evidence for Hood's assertion that ethnomusicologists can and should learn to play the music of other cultures. Combined with her instruments' Javanese design, Benary's choice of this

21 Barbara Benary, interview with the author, April 2, 2015.

22 This title uses older mid-twentieth century orthography for transliterating the Javanese language into English, exhibited by "Khjai" instead of "Khyai."
tuning as opposed to one of her own creation further entangles her instruments with ethnomusicological discourses and the context of university world music ensembles. Her aim favored "authentic" representation of Java over her own creative practice. Beyond the academic context imbued by this tuning choice, Khyai Mendung itself has an intricate history that extends into the story Gamelan Son of Lion.

Hood purchased Khyai Mendung in 1958 from an unnamed wealthy Chinese businessman living in Surakarta (commonly called Solo). The appraisal of the instruments at the time of purchase estimated their age to be one hundred and twenty years old, and conflicting reports indicated that the set might be either a copy of one of the gamelan of the Solonese Mangkunegaran palace, or even the actual instruments of that institution. In either case the tuning of these instruments would be highly esteemed in that context. Hood also commissioned additional instruments to be built at the time of purchase to enable the UCLA group to play in either Solonese or Yogyanese styles, probably due to Hardja Susilo's renowned expertise in the latter.

The recording of these instruments that Benary used is itself a meaningful factor in this milieu. This LP marks the first recording of Javanese music as played by American students, making it a prime-supporting document for Hood's concept of bi-musicality. It also became one of the most

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highly circulated recordings of Javanese music available in the United States at the time. This album also incited considerable controversy surrounding the appropriateness of Americans playing and recording Javanese music, and some even raised questions about whether Americans were even capable of playing it at all.\footnote{For one pointed review, see Ernst Heins, Review of "Music of the Venerable Dark Cloud: The Javanese Gamelan Khjai Mendung," perf. UCLA Performance Group in Ethnomusicology 13, No. 2 (May, 1969): 393-396.} Gamelan Son of Lion’s tuning may be considered an extension of Khyai Mendung’s that is necessarily different because of the change of instruments, but still connected to it historically. Though mediated by the recording technology, playback, as well as human perception and understanding, Benary arrived at the Son of Lion tuning by way of Khyai Mendung, as opposed to another gamelan. Had she used another recording as her model, even of the same instruments, she probably would have arrived at a different tuning. Both the gamelan itself and its mediation were integral to producing Lion Tuning.

Unfortunately no record of the precise tuning Benary derived from that recording is presently available. The closest such surviving document takes the form of a comparative graphic Benary included in a "composers guide" she disseminated in 1976 when the ensemble began focusing on new music, three years after building the instruments. At the suggestion of Philip Corner, Benary sent this guide to John Cage to solicit a new composition for the budding composers' collective. Benary provided Cage with information about each instrument, the overall range of the ensemble, the preferred
notation systems of the group, and a chart that juxtaposes the pelog and slendro scales with the chromatic scale of twelve-tone equal temperament (which Benary labels "Piano"). Though she omits precise frequency and cents measurements, Benary's graphic provides a fairly good indication of her intonation's deviation from one familiar to Cage.

![Chart showing the pelog, slendro, and chromatic scales](image)

**Figure 3.1** Gamelan Son of Lion tuning chart in a letter to John Cage. Used with permission of Barbara Benary

A composition by Cage for Gamelan Son of Lion never materialized, though the influence of that composer on others in the ensemble is evident in the works of several Son of Lion composers (see Chapter Four). Cage's influence can also be observed in the next major change that occurred in Son of Lion's tuning. This tuning is already shown to have made a tremendous journey from Mangkunegaran, to UCLA, to the purview of the New York School of composers, and still it continued to transform and acquire new meanings. After several years of performing in New York, the intonation of Son of Lion gradually changed, eventually becoming so noticeable that Benary was compelled to retune the instruments. Remarkably Benary applied

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25 Correspondence from Barbara Benary to John Cage, October 1976, Box: 22, Folder: 8, Sleeve: 15. John Cage Correspondence, Northwestern University Music Library.
a patently different technique than she did when she initially tuned the
gamelan that bears some similarity to both Cage’s music philosophy as well
as Javanese tuning practices:

[The Son of Lion tuning] was sort of a standard Central Javanese
tuning [at first]. But then … I kind of let it drift. These iron
instruments, you bang on ‘em long enough, they go out of tune. And
so, finally when I started retuning, instead of going back to the exact
measurements I had started with, I let it drift. I had three saron in three
slightly different tunings, so I just picked the one I liked best and
tuned ‘em all to that one. I’ve never been inspired to try and make
them any more uniform than that.26

Benary’s acceptance of the natural changes of her gamelan’s materials is
striking compared with other composers like Lou Harrison, who chose their
tunings quite carefully. In choosing to re-tune the instruments in this manner,
Benary placed her tastes in collaboration with the incidental changes of the
physical instruments, rather than asserting her own ideas about what the
tuning should be.

This method of tuning a gamelan is reminiscent of the procedure of
tuning practiced in Central Java. Following the initial forging and tuning of
the gamelan, the intonation of the instruments soon begins to shift over a
period of several years due to the natural aging of bronze after it is forged.27
During this gradual process, each bronze component of the gamelan changes
its pitch independently of the others, though all tones generally rise in
frequency because the metal cools and becomes denser. Eventually the set
must be retuned, at which point a new interpretation of the pelog and slendro

26 Benary, interview with the author, April 2, 2015.

27 Roger Vetter, "A Retrospect on a Century of Gamelan Tone Measurements,”
Ethnomusicology 33, No. 2 (Spring–Summer, 1989): 220.
models may be introduced, either by the same tuner or a different individual. The new tuning will often come about in regards to the general tessitura to which the tuning drifted, as opposed to simply retuning the instruments to the original intervallic structure and range.\textsuperscript{28} Though Benary’s instruments are made out of hot rolled steel instead of bronze, she experienced a comparable kind of settling process and used a similar technique to retune the instruments.

In the context of Benary’s retuning endeavor, one is also reminded of Cage’s sentiment that, "tuning is another form of government," reflecting his personal affinity for the writings of Henry David Thoreau as well as Cage’s own ideas about indeterminacy in music.\textsuperscript{29} This choice of tuning method could be interpreted as Benary’s response to the contemporaneous Cagean ethos of accepting sounds outside of the composers control and admitting them into musical performance.\textsuperscript{30} Such attitudes pervaded the New York music scene in the 1970s and 1980s, though it is remarkable to find them manifested in a gamelan tuning. Both Cagean readings of Benary’s action situate it within discourses of New York experimentalism that were already shaping Gamelan Son of Lion in other ways by this time (see Chapter Four).

\begin{footnotesize}
\begin{enumerate}
\item Cage’s now famous ideas about sound spread most widely due to the publication of his book Silence in the early 1960s, though the ideas emerged much earlier than that, and the book’s resonance continues to grow. See John Cage, Silence: Lectures and Writings (Middletown, CT: Wesleyan University Press, 1961).
\end{enumerate}
\end{footnotesize}
Despite the drifting of its tones, the tuning of Gamelan Son of Lion didn't change enough to move it outside the models of the pelog and slendro scales. The intervals sizes drifted somewhat, and the tessitura sharpened noticeably—as would be expected—but overall the intonation remained within the range expectations indicated by the Gadjah Mada study. Benary also maintained Son of Lion's tumbuk 6, as well as the uniform 5¢ octave stretch. Using the "Composers' Guide" Benary sent to Cage as a model, I created a tuning chart shown in Figure 3.2 that shows the drift of the tuning from 1976, when she sent that guide to Cage, to the new tuning as it appeared in an updated "Composers' Guide" on the Gamelan Son of Lion webpage in 2016. Since the new guide does include cents deviations, I label them here for reference. Admittedly, the 1976 tuning is an approximation of Benary's tuning, but this comparison still shows how much the tuning drifted, marking the contribution of the physical materials to the tuning's character. This chart also highlights the coincidences and near coincidences between the slendro/pelog pairs, as well as those between the gamelan scales and the chromatic scale (labeled 12tet, for 12-tone equal temperament), which are important to composers seeking to combine the gamelan with equal tempered instruments.


32 My sincerest thanks are owed to Erik LaDue who spent considerable time with me to create this graphic.
Figure 3.2 Son of Lion tuning drift
The new tuning expressed in this graphic has remained relatively stable from Benary's retuning efforts to the present, though Benary mentioned her desire to retune them again during our conversations. The difference between these tunings is subtle, but perceptible when one compares commercially available Gamelan Son of Lion recordings. The 1979 Smithsonian LP, *Gamelan in the New World*, as well as the 1984 New Wilderness Audiographics cassettes are some of the earliest records of the Gamelan’s tuning. By 1995 when Son of Lion released its first compact disc recording, *New Gamelan/New York* the drifted tuning is plainly evident. It is worth reiterating that Gamelan Son of Lion was the first and only active Javanese-style gamelan ensemble to perform in New York City, thereby providing the only live sonic examples of pelog and slendro in that city for several years. This situation continued until Deena Burton (1948–2005), founder of the Bali-Java Dance Theater and frequent Gamelan Son of Lion collaborator, encouraged the Indonesian consulate in New York to sponsor a new gamelan group using the instruments already residing there because of the 1964 World’s Fair. Led by artistic director I.M Harjito, who also directs the Wesleyan gamelan ensemble, Gamelan Kusuma Laras has focused on the performance of Central Javanese karawitan since its founding in 1983. Kusuma Laras’ location on East 141 Street, however, is still distant from the

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33 In fact the ensemble doesn’t use two of its saron instruments because their tuning is thought to be too far deviated from that of the rest of the instruments in the ensemble.

downtown community where Son of Lion chiefly operates, and Gamelan Son of Lion's tuning had a distinct resonance in the new music scene, eventually transcending the instruments and taking on new forms altogether.

One composer affiliated with Gamelan Son of Lion found the tuning of the instruments particularly appealing, and devised a way to use it in his non-gamelan music. Nick Didkovsky (b. 1958) is not generally known for his work with gamelan, though he played with Gamelan Son of Lion from 1984 to 1991. Didkovsky is best known as a composer and guitarist, and he is also the leader of the experimental rock band Doctor Nerve, which he founded in 1983. He is also known for his work with computer-assisted composition, especially as the creator of Java Music Specification Language (JMSL) in 1997. During his time playing with Gamelan Son of Lion, Didkovsky became interested in the instruments' tuning, which eventually played a surprising role in the creation of JMSL. JMSL is "a Java Application Program Interface (API) for music composition, interactive performance, and intelligent instrument design."35 The program uses the Java programming language, and its overall philosophy, functionality, and data structures is based on the previously developed real-time music performance and composition language "Hierarchical Music Specification Language (HMSL), written in Forth by Phil Burk, Larry Polansky, and David Rosenboom at Mills College in

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the 1980s.\textsuperscript{36} In particular, JMSL draws on HMSL's object-oriented design, and its multi-threading capabilities. Didkovsky’s JMSL is a Java port to HMSL, updating its technology and language from Forth to Java to make it compatible with newer operating systems.

For Didkovsky, the tuning of Benary’s gamelan resonated in such a way that it became his "default" tuning that he uses in many of his compositions, unless he is writing for a specific ensemble that determines another tuning.\textsuperscript{37} When programming the tuning interface of JMSL, Didkovsky knew he would personally want to use this tuning in his own compositions and included it in JMSL's code.\textsuperscript{38} He went a step further by using Lion Tuning as a model for one of JMSL’s tuning classes. He explains:

\[\text{[The Son of Lion tuning] helped to define a tuning class in JMSL, because I needed to have a few basic definitions. I had to have an octave stretch value that's calculated in there, [for example]. If you can design a template to instantiate the Gamelan Son of Lion tuning, and make that generalizable, you've actually addressed a lot of really interesting tuning issues. … [So] you could do some really wacked out pieces [in JMSL] just by playing morphologically with the tunings. And Gamelan Son of Lion's tuning is the prototype for it.}\textsuperscript{39}

Because of this design, JMSL users are highly likely to encounter Lion Tuning by virtue of using the programming environment. The abstract tuning class in JMSL has two fully defined subclasses, one of which defaults to 12tet

\textsuperscript{36} Phil Burk also helped Didkovsky in creating JMSL. For more information on HMSL, see Larry Polansky, Phil Burk, and David Rosenboom, "HMSL (Hierarchical Music Specification Language): A theoretical Overview," \textit{Perspectives of New Music} 28, No. 2 (1990): 136–178.

\textsuperscript{37} Nick Didkovsky, interview with the author, December 10, 2015.

\textsuperscript{38} For more about HMSL and JMSL’s capabilities regarding tuning, see Larry Polansky, "HMSL Intonation Environment," \textit{1/1 3}, No. 1 (Winter, 1987): 4–15;

\textsuperscript{39} Didkovsky, interview with the author, December 10, 2015.
(TuningET), and another called "TuningTable" that defaults to Lion Tuning with its 5¢ octave stretch parameter. Users can alternatively assign their own table of frequencies in lieu of the Lion Tuning default.\footnote{Nick Didkovsky, personal communication with the author, April 4, 2018.} It is unclear how many composers may have knowingly or unknowingly used this gamelan tuning their JMSL compositions. Those new to JMSL—such as students at New York University where Didkovsky regularly teaches—are especially likely to encounter the tuning through their initial experiments with programming environment.

Didkovsky's computer music that uses "Lion Tuning" often bears no resemblance to gamelan music. His composition Liminophone (2009), for example, uses this tuning in a real-time sonification of tidal data collected by the National Oceanic and Atmosphere Administration (NOAA). The interface for this automated composition may be accessed at anytime through an Internet browser that supports Java plug-ins.\footnote{Nick Didkovsky, Liminophone, http://www.punosmusic.com/pages/liminophone/ liminophone3.html Accessed February 2, 2017.} The Java code for the composition is printed on the webpage, where the identifier "Lion Tuning" is evident in multiple places. Users can choose from a selection of harbors from which to collect the raw data, and the program reads that information in six-minute windows. The sonification of this data is interpolated every ten seconds within each window. The frequencies within a given window are selected from Lion Tuning, and they gradually morph from the observed water levels to their predicted levels of the next six-minute window. Though
rooted in the slendro/pelog scales of a Central Javanese gamelan, nothing about this work’s aesthetics connects it to Central Javanese gamelan music. When I spoke with Didkovsky about the tuning’s trajectory from Central Java to Benary’s instruments by way of UCLA, he said he was unaware of its intricate history.

That the programming language Didkovsky used for his API shares its name with the place of origin for Lion Tuning is no mere coincidence, but another manifestation of American encounters with Javanese cultural exports. Developed by Sun Microsystems the programming language Java emerged in the early 1990s. A number of different nomenclatures were proposed for this language before the programmers ultimately settled on "Java," a name attributed to developer Chris Warth's penchant for frequent coffee drinking.42 As Henry Spiller notes, coffee’s association with the island of Java dates back to mid-nineteenth century in the United States. Despite Javanese coffee's relatively small share of market representation when coffee was becoming a popular beverage, it still became synonymous with the word "Java."43 Spiller notes how exaggerated depictions of an impossibly far away culture were deployed to market coffee products, helping to shape some of the earliest American imaginings of life in Java. The coupling of Java and coffee continued well into the twentieth-century and eventually became the name of

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the computer language. Lion tuning is notable among American gamelan tunings for its roots in a Javanese tuning, but most other gamelan tunings arrived at slendro and pelog by other means. Unlike Lion Tuning, Schmidt’s tuning for the Berkeley Gamelan did not originate in Java, but rather is firmly rooted in European tuning theory. Since it is initial formulation, however, the Berkeley Tuning has also encountered Javanese tuning models in fascinating ways that illustrate other interesting facets of the North American gamelan subculture.

**Tuning in Dialogues: The Story of the Berkeley Tuning**

Schmidt’s interest in just intonation is rooted in a broader movement that began in the mid-twentieth century. The American composer Harry Partch (1901–1974) is among the most prominent twentieth-century composers to champion this method of tuning. Partch devised a 43-tone-to-the-octave tuning system from which he could derive numerous compositional, harmonic, and scalar subsets. He invented and modified numerous instruments capable of playing his music that used these tunings, such as the *chromelodeon* (modified reed organ) and *diamond marimba* (wooden idiophone with keys arranged in the shape of a time). Partch’s book *Genesis of a Music* (1949) was extremely important to a generation of younger composers.

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44 The extensively recorded popular song *Java jive* (1940) written by Ben Oakland and Milton Drake, for example, begins with the phrase “I love coffee, I love tea.”
composers, particularly regarding its extensive discussions of tuning theory and practice, especially just intonation.\textsuperscript{45}

The composers Lou Harrison and Ben Johnston credit Genesis of a Music as the source of their initial interest in rational tunings.\textsuperscript{46} Harrison began writing pieces in just intonation in the 1950s, beginning with Four Strict Songs for Eight Baritones and Orchestra (1954). More than twenty years later, Harrison tuned all of his gamelan instruments justly as well.\textsuperscript{47} Harrison and Schmidt developed their just gamelan tunings in conversation with each other, often at the semi-regular brunches Harrison coordinated, beginning in 1975, in which gamelan building was the primary topic of discussion. These informal gatherings took place on a monthly basis, sometimes in the Bay Area, where most of the participants lived, and sometimes in Aptos, California where Harrison and Colvig lived. A regular attendee of the gamelan brunches, Schmidt described them as a "think tank" of gamelan building with each person taking his or her own approaches while benefiting from the collective knowledge exchanged.\textsuperscript{48} In addition to instrument building, just intonation figured prominently in these discussions. Several new creations emerged from these brunches, include Doty and Rosenthal's "American gamelan" used by the Other Music group—itself using a 14-tone-
to-the-octave just scale dubbed OMJ14—and Garry Kvistad’s first set of wind chimes tuned to a Greek pentatonic scale he calls the "Chime of Olympos" [sic].

Schmidt believes his Berkeley Tuning is the first just gamelan tuning to surface from these dialogues. Schmidt describes a long-standing disagreement between him and Harrison with regard to the best approach to creating rational tuning for gamelan instruments, and each builder ultimately chose their own solution. Schmidt formulated the idea of creating slendro and pelog scales by using consecutive harmonics of a given fundamental. Using a 60 Hz (cycles per second) gong as a reference, he built his pelog scale starting on the 10th harmonic, skipping only the 13th and 17th partials in order to create the 7-tone scale—harmonics 10, 11, 12, 14, 15, 16, 18 correlate to the scale degrees 1, 2, 3, 4, 5, 6, 7 of pelog. Schmidt then derived the slendro scale by referencing a 40 Hz fundamental—a perfect fifth down from the 60 Hz gong—and began the scale on the 14th harmonic—14, 16, 18, 21, 24 correlating to 1, 2, 3, 5, 6 of slendro. Though this latter scale seems to deviate greatly from the idea of consecutive harmonics posited by Schmidt, he invokes the notion of octave equivalency by noting that the first three tones can be

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49 Kvistad later created a large-scale business in Woodstock, New York constructing, tuning, and selling such chimes that are now common yard features in many American households. See Garry Kvistad, "Woodstock Chimes," accessed February 23, 2018 https://www.chimes.com/?gclid=EAIaIQobChMIgMr_maa92QIVjXt-Ch3GFQI6EAAYASAAEgLQ2PD_BwE.

50 These harmonics are expressed as their absolute ratio relative to the fundamental. Their adjacent ratios showing their interval sizes relative to one another are: 11:10, 12:11, 7:6, 15:14, 16:15, 9:8.

viewed as octave transpositions of harmonics that are consecutive—14, 16, 18, transposed an octave down, becomes 7, 8, 9. Figure 3.3 shows a tuning chart created by Schmidt representing the Berkeley Tuning. This chart shows the intervals represented as ratios, as well as cents deviations from equal tempered pitches. Schmidt also provides absolute frequency measurements in Hz to the left of the scale degrees, and includes some non-stepwise interval ratios to the right. Both scales are arranged vertically, with the slendro scale occupying the left side of the chart and the pelog situated to the right side.
**Figure 3.3** Berkeley Gamelan tuning chart. Used with permission of Daniel Schmidt
Schmidt's solution to finding slendro and pelog in the harmonic series created a gamelan tuning with three tumbuk tones, on pitch 6, pitch 3, as well as the coincidence between pelog 4 and slendro 5. The first gamelan to use this tuning was built collaboratively by Schmidt and Paul Dresher in 1976; just one year after Harrison began coordinating the brunch events.  

This first iteration of the Berkeley Gamelan was used for a performance at Harrison's birthday concert in 1977, after which Schmidt developed his new designs discussed in the previous chapter. The 1976 version of the Berkeley gamelan made use of only one frame per instrument, as opposed to one frame for each scale, so keys had to be swapped out in order to change from one scale to another during performance.  

The extra tumbuk tones helped to mitigate the tedium of this process, but Schmidt eventually built additional cases anyway.  

With the Berkeley Tuning already in his ear, Harrison worked to develop his own gamelan tuning for his own purposes, eventually completing his first set, Gamelan Si Betty, with William Colvig in 1979. Schmidt encouraged Harrison to simply follow his idea of consecutive harmonics, but Harrison chose not to use Schmidt's tuning for his own creative reasons. Well before he started building his Javanese-style gamelan instruments, Harrison had already theorized forty-six slendro-type scales in his Music Primer first published in 1971. At the time, Harrison used the word "slendro" as a generic term for 5-tone anhemitonic pentatonic scales, and

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52 A photograph of these instruments is included with the liner notes for, Daniel Schmidt "In My Arms, Many Flowers," perf. The Berkeley Gamelan, Recital Program, R17, 2016.

53 Because of this feature, this gamelan would be incapable of performing Ingram Marshall's Woodstone despite having the same tuning.
many of the scales he includes in the primer do not exhibit other important characteristics of slendro. Interestingly, the slendro scale Harrison used for Si Betty is absent from this collection, but the Berkeley Gamelan slendro does appear. The difference between Harrison and Schmidt’s slendro scales is the placement of a single tone, slendro 2. Whereas Schmidt’s slendro begins with an 8:7 followed by a 9:8, Harrison’s tuning features the reverse. All the other intervals of the scales are identical, except for their absolute pitch. This difference is similar to the dichotomy in just intonation in which the interval between the fundamental and a 5:4 major third (scale degree 2) may be divided by either a 10:9 or 9:8 major second without disturbing the quality of the 5:4. The pelog scales differ more substantially from one another, and also mark a point of greater contention between the two composers. Schmidt recalls the moment he first learned of Harrison’s chosen pelog:

Lou called me up out of the blue one day and he says: “I’ve got it! It’s a 14–17,” and I said ‘okay,’ trying to be polite, but I didn’t know what he was talking about at the time. So I took it back to my monochord and I played the scale, and he’s got his [pelog] 4 on G-sharp, and his 5 at A, his 6 at A-sharp, and his 1 at D, so therefore, he had [something that he liked].

Harrison’s choice of pelog features two segments of consecutive harmonics—12, 13, 14 and 17, 18, 19, 21—with a wide gap in the middle, marked by the 14–17 that Harrison noted as key in his phone call to Schmidt.


55 Schmidt’s latest instruments use Harrison’s tunings in accordance with the commission from Mills College, but he devised a way to lower the frequency of slendro 2 by affixing a screw to the end of the bar, effectively changing the instruments to his slendro.

56 Schmidt, interview with the author, February 7, 2018.
Harrison credits Pak Cokro with the final decision to use this tuning, claiming Cokro "chose the tuning out of several [because] it would be good to sing with." Figure 3.4 features a chart showing Harrison’s gamelan tuning that Schmidt created in the same style as his own Berkeley Tuning chart in Figure 3.3. Schmidt credits Harrison and Larry Polansky for the data used to create this chart. Harrison and Colvig used the scales shown here for the Mills College Gamelan, which overlap somewhat with those used for Si Betty. The pelog scale of the Mills College Gamelan, known as Si Madeleine, is the same as that of Si Betty, but the slendro tuning of the Mills instruments, known as Si Darius, is different. According to Miller and Lieberman, Harrison sensed the Si Betty slendro to be "quite abnormal," and sought another solution for the Mills College Gamelan.\(^{58}\)

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\(^{58}\) Miller and Lieberman, *Lou Harrison: Composing a World*, 123.
Figure 3.4 Mills College Gamelan tuning chart created by Daniel Schmidt. Used with permission of Daniel Schmidt.
Harrison’s pelog indicates an attempt to use Schmidt’s concept of consecutive harmonics—also known as *superparticular* ratios, which Harrison and Colvig were highly interested in—but with the additional aim of creating a tuning more compatible with the Western instruments that feature prominently in his work for gamelan.\(^5^9\) Schmidt, however, felt that by choosing the pelog tuning around this parameter, Harrison inadvertently sacrificed the quality of his tuning. Schmidt explains:

> Now [Lou] wanted to get his tuning as close to Western tuning as possible, [in order] to combine it with Western instruments, and I was trying to diplomatically figure out how I could say to him that for that pelog I thought he should forsake the consecutive harmonics that I had used. By his standard of matching Western pitches, he was not going to get a good pelog.\(^6^0\)

Schmidt’s personal tastes not withstanding, Harrison’s pelog features mostly *superparticular* ratios in a clear nod to Schmidt’s approach, as well as four coincidences with twelve-tone equal temperament. Schmidt’s primary critique of Harrison’s pelog lies with the markedly wide interval between pelog 3 and pelog 4 that skips over the 15\(^{th}\) and 16\(^{th}\) harmonics, the latter of which marks an octave of the tuning’s fundamental. The high number of coincidences between the chromatic scale and Harrison’s tuning serve as anchors for musicians playing on Western instruments, which Harrison often integrated into his gamelan compositions. In designing his own tuning, Schmidt didn’t prioritize such instrumental pairings and relatively few of his

\(^5^9\) See William Colvig, “A Chart of All Superparticular Ratios From 2/1 Through 81/80 With Value (or Size) in Cents,” *Xenharmonikon* 7/8 (Spring, 1979): no page numbers.

\(^6^0\) Schmidt, interview with the author, February 7, 2018.
works use non-gamelan instruments. The only near coincidence between Schmidt's tuning and the 12tet chromatic scale is his pelog 2 (E+1.9¢). Though emerging around the same time, Schmidt and Harrison's respective just gamelan tunings show how the concerns of the builders manifested in their different tunings. Like Lion Tuning, the Berkeley Tuning continued to transform beyond Schmidt's initial creation of it.

In 1980, Schmidt returned to the United States after his Berlin residency, bringing with him the nearly completed second generation of the Berkeley Gamelan. Soon after arriving in the Bay Area, Schmidt traveled first to San Diego, California where his collaborator Paul Dresher was finishing his Master's Thesis on gamelan building. The two composer-instrument builders then went to Seattle, Washington where Schmidt led an instrument-building workshop that produced the gamelan instruments that became the ensemble Gamelan Pacifica. Schmidt describes these instruments as "the fastest gamelan I ever built." The workshop resulted in an aluminum gamelan with adjustable resonators like those of the Berkeley Gamelan. For this gamelan Schmidt also used the Berkeley Tuning, both in terms of interval

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63 Schmidt, interview with the author, February 7, 2018.
size and absolute pitch (gong at 60 Hz). After Schmidt returned to the Bay Area, Drescher remained in Seattle as director of the newly formed, which performs both Central Javanese karawitan and contemporary music by international composers. Members of the group, including Mills alumni Jarrad Powell and Jeff Morris as well as UC Santa Cruz and Cornish College of the Arts alum Kent Devereaux—all of whom studied with Harrison—continued to add new instruments to the group and refine the ones built in Schmidt's workshop.

By 1983 when directorship of the ensemble changed to Powell, Gamelan Pacifica had already acquired a reputation for its performances of new music for gamelan in the Pacific Northwest. In addition to hosting Harrison for a residency in which that composer's Scenes from Cavafy (1980) was played, Gamelan Pacifica also joined Gamelan Son of Lion in a music-commissioning project under the auspices of an NEA grant. Especially in this formative period, Gamelan Pacifica utilized members' skills in instrument building to expand the tonal palette of the instruments. To Schmidt's pelog and slendro, which already included additional keys for the 13th and 17th harmonics for a total of eleven distinct tones (accounting for the tumbuk tones), Gamelan Pacifica gradually added additional pitches to

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64 Both Schmidt and current Gamelan Pacifica director Jarrad Powell remarked on the curiosity of the 60Hrz gong being "in tune" with electrical utility frequency, which in the United States and much of Asia is also 60 hz. Powell specifically describes the illusion of the gong tone continuing indefinitely during some Gamelan Pacifica rehearsals. He attributes this phenomenon to the band saw operating in a carpentry shop next to the Gamelan Pacifica rehearsal space.

enable the performance of specific works arranged for gamelan. Powell explains:

In those days our thinking was that we could add pitches whenever we wanted to; we didn't think anything of making a key for a piece. If we wanted some other pitch than those that were already available, we'd just make one, right? So I added a pitch to play Cage’s In a Landscape, and we later added another [two] pitches in order to play Debussy’s Pagodes, [which is commonly said to be influenced by gamelan].

The beneficiaries of inexpensive scrap aluminum salvaged from Boeing’s manufacturing plant in Everett, Washington, the composer-instrument builders of Gamelan Pacifica had considerable freedom to deviate from strict usage of slendro and pelog in their music. The tuning chart in Figure 3.5 shows the most used tones of these Gamelan Pacifica instruments. The Ss and Ps next to the familiar Javanese ciphers identify slendro and pelog tones in this chart. The tone "T4" represents a 10:7 tritone that was created for In a Landscape, while "S4" and "S7" fill out the necessary tones for Pagodes. The layout of this chart created by Devereaux integrates both gamelan scales with these additional tones as a way of representing the entire gamut of possibilities for composers.

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Powell, interview with the author, February 6, 2018.
### Figure 3.5 Gamelan Pacifica tuning chart. Created by Kent Devereaux. Used with permission of Jarrad Powell

<table>
<thead>
<tr>
<th></th>
<th>S1</th>
<th>P1</th>
<th>S2</th>
<th>P2</th>
<th>3</th>
<th>S4</th>
<th>T4</th>
<th>P5</th>
<th>6</th>
<th>S7</th>
<th>P7</th>
</tr>
</thead>
<tbody>
<tr>
<td>16th</td>
<td>0.1</td>
<td>2 &amp;</td>
<td>0.7</td>
<td>1/2</td>
<td>0.6</td>
<td>0.3</td>
<td>0.2</td>
<td>0.1</td>
<td>0.06</td>
<td>0.6</td>
<td>0.1</td>
</tr>
<tr>
<td>15th</td>
<td>0.1</td>
<td>1/2</td>
<td>0.3</td>
<td>0.2</td>
<td>0.1</td>
<td>0.06</td>
<td>0.6</td>
<td>0.1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14th</td>
<td>0.1</td>
<td>0.3</td>
<td>0.2</td>
<td>0.1</td>
<td>0.06</td>
<td>0.6</td>
<td>0.1</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>13th</td>
<td>0.1</td>
<td>0.3</td>
<td>0.2</td>
<td>0.1</td>
<td>0.06</td>
<td>0.6</td>
<td>0.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12th</td>
<td>0.1</td>
<td>0.3</td>
<td>0.2</td>
<td>0.1</td>
<td>0.06</td>
<td>0.6</td>
<td>0.1</td>
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<td></td>
<td></td>
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</tr>
</tbody>
</table>

The tuning system is based upon pitch b, new, tuned to 60 hertz.

P1, P2, P3, S4, T4, P5, P6, S7, P7, S1
In 1987, shortly after formally incorporating as a 501(c)3 non-profit, Gamelan Pacifica commissioned new gamelan instruments to be jointly constructed by Indonesian builders Eligius Suhirdjan (1956–2012) in Yogyakarta and Tentrem Sarwanto (d. 2015) in Surakarta. Powell ordered an unusual set of instruments mixing bronze and iron instruments, with Suhirdjan constructing the iron gong and pencon instruments, notably using a new style of iron gong making he developed, and Tentrem making the bronze keys. Powell describes the origins of this bifurcated commission:

> It was a funny genesis: initially, I thought, the least satisfying aspect of [our aluminum] gamelan were the slab [key] gongs... So I said, "I'm going to get some [new] gongs, and maybe some pot gongs, to go with our gamelan," and it just kind of mushroomed from there. When we started looking at what it would cost, we [realized we] could [affordably add the other instruments]. So I just had the keys made for the demung, and saron peking, and eventually through this process of adding things, it turned into a full gamelan.

The commissioning of the instruments coincided with Gamelan Pacifica member Kent Devereuax’s Fulbright-sponsored research in Indonesia, and he facilitated communication and coordination between Powell, Suhirdjan and Tentrem.

The occasion of commissioning a new gamelan created an opportunity to rethink the gamelan's tuning, sparking a series of events that changed Pacifica’s intonation over the following two decades. Powell decided to stay with a just tuning, but came up with a new one distinct from Schmidt’s Berkeley Tuning. Powell explains his motivations:

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67 Powell and other members of Gamelan Pacifica constructed the cases for all the instruments, with the exception of the gong stands, which were purchased from Tentrem.

68 Powell, interview with the author, February 6, 2018.
Basically I was trying to come up with a tuning that I thought would be acceptable for playing traditional music, but also would allow us to continue to play some of the repertoire we were interested in, [such as] the Cage piece, and some of the pieces that composers were writing, particularly Jeff Morris, who was writing stuff for the gamelan at the time, and he liked to use dyads in his pieces. At that point I had gotten a hold of the Gadjah Mada tunings, and I had been studying that to try and figure out what good tunings were, and what ranges were possible, to come up with a tuning that I wanted to use.69

Powell created a set of aluminum bars with his newly devised tuning, including the anomalous T4 and other idiosyncratic pitches, which he sent to Indonesia with Devereaux for Tentrem to eventually use in tuning the rest of the iron and bronze instruments. Interestingly this tuning never made it onto the instruments as Powell had envisioned.

When Suhirdjan finished constructing the gongs, he began waiting for Tentrem to arrive in Yogyakarta from nearby Surakarta with his bronze keys, at which point Tentrem, the senior of the two builders, would tune the entire gamelan.70 Eventually Devereaux's fellowship period ended before Tentrem arrived to complete this task. Devereaux had to returned to the United States, leaving behind the yet to be completed or tuned gamelan. Powell resumed written correspondence directly with Suhirdjan, anxiously waiting for the instruments' completion. Eventually Suhirdjan notified Powell that Tentrem had finally arrived in Yogyakarta with the bronze portion of the gamelan ready to tune. The only caveat Suhirdjan mentioned in his letter is that Tentrem had forgotten to bring the aluminum bars that contained Powell's

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69 Powell, interview with the author, February 6, 2018.

70 Suhirdjan began to make instruments professionally in 1987, the same year as the Gamelan Pacifica commission. Program notes to the performance "Suhirdjan Reverberations" perf. Gamelan Pacifica, May 5, 2013.
desired tuning. Tentrem then proceeded to tune the instruments without the reference keys, producing something dramatically different from what Powell had wanted. Powell thinks that the tuning that eventually arrived in Seattle was different from what Tentrem would have created had they commissioned a typical pelog and slendro gamelan. Since Powell had sent a requested tuning, it is safe to assume Tentrem would have taken that into consideration rather than ignore the request entirely. Moreover, the instruments commissioned included the addition of pitches not found in either of those scales. Thinking about these elements, Powell speculates:

That must have been tricky for Tentrem, because the slenthem I had built had that T4 in it, so he had to figure out what to do with it. I think he was trying to figure out "how am I going to make this work" and what not. In the end the tuning that he sent us was [so different that] we were never able to play [pieces from our repertoire like my piece] Gending Erhu, or [Cage’s] In a Landscape, or those other pieces, because the gamelan wasn’t tuned the way I asked for. But we accepted that and just worked with the tuning from there.

These new instruments were given the proper name Si Thomas, in honor of Thomas Nast who helped provide financial support for the instruments' commissioning. In the ensuing years Powell and other members of Gamelan Pacifica embarked on a number of retuning efforts, gradually bringing Tentrem's tuning closer to the just intervals Powell had

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71 Both Powell and Joan Suyenaga, Suhirdjan's spouse, think they still have records of these written correspondences, though they do not presently know their precise location. Powell, interview with the author, February 6, 2018; Joan Suyenaga, personal communication, August 18, 2017.

72 Powell, interview with the author, February 6, 2018.

previously envisioned. Among these later retunings, two instances stand out for the ways they shaped the intonation. The first important occasion benefited from the knowledge and experience of Sutrisno Hartana, a Javanese musician and dhalang (puppeteer) now based in Victoria, British Columbia, and has collaborated with Gamelan Pacifica in various wayang performances.\footnote{Notably, the subject of Hartana’s Ph.D. dissertation is Wayang performances in North America, in which Gamelan Pacifica figures prominently. See Sutisno Setya Hartana, "Origins, Journeys, Encounters: A Cultural Analysis of Wayang Performances in North America" (Ph.D. Diss., University of Victoria, 2017).} Hartana had previously worked with a gamelan builder in Java and had developed his own tastes in gamelan tunings. Working with Powell over several days to retune the whole ensemble, Hartana’s approach helped Powell clarify his own knowledge and understanding of gamelan tunings, and even came to trust his own instincts. Powell recalls:

> It was a very intense thing, but it helped me better understand what I thought I knew about the tuning process. Sutrisno had certain proclivities: he liked stretched octaves, for example; and quite stretched, more so than I do. After that I had a lot more confidence in regards to tuning, and went back later and made more adjustments myself.\footnote{Powell, interview with the author, February 6, 2018.}

One of Powell’s adjustments in part narrowed the octave stretch from what Hartana implemented to one more to Powell’s liking. That the octaves are stretched at all is remarkable considering the incongruity between stretched octaves and the premise of just intonation.\footnote{Though a detailed discussion of acoustic is beyond the scope of the current discussion, the harmonic structure of resonant aluminum lends itself to just tunings better than bronze. Schmidt’s use of aluminum has as much to do with that material’s acoustic properties as its efficiency and availability.} Schmidt is frank in his preference for "pure" 2:1 octaves in his gamelan, noting his desire for the
melodies he writes to be transposable by octave. Larry Polansky has previously highlighted the incompatibility between the Javanese concept of gembyangan and Western notion of the octave; whereas the 2:1 octave assumes equivalency, gembyang are variable and may be stretched or even constricted compared to a 2:1 octave. Unlike Schmidt's desire for octave transpositions, Polansky notes that in the context of Javanese karawitan, "Javanese patet and melodic configuration are in no way registrally transposable in the way that octave equivalence implies." Gamelan musician and tuning theorist Raharja goes a step further in his 2015 dissertation on gamelan tunings, arguing that pure 2:1 octaves are incompatible with gamelan tunings. According to Raharja the stretched octaves of gamelan tunings not only facilitate the ranges of different vocalists, they also endow the gamelan with its distinctive affective character. His research demonstrates that each gembyang (octave) of a gamelan will be stretched, and sometimes constricted, differently from the others, resulting in what he describes as "curves" in the octave stretches. In other words, the stretch between pelog 1 may be more or less extreme than that of pelog 2, and so on. These characteristic curvatures are markedly different from Benary’s approach to stretching the octaves of Gamelan Son of Lion, which features a uniform stretch of 5¢ across all octaves and scale.

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77 Schmidt, interview with the author, February 7, 2018.


79 At the time of this writing I am waiting for Raharja to share an electronic copy of his dissertation, which is currently only available in the library of ISI Yogyakarta. This summary is based on a conference paper version I witnessed in 2017 at that university combined with personal communications with Raharja in August, 2017.
degrees. Raharja even connects the particular shapes of these gembyang curves with the specific affective qualities attributed to particular gamelan sets.\textsuperscript{80} Powell's new tuning for Si Thomas can then be understood as a compromise between the just intonation ideal of pure intervals and the Central Javanese conception of gembyang. Though it takes as its premise the rational expressions of just intonation, Powell allows for significant variance in the actual sounding of those intervals bringing them closer to a Javanese model of tuning.

The most recent retuning of Si Thomas "solidified the tuning" in its current form, according to Powell. The occasion of Gamelan Pacifica's performance and subsequent recording of works by Lou Harrison sparked a new critical consideration of the ensemble's tuning, particularly with regards to Harrison's Concerto for Piano With Javanese Gamelan (1986/1987).\textsuperscript{81} Powell and composer Stephan Fandrich had to consider how to best approach pairing the piano, an instrument closely associated with 12tet, with Si Thomas's Javanese-inclined just intonation. As they explored possible solutions to the problem, Powell and Fandrich prioritized maintaining the piano's melodic character. Powell explains: "Looking at Lou's score and realizing how he was hearing things, we realized that we couldn't just arbitrarily tune the piano to the gamelan, because then the piano might not


\textsuperscript{81} This piece and the new tuning can be heard on the recording Gamelan Pacifica, \textit{Lou Harrison: Scenes from Cavafy—Music for Gamelan}, New World Records, 80710, 2010.
sound the way it should.” Notably, Harrison's score for the Piano Concerto makes no mention of tuning at all. A common feature of compositions in just intonation is an indication of the tuning, either in preliminary explanations or by inserting interval ratios in the score itself. The only indication that the gamelan and the piano should even match takes the form of gamelan ciphers written over corresponding piano measures. By closely examining the piano music and considering potential interval sizes Harrison likely desired, Powell and Fandrich began to formulate possible just tunings that could both suit the piano part and be feasible given Si Thomas's existing tuning at the time.

Through this process of deliberation Powell and Fandrich eventually decided on what Powell describes as an "8 series" for the pelog scale, meaning pitch 6 is tuned to the eighth harmonic and the scale follows mostly consecutive harmonics from there: 8, 9, 10, 11, 12, 14, 15, 16, correlating to pelog tones 6, 7, 1, 2, 3, 4, 5, 6 respectively. Interestingly, by transposing the lowest 6 and 7 up an octave, this tuning reveals itself to be the same as the Berkeley Tuning of the original aluminum Gamelan Pacifica instruments that

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82 Powell, interview with the author, February 6, 2018.

83 Though it’s safe to assume that Harrison wanted the piano and the gamelan to match their tuning, other American composers have written pieces that seek to highlight such intonational incongruities as a mode of critiquing cross-cultural music making while participating in it. Upon hearing the Solonese tradition "lawung," in which gamelan and trumpets play together, Philip Corner became interested in these kinds of juxtapositions and incorporated the idea into many of his works for Gamelan Son of Lion. Some other notable examples include Barbara Benary’s *Aural Schoehorning* (1998) for piano and Central Javanese gamelan, Michael Tenzer’s *Puser Belab* (2003) for two Balinese Semaradana, and Daniel Goode’s *Western Sieve* (2014), also for piano and Central Javanese gamelan.

84 Central Javanese gamelan are typically tuned in accordance with musical contexts. Tuners will play several gending and adjust pitches to best suit multiple kinds of compositions in different pathet. For one documentation of this process, see Vetter, “A Retrospect on a Century of Gamelan Tone Measurements,” 223.
Schmidt built in 1980. In fact, the one constant maintained between Powell's requested tuning and the one Tentrem and Suhirdjan produced was pitch 6 being tuned to a 60 Hz fundamental. The pelog tuning, shown in Figure 3.6, had come full circle.
Figure 3.6 Gamelan Si Thomas pelog scale created by Stephen Fandrich. Used with Permission of Jarrad Powell
The same cannot be said about Si Thomas’ slendro, however. Compared to the Berkeley Gamelan slendro, Si Thomas’ intervallic structure is more uniform. Beginning on pitch 1, the Berkeley Gamelan slendro consists of the adjacent just intervals 8:7, 9:8, 7:6, 8:7, and 7:6, whereas the equivalent Si Thomas intervals are 8:7, 8:7, 7:6, 8:7, and 147:128 (See Figure 3.7).\textsuperscript{85} Harrison proposed a similar slendro as that of Si Thomas, though with the intervals in a different order: 8:7, 8:7, 147:128, 8:7, and 7:6. Miller and Lieberman identify the 147:128 as a "remainder" interval resulting from the use of three "supermajor seconds" (8:7) and one "subminor third" (7:6).\textsuperscript{86} Though the interval sizes of Si Thomas’ slendro changed overall, the slendro pelog pairing in Si Thomas can still function like that of the Berkeley Gamelan in terms of the tumbuk tones. Though Si Thomas’ slendro 3 and 5 are about 3 Hz flat from their pelog equivalents (pelog 3 and 4), that small variance is unlikely to be perceptible, especially given the stretched octaves already present in Si Thomas.

\textsuperscript{85} These kinds of tunings were a favorite of Harrisons and are known as "septimal" tunings, meaning the largest prime factor in all ratios is 7.

\textsuperscript{86} Miller and Lieberman, \textit{Lou Harrison: Composing a World}, 123.
Figure 3.7 Gamelan Si Thomas slendro scale created by Stephen Fandrich. Used with Permission of Jarrad Powell
Conclusion

The tunings described in this chapter, like the instruments that sound them, may be understood as neither wholly Javanese nor completely distinct from their slendro and pelog models. They are the result of different ideas in circulation combined with evolving perspectives and tastes that become inscribed into the physical instruments at different moments. Some of these changes are dramatic, others subtle, and sometimes indeterminate regarding the natural aging of the materials or affects of technological mediation when tunings are measured. In cases when particular individuals set out to retune the instruments with particular goals in mind, those values can then be read in tunings and reinterpreted later by others. The ambiguity of perception and understanding among American gamelan tuners, musicians, and composers frames the reality of their early interactions with gamelan music, instruments, and concepts. They necessarily relied on other ways of understanding music and tuning and sometimes chose or were compelled to prioritize their own creative needs and cultural outlook. As these individuals developed their understandings, they accordingly adjusted their practices in some cases, and not in others, shaping their creations along the way.

By focusing on specific tunings in this chapter as more than the precise intervallic structures that are measured at any one moment, they can be understood as kind of living entities that interact with their environments. These tunings emerged for particular purposes at specific moments. Over time, they encountered new ideas and new purposes, acquiring new
meanings and associations that became embedded in the tunings themselves. The distant origins Lion Tuning can be traced to the refined or halus karawitan music as performed in the courts of Surakarta, Central Java that traveled to UCLA where it became part of a methodology shift in ethnomusicology. These sounds then traveled into New York’s experimental music scene, where it left the gamelan instruments and entered a new life in JMSL. Despite all this, it is still possible to trace this tuning’s remarkable journey, revealing a small, but fascinating part of the story about the internationalization of Central Javanese gamelan.

The Berkeley Tuning tells another version of that story. Whereas Lion Tuning can be traced to Central Java, this tuning developed locally in the United States. In listening to Indonesian recordings, Schmidt, Harrison, and others designed just gamelan tunings as a way of making sense of tuning ideas that were strange to them. Their interpretations of pelog and slendro reflect their understandings of those models combined with their own particular tastes and compositional needs. The complicated journey of the Berkeley Tuning tells another story that involves more intentional changes to the tuning by both American and Indonesian tuners. That the tuning ended up being so close to original structure is striking considering the trajectory it took to get there. Reflecting on this complex network, and the values and concerns that go into gamelan tuning, Powell said:

It’s an interesting dilemma: who determines what sounds good? At some point you have to assume the responsibility for that. We may have our own taste on tuning, so there’s been times when Javanese musicians have come through and they say, "oh, your 3 needs to be a
little flatter," or something. And Stephen [Fandrich] and I will look at each other and say, "nah, it's good where it is. We like it." And other Javanese musicians will come in and give us a different opinion about it. So it's sort of like, if it's good for us, and we like it, and Midiyanto [S. Putro] says he and Heni [Savitri] like the tunings, then I think we're in a pretty good place.\textsuperscript{87}

The tuning biographies presented here are necessarily incomplete. It would be burdensome to account for every detail and every modification to each tuning. Furthermore these tunings are used by active performing ensembles, and they will surely be met with additional changes as they age and meet with new purposes. Following our most recent conversation on this subject, Schmidt emailed me with additional thoughts reflecting upon our conversation and considering his next steps with regard to gamelan tunings and instrument building:

I'm coming to a fresh way of conceiving of American gamelan tunings. I am referring more to the present than in the past, but, yes, my thoughts apply to the past also. But as I write this, I recall that Pak Cokro told me of similar considerations in Java way back when. My thoughts are about tuning serving the nature of the piece. As a composer, I feel that the feeling of a piece deserves an appropriate tuning. For example, the pieces on my first album [such as \textit{Ghosts} and \textit{In My Arms, Many Flowers}] came into existence soon after I designed the [Berkeley Tuning], and I unconsciously wrote in that tuning [emphasis Schmidt's]. Those pieces would not work in the same way in another tuning. Ideally I'd love to create each composition and tuning together.

This is born out in my work at present. I am composing in my Berkeley Tuning here at home, but I then go to rehearsal [at Mills College] on Lou's tuning and my intentions do not come out as intended.

I touched on this when [you and I] were together, but it is growing on me. It isn't far in the future that I may be operating with tunable keys toward this end. I see the evolution of our American gamelan venture

\textsuperscript{87} Powell, interview with the author, February 6, 2018.
as something we must conceive of openly, allowing flexibility in our approach.\textsuperscript{88}

Schmidt’s move toward adjustable gamelan tunings is another kind of compromise instigated by the dialogues between tuners, musics, and cultures. Achievable by adding weights to the ends of keys, effectively lowering their pitch, these tunable keys would allow Schmidt to write pieces in different tunings playable on the same gamelan.

The ongoing dialogue of gamelan tuning and instrument building in the United States is constantly transforming as a reaction to an unpredictable network of voices, ideas, and purposes. As Lion Tuning and the Berkeley Tuning approach their fifth decade of existence, younger American composers and instrument builders like Brian Baumbusch (b. 1987) of the Lightbulb Ensemble, Stephen Parris (b. 1975) of Gamelan Encinal, and Tyler Yamin (b. 1988) of Pandan Arum are currently designing new instruments and tuning them in ways that reflect their own subjectivities and their various relationships with Indonesian arts. This story will continue with new, exciting, and unforeseeable results.

\footnote{Schmidt, personal communication, March 7, 2018.}
Chapter Four
Listening to the Process:
Compositions for Gamelan
by GSOL Composers

Questions have been raised of course about the use of gamelan instruments in light of, or in disregard of, their original musical context. One question is: is a composer for gamelan better off if he/she has knowledge of classical Indonesian music? My personal answer is that playing experience is most valuable to be sure one doesn’t compose an unplayable piece. However, fine gamelan pieces have been written both by the knowledgeable and by the innocent imaginatives.¹

Introduction

The primary aim of this chapter is to provide an overview of compositions for gamelan by the three founding members of Gamelan Son of Lion: Barbara Benary, Philip Corner, and Daniel Goode. The works described here all stem from the earliest years of Gamelan Son of Lion’s activities, primarily in the late 1970s and early 1980s. The body of compositions for gamelan by North American composers consists of a huge range of styles, aesthetics, and relations to Indonesian music. Most discussions of such works tend to emphasize their relative incorporation of "traditional" Indonesian musical ideas. Because of gamelan’s relative obscurity within the traditions of North American music making, assessments are often predicated on audience members’ implicit, and even subconscious assumptions and perceptions of

what "traditional" Indonesian gamelan music sounds like and how well the composition in question matches those expectations. Reviews of Gamelan Son of Lion concerts in the *New York Times*, for example, variably celebrated or criticized the group's activities, but in the process revealed the reviewers' own limited understanding of what they witnessed. Some critics mistakenly locate the instruments design as Balinese in inspiration, and others make sweeping generalizations about Indonesian music that are erroneous at best. At least since the time I began attending Gamelan Son of Lion concerts beginning in 2015, the group has been proactive in mitigating these assumptions, explaining in introductory terms the different scales, the names of the instruments, and, perhaps most important, that the music they play and composed is by no means representative of traditional Indonesian music.

The compositions I discuss here only reference Indonesian gamelan musics in discreet ways, if they do so at all. The musical content of these works is better understood in relation to compositional approaches common in New York's experimental music scene at the time. In the case of the earliest

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3 The general observations I make about the group's manner of operation stem from my field notes taken during several Gamelan Son of Lion concerts and rehearsals between 2015 and 2018, individual interviews with the composers listed in the bibliography, and archival footage of earlier concerts held in the archives of the American Gamelan Institute. See "Gamelan Son of Lion at Washington Square Church," DAT tape, archive of the American Gamelan Institute, May 1, 1999; Gamelan Son of Lion Rehearsal with Supanggah and Sadra," DAT tape, archive of the American Gamelan Institute, November 19, 1991; "Gamelan Son of Lion Concert with Rahayu Supanggah and Wayan Sadra," DAT tape, archive of the American Gamelan Institute, November 20, 1991; “Gamelan Son of Lion Rehearsal in Dan’s Loft,” archive of the American Gamelan Institute, May 1, 1999; “Gamelan Son of Lion Concert,” two DAT tapes, archive of the American Gamelan Institute, May 2, 1999.
Corner and Goode compositions, they represent the creative results of their earliest encounters and interactions with gamelan instruments—they learned to play the instruments while writing music for them. Given that context, it is not surprising that these works do not sound anything like the Central Javanese karawitan that Benary originally built Gamelan Son of Lion to play. These works are more influenced by mid-twentieth century American experimental approaches to composition, such as minimalism, conceptual music, Fluxus, and especially process composition. This latter approach is particularly prevalent among works composed during the first sixteen years or so of Gamelan Son of Lion’s activities (1976–ca. 1992). Benary defined process music broadly as "music in which the form and structure are derived from numerical, mathematical, or geometric phenomena."4 This definition may be accurate, but it does not quite give a sense of the wide-ranging possibilities it lends to composers. Corner, for example, based his extensive Gamelan series, which now numbers close to 500 compositions, on one basic process as the organizing concept. From that idea, discussed later in this chapter, he extrapolated different variations, arrangements, instrumentations, and methods to create new works. The processes employed are generally straightforward, illustrating what Vincent McDermott generalized as the "earnest simplicity" of many American gamelan compositions.5 That simplicity is precisely what drew many composers toward this method of


musical composition. Nick Didkovsky explains his personal affinity for process composing:

It’s kind of interesting [to realize] just how little you actually have to do as a composer to unleash a [meaningful] experience for an audience. … You can’t sort of strip down a process to an elemental enough level where a human is not going to have some sort of aesthetic, emotional, or kinesthetic response to it. … [There are infinite possibilities], and the mind accepts them all, and you [as a listener] kind of digest and shoehorn it into a kind of satisfying statement that gives you something.6

For Didkovsky the variety of possible processes a composer can choose from to structure a composition is secondary to the extensive range of listening experiences such compositions can evoke. That individual listeners can project their own subjectivities onto their listening experience is an attractive quality of music for him, and process composing is one method he and others can use to create that kind of musical situation.

In a very general sense, Gamelan Son of Lion's music may be understood as a contrasting approach to that taken by composers like Lou Harrison. Comparing Gamelan Son of Lion’s approach to Harrison’s, Benary said: "That style, which I call neo-Javanese style, is something that none of us have really done much of. I did some when I was teaching college kids, but it’s not my particular interest to imitate Java. I mean I can borrow from it and stuff but . . . The Javanese can do it quite a bit better than I can!"7 The notion of a "neo-Javanese" style can be understood in relation to notions of neo-classicism and neo-romanticism in twentieth-century American composition.

6 Nick Didkovsky, interview with the author, December 10, 2015.
7 Barbara Benary, interview with the author, July 21, 2015.
These similarly broad categories reference composers who selectively incorporate certain values and aesthetics of historical European compositional idioms into their contemporary works. Not all of Harrison’s compositions for gamelan uniformly do this regarding Indonesian musics, but Benary’s generalization works to differentiate Harrison’s more well-known approach from her own. Although Benary softened her stance against composition for gamelan, she still generally avoids direct imitation of Central Javanese forms, composition techniques, and aesthetics, only drawing on these concepts abstractly in special circumstances. Benary’s sentiment is widely shared by many members of Gamelan Son of Lion, although it is by no means equally applicable to all members during all periods of the group’s activities. In Benary’s case, this decision is primarily a creative one. Having studied Central Javanese music enough to be able to teach it to beginners, she could have composed "neo-Javanese" works in Javanese forms like lancaran and bubaran as Harrison frequently did, but such an approach did not appeal to her own creative sensibilities. Composer-ethnomusicologist Christopher Miller also eschewed Indonesian musical ideas in his earliest compositions for gamelan, and ascribed an ethical consideration to his decision. He writes:

> From the outset I thought it was best to take a compositional approach that reflected where I was coming from rather than to attempt to imitate tradition—that this was more honest. … My attitude was bolstered by a sense of dissatisfaction with shallow imitations—or as I expressed it at the time, pieces that were "too much like traditional gamelan but not enough like traditional gamelan." 

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Miller began composing for gamelan in the late 1980s, and had a range of models provided by previous American composers to consider when choosing his initial compositional approach. Composers beginning in the 1970s, however, had to make their choices with a limited frame of reference.

Other composers of Gamelan Son of Lion did not study traditional gamelan music at all as Benary had. Both Philip Corner and Daniel Goode, for example, were born about a decade before Benary and had already completed their college education by the time world music ensembles became a widespread component of university music departments. Benary’s gamelan was the first one they had an opportunity to play in any capacity, and only then as Benary’s colleagues as opposed to students in the ensemble. Goode recalls only minimally being aware of gamelan prior to Benary joining the faculty at Livingston College, and that previous acquaintance was only due to encounters with Nonesuch records circulating in the 1960s. Corner first heard gamelan music in the late 1950s or early 1960s while a graduate student at Columbia University by way of an ethnomusicology seminar he took with Curt Sachs. But like Goode, Corner didn’t engage gamelan instruments until the three composers were together at Livingston.

In the analyses that follow I describe the musical processes that organize these compositions and explain the composers’ rationale for taking

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9 Daniel Goode, interview with the author, August 6, 2015.


11 Philip Corner, interview with the author, November 8, 2015.
their respective approaches. In doing so I do not intend to uncritically celebrate or vilify these approaches as compared to others, nor do I claim to be completely unbiased in my assessments. As an active performer of both experimental music and several forms of traditional and contemporary gamelan music, I do not consider any one method of composition for gamelan to be wholly unproblematic or ideal. I think there are benefits and drawbacks to different approaches, whether the composer chooses to emulate Indonesian styles or avoid them. I can see the value of incorporating musical ideas of the tradition associated with particular musical instruments, but I am also acutely aware of the risk of misrepresentation and inadvertent trivialization of another culture’s music.¹² At the other extreme, in which composers ignore the tradition entirely, I appreciate the willingness of some composers in acknowledging their ignorance, and I personally enjoy many (but not all) compositions that take this approach. However, I am also made uncomfortable at times when I encounter dismissive or flippant remarks made by composers about musical systems that they don’t understand and have not endeavored to study deeply. Additionally, I think there is something to be said about talented composers who are deeply knowledgeable about a particular gamelan tradition who choose not to compose for gamelan instruments, but that is a topic outside the scope of this chapter. I will address some of these issues as they arise in the course of my analyses, but much of

them remain unresolved in my mind, as well as for younger American composers who engage gamelan in various capacities. These are open questions, and I submit these analyses, observations, and perspectives for consideration as part of ongoing efforts by scholars and composers.

Jody Diamond formulates a spectrum of ways composers can and have engaged Indonesian music in their compositions. Focusing on the issue of the degree to which composers incorporate Indonesian traditions into their works, Diamond identifies six categories of gamelan compositions that may "emulate, translate, embellish, modify, acknowledge, or bypass the tradition."13 These six categories focus primarily on the intangible musical elements incorporated in a musical composition, and assume that the work is composed for gamelan instruments. With the exception of Benary's Backtracking Braid (1979), all of the works I discuss fall in the latter category, bypassing the tradition. The disproportionate representation of my selection may not be wholly representative of broader practices, but it is indicative of Gamelan Son of Lion's repertoire. Despite having little to do with Indonesian music, analyses of these works offer important insight to gamelan place in American experimental music practices. Furthermore, as Miller suggests, there are other important considerations to be made in evaluating gamelan compositions by international composers beyond their relative similarity to Indonesian music. Individual composers' knowledge about and past

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experience playing traditional music is only one factor that contributes to their decisions to compose in one manner or another. Miller notes that:

Approaches to the creation of new music for gamelan are inextricably tied to the relationship of a group’s players to tradition. As such, they are unavoidably affected by the state of gamelan’s presence in North America. It is not simply that the pool of skilled players is limited, but that different pools have different skills and different priorities.14

Gamelan Son of Lion's context in lower Manhattan is an immediate factor composers in that group have to contend with in choosing a particular compositional style. The membership of the group is another factor crucial to understanding the music produced by its individual composers. Prior to digging into the musical content and perspectives of the individual composers discussed in this chapter, I will provide a brief overview of the musical and social contexts of Gamelan Son of Lion as an organization.

Gamelan Son of Lion as Participatory Community

Gamelan Son of Lion identifies itself as composers' collective, which, according to Benary, means that "since [the group's] inception there have always been more than 50% of the players who are composers and who have contributed to our repertoire."15 The vast majority of works performed by Gamelan Son of Lion are by composers in the group.16 For some of these

14 Miller, "Orchids (and Other Difficult Flowers) Revisited" 105.


16 For a sense of the sheer number of composers who have worked with the group, see the program archive in Appendix B of this dissertation.
composers, this ensemble is the primary means by which their music gets performed at all, and many don’t compose extensively outside of this group context. This state of affairs is a major reason for many individuals’ continued membership in the group; it provides a musical space to participate in the new music scene and be creative in a friendly environment. Being a member of Gamelan Son of Lion is not predicated on knowledge of or experience playing Indonesian music, nor is it limited to skilled or professional musicians, as are many groups in New York’s music scene as well as some gamelan groups.¹⁷ Virtually anyone with an interest in being part of the group is welcomed into their social circle where they are taught to play the instruments, learn to read the idiosyncratic notational systems, and are encouraged to compose pieces as soon they feel ready to do so. No distinction is made on Gamelan Son of Lion concert programs between those who compose professionally and those who do so in other capacities. Discussing this aspect of the group, Benary mentioned that was only one occurrence in the group’s forty-three history in which a musician was asked to leave the group for extenuating reasons.¹⁸

This inclusivity is important to Gamelan Son of Lion’s values as an organization, and it can be seen as an example of what Maria Mendonça calls

¹⁷ The Toronto based Evergreen Club Gamelan, for example, consists primarily of professional—often conservatory trained—percussionists.

¹⁸ Barbara Benary, interview with the author, July 21, 2015.
the "musical sociability" of gamelan performance. As Mendonça and many others have noted, the social aspect of gamelan musical performance is major draw for many North American musicians, myself included. Almost all of the composers I interviewed also cited this characteristic of Gamelan Son of Lion as a reason for their continued participation in the group. They view Son of Lion's inclusive framework as an antidote for New York's highly competitive new music scene by providing a supportive, interpersonal music making experience that would lead to performances of their music that otherwise may never have been heard in that context. As composer David Demnitz said to me:

Well, it's New York: people think you're dead here. We [of Gamelan Son of Lion] have each other. I feel very lucky to have known these people; I'm very lucky to be in this band.

There is a strong resemblance between the way Son of Lion functions and what Thomas Turino calls "participatory traditions," in which attendees at a given musical event are invited, or even expected, to participate. Turino writes that:

Participatory traditions . . . can attract people with different interests and skill levels. People who have never attended [a particular musical event] are invited to join in and after a short time can participate without too many train wrecks.

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19 Maria Mendonça, "Javanese Gamelan in Britain: Comunitas, Affinity and Other Stories" (Ph.D. Diss., Wesleyan University, 2002): 356.

20 David Demnitz, interview with the author, December 7, 2015.

Although Turino is referring to North American string band music and contra dancing in the above description, it applies equally well to Gamelan Son of Lion's inclusive framework, and in some degree to other kinds of gamelan activities as well. The ease with which beginners can gain a basic competency on some gamelan instruments was an initial reason for Benary choosing to build Gamelan Son of Lion for her world music ensemble in the first place, and that quality led some composers to intensify their involvement by engaging in long-term participation. Audiences at Gamelan Son of Lion concerts do not directly perform as part of the concert program (at least not typically), but there is generally a period of time at the end of each concert in which the audience is invited to try out the instruments, and members of the ensemble become teachers, showing the proper technique of striking and muting the various instruments, or even showing specific excerpts of the music they just performed. Because the gamelan is housed in Daniel Goode and Ann Snitow’s loft, the ensemble frequently performs there for an audience of between thirty and fifty people in addition to its off-site performances. This intimate performance context also allows for food and beverages to be a regular feature of both concerts and rehearsals, which adds to the communal aura of the group.

Another important contextual consideration is the general state of the downtown music scene where Gamelan Son of Lion presented much of its works. In several of her writings, Benary refers to what she calls "the tradition

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22 This is a common practice of other gamelan groups I have played with or witnessed as well.
of the new," to characterize the musical culture of American experimental music. Particularly in the 1970s, novelty and iconoclasm often served as measures by which new compositions were evaluated in downtown music circles, both by critics and the composers' peers. In 1978, for example, composer-guitarist Rhys Chatham wrote a polemic deriding what he viewed as the "crutch" of "traditionalism" in New York's experimental music scenes. Chatham wrote:

> All you composers out there reading this article in EAR Magazine in NYC had better wake up because the "downtown" music scene is going bankrupt! In the past 10 years or so we've had minimal music, process music, meditation music, hypnotic music, phase music, down-home music and other exciting new forms. Exciting, that is, when they first came out. Most of the originators of those forms have transcended the initial idea of the style, ceasing to use it as a compositional crutch.  

Though not wholly representative of attitudes in New York at the time, Chatham's tone does give a sense of what composers faced in that environment. This immediate, local musical value system alongside their participatory ethos took precedence for most Son of Lion composers over relating their works to Indonesian styles. The participatory ethos in and of itself became a mode of experimentation for many composers. In 1975, just before the ensemble officially began its new music activities in New York, Corner and Goode published a short piece in EAR Magazine that can be viewed as a manifesto for the kind of social-musical activity they were

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searching for and ultimately created in Gamelan Son of Lion. Entitled "Towards a Composers' Orchestra," their call reads:

All performers would also be composers who are skilled in an instrument.

All programs would consist of works of those musicians.

Compositions would take account of the unique qualifications of these musicians, both in numbers and capacities and, hopefully, in interests.

The group would meet regularly to rehearse and would have appropriate structure to see to its smooth running.

It would in essence be a cooperative group seeking to maximize the artistic possibilities of itself.

Submitted to EAR for the helpful comments of its readers by Daniel Goode and Philip Corner.25

Corner and Goode have been involved with several ensembles and collaborative projects that to varying degrees embody the kind of communal structure they were thinking about in 1975.26 That the instruments of Gamelan Son of Lion became the facilitators of it is the result of the chance coming together of them with Benary at Livingston College. It is possible that if the situation had been slightly different, Corner and Goode may have started a different ensemble in which other instruments would be used in lieu of Benary’s gamelan. It happened that Benary left Livingston around the same time, however, and they collectively decided to put them to another use. The

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26 These groups include the Judson Dance Theater, the Tone Roads concerts series, Sounds Out of Silent Spaces, The DownTown Ensemble, Gamelan Son of Lion, and most recently the Flexible Orchestra, among others.
following analyses of Benary, Corner, and Goode's works all grew out of the community's supportive framework and interactions, as well as the individual composers' values, creative impulse, and priorities.

**Barbara Benary**

Composer and music critic Kyle Gann identifies the concept of braiding as an underlying feature of Benary's compositional style, and many of her works support that assertion. In this section I analyze Benary's braid concept as it pertains to two substantial compositions, *Backtracking Braid* (1979), and *Hells Bells* (1979). *Backtracking Braid* is the fifth of six compositions Benary identifies explicitly as her "Braid Pieces," the first of which was discussed in Chapter Two. *Backtracking Braid* is significant among these other Braid Pieces for its engagement of the Central Javanese concept of *irama* (the expansion and contraction of musical time) within a highly formalist, process derived structure. *Hells Bell* does not use Benary's braid concept exactly, but draws on a similar method of organizing pitches, creating a braid-like framework for composition.

The numerical process that forms the foundation for all of the Braid Pieces could be applied to any pitch gamut and will always produce a tone row exactly twice as many tones as there are in the initial gamut. Applied to the 12-tone chromatic scale, this process would create a 24-note row, whereas

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applied to a 7-tone scale; it would create a 14-note row. The process itself is a simple progression of skips and steps—three steps (skip) up followed by one step down. When applied to the 5-tone slendro scale, this process produces a 10-note tone row that Benary refers to as the "slendro braid row." Benary begins this process on pitch 1 of the slendro scale, and the complete form is shown in Figure 4.1 alongside a graphic example depicting the process of skips and steps, which she calls the "generating pattern."

![Slendro Braid Row generating pattern and notation of the resultant row in cipher and staff notation](image)

**Figure 4.1** Slendro Braid Row generating pattern and notation of the resultant row in cipher and staff notation

In *Backtracking Braid*, this row is used as the primary organizing feature of the piece to create three distinct sections. The three sections of this piece are called "Inversions," "Canon," and the piece's namesake "Backtracking."

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29 The staff pitches notated here are approximations of the actual gamelan pitches as advised for use by composers on Son of Lion's website. The sounding pitch of each note varies substantially, up to 45¢ from the closest 12tet referent pitch.
The inversions section of *Backtracking Braid* notates the ten-note braid row in a fashion visually similar to the manner of a typical Central Javanese score using the kepatihan cipher notation. Like other kepatihan scores, this one is end-weighted, meaning the strong beat is felt at the end of each four-note group, known as *gatra* (roughly equivalent to measure), rather than at the beginning. Despite the visual similarity, this piece is not meant to be interpreted in the quite same manner as Central Javanese gamelan score.\(^{30}\)

The score for this section depicts five phrases of two lines each. Benary superimposes the 10-note braid row over this 16-gatra phrase (sixty four total subdivisions), with each note of the row occupying one subdivision of a gatra. Benary omits certain notes from the braid row replacing the tone with a rest (notated as a dot), effectively creating a new melody, the rhythm of which stays consistent for each successive phrase. Since the total number of subdivisions in a phrase is sixty-four, and the row repeats after ten notes, the row's relative position within the rhythmic cycle is shifted after every phrase; the row repeats six times, filling only sixty of the sixty-four subdivisions. The next repetition of the row is then split, with four tones occupying space within the first phrase, and the next six occurring within the rhythmic cycle of the second phrase.

While the rhythm remains consistent for every phrase, the melody shifts against it in a manner similar to the *color* and *talea* of the medieval

\(^{30}\) Specifically it would be difficult, if not impossible, for the elaborating instruments, such as gender and gambang, to realize this melody using typical cengkok (codified melodic patterns unique to each panerusan instrument).
European *isorhythm* techniques used in motets. Due to nature of the slendro braid row, this results in a peculiar phenomenon that Benary uses to structure this section. The first phrase of "Inversions" has a melody that ends on pitch 6 of the slendro scale. When the melody is shifted by four notes at the end of this phrase, it becomes transposed in such a way that the following phrase ends on pitch 5, one tone lower. This process occurs three more times so the melody is played in all transpositions until the gong is struck with pitch 1, at which point the melody returns to its original transposition and the piece moves on to the next section. Benary calls this section Inversions due to the one octave range of the balungan instruments that articulate these melodies. Whereas multi-octave instruments can simply shift the pattern a full tone without affecting the intervallic content of the melody, the balungan instruments have to invert some of the intervals, so that the melodies take on slightly different characters for each phrase. Example 4.1 features the complete notation for this section in which the descending ending tone is evident at the end of every two lines (marked A, B, C, D, and E). Though not indicated in the score, these tones are often articulated by a gong stroke. The identical rhythmic patterns and shifted melody are also noticeable and correlated to their respective ending tones. In performance this section is orchestrated by a process of accumulation, beginning with a single instrument playing the phrase marked "A," and gradually adding more

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31 Though she makes no mention of this association in the score, Benary is likely drawing on this historical example, although the technique is found in a variety of historical composition styles as well. Twentieth-century French composer Olivier Messiaen, for example, used this concept in many of his works, including his famous *Quatour pour le fin du temps* (1941).
instruments over the following phrases until the full ensemble is playing together.

**Example 4.1** Inversions section of *Backtracking Braid*

At the end of "Inversions," the same process begins again, but this time the instruments play in canon at every fifth gatra. Since the braid consists of ten notes, it fits squarely over five gatra. Because every 5-gatra span features
the same implied slendro braid row, but a different combination of rests (dots) and sounding tones, the effect of this canon section is a gradual filling-in of the slendro braid by way of an interlocking hocket (not to be confused with specific Indonesian interlocking techniques like imbal or the similar Balinese technique kotekan). As each instrument completes the canon section, the players segue to articulating the complete braid row. Once all players have finished, the ensemble proceeds to the final section.
Example 4.2 Canon section of *Backtracking Braid*. Benary arranges the notation to reflect the 5-gatra construction of the canon. All vertical positions represent the same pitch relative the braid notated at the bottom.

The final section of *Backtracking Braid* engages the Central Javanese concept of irama in an unusual way. Irama may be understood as the expansion and contraction of musical time that can function in a variety of ways in Central Javanese karawitan depending on the kind of piece, and
sometimes specific to a particular piece.\textsuperscript{32} Sumarsam notes: "[I]rama refers not only to tempo, but also to the changing number of beats per gatra (the Javanese equivalent of 'measure') or to the expanding of the gatra to include one to four times as many beats."\textsuperscript{33} As the gatra are expanded, each instrument of the gamelan will react by increasing the density of its performed material, correlating textural density with overall temporal flow. Whereas irama generally works within a structure of powers of two (8, 16, 32, and 64-beat cycles, etc.), Benary’s Backtracking Braid requires the concept to function with a base of five, because of the 10-note braid row. The Backtracking section therefore expands to a 10-beat structure, and then to a 20-beat structure. Because her piece deviates so substantially from the traditional context of irama, Benary adopted the term "Backtracking" for these expansions of musical time, and composed her own elaborations by using another kind of braid process.

After all of the instruments have arrived at the complete braid row after the "Canon" section, the kendang (drums) leads a dramatic slow-down to signal the first Backtracking. Once the tempo is significantly slow, the peking switches from the braid row to the first "backtracking" melody, which consists of two tones for every note of the braid row. Benary arrived at this melody by way of a new process that "braids the braid row," so to speak, by developing a new system of skips and steps over the braid row itself as

\textsuperscript{32} In West Java, applications of the related concept of wilet also vary according to particular musical contexts.

opposed to the ordered pitch gamut. In other words rather than braid a gamut of pitches organized from low to high, she braids a gamut organized by another method. This time she skips one tone up before stepping back one tone, thereby creating a melody in which every second note aligns with a note of the braid row as illustrated in Figure 4.2.

**Figure 4.2** First backtracking process and notation

The "Second Backtracking" features another new braiding process in order to create the elaborations, and is also approached by a slow-down led by the kendang. This backtracking is the most complex such process in this piece. Beginning on pitch 1 of the slendro braid row, this melody sounds the
row in retrograde for three tones before leaping to the next tone of the braid row, coinciding at the end-weighted part of the beat, or what might be called the *seleh* in a karawitan context. This process and its resulting notation are illustrated in Figure 4.3.

![Backtracking Braid](image)

Figure 4.3 Second backtracking process with notation for both elaborations situated over the slendro braid row.

*Backtracking Braid* is among Benary's most elaborate gamelan compositions, and is a fine example of how she used the braid concept for a wealth of compositional ideas. After creating the basic row concept, Benary
drew on mathematical phenomena and characteristics of the braid process when applied to slendro gamelan instruments to produce a formalistic progression of musical ideas leading to her own creative use of the irama concept. Benary’s sixth and final Braid Piece Dragon Toes (1984) uses these same Backtracking melodies and slendro braid row, but introduced in reverse order to accompany a vocal and suling melody composed for Benary’s daughter, Lyra Silverstein.34 This piece is also a good example of the ways in which Benary would incorporate Indonesian musical ideas into her works. She rarely composes in Indonesian styles, but takes inspiration from particular concepts and connects them to her own methods of composition. Though the collection of Braid Pieces numbers only six, Benary continued to compose pieces that use variations of the underlying braid concept drawing on other sources of inspiration.

*Hells Bells* (1979) is an example of Benary's interests in the bell changing or change ringing traditions of the British Isles. Benary has used specific existing changing patterns in other works, such as the English *Grandsire Doubles* (a particular permutation of five-tones applied to bell ringing) in *Hot Rolled Steel* (1986) and its various forms, including *Slendro Steel* (1992) and *Downtown Steel* (1993). Though not identical to Benary's braiding technique, the processes of bell changing produce various permutations of a pitch gamut in a manner that invites comparison. Most styles of change

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34 Backtracking Braid has not been released on commercial recording. Dragon Toes, which uses the same core musical material, can be heard on Barbara Benary, Dragon Toes, GSOL Records, CD-4, 2007.
ringing, like the Grandsire Doubles, involve some kind of mathematical permutations of the order in which the bells are rung, and Benary developed her own version of this concept for *Hells Bells* as way of structuring the composition. Benary explains:

The pattern herein used may not be a traditional one. It is based on the permutation of numbers 1, 2, and 3. The forth number (pitch 5) is inserted systematically into the sequence and is emphasized by the kenong. The fifth number (pitch 6) is stationary, beginning each line or fragment of the sequence. ... What Begins as a descending pentatonic scale ends up ascending. That is the first column of the score. In the second column the ascending scale returns to descending, with pitches 3, 5, and 6 being permutated, 2 being inserted, and 1 remaining stationary.\(^35\)

The notation of these change patterns clarifies this prose explanation.\(^36\) Example 4.3 shows the two columns to which Benary refers, grouping the permutations into four groups of six lines. Each of these groupings exhibits all of the possible permutations of the notes 1, 2, and 3, (or 3, 5, and 6 in the right-hand column) with two tones remaining stationary. The pitch 5 in the left column, and 2 in the right hand column, are shifted one position to the right after every six lines and the permutations of 1, 2, and 3 remain consistent regardless of the position of pitch 5. This style of notation is commonly used for change ringing patterns. Although Benary calls it a "balungan" on the score, like *Backtracking Braid* it is not to be interpreted as such.


### Example 4.3 Change patterns for Hells Bells

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<th>Pattern</th>
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*Gong on the first note of each group of 6 lines*
Through this process of permutation Benary explores a sizable range of possible organizations of a 5-tone scale, maintaining one stationary tone for reference. The full process takes about four minutes to complete in performance, although Benary adds an additional organizing process that increases the piece’s duration considerably.

*Hells Bells* begins by using a 5-tone subset of the 7-tone pelog instruments (arranged 6, 5, 3, 2, 1). After each column is complete one of these tones is switched to its corollary of the slendro scale, meaning the pitch that is notated with the same Arabic numeral of the other scale replaces the initial one. Benary predicates these changes on the gamelan having tumbuk 6, though she suggests adjustments can be made for gamelan with other tumbuk. The first change from a pelog tone a slendro tone occurs at the end of the first column, where the pattern shifts from ascending to descending. The ascending scale P1, P2, P3, P5, 6, becomes P1, P2, P3, S5, 6. Similarly, after the second column is completed, with the addition of slendro 5, and the pattern has returned to its descending form 6, S5, P3, P2, P1, the gamut is again changed to become 6, S5, S3, P2, P1. This process is repeated until all the tones played are slendro, at which point the composition is at its halfway point and the process is repeated again to return the gamut to its entirely pelog formation. Benary provides a visual index of these "modulations," seen in Example 4.4.37

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Hells Bells can then be said to feature two different kinds of change patterns: one that permutes the order of tones, reversing the direction of the melody; and another that "modulates," to use Benary's term, from one gamelan scale to the other. The former permutation process organizes the internal workings of the piece's form, and the latter determines the overall compositional structure. The piece takes close to 20-minutes to perform in its entirety, constituting eight total iterations of the full change pattern and two modulations. Hells Bells is an example of process composition that requires deep concentration and focus on the part of its performers, not to mention fluent understanding of the composition's architecture. Although the technical challenges of playing the instruments are relatively low, issues of concentration, patience, and other performance challenges situate this piece
among the most challenging works in Gamelan Son of Lion’s repertoire. The mixture of pelog and slendro in this composition is an early example in Gamelan Son of Lion’s repertoire, which led to the advent of setting the physical instruments one in front of the other to facilitate changing between the two scales. In Central Javanese performance practice the instruments are generally set at right angles to each other, and the performers will physically turn to the side when switching scales. Since compositions like *Hells Bells* mix the two scales in a single composition, the ensemble has adopted their arrangement of the instruments in lieu of the more common right angles. The set up shown in Figure 4.5, has become a kind of standard for the ensemble, as mixing the slendro and pelog scales is now common practice for Gamelan Son of Lion composers.

**Figure 4.5** Instrument set up at a Gamelan Son of Lion concert on December 13, 2017. Pelog instruments are wood-toned, slendro are painted red. Photograph by Jay M. Arms
Backtracking Braid and Hells Bells are two of Benary’s earliest works for gamelan that illustrate her interests in process composition and the considerations she made applying that method to gamelan instruments. Her broader work for gamelan of approximately one hundred compositions includes a broader range of styles, including light-hearted works such as her series of "recipe" pieces, and satirical works that show Benary’s sense of humor. As extensive as Benary’s personal output for gamelan is, it still constitutes a relatively small part of Gamelan Son of Lion’s total output.

Philip Corner

Gamelan Son of Lion co-founder Philip Corner did not anticipate writing very many pieces for gamelan when Benary asked him to write one while they were both on the faculty at Livingston College. Following this assumption he entitled the casual commission Gamelan (1975) after the work’s instrumentation. Corner soon found sufficient inspiration to write a second, companion piece that he called Gamelan II (1975). These works use a simple mathematical principle that formed the basis for Corner’s "gamelan series," which now numbers 463 according to Frog Peak Music.³⁸ The four-volume collection published by Frog Peak is itself a daunting tome, and Corner indicated to me that he now has enough new gamelan pieces for a fifth

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volume. Since that interview, Corner has sent me even more such compositions as part of what turned out to be a life-long endeavor for him.

Though this collection of works is presented as a series of "gamelan" works, many of the compositions within it are not necessarily scored for gamelan instruments. *gamelan CONCERT!O* (1982), for example calls for a rock band. Later Corner made a version of this piece arranged for a *Gong Kebyar* ensemble for the students at STSI Denpasar to play while he was visiting Bali in 1987. He also made a solo piano version for himself to play.

For Corner, the word "gamelan" refers less to the Indonesian ensembles with which that word is generally associated, and has more to do with an expansive creative impetus he personally experiences that is connected to the Indonesian ensemble, albeit abstractly. After writing several works for gamelan instruments, Corner wrote a kind of definition of "gamelan" as it pertains to his work in this vein:

Gamelan: Pieces which may be played by, and which are (in my mind) echoes of the spirit of that Indonesian orchestra. And of its actual instruments—realizable on them, as on resonant metals in general. Long prolonging sounded cycles. All these based on a hierarchy of pitch made to coincide with durations-proportion: low to long; high to short. These are special forms of "pulse: measured."

Corner's definition, dated 1976, interestingly anticipates the slogan of the Yogyakarta Gamelan Festival (YGF), initiated in 1995 in Yogyakarta, Central

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39 Philip Corner, interview with the author, November 8, 2015.

40 Corner's prose and musical notation are typically hand written, and generally use the physical space of the page in idiosyncratic ways. Sometimes his setting blurs the lines between title and content, as with the above definition. My edits reflect his meaning, though they disrupt his intended presentation. See Philip Corner, "Gamelan...Pieces," *Gamelan Series Book One: Beginning...d* (Lebanon, NH: Frog Peak Music, 1976): 1.
Java. Coincidentally, Gamelan Son of Lion would perform at YGF in 1996, twenty years after Corner wrote his definition. The claim that "Gamelan is a spirit, not an object, the instruments are just the medium," is attributed to YGF founder Sapto Raharjo (1955–2009), and echoes Corner's inclusive definition of his gamelan series, but from another cultural perspective. When I attended concerts of YGF's twenty-first season in 2016, this slogan appeared everywhere, printed in the concert programs, on large banners, and all manner of souvenirs. Raharjo also had limited formal musical training in gamelan, and devoted himself to that medium only later in life. He attributes his broad minded conception of gamelan as a global art form in part to Ki Wasitodipuro (Pak Cokro), writing "[He was] both a pioneer and an activist spreading the art of gamelan to make it a cultural construct of global proportions, erasing the boundaries that divide nation, race, and ethnicity while also accommodating human diversity as something to be appreciated through mutual understanding." Although Corner and Raharjo came to their conceptions by different means, their shared affinity for gamelan and the expansive creative possibilities they perceive in it is significant.

Corner's affinity for the gamelan led him to produce many compositions, but the vast majority of his works do not imitate or otherwise resemble any kind of traditional Indonesian music, and he continues to use...

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the word gamelan to describe these works as a kind of homage. In fact, Corner is noted for his adamant refusal to engage traditional gamelan music before having composed a number of works for those instruments in his own idiom. Corner explains his position:

You can't run away from who you are. You can't immerse yourself in another culture and pretend to be them. ... I didn't think I could take the immersion in Indonesian culture until I had assimilated the gamelan on my own terms. It wasn't safe for me as a creator to know too much about Indonesian tradition until I had created a body of work that had come out of myself.

This controversial approach coupled with his expansive use of the word "gamelan" should not be taken lightly, but nor should be it dismissed outright. The composer I Wayan Sadra, who Corner met just before making the above statements, shares some of Corner's sentiment about approaching musical instruments without imposing a cultural identity onto them. Sadra later wrote that:

Instruments are only tools. Being contemporary is not about tools, it is a question of perspective. Contemplating creative life in the future, I acknowledge that in the fields of musicology and ethnomusicology, musical instruments (like gamelan) are always discussed in terms of certain cultural constructs/concepts, regarding function, meaning, aesthetic values, and other jargon about the existence of instruments in human civilization and culture. This must all be erased or at least set aside in the future view of the contemporary composer. Every instrument represents a hallowed cultural idea that, to put it succinctly, must be abandoned.

43 At the behest of Lou Harrison, Corner eventually wrote two pieces in the 1980s loosely based on Javanese forms, called *Gending in a Western Manner* and *Lancaran: A Good Laugh for a Glad Heart*.

44 Ibid., 31.

Admittedly, Sadra and Corner had very different relationships to gamelan instruments and the music traditions of Indonesia, and these perspectives manifest differently in their respective compositional practices. In addition to being a virtuosic Balinese gamelan musician, Sadra was also proficient in Central Javanese and other regional gamelan styles. Sadra and Corner’s perspectives come together in their conceptualizations of creativity as experimental composers in a globalizing world.

This section on Corner’s music focuses on his underlying principle of "a hierarchy of pitch made to coincide with durations," which I refer to as his "gamelan concept" for expedience. This concept serves as the basis for hundreds of works that variably use gamelan and/or other instruments. The analyses below are selected in order to introduce that concept and some of the ways Corner has stretched it to produce so many related works. I focus on the initial two works that catalyzed the series in 1975, and then discuss two later pieces of this series scored for non-gamelan instruments that illustrate a more abstract use of the word "gamelan," but are still rooted in the same organizing principle. All of these compositions include the word "gamelan" in their titles, but Corner often situates that word in all lower case letters, while the other parts of the title are capitalized (i.e. *gamelan IX EVENING OF EVENESSESS, or gamelan MOBILEL*). Perhaps simply an artifact of Corner’s

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46 This concept is also prominent in early twentieth-century American modernism, sometimes referred to as "rhythmicana." Composer-theorist Henry Cowell, with whom Corner studied at Columbia University, theorized this concept in some detail, even proposing new forms of staff notation to indicate unusual beat subdivisions. See Henry Cowell, "Scales of Rhythm," in *New Musical Resources* (New York: Cambridge University press, 1996, first published in 1930): 98–108.
evocative handwritten scores, I interpret this more or less consistent typography to his assertion that these works' inclusion in his gamelan series is an homage to the abstract influence of gamelan instruments on their underlying concept. Rather than claim that they are all necessarily "gamelan pieces," especially those works for non-gamelan instruments, corner uses the word "gamelan" to associate this works together and nod to the ensemble that inspired them.

_Gamelan_ (1975) is originally scored for ten instruments. Corner notes in the score that "a real gamelan orchestra would be nice," though opens the instrumentation to any resonant metal.\(^{47}\) The piece is structured around divisions and subdivisions of the number sixty-four, with each division representing the duration of a tone in seconds (clock time). The lowest instrument of the gamelan, the gong ageng, therefore plays once every sixty-four seconds, and begins the piece alone, repeating its long, sparse cycle throughout the piece. Corner encourages the performers to "be patient and progressively add in the parts."\(^{48}\) The next instrument to enter, generally another gong or kempul, plays its tone once every thirty-two seconds, halving the cycle of the first instrument. The second instrument may play any pitch that is higher than the one previous played by the gong ageng. In the same fashion the other eight instruments enter in turn, each further dividing the number of seconds between their articulations by two—sixteen, eight,


\(^{48}\) Ibid.
four, two, one, one-half, one-quarter, and one-eighth seconds respectively—as well as choosing a pitch higher than that of the previous instrument.

This relatively simple concept formed the basis for Corner’s gamelan series. He made several other versions of *Gamelan* scored for particular ensembles, notably one for Kyai Muntjar, the Central Javanese gamelan at Wesleyan University, and another for Albuquerque’s Gamelan Encantada, which uses a set of slendro gamelan instruments built by Benary. In both versions Corner pre-selected the pitches to be used by these ensembles. Corner also created a non-gamelan percussion version for fewer players dedicated to Ben Pasasibu of Medan, Sumatra. In performance, once all instruments are playing together, they gradually exit in the reverse order in which they entered, so the piece begins and ends with a solo gong playing once every sixty-four seconds.49

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49 The version of this piece scored for the Wesleyan gamelan can heard on Philip Corner, 3 *Pieces for Gamelan Ensemble*, Alga Marghen, NMN 034, 1999.
Example 4.4 Score for Gamelan (1975).

GAMELAN

Longest act is longest.
Be patient and progressively add in the parts.
Order in they stay in! A player on each
Best bells are intoned.
Begin with gongs.
A real gamelan orchestra would be good,
Each plucked note could be well
"thickened" by adjacent tuning.
At the ending, they drop out in reverse order — faster than before.
(But I could start up again!)
Gamelan II (1975)—subtitled "Number Measure Increase Downward”—similarly ties relative pitch with relative duration, but the performance is structured in a manner inverted from that of Gamelan. This piece begins with the highest sounding instrument articulating a brisk pulse on a single tone. As in Gamelan the instruments enter successively one at a time, but whereas in that composition players divide the time span of the previous part, Gamelan II calls for an arithmetic process. Players in turn add one beat of duration relative to the player who entered before them. The second player thus plays once for every two pulses of the first player, the third player plays once every three pulses, and so on ad infinitum. This piece is a kind of reciprocal to its companion, beginning from the highest pitched instrument rather than the lowest, and applying an arithmetic structure instead of an exponential one. Another distinction between Gamelan and Gamelan II is the order in which players drop out. Whereas Gamelan features a clear arch form, beginning and ending with the gong ageng, Gamelan II has the players drop out in the same order in which they entered, so the pulse that all the players refer to disappears halfway through the piece, leaving performers to keep time without assistance. Corner also created several iterations of this piece, including one for solo trap set, one using the 12tet chromatic scale, and another for two gambangs (one slendro, one pelog) in Lion Tuning.

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50 Gamelan II is recorded on Gamelan Son of Lion, Gamelan in the New World, Folkways Records, 31313, 1979.
Example 4.5 First page of score for Gamelan II (1975)

NUMBER-MEASURE INCREASE DOWNWARD

Add successively lower pitches at increments of 1 added beat each:

6 minimum: 3 players (185, 224, 294)
- preference: homogenous timbres
- may backtrack on the way up: 3 to 2 again, return, etc. until the very end of II,
- perhaps, simply after 1, then to the 6 for a longer time. Then start increasing them.

With more - no limit to many more - preferences: heterogeneous timbres
Never any backtracking, until the ending (where the beats are removed from
- at particular points, drop out all parts
- except 1 and another...
- if that is at the highest number reached, begin by bringing back in lower numbers adjacent, and then move higher ones.
- if a lower number is chosen, add not again to the point already reached, bring in all lower numbers before going on.

With resonant instruments - mostly metal and some determinately pitched ones. Call this (GAMELAN II)
In this case, take more time bringing in each new part; and just keep them all going until the (together) end.

Each new number best to enter with some emphasis, thereafter, dynamic fluctuations by "feel".

Start with highest pitch (this includes indeterminate percussion) at a rapid repeating of single strokes (play with one hand, not shimmering).
Together *Gamelan* and *Gamelan II* constitute Corner’s core gamelan concept in the context of his personal compositional output. Any composition of his that draws somehow on this premise is included in his gamelan series, regardless of the actual use of gamelan instruments. Although these works do not seem aesthetically related to gamelan music, Jody Diamond and Barbara Benary have claimed an abstract structural affinity between these works and underlying concepts of Central Javanese karawitan. Benary specifically points to what is called the *colotomic structure* (cyclic structure punctuated at regular time intervals) and *stratified polyphony* (layers of melodic lines, related to heterophony) of Central Javanese gamelan. Benary explains:

In the stratified polyphony of karawitan, one of the most easily perceived phenomena is that higher-pitched instruments generally play notes more frequently, and lower instruments play less frequently. Isolating this fact, Philip Corner… [takes] the vertical stratification [of karawitan] and render[s] it horizontally.51

Benary's comparison overstates the similarities between Corner's works and Central Javanese music. Corner does render his stratification horizontally, but the stratification itself is not really anything like that of karawitan beyond the basic low-to-high arrangement of pitch and duration. It is interesting to speculate, as Jody Diamond does, about whether Corner divined this structuring form the instruments themselves, or if it stemmed from his limited knowledge about how Javanese music works. When asked directly, Corner demurred:

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It’s hard to know. The long gong resonances, the metal sounds, the way the instruments were laid out—all this invited me to take the step from just listening to the sounds to combining them to form precise tight rhythmical relationships.\textsuperscript{52}

The primary source of inspiration for these works—whether from the instruments alone, or from a rudimentary understanding of Javanese music—is an interesting question for speculation, but it is entirely possible that the idea could have occurred to Corner without the gamelan at all. The efficiency of having these instruments in his Tribeca loft and a performing ensemble to realize works on them should not be underestimated, however. The gamelan provided Corner with a readily accessible way to explore these ideas and realize them in performance. Regardless of his use of gamelan instruments, all of Corner's compositions in his gamelan series make use of this basic concept in some way. The following two compositions use similar organizing principles as \textit{Gamelan} and \textit{Gamelan II}, but applied to the piano and the guitar respectively.

Corner's \textit{gamelan MOBILEL} (1986) ties pitch to duration in a different, but related way, by applying the gamelan concept to larger phrase groupings rather than individual pitches. This improvisatory work for a soloist divides the eighty-eight keys of the piano into two unequal parts on either side of the D above middle C. The right hand plays the notes above this middle reference point, and the left hand is responsible for those below it. The pitch material is entirely chromatic, and if the process is taken to its logical conclusion will encompass all eighty-eight keys of the piano. Its symmetry,

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\textsuperscript{52} Corner, "You Can Only Be Who You Are," 28.
\end{flushright}
however, would be thwarted toward the extremity of the process, as the left hand has forty-one keys to play, and the right hand has forty-seven. The player begins alternating the central D with the two tones immediately above and below it (E-flat in the right hand, C-sharp in the left). This alternation constitutes the first cell (repeated fragment) of the composition, which may be repeated many times at the performer's discretion. Eventually the performer adds one note above and below in each hand, playing chromatically up and down these subsets in contrary motion. This action increases both the range of pitches within the subset as well as the duration it takes to complete one repetition of the cell. This process continues, gradually adding more pitches one at a time. Corner invites the performer to continue this process indefinitely: "You may go as far as you like, and take as much time [as you desire]. ... This [process] can go on until the limits of the keyboard, or patience." If taken to the limits of the keyboard, the left hand would eventually begin its ascent before the right hand changes directions, which would create another level of difficulty and musical complexity as the ascending and descending patterns go out of phase with one another. This piece relates pitch and duration in a notably different manner. Rather than correlate duration with pitch height, it is tied with the quantity of pitches; as new pitches are added to each cell, its duration increases. The initial cell is the

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53 In the context of minimalist compositional practices, the term "cell" is used to refer to phrases of various lengths that repeat over and over. In some works with a large ensemble, a head nod indicates performers should move to the next cell.

54 Philip Corner, "gamelan MOBILEL," *Gamelan Series: Piano Solo or Other Keyboard* (Lebanon, NH: Frog Peak Music): 103.
most rapid, consisting of only two pitches, but gradually expands the length of the cycles.

In addition to this procedural structure of *gamelan MOBILEL*, Corner calls for substantial improvisation regarding other musical parameters to be enacted in manners that mirror the contrary motion of the repeating cells. He suggests that the performer consider pedalling, tempo, and dynamics in terms of swells and contractions relative to a central reference. For example, beginning from half pedal, gradually releasing the pedal (no sustain), then return to half pedal, or the inverse: going to full pedal and returning to half. Dynamics and tempo fluctuations similarly must begin from a middle reference point, with the opening tempo specified at "fairly fast" and dynamics at "mezzo." In a performance Corner gave of *gamelan MOBILEL* in 1989 in Quebec, he pushed the extremes of tempo, dynamics, and pedaling over the course of thirty minutes, at which point the tape recording ran out before the performance showed any signs of stopping.55

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55 No commercially available recording of this piece presently exists to my knowledge. See Philip Corner, "gamelan MOBILEL at Quebec," unpublished audiocassette tape in the personal archive of Larry Polansky (October, 1989).
Example 4.6 Score for gamelan MOBILEL (1986).
Corner’s *gamelan VOX* (1991) was requested by the composer-guitarist, and former Gamelan Son of Lion member, Larry Polansky (b. 1954), who has performed the piece on several occasions. Scored for solo guitar with voice (one player), this piece demonstrates another application of Corner’s gamelan concept. In this case he assigns various kinds of tuplets to each string of the guitar, with the lowest sixth string sounding the referent pulse. Each higher-pitched string divides the time span of that pulse arithmetically, so that the fifth string articulates a duple subdivision, the fourth string a triple, the third quadruple, and so on. The aggregate of these tuplets creates a rhythmic texture of six against five against four against three against two against one (6:5:4:3:2:1). The performer is instructed to improvise by exploring different combinations of these cross-rhythms, but not approaching the full aggregate until the end of the performance. The voice sings the same tones played on the guitar, with different vocables paired to each string: "Uh" for notes on the sixth string, "Oo" for the fifth, and so on.\(^56\) Corner indicates a particular tuning for the guitar, or suggests that all the strings may simply be tuned lower, probably to make room for different vocal ranges or to leave room for tuning enthusiasts, like Polansky, to decide for themselves. The performer is allowed to improvise freely with the left hand by stopping the strings, but taking care not to disrupt the general low-to-high relationships in keeping

\(^{56}\) These vocables, which isolate the phonemes of the numbers with which they are associated, are common in other works by Corner. In *gamelan VOX* the numbers are sung as follows: six—ih, five—aye, four—aw, three—ee, two—oo, and one—uh (or wuh).
with Corner's gamelan concept. Tempo and dynamics are also left to the performer.\footnote{Two versions of this piece are recorded on Philip Corner, \textit{Gamelan Pictures at an Exhibition on Philip's Corner}, Yantra Productions, 2015.}
Example 4.7 First page of score for gamelan VOX (1991)
Corner’s gamelan series shows a tremendous quantity of compositions grouped under a single broad concept. Their relation to Indonesian music may only be clear in the mind of the composer, but it is apparent that gamelan became an important facet of Corner’s creative life. His engagement with these instruments and sounds later helped him form connections with Indonesian experimental composers, such as Michael Asmara, Franki Raden, Rahayu Supanggah, and Tony Prabowo, and Corner has come to conceptualize himself as part of a global avant garde movement:

I identify with people who are working right now, making something that's like what I’m making and that I can identify with. And it no longer exists in one localized geographical place. People say "Oh, the avant garde is so small, you give a concert and only 25 people come." But I say no, the avant garde is huge, but it's spread all over the world, and it's just that there are only 25 people in any one place. ... Now I've found people in Indonesia who I can also identify with and feel as part of my culture. I know from direct experience that they exist in Seoul and in all sort [sic] of places in Japan. ... It's like a finely spun-out network over the whole world—that's my culture.\(^{58}\)

Corner’s provocative statement evokes the notion of a global network of improvisers conceptualized by composer-musicologist George Lewis. Lewis suggests that through musical improvisation: "the possibility of internalizing alternative value systems is implicit from that start," which in turn "shifts [the focus] from the individual, autonomous creator to the collective—the individual as a part of global humanity."\(^{59}\) Assuredly, both Corner and Lewis are articulating highly optimistic, idealized visions of an intercultural musical future, but these hopeful assertions can also be viewed

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\(^{58}\) Corner, "You Can Only Be Who You Are," 24.

as goals for musicians to be working toward, even if the current reality is less than ideal.

**Daniel Goode**

Composer Daniel Goode (b. 1936) began playing in Benary’s gamelan at Livingston College, where he directed the electronic music studio and taught composition alongside Benary and Philip Corner. His first composition for gamelan, *Circular Thoughts* (1975), is an arrangement of a work for solo clarinet (Goode’s primary instrument). Goode has never felt a particular affinity for Indonesian music, and like Corner doesn’t attempt to emulate it in his works for gamelan. He characterizes his compositions for gamelan by way of the analogy of translation. During my first interview with Goode, he declared the following:

I always felt that in some way, I was arranging in my mind an idea that might have had another kind of orchestra, another kind of ensemble, and I was translating that into gamelan. I don’t think I really wrote “gamelan pieces.” I wrote pieces that were coming from a compositional idea that I would then translate, so it was almost like I was always learning a foreign language; I wasn’t thinking in the language itself.\(^\text{60}\)

Goode’s challenge as a composer for gamelan stems from his subjectivity as a Westerner distanced from the medium, which he felt perhaps more strongly than other composers in the group. He did not study Indonesian styles of gamelan music in world music ensembles as Benary had, and felt reticent to compose for the instruments due to his own feelings of ignorance. Many of

\(^{60}\) Daniel Goode, interview with the author, August 6, 2015.
his early gamelan works can be viewed as Goode's creative process of familiarizing himself with the instruments, their sounds, and basic concepts of structuring gamelan music through the lens of musical minimalism and indeterminacy.

Goode's first gamelan composition, *Circular Thoughts* (1974), provides one example of Goode's sense of translation. This minimalist piece consists of a 7-tone scale that is repeated over and over while employing the technique of circular breathing. This technique allows wind players to produce an uninterrupted sustaining sound by inhaling through the nose while pushing air out through the mouth and instrument. In *Circular Thoughts* different accent patterns are applied to the repeating scale that create a stratified rhythmic texture, resulting in other melodies and contrapuntal forms emerging from the simple ascending scale. The first pattern accents every eight beats, meaning that the accent shifts up one scale tone on each repetition—accenting scale degree 1 on the first repetition, then scale degree 2, on the next, and so on. I have created a visualization of this process in Figure 4.6, which may be read left to right from 1–7 (low to high), top to bottom. The pitches highlighted in yellow represent the accented tones to indicate how they shift in the otherwise static musical texture. The pitch numberings may be applied directly to the pelog scale for a gamelan performance, but can also be used for any 7-tone scale in other contexts.
Figure 4.6 Visualization of the eight-beat accent pattern in *Circular Thoughts*

This accent pattern is repeated several times, after which a six-beat accent pattern replaces it, the result of which is the perception of a descending scale superimposed over the repeated, ascending one—scale degree 7, on the first repetition, 6 the next, etc.

Figure 4.7 Visualization of the six-beat accent pattern in *Circular Thoughts*

The piece begins in a simple manner, with easily identifiable, predictable processes, but as it continues the level of complexity increases, eventually featuring different accent patterns happening simultaneously, creating a kind of superimposed polyphony derived still from a single, repeated ascending scale played by a monophonic instrument (the clarinet). In the gamelan version of this piece, Goode forms two smaller sections each responsible for
one accent pattern at the time, while another instrument is responsible for the static scale. If played as a solo, as Goode still does, the clarinetist must be able to articulate a four-beat accent pattern at the same time he or she is responsible for a three-beat accent pattern, which converge at certain moments, and not at others; all of this while utilizing the virtuosic technique of circular breathing, hence the title of the composition. In the visualization shown in Figure 4.8, the three beat accents are highlighted pink and the four beat accents are highlighted in light blue. The indigo highlights mark the convergences of both patterns on the same note. Regardless of color, all highlighted squares represent an accented note. The one yellow square, however, only indicates the point at which the overall pattern repeats and would not be accented.

![Figure 4.8 Visualization of the four-beat (light blue) and three-beat accent patterns (pink) in Circular Thoughts](image)

Though Goode composed this piece for himself alone on clarinet, the piece took on a life of its own away from the clarinet. Benary recalls the
students at Livingston College providing the initial impetus for him to turn it into a gamelan piece: "We were traveling, and members of the gamelan, who knew that piece of Dan's, started improvising and trying to make it work on the gamelan and so Dan picked that up and made it a formal piece."\textsuperscript{61} The diatonic scale used in the clarinet version easily transfers onto the 7-tone pelog scale of Benary's gamelan. Furthermore, the cyclic structure and converging accent patterns of Goode’s piece suggested logical places to denote section endings by striking the gong ageng and kempul. Goode created a score that serves as a kind of road map for the performance structure of the piece indicating entrances of different accent patterns in different sections of the ensemble as well as gong cues (see Example 4.4). The groupings shown at the top of score indicate sections of the gamelan, which articulate the instruments directly below them. The time stamps Goode situates down the left margin correlate to the Gamelan Son of Lion recording, \textit{Gamelan In the New World}, where this score was published.\textsuperscript{62}

\begin{flushright}
\textsuperscript{61} Barbara Benary, interview with the author, April 2, 2015.
\end{flushright}

\begin{flushright}
\textsuperscript{62} See Gamelan Son of Lion, \textit{Gamelan In the New World}, Folkways Records, 31313, 1979.
\end{flushright}
Example 4.8 Score for gamelan version of Circular Thoughts (1975).
Goode used the concept of accent patterns in other works as well, later creating a companion piece to *Circular Thoughts*. *Slendro Clarinet* (1986) applies similar kinds of accent patterns found in *Circular Thoughts*, but using the 5-tone slendro scale. For this composition, Goode commissioned the construction of an instrument called a "slendro clarinet," by instrument builder and woodwind player Steve Silverstein. The slendro clarinet, like the other instruments of Gamelan Son of Lion, exhibits a kind of homemade aesthetic. It is made out of a length of PVC pipe with a clarinet mouthpiece affixed to one end, and a bell on the other. Holes are drilled along the shaft of the instrument to enable the sounding of the slendro scale in a similar fashion to the sulings Silverstein made for Gamelan Son of Lion, which are also made out of PVC instead of the conventional bamboo. Though sulings are relatively inexpensive, the use of PVC has practical roots. In the cold climate of New York's winter, bamboo is prone to cracking, rendering the instrument useless, whereas PVC can withstand the temperature changes year after year. The commissioning of the slendro clarinet also draws attention to a different between the ways in which West Coast and East Coast gamelan groups

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63 This piece has been programed under several different titles including *Welcome! Slendro Clarinet*, and *Slendro Clarinet, Welcome!*

64 Silverstein is married to Benary, and she provided Silverstein with the tuning specifications to create a slendro clarinet that is uniquely paired with the Gamelan Son of Lion instruments.

solved the problem of integrating non-Western instruments into their
gamelan compositions. Whereas Lou Harrison designed his gamelan tuning
to facilitate the incorporation of other kinds of instruments, Goode had a new
clarinet made to fit with the tuning already present in Benary’s instruments.
Both of these solutions are fairly involved and complicated, but demonstrate
contrasting approaches to common concerns among American composers.

*Slendro Clarinet* combines Goode’s method of performing *Circular
Thoughts* as a solo clarinet piece with the gamelan instruments. This piece
consists of a descending slendro scale, over which Goode articulates specific
accent patterns in different parts of the piece. Once an accent pattern is
established, the gamelan instruments enter playing only the accented notes of
that pattern. Goode then fades out his clarinet playing (or stops suddenly
after a crescendo), leaving only the rhythmic articulation of the accents to be
heard without the underlying scale. Eventually the clarinet returns to the
repeating scale before introducing a new accent pattern, and so on until the
end of the piece. Goode’s notation of these accent patterns are shown in
Figure 4.9, and are grouped in sections denoted A, B, C, D, and E.
Example 4.9 Goode’s notation of accent patterns for Slendro Clarinet. The accents are shown in bold typeface.

These two companion pieces, Circular Thoughts and Slendro Clarinet, illustrate Goode’s sense of translating his compositional ideas into music for gamelan in a way that produced both new works as well as new instruments to play them. Both works draw heavily on Goode’s approach to composing for non-gamelan instruments, which he often identifies as "minimalist." These musical structures do not stem from gamelan music, and their

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66 Whereas many composers in Goode’s immediate circle distanced themselves from that category (including famous minimalists like Steve Reich and Philip Glass), Goode openly embraces the label.
application to gamelan instruments forms a point of connection between Goode's musicality and an unfamiliar ensemble.

Another challenge Goode experienced in composing for gamelan was the conundrum of how to choose notes for gamelan compositions, seeking to depart from the scalar constructions of Circular Thoughts and Slendro Clarinet. Goode explains:

After [Circular Thoughts] I did some things with random numbers. I was interested in [the question] “How do I choose my notes?” I really didn’t know! I didn’t have a strong feeling. I was not doing strong traditional [Javanese style music], and I really didn’t know what I wanted for notes. And I thought, "Okay this is a good time to just hear: I'll just do something with chance procedures and I'll take what comes."  

In other words, Goode experienced his lack of familiarity with the instruments as an inhibiting factor when he tried to compose for them. Realizing this, Goode adopted another approach to composing for gamelan designed to help become better acquainted with the instruments and their sounds, if not their traditional use. His adoption of Cage-style chance operations served as a means to set aside his personal musical tendencies and limitations as a means to focus on listening to the instruments. Through this method Goode composed three pieces: Hear the Sound of Random Numbers (1978), Random Chords (1979), and 40 Random Numbered Clangs (1980). For the current purpose, I will only discuss Hear the Sound of Random Numbers (hereafter Random Numbers).

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67 Goode, interview with the author, August 6, 2015.
Random Numbers is an example of Goode's One Page Pieces, a collection of indeterminate and improvisatory compositions that can be scored on a single page and played by various kinds of chamber ensembles, or as solos in some cases. Some, but not all, of these pieces may be realized on gamelan instruments. The musical scores included in the One Page Pieces generally include minimal, sometimes graphic notation, and more extensive prose explanations on how to perform the piece. In Random Numbers, shown in Example 4.9, Goode generated a series of numbers 0 through 9, which he couples to the tones of the pelog scale. The numbers 0, 8, and 9 are to be assigned un-pitched percussive sounds in this piece. The numbers generated in this manner are arranged on the score as a kind of border to the written explanation Goode provides. In that explanation, Goode offers two primary modes of realizing the piece along with a couple of variants, leaving many decisions up to the performers. The first method assigns one number to each performer (assuming ten players), and maintains a steady pulse. All players must follow the score and play their assigned note at the appropriate moment, creating a long melody with all notes having equal duration. The first variant of this approach ties proportionate durations to the numbers similar to Corner’s gamelan concept: 1 refers to both the note pelog 1 as well as a time span of one beat, 2 refers to pelog 2 and a duration of two beats, and

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69 Composer David Demnitz later observed that Gamelan Son of Lion’s slendro and pelog scales aggregate to create ten distinct pitches, and subsequently composed similarly indeterminate works assigning pitches in a similar manner to Random Numbers using both scales.
so on. A second variation similarly ties these numbers to dynamic levels, 0 being the softest. This method for performance involves all players sounding all notes of the randomly generated melody using the pitch-duration association of the first variant, but counting silently in each player's own time. Although all players will begin with the same pulse reference, over time some players will drag, and others will rush relative to the starting tempo, as each individual's perception of time will be different. Similar experiments with individuals' perceptions of time are evident in works by contemporaneous composers and friends of Goode, such as Pauline Oliveros' Rock Piece (1979), in which players are each instructed to establish an "independent pulse" using rocks, and David Mahler's Time Piece (1982), a text composition in which multiple readers begin reciting the text of the score in unison until they encounter Arabic numerals in parentheses that indicate the number of seconds to be counted silently before continuing through the text. In such works the individual performers' diverse perceptions of time becomes an observable phenomenon through the act of performance.
Example 4.10 Score for *Hear The Sound of Random Numbers*

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**Hear The Sound of Random Numbers**

for gamelan (or other) ensemble  
Daniel Goode  
November 1978
Random Numbers is included on the Gamelan Son of Lion recording Metal Notes, released in 1985 on audiocassette by the New Wilderness Foundation. In this studio recording, the second version of the piece is performed, including the initial count off with all the performers counting together out loud, which gives some indication to listeners what they’re hearing. The synchronicity of the ensemble deteriorates quickly following the initial unison pitch 1, and a near unison on pitch 4 (as per the sequence—1, 0, 4—shown in the score). By the time the players get to 8, all sense of a common pulse is erased, as Goode anticipated in creating this performance option. The resulting sounding of the piece is something analogous to the sound of wind chimes, with unpredictable rhythms and simultaneities emerging throughout.

Another One Page Piece of Goode’s has become a kind of standard in Gamelan Son of Lion concerts. Eine Kleine Gamelan Music (1983), an obvious nod to Mozart, is an improvisatory structure for gamelan, or any other kind of ensemble, that occurs over a pre-composed cyclic form that may or may not be punctuated by gongs. The notation consists of three lines exhibiting a melodic contour of three relative pitch levels: low, middle, and high. Players create their own melodies consisting of one step and one skip (any tuning system) and maintain those melodies for one or more cycles following the rhythms notated in the manner of staff notation, though absent the staff itself. Complementing these melodic figures are rhythmic punctuations filling the

70 Gamelan Son of Lion Metal Notes, Locust Music, 78, 2006.
space left during the long tones of the melodic part. These rhythms may be played on any kind instrument, pitched or un-pitched. In performance the musicians will often have an array of sound-making devices on hand for this purpose, frequently switching among all manner of instruments. Between cycles players may switch from playing the melody to the rhythms, or vice versa, or change the notes of their melodies, as they deem appropriate in the moment. Players may also invert the melodic figuration to create a descending pattern, or omit one of the three pitch levels, adding to the potential diversity of the piece. The piece ends when all players decide to play the rhythm, and no melodies are sounded.
EINE KLEINE GAMELAN MUSIC

Example 4.11 Score for Eine Kleine Gamelan Music
Eine Kleine Gamelan Music is a favorite of Gamelan Son of Lion and is featured on many of their concert programs. Several versions of it have been recorded, and other composers picked up its framework and extended it into their own performance practice. Goode himself has begun opening performances with a microtonal clarinet improvisation over the structure. Composer Nick Didkovsky estimates to have personally performed four or more distinct versions of the piece, including a gamelan version with Son of Lion, but also as a solo electric guitar piece, guitar duo, guitar with live electronics. Didkovsky is also participating in the large-scale project "Eine Kleine Gamelan Computer Music," devised by Larry Polansky, Tom Erbe, and Daniel Goode.71 Polansky used his Hierarchical Music Specification Language (HMSL) programming language to create an interactive interface that performers can use to create versions of Eine Kleine Gamelan Music. Users can specify parameters for the program to create a performance of Eine Kleine Gamelan Music that be altered in real time and played with a live ensemble.72 Users can control elements like pitch diversity, range, and tempo, and can select or create their own sound samples for the program to draw from.

Polansky, Erbe, and Goode solicited recordings of musicians playing Eine


Kleine Gamelan Music from any individuals who wished to participate, specifying only the tempo of the submissions. The trio of composers intends to combine the submitted recordings into a CD length presentation mixing all of the different versions together, but the project has not yet been completed. Responding to the Goode's composition and the exciting collaborations it has produced, Polansky also created a companion piece to Eine Kleine Gamelan Music called Ensembles of Note (1998), written in response to Benary's "bupkes" commissioning project, which is also a one-page process piece that requires the players to improvise over a cyclic ostinato.

In Goode's case, the gamelan served as a kind of surrogate ensemble for other kinds of musical expression out of Goode's reach. While other composers in New York were postulating over the relevancy of new and experimental forms, Goode was still listening to the symphonic music of Gustav Mahler and Anton Bruckner. Despite his love for the sounds of the European symphony orchestra, Goode has lacked opportunities to hear his music played by that ensemble. He was once told flat out that he is of the generation of composers that was "frozen out of the orchestra," much to his dismay.73 Gamelan Son of Lion served as an initial corrective, providing a large ensemble for which to write music, as well as a supportive community of people with similar interests. Despite its important role in his life, Goode has always felt that he has had to translate his ideas to suit the gamelan instruments. In 2004 Goode has created a new ensemble called the Flexible

73 Goode, interview with the author, August 6, 2015.
Orchestra that aims to reproduce the sounds of the European symphony orchestra with a smaller sized ensemble that maintains the community orientation of Gamelan Son of Lion. Goode's Flexible Orchestra further serves as a critique of what he views as the institutional and cultural problems of the European symphony orchestra. He explains: "The complicated nexus of art and capitalism, art and compensation-for-work, are some but not all of the reasons for these great odds. Another is the penchant for "high art" to deny clarified simplicity."74 In articulating his position, Goode titles his 2007 manifesto about reforming the European symphony Orchestra "How Can the Orchestra Be More Like the Gamelan?"

The Flexible Orchestra consists of a rotating ensemble made up of one large group of like instruments, and a smaller group made up of instruments of contrasting timbres that are often selected by individual composers for their specific compositions.75 The large group is made of multiple players all playing one kind of instrument; flutes, violas, trombones, accordions, and bassoons—in numbers between seven and twelve—have all had a turn as the foundation of the Flexible Orchestra. The primary instrumentation rotates every two years, so that each instrument acquires two seasons worth of compositions in its repertoire. Goode views this timbre structure as analogous to both the Western symphony orchestra and gamelan ensembles,

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75 All of the programs, scores, and even some recordings and photographs of Flexible Orchestra concerts are freely available on the ensemble’s website. See Daniel Goode, "Flexible Orchestra," accessed April 27, 2018, https://flexibleorchestra.com.
the former being predominantly bowed-string timbres, the latter percussive-bronze. This structuring of timbre, more so than the style of music, is the primary characteristic of a flexible orchestra according to Goode's definition.76


Goode locates one source of inspiration for his newest group in his experience playing gamelan music (another being located in jazz big bands), not only because of that ensemble's structuring of timbre, but also because of the musical sociability such a group can foster. Goode sees this organization as a way to approach the "big sound" of the symphony orchestra within the smaller, close-knit kind of community he has come to value in his gamelan experiences. Goode notes that other flexible orchestras of this kind can be formed anywhere; by musicians of any ability level; using whatever resources they have available.77 In theory, if enough such groups establish themselves, a body of repertoire for different kinds of flexible orchestras will emerge, and may be exchanged among groups. Goode's experience playing with Gamelan Son of Lion shaped his perspective of gamelan ensembles and how they operate. By way of this experience working within the North American gamelan subculture, Goode has already witnessed the kinds of features he

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76 Jody Diamond noted in 1998 that some composers, such as Barbara Benary, Gareth Farr, Lou Harrison, Jarrad Powell, and Evan Ziporyn, had previously referred to gamelan ensembles as "flexible orchestras," six years before Goode founded his ensemble. It is unclear, however, if Goode is aware of these precedents. Jody Diamond, "Out of Indonesia: Global Gamelan," *Ethnomusicology* 42, No. 1 (Winter, 1998): 178.

77 Ibid.
hopes to develop with his Flexible Orchestra, providing part of the model for his concept.

Goode’s conceptual linking of the Flexible Orchestra with gamelan ensembles is a product of his particular relationship to gamelan and his experiences playing in gamelan ensembles. His perceived association of gamelan with participatory communities is not equally applicable to all contexts, however. John Pemberton and others, for example, identify some forms of Central Javanese gamelan music—particularly the halus or refined style—by their strong historical associations with Central Javanese royalty and power. This context suggests a very different kind of social and political framework than the participatory one of Gamelan Son of Lion and other groups operating in North American gamelan subculture. In his articulation of the Flexible Orchestra, Goode projects onto the gamelan his own priorities and value systems based on his personal experiences. Because Gamelan Son of Lion facilitated the kind of participatory ensemble framework he and Corner desired in the 1970s—and continues to do so to the present—there is a strong association between gamelan and participatory music making in Goode’s mind. The disparity between Goode’s perspective and the variety of ways gamelan ensembles operate internationally also raises larger issues about who gets exposed to gamelan music, how they gain access to

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79 I would also point out that access to gamelan groups in North America is strongly correlated with access to college and university music programs. The egalitarian manner of operation for many gamelan groups in North American is already constricted by the socio-economic limitations of higher education.
participating, and what the terms of participation are. The primary purpose of Goode's essay is to critique the European symphony orchestra, and his evoking of the gamelan is relegated to this one piece of writing. The association he makes should not be overstated, but he makes it nonetheless and it should be considered from Goode's perspective. Though a distinct entity, it is still interesting to consider the Flexible Orchestra as an outgrowth of gamelan's presence in North America and how it continues to shape American experimental music in unexpected ways.

**Conclusion**

The works discussed in this chapter offer a relatively small look into the extensive body of compositions by Gamelan Son of Lion composers. Benary, Corner, and Goode have worked together for over forty years and each show distinctive, but interrelated approaches to composing for gamelan instruments. They have each generally chosen not to emulate Indonesian forms, and rely more on musical concepts and ideas of their immediate geographic location and social context in creating their music, though they certainly see themselves operating within larger networks of gamelan in North American as well as international avant garde circles. These three figures are among the most well-known of Gamelan Son of Lion composers, but their collective works are not wholly representative of the substantial variety of works produced by that group.
In the late 1980s, Gamelan Son of Lion published two score collections of process pieces composed by its members, including Jon Child, David Demnitz, Nick Didkovsky, Peter Griggs, Laura Liben, and David Simons as well as the three founding composers. These two collections both focused on the kinds of process composition approaches discussed in this chapter, and anticipated a broader shift in the ensemble’s approach to music making. After the publication of these volumes, Gamelan Son of Lion began a gradual move away from process composition that continued into the 1990s, caused by a multitude of factors, including new membership, new technologies, and a changing historical moment. With the introduction of notation software, for example, composers moved away from the kinds of idiosyncratic graphic scores and kepatihan notations shown in this chapter that characterized the group’s work up that point. Instead composers wrote music in manners that could be expressed through notation software programs like Finale and Sibelius. This compositional practice in turn partially determined the kinds of music composed. One side effect of this shift in notation was a parallel move toward through-composed compositions, as opposed to open-ended and

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81 In my own experience playing with contemporary groups that use different kinds of notations, the use of staff notation creates new musical and social challenges as well as in-groups and out-groups. In some cases the best players in a group are alienated when confronting an unfamiliar notation scheme, and some individuals will become fixated on their notation in ways that can disrupt rehearsal. Some members of Gamelan Son of Lion reflected on this issue and explicated their own notational preferences. Jarrad Powell has previously mused about the problem of notation elsewhere. See Jarrad Powell, “Notation or Not,” Balungan 2, No. 1–2 (Fall, 1985–Winter, 1986): 6–8.
process-frameworks described in this chapter. Furthermore, new figures became active in the collective around this time who did not share the affinity for process music expressed by other composers. Jody Kruskal (b. 1955), for example, joined the group in 1990 and had different aesthetic aims for his gamelan compositions. He recalls:

[When I started playing with Gamelan Son of Lion] I remember a lot of people were writing some very peculiar music . . . it was about "process;" very mathematical, and conceptual pieces. I never really bought into that much. I was more of a sensual composer, I was interested in creating beauty.\(^82\)

Such changes in notation, personnel, and other factors led to new projects and new ways of composing for gamelan instruments. Son of Lion composers began arrange popular and vernacular songs for gamelan instruments, and Benary began writing wayang shadow plays. Perhaps the most significant reason for Gamelan Son of Lion's changing style and considerations is due to their sudden realization of a international presence of new music for gamelan and their subsequent interactions with experimental composers from Indonesia.

\(^{82}\) Jody Kruskal, interview with the author, December 12, 2015.
Conclusion
"American Gamelan"
Post Expo 86 and Beyond

Introduction

This conclusion takes a broadening move to consider a shift within the North American gamelan subculture from discourses centered around "American gamelan" to new ones considering the notion of "global gamelan." I examine this change by situating Gamelan Son of Lion within it. Along with other gamelan groups in North America, the final decades of the twentieth-century introduced a broader perspective and changed the core dynamics of the North American gamelan subculture at a number of levels. The 1975 concert at the Center for World Music in Berkeley, California brought together different composers and musicians who realized their shared affinity for gamelan, sparking dialogues about "American gamelan" as a cultural phenomenon and leading many to intensify their gamelan activities. The experience led individuals like Benary to see their work within a wider framework, one that was at least constituted nationally. The scope of the network soon proved to be even more expansive when American composers not only became aware of the experimental approaches to composition practiced in Indonesia, but also met other international groups devoted to new composition for gamelan in other parts of the world.
Vancouver Expo 86

In 1986 gamelan groups from North America, Europe, and Japan convened in Vancouver, British Columbia for the First International Gamelan Festival and Symposium.¹ The event occurred as part of the World's Fair Exposition, and is commonly referred to as Expo 86. The gamelan festival at Expo 86 is widely recognized as pivotal moment in the ongoing process of gamelan's internationalization. Gamelan Son of Lion was one of several non-Indonesian groups devoted to the composition of new works for gamelan to attend the festival and present concerts. Although intimately connected to the instruments Benary built, Son of Lion did not bring Benary's gamelan to the festival. Instead the group performed their music on the festival instruments, Khyai Madu Sari, that were imported from Indonesia for the event.² Because Gamelan Son of Lion was built to Central Javanese specifications and tuning, and much of the group's repertoire is not dependent on the precise tuning, the group did not need to transport their ensemble from New York to Vancouver. West Coast groups that designed precise tunings with instruments of extended ranges, by contrast, did have bring their own instruments, as Khyai Madu Sari is not capable of playing the rational interval ratios and extended ranges characteristic of much West Coast gamelan music.


² These instruments, named Kyai Madu Sari, are now in residence at Simon Fraser University in Vancouver and after the festival formed the basis for a new gamelan group led by Martin Bartlett devoted to both Central Javanese karawitan and contemporary composition.
This subtle detail that distinguishes Gamelan Son of Lion from the West Coast groups contributed to assumptions about "American gamelan" and American-made gamelan instruments and tuning. Because all of the American-made instruments present at the festival were aluminum and tuned to just intonation, the impression was left for many that all American-made gamelan follow a similar methodology. It is interesting to note that the West Coast groups like the Berkeley Gamelan and Gamelan Si Betty—which generally played new music that is more recognizably influenced by Central Javanese music, at least superficially—needed to perform their music on American-made instruments. Conversely, even though Son of Lion's repertoire generally shows little or no resemblance to any kind of Indonesian music, this ensemble could still use a Central Javanese gamelan in its performance. Because of this characteristic, Gamelan Son of Lion has only rarely had to transport their instruments outside of Manhattan or the wider New England area. During the group's international tours of Indonesia and New Zealand, respectively in 1996 and 1999, the ensemble performed on locally available Central and West Javanese built instruments. The one time the instruments of Gamelan Son of Lion traveled abroad was in 2003, when composer Lisa Karrer arranged for a tour of Estonia for her multi-media

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3 Throughout this project I have met and corresponded with a substantial number of individuals who assumed that Gamelan Son of Lion is tuned in just intonation and uses aluminum, including myself at the very beginning of my research.

4 Though the music could be played on different ensembles, the difference in tuning was startling to many Gamelan Son of Lion performers, some of whom played exclusively on Benary's instruments. Almost every person I interviewed expressed this sentiment in some variation, echoing Harrison's "slippery slendro" conundrum.
production Woman’s Song. At least at the time, no gamelan instruments were available for performances in Estonia, so Benary constructed new portable cases to minimize shipping expenses.⁵

By using the available Central Javanese instruments at Expo 86, Gamelan Son of Lion appeared to be more in line with groups like Dharma Budaya, a contemporary gamelan group based in Kyoto, and the Banjar Gruppe of Berlin, both of which performed new works by its composer-members on the festival instruments.⁶ The only instruments Gamelan Son of Lion brought was the collection of hubcaps that were used as gongs and kenongs in the earliest years of the group’s performance. By 1986 these instruments were generally replaced by the Daniel Schmidt-style key gongs discussed in Chapter Two, but the hubcaps continued to be used occasionally when desired for particular musical affects. For this event, the ensemble used hubcaps to perform a composition from the Livingston years of Gamelan Son of Lion’s repertoire, Philip Corner’s gamelan IX AN EVENING OF EVENESSES (1978).⁷ That Son of Lion's instruments have remained in New York and the surrounding area for almost the entire duration of its now forty-five-year history has limited the instruments' exposure to the international gamelan community. The presence of the instruments of the Berkeley

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⁵ Lisa Karrer, interview with the author, December 12, 2015.

⁶ Dharma Budaya was founded in 1979 and performed works by Hiroshi Nanatsuya and Shigenobu Nakamura. The Banjar Gruppe began in 1973 and performed four works by its founder and artistic director Paul Gutama Soegiyo, an Indonesian-born composer based in Berlin.

⁷ This ostentatious performance was recorded and can be heard on Philip Corner, Gamelan Pictures at an Exhibition (Turin, Italy: Yantra Productions, 2015).
Gamelan and Gamelan Si Betty at Expo 86 and other events contributed to developing assumptions about "American gamelan," specifically relating to notions of just intonation and the use of aluminum. Gamelan Son of Lion, a notable exception to these West Coast trends, was absent at this important event.

In addition to bringing together over 200 scholars, composers, and musicians operating in distant locations, Expo 86 also had the effect of bringing contemporary Indonesian music and composers to the forefront of international dialogs. This encounter had a resounding effect on Gamelan Son of Lion composers, most of whom were unaware the existence of an experimental music scene in Indonesia. Two English language scholarly writings about the emergence and cultural significance of this music were published later in 1986, but not before Son of Lion composers experienced that music first hand in Vancouver.\(^8\) The ensemble that performed this music, commonly referred to as Indonesia Group EXPO 86, performed every night of the festival after performances by other international groups. The repertoire of the group consisted of some traditional works, but strongly leaned toward the presentation of contemporary works by composers in the group. Henry Spiller has suggested that "some of the more conservative non-Indonesians at the Festival . . . were probably alarmed to discover that Indonesian musicians

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did not limit themselves to traditional instruments and forms. One of the more evocative examples that might have elicited such a response is composer-musicologist I Ketut Asnawa’s (b.1955) composition Kosong (Empty), which was performed on the second night of the festival. John Chalmers’ detailed description of the performance is worth quoting at length:

Ten men sat in a circle on the floor—there was no gamelan, only a small set of stones, bamboo sticks, a bamboo tube, other household objects such as a bamboo broom, mallets, and a pair of cymbals in front of each player. Drawing on the rich rhythmic traditions that characterize much Balinese music, the musicians used these objects to create a startlingly dynamic piece that was dance, music, and theatre. Many different musical techniques and moods were expressed, from strong solo singing reminiscent of a Balinese priest’s prayers, to intricate kotekan [interlocking] patterns in which each player held only one note, to periods of raucous laughter and movement that served as a dramatic bridge between sections. The timbre of the seemingly simple implements was fully explored: a kotekan section in which each player held only a pair of stones involved three different and surprisingly distinct sounds; a section with the cymbals employed the floor, players’ laps, and a wide arc in the air as the location of the sound.

Whereas this kind of performance may have startled some non-Indonesians at the festival, it enthralled members of Gamelan Son of Lion and other composers who saw in these performances something akin to their own musical activities. Jody Diamond was particularly moved by this encounter. After seeing these performances and befriending the composer I Wayan Sadra (1953-2011) in Vancouver, she resolved not to compose any more music

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10 At the time of this writing Asnawa is a Visiting Professor of Musicology/Gamelan at the University of Illinois, Urbana-Champaign.

for gamelan until Indonesian experimental composers had better representation on the international stage. Characterizing her motivation at the time, Diamond later said: "So I just came home from Vancouver, and I wrote the biggest Fulbright I could find . . . And I said, 'I have to go interview composers and find out what they’re doing and what their vocabulary is and what they think about it.'”

During her thirteen-month stay in Indonesia (1988–89) Diamond along with Sadra and Larry Polansky interviewed several composers, produced a documentary film about some of them entitled *Karya=Create: Portraits of Indonesian Composers*, and recorded three CDs of music by composers from different parts of Indonesia. All of these projects shared the purpose of increasing the visibility of new music practices in different parts of Indonesia. Diamond’s efforts did not conclude with the ending of her Fulbright fellowship. Upon her return to the United States and relocation from California to New Hampshire, Diamond helped organize a number of important events, including some that involved Gamelan Son of Lion.

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The Festival of Indonesia

The 1991 Festival of Indonesia (FOI) featured the touring group called New Music Indonesia, which included nine composers, many of whom were previously part of Indonesia Group EXPO 86. At Rutgers University, where Corner and Goode were still on the composition faculty at the time, this group presented their new compositions for gamelan alongside Benary, Corner, Diamond, and Goode. In her opening remarks for the composer talks Diamond echoed the sentiment of Judith Becker, who in 1983 declared that "the gamelan in America . . . shows signs of becoming a naturalized citizen," but extending it to encompass an international community of artists. Fewer than ten years after Becker's remarks, Diamond introduced the evening's events at Rutgers by saying:

It's very fulfilling for me to have this group here touring as composers, [which is] something I've been working for since I met many of them several years ago and realized that there are [experimental] composers in Indonesia. It's surprising for how many people that that is a new realization. But for many artists around the world it is a very exciting [one], because it now means that there is interaction on a global level between Indonesian composers and [composers from elsewhere]. . . . Tonight we are going to introduce the Indonesian composers, to give a sense of their ideas and their motivations. And as a way showing that they do have international counterparts, we will kind of weave in between them four American composers, myself, Daniel Goode, Barbara Benary, and Philip Corner, all of whom, in our own way, are working very hard to make gamelan the international art form that it is so deservedly becoming.16


This part of the Festival of Indonesia began with an extended introduction of each of the Indonesian composers individually. Each in turn, composers Rahayu Supanggah, Joko Purwanto, Aloysius (A.L.) Suwardi, I Wayan Sadra, Pande Made Sukerta, and others introduced and discussed their work, explained the characteristics of Central Javanese gamelan instruments, and in some cases showed the new instruments designed and built by members of the touring group.\textsuperscript{17} Composer-instrument builder A.L. Suwardi, for example, showed an instrument he created by suspending gender keys over the tubular resonators of a vibraphone, including the rotating fans that alternately shorten and extends the length of the resonator.\textsuperscript{18} Following the introductions, the Indonesian and American composers presented their compositions, some of which were created spontaneously for the event. Pande Made Sukerta, for example, created his composition \textit{Gelas 1091} (1991) during the event, drawing on the people and instruments available.\textsuperscript{19} This piece consists of two groups, the first made up of a kenong player (playing along the inside rim of an inverted kenong), a gong player, a singer (singing a sad song in any language), a speaker (also speaking about something sad), and a pianist, who is instructed to "use any technique"

\begin{itemize}
\item \textsuperscript{17} The entirety of this event was filmed. See, \textit{Festival of Indonesia, Rutgers 1991}, DAT video in the archives of the American Gamelan Institute.
\item \textsuperscript{18} Diamond introduced Suwardi as "the Harry Partch of Indonesia" because of his extensive experiments in creating new instruments for his musical compositions.
\item \textsuperscript{19} For the score for this piece, see, Pande Made Sukerta, \textit{Gelas 1091}, in \textit{Balungan} 5, No. 1 (Winter/Spring, 1991): 29.
\end{itemize}
and interact with the other sounds.\textsuperscript{20} The second group consists primarily of ten people with plastic cups that are struck against the floor as the performers "duck walk" across the stage to create a kind of trotting sound. The piece also includes a suling gambuh (long bamboo flute) and a gentorak (a wooden frame with bells hung from it). The details of the piece's content is left open to the performers, but progresses from a generally sparse texture to a denser one, as more instruments are added and all performers increase their activity over time. In explaining his ideas behind \textit{Gelas 1091} to the audience at FOI, Sukerta said:

I thought of this [piece] while I was eating earlier. I was very familiar with the kinds of tone colors [of these instruments]; it's something that I've used many times before in other pieces. I was really interested in using the bells, because while we were on the [UC] Berkeley campus [a few weeks ago], there were all of these bells ringing. And also, because of Philip [Corner], when he was playing in Sadra's piece, he was playing really far out and crazy, and I wanted to see him do it again.\textsuperscript{21}

The kinds of fleeting moments exhibited by Sukerta's playful comments illustrate the shared affinity for experimental approaches to music making between the Indonesian and American composers at this event. Their common interests in exploring new sounds and creating new kinds of music helped foster a feeling of an international experimental gamelan community.

\textsuperscript{20} Sukerta's monograph about his approach to contemporary composition was recently translated into English and published, including several photographs of the composers explorations and performances. See Pande Made Sukerta, "Alternative Methods in Composition of New Karawitan," trans. Janet Purwanto, ed. Jody Diamond and Jay Arms, \textit{Balungan} 12 (Summer 2017): 3–16.

Following the FOL, composers I Wayan Sadra, Rahayu Supanggah (b. 1949), and A.W. Sutrisna (known as Dedek) extended their stays in the United States to participate in further collaborations with American gamelan groups. With the support of a grant from the National Endowment for the Arts, each composer worked with a different group for a five-week residency that produced new compositions in a collaborative setting. The impetus for this project drew on Diamond’s experience conducting her research in Indonesia. During each of her interviews with over sixty composers from Bali, Java, and Sumatra, she asked if the composer had any works that could be played abroad. A common response to this question cited practical issues in the transmission of their creations, because, as Diamond summarizes: "many new gamelan pieces are created in rehearsal specifically for the musicians who are there at the time" rather than written down in a score that can later be interpreted.22 Vincent McDermott made a similar observation when he witnessed the creation of new works in Surakarta in the late 1970s, noting how the compositions developed over several rehearsals. According to McDermott: "New works are often sketchy at early rehearsals, and the composer develops the piece with the group whose members eventually may contribute much to the outcome."23 In order to preserve this important characteristic of the compositional process and facilitate the performance of new Indonesian compositions by American gamelan groups, Diamond

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23 McDermott, "Gamelans and New Music," 27.
organized these residencies so that the Indonesian composers could work with American ensembles and create new works specifically for them. Dedek worked with Gamelan Pacifica in Seattle, Sadra with the gamelan at Dartmouth College—where he composed his first electronic piece using a synclavier in the Bregman Electronic Music Studio—and Supanggah worked in New York City with Gamelan Son of Lion.

**Paragraph and the Problems of Collaboration**

One of the pieces Supanggah wrote during this residency demonstrates an interesting poetic narrative about the collaboration process as Supanggah viewed it. He titled the piece *Paragraph* to contextualize it as a part of a larger work. In the program notes for the piece's premiere on November 20, 1991, Supanggah explains:

> This piece represents a part of my experience working with American gamelan players, just as a paragraph is a portion of a larger essay. The music is also a selection of a larger work to be developed in the future. In the Indonesian compositional process I usually work with musicians who are familiar to me. This however is a new experience for both composer and musicians. As a way of sharing with these new musicians, I have used some fundamental Javanese techniques in this piece, as well as some new ones.\(^{24}\)

*Paragraph* is organized into five sections delineated by Roman numerals I–V in the score.\(^{25}\) The piece alternates and mixes the pelog and


\(^{25}\) This piece is recorded on Jody Diamond, curator *Interaction: New Music for Gamelan* (Leonardo Music Journal CD series, Volume 2, 1992).
slendro scales, gamelan and other instruments, and Central Javanese and contemporary musical ideas.\textsuperscript{26} The opening of the piece uses the pelog scale and the gamelan instruments enter one at a time (in a manner characteristic of many Gamelan Son of Lion compositions) beginning with two peking, which play a special imbal composed for this piece, followed by the saron, demung, \textit{bonang} (horizontally suspended pot gongs), and finally the slenthem and kendang. The structure of this section is somewhat reminiscent of the colotomic structure of karawitan, though its presentation by way of an additive process obscures this structuring by revealing it gradually. A brief transition played in unison leads to Part II, in a tempo twice as fast as the transition and using the note \textit{barang} (pelog 7) instead of \textit{bem} (pelog 1) as in the first section. This lively section repeats several times before suddenly ending with a strike of the gong ageng (replaced by a tam-tam in the premier performance), at which point the players enact what Benary calls the "bouncing ball" effect in the performance notes in Supanggah’s score.\textsuperscript{27}

Part III follows immediately, and consists of a long improvisation played on gender (Supanggah), suling (Sadra), and Chinese \textit{erhu} (bowed spiked fiddle played by Benary). Supanggah notates only the beginning and ending notes of nine phrases enacted by the three players in "pathetan style"

\textsuperscript{26} This description refers to a video of the premier performance. See SOL Concert Sadra Supanggah_1991, DAT tape in the archives of the American Gamelan Institute.

\textsuperscript{27} Supanggah notates this effect graphically, visually evoking Benary’s choice of words. It’s not clear if Supanggah also called it a bouncing ball effect. See Barbara Benary, "Performance Notes on Gamelan Son of Lion’s Performance of Rahayu Supanggah’s Paragraph Nov. 1991," in Rahayu Supanggah, \textit{Paragraph} (Medford, MA: American Gamelan Institute, 1991): 3.
using any scale, but "preferably slendro." Similar to the opening of the piece, Part IV adds instruments gradually one at a time and remains in the slendro scale. Supanggah wrote out short, repeating phrases—which he calls kotekan, although they do not resemble the Balinese technique to which that word generally refers—for slenthem, gambang, peking, bonang, saron, and key gongs, but also indicates that other instruments should join in by improvising after all six of the above are playing their ostinati. In the premiere performance, the improvising instruments consisted of erhu, violin, piano, electric bass, suling, trombone, and clarinet. This improvisation builds in intensity, and then begins to simplify, leading to the fifth and final section. In Part V, some of the instruments return to the musical material of Part II, playing in pelog, while others play a new balungan melody in the slendro scale. The juxtaposition of these scales is facilitated by frequent use of pitch 6, the tumbuk tone. Like Part II, this final section ends somewhat abruptly with a kind of fade out and a variation of the bouncing ball effect signally the end of the piece.

Supanggah frequently collaborates with artists from other parts of the world, and is widely considered a composer of international stature. Although known primarily as composer, he also received his Ph.D. in ethnomusicology from the Université de Paris VII in 1985, and subsequently taught in the karawitan department at STSI Surakarta beginning that same

28 Ibid.

29 For a recent profile of Supanggah, see: Ganug Nugroho Adi, "Rahayu Supanggah: Solo's Gamelan Maestro Going Global, The Jakarta Post, January 5, 2012.
year. He later served as rector (director) of the karawitan department from 1997 until 2002, all the while developing his reputation around the world as a composer. Some of his most well-known works are collaborations, including his compositions for stage works such as Peter Brook's *Mahabharata* (1994), Ong Keng Sen's *Lear* (1995), and Robert Wilson's *I La Galigo* (2004).30 His most recent large-scale collaboration is the live music for gamelan and Western orchestra he composed to accompany the silent film *Setan Jawa* (2017) by Garin Nugroho. Experienced in cross-cultural collaborations, Supanggah is both an advocate and a critic of such interactions. Specifically he is skeptical of what he views as superficial interactions in which artists who are strangers meet and produce something rapidly that are later celebrated as intercultural collaborations. He notes that:

> Collaboration is not a simple matter. Because in essence, collaboration is a forum of dialogue between two or more people and cultures to "make" them "one." The most important element, therefore, which is also the main problem, of these activities is communication, language communication, artistic communication, cultural communication, and personal communication. People say that art (read: music) is a universal language, so it is assumed there will not be a communication problem between artists/musicians, but in reality this opinion is not always true.31

Supanggah attributes the success of a collaboration to the participants' willingness to set aside their egos and understand each other, noting the lack of willingness to do so among what he calls "master artists" to be a major

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inhibitor of meaningful artistic interaction. He also indicates that collaboration is a process and that it takes time to develop a productive, equitable working a relationship. He writes:

It is this egoism or selfishness, desire to be treated as a star, which disturbs the process of collaboration. This is even more so if accompanied by excessive feelings of pride or ethnic, national or artistic superiority, and will be much harder to achieve the process of becoming open with one another, understanding, respecting, and accepting one another, let alone making sacrifices.\(^{32}\)

To ensure a meaningful collaboration in which artistic reciprocity is mutually felt, Supanggah calls for a number of meetings of various forms, including discussions, jam sessions, rehearsals, workshops, and other kinds of interactions to develop the relationships between the participants. *Paragraph* is the result of multiple such interactions over several weeks. Following the initial meeting at the FOL, Supanggah worked with Gamelan Son of Lion composers in several capacities, including during rehearsals where the composition was developed, as well as other contexts such as a one hour-long free improvisation he recorded with Philip Corner.\(^{33}\) Each of these meetings constitutes one part, or one paragraph of an extended dialogue between Supanggah and members of Gamelan Son of Lion that he aimed to reflect in his composition for the group.

The metaphor of *Paragraph* can be extended to conceptualize Gamelan Son of Lion's role in ongoing intercultural project of gamelan's

\(^{32}\) Ibid., 364.

internationalization. The process is itself a kind of ongoing collaboration that requires thoughtful participants and continuous development of mutual understanding. Gamelan Son of Lion's history is only one part of the larger story that began before its genesis, and will continue after Gamelan Son of Lion ultimately disbands, as all groups eventually do. Unlike a linear essay with a clear progression of ideas, however, this story is messy. It consists of multiple groups around the world, each articulating a particular understanding of gamelan and manifesting distinctive local elements in complex ways that are constantly changing and reacting to new ideas, perspectives, and encounters.

This dissertation provided a close look at what that process looked like in the early years of Gamelan Son of Lion's activities. I showed how the values of Benary, an ethnomusicologist, manifested in the designs and tunings of her gamelan instruments and how composers of Gamelan Son of Lion approached writing music for those instruments. Benary's method is distinguished from other builders who approached the task primarily as composers, like Daniel Schmidt, who integrates instrument building with his compositional practice. Both approaches represent different facets of the North American gamelan subculture and helped to shape its early history. In both cases these building practices transformed gamelan instruments and tunings, resulting in different ensembles that simultaneously reflect their Indonesian inspirations and American origins in different ways. The new musical compositions for these instruments emerged in response to these
distinctive creations, in some cases resulting in a coupling of music and instruments that cannot be undone.

The cultural contexts and discourses that contributed to the formation and expansion of the North American gamelan subculture are fairly distinct when gamelan is viewed as an international phenomenon. Different geographic locations with different relationships to Indonesia produced different kinds of gamelan communities worth investigating further. One of the most significant characteristics of the North American gamelan subculture absent from other international scenes is profound interaction between American ethnomusicology and experimental composition. A similar study of other gamelan groups that take into account local musical styles, ideologies and institutional practices would reveal a different manifestation of a similar process that produced and animates the North American gamelan subculture, reflecting the motivations and knowledge of the people involved and which are inevitably tied to their time and place. Considering the increasingly connected global context of gamelan, it is interesting to consider the place of local approaches on the international stage. What kinds of gamelan music might attract international renown, and what kinds may remain local is impossible to predict. New forms of gamelan music will continue to emerge, travel to new locations, and change in unexpected ways, and that is perhaps the only certainty in this ongoing story.

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34 One of Benary’s most recent scholarly activities documented new music for gamelan in Japan with Tomoko Deguchi. See Barbara Benary and Tomoko Deguchi, "Gamelan in Japan," Balungan 11 (2010): 2–20.
Epilogue

At Expo 86 choreographer Sardono Kusumo, the organizer of the Indonesian Group EXPO 86, offered these words about "American gamelan":

Gamelan is a cultural area. What you are talking about is not an instrument, not a kind of music. American gamelan is not an instrument or a composition. It is a certain perception of life. That's what you are talking about. If you fall into the trap of talking about American gamelan as a form of instrument or kind of music, then it is something that is easily talked about, easily made, and easily lost. But I think American gamelan is the perception of a culture. … But people must work to make it happen. Maybe we don't know what form it will take, but our intention must be to have more sharing and more awareness, otherwise we will just live in a very small context. But life doesn't need to be small—it should belong to everybody!35

In this dissertation, I have demurred from providing a strict definition of "American gamelan," because, like Kusumo, I view it as living thing, something that will continue to develop and change in unforeseeable ways and present itself in different manifestations. Moreover, it is doubtful to me that a particular set of gamelan practices in North America will ever coalesce into body of instruments, performance practices, and compositions similar enough to one another constitute a national or continental style. The directory that Benary began in 1983 marked the first attempt to catalogue gamelan instruments in the United States, and as such begin the process of more sharing, discussing, and understanding at the national level. The American Gamelan Institute has continued this project, expanding its scope to other parts of the world, but that task of cataloging becomes more insurmountable almost by the day.

To me, one of the most interesting facets of gamelan’s internationalization is the creation of new gamelan and gamelan-type instruments for new purposes and to express different artistic perspectives. Gamelan Son of Lion and the Berkeley Gamelan are two late-twentieth-century instances of this practice in the United States, but other examples exist in other parts of the world as well. The Indonesian-born Dutch composer Sinta Wullur, for example, commissioned a twelve-tone equal tempered gamelan from Suhirdjan, for which she composes new works, and also commissions new compositions from other composers. The percussionist Alan Zimmerman also ordered a twelve-tone bonang from Suhirdjan to perform Claude Vivier’s *Cinq Chansons pour Percussion* (1980), and a number of works have since been composed for Zimmerman to play on this instrument. In Yogyakarta, Central Java, the ensemble Kiai Kanjeng uses a diatonic gamelan, the tonal center of which can be changed by changing out one key of each instrument, in order to match the tuning with electric guitars, keyboards, and other instruments. The Vancouver based Gamelan Bike-Bike uses instruments built out of salvaged bicycle frames and presents concerts of new music as well as traditional Balinese repertoire. The Multi-laras gamelan of West Java—initially built for *wayang golek* (rod puppet) performances—are now being used for experimental composition.36 In California, director of the Lightbulb Ensemble, Brian Baumbusch, creates new percussion instruments with Balinese inspired tunings, composing new works for these instruments.

that are performed regularly. Similarly, the Balinese composer Dewa Alit
designed and built the instruments and tunings of his group Gamelan
Salukat, based in Ubud. While writing the final words of this dissertation,
Alit premiered a new composition with the American ensemble Gamelan
Galak Tika, affiliated with Massachusetts Institute of Technology and
directed by composer Evan Ziporyn. Whereas this group usually performs
music on a Balinese Gong Kebyar, Alit's latest piece, Ameriki (2018) is
composed for flute, piano, and some of the instruments of Old Granddad #4,
The American Gamelan Institute owns old Granddad #4, and Galak Tika
used them in the previous year to perform some of Harrison's works as part
of that composer's centennial celebration. During that year, performances of
Harrison's works for Old Granddad occurred with great frequency in several
locations around the world. There has been some discussion between Jody
Diamond and Ziporyn about commissioning new works for Old Granddad,
noting the oddity that there are currently more sets of Old Granddad
instruments than are Lou Harrison compositions for them. 37 Alit composed
Ameriki after only briefly playing these instruments while they were still
packed in shipping crates. His compositions lasts about eighteen minutes,
and uses four of the Old Granddad instruments. In his introduction to the

37 Jody Diamond, personal communication with the author, April 6, 2018; At the time of this
writing, composer Brady Spitz is writing a composers’ guide to writing pieces for Old
Guide,” DMA Diss., Rice University, forthcoming.
performance, Ziporyn explained some of the background of the instruments and Alit's composition for them:

This next piece is for a set of instruments—there is some dispute about whether we call these instruments a gamelan. The designers of these instruments, William Colvig and Lou Harrison, did at some point—possibly not when they designed them but very soon after they designed them—called them an "American gamelan." And since Lou Harrison went on to become, really, the father of the American gamelan movement, and composed many, many beautiful works for Javanese gamelan, these instruments—and of course every imaginable combination of instruments—I personally feel that we can call them a gamelan.

Anyway this is Old Granddad #4. It was not built by Bill Colvig and Lou Harrison as the program says, but it was based on instruments that they built, and was built in order to play [Harrison's] music. Last semester [Fall, 2017] we did a major project with two of his pieces, because last year was his centennial year. And when Dewa Alit arrived from Bali and saw the instruments, he immediately decided he needed to compose a piece for the group. And so, we're very honored by that, and I like to think that Bill and Lou would be happy about it too.

So these instruments, Old Granddad, are like a gamelan in that they’re...hit, and they’re made of metal, but the tuning is Lou Harrison’s own just intonation tuning, it matches very well with some more traditional instruments, like the suling barat, the Western flute, and... I don’t know what you’d called it, [maybe] something like the siter barat [gestures toward the piano]? Anyway, the name of the piece, Ameriki, is a combination of America and Bali, and we’re just very pleased to present the world premiere of it for you tonight.38

Ziporyn’s careful explanation of Old Granddad is notable, given the tremendous amount of mischaracterization of those instruments that has occurred over the last four decades. Alit’s piece demonstrates a wide range of composition aesthetics and techniques, many which probably would not be

construed as Balinese in origin. It is also interesting to consider that the director of Galak Tika, Evan Ziporyn, once recorded his compositions on a CD entitled "American Works for Balinese Gamelan Orchestra." Might Alit's composition be the beginning of a project called "Balinese Works for American Gamelan?" Or will the next paragraph of gamelan's internationalization no longer fixate on national, ethnic, and regional identity as some like Sadra, Corner, and many others hope?

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Appendix A
Glossary

Balungan — instruments of the gamelan that play notated melody of a kepatihan score, which is also called balungan, namely the slenthem, demung, saron, and peking spanning a total range of four octaves.

Balungan gending — a term sometimes used to describe the notated melody played by the balungan instruments

Barang— the name of the note pelog 7

Bem — the name of the note pelog 1

Biwa — a plucked Japanese lute

Bonang — an instrument of small, horizontally suspended gongs. The two varieties differentiated by register are the bonang barung (lower register) and the bonang panerus (higher register)

Bubaran — a formal structure of Central Javanese karawitan associated with the city of Yogyakarta

Cell — a term associated with American minimalist music, cells are musical fragments that are repeated an indeterminate number of times before proceeding to the next part of a composition

Cengkok — the generic name for melodic patterns played by the panerusan (elaborating) instruments, such as gender and gambang, of a Central Javanese gamelan

Cipher notation — musical notation that uses numbers to indicate pitches, now commonly used for gamelan scores in Indonesia and elsewhere

Color — a set number and ordering of pitches juxtaposed against a different set of ordered durations in the musical technique of isorhythm (see talea)

Colotomic structure — the regular punctuations of a cyclic structure. The gong, kempul, and kenong instruments may be heard as articulating the colotomic structure of a Central Javanese karawitan piece

Demung — a one octave metallophone and part of the balungan section; plays one octave higher than the slenthem
Dhalang—puppeteer for wayang performances, serves as narrator and voice actor for the majority of characters in a given production

Downtown—refers to the area of lower Manhattan where composers contrasted their work from academic composition associated with "uptown" venues and institutions

Embat—often translated as "intervallelic structure," embat refers to the tonal character or affect of a gamelan tuning and may also be used in reference to the particular qualities of human voices

Erhu—a Chinese bowed spiked fiddle

Gambang—a multi-octave wooden idiophone used in Central Javanese and West Javanese styles of gamelan

Gamelan—originating from the Javanese language, "gamelan" is now used as a generic term for Southeast Asian percussion ensembles. Several forms of music in Indonesia that previously were not called gamelan in their regions (such as Bali and West Java) are now commonly identified as gamelan. Non-Indonesian ensembles, such as Thai piphat ensembles, are also sometimes identified as gamelan

Gamelan degung—a smaller ensemble with its own associated instruments, tuning, and repertoire formerly associated with the royal courts of West Java

Gatra—similar to the concept of measures, gatra are four note beat-groupings in which the last beat receives the greatest stress, known as end weighting

Gembyangan—also gembyang; similar to the concept of the octave, gembyang may be stretched or constricted when compared to the octaves of 12-tone equal temperament or just intonation

Gender—a multi-octave keyed metallophone; one of the panerusan (elaborating) instruments of a Central Javanese gamelan. The two varieties, the gender barung (lower pitched) and gender panerus (higher pitched), are contrasted by register and playing method

Gentorak—commonly referred to simply as a "bell tree," gentorak are wooden frames with small bells suspended from them that are sometimes used in gamelan performances

Gong ageng—the large, bossed gong that is the most venerated instrument of a Central Javanese gamelan
Gong kebyar—a twentieth-century style of Balinese gamelan known for its virtuosity and highly technical performance practices

Halus—a refined style of Central Javanese gamelan associated with the courts of Central Java

Imbal—an interlocking technique in Central Javanese gamelan in which two instruments work together to create a composite melody; may be enacted by two like instruments such as saron, demung, or bonang

Irama—related to tempo, irama refers to the expansion and contraction of musical time cycles by powers of two

Isorhythm—a compositional technique in which an unequal number of pitches and durations are paired in such a way that they shift against one another until ultimately coming back into alignment; particularly associated with medieval European motets, but also used in twentieth-century European and American compositions

Jengglong—an instrument of the gamelan degung that articulates the colotomic structure; similar to the kenong, but pitched one octave lower

Karawitan—classical music, may be applied to different regional styles

Karnatic music—South Indian classical music

Kempul—small suspended gongs that articulate part of the colotomic structure of Central and West Javanese gamelan music

Kendang—generic term for drums; may be accompanied by additional identifiers such as "kendang Sunda" (Sundanese kendang) or "kendang kecil" (small drum)

Kenong—large horizontally suspended gongs; used to articulate part of the colotomic structure of Central and West Javanese gamelan music

Kepatihan—the technical name for Central Javanese cipher notation

Keraton—palace complexes formerly or currently associated with royal lineages

Khyai Mendung—the Central Javanese gamelan currently at the University of California Los Angeles

Ki—an Indonesian honorific bestowed upon accomplished individuals, such as Ki Wasitodipuro (Pak Cokro) and Ki Mantle Hood
Kotekan—the Balinese term for interlocking melodies, though different from imbal

Lancaran—the name of a Central Javanese musical form

Laras—often translated as "scale;" Laras is used to clarify the scale in which a composition is played, such as laras slendro and laras pelog

Mridangam—South Indian barrel drum used in Karnatic music performances

Multi-laras—a term used by ethnomusicologist Andrew Weintraub to discuss gamelan instruments in West Java that include multiple laras on the same instruments, rather than separating different laras on different instrument frames

North American gamelan subculture—a term I have adopted in this dissertation to refer to the interconnectivity of gamelan activities of various kinds that occur in North America

Old Granddad—the name of the ensemble of tuned percussion instruments built by Lou Harrison and William Colvig often called an "American gamelan;" these instrument exhibit a 7-tone just diatonic scale devised by Ptolomy

Ombak—the pulsating sound emitted by the gong ageng, as well as the beating effect produced by stretched octaves and paired Balinese tunings.

Pathet—similar to the concept of mode, Central Javanese pieces will have a specific pathet with its associated melodic figurations (cengkok)

Pelog—a 7-tone hemitonic pitch gamut of which a 5-tone subset is emphasized in a given musical context

Pelog jawar—the Sundanese term for the Central Javanese pelog scale

Pelog degung—the 5-tone hemitonic pelog scale specific to the gamelan degung ensemble, subtly different from the Central Javanese pelog

Pencon—a term that refers to bossed gong instruments like the bonang, kenong, kempul, and gong ageng

Peking—the highest registered instrument of the balungan section. Consisting of one octave, the peking executes elaborations of the balungan melody
Panerusan—generally meaning elaborative, this term refers to instruments that don’t directly play the balungan melody, but reference it in their idiomatic ways of playing; includes the gender, bonang, and gambang, among other instruments.

Pathetan—a semi-improvised piece in a particular pathet that may come before or after certain kinds of Central Javanese pieces

Rebab—a bowed, spiked fiddle; used in both Central Javanese and West Javanese gamelan practices

Rector—a high-level administrative position in Indonesian universities

Salendro—West Javanese anhemitonic pentatonic scale, similar but different from the Central Javanese slendro scale

Saron—one octave metallophone and member of the balungan family, pitched one octave lower than the peking

Saron wayang—similar to saron in every respect except with a range extending upward two to three tones; used specific for wayang performances or instrumental performances of wayang repertoire

Shakuhachi—a Japanese end-blown bamboo flute

Si—an Indonesian honorific originating in the Sanskrit language, alternatively spelled Sri and sometimes used as a proper name

Sitar—Indian plucked lute

Slendro—5-tone anhemitonic pentatonic scale

Slenthem—a one octave keyed metallophone; the lowest register of the balungan section, and the only member of that family to use tubular resonators instead of box resonators

Stratified polyphony—a term sometimes used to describe the musical texture of gamelan music; may also be accurately described as heterophonic

Suling—end-blown bamboo flute

Suling gambuh—a kind of Balinese suling

Superparticular ratios—intervallic ratios that may be expressed by adjacent intervals, such as 2:1, 3:2, or 4:3, etc.

Tabla—two Indian drums used in Hindustani performances
Tabuh—the name for the mallets used in gamelan ensembles

Tal—the rhythmic cycle of a piece of Hindustani music

Talea—an ordered set of durations accompanied by a different ordering of pitches (see color)

Thoomsim—a culture, language, and life-style invented by composer-ethnomusicologist Dennis Murphy that is closely aligned with his gamelan instruments, compositions, and shadow plays

Tumbuk—the common tone between laras slendro and laras pelog in a Central Javanese gamelan

Veena—an Indian plucked lute, often said to be a precursor to more modern instruments like that sitar and sarod

Wahiyang gaya NA—Sutrisno Hartana’s term for a new style of wayang performances in North America intended to articulate the differences from Indonesian practices incurred by wayang’s changed context

Wayang—refers to various kinds of regional and Puppet Theater in different forms in Indonesia and Malaysia

Wayang kulit—shadow Puppet Theater using flat, decorated puppets made out of cow skin (kulit)

Wayang golek—Rod puppet theater using carved wooden puppets

World Music—a complicated term to refer alternatively to the wide variety of humanly organized sound or to refer generically to music outside of the European classical tradition

World music ensembles—A generic term used to refer to ensembles in American colleges and universities that perform music from different world cultures
Appendix B
Index of Gamelan Son of Lion
Program Archive (1970s–2015)

In recent years past and present members of Gamelan Son of Lion worked together to collect programs from every concert the composers’ collective has presented, beginning with the Livingston College years and continuing to the present. The programs were digitized and uploaded to the Gamelan Son of Lion website by composer David Simons, where they are available to the public for viewing. The following document is an index summarizing the contents of the Gamelan Son of Lion Program Archive. The online archive consists of a network of hyperlinks grouping concerts by year and decade.

I designed this index as a companion to this archive in order to summarize its contents and facilitate navigation. From each program I drew out the compositions performed—presented in bulleted lists with composers’ names—and the people who played, listed alphabetically below the program. In some cases I provide a brief narrative explanation of notable concerts or explanations of atypical entries in the archive, such as concert posters and special events.

The organization of this index reflects the presentation of the programs in the online archive. Headings for each concert match the hyperlinks online, though they may seem enigmatic in this context. All headings begin with the date of the concert followed by some identifying material, such as the name of the venue or event. All entries are listed chronologically, and a super heading identifying the year of a particular grouping is offset to the left of the main text.

Because not all of the programs use the same format or present the same kinds of information, this index does not reflect each program’s content in its entirety. Researchers should consult the actual programs for more information, as they may include details such as program notes, sources of funding, and additional explanation of the event. Furthermore, all information presented here reflects the way it appears on the programs themselves. For example, the spelling and orthography of Javanese and Balinese words is not necessarily consistent between concerts. Additionally, individual names are sometimes spelled differently between concerts. In cases in which I know the correct spelling, I have made the adjustments. The same issue presents itself with regard to composition titles, which composers changed freely, and sometimes dramatically in different years, and sometimes between consecutive concerts. These
idiosyncrasies are relatively inconsequential, but might be draw the attention of those who consult this index.

Finally, it should be understood that the time this index was created Gamelan Son of Lion remains an active performing ensemble, meaning this index is necessarily incomplete. Not only will Gamelan Son of Lion continue performing new concerts for the immediately foreseeable future, older concert programs may yet surface and later be added to this index. The digital archive of these programs is available on Gamelan Son of Lion’s "Manepage:" www.gamelansonoflion.org/GamelanProgramArchive/gamelan/archive.html

1970s

1970s Livingston College at Rutgers University, NJ
Likely a general program used for multiple concerts of the student ensemble. The handwritten list on this entry is likely a partial selection of the kinds of piece performed. The notes describe Javanese Wayang Kulit conventions and repertoire.

Program:
- Gangsaran—Srepegan and Sampak
- KTW Widaingtyan
- Monggong
- Udan Mas
- DNA (Elena Carey)
- Tjluntang
- Circular Thoughts (Daniel Goode)
- Circles (David Demnitz)
- Gamelan II (Philip Corner)
- Sound of Rain Drying
- Phases of the Moon (Peter Griggs)
- Sulukala Gamelan Songs (Dennis Murphy)
- Yankee Doodle Angklung (Barbara Benary)

1970s Ramapo College, NJ
Performance as part of Ramapo College’s Spring Arts Festival. No program or individual performers indicated.

1970s The Kitchen, NYC
This program is for two concerts on February 29 and March 1, 1976 and marks the first New York Performances presented by GSOL.

Program:
- Gamelan I (Philip Corer)
- Convergence (Barbara Benary)
- Goromargo (Freeway) (Ki Wasitodipuro)
•  *Braid* (Barbara Benary)

Performers: Barbara Benary, Jean Bryson, Philip Corner, Richard Court, Rosalie Donatelli, Damon Falzone, Daniel Goode, Dani Petroni, Evan Schwartzman, Robert Stolzen-Berger, Paul Taub, James Walsh

**1975/4/13 Rutgers**
This concert was a faculty showcase consisting of several non-gamelan works by other members of the Rutgers music faculty. This index includes only those works connected to the GSOL repertory and membership

Program:
• *Circular Thoughts for Solo Clarinet* (Daniel Goode)
• *Gamelan* for Gamelan Orchestra (Philip Corner)
• *Barang* for Clarinet and Violin (Barbara Benary)
• *Convergence* for Gamelan (Barbara Benary)

**1975/4/19 Wesleyan SEM**
This is the program of the Northeast Chapter of the Society for Ethnomusicology. Benary presented on a panel entitled "Gamelan Permutations" with Dennis Murphy, Alvin Lucier, and Sumarsam, all of whom discussed new music and gamelan.

**1975/4/27 Garnerville, NY**
"Java: A Trip: An Evening of Music and Dance," billed as "Barbara Benary and her Gamelan Orchestra" with Miriam Morrison as dancer.

**1975/8/16 Berkeley, CA**
This program took place at the Center for World Music (CWM) at the Julia Morgan Center in Berkeley, CA. Lou Harrison organized the concert following a class he taught at the CWM during its summer classes. This concert used the "American gamelan" built by William Colvig and Lou Harrison known as "Old Granddad."

Program:
• *Solo and Slow Jhala* (Lou Harrison)
• *Nuptiae*, (a film by James Broughton with music by Lou Harrison)
• *Convergences* (Barbara Benary)
• *Gamelan II* (Philip Corner)
• "*The Passing of All Shining Things*" (Jeff Abell)
• *Dolphin Eucalptus* (Peter Plonsky)
• *Braid Piece* (Barbara Benary)
• "*The Dreamer hat Remains*" (a film produced by Better Freeman with music by Harry Partch)
• *Changing Part* (Daniel Schmidt)

Performers: Jeff Abell, Barbara Benary, William Colvig, Suzanne Chutroo, David Doty, Eulah Getty, Lou Harrison, Bob Labaree, Peter Plonsky, Daniel Schmidt, Jacqueline Summerfield

**1978/8/27 Livingston?**
Performance space may also be "The Brook."

Program:
• *Noodling* (Barbara Benary)
• *Passing of all Shining Things* (Jeff Abell)
• *Double Helix Pt. 1* (Elena Carey)
• *Circular Thoughts* (Daniel Goode)
• *Gamelan IX (evening of evennesses)* (Philip Corner)

Performers: Xristia Bemko, Barbara Benary, Jean Bryson, Elena Carey, Philip Corner, Richard Crowt, Rosalie Donatelli, Daniel Goode, Laurie Harbeson, Laurie Hawkins, Julie Maling, Cathy Merritt, Evan Stolzenberger, Susan Swain, Josef Zelman

Guest performers: William Hellermann, Tom Johnson, Dika Newlin

**1978/11/11 Real Art Ways, CT**
This entry is a concert announcement advertising "Philip Corner: Sound the Gong and the Gamelan." Though not listed specifically, the notes indicate that program consisted of gamelan works by Philip Corner. It also includes an excerpt from a 1976 review by Anne Swartz.

**1979/3/16 Alternative Museum**
First program to bear the GSOL insignia designed by Benary.

Program:
• *Pro-cession* (Philip Corner)
• *Through the Looking Glass* (Peter Griggs)
• *Shr’ impunity* (Peter Zummo)
• *Phases of the Moon* (Peter Griggs)
• *Hear the Sound of Random Numbers* (Daniel Goode)
• *Backtracking Braid* (Barbara Benary)
• *Bubaran Robert* (Lou Harrison)

Performers: Barbara Benary, Iris Brooks, Mark Steven Brooks, Michael Byron, Jon Child, Philip Corner, Daniel Goode, Peter Griggs, Evan Schwartzman, Holly Staver, Rosalie Winard, Peter Zummo
Guest Performers: Rik Albani (trumpet), Ted McArdle and Bill Ruyle (percussion)

1979/7/1 La Mama
Program:
• Gamelan IX (Philip Corner)
• 6.10.79 (Evan Schwatzman)
• Quartet in Pelog (Mark Steven Brooks)
• Hells Bells (Barbara Benary)
• Forty-Fives
  ○ Variation I "Roll Yer Own" (Jon Child)
  ○ Variation II (Benary/Schwartzman)
• Phases of the Moon (Peter Griggs)
• Random Chords (Daniel Goode)
• Shr’impy (Peter Zummo)

Performers: Barbara Benary, Iris Brooks, Mark Steven Brooks, Michael Byron, Jon Child, Philip Corner, Daniel Goode, Peter Griggs, Evan Schwartzman, Holly Staver, Rosalie Winard, Peter Zummo

1979? Intermedia Foundation
Program:
• Tock: Duet for Angklung Rattles (Barbara Benary)
• Narrow Road to the Far North (Peter Griggs)
• Macramé (Barbara Benary)
• Counter Braid (Barbara Benary)
• Sleeping Braid (Barbara Benary)
• Through the Looking Glass (Peter Griggs)
• Dreaming of the Bones (Peter Griggs)
• Music of a Lost Kingdom (Peter Griggs)
• Barang Barang Barang Barang (Barbara Benary)
• Omnivorous (Barbara Benary)
• Solar Winds (Peter Griggs)

Performers: Gamelan Son of Lion with soloists Cathy Merritt and Iris Brooks

1980

1980 (1979-83)? Baltimore
Part of the New Music Baltimore Festival. No program listed.

Performers: Barbara Benary, Iris Brooks, Philip Corner, Rosalie Donatelli, Rhea Gaisner, Daniel Goode, Peter Griggs, Larry Polansky, Holly Staver
1980/10/10 The New School
Program:
• Ladrang Asmaradana
• Forty Fives (variation by Philip Corner)
• Through the Looking Glass (Peter Griggs)
• In Scrolls of Leaves (Barbara Benary)
• Angklung Music from Bali
• Eine Kleine Gamelan Music (Daniel Goode)

Performers: Barbara Benary, Iris Brooks, Jon Child, Philip Corner, Daniel Goode, Peter Griggs, Mark Veregee, Rosalie Winard

Guest Performer: Thomas Mazur

1980/10/30 Wm.Paterson College
Program:
• Ladrang Asmaradana
• Forty Fives (variation by Philip Corner)
• Through the Looking Glass (Peter Griggs)
• In Scrolls of Leaves (Barbara Benary)
• Angklung Music from Bali
• Eine Kleine Gamelan Music (Daniel Goode)


1981

1981/1/24 Selametan.Leonard St
This document is an invitation to a Gamelan Son of Lion Selamatan, an annual event held by the ensemble. These events feature music as well as a potluck style selection of Indonesian cuisines. No program listed.

1981/2/28 Wesleyan
Part of a concert series "New Music for Gamelan by American Composers." This concert used both the Son of Lion instruments (Kyai Singaputra) and the Wesleyan owned Javanese gamelan (Kyai Muntjar).

Program:
On Gamelan Son of Lion:
• Forty-Fives (Peter Griggs)
• In Scrolls of Leaves (Barbara Benary)
• Eine Kleine Gamelan Music (Daniel Goode)
On Kyai Muntjer

- *Phases of the Moon* (Peter Griggs)
- *Gamelan I* (Philip Corner)
- *Bubaran Robert* (Lou Harrison)

Performers: Barbara Benary, Iris Brooks, Philip Corner, Rosalie Donatelli, Daniel Goode, Peter Griggs, Larry Polansky, Evan Schwartzman, Mark Veregge, and Rosalie Winard

**1981/3/21 Soundscape**

Program:

- 45’s (Peter Griggs)
- *O’Rourke in New York* (Barbara Benary)
- 60/10/79 (Evan Schwartzman)
- *Gamelan II* (Philip Corner)
- *Semaphores (Part I)* (Daniel Goode)
- *Music with Repetition* (Nancy Karp)

Performers: Barbara Benary, Iris Brooks, Philip Corner, David Demnitz, Rosalie Donatelli, Rhea Gaisner, Daniel Goode, Peter Griggs, Evan Schwartzman, Holly Staver, Mark Veregge, Rosalie Winard

**1981/5/9 Alternative Museum**

Program:

- Soundstream (Peter Griggs)
- *Ladrang Wiludjeng*
- *Angklung Piece*
- *Woodstock* (Barbara Benary)
- *Gamelan Iris* (Philip Corner)
- *Round* (Evan Schwartzman)
- *Semaphores* (Daniel Goode)

Performers: Babara Benary, Iris Brooks, Rosalie Donatelli, Rhea Gaisner, Daniel Goode, Peter Griggs, Evan Schwartzman, Holly Staver, Mark Veregge, Rosalie Winard

**1982**

**1982/4/3 Selametan**

Annual Selamatan featuring music, food, dance, and a shadow puppet play.

Music Program:

- 6/10/79 (Evan Schwartzman)
- *Gending Ngulandolo* (Mark Veregge with Galek Ngulandolo, danced by Deena Burton)
• *Dream Sequence* (Peter Griggs)
• *Pavan* (Peter Griggs with Glen Velez)
• *Einie Kleine Gamelan Music* (Daniel Goode, danced by Deena Burton)

Balinese Dance Program:
• *Taruna* (danced by Meredith Stead)
• *Jauk* Danced by Islene Pinder)

"Shadow Play" by Robin Cryan, with Cameron Hatami and gamelan musicians.

GSOL Performers: Barbara Benary, Iris Brooks, Philip Corner, Rosalie Donatelli, Daniel Goode, Peter Griggs, Evan Schwartzman, Holly Staver, Mark Veregge, Rosalie Winard

**1982/5/9 NEA**
This concert featured the premier of *Gamelan NEA*, a collective composition commissioned as part of national commissioning project for new works from the Berkeley Gamelan, Gamelan Si Better, and Gamelan Pacifica.

Program:
• *Gamelan Stein* (Philip Corner)
• *The Towers of Hanoi* (Tom Johnson)
• *Dream Sequence* (Peter Griggs)
• *Ngulandolo (Traveling)* (Mark Veregge)
• *Gamelan NEA* (Jointly composed by Barbara Benary, Philip Corner, Daniel Goode, and Peter Griggs)

Performers: Barbara Benary, Iris Brooks, Philip Corner, Rosalie Donatelli, Daniel Goode, Peter Griggs, Evan Schwartzman, Holly Staver, Mark Veregge, Rosalie Winard

These two entries contain the poster and program for an event hosted by the Bali-Java Dance Company, founded by dancer-ethnographer Deena Burton. The first half consisted of traditional dances from Bali and Java while the second featured experimental works; Gamelan Son of Lion accompanied both parts of the concert.

First half:
Featured "traditional" music and dances
• *Pendet* (danced by Desak Nyoman Suarti and Desak Ketut Suarni)
• *Golek Ayun-ayun* (Danced by Urip Sri Maeny)
• **Kandagan** (Danced by Ety Salnya)
• **Hanuman** (Danced by Deena Burton)
• **Legong** (Danced by Ling Ong, Desak Ketut Suanni, Desak Nyoman Suardi)
• **Bambang-Tjakil** (Danced by Urip Sri Maeny and Deena Burton)

Second Half:
Accompanying music indented twice
• **Putri** (Deena Burton)
  - **Braid** (Barbara Benary)
• **Bacchanal** (Desak Ketut Suarni)
  - **Bacchanal** (John Cage)
• **Clowns** (Deena Burton)
  - **Eine Kleine Gamelan Music** (Daniel Goode)
• **Ratu** (Deena Burton and Desak Ketut Suarni)
  - **Ratu** (David Simons)

Gamelan Musicians: Barbara Benary, Philip Corner, Daniel Goode, Rosalie Donatelli, David Simons

**1982/5/29 Library.NYC**
Flier only, program not listed.

**1982/11/5,14.Bargemusic**
Program:
• **Gending Purnamo Siddhi** (Ki Wasitodipuro)
• **Brooklyn Bridge Sequence**: (Peter Griggs and Daniel Goode)
  - **Spirals I** (Peter Griggs)
  - **The Brooklyn Bridge Comes to Cultura e Fornitura/Bargemusic** (Daniel Goode)
  - **Spirals II** (Peter Griggs)
• **Random Chords** (Daniel Goode)
• **A Rag for Deena** (Barbara Benary)
• **Sleeping Braid** (Barbara Benary)
• **Suwe Ora Jamu** (Traditional)

Performers: Barbara Benary, Rosalie Donatelli, Daniel Goode, Georgetta LeNorth, Laura Liben, Denise Rightmire, Armand Schwerner

Guest Dancers: Deena Burton, Wiwiek Sipala
1983

1983/1/30 Selametan
Flier only, program not listed. Co-hosted with the Bali-Java Dance Company.

1983/3/13 Wash Sq
Program:
• *Either/Or/Or/Either* (David Demnitz)
• *Dragon Toes* (Barbara Benary)
• *Random Chords* (Daniel Goode)
• *A Song of Transience with Eight Similes* (Armand Schwerner)
• *Keith Rays* (Denise Rightmire)
• *Inventing Voice* (Norman Lowrey)
• *Purnamo-Siddhi* (K.R.T. Wasitodipuro)
• *Italy Revisited* (Philip Corner)

Performers: Barbara Benary, David Demnitz, Rosalie Donatelli, Daniel Goode, Georgette Le North, Laura Liben, Denise Rightmire, Armand Schwerner. Masks (in *Inventing Voice*) performed by Peeka Trenkle, Cynthia Poten, Jane Herman, Judy Coleman, John Tunney, Steve Smith, Marion Held, Tom Trenkle, Norman Lowrey

1983/4/08 EAR Benefit
This concert commemorated the tenth anniversary of EAR Magazine. It included a range of performances by different ensembles of works by Laurie Anderson, Robert Ashley, Barbara Benary, George Brecht, John Cage, Dean Drummond, Daniel Goode, William Hellermann, David Hykes, Peter Kotik, Joan La Barbara, Charlie Morrow, the Ocarina Orchestra, Harry Partch, Tui St. George Tucker, Peter Van Riper, Peter Wetzler, and Malcolm Williamson.

Gamelan Music:
• *Eine Kleine Gamelan Music* (Daniel Goode)
• *Sleeping Braid* (Barbara Benary)

Performers: Barbara Benary, David Simons, Holly Stazer, Denise Rightmire, Armand Schwerner, Laura Liben, Georgette LeNorth

1983/4/23 Princeton
Part of the Liturgical Arts Festival, billed as "Norman Lowry and the Gamelan Son of Lion Orchestra 'Inventing Voice' ceramic flute masks."

Program:

- *Bimakurda*
- *Gending Samuel* (Lou Harrison)
- *Sumatra Dance* (choreography by Weweik Sipala)
- *Keith Rays* (Denise Rightmire)
- *Braid* (Barbara Benary)
- *Eine Kleine Gamelan Music* (Daniel Goode)
- *A Rag for Deena* (Barbara Benary)

Performers: Barbara Benary, Rosalie Donatelli, David Demnitz, Daniel Goode, Georgette LeNorth, Laura Liben, Denise Rightmire, and Armand Schwerner

Guest Dancers: Deena Burton and Weweik Sipala

1983/5/14 ROCA

This concert consisted of instrumental works as well as a shadow puppet play. This program also advertises another concert on June 12, 1984 for which no program has been archived.

Music Program:

- *“Two From Bali”* (Balinese angklung music arranged by I Wayan Suweca)
- *Dragon Toes* (Barbara Benary)
- *Eine Kleine Gamelan Music* (Daniel Goode)

Wayang Kulit:

- *“The Adventures of Hanuman”* (Robin Cryan and Barbara Benary).

Puppets built and played by Robin Cryan, voices by Armand Schwerner. Music–Central Javanese works arranged by Barbara Benary.

Performers: Barbara Benary, David Demnitz, Rosalie Donatelli, Daniel Goode, Georgette LeNorth, Laura Liben, Denise Rightmire, and Armand Schwerner

1983/5/21 Alternative Museum

Program:

- *Bimakurda*
- *Keith Rays* (Denise Rightmire)
- *A Song of Transience with Eight Similes* (Armand Schwerner)
- *Graffiti Removal* (David Demnitz)
• Random Chords (Daniel Goode)
• Towers of Hanoi (Tom Johnson)
• Two From Bali (Balinese angklung music arranged by I Wayan Suweca)
• Dragon Toes (Barbara Benary)

Performers: Barbara Benary, David Demnitz, Rosalie Donatelli, Daniel Goode, Georgette Le North, Laura Liben, Denise Rightmire, Armand Schwerner

1983/12/18 Thorpe.poster
Poster announcement for the following program

1983/12/18 Thorpe.program

Program:
• Gong Spread (Daniel Goode)
• Asmaradana
• Coast (David Mahler)
• Graffiti Removal (David Demnitz)
• The Sabbath Bride (Jody Diamond)
• Hear The Sound of Random Numbers (Daniel Goode)
• Gineman

Performers: Barbara Benary, David Demnitz, Rosalie Donatelli, Yves Duboin, Daniel Goode, Georgette LeNorth, John Loose, Laura Liben, David Simons, Holly Staver

1984

1984/01/29 Winter Selametan
With the Balie-Java Dance Theater, featuring a Kechak

Program:
• Coast (David Mahler)
• Asmaradana (Dance by Deena Burton)
• Gamelan STEINN (Philip Corner)
• Graffiti Removal (David Demnitz)
• Solo Music for Preacher and Homemade Gamelan (David Simons)
• The Sabbath Bride (Jody Diamond)
• Two Lines (David Simons)
• Gong Spread (Daniel Goode)
• Eine Kleine Gamelan Music (Daniel Goode)
• Gineman
• Kechak (Led by Tjokorda Gede Arsa Arta)
Performers: Barbara Benary, Philip Corner, David Demnitz, Rosalie Donatelli, Yves Duboin, Daniel Goode, Georgette LeNorth, Laura Liben, John Loose, and David Simons

1984/14/16 Drew U
Program:
• Two Lines (David Simons)
• Lancaran: A Good Laugh for a Glad Heart (Philip Corner)
• Graffiti Removal (David Demnitz)
• The White Canoe (A Ceremony of Transformation) (Norman Lowrey)

Performers: Barbara Benary, Philip Corner, David Demnitz, Rosalie Donatelli, Yves Duboin, Georgette LeNorth, Laura Liben, and David Simons

1984/4/29 Wash Sq
Program:
• Coast (David Mahler)
• Hot Rolled Steel (Barbara Benary)
• Traffic (Laura Liben)
• Gamelan Median (Philip Corner)
• Lancaran: A Good Laugh for a Glad Heart (Philip Corner)
• Two Lines (David Simons)

Performers: Barbara Benary, Philip Corner, David Demnitz, Rosalie Donatelli, Yves Duboin, Georgette LeNorth, Laura Liben, John Loose, and David Simons

1984/6/03 Thorpe
Program:
• Traffic (Laura Liben)
• Braid (Barbara Benary)
• Hot-Rolled Steel (Barbara Benary)
• Dragon Toes (Barbara Benary)
• Demonstration of Javanese Dance Styles (Deena Burton)
• Eine Kleine Gamelan Music (Daniel Goode)
• Lancaran: A Good Laugh for a Glad Heart (Philip Corner)
• Two Lines (David Simons)

1984/6/22 Samaya
First concert of a three concert series presented by the Samaya Foundation

Program:
- *Gong Spread* (Daniel Goode)
- *Eine Kleine Gamelan Music* (Daniel Goode)
- Traditional Angklung Music from Bali
- *Dragon Toes* (Barbara Benary)
- *Traffic* (Laura Liben)
- *Gamelan Median* (Philip Corner)
- *Two Lines* (David Simons)

Performers: Barbara Benary, David Demnitz, Rosalie Donatelli, Yves Duboin, Georgette LeNorth, Laura Liben, Denise Rightmire, David Simons, and Holly Staver, Rosalie Winard

1984/8/26 NMDS
Benefit concert for the Carla Bley’s New Music Distribution Service. Other performers included Andrew Cyrille, Milford Graves, and Joseph Jarman; Scott Johnson; Ilhan Mimaroglu with Gungor Bozkurt; and Arto Lindsay with Tony Noguerra, Claudio Silva, Claudio Selse, Barry Foy, and Izo

GSOL Program:
- *Sleeping Braid* (Barbara Benary)
- *Random Chords* (Daniel Goode)
- *Two Lines* (David Simons)

Performers: Barbara Benary, Daniel Goode, Denise Rightmire-Womelfdorf, David Simons, and Steven Silverstein

1984/11/17 New Hampshire
Program:
- *Keith Rays* (Denise Rightmire)
- *Two Lines* (David Simons)
- *Bubaran Robert* (Lou Harrison)
- *Gamelan Two* (Philip Corner)
- *Traffic* (Laura Liben)
- *D.N.A.* (Elena Cary)
- *Semaphores* (Daniel Goode)
- *Rag for Deena* (Barbara Benary)

Performers: Barbara Benary, Philip Corner, David Demnitz, Nick Didkovsky, Rosalie Donatelli, Yves Duboin, Daniel Goode, Rolf
Groesbeck, Georgette LeNorth, Denise Rightmire Womelsdorf, David Simons

1984/12/12 Samaya
A benefit concert for the Samaya Foundation presented in conjunction with the Bali- Java Dance Theater and Balinese-American Dance Company

Program:
- *Keith Rays* (Denise Rightmire-Womelsdorf)
- *Second Hand* (David Demnitz)
- *Bubaran Robert* (Lou Harrison)
  - Dance: *Klana Alus Topeng* (Deena Burton)
- Dance: *The Giver of Sounds* (Islene Pinder, music by David Schalit)
- *Golek Ayun-ayun* (Danced by Leslie Rudden)
- *Traffic* (Laura Liben)
- *Semaphores* (Daniel Goode)
- *Gamelan II* (Philip Corner)
- *Two Lines* (David Simons)
  - Dance: *Clowns* (Danced by Deena Burton and Carla Fain)
- *A Rag for Deena* (Barbara Benary)

Musicians: Barbara Benary, Philip Corner, David Demnitz, Nick Didkovsky, Rosalie Donatelli, Yves Duboin, Daniel Goode, Rolf Groesbeck, Georgette LeNorth, Denise Rightmire-Womelsdorf, Holly Staver

Dancers: Deena Burton, Carla Fain, Islene Pinder, and Leslie Rudden

1984/12/16 Thorpe

Program:
- Two Traditional Pieces for Balinese Angklung
- Wayang: Arrangement of a traditional piece for gender wayang quartet (Arr. David Simons)
- *Random Chords* (Daniel Goode)
- *Keith Rays* (Denise Rightmire Womelsdorf)
- *Gamelan II* (Philip Corner)
- *DNA* (Elena Carey)
- *A Rag for Deena* (Barbara Benary)

Performers: Barbara Benary, Philip Corner, Nick Didkovsky, Rosalie Donatelli, Yves Duboin, Daniel Goode, Rolf Groesbeck, Georgette LeNorth, Denise Rightmire-Womelsdorf
1985

1985/3/15 & 4/19 Washington Sq. Church
This entry includes the flier and a program description of the series "American Composers for Gamelan: A New Music Series for Indonesian-Style Percussion." The series premiered two works commissioned under an NEA grant: *Lions Eye* (1985) by Pauline Oliveros and *Abies Magnifica* (1985) by Daniel Schmidt. Schmidt's piece is not listed on the individual programs. The following two entries detail those concerts.

Performers for both concerts: Barbara Benary, Philip Corner, David Demnitz, Nick Didkovsky, Rosalie Donatelli, Yves Duboin, Daniel Goode, Rolf Groesbeck, Georgette LeNorth, Larua Liben, Denise Rightmire-Womelsdorf, David Simons, Holly Staver

1985/3/15 Wash Sq
Program:
• *Sea Chandeliers* (Guy Klucevsek)
• *Wayang, Legong* (David Simons)
• "Meet the Composers" discussion with Klucevsek, Simons, and Oliveros
• *The Lion's Eye* (Pauline Oliveros)

1985/4/19 Wash Sq
Program:
• *Semaphores* (Daniel Goode)
• *Second Hand* (David Demnitz, danced by Deena Burton)
• *DNA* (Elena Carey)
• *gamelan QUASI 1 (unknown)* (Philip Corner, danced by Deena Burton)
• *gamelan QUASI 2 (known)* (Philip Corner, danced by Deena Burton)
• *Graffiti Removal* (David Demnitz)
• *Hot Rolled Steel* (Barbara Benary)

1985/3/31 Thorpe
Program:
• *Wayang, Legong* (David Simons)
• *gamelan QUASI* (Philip Corner)
• "Meet the Composers" discussion with Corner, Simons, and members of GSOL
• "Gamelan Building At Home" discussion on building methods
• *Eine Kleine Gamelan Music* (Daniel Goode)
• *The Lion's Eye* (Pauline Oliveros)

1985/5-6 Artists Inspired by Asia-poster
Poster for the second annual "Artists Inspired By Asia: A Festival of Contemporary and Traditional Performing Arts" that took place from May 31 to June 2, 1985.

1985/5-6 Artists Inspired by Asia-program
Program includes entries for the entire three-day festival.

GSOL program with the Bali-Java Dance Theater:
- Bubaran Robert (Lou Harrison, choreographed and danced by Deena Burton)
- Wayang Legong (Creasi Baru) (David Simons, choreographed and danced by Tjokorda Gde Arsa Artha)
- Sabbath Bride (Jody Diamond, choreographed by Deena Burton, danced by Margo Becker, Deena Burton, Judy Caporale, Carla Fain, and Joan Wittig)
- Kental-Kental (Barbara Benary, choreographed by Deena Burton, danced by Deena Burton, Carla Fain, and Joan Wittig)

Performers: Barbara Benary, David Demnitz, Nick Didkovsky, Rosalie Donatelli, Yves Duboin, Daniel Goode, Georgette LeNorth, Laura Liben, Denise Rightmire-Womelsdorf, David Simons, and Holly Staver

1985/6/21-22.New Wilderness
Program:
- Either/Or – Or/Either (David Demnitz)
- Bubaran Robert (Lou Harrison)
- Dragon Toes (Barbara Benary)
- Traffic (Laura Liben)
- Gending Kental-Kental (Barbara Benary)
- Wayang (David Simons)
- Gong Spread (Daniel Goode)

Performers: Barbara Benary, David Demnitz, Nick Didkovsky, Rosalie Donatelli, Yves DuBoin, Daniel Goode, Rolf Groesbeck, Georgette LeNorth, Laura Liben, Denise Rightmire-Womelsdorf
1985. Celebrate Bklyn
A shared concert with Noé Dinnerstein (sitar) and Ray Spiegel (tabla)

GSOL Program:
- Contrary Motion (David Demnitz)
- Traffic (Laura Liben)
- Gamelan Concerto (Philip Corner)
- The Brooklyn Bridge Comes Back to Brooklyn (Daniel Goode)
- Keith Rays (Denise Rightmire-Womelsdorf)
- Hot Rolled Steel (Barbara Benary)

Performers: Barbara Benary, Philip Corner, Jenny Debouzek, David Demnitz, Nick Didkovsky, Rosalie Donatelli, Yves Duboin, Daniel Goode, Rolf Groesbeck, Laura Liben, Daniel Licht, Denise Rightmire Womelsdorf

1986

1986/3/14 Greenwich House
Program:
- Second-Hand (David Demnitz)
- Eliahu (Barbara Benary)
- Slendro Clarinet, Welcome! (Daniel Goode)
- gamelan STEINN (for Icelandic rocks) (Philip Corner)
- Blues March for Grandpa “R” (Denise Rightmire)
- Gamelan CONCERTO with harpsichord and gambang soli (Philip Corner)

Performers: Barbara Benary, Philip Corner, Jenny DeBouzek, David Demnitz, Rosalie Donatelli, Daniel Goode, Laura Liben, Dan Licht, Denise Rightmire, David Simons

1986/3/23 Thorpe
Program:
- Welcome Slendro Clarinet (Daniel Goode)
- Gamelan Mix (Philip Corner)
- Eliahu (Barbara Benary)
- Jesus Autem Transiens/Credo in Deum (Laura Liben)

Performers: Barbara Benary, Philip Corner, Jenny Debouzek, David Demnitz, Rosalie Donatelli, Daniel Goode, Laura Liben, Daniel Licht, and Denise Rightmire
1986/5/3 Thorpe
This program featured a performance of the Ramayana with West Javanese style dance

Program:
• *Either/Or Or/Either (David Demnitz)*
• *Splice of Life* (Denise Rightmire)
• *A Rag for Deena* (Barbara Benary)
• *The Ramayana* (Arr. Barbara Benary, Choreographed by Deena Burton)

Dancers: Deena Burton, Judith Caporale, Timothy Dolan, Peter Kisliuk, Teviot Fairservis Pourchot, Lyra Silverstein, and students of the Rockland Project School

Musicians: Barbara Benary, Philip Corner, David Demnitz, Nick Didkovsky, Rosalie Donatelli, Daniel Licht, Denise Rightmire-Womelsdorf, and David Simons

1986/5/3-5 American Composers for Gamelan
Poster for May, 1986 concerts.

1986/5/5 NYC
Program:
• *Splice of Life* (Denise Rightmire-Womelsdorf)
• *Round: Jesus Autem Transiens/Credo in Deum* (Robert Wylkynson, Arr. Laura Liben)
• *Welcome Slendro Clarinet* (Daniel Goode)
• *Don’t Be A Hog* (Nick Didkovsky)
• *gamelan MIX* (Philip Corner)
• *Eliahu* (Barbara Benary)
• *Blues March for Blue Sue Yaros* (Denise Rightmire-Womelsdorf)

Performers: Barbara Benary, Philip Corner, David Demnitz, Jenny Debozuk, Nick Didkovsky, Rosalie Donatelli, Denise Rightmire-Womelsdorf, and David Simons

1986/5/16-17 Artists Inspired by Asia
Hosted by the Bali-Java Dance Theater. This multi-day event featured performances by the New York City Consulate gamelan (later Kusuma Laras), Music for Homemade Instruments, and East-West Fusion Theater.

GSOL Program:
• *Eliahu* (Barbara Benary)
• *Sabbath Bride* (Jody Diamond)
• *Don’t Be A Hog* (Nick Didkovsky)
• *Rag for Deena* (Barbara Benary)
• *Blues March for Blue Sue Yaros* (Denise Rightmire-Womelsdorf)

Performers: Barbara Benary, Rosalie Donatelli, David Demnitz, Nick Didkovsky, Yves DuBoin, Daniel Goode, Laura Liben, Daniel Licht, Denise Rightmire-Womelsdorf, David Simons

1986/7/12 Newplatz
Advertisement for the group.

1986/8/18-20 EXPO.Vancouver
The First International Gamelan Festival in Vancouver, Canada featured several gamelan groups from around the world.

August 19 GSOL Program:
• *Graffiti Removal* (David Demnitz)
• *Keith Rays* (Denise Rightmire-Womelsdorf)
• *Sleeping Braid* (Barbara Benary)
• *Eine Kleine Gamelan Music* (Daniel Goode)
• *Don’t Be A Hog* (Nick Didkovsky)
• *Rag for Deena* (Barbara Benary)

August 20 GSOL Program:
• *Graffiti Removal* (David Demnitz)
• *Keith Rays* (Denise Rightmire-Womelsdorf)
• *Gamelan 9* (Philip Corner)
• *Traffic* (Laura Liben)
• *Naked We Stand* (David Simons)
• *Don’t Be A Hog* (Nick Didkovsky)
• *Sleeping Braid* (Barbara Benary)
• *Eine Kleine Gamelan Music* (Daniel Goode)
• *Rag for Deena* (Barbara Benary)

Performers: Barbara Benary, Philip Corner, Jennifer DeBouzek, David Demnitz, Nick Didkovsky, Rosalie Donatelli, Daniel Goode, Rolf Groesbeck, Georgette Le North

Dancers: Deena Burton, Lyra Silverstein

Guest Artist: Wiwiek Sipala

1986/12/7.MTC.nyc
Program:
• *Phase Ten* (Nick Didkovsky)
• *Naked We Stand* (David Simons)
• Ball Lead (Floor Follow) (Rolf Groesbeck)
• Round: Jesus Autem Transiens/Credo in Deum (Robert Wylkynson, Arr. Laura Liben)
• gamelan TUTTO (Philip Corner)
• Two Lines (David Simons)

Performers: Barbara Benary, Philip Corner, David Demnitz, Jenny Debozuk, Nick Didkovsky, Yves Duboin, Rosalie Donatelli, Miguel Frasconi, Daniel Goode, Laura Liben, Daniel Licht, and David Simons

1987

1987.Buffalo
Program:
• Bubaran Robert (Lou Harrison)
• Asmaradana (Traditional Javanese)
• Kodok Gnorek (Traditional Javanese)
• Wayang Kulit, Monggan, Srepagan, Sampak and Gansaran
• Ketchak (Modern Balinese)
• Gineman (Balinese Angklung)
• Eine Kleine Gamelan Music (Daniel Goode)

1987/3/20

Program:
• Plainsong (Barbara Benary)
• Hear the Sound of Random Numbers (Daniel Goode)
• By the Way, Inspite of You... (Laura Liben)
• Phase 10 (Nick Didkovsky)
• Study in Pelog (Miguel Frasconi)
• Vancouver (Barbara Benary)
• Two Lines (David Simons)

Performers: Barbara Benary, Philip Corner, Jenny Debozuk, David Demnitz, Nick Didkovsky, Rosalie Donatelli, Yves Duboin, Miguel Frasconi, Daniel Goode, Daniel Licht, Laura Liben, and David Simons

Poster for the event "Movement Research Benefit" featuring various dancers, musicians, and other performances over two nights. GSOL performed at the reception.
1987/12/12
Program:
- *gamelan ADAGIO* (Philip Corner)
- 45’s (*row yer own*) (Jon Child)
- *Convergence: 5 to 12* (Barbara Benary)
- *Sixties* (David Demnitz)
- *Hell’s Bells* (Barbara Benary)
- *Gong Dance à 7* (Daniel Goode)

Performers: Barbara Benary, Philip Corner, Jenny DeBouzek, David Demnitz, Rosalie Donatelli, Daniel Goode, Peter Griggs, and Rolf Groesbeck

1988

1988/3/11 Cornell
Program:
- *Gamelan ADAGIO* (Philip Corner)
- *Plainsong* (Barbara Benary)
- *Traffic* (Laura Liben)
- *Welcome Slendro Clarinet* (Daniel Goode)
- *The Collective Chok* (David Simons)
- *Four Cayote Stories with Shadow Puppets* (Lou Harrison)
- *Eine Kleine Gamelan Music* (Daniel Goode)

Performers: Barbara Benary, Philip Corner, David Demnitz, Rosalie Donatelli, Nick Didkovsky, Yves Duboin, Daniel Goode, Laura Liben, David Simons

1988/3/19 SUNY Buffalo
Program:
- *Gamelan ADAGIO* (Philip Corner)
- *Traffic* (Laura Liben)
- *Welcome Slendro Clarinet* (Daniel Goode)
- *Plainsong* (Barbara Benary)
- *Two Lines* (David Simons)
- *Cayote Stories with Shadow Puppets* (Lou Harrison)
- *Concerto for Piano with Javanese Gamelan* (Lou Harrison)

Performers: Barbara Benary, Philip Corner, David Demnitz, Nick Didkovsky, Rosalie Donatelli, Yves Duboin, Daniel Goode, Laura Liben, David Simons, Deena Burton (dancer), Yvar Mikhashoff (piano)
1988/4/17 Washington Sq
Second Concert in the series "Process Composing and the Gamelan"

Program:
- Second Hand (David Demnitz)
- Random Chords (Daniel Goode)
- Contrary Motion (David Demnitz)
- The Collective Chok (David Simons)
- Gamelan MIX (Philip Corner)
- Yudishthira’s Quartet (Barbara Benary)

Performers: Barbara Benary, Philip Corner, David Demnitz, Nick Didkovsky, Rosalie Donatelli, Yves Duboin, Daniel Goode, David Simons

1988/6/11 Washington Sq
Final Concert in the series "Process Composing and the Gamelan"

Program:
- Soundstreams (Peter Griggs)
- Graffiti Removal (David Demnitz)
- By the Way...In Spite of You (Laura Liben)
- Gamelan (Philip Corner, Dance: Material for the Arts by Deena Burton)
- Time Flies Like An Arrow (Nick Didkovsky)
- Currents (Peter Griggs)

Performers: Barbara Benary, David Demnitz, Nick Didkovsky, Yves Duboin, Daniel Goode, Peter Griggs, Laura Liben, David Simons

1988/6/12 Tompkins Sq.pdf
Excerpt program of the Tompkins Square Park Arts Festival

Performers: Barbara Benary, Deena Burton, David Demnitz, Nick Didkovsky, Yves Duboin, Daniel Goode, Peter Griggs, David Simons

1988/8/9 Trinity Church
General guide to the "Noonday" concert series at the Trinity Church

1988/11/13 SUNY Oneonta
GSOL performed in a concert devoted to the music of Henry Brant
1989

1989/3/3-4/14 Penine Hart
Brochure from the performance series "Soundscapes" presented by the Ars Longa Foundation. All concerts featured members of GSOL, and one concert featured the full ensemble.

1989/5/24 Finkelstein Library
Program:
- Gineman (Balinese)
- Asamaradana (Javanese)
- The Buffalo Wayang (Arr. Barbara Benary)
- Eine Kleine Gamelan Music (Daniel Goode)
- Currents (Peter Griggs)
- Three Coyote Stories (Lou Harrison)

1989/5/26 World Music Institute
Program:
- Dancing Through Doorways (Peter Griggs)
- gamelan One Note Once Each (First Note) (Philip Corner)
- Needles and Thread (Daniel Goode)
- gamelan One Note Once Each (Second Note) (Philip Corner)
- As Yet Unnamed Piece (first movement) (Laura Liben)
- gamelan One Note Once Each (Third Note) (Philip Corner)
- gamelan One Note Once Each (Fourth Note) (Philip Corner)
- I.D. (Yves Duboin)
- gamelan One Note Once Each (Las Note) (Philip Corner)
- ReRebung (Neil B. Rolnick)

Performers: Barbara Benary, David Demnitz, Nick Didkovsky, Yves Duboin, Karen Gilbert, Daniel Goode, Peter Griggs, Laura Liben, Geoffrey McCabe, Neil Rolnick

1989/6/7 Greenwich House
Program: "Gamelan and Electronics II"
- Sixties (David Demnitz)
- Yudishthira’s Quartet (Barbara Benary)
- As Yet Unnamed Piece (Laura Liben)
- Don’t Be A Hog (Nick Didkovsky)
- Tetabuhen Sungut (onomatopoeia) (S.A. Sjukur)
- Phoneme Music (Nick Didkovsky)

Performers: Barbara Benary, David Demnitz, Nick Didkovsky, Yves Duboin, Karen Gilbert, Daniel Goode, Peter Griggs, Laura Liben, Geoffrey McCabe
1989/6/18 New City Library
Program: "Gamelan Music from Indonesia and America for Musicians and Audience"
- Babar Layar (Javanese)
- Bendrong (Javanese)
- Dancing Through Doorways (Peter Griggs)
- Piece for Peace in the Middle East (Laura Liben)
- Tetabeuhan Sungut (onomatopoeia) (S.A. Sjukur)
- Eine Kleine Gamelan Music (Daniel Goode)
- Monggang (Javanese)

1989/10/28 Unison
Program:
- Gamelan ONE NOTES ONCES (Philip Corner)
- Dancing Through Doorways (Peter Griggs)
- Sink (part IV of Needles and Thread) (Daniel Goode)
- Sixties (David Demnitz)
- Tetabeuhan Sungut (onomatopoeia) (S.A. Sjukur)
- Sharon-for Karen (Barbara Benary)
- Piece for Peace in the Middle East (Laura Liben)

Performers: Barbara Benary, Philip Corner, David Demnitz, Karen Gilbert, Daniel Goode, Peter Griggs, Laura Liben, Geoffrey McCabe

1990
1990 Spring poster 4/7 & 6/11
Announcement posted for two concerts.

1990/4/7 Wash Sq
Program:
- Graffiti Removal (David Demnitz)
- Circles (Denise Rightmire-Womelsdorf)
- Currents (Peter Griggs)
- Phases of the Moon (Peter Griggs)
- Round Robin (Collaborative Composition: Benary, Griggs, Demnitz, McCabe, Kruskal, Goode, Gilbert, Liben, Corner)
- Through the Mysterious Barricade (Philip Corner)

Performers: Barbara Benary, Philip Corner, David Demnitz, Karen Gilbert, Daniel Goode, Peter Griggs, Jody Kruskal, Geoffrey McCabe, Laura Liben
1990/4/24 9th St
Program:
- **Graffiti Removal** (David Demnitz)
- **Phases of the Moon** (Peter Griggs)
- **Round Robin** (Collaborative Composition: Benary, Griggs, Demnitz, McCabe, Kruskal, Goode, Gilbert, Liben, Corner)
- **Piece for Peace in the Middle East** (Laura Liben)
- **Menerobos Batas Misteri** (Philip Corner)

Performers: Barbara Benary, Philip Corner, David Demnitz, Karen Gilbert, Daniel Goode, Peter Griggs, Jody Kruskal, Geoffrey McCabe, Laura Liben

1990/6/8 Rolnick
Concert of music by electronic and computer music composer Neil Rolnick, including his piece for GSOL ReRebong.

1990/6/11 Wash Sq
Program:
- **In Slendro Vitro** (David Behrman)
- **Four Voice Canon #7** (Larry Polansky)
- **Bedhaya Sadra/Bedhaya Guthrie** (Larry Polansky and I Wayan Sadra)
- **Pangkur N.Z.** (Jody Diamond)


1990/7/15, 16. Rockland
Program:
- **Graffiti Removal** (David Demnitz)
- **Pangkur N.Z.** (Jody Diamond)
- **Phases of the Moon** (Peter Griggs)
- **The Heart of the Earth: A Story of the Origin of Music** (Wayang play by Badra Cais, Elizabeth Tramon, trans. Barbara Pollitt)
- **The Moongang Goes East** (Barbara Benary)


1990/10/20 Florida, NY
Concert announcement
1991

1991/2/19 Renssalaer
Program:
  • ReRebong (Neil Rolnick)
  • Lion’s Eye (Pauline Oliveros)
  • Don’t Be A Hog (Nick Didkovsky)
  • Yudishthira’s Quartet (Barbara Benary)
  • Piece for Peace in the Middle East (Laura Liben)


1991/4/19 Bard
Program:
  • Graffiti Removal (David Demnitz)
  • Gogong Royong (B. Subono)
  • Tetabeuhan Sungut (Onomatopoeia) (S.A. Sjukur)
  • Sharon for Karen (Barbara Benary)
  • Lethal Aid(e): The Life and Times of Oliver North (Daniel Goode)
  • Circle Line (David Demnitz)

Performers: Barbara Benary, David Demnitz, Karen Gilbert, Daniel Goode, Tomoko Hayashi, Jody Kruskal, Karthik Swaminathan, Craig Walsh.

1991/5/1 World Music Institute
Program:
  • Graffiti Removal (David Demnitz)
  • Gotong Royong (B. Subono)
  • Tetabeuhan Sungut (Onomatopoeia) (Slamet A. Sjukur
  • Terus dan Terus (On and On) (I Wayan Sadra)
  • Sharon – For Karen (Barbara Benary)
  • Lethal Aid(e): The Life and Times of Oliver North (Daniel Goode and Connie Samaras)
  • Circle Line (David Demnitz)


1991/6/12 Microfest, NYC
General poster for the festival
1991/6/14-22 Rockland poster
Poster advertisement for performances of Wayang plays in Rockland County, NY.

1991/6/14 Sloatsburg
Poster announcement for the performance

1991/10/18 ICMC
Electronic music concert in which GSOL performed Neil Rolnick's ReRebong.

1991/11/20 Indonesians Downtown
This concert occurred at the end of the five-week residencies of Indonesian composers with American gamelan ensembles. Rahayu Supanggah and I Wayan Sadra worked with Gamelan Son of Lion and the Dartmouth Gamelan respectively. This concert presents two works by these two composers. This concert was videotaped and dubbed by Jody Diamond is held in the archives of the American Gamelan Institute.

Program:
• Mimpinya Salju/Snow’s Own Dream (Sadra)
• Paragraph (Supanggah)
• Terus dan Terus (Sadra)
• By Accident (Supanggah)
• Daily (Sadra)
• Subway (Supanggah)

1992

1992/2/29 Farewell Corner
A concert in celebration of GSOL co-founder Philip Corner, who relocated to Europe shortly after this event. The concert features works by Corner exclusively.

Program:
• GAMILAN
• gamelan II
• gamelan LY(RA)
• gamelan IRIS (Realization by Iris Brooks)
• gamelan STEIN
• gamelan ADAGIO
• gamelan IX
• BELUM/ NOT-YET
• BUKA BUNGA (FLOWER PRELUDE)
1992/3/15 Pomona
Program:
- *Gamelan 9* (Philip Corner)
- *Sambal* (Barbara Benary)
- *Paragraph* (Rahayu Supanggah)
- *Coyote Stories* (Lou Harrison)
- *Coney Island* (Jody Kruskal)


1992/4/26 Hastings
Program:
- *Bendrong*
- *Monggang*
- *Heart of the Earth* (Story by Barbara Pollitt, music by R.I.P Hayman)
- *The Moon Gang Goes East* (Barbara Benary)
- *Circle Line* (David Demnitz)

Performers: Barbara Benary, David Demnitz, R.I.P. Hayman, and Barbara Pollitt.

1992/5/26. PS 122
Program:
- *Piece for Peace in the Middle East* (Laura Liben)
- *Coyote Stories* (Lou Harrison)
- *Dans Music* (Daniel Goode)
- *Coney Island* (Jody Kruskal)


1992/6/6 Nyack
Program:
- *Piece for Peace in the Middle East* (Laura Liben)
- *Dragon Toes* (Barbara Benary)
- *Kebjar Leyak* (David Simons)
- *Coming Apart* (Denman Maroney)
- *Kecak*

Performers: Barbara Benary, Iris Brooks, Robin Cryan, David Demnitz, Karen Gilbert, Daryl Gregory, Jody Kruskal, Laura Liben, Denman
Maroney, Christopher Pashoukos, David Simons. Guest Dancer: Tjokordo Gde Arsa Artha

1992/11/5 Sullivan Co
Program:
• *Piece for Peace in the Middle East* (Laura Liben)
• *Ladrang Wiludjeng*
• *Kebjar Leyak* (David Simons)
• *Tetabehan Sungut* (*Onomatopoeia*) (Slamet Sjukur)
• *Circle Line* (David Demnitz)
• *Gamelan IRIS* (Philip Corner, Realization by Iris Brooks)
• *Gineman*
• *Kecak: The Balinese Monkey Chant*


1993

1993/3/20 Nyack
Performance with affiliate group Rockland Angklung Society

Program:
• *Ngedeslemah*
• *Tabuh Telu*
• *Margapati* (Dance by Tjomorda Gde Arsa Artha)
• *Thinking of James Brown* (Laura Liben)
• *Two Dans* (Daniel Goode)
• *Pick Your Notes* (David Demnitz)
• *Kecak: Balinese Monkey Chant* (Tjokorda Gde Arsa Artha and Ensemble)

Performers: Tjokorda Gde Arsa Artha, Barbara Benary, Iris Brooks, Cara Brownell, Steve Cohn, David Demnitz, Daniel Goode, Darryl Gregory, Ken Jablonsky, David Simons, Genovese Vaughn, Jeremy Wall

1993/5/5 Greenwich House
Shared concert with Gamelan Lipur Sih, resident ensemble of the American Gamelan Institute

Program:
• *Brighton Beach* (Jody Kruskal)
• *My Blue Eyes Promise* (David Fuqua)
• *Two Dans Music* (Daniel Goode)
- *Kenong* (Jody Diamond, dedicated to Pande Made Sukerta)
- *Running on Long Island* (Darryl Gregory)
- *Thinking of James Brown* (Laura Liben)
- *Slendro Steel* (Barbara Benary)
- *Hard Times* (Jody Diamond)

Performers:

Gamelan Son of Lion: Barbara Benary, Iris Brooks, Cara Brownell, David Demnitz, Karen Gilbert, Daniel Goode, Darryl Gregory, Jody Kruskal, Laura Liben, Kathy O’Connor


**1993/5/12 two different concerts, same day**

Concert flier for two concerts shared with the Rockland Angklung Society

**1993/5/12 (but says 6/12) Angklung**

Program:
- *Belaganju*
- *Gineman*
- *Ngedeslemah*
- *Baranganang*
- *Margapati*
- *Paseo* (R.I.P. Hayman)
- *Kachang Goreng* (Jeremy Wall)

Performers: Tjokorda Gde Arsa Artha, Iris Brooks, R.I.P Hayman, Ken Jablonsky, David Simons, Jeremy Wall

**1993/11/19 Greenwich House**

Program:
- *Yellow Flower Burial, Part I* (Krystyna Bobrowsku)
- *Pick Your Notes* (David Demnitz)
- *Puppet Dance* (Daniel Goode)
- *Mostly Slendro Passacaglia* (Barbara Benary)
- *Yellow Flower Burial Part II* (Krystyna Bobrowski)
- *Sixties* (David Demnitz)
- *Angklung Gowanus* (Jody Kruskal)
- *In Memory John Cage* (I Wayan Rai)

1994

1994/2/3-13 Karna.LaMama
Premiere performance of Barbara Benary's *Karna: A Shadow Puppet Opera*. Includes extensive notes explaining the story. Dalang: Barbara Pollitt; Indonesian Theater Consultant: Jody Diamond; Production Manager: Robert Laconi; Puppet screen construction: Paul Newman; Artwork: Tjokordo Gde Arsa Artha; Howard Thies; Sound: Tim Schellenbaum; Lights: Jim Peterson; Construction: David Adams, Mark Tambella.


1994/3/20 Eastman
Shared concert with Gamelan Lila Muni of Eastman School of Music.

Program:

- *Bebonangan* (GLM)
- *Piece for Peace in the Middle East* (Laura Liben, GSOL)
- *Circle Line* (David Demnitz, GSOL)
- * Mostly Slendro Passacaglia* (Barbara Benary, GSOL)
- *Number One* (Mark Steven Brooks, GSOL)
- *Welcome Slendro Clarinet* (Daniel Goode, GSOL)
- *Balganjuy* (David Simons, GSOL)
- *Tetapang Sunkut* (Slamet Abdul Sjukur, GSOL)
- *Tabu Telu* (GLM)
- *Sinorn Landrang* (GLM)
- *Gegilak* (GLM)
- *Margapati* (Putu Oka Mardiani, dancer, GLM)

GSOL Performers: Barbara Benary, Iris Brooks, Mark Brooks, David Demnitz, Daniel Goode, Darryl Gregory, Laura Liben, and David Simons

GLM Performers: Ketut Gede Asnawa (instructor), Stephen Beall, Brinden Brown, Ed Chan, Gabriel Coleman, Helen Ferland, Sue Huther, Sasha Kelberg, Ellen Koskoff, Margaret Leenhouts, Sophia Lerandis, Jean McDougal, André Meyers, Jennie Oh, Paul Orrangle, Lara Pellegrinelli, Debbie Rifkin, Peter Silberman, Michael Steadman, Avi Stein, Kristen Tait, Silagh White, Seborah Weiner.
1994/3/31 CBGB
Program:
• *Piece for Peace in the Middle East* (Laura Liben)
• *Circle Line* (David Demnitz)
• *Mostly Slendro Passacaglia* (Barbara Benary)
• *Number One* (Mark Steven Brooks)
• *Welcome Slendro Clarinet* (Daniel Goode)
• *Balganju* (David Simons)

Performers: Barbara Benary, Iris Brooks, Mark Brooks, David Demnitz, Daniel Goode, Darryl Gregory, Laura Liben, and David Simons

1994/5/7&15 Rockland.poster
Poster for upcoming events in Rockland County, New York

1994/10/14-15 Ephrata
Concert announcement sponsored by Selfhelp Crafts of the World in Ephrata and Ardmore.

1994/10/22 Cambridge,NY
Program:
• *Macramé* (Barbara Benary)
• *Halloween* (Jody Kruskal)
• *Yellow Flower Burial* (Krystyna Bobrowski)
• *Traffic* (Laura Liben)
• *Slendro Clarinet (in pelog)* (Daniel Goode)
• *Pandji Romance* (Dance by Tjokorda Gde Arsa Artha, set to music *Everything The Same* by Patrick Grant)
• *Circle Line* (David Demnitz)


1995

1995/3/26 Finkelstein Library
Program:
• *Everything Different—Everything the Same* (Patrick Grant)
• *Improv on the Numbas* (Darryl Gregory)
• *Dans King* (Daniel Goode)
• *Reville* (David Demnitz)
• *Traffic* (Laura Liben)
• *Hanoman/Macramé* (Dance by Tjokorda Gde Arsa Artha, music by Barbara Benary)
• *Halloween* (Jody Kruskal)

1995/3/31 Greenwich House
Program:
- *Everything Distinct-Everything the Same* (G. Patrick Grant)
- *Improv on the Numbers* (Darryl Gregory)
- *Slendro Clarinet* (Daniel Goode)
- *Reveille* (David Demnitz)
- *Traffic* (Laura Liben)
- *Macramé* (Barbara Benary)
- *Halloween* (Jody Kruskal)


1995/8/13 Lincoln Center Brant
Poster for a performance in which GSOL played in Henry Brant's *Dormant Craters*

1995/8/27 Amenia World Peace
Concert flier for the 5th Annual Amenia World Peace Festival, during which GSOL gave a performance

1995/12 BAM.Mark Morris
Performance at the Brooklyn Academy of Music with the Mark Morris Dance Group.

Program:
- *In Honor of the Divine Mr. Handel* (Lou Harrison)
- *In Honor of Mr. Mark Twain* (Lou Harrison)
- *Bubaran Robert* (Lou Harrison)

1996

1996/3/16 Knitting Factory
Concert announcement

1996/3/23 Valley Cottage
Program:
- *Three Gongs* (Jody Kruskal)
- *Jakarta Jump* (Larry Simon)
- *Four Dances* (Mark Steven Brooks)
- *Thinking of James Brown* (Laura Liben)
- *Coyote Stories* (Lou Harrison)
- *Eine Kleine Gamelan Music* (Daniel Goode)

Performers: Barbara Benary, Mark Steve Brooks, David Demnitz, Darryl Gregory, Jody Kruskal, Laura Liben, Larry Simon.

**1996/7/2–4 Yogyakarta Gamelan Festival**
Includes a letter from Barbara Benary to the festival organizers describing the ensemble and repertoire for the performance. For this performance GSOL merged with the composers' collective Music for Homemade Instrument, also based in downtown New York at the time.

Program:
- *Tugu Aneh: Strange Monuments* (David Simons)
- *Wrestling Monks* (Nicholas Brooke)
- *Sevens* (Mark Steven Brooks)
- *Hard Times* (Jody Diamond)
- *Angklung Rag* (Barbara Benary)
- *Thinking of James Brown* (Laura Liben)
- *Eine Kleine Gamelan Music* (Daniel Goode)
- *Gamelan II* (Philip Corner)

Performers: Barbara Benary, Nicholas Brooke, Iris Brooks, Mark Steven Brooks, Philip Corner, Jody Diamond, Daniel Goode, Lisa Karrer, Skip LaPlante, Laura Liben, and David Simons.

**1996/10/19 Brooklyn**
Program:
- *Three Gongs* (Jody Kruskal)
- *Angklung Rag* (Barbara Benary)
- *Circle Line* (David Demnitz)
- *Sonnet XV* (Darryl Gregory)
- *Halloween* (Jody Kruskal)
- *Ladrang Wilujeng*

Performers: Barbara Benary, Nicholas Brooke, David Demnitz, David Dorsey, Daniel Goode, Darryl Gregory, Jody Kruskal, Laura Liben, and Larry Simon.

**1996/11/16 Port Jervis**
Program:
- *The Short List* (Patrick Grant)
- *Ramayana* (arr. Barbara Benary)
- *Circle Line* (David Demnitz)
• *Coyote Stories* (Lou Harrison)

Performers: Barbara Benary, Iris Brooks, Patrick Grant, Darryl Gregory, Lisa Karrer, and David Simons.

**1997**

**1997/3/8&15 Nyack & NYC**
Concert announcement for two events

**1997/3/15 St. Peters**
Program:
- *Harum Scarum* (Janet Shurbourne)
- *Sonnet XV* (Darryl Gregory)
- *Personal Identification Numbers* (David Demnitz)
- *Pandawa* (Jody Diamond)
- *Permangku* (Nicholas Brooke)
- *Angklung Rag (A Rag for Han)* (Barbar) Benary
- *Three Songs for Trombone and Gamelan* (Darryl Gregory)

Performers: Barbara Benary, Nicholas Brooke, David Demnitz, Jody Diamond, Daniel Goode, Darryl Gregory, Jody Kruskal, Skip LaPLante, Laura Liben. Guest dancer: Puspawati Dwi Atmini

**1997/3/18 Cooper Union**
Concert entitled "West Meets East" featuring works by John Cage, Henry Cowell, Peter Garland, Lou Harrison, Colin McPhee, and Terry Riley. Gamelan Son of Lion provided entrance music.

**1997/5/4 Bamboo**
Program:
- *Piece for Peace in the Near East—1* Movement (Laura Liben)
- *Permangku* (Nicholas Brooke)
  - Dance Writing Dancing (Deena Burton)
- *Lelambatan Meowos* (Barbara Benary)
- *Fields Amaze* (Patrick Grant, dance by Deena Burton, Akim Ndlovu, and Thu Le)
- *Angklung Gowanus* (Jody Kruskal)
- *Pandhawa* (Jody Diamond)
- *Circle Line* (David Demnitz)
- *Angklung Rag (A Rag for Han)* (Barbara Benary, dance by Deena Burton, Akim Ndlovu, and Thu Le)

Performers: Barbara Benary, Deena Burton, David Demnitz, Jody Kruskal, Jody Diamond, Daniel Goode, Patrick Grant, Jody Kruskal, Ken Kwiatkowski, Laura Liben, Karl Warner
1997/7/9&11 Celebrate Brooklyn
No performers listed

Program:
- Piece for Peace in the Near East (Laura Liben)
- Bubaran Robert (Lou Harrison)
- Cremation Music (David Simons)
- Gong Dance a 7 (Daniel Goode)
- Angklung Rag (Barbara Benary)
- Circle Line (David Demnitz)
- Fields Amaze (Patrick Grant)

1997/12/31 Montclair
Program:
- Three Songs for Trombone and Gamelan (Darryl Gregory)
- Bethuel Bazda (Bill Naylor)
- Circle Line (David Demnitz)
- Piece for Peace in the Middle East (Laura Liben)
- Mostly Slendro Passacaglia (Barbara Benary)
- Eine Kleine Gamelan Music (Daniel Goode)

Performers: Barbara Benary, David Demnitz, Rosalie Donatelli, Darryl Gregory, Laura Liben, Bill Naylor

1998

1998/2/1 Angklung New City
Rockland Angklung Society

Program:
- Balaganju (Procession)
- Gineman
- Ngadeslemah
- The Old Man (dance by Tjokorda Gde Arsa Artha, music by Janger Gegandrungan)
- Dance #3 (Mark Steven Brooks)
- Four Kotekan (David Simons and Lisa Karrer
- Tock: A Hocketing piece for Angklung Rattles (Barbara Benary)
- Margapati
- Kecak (Monkey Chant)

Performers: Barbara Benary, mark Steven Brooks, Iris Brooks, Lisa Karrer, David Simons, Tjokorda Gde Arsa Artha
1998/2/25 Sanctuary
Program:
  • Tingklik Lantir (Patrick Grant)
  • Janger Gegandrungan (dance by Tjokorda Gde Arsa Artha)
  • Lelambatan Meows (Barbara Benary)
  • Tabu Telu
  • Dance #3 (Mark Steven Brooks)
  • Four Kotekan (David Simons and Lisa Karrer)
  • Kecak

Performers: Barbara Benary, Sasha Bogdanowitsch, Nicholas Brooke, Mark Steven Brooks, David Demnitz, Daniel Goode, Patrick Grant, Darryl Gregory, Lisa Karrer, Bill Naylor, David Simons

1998/3/3 Purim PS.122
Program of Barbara Benary’s *Scenes from a Javanese Purim Spiel*

1998/3/8 New City
Program:
  • Bethuel Bazda (Bill Naylor)
  • Scenes from "A Javanese Purimspiel" (Barbara Benary)

Performers: Barbara Benary, Sasha Bogdanowitsch, David Demnitz, Daniel Goode, Darryl Gregory, Jody Kruskal, Laura Liben, Bill Naylor, Cathy Schwartzman. Puppets by Barbara Pollitt and Jody Kruskal

1998/3/16 Henry Brant
Performance in which GSOL members played in Henry Brant’s *Dormant Craters* (1995)

1998/5/3 Greenwich House
Program:
  • Tingklik Toccata (Patrick Grant)
  • Solemn Column (Bill Naylor)
  • Like a Flute of Reed (Sasha Bogdanowitsch)
  • Descarga Elizabeth (David Demnitz)
  • Sad – Happy (Johannes Brahms-Daniel Goode)
  • Bang On A Tin Can (Laura Liben)
  • Three Songs for Trombone and Gamelan (Darryl Gregory)

Performers: Barbara Benary, Sasha Bogdanowitsch, Nicholas Brooke, David Demnitz, Daniel Goode, Patrick Grant, Darryl Gregory, Jody Kruskal, Laura Liben, Bill Naylor, David Simons
1998/6/5 Soundlab
Program:
- Tingklik Toccata (Patrick Grant)
- Planxy Hiett (Jody Kruskal)
- Wintersung (Sasha Bogdanowitsch)
- Solemn Column (Bill Naylor)
- Lelambatan Meows (Barbara Benary)
- Bang On A Tin Can (Laura Liben)
- Descarga Elizabeth (David Demnitz)

Performers: Barbara Benary, Sasha Bogdanowitsch, Nicholas Brooke, Mark Steven Krooks, David Demnitz, Daniel Goode, Patrick Grant, Darryl Gregory, Jody Kruskal, Laura Liben, Bill Naylor

1998/6/20 Pomona
Rockland Angklung Society
Program:
- Balaganju (Procession)
- Gineman
- Ngadeslemah
- The Old Man (dance by Tjokorda Gde Arsa Artha, music by Janger Gegandrungan)
- Tock: A Hocketing piece for Angklung Rattles (Barbara Benary)
- Four Kotekan (David Simons and Lisa Karrer
- Margapati
- Kecak (Monkey Chant)

Performers: Barbara Benary, Mark Steven Brooks, Iris Brooks, Lisa Karrer, David Simons. Dance by Tjokorda Gde Arsa Artha

1998/11/6 Downtown Ensemble and Gamelan
Shared concert with the DownTown Ensemble including New York premier of Barbara Benary’s Aural Shoehorning (1998)

1998/12/11 Nyack
Program:
- Planxy Hieatt (Jody Kruskal)
- Cool It Wayang (David Simons)
- Aural Shoehorning (Sections III-IV) (Barbara Benary)
- Re:Sound (Daniel Goode, choreography Jody Oberfelder)

Dancers Joshua Bisset, Caitlin Cook, Sara Joel, Jeremy Laverdure, Aislinn MacMaster, Ned Malous

1998/12/31 Hartford
Program:
- *Hard Times* (Jody Diamond)
- *Dragon Toes* (Barbara Benary)
- *Piece for Peace In The Middle East* (Laura Liben)
- *Imogen’s Song* (Darryl Gregory)
- *Ensembles of Note* (Larry Polansky)
- *Eine Kleine Gamelan Music* (Daniel Goode)
- *Bubaran Robert* (Lou Harrison)
- *Ladrang Westminster* (Ki Wasitodiningrat)
- *Ladrang Asmaradana, Srepagan, Sampakk-patet manyuro*
- *Bubaran Udan Mas*

1999

1999.1.24 Allentown PA
Program:
- *Introduction and Welcome Offering* (Donald Ryan)
- *Piece for Peace in the Middle East* (Laura Liben)
- *Imogen’s Song* (Darryl Gregory)
- *Cool it Wayang* (David Simons)
- *Circle Line* (David Demnitz)
- *Re: Sound* (Daniel Goode)
- *Planxty Hieatt* (Jody Kruskal)
- *Shadow Puppet Scenes* (Barbara Pollitt, scenes to be announced)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Darryl Gregory, Lisa Karrer, Laura Liben, Jody Kruskal, David Simons, Allison Sloan

1999/2/25 Jody Oberfelder.postcard
Postcard for dance performance by Jody Oberfelder with gamelan music by Daniel Goode

1999/2/25-28 J.Oberfelder, Joyce SOHO
Performance of Jody Oberfelder's *Dance Projects*, featuring Daniel Goode's *Re: Sound*

Gamelan musicians: Barbara Benary, Sasha Bogdanowitsch, David Demnitz, Daniel Goode, Darryl Gregory, Lisa Karrer, Jody Kruskal, Laura Liben, David Simons, Alison Sloan
1999/3/25 New Zealand
Performance at the International Gamelan Festival in Wellington, New Zealand

Program:
• *Hear the Sound of Random Numbers* (Daniel Goode)
• *Aural Shoehorning* (Barbara Benary)
• *Sabbath Bride* (Jody Diamond)

1999/5/2 Greenwich House poster & pgm
Program:
• *Planxty Hieat* (Jody Kruskal)
• *Nothing* (Darryl Gregory)
• *Dachau Lied* (Herbert Zipper, arr. David Demnitz)
• *Dream of the Circle* (Sasha Bogdanowitsch)
• *A House in Bali* (Lisa Karrer)
• *gnanagnarab* (Jody Diamond)
• *Wayang Kulit: The Camel Catcher* (Barbara Benary, dalang Barbara Pollitt)


1999/8/21 Roxbury, NY
Festival of Dance at the Roxbury Arts Center

Program:
• *Balaganju* (arr. David Simons)
• *Dream of the Circle* (Sasha Bogdanowitsch)
• Demonstration of Balinese Dance Mask (Tjokorda Gde Arsa Artha)
• *Lelambetan Porsni* (arr. Barbara Benary)
• *Janger Gegandurangan* (dance *Topeng Tua* by Tjokorda Gde Arsa Artha)
• *Imogen’s Song* (Darryl Gregory)
• *Music for Theremin and Gamelan* (David Simons)
• *Four Kotean* (arr. David Simons)
• *Kecak*

Performers: Barbara Benary, Sasha Bogdanowitsch, Nick Brooke, Iris Brooks, Mark Steven Brooks, Darryl Gregory, Lisa Karrer, David Simons, Allison Sloan, Anne Stebinger, with Tjokorda Gde Arsa Artha
1999/12/14 Knitting Factory
Program:
• Lelambatan Porsni (arr. Barbara Benary)
• Cool it Wayang (David Simons)
• Plansty Hieatt (Jody Kruskal)
• Dachau Lied (arr. David Demnitz)
• House in Bali (Lisa Karrer)
• Music for Theremin and Gamelan (David Simons)


2000

2000/5/25 GreenwichHouse
Program:
• Titania’s Lullaby (Jody Kruskal)
• Ramona (arr. Daniel Goode)
• In Memory Ned/Ebn (Laura Liben)
• Pass the Goddam Spinach (Lisa Karrer)
• The Betrayal of the Wedhatama (Jody Diamond)
• The Marriage of Esther

Performers: Barbara Benary, Mark Dalvell, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Laura Liben, and David Simons, with Peter Zummo, Jody Diamond, Sasha Bogdanowitsch, Barbara Pollitt, and Terra Vandergaw

2000 Spring in Rockland
Program:
• Titania’s Lullaby (Jody Kruskal)
• Ramona (arr. Daniel Goode)
• In Memory Ned/Ebn (Laura Liben)
• Pass the Goddam Spinach (Lisa Karrer)
• Selections from The Marriage of Esther (Barbara Benary)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Laura Liben, and David Simons, with Peter Zummo, Jody Diamond, Sasha Bogdanowitsch, Barbara Pollitt, and Terra Vandergaw

2000/5/28 Pomona Angklung
Flier for Spring Festival of the Pomona Cultural Festival
2000/6/4 Finkelstein Library
Program:

- *Titania’s Lullaby* (Jody Kruskal)
- *The Marriage of Esther* (Barbara Benary)
- *Ramona* (arr. Daniel Goode)
- *In Memory Ned/Ebn* (Laura Liben)
- *Pass the Gross Green Spinach* (Lisa Karrer)

Performers: Barbara Benary, Sasha Bogdanowitsch, Mark Dalzell, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Laura Liben, and David Simons, with Barbara Pollitt and Terra Vandergaw

2000/10/24 Galapagos
Program:

- *Halloween* (Jody Kruskal)
- *Naked We Stand* (David Simons)
- *In Memory: Ned/Ebn* (Laura Liben)
- *In Celebration* (Daniel Goode)
- *Tetherball* (Larry Polansky)
- *Esther Suite* (Barbara Benary)
- *Pass the Goddam Spinach* (Lisa Karrer)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Darryl Gregory, Lisa Karrer, Jody Kruskal, Laura Liben, David Simons, and Stephanie Griffin

2000/12/16 Washington Sq. Fair
This event featured multiple sets of music over the course of an afternoon interpolated by hands-on workshops in gamelan, dance, and wayang led by members of Gamelan Son of Lion

Program:

- *Piece for Peace in the Middle East* (Laura Liben)
- *In Celebration* (Daniel Goode, dance by Douglas Dunn)
- *Four Kotekan* (arr. David Simons with Lisa Karrer)
- *Pemangku* (Nichlas Brooke, topeng dance by Deena Burton)
- *Midsummernight’s Dream* (Jody Kruskal)
- *Coyote Stories* (Lou Harrison)
- *Re:Sound* (Daniel Goode, dance by Jody Oberfelder)
- *Circle Line* (David Demnitz)
- *Music for Viola and Voice* (Tony Prabowo)
- *Betrayal of Wedhatama* (Jody Diamond)
- *Kecak*

Performers: Barbara Benary, David Demnitz, Jody Diamond, Daniel Goode, Lisa Karrer, Jody Kruskal, Marnen Laibo-Koser, Laura Liben, David Simons, Stephanie Griffin
Dancers: Douglas Dunn, Deena Burton, Jody Oberfelder

Wayang Kulit Pupeteers: Barbara Benary and Barbara Pollitt

**2000/12/31 Summit NJ**
General program for performances part of the First night Summit event on New Years Eve, 2000

**2001**

**2001/1/25 MATA**
Program:
- *Coyote Stories* (Lou Harrison)
- *Circle Line* (David Demnitz)
- *Centre Bridge* (Frances White)
- *Still Life with Prayer and Poem* (Gee-Bum Kim)
- *Night Pond* (Jeffrey Lependorf)
- *Fields Amaze* (Patrick Grant)

Performers: Barbara Benary, Nicholas Brooke, Mark Steven Brooks, David Demnitz, Daniel Goode, Darryl Gregory, Lisa Karrer, Jody Kruskal, Marnem Laibow-Koser, David Simons

Guest musicians: Elizabeth Brown, Jeffrey Lependorf, Patrick Grant

**2001/2&3 Esther flyer**
The flyer for Barbara Benary's *Wayang Esther: A Javanese Purimspiel*

**2001/2 Esther.HERE**
The program used for multiple performances of Barbara Benary's *Wayang Esther: A Javanese Purimspiel*

Dhalang: Barbara Pollitt and Joko Susilo

Assistant Puppeteers: Terra Vandergaw, Jody Kruskal, and Beverly Fox

Vocal Ensemble: Phyllis Clark (Esther), Yanni Amouris (Mordechai), Jody Kruskal (King Ahasuerus, First Conspirator), Cliff Townsend (Haman, Second Conspirator), Lissa Karrer (Vashti, Zareesh)

Gamelan Ensemble: Barbara Benary, Mark Steven Brooks, David Demnitz, Lisa Karrer, Laura Liben, and David Simons, with Peter Zummo and Jon Gibson
2001/3 BAM w/Mark Morris
Twentieth anniversary performance of the Mark Morris Dance Group in which Gamelan Son of Lion performed works by Lou Harrison to accompany choreography by Mark Morris

GSOL Program:
• *In Honor of the Divine Mr. Handel*
• *In Honor of Mr. Mark Twain*
• *Bubaran Robert*

Performers: Jody Diamond, Barbara Benary, Iris Brooks, mark Steven Brooks, Darryl Gregory, Lisa Karrer, Jody Kruskal, Marnen Laibow-Koser, Skip LaPlante, Laura Liben, David Simons

2001/5/12 WestOrange
Program:
• *Balaganjur* (arr. David Simons)
• *Golek Ayun-Ayun* (dance by Deena Burton)
• *Janger Gegedrongan*
• *Klezmer* (Daniel Goode)
• *Bubaran Robert* (Lou Harrison)
• *Tango* (Barbara Benary, dance by Deena Burton)

Performers: Barbara Benary, Daniel Goode, Lisa Karrer, Marnen Laibow-Koser, Laura Liben, and David Simons with guest dancer Deena Burton

2001/6/4 GreenwichHouse
Program:
• *Gamelan II* (Philip Corner, arr. Jody Diamond)
• *Pink Lelambatan: Tangis* (arr. Barbara Benary)
• *Women’s Song* (Lisa Karrer)
• *Re-Sound* (Daniel Goode, dance by Jody Oberfelder)
• *Plato’s Notes* (David Demnitz)
• *Pathetan Pelog* (Marnen Laibow-Koser)
• *Bluish Haze* (Daniel Goode)
• *Balaganjur* (arr. David Simons)

Performers: Barbara Benary, Iris Brooks, David Demnitz, Daniel Goode, Lisa Karrer, Marnen Laibow-Koser, Laura Liben, and David Simons with guest dancer Jody Oberfelder

2001/7/12 Goshen
Program:
• *Balaganjur* (arr. David Simons)
• *Golek Ayun-Ayun* (dance by Deena Burton)
• Janger Gegedrongan
• Women’s Song (Lisa Karrer)
• Bluish Haze (Daniel Goode)
• Plato’s Notes (David Demnitz)
• Tango (Barbara Benary, dance by Deena Burton)
• Bubaran Robert (Lou Harrison)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Darryl Gregory, Lisa Karrer, Marnen Laibow-Koser, Laura Liben, and David Simons with guest dancer Deena Burton

2001/7/15 World Trade Center
Program:
• Balaganjur (arr. David Simons)
• Golek Ayun-Ayun (dance by Deena Burton)
• Women’s Song (Lisa Karrer)
• Bluish Haze (Daniel Goode)
• Tango (Barbara Benary, dance by Deena Burton)
• Bubaran Robert (Lou Harrison)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Darryl Gregory, Lisa Karrer, Marnen Laibow-Koser, Laura Liben, and David Simons with guest dancer Deena Burton

2001/10/14 Summit NJ
General flier for the Summit Cultural Heritage Festival in New Jersey

2002
2002-03. CD release postcard
Postcard announcing release of Gamelan Son of Lion’s CD "Bending the Gending"

2002/4/14 Rutgers
Program:
• Balagaganju (Lisa Karrer)
• Reconciliation Dance (Jody Kruskal)
• Pathetan Pelog (Marnen Laibow-Koser)
• Nine-Eleven (collaborative composition by Barbara Benary, David Demnitz, Daniel Goode, Laura Liben, and David Simons)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Paul Hogan, Bill Jacobs, Lisa Karrer, Jody Kruskal, Marnen Laibow-Koser, Laura Liben, and David Simons
2002/4/19-21 Wesleyan gamelan symposium
Schedule of events for the "New England Gamelan Weekend"

2002/4/19-21 Wesleyan program
Program for papers and concerts at the "New England Gamelan Weekend"

GSOL Program:
- Women’s Song (Lisa Karrer)
- Nine-Eleven (Laura Liben)
- Aural Shoeorning: Plainsong (Barbara Benary)
- Seven (Paul Hogan)
- The Unraveling (David Simon)

2002/6/7 Indonesian Consulate poster
Poster advertisement for three events presented by Gamelan Son of Lion

2002/6/7 Consulate program
Featuring excerpts from Lisa Karrer’s theatrical production Woman’s Song

Woman’s Song Program by Lisa Karrer:
- Balaganju
- Bamboo Harem
- Roro Mendut’s Entrance Song
- Snake Charm Transition
- Fan Dance Improv
- Woman’s Song International
- Kecapi Strings
- Spy Dance
- Gong Drum Battle
- Woman’s Song Finale

Second half:
- The Unraveling (David Simons)
- Reconciliation Dance (Jody Kruskal)
- Tango (Barbara Benary, Dance by Deena Burton)
- Seven (Paul Hogan)
- Nine-Eleven (Barbara Benary, Laura Liben, Daniel Goode, David Simons, David Demnitz)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Paul Hogan, Bill Jacobs, Jody Kruskal, Lisa Karrer, Skip LaPlante, Manen Laibow-Koser, Paula Matthusen, and David Simons
2002/7/13, 8/4 Rockland Angklung
Program:
• Balaganjur Parade
• Gineman
• Ngedeslemah
• Margapati
• Janger Gegeedrongan
• Jalan Strig
• Nguh Ategal
• Sindu Arsa

Performers: Barbara Benary, Iris Brooks, Mark Steven Brooks, Lisa Karrer, and David Demnitz

2002/7/27 Rockland workshop
Flier for workshops in Balinese Angklung

2002/11/15 Williamsburg, Brooklyn
Program:
• Nine-Eleven: A Memorial Suite (Barbara Benary, Laura Liben, Daniel Goode, David Simons, David Demnitz)
• Kecapi Strings and Clarinet (Lisa Karrer)
• Bamboo Harem (Lisa Karrer)
• Wayang Hantu Hancur (Jody Kruskal, text by Barbara Benary, Dhalang Barbara Pollitt and Jody Kruskal)
  o Halloween
  o Reconciliation Dance
  o Song: Come All You Spirits
• Sekat (I.M. Harjito)


2002/12/22 Spring Street
Program:
• Bamboo Harem (Lisa Karrer)
• Kecapi Strings and Clarinet (Lisa Karrer)
• Sekat (I.M. Harjito)
• Elegy in Memory of Bill Colvig (Bill Alves)
• 5 SE (Daniel Goode, dance by Thalia)
• Homage to Revere (Philip Corner)

2003

2003/4/13 Spring St
Program:
• *Balaganju* (Lisa Karrer)
• *Chilao* (Bill Alves)
• *Music from "A Midsummernight’s Dream* (Jody Kruskal)
  o *Titania’s Lullaby*
  o *Reconciliation Dance*
• *Beda I* (Ann Warde)
• *Happy* (Daniel Goode)
• 9-11: *A Memorial Suite* (Barbara Benary, Laura Liben, Daniel Goode, David Demnitz)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Stephanie Griffin, Bill Jacobs, Marnen Laibow-Koser, Lisa Karrer, Laura Liben, and David Simons. Guest composer Ann Warde

2003/6/7 Puffin Foundation, NJ
Program:
• *Reconciliation Dance* (Jody Kruskal)
• *Nine-Eleven* (excerpt by Laura Liben)
• *Kecapi* (Lisa Karrer)
• *Jabali* (Barbara Benary)
• *Tetabeuhan Sungut* (Slamet Sjukur)
• *Four Dances for Balinese Angklung* (#

Performers: Barbara Benary, Mark Steven Brooks, David Demnitz, Stephanie Griffin, Bill Jacobs, Laura Liben and David Simons

2003/7/3 3rd St Music School
Program:
• *Balaganju* (Lisa Karrer)
• *Specious Associations* (David Demnitz)
• *Naked We Stand* (David Simons)
• *Tetabeuhan Sungat* (Slamet Sjukur)
• *Pendet* (dance by Nengah Dewi Castillo)
• *Jabali* (Barbara Benary)
• *Sad/Happy* (Daniel Goode)

Performers: Barbara Benary, Mark Steven Brooks, David Demnitz, Daniel Goode, Stephanie Griffin, Bill Jacobs, Lisa Karrer, Laura Liben, and David Simons
2003/12/21 Selametan
Program:
- Tetabeuhan Sungut (onomatopoeia) (S.A. Sjurkur)
- Un-Concerto for Piano and Gamelan (Daniel Goode)
- Music Box (Jody Kruskal)
- Cremation music (David Simons)
- Sarpakenoko’s Revenge (Barbara Benary)


Woman’s Song Tour
The following entries all come from performances that occurred during a touring production of Lisa Karrer’s multimedia theater piece Woman’s Song: The Story of Roro Mendut, featuring music composed for and played by Gamelan Son of Lion.

2003/4/18 New School
Program by Lisa Karrer:
- Song of Myself
- Kecapi Strings and Clarinet
- Women’s Song
Gamelan musicians: Barbara Benary, Mark Steven Brooks, David Demnitz, Stephanie Griffin, Daniel Goode, Bill Jacobs, Laura Liben, Lisa Karrer, Marnen Laibow-Koser, and David Simons

Cast in order of appearance: Nyoman Saptanya, Toshinori Hamada, Deena Burton, Ayu Armini, Lisa Karrer,

2003 July Estonia Tour
Program:
- Selections from Woman’s Song: The Story of Roro Mendut (Lisa Karrer)
- Specious Associations (David Demnitz)
- Four Dances for Balinese Angklung (#3) (Mark Steven Brooks
- Naked We Stand (David Simons)
- Tetabeuhan Sungut (Slamet Sjukur)
- Pendet
- Nine-Eleven (Laura Liben)
- Sad/Happy (Daniel Goode)
- Jabali & Traditional Srepgagan (Barbara Benary)
Performers: Barbara Benary, Mark Steven Brooks, David Demnitz, Daniel Goode, Stephanie Griffin, Bill Jacobs, Lisa Karrer, Laura Liben, and David Simons
2003/7/22-23 Estonia flyer
Concert tour schedule for Estonia tour

2003/7/22-23 Estonia Program
Full program for Woman’s Song in the Estonian language

2003/10/15-18 Woman’s Song at the Kitchen Posters
Posters for Woman’s Song performances at the Kitchen in New York

2003/10/15-18 Kitchen program
Full English language program for Woman’s Song used for New York performances at The Kitchen

2004

2004/4/2 WoosterArts
• Pari Intervallo (Arvo Pärt, arr. Laura Liben)
• Kui Mina (Lisa Karrer)
• The Cobblestones of Tallinn, A One Day Tour (Barbara Benary)
• Masija (Skip La Plante)
• Music Box (Jody Kruskal)
• Out of Tune/Out of Time (David Demnitz)
• Circular Thoughts (Daniel Goode)

2004/6/5 Spoke the Hub, Brooklyn
Program:
• Kui Mina (Lisa Karrer)
• Maguinanaon (Empi Mörn)
• Music Box (Jody Kruskal)
• Lion Steps (Dan Joseph)
• Pari Intervallo (Arvo Pärt, arr. Laura Liben)
• Incestuous Amplification (David Dmenitz)
• Mazija (Skip LaPlante)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Bill Jacobs, Dan Joseph, Lisa Karrer, Jody Kruskal, Skip LaPlante, Laura Liben, Empi Mörn, and David Simons

Dancers and Juggler: Heidi Kimney, Zachary Kruskal, Elise Long, Rainer Magik, Mint Torro and friends

2004/6/9 Nyack
Program:
• Kui Mina (Lisa Karrer)
• Maguinanaon (Empi Mörn)
• Lion Steps (Dan Joseph)
• The Cobblestones of Tallinn (Barbara Benary)
• Pari Intervallo (Arvo Pärt, arr. Laura Liben)
• Incestuous Amplification (David Dmenitz)
• Mazija (Skip LaPlante)

Barbara Benary, David Demnitz, Daniel Goode, Bill Jacobs, Dan Joseph, Lisa Karrer, Jody Kruskal, Skip LaPlante, Laura Liben, Empi Mörn, and David Simons

2004/8/11 Lincoln Center Spoke the Hub
General program for Lincoln Center Out of Doors

2004/11/21 Roulette
Program:
• Piece for Peace in the Middle East (Laura Liben)
• Music Box (Jody Kruskal)
• Roro Mendut Entrance Song (Lisa Karrer)
• Kecapi for Strings, Voice, and Clarinet (Lisa Karrer)
• Incestuous Amplification (David Demnitz)
• Dans King (Daniel Goode)
• In Scrolls of Leaves (Barbara Benary)
• Maguindanaon (Empi Mörn)
• The Unraveling (David Simons)

2005

2005/1/29 Calarts@TheKitchen
General program for concerts featuring works by CalArts alumni, including David Simons

2005/2/5 Indonesian Consulate honoring Deena Burton
Concert in honor of ethnographer, dancer, and choreographer Deena Burton sponsored by the Consulate General of the Republic of Indonesia featuring performances by Gamelan Kusuma Laras, Gamelan Dharma Swara, Gamelan Son of Lion, Music for Homemade Instruments, and BALAM Dance.

GSOL Program:
• Naked We Stand (David Simons)
• A Rag For Deena (Barbara Benary)
• Woman’s Song (Lisa Karrer, dancer Kumi Orikawa)
• Sabbath Bride (Jody Diamond, choreographer Deena Burton, dancers: Judy Caporale, Leslie Rudden, Carla Scheele)
Musicians: Barbara Benary, Iris Brooks, David Demnitz, Jody Diamond, Daniel Goode, Bill Jacobs, Laura Liben, Lisa Karrer, Jody Kruskal, and David Simons

2005/3/11-2 Philadelphia Choral Arts Society
Program for a concert of choral music in which GSOL performed Anthony Mosakowski’s Sanctus and Agnus Dei from Missa Veni Sancte Spiritus Filius Leonis

2005/3/24 FLUX Quartet Greenwich House
Featuring several new works for gamelan and string quartet

Program:
- River Kotelan (Lisa Karrer)
- Un-Concerto (Daniel Goode)
- 5x5 (Steven M. Miller)
- Gaelic Weaving Sampler (Barbara Benary)
- Tapestry (Sinta Wullur)
- Uncle Venus (David Simons)
- Operation Iraqi Freedom (David Demnitz)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Bill Jacobs, Lisa Karrer, Jody Kruskal, Laura Liben, Steven M. Miller, and David Simons

2005/3/24 North River Music poster
General poster for North River Music Festival

2005/11/4-6 Balam
Season schedule for the Balam Dance theater, including a GSOL production of Lou Harrison’s Coyote Stories

2005/11/9 Benary & Downtown Ensemble
Concert presented by GSOL and the DownTown Ensemble in preparation for recording of Barbara Benary’s CD Sun on Snow. Concert entitled "Prelude to a New World: The Music of Barbara Benary"

Program:
- Downtown Steel (Barbara Benary)
- Sun on Snow (Barbara Benary)
- Aural Schoehorning (Barbara Benary)
2006

**2006/2/2 Merkin Concert Hall**
Program:
- *Bang on a Tin Can* (Laura Liben)
- *The Tempest Suite* (Jody Kruskal)
- *Jigalullaby* (Barbara Benary)
- *Bali Hi* (David Simons)
- *River Kotekan* (Lisa Karrer)

**2006/6/25 Pomona**
Program:
- *Eine Kleine Gamelan Music* (Daniel Goode)
- *She Had To Go* (John Morton)
- *Telling Time* (Miguel Frasconi)
- *Naked We Stand* (David Simons)
- *Ziarah Dalam Gereja Gunung* (Lisa Karrer)
- *Hemiola Goes East* (David Demnitz)

Performers: Barbara Benary, David Dmenitz, Miguel Frasconi, Daniel Goode, Lisa Karrer, Jody Kruskal, Denman Maroni, John Morton, and David Simons

2007

**2007/5/18 Construction Co**
Program:
- *Descarga Elizabeth* (David Demnitz)
- *Song of Myself* (Lisa Karrer)
- *Nine-Eleven* (Laura Liben)
- *Wauking* (Barbara Benary)
- *Hear the Sound of Random Numbers* (Daniel Goode)
- *She Had to Go* (John Morton)
- *Gamelan Around* (Denman Maroney)
- *Angklung Pelukan* (David Simons)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Lisa Karrer, Laura Liben, Denman Maroney, John Morton, and David Simons

**2007/8/22 Henry Brant**
Performance of Henry Brant's *Dormant Craters* at Lincoln Center Out of Doors
2007/11/4 Pomona
Program:
• Wayang Hantu Hancur (Getting Rid of Ghosts) (Jody Kruskal and Barbara Benary)
• Song of Myself (Lisa Karrer)
• Specious Associations (David Demnitz)
• Jigalullaby (Barbara Benary)
• Angklung Pelukan (David Simons)
• Toy Symphony (Daniel Goode)
• Gamelan Around (Denman Maroney)
• Three Dances from the Philosopher’s Stone (Patrick Grant)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Patrick Grant, Lisa Karrer, Laura Liben, Denman Maroney, John Morton, and David Simons. Pupeteers: Barbara Benary and Rachel Bobrow

2007/12/2-4 Living Theater
Program:
• Balabanjur (arr. David Simons)
• Operation Iraqi Freedom (David Demnitz)
• Artaud and the Balinese Theatre (Patrick Grant)
• Piece for Peace in the Middle East (Laura Liben)

Performers: Barbara Benayr, David Demnitz, Daniel Goode, Patrick Grant, Lisa Karrer, Jody Kruskal, Laura Liben, John Morton, and David Simons

2008
2008/3/20 Issue
Program:
• Apsides (Laura Andel)
• Specious Associations (David Demnitz)
• Hard Rain (Laura Liben)
• Jesus Autem Transiens/Credo in Deum (Laura Liben)
• Music for Theremin and Gamelan (David Simons)

Performers: Barbara Benary, David Demnitz, Miguel Frasconi, Daniel Goode, Patrick Grant, Lisa Karrer, Jody Kruskal, Laura Liben, Denman Maroney, David Simons, and John Morton

2008/4/25 Living Theater
Poster only
2008/6/22 Piermont
Program:
- *Cremation Music* (David Simons)
- *She (Really) Had To Go* (John Morton)
- *Telling Time* (Miguel Frasconi)
- *Hemiola Goes East* (David Demnitz)
- *Music Box* (Jody Kruskal)
- *Wauking* (Barbara Benary)
- *Hard Rain* (Bob Dylan, arr. Lisa Karrer)

Performers: Barbara Benary, David Demnitz, Miguel Frasconi, Lisa Karrer, Jody Kruskal, Laura Liben, Denman Maroney, John Morton, David Simons, and Sima Wolf

2008/7/22 Lou Harrison
Program for Washington Square Music Festival, in which GSOL played Lou Harrison’s Double Concert for Violin, Cello, and Gamelan

Performers: Barbara Benary, Nicholas Colvin, Daniel Goode, Lisa Karrer, jody Kruskal, Laura Liben, John Morton, David Simons, and Ann Stebinger

2008/11/7 GAGA
Program:
- *Gamelan II* (Philip Corner)
- *Piece for Peace in the Middle East* (Laura Liben)
- *Balaganjur* (arr. David Simons)
- *Tetabu"han Sungen* *(Onomatopoeia)* (Slamet Sjukur)
- *Descarga Elizabeth* (David Demnitz)
- *Welcome Slendro Clarinet* (Daniel Goode)
- *Cremation Music* (David Simons)
- *Either/or or/eitherR* (David Demnitz)


2009
2009/1/16 Galapagos CD release
Program:
- *Opening Musix: Gamelan II* (Philip Corner)
- *Naked We Stand* (David Simons)
- *Music Box* (Jody Kruskal)
- *Gamelan Around* (Denman Maroney)
- *Jigalullaby* (Barbara Benary)
- *Traffic* (Laura Liben)
• *Kacapi* (Lisa Karrer)
• *Ibn Al Balad* (David Denmitz)
• *Sad/Happy* (Daniel Goode)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Laura Liben, Denman Maroney, John Morton, David Simons, and Anastasia Clarke

**2009/5/3 Tarrytown**

Program:
• *Woman’s Song* (Lisa Karrer)
• *Blu Box* (Jody Kruskal and John Morton)
• *Tetabeuhan Sungut (Onomatopoeia)* (Slamet Sjukur)
• *Harps, Drums, Cats: Healing Songs* (Barbara Benary)
• *Abweja* (Skip LaPlante)
• *Ibn Al Balad* (Mohamed Abdel Wahab, arr. David Demnitz)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Skip Laplante, Laura Liben, Denman Maroney, John Morton, and David Simons. Guest vocalist Danielle Woerner

**2009/6/7 Fellowship of Reconciliation, Nyack**

Program:
• *Balaganjur Parade* (David Simons / Lisa Karrer)
• *Abweja* (Skip LaPlante)
• *The Unraveling* (David Simons)
• *Tetabeuhan Sungut (Onomatopoeia)* (Slamet Sjukur)
• *GONGing Ceremony* (David Simons)
• *Piece for Peace in the Middle East* (Laura Liben)
• *Hemiola Goes East* (David Demnitz)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Skip LaPlante, Laura Liben, John Morton, and David Simons

**2009/7/12 Noguchi Museum**

Program:
• *Balaganjur Parade* (David Simons / Lisa Karrer)
• *Abweja* (Skip LaPlante)
• *Piece for Peace in the Middle East* (Laura Liben)
• *Angklung pieces: Janger Gege-dronggan, Ginuman*
• *Tetabeuhan Sungut (Onomatopoeia)* (Slamet Sjukur)
• *Welcome Slendro Clarinet* (Daniel Goode)
• *Cremation Music* (arr. David Simons)
Performers: Barbara Benary, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Skip LaPlante, Laura Liben, John Morton, and David Simons

2009/7/25 Buchanan NY
Program:
- *Balaganjur* (arr. David Simons)
- *Woman’s Song* (Lisa Karrer)
- *Piece for Peace in the Middle East* (Laura Liben)
- *Blu Box* (jody Kruskal / John Morton)
- *Tetabuhan Sungut (Onomatopoeia)* (Slamet Sjukur)
- Balinese Angklung Music: *JangerGegedrongan, Ginuman*
- *Mostly Slendro Passcaglia* (Barbara Benary)
- *Cremation Music* (arr. Davis Simons)

Performers: Barbara Benary, David Demnitz, Lisa Karrer, Jody Kruskal, Laura Liben, John Morton, and David Simons

2009/10/15 Vassar trio
Poster for a workshop in Balinese Angklung led by Barbara Benary, Lisa Karrer, and David Simons

2009/10/17 Brecht Forum, Laura Andel
Concert of works by Laura Andel, including two for Fender Rhodes and gamelan: *Apsides*, and *Algol*

2009/11/8 GAGA, Gong Humping
Program:
- *Balaganjur Parade* (David Simons / Lisa Karrer)
- *Mostly Slendro Passcaglia* (Barbara Benary)
- *Savor Pelog Sexaphonic* (David Demnitz)
- *Abweja* (Skip LaPlante)
- *GONGing Cermony* (David Simons)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Skip LaPLante, Laura Liben, Denman Maroney, Troy Paolantonio, and David Simons

Dancers: Tjokorda Gde Arsa Artha and Carlos Fittante

2009/11/18 Bronx Community College
Program:
- *Balaganjur Parade* (David Simons / Lisa Karrer)
- *Woman’s Song* (Lisa Karrer)
- *Mini-Ramayana* (arr. Barbara Benary)
- *Cremation Music* (arr. David Simons)
• *Piece for Peace in the Middle East* (Laura Liben)
• *Mostly Slendro Passacaglia* (Barbara Benary)
• *Ginuman, Janger Gegedrongan*
• *Tetabuahan Sungut (Onomatopoeia)* (Slamet Sjukur)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Skip LaPlante, Laura Liben, Denman Maroney, John Morton, Troy Paolantonio, and David Simons

2009/11/21 Highland Park, NJ

Program:
• *Balaganjur Parade* (David Simons/Lisa Karrer)
• *Woman’s Song* (Lisa Karrer)
• *Welcome Slendro Clarinet* (Daniel Goode)
• *Abweja* (Skip LaPlante)
• *Piece for Peace in the Middle East* (Laura Liben)
• *Savor Pelog Sexaphonic* (David Demnitz)
• *Ginuman*
• *Tetabuahan Sungut (Onomatopoeia)* (Slamet Sjukur)
• *Cremation Music* (arr. David Simons)

Performers: Barbara Benayr, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Kip LaPlante, Denman Maroney, John Morton, Troy Paolantonio, and David Simons

2010

2010/2/24 Queensboro Community College

Program:
• *Beleganjur: Prelude to Life Lived* (Troy Paolantonio)
• *Einie Kleine Gamelan Music/Nacht Music* (Daniel Goode/Mozart)
• *Woman’s Song* (Lisa Karrer)
• *Gineman*
• *Abweja* (Skip LaPlante)
• *Claudius Smith* (Denman Maroney)
• *Tetabuahan Sungut (Onomatopoeia)* (Slamet Sjukur)
• *Sambal Badjak* (Barbara Benary)
• *Balaganju* (David Simons)

2010/5/2 Tenri Gallery
Program:
• Beleganjur: Prelude to Life Lived (Troy Paolantonio)
• Harps, Drums, Cats: Healing Songs (Barbara Benary)
• Toy Symphony (Daniel Goode)
• Woman’s Song (Lisa Karrer)
• The Unraveling (David Simons)
• Cloudrest (Elizabeth Brown)
• Claudius Smith (Denman Maroney)

Performers: Barbara Benary, Elizabeth Brown, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Laura Liben, Denman Maroney, Troy Paolantonio, and David Simons. Guest vocalist: Sheila Schonbrun

2012/6/20 WaveHill
Program:
• Balaganju (arr. David Simons)
• Majavali (Skip LaPlante)
• Blu Box (John Morton and Jody Kruskal)
• Hemiola Goes East (David Demnitz)
• Cloudrest (Elizabeth Brown)
• Toy Symphony (Daniel Goode)
• Jesu Autem Transens (Robert Wylkinson, arr. Laura Liben)
• Hard Rain (Bob Dylan, arr. Lisa Karrer)

Performers: Barbara Benary, Elizabeth Brown, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Skip LaPlante, Laura Liben, John Morton, and David Simons

2010/6/21 Make Music NY
General program of events included in the one-day festival Make Music New York

2010/11/21 Diana Liben memorial
Memorial concert for Diana Merliss Liben, for which GSOL performed Benary’s Sleeping Braid as welcoming music

2010/12/11 Jody Diamond CD release
Release part for Jody Diamond’s CD In That Bright World. All compositions by Diamond

Program:
• Bonang
• Come Into the Valley
• Bubaran Bill
Performers: Jen Baker, Barbara Benary, David Demnitz, Jody Diamond, Daniel Goode, Lisa Karrer, Skip LaPLante, Laura Liben, John Morton, David Simons

2011

2011/5/14 GAGA
Program:
• Oye Como Va (David Demnitz)
• Encore Jacque (Barbara Benary)
• Helter Skelter (Denman Maroney)
• Tighten Up (Laura Liben)
• Today Time Is Here (John Morton)
• Kaen Anthem (David Simons)
• Hard Rain (Lisa Karrer)

Performers: Barbara Benary, David Dmenitz, Daniel Goode, Lisa Karrer, Skip LaPlante, Laura Liben, John Morton, Denman Maroney, and David Simons. Guest musicians: Peter Banmon, and Steven Silverstein

2011/6/4 Brooklyn Conservatory
Program:
• Piece for Peace in the Middle East (Laura Liben)
• Sonata for Hubcaps and Clarinet (Daniel Goode)

Performers: David Demnitz, Daniel Goode, Jen Grant, Jody Kruskal, Laura Liben, and Skip LaPlante

2011/6/11 Tenri (covers)
This concert featured a collection of cover songs created by GSOL composers beginning in the 1990s

Program:
• Ove Como Va (Tito Puente, arr. David Demnitz)
• Encore Jacques (Barbara Benary)
• American Old Time Gamelan Project (arr. Jody Kruskal)
  o Texas (Fiddle tune collected from Henry Reed)
  o Shake Sugaree (Elizabeth Cotton)
• Toy Symphony, Part II (Daniel Goode)
• Piece #1 (Jen Baker)
• Helter Skelter (John Lennon, Paul McCartney, arr. Denman Maroney)
• Tighten Up (Archie Bell & Billy Buttier, arr. Laura Liben)
• Today Time Is Here (John Morton)
• Kaen Anthem (Thailand) (David Simons)
- *Hard Rain* (Bob Dylan, arr. Lisa Karrer)

Performers: Jen Baker, Barbara Benary, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Skip LaPlante, Laura Liben, John Morton, Denman Maroney, David Simons, and Kate Peoples

2011/6/25 Spring St

Program:
- *Ove Como Va* (Tito Puente, arr. David Demnitz)
- *Encore Jacques* (Barbara Benary)
  - *Texas* (Fiddle tune collected from Henry Reed)
  - *Shake Sugaree* (Elizabeth Cotton)
- *Toy Symphony, Part II* (Daniel Goode)
- *Pièce #1* (Jen Baker)
- *Helter Skelter* (John Lennon, Paul McCartney, arr. Denman Maroney)
- *Tighten Up* (Archie Bell & Billy Buttier, arr. Laura Liben)
- *Today Time Is Here* (John Morton)
- *Kaen Anthem (Thailand)* (David Simons)
- *Hard Rain* (Bob Dylan, arr. Lisa Karrer)

Performers: Jen Baker, Barbara Benary, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Skip LaPlante, Laura Liben, John Morton, Denman Maroney, David Simons, and Kate Peoples

2011/12/18 Spring St

Program:
- *Dan’s Hubcaps* (Daniel Goode and Jody Kruskal)
- *Three Course Gamelan Gandhi* (Larry Simon)
- *Labyrintheme* (David Demnitz)
- *Peace for All* (Laura Liben)
- *Gado-Gado* (Barbara Benary)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Jody Kruskal, Laura Liben, Kate Peoples, Shawn Russell, ad Larry Simon

2011/12/21 Soho

Description of activities for Daniel Goode’s Soho Gamelan Walk

2012

2012/5/6 Spring St

Program:
- *Purnati* (Skip LaPlante)
- *Unconcerto* (Daniel Goode)
- Dan’s Hubcaps (Jody Kruskal and Daniel Goode)
- Nine-Eleven (Laura Liben)
- Hemiola Goes East (David Demnitz)
- Gamelan a Go-Go (Larry Simon)


2012/5/20 Nyack Library
Program:
- Aural Schoehorning (Barbara Benary)
- Un-Concerto (Daniel Goode)
- Dan’s Hubcaps (Jody Kruskal and Daniel Goode)
- 9-11: A Memorial Suite (David Simons, Laura Liben, Denman Maroney, Lisa Karrer)
- Hemiola Goes East (David Demnitz)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Skip LaPlante, Laura Liben, Denman Maroney, Larry Simon, and David Simons

2012/6/22 Issue Project Room
Program:
- Either/or or /either (David Demnitz)
- Braid Pieces (Barbara Benary)
  - Braid
  - Sleeping Braid
  - Macrame and Counter-Braid
- Forty Random Numbered Clangs (Daniel Goode)
- Gamelan II: Number Measure Increasing Downward (Philip Corner)
- Aural Schoehorning (Barbara Benary)

Performers: Lois Anderson, Barbara Benary, David Demnitz, Daniel Goode, Skip LaPlante, Laura Liben, John Morton, David Simons

2012/12/15 Spring St
Program:
- Piece for Peace in the Middle East (Laura Liben)
- Purnati (Skip LaPlante)
- Ibn al-Balad (Mohamed Abd el-Wahab, arr. David Demnitz)
- Angklung Pekukan (David Simons)
- Falling (Jody Kruskal)
- One Word Opera (Daniel Goode)
• *Radio Rainbow* (Harold Arlen/E.Y. Harburg, arr. Barbara Benary)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Jody Kruskal, Skip LaPlante, Laura Liben, and David Simons

**2012/12/19 Spectrum**

Program:
- *Piece for Piece in the Middle East* (Laura Liben)
- *Purnati* (Skip LaPlante)
- *Ibn al-Badal* (Mohamed Abd el-Wahab, arr. David Demnitz)
- *Angklung Pekukan* (David Simons)
- *Falling* (Jody Kruskal)
- *One Word Opera* (Daniel Goode)

Performers: Barbara Benary, David Demnitz, Daniel Goode, Jody Kruskal, Skip LaPlante, Laura Liben, and David Simons

**2013**

**2013/3/13 Roulette: D Simons retrospective**

Concert of works by composer David Simons, including a full set of pieces for gamelan

GSOL Program:
- *Angklung Pelukan*
- *Gong Humping Ceremony*
- *Uncle Venus*

GSOL Performers: Barbara Benary, David Demnitz, Daniel Goode, Lisa Karrer, Jody Kruskal, Skip LaPlante, Laura Liben, Denman Maroney, John Morton, and David Simons

**2013/4/10 Queensboro Community College**

Program:
- *Angklung Music*
- *Falling* (Jody Kruskal)
- *Ziarah Dalam Gereja Gunung* (Lisa Karrer)
- *Post Authority Crossing* (Laura Liben)
- *Purnati* (Skip LaPlante)
- *Savor Pelog* (David Demnitz)
- *Bubaran Robert* (Lou Harrison)
Performers: Barbara Benary, David Demnitz, Lisa Karrer, Jody Kruskal, Skip LaPlante, Laura Liben, John Morton, and Dawn Arno

2013/5/19 Piermont Library: Shadow of Treason
Premiere of Barbara Benary’s Shadow play about Benedict Arnold, *The Shadows of Treason*

Program:
- *Falling* (Jody Kruskal)
- *Port Authority Crossing* (Laura Liben)
- *Pernati* (Skip LaPlante)
- *Angklung Pelukan* (David Simons)
- *The Shadows of Treason* (Barbara Benary, puppetry Barbara Pollitt and Nigel Irons)

Musicians: Barbara Benary, David Demnitz, Lisa Karrer, Jody Kruskal, Denman maroney, Laura Liben, and David Simons. Voices by Gerard Ford, Jody Kruskal, and Rip Hayman

2013/6/29 Haverstraw
Program:
- *Piece for Peace in the Middle East* (Laura Liben)
- *Slendro Clarinet* (Daniel Goode)
- *Savor Pelog* (David Demnitz)
- *Balinese Angklung Music*
- *The Shadows of Treason* (Barbara Benary, puppetry Barbara Pollitt and Nigel Irons)


2013/12/15 Holiday
Program:
- *Puente Angklung* (David Demnitz)
- *Concerto for Kanon and Gamelan* (Skip LaPlante)
- *Make Haste Slowly* (Jody Kruskal)
- *One Word Opera* (Daniel Goode)
- *Kinanathi*
- *Sindu Arsa (Grandfather’s Beard)* (I Ketut Partha)

Performers: Barbara Benary, Laruiie Bennet, David Demnitz, Daniel Goode, Kyle Farrel, Jody Kruskal, Skip LaPlante, Laura Liben, and Layne Negrin
2014

2014/5/17 Spring St loft
Program:
• Brilliant Darkness (Layne Negrin)
• Tala Entangled (Jarrad Powell)
• Western Sieve (Daniel Goode)
• Port Authority Crossing (Laura Liben)
• The Hare (Kyle Farrell)
• Three Note Pavane (Barbara Benary)
• Circus On the Mountain (Jody Kruskal)


2014/5/21 Brooklyn Conservatory
Program:
• Brilliant Darkness (Layne Negrin)
• Tala Entangled (Jarrad Powell)
• Western Sieve (Daniel Goode)
• Port Authority Crossing (Laura Liben)
• The Hare (Kyle Farrell)
• Three Note Pavane (Barbara Benary)
• Circus On the Mountain (Jody Kruskal)


2014/6/14 Rockland Conservatory
Program:
• Brilliant Darkness (Layne Negrin)
• Tala Entangled (Jarrad Powell)
• Western Sieve (Daniel Goode)
• Port Authority Crossing (Laura Liben)
• The Hare (Kyle Farrell)
• Three Note Pavane (Barbara Benary)
• Circus On the Mountain (Jody Kruskal)

2014/12/13-14 Holiday
Program:
• A Little More Music (Daniel Goode)
• Bendrong Blues (Barbara Benary)
• Savor Pelog/Shading (David Demnitz)
• New Piece Pelog (Kyle Farrell)
• Concerto for Kanon and Gamelan (Skip LaPlante)
• The Usual Mr. O’Hara: a #19, Balungan on Rye, Hold the Bonang? (Larry Simon)
• Laniakea (Layne Negrin)


2015

2015/2/21 Tarrytown
Program:
• A Little More Music (Daniel Goode)
• Bendrong Blues (Barbara Benary)
• Savor Pelog/Shading (David Demnitz)
• Concerto for Kanon and Gamelan (Skip LaPlante)
• Laniakea (Layne Negrin)
• The Hare (Kyle Farrell)
• Bubaran Robert (Lou Harrison)


2015/3/14 Spoke the Hub
Program:
• A Little More Music (Daniel Goode)
• Bendrong Blues (Barbara Benary)
• Concerto for Kanon and Gamelan (Skip LaPlante)
• Savor Pelog/Shading (David Demnitz)
• The Court of King Pumpkinhead (Jody Kruskal)
• The Hare (Kyle Farrell)
• Laniakea (Layne Negrin)
• Bubaran Robert (Lou Harrison)

Performers: Barbara Benary, David Demnitz, Kyle Farrell, Leonid Galaganov, Daniel Goode, Jody Kruskal, Skip LaPlante, Laura Liben, Layne Negrin, and Henry Vaughn
2015/5/31 Garnerville
Program:

- *Bendrong Blues* (Barbara Benary)
- *Concerto for Kanon and Gamelan* (Skip LaPlante)
- *The Court of King Pumpkinhead* (Jody Kruskal)
- *Blow It* (Daniel Goode)
- *The Bells Tell* (Laura Liben)
- *Beleganjur* (arr. David Simons)
- *Circle Line* (David Dmenitz)
- *Laniakea* (Layne Negrin)

Performers: Barbara Benary, David Demnitz, Leonid Galaganov, Daniel Goode, Jody Kruskal, Skip LaPlante, Laura Liben, Layne Negrin, and Sima Wolf
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