

In That Bright World

This CD is both a tribute to the profound musical influences that Javanese gamelan traditions have had on Jody Diamond as a musician as well as an exploration of their impact on her compositional creativity. What she has done is not so much to create a hybrid tradition, but rather to do the work of translation. The aim of the translator is not to be original, but to make transparent to an outsider what was formerly opaque. The translator approaches his/her job with humility, and must be steeped in the original language. The translator reveres the original, it gives her joy and moves her to the point of wanting to share her joy with others.

Some non-Indonesian composers of gamelan music have been accused of the musical equivalent of colonialism, appropriating a musical style from elsewhere into their own particular style. Diamond, on the contrary, and on this recording in particular, has allowed her native musical tradition to be appropriated by Javanese music. Although the first performances were in the United States, these recordings were made in Java, with Javanese musicians playing all the parts (except for Diamond herself, who is the female singer). Her “American” pieces are elaborated upon with gusto by Javanese musicians, in Javanese idioms. What does it mean when a translation is returned to its homeland and then elaborated upon in the idiom of the original? This is globalism gone wild in joyful, enthusiastically realized performances of Diamond’s pieces by Javanese musicians.

The second half of the twentieth century was the era when ordinary Americans had their first opportunity not only to hear gamelan music, but to *play* gamelan music; in the late 1950s, UCLA received its gamelan ensemble, soon followed by many other colleges, universities, and independent groups as well. Most of these ensembles had either part- or full-time instructors from Java, or else American teachers who had spent time studying in Java. Hundreds of students and many townspeople as well learned to play Javanese gamelan music. The lush, welcoming sonorities of the gamelan and the initial easy accessibility of playing the basic instruments lured a vast coterie of knowledgeable gamelan fans. Inevitably, composers also took interest and were among this group of new converts. Lou Harrison (1917–2003), already a prominent American composer, wrote more than seventy-five pieces for gamelan, beginning in 1976, when Diamond became Harrison’s teacher of gamelan “orchestration,” a collaboration that continued throughout his life.

Diamond began her study of gamelan music in the 1970s at the California Institute of the Arts in Los Angeles. Among her Javanese teachers are some of the luminaries of late twentieth-century Javanese gamelan music. Her first teacher, known familiarly as “Pak Cokro,” had the formal title K.P.H. Natapraja (1909–2007) at the time of his death. When she began to specialize in vocal music, Diamond studied with Nyi Supadmi, with whom she would be involved for decades. She also had the good fortune to study with Ngai Bei Mardusari, well known in the Mangkunegaran court of Surakarta.

Diamond was not a composer when she first encountered Javanese gamelan; she remained committed to deepening her skills in the performance of gamelan music. It was only after many years of study that Diamond turned to composing, with the intention of revealing to her local audience the way gamelan compositions worked, and thereby to deepen their appreciation of the gamelan ensembles playing in their communities.

The primary compositional model for Diamond is the style of the central Javanese court of Surakarta, which also became the tradition of the national music conservatory located in Surakarta (now called the Indonesian Institute of the Arts). It is the teachers from this conservatory, all master musicians themselves, who perform with Diamond on this CD.

In the first two pieces, Diamond starts with songs familiar to Americans: the Appalachian folk song “Wayfaring Stranger,” and a song written in 1854 by Stephen Foster, “Hard Times.” Diamond’s intention is that by using a familiar song as the underlying melody of these highly elaborated and extended pieces, the listener can come to understand how similarly conceived Surakarta-style gamelan pieces can go through so many permutations and yet remain *the same piece*. By following the subtle transformations of “Wayfaring Stranger” and “Hard Times,” the listener can gain insights into the most complex, as well as the most prestigious style of Central Javanese gamelan music.

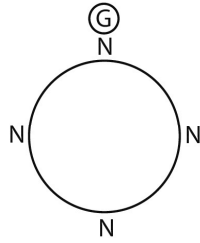
The key to a successful performance of sophisticated Central Javanese gamelan pieces is the improvisatory skill of the performers, skill levels that are rarely attained by foreigners. The melodic forms upon which Javanese performers improvise are not songs, but an abstracted melodic structure called the *balungan* (literally, skeleton). This framework must conform to Javanese constraints concerning contour, shape, sequencing of notes, and most particularly, the configuration of the particular gong cycle that is used. Only through years of study can one come to internalize what those constraints are. A full grammar of Surakarta-style gamelan music would be as complex as a full grammar of a natural language. No one has written that grammar. There are no textbooks on how to create a satisfactory *balungan*.

The genius of Diamond is that she has used songs that she loves, that also allow the kind of treatment that results in *balungan* structures upon which Javanese musicians can spontaneously improvise beautiful, culturally appropriate melodic patterns. Each musician creates unique patterns, called *cengkok* or *garapan*, all different realizations of her *balungan* and plays them simultaneously with everyone else. Strict conventions concerning the structure of the cycle, and where to begin and end patterns keep all this heterophony under control.

These pieces are lovely to listen to on their own, without the effort of trying to hear how each permutation of a given gong cycle is based on the previous permutation. But if the listener wants to be able to understand the musical processes at work here, or to follow a Javanese performance, with a little help he/she can come to appreciate the core musical processes of the most complex gamelan style in Java. The notes below are intended to provide an introduction to these processes.

Traditional gamelan compositions are comprised of cyclic structures marked at the end by a gong. The cycle repeats until a signal is given (by the drummer or the *rebab* player) to either end the piece or to go on to another cyclic structure. While notation is not used in performances, it may be used to remind musicians of a piece not played in a long time, or to present a hitherto unknown piece. The notation used, called *Kepatihan*, is based on a nineteenth-century French system, later adapted for music academies in Java, in which each note of the scale is numbered consecutively from 1-7. In the *slendro* scale of five tones, the pitches are numbered: 1-2-3-5-6. A dot above a cipher indicates the upper octave, a dot below the cipher indicates the lower octave.

Only the *balungan*, the skeletal structure that provides the frame for improvisation, is notated. From this skeletal frame, often itself an abstraction from a song, the elaborating improvised parts emerge. The gong cycle, which may be of various lengths, is punctuated at important subdivisions of the cycle by horizontally suspended gongs called *kenong*. Below is a diagram of a common cyclic structure (*ladrang*), and the points within the cycle that are punctuated by *kenong* and gong.



Key: N = *kenong*
G = gong

The points in the structure marked by *kenong* and especially by the gong, indicate the *end* points of melodic improvisations. While Western music stresses the beginning of a phrase, gamelan music stresses endings.

In That Bright World

The vocal part that is the essential kernel of all the permutations of *In That Bright World* is the Appalachian folksong “Wayfaring Stranger.”

The *balungan* composed by Diamond has two distinct manifestations: the *Lancaran*, with 16 beats to each gong, is a contraction of the *Ladrang*, which has a 32-beat gong cycle. Although these vary in length, the underlying melodic structure is the same; the *kenong* and gong tones are the same in each section.

The process of expansion and contraction is called *irama*. *Irama* changes are central to the sectional permutations of Javanese gamelan music. Contracting the *irama* reduces the time between important structural tones; expanding the *irama* allows more time. In *Irama I*, heard at the beginning of this piece, there is less time between each stroke on the *kenong*. When the tempo slows to *Irama II*, there is increasingly more time for the improvising instruments to lengthen their melodic patterns.

The *balungan*, in *Kepatihan* notation, for *In That Bright World* is given below:

introduction

ī 6 5 3 ī 6 5 . 3 2 3 $\overline{12}$ $\overline{31}$ 2 1 (6)

Lancaran

A 5 6 5 ^Nī 6 5 3 ^N5 3 2 3 ^N1 3 2 1 (6) (played twice)
 ī 6 5 3 ī 6 5 3 . 2 3 1 ^N 3 2 1 (6) (played twice)

Ladrang

B	5 6 5 6	2 1 2 1 ^N
	3 2 1 2	3 5 6 5 ^N
	3 6 5 6	2 1 2 1 ^N
	3 2 1 2	3 2 1 (6)
C	3 3 5 6	5 3 2 3 ^N
	1̇ 6 5 6	3 3 5 3 ^N
	1̇ 6 5 3	2 1 2 1 ^N
	3 2 1 2	3 2 1 (6)

The *Lancaran* (A) is played three times, (three cycles) and slows down, moving from *Irama I* to *Irama II*, to enter the *Ladrang* at 2:44.

The chorus has the same text each time, but different vocal treatments by the solo female voice. The verse, which adds male singers, has a different text each time, the last written by Diamond herself.

The text is as follows:

- Chorus (B): I'm just a poor wayfaring stranger
a-trav'lin through this world of woe
and there's no sickness, no toil or danger
in that bright world to which I go.
- Verse 1 (C): I'm goin' there to see my father
I'm goin' there no more to roam
I'm just a goin' over Jordan
I'm just a goin' over home.
- Verse 2 (C): I'm goin' there to see my mother
She said she'd meet me when I come
I'm just a goin' over Jordan
I'm just a goin' over home.
- Verse 3 (C): I'm goin' there to seek the spirit
Of the song that's in my soul
I'm just a goin' over Jordan
I'm just a goin' over home.

The *Ladrang* (BC) is played four times, (4 cycles). In the first cycle of B, the song is presented in a straightforward manner, closely following the *balungan*, accompanied by the full gamelan. After the first cycle, the female singer sings in the style of a Javanese singer. Each subsequent cycle of B and C is highly elaborated by the ensemble although the *balungan* remains unchanged.

The male chorus sings only in C. In subsequent repetitions of B, they add vocal accents called “beautifying cries.” Throughout, (except for the first time through B), the relationship of the female singer to the male chorus and to the *balungan* is typical of what would be heard in a Javanese gamelan piece.

Hard Times

As in *In That Bright World*, in *Hard Times* Diamond has composed an extended gamelan composition based on an American song. In this piece, Diamond illustrates how cyclic structures can be endlessly varied, so much so that the uninitiated listener may not even be aware that the underlying structure remains the same throughout.

The Stephen Foster text is as follows:

Verse 1: Let us pause in life's pleasures, and count its many tears,
While we all sup sorrow with the poor;
There's a song that will linger forever in our ears;
Oh! Hard Times, come again no more.

Chorus: 'Tis a song, the sigh of the weary,
Hard Times, Hard Times, come again no more;
Many days you have lingered around my cabin door;
Oh! Hard Times, come again no more.

Verse 2: While we seek mirth and beauty and music bright and gay,
There are frail forms fainting at the door;
Though their voices are silent, their pleading looks will say,
Oh! Hard Times, come again no more.

Verse 3: There's a pale drooping maiden who toils her life away,
With a worn heart whose better days are o'er;
Though her voice would be merry, 'tis sighing all the day,
Oh! Hard Times, come again no more.

Verse 4: 'Tis a sigh that is wafted across the troubled wave,
'Tis a wail that is heard upon the shore;
'Tis a dirge that is murmured around the lowly grave,
Oh, Hard Times, come again no more.

The *Kepatihan* notation for *Hard Times* is as follows:

Balungan for *Irama I*

Verse	. .13	2312	1365	3231	^N
	2123	2312	1365	323	①
Chorus	. .35	6536	īī5ī	5653	^N
	5̂213	2312	1365	323	①

Abstracted *Balungan* for *Irama II*

Verse	.2.3	.3.2	.6.5	.2.1	^N
	.2.3	.3.2	.6.5	.2.	①
Chorus	.3.5	.3.6	.3.ī	.6.3	^N
	.2.1	.3.2	.6.5	.2.	①

Hard Times begins with a brief prelude called a *pathetan*. A *pathetan* can either precede a piece or be played at its conclusion. In Java, the *pathetan* played with any piece is always appropriate for the mode (*pathet*) of the piece. But since Stephen Foster's song is not in any Javanese mode, Diamond provided the players with the principal notes of the song on which to construct the *pathetan* as they would for a Javanese mode. The notes she provided for the *pathetan* are:

. . . 3 . . . 2 . . . 3 . . . 5 . . . 1 . . . 3 . . . 6 . 5 . 3 . . . 2 . . . 1

The four musicians, led by the *rebab*, play melodies in free rhythm that are idiomatic of their instrument, leading up to these notes, themselves an abstraction from the melody of the song.

After the *pathetan*, played by *rebab*, *gambang*, *gender*, and *suling*, Diamond sings Verse 1 accompanied softly by the *gender*, joined for the chorus by only the soft instruments of the gamelan.

In the second verse and chorus (3:11), there is no singing, but only full gamelan and instrumental elaborations on the *balungan* for both verse and chorus.

In the third verse and chorus (4:09), Diamond, joined by Barbara Benary, sings Verse 2 in unison; the male vocalists, Darsono and Waluyo, join in unison for the chorus.

The fourth time through, the instrumentalists stop on the fourth beat of the verse (5:15), a technique called *andegan*. Diamond and Benary, in a staggered free rhythm, sing Verse 3 accompanied only by *rebab*, also in free rhythm. But even though not played, the *balungan* is understood to be continuing and the whole ensemble comes in again at the end of the first line, at the stroke of the *kenong*. Then the two voices continue on alone with the second line of the verse, each in free rhythm but converging on the last word of the verse. All instruments come in again. At this point (6:10), the gamelan slows to *Irama III*, and the *balungan* is further expanded and abstracted.

The fifth time through (7:04), the gamelan plays in a highly elaborated traditional style based on the abstracted *balungan*, beginning with the chorus, followed by both the verse and chorus.

The sixth time through, a second *andegan* occurs (9:08). Verse 4, accompanied by two *suling*, is spoken in three languages—Javanese, Indonesian, and English. At the stroke of the gong, the soft instruments enter and the chorus is performed with all singers. But this time, they are singing in harmony.

Finally, the chorus is repeated one more time with singers and the full gamelan including elaborations on some of the instruments. The piece concludes with a tag, in which the singers sing in harmony, ending with a stroke on a smaller gong, the *kempul*, instead of the usual large gong. Thus the piece concludes with a momentary return home to an American musical idiom.

Gending Chelsea and Lagu Katanya

Gending Chelsea is a composition with an unusual inception. *Gending* is a generic term for a gamelan composition. “Chelsea” references the hotel in Manhattan where Virgil Thomson (1896–1989) spent his last years. Lou Harrison was a good friend of both Thomson and Diamond, although she is much younger. Harrison asked Thomson to write a piece for gamelan. Thomson wisely deferred since he didn’t really know about gamelan music. Then Harrison asked him to write a sixteen-bar melody. Harrison translated the notes of this melody into Javanese *Kepatihan* notation, chose a few of Thomson’s aphorisms, and gave this to Diamond requesting that she “turn this into a gamelan piece.”

Diamond wrote the introductory text set to the Thomson melody, identical to the *balungan*. After playing this melody in a clear and unadorned way, the gamelan slows to *Irama II*, expanding the time between notes to allow for vocal lines and embellishments from interlocking melodies on some of the louder instruments.

Using the traditional practice that allows one piece to stop and another to be inserted, Diamond composed the stand-alone short piece, *Lagu Katanya*, a song title that might be translated simply as “His Words.” In this piece, Diamond uses Thomson’s text set to an eight-beat *balungan* with two harmonizing singers, and two additional solo vocal lines, seven and ten beats long respectively. The seven-beat line begins, with the others entering in turn, overlapping each other in constantly varying ways. At the end of *Lagu Katanya*, the gamelan returns to the more traditional *Ladrang* form, moving toward the end of the piece.

The *balungan* and texts for *Gending Chelsea* are given below. One line of text corresponds to one kenong line, i.e., $\frac{1}{4}$ of each gong cycle. While a certain melancholy pervades the texts of both *In That Bright World* and *Hard Times*, the aphorisms cum text of *Gending Chelsea* and *Lagu Katanya* seem tongue-in-cheek. But as with Javanese gamelan pieces, the music does not set the text. The kinds of elaborations played are dependent on the structure of the piece and the style of the drumming, not the text.

Gending Chelsea

		N			
A	1 1 2 3		1 2 5 6		
		N			
	ī ī 2̇ 5		6 3 2 6		
		N			
	5 6 ī .		. 5 3 2		
		N			
	5 6 2̇ .		ī 2̇ 6 (5)		
B	2̇ ī 5 6	N	. 3 2 6		
		N			
	5 ī . 1		2 3 2 6		
		N			
	. 5 6 3		2 6 5 6		
		N			
	1 2 3 .		1 . 6 (1)		

Introductory text (sung by Matt Peterson)

The words that Virgil spoke are here
a true delight for heart and ear.
Yet words that bear his name
when spoken are not the same
as thought that moves by the grace of
sound's majesty in space.
So we impart in cadence grand
what was inspired by Virgil's hand.

Thomson's aphorisms:

A

Money inspires, success is mellowing
Money inspires, success is mellowing.
Forgive our sins and come visit us
Forgive our sins and come visit us.

Never underestimate the public's intelligence
Never overestimate its information
Never underestimate the public's intelligence
Baby, never overestimate its information.

B

It's important to have	it's important to have
It's important to have	something you can do
That will work for you	that will work for you
That will work for you	the next day.

The piece begins with the introductory text sung solo and accompanied softly by the *gender*. The notes of the text mirror the *balungan*. The chorus joins the solo singer for the last two lines of section B, with the full gamelan entering on the final gong of B.

The first two *balungan* cycles (AB + AB) are played in a strong, loud style in *Irama I* by the gamelan alone. The gamelan slows down to *Irama II* to enter the third cycle.

The third cycle (2:32) introduces the first of Thomson's aphorisms, "Money inspires . . ." sung by a unison chorus that closely conforms to the *balungan*. As the gamelan enters section B, it slows somewhat, the drummer switches his drum and changes style, thus cueing the gamelan to play various kinds of appropriate elaborations and improvisations that obscure the *balungan*. The chorus sings "It's important to have . . ."

The fourth cycle (4:09) continues in this same elaborated style in *Irama II*, and the chorus sings "Never underestimate . . ." in section A, and "It's important to have . . ." in section B.

At 5:56, halfway through the last line of B, they stop and *Lagu Katanya* is inserted. It is one of the constraints of gamelan music that once a cycle has begun, it must conclude. Therefore, although interrupted by the playing of *Lagu Katanya*, the cycle will be resumed exactly where it left off.

Lagu Katanya

. 5 . 2 . 5 . 3 . 5 . 2 . 5 . ① (repeated five times)

The inserted *Lagu Katanya* begins with the female soloist singing "Virgil says," followed by a male solo still using the text "It's important to have . . ." For five cycles of *Lagu Katanya* the male chorus sings "Money inspires . . ." while the female soloist sings "Never underestimate . . ." The female singer and the male solo weave melodic patterns within and around the repeated phrases of the two harmonizing male singers, when suddenly, at a signal from the drummer, the gamelan and singers stop (7:41). This is another *andegan*. After a brief solo by the female singer ("Virgil says . . .") accompanied by the *gender*, she picks up where the gamelan left off before the insertion of *Lagu Katanya*, singing "Virgil says, it's important to have . . ." Her phrase ends at the gong and everyone enters again.

For the fifth cycle of *Gending Chelsea*, the singers sing "Money inspires . . .", returning to the less elaborated style of the A section of cycle three. In the B section the tempo quickens, the chorus sings, yet again, "It's important to have . . ."

For the sixth cycle, the chorus stops, the gamelan returns to *Irama I* and *Gending Chelsea* concludes in strong instrumental style.

Kenong

Kenong is an entirely different kind of piece. Diamond has changed hats and become an avant-garde composer. The Javanese musicians who play in all of these compositions are from the Indonesian Institute of the Arts, one of the first college-level conservatories of music in Surakarta. Indonesian conservatories have been the seat of innovative, experimental compositions that use the instruments of the gamelan in totally non-traditional ways since the late 1960s. Unlike most village musicians, these urban musicians are familiar with the aesthetics of musical modernism and are at home playing a piece such as *Kenong*.

In this piece, Diamond uses one instrument of the gamelan, the *kenong*, as a source of timbre for a kaleidoscopic composition that shifts textures throughout. The *kenong* is comprised of ten large, horizontally suspended gongs, usually played by one person, one note at a time. Diamond's *Kenong* has ten players, one for each gong. There is no score, only a set of instructions as to what configuration of gongs each player should successively play. The signal to change to the next configuration is cued by a prearranged sign, such as a nod of the head or a slightly raised mallet.

One player begins softly playing on beat one of a count of four beats, without damping. Other players join in on the same beat, in random order, also playing on beat one of four.

When all ten *kenong* are sounding on beat one of four, then, at a signal, they change to playing on all four beats. After several repeats, the players divide into two alternating groups, one group damping on the others' beat. On successive signals, the players divide into three groups, then four, then five, then singly, one by one.

Once the players have reached the ten-beat cycle of one note at a time, they begin to turn their *kenong* over on the stands and strike them on the inside edge. When all have been reversed, the pulse slows, and an improvised section begins.

After almost disappearing, *Kenong* gradually takes shape again. One at a time, each player returns his *kenong* to the original position, creating interlocking parts and melodies. The piece concludes as all players strike their gongs simultaneously.

Bubaran Bill

“Bill” in *Bubaran Bill* refers to William Colvig (1917–2000), and was written for a birthday concert in his honor. A close friend of Diamond’s, and the long-time partner of Lou Harrison, Colvig was active in designing and constructing gamelan instruments for ensembles in the U.S., including the largest Harrison/Colvig ensemble, “Si Betty” which they bequeathed to Diamond.

Bubaran is the name of the cyclic structure (16 beats, 4 kenong/gong) that is played at the conclusion of an event, and during which the audience or the participants depart. Characteristically, a *bubaran* concludes programs of gamelan music in the U.S. as well, although the audience seldom walks out unless instructed to do so. On this CD, however, the *bubaran* is the penultimate piece.

The *balungan* for Diamond’s *bubaran* closely follows traditional models. What is not traditional is the treatment it is given. (Although Diamond, in this case, was incorporating techniques that other innovative Javanese gamelan composers have used.)

The notation for *Bubaran Bill* follows:

Introduction (both lines together, and in C)

saron I	· 6 6 ·	î 6 3 2	1	2̄ 1̄ 2̄ 3̄	5	2 3 2	(1)
saron II	· 6 6 ·	î 6 3 2	1	2̄ 1̄ 2̄ 3̄	2	5 3 6	(5)
A	2 3 5 .	6̄ 5̄ 6̄	3 2	1	2̄ 1̄ 2̄ 3̄ 2̄	1 2 3	(5)
B	2 3 5 .	2 3 5 6	î	6 3 2	1 2 3	(5)	
C	. 6 6 .	î 6 3 2	1	2̄ 1̄ 2̄ 3̄	5	2 3 2	(1)

The first cycle (ABC) is played in a simple, strong manner, as is traditional.

In the second cycle, on the fourth beat of section B, all instruments except gong, *kenong*, *kempul*, *kethuk*, and *slenthem* drop out and the remaining players perform an interlocking vocal style from Bali known as *kecak*; this ends abruptly on the stroke of the gong at the end of the B section. The same thing happens at the same point in the third cycle, except that instead of performing *kecak* vocally, the musicians knock out the *kecak* rhythms either on the cases of the instruments or on the floor.

In the fourth cycle, at the same point where the variations occurred in the previous cycles, the strong-sounding instruments drop out and the soft-sounding instruments play until the strong instruments re-enter at the gong of B. In the fifth cycle, no surprise occurs and the instruments play in the expected simple, unelaborated, strong manner. In the sixth cycle, at the now-expected “surprise” point, 4 beats into section B, the musicians repeat the vocal *kecak*, the first surprise. In the seventh cycle, they repeat the “knocking on floor” version of *kecak* that appeared in the third cycle. In the eighth cycle, they repeat the variant of the fourth cycle, with the loud-sounding instruments replaced with the soft ones. At the beginning of the ninth cycle, the tempo quickens, indicating that the piece is to end, and the musicians play it “straight” until the final gong.

The playfulness of *Bubaran Bill* extends beyond the title. With its surprising insertions, the listener is constantly wondering “what next?” Diamond and her Javanese collaborators have demonstrated one of the delights of Central Javanese traditions. There is never a heavy sense of seriousness, of the necessity of maintaining decorum and respect that may sometimes overlay a Western classical performance. Javanese musicians, and their American friends, are invited to “play,” particularly within the boundaries of this cyclic form, *bubaran*, which carries no overtones of high seriousness.

Sabbath Bride

Sabbath Bride is the most personal of all the pieces on this disc, a setting of *Lechad dodi*, a song sung on Friday night to welcome the Jewish Sabbath. The basic technique of using a familiar melody to make more transparent the compositional processes of Central Javanese gamelan traditions is the same as in *In That Bright World* and *Hard Times*. *Lechad dodi*, however, is not a tune familiar to all Americans, but a Jewish religious song, sung in Hebrew. The poignancy of the loving treatment given it by primarily Muslim musicians was by no means lost on the musicians themselves. They were well aware of the ecumenical gesture that they undertook.

One of the cultural aspects of Central Javanese gamelan tradition that often is lost in translation is the fact that hearing any kind of gamelan music bestows upon the listener an aural blessing, even if the listener is not paying attention (!). Traditional gamelan performances thus always have a spiritual dimension, even if the texts or treatments are comical. In modern-day, urban Java, in the modernist music conservatories where this recording was made, and in a Java that increasingly emphasizes its Islamic identity, the “blessing” of a gamelan performance (a pre-Islamic ensemble, associated with pre-Islamic religious beliefs), may seem anachronistic, and possibly, to some, mildly blasphemous.

The religious tolerance of the Javanese has long been noted. Now, in an age when some Islamic movements are polarizing, Javanese Islam, and Indonesian Islam in general, have become emblematic of an Islam of moderation, tolerance, and benevolent humanity. *Sabbath Bride*, based upon a Jewish religious song performed by musicians who are predominantly Muslim, acts as a fitting conclusion to this musical collaboration. In both ethos and context, *Sabbath Bride* acts as a blessing.

Below is the transcription of the opening phrase of the song, *Lechad dodi*, in Western notation, with the *Kepatihan* notation above and below.

6 1 3 3 3 2 1 2 2 6 2 3 2 1 7 2 1 2 3 6 1
 Le - chad do - di lik - ra ka - la p' - ney Sha - bat ne - ka - be - la Le -

6 3 6 . 6 2 6 . 6 2 6 . 6 3 6 .

3 3 3 2 1 2 2 6 6 5 4 3 2 1 2 7 1 6
 chad do - di lik - rat ka - la p' ney Sha - bat ne - ka - be - la.

6 3 6 . 6 2 6 . 6 2 6 . 6 3 6 .

The Hebrew text—*Lechad dodi likrat kala, p'nei Shabat nekabela*—might translate as “Welcome Beloved, with songs of praise; the Sabbath Bride, Queen of our days.”

Sabbath Bride begins very softly, with a sparse *balungan*, played four times on the *slenthem*. Diamond then joins, singing the first phrase of *Lechad dodi*. The opening phrase is repeated several times, each time adding one singer and one instrument.

The listener is able to perceive the distinct timbre of each instrument, a listening aid not available in traditional pieces, nor in all the preceding pieces where the instruments play their individual parts simultaneously. The order of the entry of the instruments is as follows: 1) *kenong*, 2) *gong* (enters at the end of the first time through the song), 3) *gender* and *kempul*, with one male voice, 4) *rebab*, and second male voice, 5) *gambang*, 6) *gender panerus*, 7) *celempung*, 8) *suling*, 9) *bonang barung*.

At the end of the ninth cycle (5:06), all the loud instruments enter (*demung, saron, peking*). Everyone plays and sings section B of the song. A and B are played one more time.

intro 6̣36̣. 6̣36̣. 6̣36̣. 6̣36̣.

A 6̣36̣. 6̣36̣. 6̣26̣. 6̣26̣. 6̣26̣. 6̣26̣. 6̣36̣. 6̣36̣.
6̣36̣. 6̣36̣. 6̣26̣. 6̣26̣. 6̣26̣. 6̣26̣. 6̣36̣. (6̣)36̣.

B 6̣36̣. 6̣36̣. 6̣36̣. 6̣36̣. 6̣36̣. 6̣36̣. (six times)
6̣26̣. 6̣36̣. 6̣26̣. (6̣)36̣.

to *Ladrang*: 6̣3(6̣)

At the end of B (6:16), the drum plays for the first time, signaling the transition to the *Ladrang*. The gong no longer plays on the last word of the song: The stressed beat is moved from one to four, to allow for traditional Javanese treatment of the *balungan*.

Ladrang, Irama I

		N		N
A	2 3 2 3	1 2 1 6̣	3 2 3 2	3 1 2 3
		N		
	2 3 5 3	1 2 1 6̣	3 5 3 1	3 2 1 (6̣)
B	3 6̣ i 6̣	3 6̣ i 6̣	3 6̣ i 6̣	5 3 2 3
		N		N
	5 6̣ i 6̣	5 3 2 3	1 2 3 2	5 3 2 3
	1 2 3 2	3 2 1 (6̣)		

The first gong section, A, of the *Ladrang* is standard in structural form, but the second gong section, B, has five *kenong* units instead of the usual four. The *Ladrang* is played once in strong style, in *Irama I*.

In the second cycle of the *Ladrang* (7:02), the tempo relaxes somewhat although still *Irama I*, the drum and drum style changes, and the appropriate instruments begin their elaborations/improvisations while the chorus adds “beautifying cries.”

Toward the end of the third cycle, the tempo slows, preparing to enter *Irama II*, the drum changes and the style of improvisation changes, thus allowing time for more elaborations and improvisations on the *balungan* (8:45).

In the fourth cycle (10:36), the drum changes and so does the style of the elaborating parts, as they play an abstracted version of the *Ladrang balungan*.

Ladrang Irama II

A . 3 . 2 . 1 . 6^N 2 2 . . 3 1 2 3^N
 . 2 . 3 1 2 1 6^N . 5 . 3 2 3 5 (6)

B . 6 6 . 1̇ 6 5 6^N . 6 6 . 1̇ 6 5 3^N
 . 6 1̇ 6 5 3 2 3^N 2 2 . . 3 1 2 3^N
 . 5 3 2 3 2 1 (6)

In the first gong section of the fourth cycle, the female soloist sings Hebrew words, but with Javanese melodic patterns. In the second gong section, the chorus enters with a typical Javanese text adapted to Diamond's *balungan*. (This turned out to be a delightful surprise for Diamond, who had not "composed" this. The singers had such a deep understanding of how to create their melody from a *balungan* that they were able to sing a completely appropriate vocal part on the spot). Using the same text, Diamond continues singing idiomatic Javanese melodic patterns that weave around the *balungan* and the melody of the male chorus.

The piece continues into the fifth cycle with further elaborations. As the male chorus sings a second verse in part B, the female singer continues singing characteristic Javanese melodic patterns (with Hebrew text) throughout the cycle. (Have Hebrew and Javanese lyrics ever been sung together before?)

The sixth cycle (12:40) continues with gamelan and singers all elaborating on the abstracted *balungan* and creating a dense texture of beautiful, interweaving, yet interrelated melodies. This most richly elaborated of Javanese gamelan styles is executed beautifully by these most accomplished musicians. The tempo quickens slightly as the first gong approaches, to indicate that the piece is about to end, and slows again in the second section as it approaches the final gong.

Then something astonishing happens (14:48). The female singer and every musician in the group, each individually, at their own tempo, in free rhythm, sing the song once again. This heterophony manifests both 1) the style of playing a Javanese *pathetan* in which the *rebab*, *gender*, and *gambang* all play individual patterns in free rhythm, and 2) a traditional Jewish way of praying, *davening*, in which each person sings or recites the same prayer aloud, but in an individual rhythm and tempo. As Diamond says, "as if each person were having a personal conversation with God"—the God of Abraham and Isaac, Jehovah and Allah.

Thus ends this remarkable translation and collaboration, an American composer creating Javanese pieces, played by the American composer with Indonesian musicians who have accepted her tribute, and returned it to her with interest.

—Judith Becker

Judith Becker is a professor of Ethnomusicology at the University of Michigan and a well-known specialist in Central Javanese music. Her most current book, Deep Listeners: Music, Emotion, and Trancing, shared the Alan Merriam award for the best book in ethnomusicology for the year 2004.

A Note by Recording Supervisor Joko Purwanto

Finally the good news has arrived, that the recording made several years ago in Surakarta by my colleague Jody Diamond, who is also the composer of all the music on the recording, is to be published. At the time, it was quite a unique project, as Jody Diamond not only has a great love for traditional Javanese gamelan music, particularly that in Surakarta style, but is also an adept performer and *pesindhèn* (female singer). Because of her interest in gamelan, she has written several gamelan compositions which express her own style and interpretation of the music. Jody was not content for her compositions simply to sit on a shelf at home and so she asked a group of friends in Surakarta, most of whom are teachers in the *Krawitan* Department at the Indonesian Institute of the Arts, to perform her compositions. In 2001, she came especially to Surakarta for the purpose of making a recording of her compositions, recorded by this group of Javanese musicians. The recording was at ISI Surakarta in Studio 19. The musicians had held a number of preliminary rehearsals beforehand, and in the end we were able to record six pieces over two days.

The reason I welcome the publication of this recording with such enthusiasm is that I sometimes fear that many composers throughout the world who use gamelan as a medium of expression are not willing to publish their works for various reasons. If this is the case, it will hinder the development of gamelan as a medium for composition in the future. It is a fact that gamelan no longer belongs only to the Javanese, Balinese, Sundanese, or Indonesian communities, but belongs to the whole world. It is studied, developed, played, performed, and used for various purposes by gamelan lovers all over the world, whether in traditional, popular, or contemporary music genres. For this reason, it is important that we show due appreciation to the publication of gamelan compositions, in whatever genre, since ultimately I believe that these compositions will broaden our horizons, enrich our knowledge, and provide a new musical and spiritual experience.

Each musical genre (traditional, popular, or contemporary) has a different kind of aesthetic expression, character, and feeling, and deserves the appreciation of the music community in general. These works by Jody Diamond have their own unique character, perhaps because they are based on her own perspectives and experiences, and influenced by her own (Western) cultural background. As a result, her compositions not only differ from traditional or contemporary works by Javanese composers but also display a variety of original styles and characters, adding a new nuance to the world of *karawitan*. I am excited to welcome this publication of Jody's compositions and look forward to hearing more of her compositions in the future, with the hope that there will be more opportunities for her works, and those of other Western composers, to be published.

Joko Purwanto is a composer, performer, and teacher. He received an M.A. in Music from York University, England, and is currently the Director of the Composition Program in the Postgraduate Department at the Indonesian Institute of the Arts in Surakarta.

Jody Diamond (b. 1953) is a composer, performer, and scholar who has been involved with Indonesian performing arts since 1970. She is an artist-in-residence at Harvard University with Gamelan Si Betty, built by Lou Harrison and William Colvig; and a senior lecturer in Indonesian studies at Dartmouth College. In 1981, she founded the American Gamelan Institute (www.gamelan.org) and the journal *Balungan* to encourage an international exchange of scholarly and artistic perspectives on gamelan and related arts. Her compositions for gamelan have been performed widely around the world. In 1989, she spent a year in Indonesia researching composers and new music for traditional instruments, after which she published articles, arranged performances and recordings, and co-produced a three-CD series "New Music Indonesia" on Lyrichord Records with Larry Polansky, with whom she is also the co-founder and co-director of Frog Peak Music (a composers' collective). She is an active performer of traditional and new music for gamelan, and has worked with groups and individuals in North America, Europe, New Zealand, Australia and

Indonesia, such as Rahayu Supanggah, I Wayan Sadra, Widosari (Amsterdam), and Gamelan Son of Lion (New York City). She was the gamelan director for Lou Harrison for many years, and recorded premieres of several of his well-known works for gamelan.

Musicians at the Indonesian Institute of the Arts, Surakarta, Central Java, Indonesia

When Indonesia became an independent nation in 1945, it began to build a national identity for citizens of more than 3,000 islands, with highly differentiated languages and cultures. A formal educational system was established that included schools of all levels, some of which focused on the traditional arts of each region. In Central Java these arts included dance, shadow puppet theater, and gamelan music.

One of the most vibrant and important of these institutions was an academy in Surakarta that first focused on music; this attracted some of the most talented and creative artists in the area. As the curriculum and faculty expanded, so did the school's name, changing from a Music Academy to cover all the arts.

The artists on the CD are on the faculty of the most prominent of these: *Institut Seni Indonesia (I.S.I.)*, or the Indonesian Institute of the Arts. They are all professional musicians, active within Indonesia as well as internationally, with extensive accomplishments in teaching, research, performing, and composing. The music on this CD was shaped significantly through the benefit of their expertise.

Suraji *rebab*
Sukamso *kendhang*
Darsono *vocal*
Waluyo *vocal*
Slamet Riyadi *gender barung*
Bambang Siswanto *gender penerus*
Sarno *gambang*
Supardi *bonang barung, kenong*
Sri Harta *bonang penerus*
Panggiyo *kenong*
Sugimin *slenthem*
Djoko Santosa *demung*
Hadi Boediono *demung, kenong*
Prasadiyanto *saron barung, kenong*
Nyoman Sukerna *saron barung, kenong*
Bambang Sunarto *saron barung*
Rusdiyantoro *saron panerus, vocal*
Trubus Suwanto *kethuk, kempyang, kenong*
Kuwat *gong, kempul*
Sigit Astono *suling*
Sigit Hermono *siter*

SELECTED DISCOGRAPHY

Asmat Dream: New Music Indonesia, Vol. I (West Java). Lyrichord LYRCD 7415.
Javanese Court Gamelan, Vol. I: Pura Pakualaman, Jogjakarta. Elektra Nonesuch 79719-2.
Javanese Court Gamelan, Vol. II: Mangkunegaran, Solo. Elektra Nonesuch 79721-2.
Karya, compositions by I Wayan Sadra: New Music Indonesia, Vol. III. Lyrichord. LYRCD 7421.
Mana 689: New Music Indonesia, Volume II (Central Java). Lyrichord LYRCD 7420.
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Online Resources

More complete descriptions and scores of the pieces on this CD are available at www.gamelan.org/jodydiamond.

American Gamelan Institute (www.gamelan.org) has a library with information about gamelan, fonts, and an international gamelan directory. Several other sites have online presentations of gamelan music and instruments, among them the Cité de la Musique in Paris (www.cite-musique.fr/gamelan/); the University of Madison in Wisconsin, Grinnell College, and others.

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Production Assistant: Sutomo

Recording Supervisor: Joko Purwanto

Sound engineer: Iwan Onone

Sound assistants: Tono, Indiarto, Esha Kardus

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JODY DIAMOND (b. 1953)

IN THAT BRIGHT WORLD: MUSIC FOR JAVANESE GAMELAN

MUSICIANS AT THE INDONESIAN INSTITUTE OF THE ARTS, SURAKARTA, CENTRAL JAVA, INDONESIA

WITH JODY DIAMOND, VOICE

80698-2

1. *In That Bright World* (1981) 10:13
2. *Hard Times* (1984, rev. 2001) 11:31
3. *Gending Chelsea* (1982) 11:09
Jody Diamond/Virgil Thomson
4. *Kenong* (1990) 9:26
5. *Bubaran Bill* (1984) 4:49
6. *Sabbath Bride* (1982, rev. 1996) 15:59

TT: 63:09

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