

The Emory Gamelan Ensemble Archive.

“The question of the archive is not a question of the past... It is a question of the future, the question of the future itself, the question of a response, of a promise, and of a responsibility for tomorrow. The archive, if we want to know what that will have meant, we will only know in times to come...”

— Jacques Derrida, *Archive Fever* (1996)

(ANGRY ELEPHANT)

BAJAH MARAH

Ladrang Pelag

S. Low

Midiyants
Worblers
3/27/2000

C

-	+	-	-	-	+	-	=	=	6	5	2	1	2	6
3	3	6	5	2	1	2	3	3	6	5	3	2	1	2
3	3	6	5	2	1	2	3	3	6	5	3	2	1	2

D

-	-	2	3	6	7	5	6	7	6	1	2	3	5	6	7	6
1	2	3	5	6	1	2	3	2	1	6	5	6	1	2	3	5

E

5	7	6	5	7	6	5	7	6	1	6	5	3	2	2	3	2
6	3	6	5	6	3	6	2	6	3	6	5	6	3	6	2	

end here

B

Low

6	3	6	5	6	3	6	2	6	3	6	5	6	3	4	2
6	3	6	5	2	3	5	2	2	4	5	4	2	1	2	6

BONANG PERANG

3 3 6 5 2 1 2 6

5 5 3 3 5 5 5 2

7 7 6 6 8 6 5 5

BELUNGAN: delay every flight with water slightly.

KENONG: delay even more.

KETUK - + -

"strawberry"

"Ladrang style"

KEMPUL.

BCDE BCDE

AA B A B A B
 Sing @ least twice

Ladrang, Wiludjeng laras Pelog palati Barung
 Buka Bonangi [- 7 3 2 6 7 2 3 7 7 3 2 - 7 5 6 7 (6)

slow
way down
Repeated
in the first
time
See A, B

A:

2	7	2	3	2	7	7	5 5	6 6	5 5	6 6
3	3	-	7	6	5	3	3	2	3	2
5	6	5	(3)	2	7	5	3	2	6	
2	7	2	(3)	2	7	5	(6)			
2	7	2	3	2	7	5	6	6		
3	3	.	(.)	6	5	3	2	2		
5	6	5	(3)	2	7	5	6	6		
2	7	2	(3)	2	7	5	(6)			

B: Ngelik:

-	6	6	6	7	5	7	6
.	.	6	6	5	2	2 3	2 3
		Pa. ra. be	sang	Mara -	ba - ngun		
3	5	6	7	6	5	3	2
.	.	3	3	2 3	6	6 5 3	2
		Se. pat	domba	ka. li -	o - ja		
6	6	.	.	7	5	7	6
.	.	6	6	5	2	2 3	2 3
		A. dja	do. lan -	lan wong	pri - ja		
7	7	3	2	.	7	5	(6)
.	.	5 6	6 5	7 6 5 3	2	2 3	2 3
		Ge'ng	re - meh	no -	ra pra -	sa -	dja

Repeat: A:

Ritard at end

2/26/02

PEKING

2/27/03
SUMARSAN
PELOG

NO 73

Dance Pieces with Sumarsam and Urip Sri Maeny

Lnc. Bendrong sl.

BONANG Buka: .5.2 .5.2 3.3(3)

^{turn up} .5.3 ^{turn up} .5.2 ^{turn up} .5.2 .5(3) [many times, depending on dancer]

speed up .5(6) (i.e. .5.3 is changed to .5.6 when speed is up)

^{turn up} .6.6 ^{turn up} .6.6 ^{turn up} .6.6 .6(6) [many times, depending on dancer]

slow down .5(3) (i.e. .6.6 is changed to .5.3 when speed slows down)

5566 1166 5566 55(3) 3 22 33 55 33 22 33 5 --

Ldr. Pucung Rubuh [possibly played twice]

.235 .235 2356 5323N

...6 ...5 ...3 ...2N

...5 ...3 .6.5 .3.2N

.35. 2356 1265 2353G

play second time

5 5 3 3
6 6 5 5 6 6 3 3
5 3

Bonang
Gumpang

← Pernung
off beats

Bonang imbal
all through

PEKING

5566 5566 1166 1166

Tubal

back to Bendrong

in Jantar I

5.3 .5.2 .5.2 .5(3)

.5.3 .5.2 .6.3 .5(6)

i.6 i.5 i.5 i.6

i.6 i.5 i.5 i.6

.2.3 .2.1 .6.5 .2(3)

↑ 3 ↑ 3

VERY SOFT & SLOW, REPEAT 1st LINE MANY TIMES
Speed up - stay on 1st line
SLAP → cycle through whole piece
(many times)
SPEED UP → back to 1st line
cycle 1st line
AT SLAP → CRASH ENDING @ 1st LINE.

DANCER CUES
TO SECOND LINE
(LOUD DRUM STROKE)
KEEP IT SLOW

at end you speed
up to a faster tempo
but don't keep
speeding up.

If you could, bonang imbal (interlocking) for Pucung Rubuh and the last Bendrong.

Ldr. Asmaradana:

- FAST A Irama I, three or four times--bonang may change from mipil to imbal
- SLOW A Irama II, two times, bonang back to mipil
- FAST A Irama I, two times
- Wiled Irama III, two times, bonang imbal
- FAST A Irama I, three times--bonang may change from imbal to mipil

slow down
speed up
slow down → wiled

Fast Ending = Surok "gropak" (free crash)

Dances with Mask
"Panji" story
This is the King Klono

Sanyale & Srepeg from Ayak Ayak.

$\sqrt{\frac{xx}{xx}}$ (2)

3 2 3 2 5 3 5 3 2 3 2 1

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

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

Sum: 222 (2)

Lnc. UDAN MAS pel. 7

Buka . 7 7 7 5 6 7 2 . 7 6 5 6 7 6 (5)

A

+	+	^		+	^	+	^	+	^	+	^	+	^	+	^	+	^
6	5	3	2	6	5	3	2	3	3	2	3	6	5	3	2	swk	(
6	5	3	2	6	5	3	2	3	3	2	3	6	5	3	2)

B

7	5	6	7	5	6	7	2	2	7	6	5	6	7	6	5)
7	5	6	7	5	6	7	2	2	7	6	5	6	7	6	5		(5)

Lancaran **Udan Mas**, laras pélog pathet lima

Buka

•	3	2	3	1	2	3	5	•	4	2	4	2	1	6	⑤	
[	2	1	6	5̇	2	1̇	6	5̇	•	6̇	5	6̇	2	1̇	6	⑤
	2	1	6	5̇	2	1̇	6	5̇	•	6̇	5	6̇	2	1̇	6	⑤
	3	3	2	3̇	1	2̇	3	5̇	•	4̇	2	4̇	2	1̇	6	⑤
	3	3	2	3̇	1	2̇	3	5̇	•	4̇	2	4̇	2	1̇	6	⑤

Ladrang Duporo

K.R.T. Wasitodipuro, 1976

Pelog, arranged from slendro (s.1 = p.7)

Buka: • 6 5 3̄2 • 6 5 3̄2 6 6 7 6 2 3 6 6 6 6

1st gongan

irama I: { 2 t (P) 7 2 3 2 t N 3x 7 5 6 } 5 t P 7 6 5 6 t N 7 6 5

irama II: { 2 7 2 • 7 2 • 3 2 7 2 • 7 2 • 6 } 5 • 5 • 6 • 5 6 7 6 7 6 7 • 6 5 6 5 6 5

2nd gongan

irama I: { 7 t (P) 6 7 2 7 t N 3x 6 7 5 } 2 t P 7 2 3 7 t N 7 2 3

irama II: { 7 6 7 6 • 3 2 3 2 3 2 7 6 7 6 • 3 5 3 5 3 5 } 3 2 • 3 2 • 3 2 • 7 2 • 7 2 • 3 6 • 5 • 3 • 2

3rd gongan

irama I: { 5 t (P) 3 6 5 2 t N 3x 7 3 2 } 6 t P 6 7 6 2 t N 3 5 6

irama II: { slentem 6 6 6 • 5 5 5 • 3 3 3 • 2 • 2 2 2 • } 6 • 6 • 7 • 6 5 3 2 • 3 5 6 7 6

demung 5 • 7 • 5 • 7 • 5 • 7 • 5 • 5 • 5 • 7 • 5 • 5 • 2 • 2 • 2 • 2 •

lmbal 3 • 6 • 3 • 6 • 3 • 6 • 3 • • 6 • 6 • 3 • 3 • 6 • 3 • 3 • •

saron 5 5 • 5 3 6 5 2 2 • 2 7 3 2

peking 3 6 3 2 3 6 3 5 3 6 3 5 3 6 3 2

to irama I → 2 3 5 6

~~XXXXXX~~ 235
 .XX .XX X

Srepegan Nem Sld. pt. nem

Buka : (Drum) . . . (5) X - + + (5)

A:

$\frac{2}{5} + \frac{2}{6}$	5			$\frac{1}{3} + \frac{2}{5}$	3	F	5	(3)	$\frac{1}{3} + \frac{2}{5}$	3			$\frac{2}{6} + \frac{1}{5}$	3	F	3	(2)
6	5	6	5	2	3	5	5		2	3	3	16	5	3	6	5	3
$\frac{1}{5} + \frac{2}{5}$	3			$\frac{2}{5} + \frac{2}{6}$	5				$\frac{1}{3} + \frac{2}{5}$	2			$\frac{1}{5} + \frac{2}{5}$	6			
5	3	5	3	3	5	5	6	(5)	2	1	2	1	3	2	3	2	
$\frac{1}{3} + \frac{2}{5}$	3	2	3	2					$\frac{1}{3} + \frac{2}{5}$	2			$\frac{2}{5} + \frac{2}{6}$	5			
3	2	3	2						2	3	2	1	3	2	6	5	3
$\frac{2}{6} + \frac{1}{5}$	6			$\frac{1}{3} + \frac{2}{5}$	2				$\frac{2}{5} + \frac{2}{6}$	5			$\frac{2}{5} + \frac{2}{6}$	5			
1	6	1	6	2	3	2	1	3	2	6	5	3	2	3	5	3	(5)

B:

	5			3	F	5	(3)										
6	5	6	5	5	2	3	5	16	5	3	6	5	3	(2)			
	3			5	5				3	3	6	5	3	(2)			
5	3	5	3	3	5	3	5	6	5	3	6	5	3	(2)			
	5			3	F	6	(5)										
3	2	3	2	3	5	6	(5)										

Bonang continue imbal it B

Repeat B

suwabun not big gong

- Suwun 4: (2) 3232 653(2)
 (3) 5353 653(2)
 (5) 6565 653(2)

Bonang - same as Kenang except start or beat 4

Bon. Pan. - [Musical Notation]

Saron Improv:
 round, more laid-back
 srepeg

- 6565 = 2625 26 12
 2353 = 5621 6 1 23
 5353 = 5153 5 1 2 6
 5235 = 5352 3 5 6 5
 1653 = 2356 1 6 5 3
 6532 = 5635 6 5 3 2
 3232 = 6 1 2 6 1 2 3 2
 3565 = 3526 5 2 3 5

2/1000

Srepegan Nem

Slid. pt. nem

Buka: (Drum) . . . (5)

A:

$\frac{2}{5} + \frac{2}{6}$	(6)	(5)	(5)	$\frac{1}{3} + \frac{2}{5}$	(2)	(3)	(5)	(3)	$\frac{1}{6} + \frac{1}{5}$	(6)	(5)	(3)	(2)	$\frac{3}{6} + \frac{1}{5}$	(6)	(5)	(6)	(5)
$\frac{1}{5} + \frac{2}{5}$	3	3	3	$\frac{2}{5} + \frac{2}{6}$	5	2	3	5	$\frac{1}{5} + \frac{2}{5}$	2	2	5	3	$\frac{1}{5} + \frac{2}{5}$	6	6	6	5
$\frac{1}{5} + \frac{2}{5}$	3	2	3	$\frac{2}{5} + \frac{2}{6}$	3	5	5	6	$\frac{1}{5} + \frac{2}{5}$	2	1	2	1	$\frac{1}{5} + \frac{2}{5}$	3	2	3	2
$\frac{2}{6} + \frac{1}{5}$	1	6	1	$\frac{1}{5} + \frac{2}{5}$	2	3	2	1	$\frac{2}{5} + \frac{2}{6}$	3	2	6	5	$\frac{2}{5} + \frac{2}{6}$	3	2	3	(5)

B:

6	5	6	5	2	3	5	(3)	3	3	6	5	3	(2)		
5	3	5	3	5	2	3	5	1	6	5	3	6	5	3	(2)
3	2	3	2	3	5	6	(5)	<u>Repeat B</u>							

When slows down go into Bonang - Tubal and Sarawitupa!

SREPEK
XXX (5)
PLAY
LOUD

Bonang - same as Kenang except start on beat 4

Mallet - sends you to Suwak

Bon. Pan. - [Musical Notation]

- Suwuk: (2) 3 2 3 2 6 5 3 (2)
- (3) 5 3 5 3 6 5 3 (2)
- (5) 6 5 6 5 6 5 3 (2)

Saron Improv: for (B)

6 5 6 5 =	2 6 2 5	2 6 1 2
2 3 5 3 =	5 6 2 1	6 1 2 3
5 3 5 3 =	5 1 5 3	5 1 2 6
5 2 3 5 =	5 3 5 2	3 5 6 5
1 6 5 3 =	2 3 5 6	1 6 5 3
6 5 3 2 =	5 6 3 5	6 5 3 2
3 2 3 2 =	6 1 2 6	1 2 3 2
3 5 6 5 =	3 5 2 6	5 2 3 5

Anticipate the 2

A
B
Variations end only
then back to
B
Suwak

Lancaran Suwé Ora Jamu pélog nem

buka

t.. t.. t.. ⑥.. ...

introduction

[$\frac{3}{666}$ $\frac{3}{111}$ $\frac{3}{222}$ 3..] $\frac{3}{653}$ 2.. $\frac{3}{653}$ 2.. $\frac{3}{2.2}$ $\frac{3}{.2.}$ ②.. ...

[$\frac{3}{222}$ $\frac{3}{333}$ $\frac{3}{666}$ 5..] $\frac{3}{235}$ 6.. $\frac{3}{235}$ 6.. $\frac{3}{6.6}$ $\frac{3}{.6.}$ ⑥

lancaran (irama tanggung)

[. 2 . 3̂ . 2̇ . 3̂ . 1̇ . 2̂ . 3̇ . 2̂̇]
 . 3 . 5̂ . 6̇ . 5̂ . 4̇ . 2̂ . 1̇ . ⑥̂]

gerongan

. . 2̂ 3̂ . 2̇ 1̇ 2̇ 6̇ 5̇ 3̇ . . i 2̂ . 1̇ 6̇ 5̇ 3̇ 2̂̇
 Su- wé o- ra- ja- mu ja- mu go-dong ko- ro
 . . 3̂ 5̂ . 5̇ 6̇ 1̇ 2̇ 5̂̇ . 5̇ 4̇ 4̇ 2̂̇ 2̇ 1̇ 1̇ ⑥̂̇
 Su- wé ra- ke te- mu te- mu pi- san- ga wé ge la

saron variation

. . 6̇ 1̇ 2̇ 3̇ . 3̇ 5̇ 6̇ . 6̇ 1̇ 2̇ 3̂̇ . . 6̇ 5̇ 3̇ 2̇ . 3̇ 5̇ 6̇ . 6̇ 5̇ 3̇ 2̂̇
 . . 1̇ 2̇ 3̇ 5̂̇ . 3̇ 5̇ 6̇ . 1̇ 2̇ 3̇ 5̂̇ . . 6̇ 5̇ 4̇ 2̂̇ 2̇ 2̇ 2̇ 1̇ 3̇ 2̇ 1̇ ⑥̂̇

Gamelan Workshop Repertory

I. Srepeg = fighting in wayang kulit

$\overset{\circlearrowleft}{3} \overset{\circlearrowleft}{2} \overset{\circlearrowleft}{3} \overset{\circlearrowleft}{2}$ $\overset{\circlearrowleft}{5} \overset{\circlearrowleft}{3} \overset{\circlearrowleft}{5} \overset{\circlearrowleft}{3}$ $\overset{\circlearrowleft}{2} \overset{\circlearrowleft}{3} \overset{\circlearrowleft}{2}$ [1] ⁽²⁾
 $\overset{\circlearrowleft}{2} \overset{\circlearrowleft}{1} \overset{\circlearrowleft}{2} \overset{\circlearrowleft}{1}$ $\overset{\circlearrowleft}{3} \overset{\circlearrowleft}{2} \overset{\circlearrowleft}{3} \overset{\circlearrowleft}{2}$ $\overset{\circlearrowleft}{5} \overset{\circlearrowleft}{6} \overset{\circlearrowleft}{1}$ [6]
 $\overset{\circlearrowleft}{1} \overset{\circlearrowleft}{6} \overset{\circlearrowleft}{1} \overset{\circlearrowleft}{6}$ $\overset{\circlearrowleft}{5} \overset{\circlearrowleft}{3} \overset{\circlearrowleft}{5} \overset{\circlearrowleft}{3}$ $\overset{\circlearrowleft}{6} \overset{\circlearrowleft}{5} \overset{\circlearrowleft}{3}$ [2]

^ = Kenang
 v = Kempal
 + = Kethuk
 - = Kempyang
 () = Suwakan
 O = Gang ageng

II. Srepeg sanga

6 5 6 5 2 3 2(1) ⁽⁵⁾
 2 1 2 1 3 2 3 2 5 6 1(6)
 1 6 1 6 2 1 2 1 3 5 6(5)
 6 5 6 5 3 2 1 2 3 2 3 2 3 5 6(5) swk: 6 5 6 5 3 2 3 ⁽⁵⁾

Bonang panerus
 1 2 3 4
 5 6 7 8

III. Lancaran manyura sewa

Buka; •1•6 •1•6 •5•⁽³⁾
 + 5 + ^ + 5 + ^ + 5 + ^ + 6 + ⁽⁵⁾
 • 6 • 5 • 6 • 5 • 6 • 5 • 3 • ⁽²⁾
 • 3 • 2 • 3 • 2 • 3 • 2 • 1 • ⁽⁶⁾
 • 1 • 6 • 1 • 6 • 1 • 6 • 5 • ⁽³⁾

AAB AAB

Ketawang Kuspa warna Irs. SL. pt. My.

[welcome piece at kraton mangunekara

BK: 6 6 123 . 2 . 1 . 3 . 2 . 1 . 6
2 2 15 6 1 6

2x ompak: { 83 225833 . 2 . 3 - + -
1122 66 1155 33 11 6 . 2 . 1 - + - *
66 55 1 . 6 . 3 . 2 - + - }
2nd time gempyang 6

Ngelik: { 6 6 6 2 3 2 1 3 2 6 5 1 6 5 3
3 2 5 3 2 1 3 2 1 6
2 3 2 1 3 2 1 6 }

Bonang
Frame I
. 2 . 3 = 212 . 232 .
. 2 . 1 = 212 . . 12 .
. 3 . 2 = 313 . 221 .
. 1 . 6 = 515 . 561 .

Irama II
. 2 . 3 = 6121212 . 252 . 335 .
. 2 . 1 = 21161212 . 212 . 92 .
. 3 . 2 = 2123313 . 313 . 221 .

1x [. 1 . 6 = 2115551 . . 515 . 66 10
2x [. 1 . 6 = 2166 6 6 . . 6 6 6 6 . 6 6 . .

Asmaradana (slendro)

Buko .3.2 .3.2 3 1 3 2 .1 2 6

2 1 2 6 2 1 2 3

5 3 2 1 3 2 3 1

6 3 2 1 3 2 1 6

5 3 2 1 3 2 1 6

Wiled *Rema III*

2 3 2 1 3 2 1 6 2 3 2 1 6 1 2 3

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

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

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

See other

1) penyanyi

x x x (6)

2 3 5 5 7
1

666 III 222 (3) 666 III 222 (3)

653 2 653 2 2.2 .2 (2)

222 333 666 (5) 222 333 666 (5)

235 6 235 6 6.6 .6 (6)

low tempo
Tampayan on 1 +
kembali - end
every gatra
delay beats
at slow tempo

Lancarkan: Suwe Ora Jamu - pelog nem

1/3 (2/5)	1/3	1/3	1/3
2/3	2-3	1-2	3-(2)
2/5 (3/5)	2/5	1/3 (2/5)	1/3
3-5	6-5	4-2	1-(6)

low one
nyapa 2, 3, 6

varian:

6123 - 356 - 6123 6532 - 356 - 653(2)

1235 - 356 - 1235 6542 2221 321 (6)

kendeng

P-bP	-bP	b-Pb	-P-P
2	3	2	3
bP	b-Pb	P-Pb	-P-(6)
1	2	3	2

suwuh:

- P - - - P - - - P - b - P - t

- b - P - - - b - - - P - PP (6)

pekung

double 2
same speed as bb
Ayah

slender 9/29/00



bb (2)

1 2 3 4 5 6 7 8 9 10
• 3 • (2) • 3 • (2) • 5 • (3) • 2 • (1)

low (shift to 4 pair gatra) loud

gung-gung
low damp

2 3 2 (1) 2 3 2 (4) 3 5 3 (2)
3 5 3 (2) 5 3 5 (6)
5 3 5 6 5 3 5 6 5 3 2 (1) low
2 3 2 1 low 3 5 3 2 5 3 5 (6)
5 3 5 6 5 3 5 6 5 3 2 (1) high
2 3 2 1 high 3 5 3 2 5 3 5 6
5 3 5 6 5 3 5 6 5 3 2 1 high 3 • (2)

ayah - pekung double strikes
1st line half tempo of 2nd line

srepeg - soft + slow

kekung every beat - repeat
last of gatra - ketuk on off b
same tempo many time
then speed up - one full cycle
then * to sampak

kempul 2 - play 6
" 3 - play 1

speed up - one more cycle
then suwuk

(slow) (fast)
Srepeg P - f
3 (2) 3 (2) 5 (3) 5 (3) 2 (3) 2 (1) low
2 1 2 (1) 3 2 3 2 5 6 1 (6) * →
1 6 1 6 5 3 5 3 6 5 3 2 ||

Sampak p - f
* → 6 6 6 6 3 3 3 3 2 2 2 (2)
2 2 2 2 3 3 3 3 1 1 1 (1) low
1 1 1 1 high 2 2 2 2 6 6 6 (6) || * →

Suwuk 3 3 3 3 2 2 2 2 6 6 6 6 6 6 6 6 6 5 3 (2)
soft

srepeg - pekung double strikes
sampak - pekung - upper neighbor start before beat - main notes same
time as balungan

I demand
upper neighbor
preceding beat

(ketuk)

Ketuk

Feb 13 2005 Reinhardt by
April 2 2005 PAS

A.
B.B
A.

Ladrang "Gleyang" polog nam

Bukas: 22 356 7654 21561 (6)

Bonay

Ompak =

$\bar{2}$	$\bar{3}$	$\bar{2}$	1	$\bar{6}$	$\bar{5}$	$\bar{3}$	$\bar{5}$
2	3	2	1	6	5	3	5
2	2	0	0	2	3	5	6
32	32	65	32	2	1	2	(6)
7	6	5	4				

loud and
irregular
damping in
Tara I,
then quiet
and steady.

2 notes, because anticipating a double?

First time through,
slowly down to
front by end,
then repeat

Ngelik

0	6	6	6	5	3	2	3
56	56	23	56	53	53	23	23
0	3	5	6	7	6	5	3
53	53	56	56	76	76	53	53
6	5	3	2	0	3	5	6
65	65	32	32	53	53	56	56
7	6	5	4	2	1	2	(6)
76	76	54	54	21	21	26	26

← Swift sequence used for
transition to Ngelik

Damping has special
part. Second
damping shadows
the first a half a
beat after-played
same notes.
Regular damping, not a
in Tonal.

Repeat to Ompak and
keep up this path

IV. Ladrang Wilujeng (slendro manyura)

Buka; •132 6123 1132 •126

1 2 1 5 6 1 6

* = Iram II

2 part
2 x

2 1 2 3 2 1 2 6
 3 3 • • * 6 5 3 2
 5 3 5 3 5 3 6 6
 5 6 5 3 2 1 2 6
 2 1 2 3 2 1 2 6

Bonang = 2 x gempyang 6

Ngelik

• • 6 • 1 5 1 6
 3 5 6 1 6 5 3 2
 6 6 • • 1 5 1 6
 1 1 3 2 • 1 2 6

c = Gerang

Bonang Iram II

2123 : 212 • 12 • 232 • 32 •

2126 : 21 15 551 • 515 • 6616

33 • • : 33 2/3 • 3 2/3 • • 2166 6/6 • 6 6/6

6532 : 656 • • (etc)

Gerang Ldr. Wilujeng (Ngelik)

• • • 6 6 6 1 5 • 6 i 2 • 3 1 2 1 6
 Pa-ra be-sang ma-ra bang-un

• • • • 3 3 3 2 i • 2 1 6 3 3 5 3 2
 Se-pat dum-ba ka-li o-ya

• • • • 6 6 6 1 5 • 6 i 2 • 3 1 2 1 6
 A-ja do-lan lan-wong pri-ya

• • i 2 1 6 3 • 5 2 • • 3 5 3 • 1 2 1 6
 Geng re-meh no-ra pra-sa-ja

Labrang Wilujeng hrs. sl., pt. my.

Rebab

Buka: 1 3 2 6 $\frac{6}{1}$ 2 3 1 1 3 2 2 $\frac{16}{6}$ $\frac{1}{21}$ (6)

$$\left[\begin{array}{cccccccc} 2 & 1 & 2 & 3 & 2 & 1 & 2 & \widehat{6} \\ \frac{1}{2} & 1 & \frac{1}{2 \cdot 3} & \frac{1}{3 \cdot 12} & \frac{1}{1 \cdot 2} & \frac{1}{1 \cdot 6} & \frac{1}{2 \cdot 1} & \frac{1}{6 \cdot 126} \end{array} \right]$$

$$\left[\begin{array}{cccccccc} 3 & 3 & \cdot & \cdot & 6 & 5 & 3 & \widehat{2} \\ 3 & \frac{1}{5 \cdot 6} & \frac{1}{6} & \frac{1}{6 \cdot 1} & 3 & \frac{1}{2 \cdot 1} & \frac{1}{2 \cdot 3 \cdot 2} & \frac{1}{3 \cdot 5} \end{array} \right]$$

$$\left[\begin{array}{cccccccc} 5 & 6 & 5 & 3 & 2 & 1 & 2 & \widehat{6} \\ \frac{1}{5 \cdot 6} & \frac{1}{6} & \frac{1}{6 \cdot 1 \cdot 6 \cdot 5} & \frac{1}{5 \cdot 6} & 2 & \frac{1}{1 \cdot 6} & \frac{1}{2 \cdot 1} & \frac{1}{6} \end{array} \right]$$

$$\left[\begin{array}{cccccccc} 2 & 1 & 2 & 3 & 2 & 1 & 2 & \widehat{6} \\ \text{To Ngelik} & 1 & \frac{1}{2 \cdot 3} & \frac{1}{5 \cdot 6} & \frac{1}{6 \cdot 12} & 3 & \frac{1}{12 \cdot 1} & \frac{1}{6} \end{array} \right]$$

Ngelik:

$$\left[\begin{array}{cccccccc} \frac{1}{6} & \frac{1}{6 \cdot 6} & \frac{1}{6} & \frac{1}{6 \cdot 1} & \frac{1}{6 \cdot 12} & 5 & \frac{1}{16} & \frac{1}{6 \cdot 12} \end{array} \right]$$

$$\left[\begin{array}{cccccccc} 2 & 5 & 6 & 1 & 6 & 5 & 3 & \widehat{2} \end{array} \right]$$

Lagu Swara Suling: (Nartasabdho)

Laras Pelog, Pathet Nem

Legend

) = kenong
() = gong

buka: tb.tb . tb.tb . tb.tb . tb.tb .b
 2 1 2 (1)

a section (twice):

. 1 . 1 . 1 . 5 . 5 . 5 . 5 . (2)
. 2 . 2 . 4 . 4 . . 6 5 4 3 2 (1)

b section:

. 5 6 5 1 . . 5 6 5 4 3 2
. 5 6 5 i . . 5 6 5 4 3 2
 swara suling nguman dhang swarane

. 1 3 1 2 . . 5 6 5 3 2 1
. i 3 i 2 . . 5 6 5 3 2 1
 thulat thulit ke pe nak u nine

. 6 5 4 5 6 1 . . 3 2 . 1 6 5
. i . . 3 2 3 i 6 5
 u-----nine

. 4 . . 4 5 6 5 . 3 . . 3 5 3 2
. 4 . . 4 5 6 5 . 3 . . 3 5 3 2
Mung nre nyaha ke ba reng lan ken trung

. 4 . . 4 5 6 5 . . 1 6 5 3 2 (1)
4 4 5 6 5 i 6 5 3 2 1

2) Tempo
ROB

Puppet show overture

Date Ganjongseret, Ladrang Slandro manyudo.

t o P o b o o o o

In Rana 2, trill the
kenyung-kothuk
as slow triplet.

Berko: 1 2 3 . 3 2 1 6̇ - 2 - 1 - 2 - (6̇)

Trama 1: $\overset{+}{-} \overset{+}{-} \overset{+}{-} \overset{+}{-} \overset{+}{-} \overset{+}{-} \overset{+}{-} \overset{+}{-} \overset{+}{-} \overset{+}{-}$

Trama 2: 0 3 1 2 1 6̇ 3 6̇ 6̇ 0 1 3 . 2

1 2 3 . 3 2 1 6̇ 1 2 3 . 3 2 1 6̇ 1 2 3 . 3 2 1 6̇ . 3 5 6 2 3 5 (6̇)

Trama II

Manyudo
Ladrang

2 1 2 6̇ 2 1 2 6̇ 2 1 2 6̇ 2 1 2 6̇ 3 3 . . 3 3 . 5 6̇ i - 6 5 3 5 6̇

5 6̇ i - i 6 5 6̇ 5 6̇ i - i 6 5 6̇ 5 6̇ i . i 6 5 6̇ - 1 2 3 6̇ 1 2 (3)

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

1 2 3 . 3 2 1 6̇ 1 2 3 . 3 2 1 6̇ 1 2 3 . 3 2 1 6̇ . 3 5 6 2 3 5 (6̇)

Repeat ad lib

clap in 1st beat
SRe peg
Twice slow
then fast
hard

3 2 3 2 5 3 5 3 2 3 3 (1)

2 1 2 1 3 2 3 2 5 6 i (6)

i 6 i 6 5 3 5 3 6 5 3 (2) // 3x

kenyung: last
note of each
measure 4x

for transition to Saupah

pp x 2
three loud
three two
SQUARE

Sampak: 2 2 2 2 3 3 3 3 1 1 1 (1)

LOUD 1 1 1 1 2 2 2 2 6 6 6 (6)

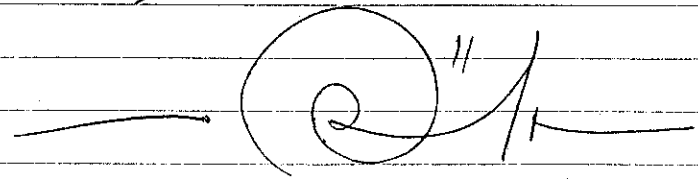
6 6 6 6 3 3 3 3 2 2 2 (2) // 3x

kenyung - last
note of each
measure twice
per beat.

if $\overset{6}{\underset{6}{\overset{5}{\underset{3}{2}}}}$ on last beat, damp groups

Suwuk/end: 6 6 6 6 6 6 6 6 6 5 3 (2)

Drum
Cue → Suwuk

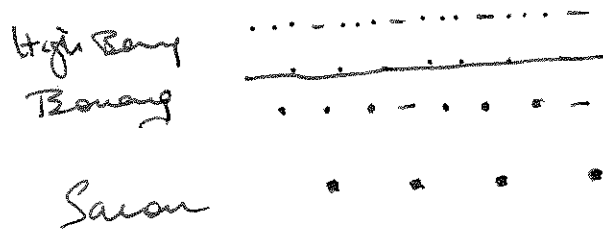


play kenyung
just after
the last
in Trama 2
(not in Trama 1)

Pekip : Doubles up

Berang : Alternating pairs : nipil
Octaves simultaneous:
Intertlocking pieces: Imbal

Berang :
high voice : Double speed alternating pairs



Scales:

Slendro = 5 note scale

Pelang = 7 note scale = dher.

BUKA: 6 6 3 5 6 . 5 3 2 . $\frac{6}{6}$. $\frac{6}{6}$ ⑥
 tt pb - p - p

Lantaran Forum

Q A
 - ^ - ^ - ^ - ^ - ^ - ^
 x x x 5 x x x 6

Reusing
 Reusing
 plays last
 note on 2+4th
 beat.

Ricek - ricek

Buka

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

AT xx!
 VERY QUIET

xx
less FORTIN

at xx
~~very quiet~~
 xx
 loud again

Dampak Nem

"Get out of my Sight"

xxx ⑤ 5555 (3) (3) (3)

3: 5 2

slow ⑥

Play on gong
 then a very quiet
 gatra, then sf

Gonjangseret, Ladrang

Buku: 123 . 3216 . 2-1 - 2 - (6)
t o p o b o o o

Gonjangseret: ladrang

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

//

2	1	2	<u>6</u>	2	1	2	<u>6</u>	2	1	2	6	2	1	2	6
3	3	.	.	3	3	.	5	6	i	.	6	5	3	5	6
3	3	.	.	3	3	5	6	.	i	3	2	6	3	5	6
i	ku			sa	nya	ta	ne		gon	jang	se	ret	wi	na	ngun
5	6	i	.	i	6	5	6	5	6	i	.	i	6	5	6
.	3	5	6	i	2	6	.	.	2	i	2	.	6	6	
	mung	der	ma	na	lu	ri			ri	nip	ta		mu	ni	
5	6	i	.	i	6	5	3	1	2	3	6	1	2	3	
.	i	2	3	.	i	2	3	.	2	6	5	3	3	3	
	ri	neng	ga		ge	ro	ngan		mrih	re	sep	kang	mi	yar	si
6	5	6	3	6	5	6	3	6	5	6	3	6	5	6	3
.	5	6	.	2	1	2	3	.	5	6	.	2	3	5	3
	a	nglik		se	sin	dhe	nan		ke	plok		pe	pin	ja	la--
6	6	.	.	6	i	6	5	i	6	3	2	1	2	3	2
5	6	.	.	2	i	6	5	.	6	3	2	1	2	3	2
	a	an		su	we	su	we		a	nu	ju	pro	no	bang	kit
1	2	3	.	3	2	1	2	1	2	3	.	3	2	1	2
.	2	3	.	3	2	1	2	.	2	3	.	3	2	1	2
	ma	gak		kang	wi	ra	ma		si	grak		sa	ya	leb	da

AABB

LADRANG PANGKUR, Pelog, Barang

BUKO: . 3 . 2 . 3 . 2 3 7 3 2 . 7 2 (6)

OMPAK:

$\bar{3}$	$^{++}2$	$\bar{3}$	7	$\bar{3}$	$^{++}2$	$\bar{7}$	$\hat{6}$
7	6	3	$\checkmark_6 2$	π	5	3	$\hat{7}$
3	5	3	$\checkmark_6 2$		6	5	$\hat{2}$
5	3	2	$\checkmark 7$		3	2	$\hat{7}$ (6)

Repeats till
slow down

WIKED:

\int	.	$\bar{3}$	.	$^{++}2$	.	$\bar{3}$	.	7	.	$\bar{3}$	.	$^{++}2$	.	7	.	$\bar{6}$	$\hat{7}$ <small>going into double 7</small>
7	$\bar{7}$	.	.	$^{++}$	6	$\bar{6}$	$\checkmark_6 7$	$\checkmark_6 2$	3	2	5	3	.	2	.	$\hat{7}$	
.	.	.	$^{++}3$		6	$\bar{5}$	$\checkmark_6 3$	$\checkmark_6 2$	3	2	5	3	6	5	3	$\hat{2}$	
6	$\bar{7}$	$^{++}3$	$\checkmark_6 2$		6	$\bar{3}$	$\checkmark 2$	$\checkmark 7$	.	3	.	2	.	7	.	(6)	

Spt 30.2000

KAM 1/27/01

(6)

• Slow version
• K-revision
• Petas
• Slendro

Act III

SAMPAR, Telog Barau

$\overline{X X + (2)}$

2 3 (7)
2222 3333 4444

7 5 (6)

6 3 (2) *

- Posing gampang
- Kerpool
- slenthen on/off beat
- uppenyahan or Peh

Belungan Variation for SAMPAR

On repeat
play
4 $\frac{4}{4}$ 42
4 $\frac{4}{4}$

2222 3567 3567

3567 653.65 2356

instead of
2222

$\overline{57} \cdot \overline{6} \cdot \overline{56}$ $\overline{57} \cdot \overline{6} \cdot \overline{53}$ $\overline{49} \cdot \overline{44} \cdot \overline{2}$

① 22223...

$\overline{6} \cdot \overline{2} \cdot \overline{6} \cdot \overline{2} \cdot \overline{3} \cdot \overline{561} \cdot \overline{61} \cdot \overline{61} \cdot \overline{61}$

2 3 i
1 5 6
6 3 2

$\overline{65} \cdot \overline{65}$ 2 3 5 6 $\overline{26} \cdot \overline{26}$

$\overline{53} \cdot \overline{53}$ $6 \frac{1}{6} 6 2$

* $\frac{4}{4}$ 42
XXXO 2222

Slendro
version

62 62 Sudden end

Sept 4. 90

Duka

kaM

Act II. Scene A. "gendhing"

Steven Everett

Slowly

slendhem

rebab

1

1 1 6 1 5 5 3 3 5 6 1 5 6 1 6 6 1 6 6

7

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

13

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

18

6 5 3 5 3 3 5 6 1 5 6 1 6 6 1 G6 5 1 6 1 6 5 3 3 5 6 3 3 3 5 6 6 1 1 1 5 6 6 1 1 6 6 5 1 G6

23

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

26

3 5 6 1 5 6 5 3 3 3 3 3 3 3 3 3 3 5 6 6

29

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

32

32 3 3 5 6 5 3 5 3 2 1 6 2 1

32 3 3 3 3 5 6 1 5 3 5 6 5 3 2 3 1 5 6 6 6 2 2 1 2 1 1

A. repeat

36

36 6 5 3 1 1 6 6 1 G6 2 1 6 5 3 1 1

36 1 6 1 6 5 3 1 1 1 2 1 1 6 6 6 5 1 G6 6 6 2 1 1 6 1 5 3 1 1 1 2 1

42

42 1 2 1 6 2 1 6 1 5 1 2 1 6 5 3 2 3 3 5

42 6 6 5 1 6 6 6 2 1 1 6 5 1 6 5 1 1 6 6 1 6 1 2 1 6 5 3 3 3 3 5 6

48

48 6 6 1 6 2 3 2 1 6 5 3 5 3

48 6 6 5 1 6 6 2 1 2 1 1 5 5 1 6 1 6 5 3 3 5 6 3 3

Cringgah Jang

52

52 3 5 6 1 5 6 1 6 6 1 G6 5 1 5 6 5 1 5 6 3 5 6 5 3 2 6 1

52 3 5 6 6 1 1 1 5 6 6 1 1 6 6 5 1 G6 D

59

59 5 6 5 3 5 2 6 1 6 5 6 1 3 2 1 6 5 1 5 6 5 1 5 6 3 5 6 5

59 E

66

66 3 2 6 1 5 6 5 3 5 2 6 1 6 5 6 1 3 2 1 6 5 6 5 6 5 6 5 1 5

66 5 6 1 6 5 3

72

1 5 1 5 1 5 6 5 6 5 6 5 6 5 1 5 1 5 1 5 1 5 6 3 3 5 6 1 6 5

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

77

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

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

81

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

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

86

1 2 1 6 6 5 6 5 6 5 1 5 1 5 1 5 6 5 6 5 6 5 6 5 1 5 1 5 1 5 6

1 2 1 6 6 1 G6 5 6 1 6 5 3 1 2 1 6 6 1 6 1 2 1 6 5 3 1 1 1 2

91

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

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

95

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

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

99

6 6 3 5 6 1 5 5 6 3 1 2 1 G6 5 1 5 6 5 1 5 6

6 6 6 1 5 6 3 5 6 6 1 1 1 2 1 2 2 3 3 1 2 1 6 6 1 G6

105

105 3 5 6 5 3 2 6 1 5 6 5 3 5 2 6 1 6 5 6 1 3 2 1 G6 5 1 5 6

112

112 5 1 5 6 5 1 5 6 3 1 5 6 3 5 6 3 5 6 3 5 6 5 3 2 6 1

119

119 6 5 3 3 5 6 1 6 5 3 3 5 6 1 5 5 5 6 3 2 1 5 6 5 3

1 6 1 6 5

126

126 1 2 1 6 1 6 1 5 3 5 3 3 5 6 1 1 5 6 1 6 6 5 1 G6

Srepeg : x x (2)

3 2 3 2 5 3 5 3 2 3 2 (1)

2 1 2 1 3 2 3 2 5 6 i (6)

i 6 i 6 5 3 5 3 6 5 3 (2)

* there will b "signal" to Asmara dana,
then bonang : 5 6 2 1 3 2 1 5 1 (6)

Asmaradana : 2 3 2 1 3 2 1 6 2 3 2 1 6 1 2 3

Trang 6 i 3 2 6 3 2 1 . 3 . 2 5 3 2 1

libed 6 i 3 2 6 3 2 1 . 3 . 2 . 1 2 6

5 3 5 3 6 3 2 1 . 3 . 2 . 1 2 (6) (x2)

→ . 3 . (2)

negatsih

tawang 3 2 3 5 6 5 3 2 3 5 6 5 3 2 1 (2)

6 6 . . 6 6 3 2 . . 2 3 5 6 3 (5)

. 3 5 . 3 2 3 5 . 3 5 . 2 3 5 (6)

. . . . 6 6 3 2 . . 2 3 5 6 i (6)

. 5 6 . 5 6 i 6 5 3 2 6 1 2 3 (2) (x2)

Srepeg

3 2 3 2 5 3 5 3 2 3 2 (1)

2 1 2 1 3 2 3 2 5 6 i (6)

i 6 i 6 5 3 5 3 6 5 3 (2) * (x3)



suwak/end * 3 5 6 3 6 5 3 (2)

idigants
Waholop
3/29/2000

AKA GARA MARAH
ANGRY ELEPHANT

KAM-1/27/01

9'50"

A
B
C
D
E
F
G
H
I
J
K
L
M
N
O
P
Q
R
S
T
U
V
W
X
Y
Z

Lawrang .. Diradama .. peLog Nam

BONANG

Burko: | 561 - 2165 1111 321(6)

IRAMA 1

LOUD A

- + -	- + -	- + -	- + -
6 6 5	6 6 5 6	6 5 3	2 2 3 2
6 3 6 5	6 3 6 2	6 3 6 5	6 3 6 (2)

LOW only in IRAMA 1

B. | 6 3 6 5 6 3 6 2 6 3 6 5 6 3 6 2 2 3 5 2 4 5 (4) 2 1 2 (6)

IRAMA 2:

SOFT
Wolima

C. 3 3 6 5 2 1 2 6 3 3 6 5 2 1 2 6 3 3 6 5 2 1 2 6 3 3 6 5 3 2 1 (2)

D. 2 3 5 6 7 5 6 7 6 1 2 3 5 6 7 5 6 7 6 1 2 3 5 6 1 2 3 5 (6)

E. 5 7 6 5 7 6 5 7 6 5 7 6 1 6 5 3 2 2 3 2 6 3 6 5 6 3 6 2 6 3 6 5 6 3 6 (2)

IRAMA 1

Fast & Loud (second ending)

F. 6 3 6 5 6 3 6 2 6 3 6 5 6 3 6 2 3 5 3 2 1 3 1 (2)

Repeat & speeding up and getting louder multiple times

IRAMA 2

6633 6633
1 1
6 3

In the quiet part, peking is exactly on the beat - everything else slightly behind to beat

+ being gone

Kendang II "Wilujeng"

Buka: 1 3 2 6 1 2 3 1 1 3 2 1 3 5
 t t P b ..b P .b P

2 1 2 3 2 1 2 6 I
 . . b P . . b P . . b P

3 3 . . 6 5 3 2 II
 . . b P . . b P P b . P b . P b

5 6 5 3 2 1 2 6 III
 P b . P . P b . t P P P b P . P b P

2 1 2 3 2 1 2 6 IV => to lik
 . P b P b . P b P b P b k k k P . P b P b

2 1 2 3 2 1 2 6 I
 k k k k k k P P . P P b k k k k

3 3 . . 6 5 3 2 II
 k P k P . P b . b P k k k P b k P b

lik: =>

6 6 6 6 1 5 1 6
 P b P b P b P b k k b P

3 5 6 i 6 5 3 2 * => suwak
 . P b P b . P P P b P k . b . P b . P b

6 6 . . 1 5 1 6
 P b . P . P b . t P P P b P . P b P

1 1 3 2 1 2 6
 . P b P b . P b P b k k k P . P b P b

Suwak

6 6 . . 1 5 1 6
 P b . P . P b . t P P P b P t t b P

1 1 3 2 . 1 2 6
 t t b P t t b P o b k k o k k o k k o k k o

Sept 4. 00

Pelag

Kyma: EuVerb

KAM.III.c.aux.Royal Proc.music

Genus
Peggy
Laura
Peking
Rebab
Rebab
Gender
Drumung
Slenthem
Kempul

Peking
Rebab

Rebab

B=7
A=6
G=5
F=4
E=3
D=2
C=1

222 555 222 555 333 5566 (122322)

PT 1.00

Lento

XXX ⊗

KYMA: EuVerb

kaM.III.a5.ostinato1

M.M. = 78

Sarah Steve
 Sarah Laura
 - Pek. wa
 i - Demung
 Slemban
 & Kumpul
 Gender
 Peggy
 Drum

C 1
 Bb 4
 G 5
 F 3
 Eb 2
 C 1

Tempo fully and crisply.

10000,00
 BY STEVE EVERETT
 MANGIR
 10/23.000

Gendhing GAMBANG lrs. sl. pt. my.

Rebat
 Buka → 6

1 . . . 2 1 . . 6 5 3	II				
66221161 55 23 2523					
1 . . . 1		1	2	1	6
1-1-1-1- 56156161 33363561 .2653353		1111-6-5	16563531	32121653	.5356536
. 2 . . . . .		. . . . . 6	. . . . . 1	. . . . . 5	
.2-2-2-2 61235323 65616356 35321121		56156161	35356356	35612161	65323635
. 1 2 1 . . . . .		. . . . . 5	. . . . . 3	. . . . . 2	③
11631235 65616656 35321-1- 35356356		35612123	12165-65	1656532	-2 23 23
. 3 5 . . . . .		. . . . . 6	. . . . . 6	. . . . . 1	. . . . . 6
1 231 23- 653-653-1 2356561 65323635		6-6-6-6-	35635656	35612123	-5216666
. 2 3 2 . . . . .		. . . . . 6	. . . . . 5	. . . . . 3	
222-1262 61235323 65616356 35321121		32353563	12165565	1656532	-2 23 23
. 5 3 . . . . .		. . . . . 3	. . . . . 5	. . . . . 6	. . . . . 1
3-3-3-3- 653-6535 1 -21 -2 -31 2523		653-6535	61233333	65321265	-6561561
. 5 6 1 . . . . .		. . . . . 6	. . . . . 6	. . . . . 1	⑥
5-5-5-5- 65612123 65616536 35321111		33363561	61263531	35353565	6135616-

Ngelik

. 5 6 1 . . . . .		. . . . . 6	. . . . . 6	. . . . . 1	. . . . . 6
5-5-5-5- 65612123 65616536 35321111		6-6-6-6-	6-123566	66663561	11356356
. . . . . . . . . . .		. . . . . 6	. . . . . 6	. . . . . 1	. . . . . 6
6-6-6-6- 356-216- 356-216- 35635656		35611111	56156161	.2121653	.5356356
. 2 1 6 1 . . . . .		. . . . . 6	. . . . . 5	. . . . . 3	
555-5-5- .2121235 65611111 56156161		.1-1-1-1	35635656	21653521	-2123123

Ketik (ornamental)
 ø kenong
 ø kempyong

Indray form
 + + - as measure
 Kenong g 0⁰ meane at end, even gatra
 4th beat of gatra 1, 3, 5 = Kempul

gong @ end
 of every 8 gatra

3 3 5 6
 -2312323 -1636123 -1636123 -3-3-3-3 -3-12353 65611111 -2121653 -5356356

2 1 6 1 6 5 ③
 555-5-5- 212-1235 65611111 56156161 -1-1-1-1 35635656 21653521 -2123123

3 3 5
 -2312323 -1636123 -1636123 -3-3-3-3 -3-12323 -1636123 12356561 65323653

6 5 3 5 3 2 1 6
 13121312 32356561 216-2161 65323635 11116655 11663531 32121653 -5356356

2 1 6 5 3
 6-6-6-6- 35635656 35612333 65321121- 32353563 12165555 1656532 -2 23 23

2 2 6 6 1 6
 2111-1-1 -5313561 -5313561 56156161 35635651 11116126 33115653 1 35616-

Ladrangan

5 6 5 6 5 6 5 1 5 1 5 1 5 1 5 6
 356-216- 356-216- 21651 -2 -31 2323 11123561 66563531 32121653 -5356356

5 6 5 6 5 6 5 1 5 1 5 1 5 1 5 6
 356-216- 356-216- 21651 -2 -31 2323 11123561 66563531 32121653 -5356356

II 3 3 5 6 1 6 5
 333-3323 -1636123 53235323 56656356 35635656 35612161 653-6532 11131235

1 6 3 2 5 3 2 ①
 35611111 35635656 35616126 32212612 11663322 61235323 216-2165 36356261

5 5 1 6 5 3
 555-5-5- 5-5-5-5- 32151235 65356535 65311111 35635656 216-2165 1212353-

~~1 2 3 5 3 2 6 ①~~

immed to I

slow down

1 2 3 5 3 2 6 ①
653i356i 2i6i2i6i 653.6532 11136356 33356356 i6i63212 6i235323 21656261

6 6 . . 3 5 6 1
666.66.. 35635656 .3263256 16561656 33356356 i6i63212 6i235323 21656261

5 5 6 3 1 2 1 ⑥
5.5.5.5. i65.235. i6i65321 .2123123 iiii6656 35321111 3565i631 35356i6.

June 30, 03

LADRANG KAMPUNG LRS. SLENDRO PT. MANYURO

THE GREAT MANGUR.

- Steve Everett from KAM: a shadow play
for flute (or violin), Javanese gamelan ensemble, and interactive electronics using the Kyma Workstation

Buka: 232 5323 325616

Merong [$\bar{1} \overset{+}{3} \bar{2} 3 \mid 6 2 1 \hat{6} \cdot 2 \cdot \underset{\sim}{3} \cdot 1 \cdot \hat{6}$
 $2 1 2 \underset{\sim}{3} \cdot 2 \cdot \hat{1} 6 3 2 \underset{\sim}{3} 1 2 1 \hat{6}$]

Umpak 2 . 12 3 3 . 53 $\hat{2}$ 3 . 65 $\underset{\sim}{3}$ 6 321 $\hat{6}$
2 . 12 $\underset{\sim}{3}$ 3 . 53 $\hat{2}$ 3 . 65 $\underset{\sim}{3}$ 6 321 $\hat{6}$

Inggah [$\underset{\sim}{6} \underset{\sim}{6} \cdot \cdot 6 5 \overset{3}{\cancel{4}} \hat{2} 5 3 2 \underset{\sim}{3} 6 \hat{1} 5 \hat{6}$
 $\underset{\sim}{1} \underset{\sim}{1} 5 \underset{\sim}{3} 5 2 1 \hat{2} 6 3 2 \underset{\sim}{1} 2 3 5 \hat{6}$

ritard →

IRAMATI $\overset{5533}{3} \overset{5533}{3} \cdot \cdot \overset{2233}{1} 5 \overset{5533}{1} \hat{6} 5 2 5 \underset{\sim}{1} 6 5 3 \hat{2}$
 $\underset{\sim}{3} \underset{\sim}{3} 5 \underset{\sim}{6} 3 5 \underset{\sim}{1} \underset{\sim}{6} 5 3 2 \underset{\sim}{3} \cdot 2 1 \hat{6}$

ritard → (last time)

No Bonang.

IA Demung plays Bonang part

A Sarai plays Bonang panerus part

Normal Pekup part

Other sarans, Demung, Slenthem - standard belungan

Sept 29, 2000

overforce

Ayak Ayak

glendia

1

Play Ayak on a
→ SREPERK

underline = loud

b.b. (2) rt →

$\cdot \hat{3} \cdot (\hat{2}) \cdot \hat{3} \cdot (\hat{2}) \cdot \hat{5} \cdot (\hat{3}) \cdot \hat{2} \cdot (\hat{1})$

$\hat{2} \hat{3} \hat{2} (1) \quad 232(1) \quad 353(2)$

$353(2) \quad 535(6)^2$

$535(6) \quad 535(6) \quad \underline{532(1)}$

$232(1) \quad 353(2) \quad \underline{535(6)}$

$535(6) \quad 535(6) \quad \underline{532(1)}$

$232(1) \quad 353(2) \quad 535(6)$

$535(6) \quad 535(6) \quad \underline{532(1)}$

$\cdot 3 \cdot (2)$

$\frac{1}{1} \cdot \frac{1}{1} \cdot \frac{2}{2} \cdot \frac{2}{2} \cdot$

Saran -
Special figure
on sreperk
Sampak.

gother beat
BONANG

2	2	3	1
1	1	2	2
1	2	6	6
1	2	6	6

Suwukau:
2 instead of 6

1 instead of 3

- pelcing double,
on beat

play last note of
gatra

- bonang gungyung
(on off beats on hapathy)

- panerus double
Speed 1, II 1, II
Set speed up
dum signal →
cycle through
again,
then to
Sampak
@ 1/2 speed

SREPERK

soft

* kecong plays
last note
of gatra
* Ketuk on
of beat

$\hat{3}(\hat{2}) \hat{3}(\hat{2}) \quad 5(\hat{3}) 5(\hat{3}) \quad 2(\hat{3}) 2(\hat{1})$

$2(1) 2(1) \quad 3(2) 3(2) \quad 5(6) i(6)$

$i(6) i(6) \quad 5(3) 5(3) \quad 6(5) 3(2)$

2	3	1
1	2	6
6	3	2

louder SAMPAK

← kepul

$\hat{6} \hat{6} \hat{6} \hat{6} \quad 3333 \quad 2222$

$2222 \quad 3333 \quad 1111$

$1111 \quad 2222 \quad 6666$

At dum
signal, speed
up and play
through again
to *, → suwuk

Speed up here →

* softer - (stay loud).
slow down

Suwuk: $\underline{3333} \quad 2222 \quad \underline{6666} \quad \underline{6666} \quad \underline{653(2)}$

coney → 2 2 2 2

5

"Pak Steve"

7

Date Kasatriyan, Ketawang Slenoro Sanga.

Dalam Sanga

SLOW

punapa-ta mi-rah - ing - - - sun

Once

FRAMAZ

5 . . . 1 6 5 2 1 6 3 (5)
& the notes

6 5 2 1 3 2 6 5 . . . 1 6 5 2 1 6 3 (5)

1 1 2 1 3 2 1 6 3 5 3 2 1 6 3 (5)

Once

"Ayak - ayak"

RIGHT INTO IT

DOUBLE TIME

~~2 - 1 - 2 - 1 - 3 - 2 - 6 - 5~~

~~i 6 5 6 5 3 5 6 5 3 5 6 3 5 6 (5)~~

~~3 2 3 5 3 2 3 5 i 6 5 6 5 3 2 (1)~~

3x slow - 1/2 tempo
1x fast

"Swepeg" Sanga

SUNUK

2 3 2 1 6 5 3 5

~~2 1 2 1 3 2 3 2 5 6 i (6)~~

~~1 6 i 6 2 1 2 1 3 5 6 (5) *~~

~~6 5 6 5 3 2 1 (2) 3 2 3 2 3 5 6 (5) *~~

~~2 5 3 2 5 3 2 (1)~~

cut to SUNUK on down cue.

SUNUK: * 6 5 6 5 3 2 3 (5)

one - last notes

with gag.

5

Jan 2001

GAUMBIRSAWIT

Slendro

Kebar:

[. . . 5 ^{speed up -} 2 3 5 6 . 3 3 . 3 5 3 2 3 5 i 6 2 1 6 (5)

6 6 6 5 6 6 6 2 6 6 6 5 6 6 6 1

6 6 6 5 6 6 6 5 6 6 6 5 6 6 6 1

. 3 3 . 3 5 3 2 3 5 i 6 2 1 6 (5)

ritard \longrightarrow

} 3x

Dmpak

6 6 5 6 6 5 6 6 5 6 6 5 6 6 5 6 6 5

. . . 5 2 3 5 6 2 2 . . ^{tangan} 2 3 2 1

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

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

. 3 . 5 . 2 . 1 . 2 . 1 . 6 . (5) ^{dadi} (120000 2)

Tinggah

play high i on every rest

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

. 2 . 1 . 2 . 6 . 1 . 6 . 2 . 1

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

. 3 . 5 . 2 . 1 . 2 . 1 . 6 . (5)

Belungu
Hit with stick
horizontal
after beat

Pekcip

Braucus
on
the beat.

Trama 2 = 1 beat & 3 seconds

Medjants
workshop
3/27/2000

SAMPAK MANYURO slender

SREPER Drumcue (2)

323 2 535 3 232 1

212 1 323 2 561 6

161 6 535 3 653 2

SAMPAK

0 • 62 62 [3 561 61 61 61

65 65 ⁴⁰⁼² 2356 26 26 5353

555 2 62 62]

SITETEG MANJURO SL

exp. 4

XXX (2)

Double hit on Peking

3 2 3 2 5 3 5 3 2 3 2 (1)

2 1 2 1 3 2 3 2 5 6 1 (6) → (shed up preparation to Saupak)

1 6 1 6 5 3 5 3 6 5 3 (2)

Rap Rap Rap to Saupak at next gang

Peking plays upper neighbor anticipating in Saupak
2 2 2 2 2
3 3 1 2 3 2

(SAMPAN) 6 3 2
2 3 1
1 2 6

→ Suarek: 2 2 2 (2)

Variation Saran;

2 play this, interlocking - one is half a beat

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

Demung - upper neighbor

Bonang Gungjung

Saupak

Pausang - Gungjung last note
Pancus - $\frac{6}{6} \frac{6}{6} \frac{6}{6}$ here as fast as Bonang

Kempul play last note of each gatra 4x with damping.

Kempul 4x @ note

Demung on Saupak plays upper neighbor 1/2 beat ahead

Bong

Jampine

2222 3333 1110 (1)
1111 2222 666 (2)
6666 3333 222 (2)

Suarek:
222 (2) 222 (2)

← In Saupak Play Big Gong here.

3 6 1 2
5 (2) (1) (5)

Srepeg slendro manyuro

x x x (2)

⁺ ⁺ ⁺ ⁺
3 2 3 2 5 3 5 3 2 3 2 1

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

1 6 1 6 5 3 5 3 6 5 3 2 *

Sampak

* ⁺ ⁺ ⁺ ⁺
2 2 2 2 3 3 3 3 1 1 1 1

1 1 1 1 2 2 2 2 6 6 6 6

6 6 6 6 3 3 3 3 2 2 2 (2)

Suwuk (rapping) 2 2 2 (2)

Gong:

2 2 2 2 3 3 3 3 1 1 1 (1)
1 1 1 1 2 2 2 2 6 6 6 (2)
6 6 6 6 3 3 3 3 2 2 2 (2)

x x x go to Sampak

Ketuk
+ + + + off beats
always

Kenong:
Srepeg: on beat,
last note of gatra
Sampak, Double time
last note of gatra,
anticipating.

Bonang Gimpyang Last Note on off beats

Bonorus Gimpyang

↓ 3 33 ↓ 3 33
3 33 3 33
↓ ↓
deep 1

last note of gatra

A mystery piece that Midyants taught us
No Name Piece

$\underset{\cdot}{6}2 \cdot \underset{\cdot}{6}2 \cdot \bar{3} \dots$

$\bar{5}6i \quad \bar{6}i \quad \bar{6}i\bar{6}i$

$\bar{6}\bar{5}\bar{6}\bar{5} \quad 2 \quad 3 \quad \bar{5} \quad 6$

$2 \quad \bar{6} \cdot 2 \quad \bar{6} \quad \bar{5}\bar{3} \quad \bar{5}\bar{3}$

$6 \quad \frac{\bar{6}\bar{6}}{\bar{6}\bar{6}} \quad 6 \quad 2 \quad \underset{\cdot}{6}2 \quad \underset{\cdot}{6}2 \quad 3$

An exhilarating Javan Part.

Ketawangan
 Pelog:

SUBDO kastowo

SR X X X X 5

KEEP IT SLOW & LAZULID Y SOFT NOT TOO FAST

Balungan →
 Result →

1 6 1 5 * 1 6 1 5

1216 216 2126 5 * 1216 216 2126 5

SOFTLY

1216 216 2126 5 1216 2 45 466 565

ngelik

5 6 1 1 2 6 5 4 5 6 2 2 1 2 1 2 6 1 2 1 6 5 2x

2 2

A
C
D
D
B
C
C
D

Start IRAMA 1 → IRAMA 2 @ * then keep it slow & languid throughout.

The suffering of Sinta.

oh my dear, my love
 I cry every day for you purno hee tom
 But it's useless - you are so far away.
 She ties up her bosom, and ties
 her hair up tight, the flowers fall
 to the ground - ah how sweet.

puno poto mira ing sun
 briha tin wa pogung mi jil
 tu huda hat tan po kar yo
 seng kang kine mekang gusti
 tu huda hat tan po kar yo
 ge lung kei hui sake se kar nya

2211 2 2 6 6 *

Pekine - anticipasi, doubling, with upper neighbors

2211 2211 2266 2266 2211 2211 6655 6655 X 4

3322 3322 2112211 5666 5566 3355 3355 X 2

3322 3322 211 2211 3322 3322 11 66 11 66 X 1, 211 656

Setawang Subokastowo pelog nem

Soft **(4)**
vibrations
long notes

Smpak: $\overset{+}{-} \overset{+}{-} 6 \quad \overset{+}{-} \overset{+}{-} 5 \quad \overset{+}{-} \overset{+}{-} 6 \quad \overset{+}{-} \overset{+}{-} \textcircled{5}$

Keluc
play 3 off beats
in MPAR

<p>2</p> <p>2 2 2 3 1</p> <p>pu no po to</p> <p>2</p> <p>4 5 6 | 5 4 6 5 4 2 1</p> <p>prih a tin was</p> <p>2</p> <p>2 2 2 3 1</p> <p>tu hu da hat</p> <p>2</p> <p>4 5 6 | 5 4 6 5 4 2 1</p> <p>seng kang Ri ne</p> <p>2</p> <p>1 1 2 1</p> <p>tu hu da hat</p> <p>Gelung Ri n</p> <p>2</p> <p>2 2 2 3 1</p> <p>Ge lung Ri nu</p> <p>Su ma wurgam</p>	<p>6</p> <p>6 2 1</p> <p>mi vah ing sur</p> <p>6</p> <p>6 2 1</p> <p>po gung mi jil</p> <p>6</p> <p>6 2 1</p> <p>tan po kar yo</p> <p>6</p> <p>6 2 1</p> <p>me kang gus ti</p> <p>2</p> <p>2 2 | 2 3 1 6</p> <p>tan po kar yo</p> <p>sakse kary nyo</p> <p>6</p> <p>6 2 1 | 2 1 6 5</p> <p>sakse kar nyo</p> <p>bit me la ti</p>
---	--

Nov 2002

Voici Buka ... fruit lime **(5)**

- ~~2 1 6 5~~ 2 1 6 5
- 2 1 6 5 2 1 6 5
- 2 1 2 4 2 1 6 5
- 1 6 1 5 1 6 1 5
- 2 1 6 5 2 1 6 5
- 2 1 6 5 2 1 6 5
- 2 1 2 6 2 1 6 5

special pancus port.

6 pa dang bu lan, ge gen, ca ran
 i Se deng ¹² ²³ ² ¹² ³² ¹ 6
²³ ² ¹² ³² ¹ 6
²³ ² ¹² ³² ¹ 6
²³ ² ¹² ³² ¹ 6
²³ ² ¹² ³² ¹ 6
²³ ² ¹² ³² ¹ 6

vocal buka

AVOID 7s
 (1's instead)

2 2 1 1 2 2 1 1	2 2 6 6 2 2	6 6	2 2 1 1 2 2 1 1		6
		6			6
2	6 6	1 1	2 2	1 6 5	5 6 5 3
	pu no	po to		mi rah	ing sun
3	3 3	3 2 1	2 3	3 1 2	1 2 1
	prih a	fin was		po gung	mi jil
2	6 6	1 1	2 2	1 6 5	5 6 5 3
	du hu	da hat		tan po	kar yo
3	3 3	3 2 1	2 3	3 1 2	1 2 1
	Seng kang	ri re		me kan	gus ti
3	6 1 2	2 3 2	3 3	1 3 2	1 3 2
	ge lung	ri nu		sak se	kar nyo
2	6 3 2	2 3 1	1 2	1 6	5 6 1
	ge lung	ri nu		sak se	kar nyo
3	6 5	5 3 2	1	1 2	3 2 1
	su ma	wur gam		bir me	la ti

REPEAT ONCE

nyok = - 3-2 - 3-2 - 5-3 - 2-1 irama
 2321 2321 3532 3532 5356
 5356 5356 5321 3(2)

Particip on Sampak
 Hahapatory
 Upper neighbor

SRepeg = 2 2 2 2 5 3 5 3 2 3 2 1
 2 1 2 1 3 2 3 2 3 2 1 6
 5 6 5 6 5 3 5 3 6 5 3 2

SAMPAK
 1 2 6
 6 3 2

SPEED UP ONE MORE CYCLE

end
 6666 6666
 653(2) ← bud

April 4, 02
mediyanto

WAYANG SAMPAK PELOG

PELOG

XXX (2)

twice the first time

2222 3333 3567 3567 3567
[65365 2356]

57.6.56 57.6.53 4444 2 44442
3567 3567 3567]

Peking

2 3 7
7 2 6
6 3 2

Peking play upper
neighborhood adjacent
the Kempul, but
based on these
notes.

Kempul

6666 7777 777(2)
7777 5555 666(2)
6666 6666 666(2)

Sumak 666(2)

Play many times until "PAMUNGAS"

April 02 Pamungkas - pelog barang

Pelug starts in slow double, then change to J-2, then continue to rit. and redouble

x x b b (2) 3 3 2 2 3 3 2 2 5 5 3 3 6 6 7 7 6 6 7 7 (ii)

- 3 - (2) - 3 - (2) - 5 - (3) - 6 - (7)

6 5 6 (7) 6 5 6 (7) 6 5 3 (2)

6 6 5 5 6 6 7 7 6 6 5 5 6 6 5 5 6 6 7 7

7 7 7 3 3 2 2 2 2 3 3 3 3

3 7 2
- 3 7 2 2
duh a lah

6 7 2 (3)
- 6 7 2 3
mu gi mu gi

6 5 6 7 6 5 3 (2)
- 6 6 6 7 - 6 6 5 3 2
ke pa re ngo pa ring roh mat

3 7 2
- 3 7 2 2
duh a lah

6 7 2 (3)
- 6 7 2 3
les ta ri 0

6 5 6 7 6 5 3 (2)
- 6 6 6 7 - 6 6 5 3 2
in do ne si a mer di ko

6 6 7 2 3 2 (7)
- 6 6 6 7 - 7 2 3 2 7
wa so no wus sing pa ngi dung

3 2 6 3 6 5 3 (2)
- 6 7 2 3 - 6 7 5 3 2
tar len a mung a me mu si

5 6 5 3 2 3 2 (7)
- 3 3 5 3 - 7 2 3 2 7
mu gi bong so in do ne sia

6 7 2 3 5 6 7 6
- 6 7 2 3 3 5 - 6 7 2 3 2 7 6
se puh a nem ja ter es tri

3 5 6 7 2 3 2 (7)
- 6 6 6 7 - 7 2 3 2 7
sa mi ker so a ma nung gal

3 2 6 3 6 5 3 2
- 6 7 2 3 - 6 7 5 3 2
gu mo leng ge leng ing kap ti

Oyak: (Double Tempo) **RETARD**

3 3 2 2 3 3 2 2 5 5 3 3 (f) 6 6 7 7
- 3 - (2) - 3 - (2) - 5 - (3) - 6 - (7)

6 6 5 5 6 6 7 7 6 6 5 5 6 6 5 5
6 5 6 (7) 6 5 6 (7) 6 5 3 (2)

may also double again as you slow further

7 7 6 (7) 5 3 5 (6)
ritard →

1945 text: Indonesian freedom song set to earlier song

① laux
ROB

Dec 4, 01 - M suggests we separate Pambuko and just play.

xxx x x x
xxx x x x 31 (6)



Asmaradana

Irama dadi : II

Pambuko:

1	6	1	3	1	3	1	(2)
1	2	1	3	1	3	1	(6)

Speed up e drum ->

very slow!
Irama II

MANURO

2	1	2	6	2	1	2	3
ta man				so ka			
5	3	2	1	3	2	3	1
jro ning ta man				ne ga vi nga leng ka			
6	3	2	1	3	2	1	6
tu hu a sri su pe na				rum a rum			
5	3	2	1	3	2	1	6
bin dha ni va				ngen dra ki la			

back to "Pambuko"

① "Get out of my sight"

2

Saran
Interlocking

Second time through
anticipating
Upper neighbor

LOW

Sampak nem

(Menthen also)

x x x x (5)

6+6+6+6	5+5+5	3+3+3	[3]
5 5 5 5	3 3 3	2 2 2	[2]
3 3 3 3	5 5 5 5		
6 6 6 6	5 5 5		[5]

Repeat ad lib
Also, got to end of
the line, add 6666 stop

~~Keuwang~~
Doubled, off beat
starting before
beat

Srepeg

x x x x (5)
Do 1 1/2 x

Mid = sayg extra 222(2) stop

6 5 6 5	6 3 5 6	5 3 2 [3]
1 3 1 3	6 5 6 5	3 2 [2] *
6 2 6 2	6 3 5 6	3 2 3 [5]

Keuwang
Repeat last
note in each
quarter -
Doubled
underline each

Suwuk = end

* 6 2 6 2 6 5 3 2

deklarasi to joy

XXXXO -> SAMPAK

SREPEGAN NEM

SARON

30. SREPEGAN SL. 9

Buka kendhang : 5 NP

Kelompok →
Kelompok →

6	5	6	5	2	1	2	1	5	6	2	1	2	1	3	2	6	5	3	5
N	N	N	N	N	N	N	N	N	N	N	N	N	N	N	N	N	N	N	N
	P		P		P		P		P		P		P		P		P		Gang

1	6	5	6	5	3	5	6	5	3	5	6	3	5	6	5
N	N	N	N	N	N	N	N	N	N	N	N	N	N	N	N
	P		P		P		P		P		P		P		G

6	5	6	5	1	6	5	6	5	1	5	2	5	3	2	1
N	N	N	N	N	N	N	N	N	N	N	N	N	N	N	N
	P		P		P		P		P		P		P		G

2	1	2	1	3	2	3	2	5	6	1	6
N	N	N	N	N	N	N	N	N	N	N	N
	P		P		P		P		P		G

1	6	1	6	2	1	2	1	3	5	6	5
N	N	N	N	N	N	N	N	N	N	N	N
	P		P		P		P		P		G

6	5	6	5	3	2	1	2	3	2	3	2	3	5	6	5
N	N	N	N	N	N	N	N	N	N	N	N	N	N	N	N
	P		P		P		P		P		P		P		G

6	5	6	5	2	3	2	1
N	N	N	N	N	N	N	N
	P		P		P		G

suwuk : 3 2 3 5
 N N N N
 P G

The repetition is the srepegan jugag. The start is from the last line.

Pucung, Gendhing, kethuk 2 kerep,
sléndro pathet manyura (2).

buka: 6 .123 .3.3 .5.3 .216 1232N/G

mérong:

	t		t	N
[	..21	6132	..21	6123
	..36	3561	.216	.523
	.516	5321	3532	.126
	.16.	6123	.216	1232G]

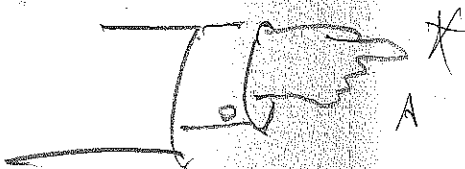
minggah: Èsèk-èsèk

Pucung, Ketawang, sléndro
pathet manyura (2).

buka: 6123 2216 3532N/G

	t	t N	t	t N
[	..21	6132	6123	6532G
	..21	6132	..21	6123G
	..3.	33.5	6156	.523G
	.516	2321	3532	.126G
	.16.	6123	2216	3532G]

BUKA: .666 3561 6532.5.3



Pucung Rubuh, Ladrang, pélog pathet
nem/sléndro pathet manyura (3).

A	i	t	t	N
		..235	2356	5323
		...6	...5	...3
		...5	...5	...2
		.35.	2356	1265 2353G

B	NGELIK	t	t	N
		.126	126	1265 2353
		...6	...5	...2
		...3	...2	.6.5 .3.2
		.35.	2356	1265 2353G

Bouang:
636 36 335 35
Joani Mupil.

Suwuk Ir i
10x [5352 5253]

Peking
... 6 = 5665566 11665566

⊙
A
A
A
A - II
B
A
A
A
A
A
A
B
→ Suwuk -

A
B
t
B
A
B
Suwuk

Drum cues to shift to II, and to Suwuk

MAY 3 01

Ladrang

very slow
like wiledeng

R03T.

Pangkur = pelog barang

Buko .3.2 .3.2 3732 .72(6)

Ompak 3237 3276

7632 5327

3532 6532

5327 327(6)

Repeat til it's slowdown then wiled

Wiled { .3.2 .3.7 .3.2 .7.6

77. 6672 3253 .2.7

. . . 3 6532 3253 6532

6732 6327 .3.2 .7.(6) } 3X

Ladrang Pangkur = slendro barang

Buko .3.2 .3.2 3132 .12(6)

Ompak 3231 3216

1632 5321

3532 6532

5321 321(6)

Repeat til its slowdown then wiled

Wiled { .3.2 .3.1 .3.2 .1.6

11. 6612 3253 .2.1

. . . 3 6532 3253 6532

6132 6321 .3.2 .1.(6) } 3X

Maupiro

Ladrang Pantur

A
A
A
B
B

Buto: • 3 • 2 • 3 • 2 3 1 3 2 • 1 2 ⑥

A Onyale:

-	+	-		-	+	-	^
3	2	3	1	3	2	1	6
1	6	3	2	5	3	2	1
3	5	3	2	6	5	3	2
5	3	2	1	3	2	1	6

ritard → wilet

B Wiled:

-	+	-	-	+	-	-	+	-
3	2	3	1	3	2	1	6	6
1	6	3	2	5	3	2	1	6
2	1	2	3	6	5	3	2	6
6	1	3	2	6	3	2	1	6

Bonang Interlock
3x flower
pneach
gatra

Pelay
Kempul
Kerong

SONJANG-GANJING - Ladrang Slenro Songo.

Duko 2 2̄ 1 1 - 2 2̄ 1 1 2 2 1 2 - 1 6 (5)
t t P b . . bP . b(P)

LADRANG

Impak | | : - + -
- 2 - 1 - 6 - 5
- 2 - 5 ^{IRI} - 2 - 1
- 2 - 1 - 2 - 1
- 2 - 1 - 6 - (5)

ngelik - + -
- 3 - 2 - 6 - 5
- 1 - 6 - 5 - 6
- 5 - 6 - 3 - 5
- 2 - 1 - 6 - (5)

In just run only

twice

Subokastowo (Ketawang)

ompak : ^{IRI} | | : - + -
- 1 - 6 - 1 - 5 - 1 - 6 - 1 - (5) ||

ngelik : - + -
- 2 - 1 - 6 - 5 - 2 - 1 - 6 - (5)
- 2 - 1 - 6 - 5 - 2 - 1 - 6 - (5)
- 2 - 1 - 2 - 6 - 2 - 1 - 6 - (5)

twice
feed up to Ayak Ayak

Ayak 2
^{IRI} | | : 2̄ 1̄ 3̄ 2̄ 6̄ (5)
1̄ 6̄ 5̄ 6̄ 5̄ 3̄ 5̄ 6̄ 3̄ 5̄ 6̄ (5)
3̄ 2̄ 3̄ 5̄ 3̄ 2̄ 3̄ 5̄ 1̄ 6̄ 5̄ 6̄ 5̄ 3̄ 2̄ (1)

once

2 Repek : | | : 2̄ 1̄ 2̄ 1̄ 3̄ 2̄ 3̄ 2̄ 5̄ 6̄ 1̄ (6)
1̄ 6̄ 1̄ 6̄ 2̄ 1̄ 2̄ 1̄ 3̄ 5̄ 6̄ (5) 6̄ 5̄ 6̄ 5̄ 3̄ 2̄ 1̄ (2)
3̄ 2̄ 3̄ 2̄ 3̄ 5̄ 6̄ (5) * 6̄ 5̄ 6̄ 5̄ 2̄ 3̄ 2̄ (1) ||

obscure slenro same notes off beats after

VARIATION ON SARKIS

many

Suwuk * 6 5 6 5 3 2 3 (5) speed up into Gong

$\overset{\cdot}{-} \overset{2}{\overset{\cdot}{-} 62}$ $\overset{2}{\overset{\cdot}{-} 1.65}$ $\overset{\cdot}{-} \overset{1}{\overset{\cdot}{-} 2.3}$ $\overset{1}{\overset{\cdot}{-} 7}$ $\overset{\cdot}{-} \overset{6}{\overset{\cdot}{-} 23}$ $\overset{2}{\overset{\cdot}{-} 2}$ $\overset{\cdot}{-} \overset{5}{\overset{\cdot}{-} 6165}$ $\overset{5}{\overset{\cdot}{-} 6.5}$
 Seng- kang ri- ne- me- kan gus- ti
 $\overset{\cdot}{-} 2$ $\overset{\cdot}{-} 2.1$ $\overset{\cdot}{-} 1$ $\overset{\cdot}{-} 6$ $\overset{\cdot}{-} 2$ $\overset{\cdot}{-} 6.2$ $\overset{\cdot}{-} 1.65$
 Sengkang ri-ne-me-kan gus-ti

$\overset{\cdot}{-} \overset{2}{\overset{\cdot}{-} 1}$ $\overset{\cdot}{-} \overset{1}{\overset{\cdot}{-} 1.2}$ $\overset{1}{\overset{\cdot}{-} 6}$ $\overset{\cdot}{-} \overset{2}{\overset{\cdot}{-} 1.23}$ $\overset{2}{\overset{\cdot}{-} 2}$ $\overset{\cdot}{-} \overset{6}{\overset{\cdot}{-} 2321}$ $\overset{6}{\overset{\cdot}{-} 6}$
 Ge- lung ri- nu- in sak se- kar- nja
 $\overset{\cdot}{-} 5$ $\overset{\cdot}{-} 6$ $\overset{\cdot}{-} 1.5$ $\overset{\cdot}{-} 2.1$ $\overset{\cdot}{-} 6.1$ $\overset{\cdot}{-} 2$ $\overset{\cdot}{-} 3.216$
 Gelung ri-nusak se- kar-nja

$\overset{\cdot}{-} \overset{2}{\overset{\cdot}{-} 2}$ $\overset{\cdot}{-} \overset{1}{\overset{\cdot}{-} 2.23}$ $\overset{1}{\overset{\cdot}{-} 1}$ $\overset{\cdot}{-} \overset{6}{\overset{\cdot}{-} 23}$ $\overset{2}{\overset{\cdot}{-} 2}$ $\overset{\cdot}{-} \overset{5}{\overset{\cdot}{-} 6165}$ $\overset{5}{\overset{\cdot}{-} 5}$
 Su- maxur gam- bir Me- la- ti
 $\overset{\cdot}{-} 2$ $\overset{\cdot}{-} 2.1$ $\overset{\cdot}{-} 1$ $\overset{\cdot}{-} 6$ $\overset{\cdot}{-} 2$ $\overset{\cdot}{-} 3.21$ $\overset{\cdot}{-} 6.5$
 Sumaxur gambir Me-la-ti

Repeat : A:

Ki Wasitodipuro

Note: last gerong phrase is sung an octave lower for the suwuk.

GAMBIRSWIT

KEMPUL & GONG PARTS
PELOG NONG

4 → 1

Buko: b . 00 ⑤

	+		+	N
merong:	. 3 5 2	. 3 5 6	[2 2 . .	2 3 2 1
	. . 3 2	. 1 2 6	2 2 . .	2 3 2 1
	. . 3 2	. 1 6 5	. . 5 6	i 6 5 3 ²
	2 2 . 3	5 3 2 1	3 5 3 2	. 1 6 ⑤ gong
	. . . 5	2 3 5 6] x2		

A
PELOG
(2N)

kebar: ((. 3 3 . 3532 3 5 i 6 216(5)
 [6665 6662 6665 6661] x2
 5678365, 56561312, 5436515, 56563321
 .33. 3532 3516 216⑤ ... 5 2356]] x3
 .2323 . 23656352 13656216 2211665

PELOG

ompak: 22 . . 2321
 . . 32 . 126 . 22 . . 2321
 . 2 . 1 . 6 . 5 . 6 . 5 . 3 . 2
 . 3 . 5 . 2 . 1 . 2 . 1 . 6 . ⑤

Sri Karongron: Slow
~~2~~ . 2 . 1 . 2 . 6 . 2 . 1 . 6 . 5
 66 . . 2165 i 6 5 6 53 2 1
 55 . . 6 i 6 5 2 56i256 i 2 56i2165
 2253 2126 . 2 . 1 . 6 . ⑤ x2

Lancaran: . 6 . 5 . 6 . 5 . 2 . 3 . 5 . (6) . i . 6 . i . 6 . i . 5 . i . (6)
 . . 55 . . 55 . . 55 32356 i56. i56. 2233 55 i 6
 2 . 1 . 2 . 1 . 2 . 5 . 6 . (i) . 6 . 5 . 6 . i . 2 . 1 . 6 . ⑤
 . 56i . 56i 5 . 5 . 5256i . . 56 i . 6i . 2

3'45

SARON

Srepeg SL MY (manura)

x x x (2)

3 2 3	2	5 3 5	3	2 3 2	(1)
2 1 2	1	3 2 3	2	5 6 1	(6)
1 6 1	6	5 3 5	3	6 5 3	(2)

Sudden
1/2 time to Sarpak

SARPAL

2 2 2 2 3 3 3 3 1 1 1 1

1 1 1 1 2 2 2 2 6 6 6 6

6 6 6 6 3 3 3 3 2 2 2 2

Saruk: 2 2 2 2

Saron

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

2nd saron is 1/2 beat later.

Ju Sarpak

lower bekuhan on upper neighbor of beat
Saras

Korong: 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1
 Ketuk: + + + + + + + + + + + + + +

Langsung Luncuran

Trompon bang pl

1x A Imbd

BK $\overbrace{3132 \quad 5612 \quad 164(5)}$

2x) 1216

1216 5612 164(5) :||

[last x speed up]

↓ $\begin{matrix} \text{last} \\ \text{accel} \end{matrix} \cdot (1)$

B Luncar
KPS 1x) .3.2

.3.2 .1.6 .4.(5)

2x) .1.6

.1.6 .4.2 .4.(5) :||

PPPP .PbPP .PbPP .PbPP

Sinhak [counter rit.] $\frac{P.P.}{P.P.} \frac{PbP.}{PbP.} \frac{P.Pb}{P.Pb} \frac{.PP.}{.PP.}$

$\frac{P.b.P.b.P.}{P.b.P.b.P.} \frac{P.Pb.P.P}{P.Pb.P.P} \frac{.bP.b.Pb}{.bP.b.Pb} \frac{P.Pb.P.(b)}{P.Pb.P.(b)}$
b + P b P P P P

39. Lancaran Bendrongan, laras slendro patet manyura

Buka	. 5 . 2	. 5 . 2	. 5 . (3)
+ √ + ^	+ √ + ^	+ √ + ^	+ √ + ^
. 5 . 3)	. 5 . 2)	. 5 . 2)	. 5 . (3)
. 5 . 3)	. 5 . 2)	. 5 . 2)	. 5 . (6)
. i . 6)	. i . 5)	. i . 5)	. i . (6)
. i . 6)	. i . 5)	. i . 5)	. i . (6)
. 2 . 3)	. 2 . 1)	. 6 . 5)	. 2 . (3)

5 5 . 3 3'

. 5 . 3

Beking: (bb 55 55 33)

No Kimpyang

IRAMA LANCARAN = isipul, than IRAMA 1

Suzie Dove

laras (scale) slendo patet manggung merong

Merong x 3
Ladrang II, soft & singing
Then -> Irama I in Ladrang
Then Ciblon II at end of second gatra.

Gending Kutut Manggung lrs. sl. pt. my. mg. Ldr. Kutut Manggung

BK: .66i 6523 212. 2165 3335 6121

Tebal

Merong: .11. 1123 5653 2121* (u)

Soft

.11. 1123 5653 2121

go really slow!

3212 .126 3561 6523

ritard into gag

212. 2165 33.5 6121

Repeat 2 times

Immediately to Ir. L

At first
lower

Double Claps
Go to Ir I

Ladrang: 3253 6231

[sing Gerangan]

Counter
Claps only
Says M

Barang, flows
into keuing pts.
over 2 gatra

go really slow!

3253 6231

DEAD SLOW
for singing

* First Irama I x 2
Then Irama II soft & singing

loud & faster
Says M.
no singing

3216 2126

3253 6231

Repeat many times

big ritard to go into III

Ciblon: Ir. III

(wilet)

3632 5653

6132 6321

clap on first line of Ciblon only
at double the rate

slow
&
soft

3632 5653

6132 6321

3632 5356

3561 6516

3232 5653

6132 6321

ritard into gag
Repeat x 2

Sing this
in Ciblon,
not Ladrang
(M)

Same words,
different notes

same
verse
from
Gerangan book

3	2	5	3	6	2	3	1
3	2	5	3	6	2	3	1
. 6 5 6 3 2	. 5 6 1 2 6 . 5 3	. 6 6 . i 2	3 1 6 5 3	3 5 3 2 1			
Pu-napa ta	mi-rah	ing-sun,	priha-tin	was-pa gung mi-jil,			
3	2	i	6	2	i	2	6
. 3 3 5 6 2 6	. i 2 . 3 1 2 1 6 6	. 3 3 3 2 i	2 3 3 5 2 . 3 i 2 i 6				
tuhu da-hat	tan-pa	kar-ya,	sengkang rine	- mek kang gus-ti-			
3	2	5	3	6	2	3	1
. . 3 2	3 6 1 2	. 5 6 6 1 6 5 3	. 6 6 . i 2	3 1 6 5 3 3 5 3 2 1			
ge-lung	ri-nu	- sak se - kar-nya,	sumawur gam - bir	me - la - thi			

ROB

Srepegan Mem

SLd. pt. nem

Buka : (Drum) (5)

Do A once
Repeat "B" ad infinitum

Kenang plays the last note of each measure on each beat

5555 3333

A :

$\frac{2}{5} + \frac{2}{6}$	6	5	6	5	$\frac{1}{3} + \frac{2}{5}$	2	3	5	(3)	$\frac{1}{3} + \frac{2}{5}$	3	2	3	2	$\frac{3}{6} + \frac{1}{5}$	6	5	3	(2)
$\frac{1}{5} + \frac{4}{5}$	5	3	5	3	$\frac{2}{5} + \frac{2}{6}$	5	2	3	5	$\frac{1}{3} + \frac{2}{5}$	3	1	6	5	3	6	5	3	(2)
$\frac{1}{2} + \frac{2}{5}$	3	2	3	2	$\frac{2}{5} + \frac{2}{6}$	3	5	6	(5)	$\frac{1}{3} + \frac{2}{5}$	2	1	2	1	3	2	3	2	$\frac{3}{6} + \frac{1}{5}$
$\frac{3}{6} + \frac{1}{5}$	6	6	6	6	$\frac{1}{3} + \frac{2}{5}$	2	3	2	1	$\frac{2}{5} + \frac{2}{6}$	3	2	6	5	3	2	3	(5)	$\frac{3}{6} + \frac{1}{5}$

B :

	6	5	6	5		2	3	5	(3)						6	5	3	(2)
	5	3	5	3		5	2	3	5		3	3			6	5	3	(2)
	3	2	3	2		3	5	6	(5)	<u>Repeat B</u>								

- Suwun 4:
- (2) 3232 653(2)
 - (3) 5353 653(2)
 - (5) 6565 653(2)

Bonang - same as Kenang except start on beat 4

Bon. Pan. - [] [] [] [] [] []

- Saron Improv:
- 6565 = 2625 26 12
 - 2353 = 5621 6 1 23
 - 5353 = 5153 5 1 2 6
 - 5235 = 5352 3 5 6 5
 - 1653 = 2356 1 6 5 3
 - 6532 = 5635 65 3 2
 - 3232 = 6126 1 2 3 2
 - 3565 = 3526 5 2 3 5

Apr 29. '05

SREPEG NCM SLENBRO

$\bar{x} \times \bar{x} \times \bar{x} \times$

2 3 (5)

$\times \bar{x} \times \bar{x}$

Ompak:

||

6 5 6 5 2 3 5 (3)

5 3 5 3 5 2⁵ 3 5⁵

6 5 6 5 6 5 3 (2)

3 2⁵ 1 6 ~~3~~ 2⁵ 3 (5) ||

Ngelik:

2 1 2 1 3 2 3 2 3 2 1 6

5 6 5 3 2 3 2 1

3 2 6 5 3 2 3 5

Sampak:

Ya speed.

5 5 5 5 3 3 3 (3)

3 3 3 3 5 5 5 (5) 2 2 2 (2)

6 6 6 6 5 5 5 (5)

Juwak: 2 2 2 (2)

Pangkur Pl. Br. . 2.

5 3 2 7 3 2 7 (6)
 0 56 3 2 72 32 T 23 3 2 23 27 6 Jaw
 Geng re - meh na - ra pra - sa - dja
 T-6 6 32 T 2 3276 T 2.3 5 6.3 2 332 T-6
 Man E. man - E man E man Geng remeh no-ra pra. sa. dja

Wirama III. Tjiblon

0 3 2 3 7
 T 2 3.6 27 6 T6T 2 32T-6T
 Mingkar mingkuring Hang. ka. ra -

3 2 7 6
 5 6.7 56 2.2 2 T 6 2.76T T
 A. karama kare-nan mardic si - wi

7 7 6 6 7 (2)
 0 0 0 T T T 2 3 3 3 2 T2 32 T
 Si. nawung res - muring - ki - dung
 T 2.3 3.T 6.6 6 6T2 2
 Si. na. wung res muring ki - dung

3 2 6 3 2 7
 2 0 0 0 23 6T 3 5 6 T 2 32 T
 Si. nu. ba si. nung. kar. ta tau
 6 T2 323 6 6T 2 5.32T
 Si. nu. ba - si. nung. kar. ta -

3 2
 0 0 0 6 6 T 2 3 6 T 65 T6 53 2
 Mrik kre. tar. ta - Mrik kre - tar. ta.
 5 656 T 5 6.T 6.532
 Mrik kre - tar - ta

winnow winnow-ing

5533 3322 5533 3322

Ayak 3 overture

Kenong = Daung
+2+2
↑ ↑ → f+2 f+2
Note at end of Gatra

Low

b b (2) 2 3 3 2 2 3 3 2 2 1 1 2 2

Soft + 2 3 + 2 (1) + 2 3 + 2 (1) + 3 5 + 3 (2)

beat on all offbeats, entire piece

kenong - double last beat of each gatra, daung 2.4

Sweep - 4x last note Sawak 3x last note

5 3 3 2	5 3 5 (6)	5 5 3 3 2 2 (1)	5 5 3 3 2 2 (1)
2 3 2 1	3 5 3 2	5 3 5 (6)	5 3 5 (6)
5 3 5 6	5 3 5 6	5 3 2 (1)	5 3 2 (1)
2 3 2 1	3 5 3 2	5 3 5 (6)	5 3 5 (6)

2 1/2 x

Sweep: accel borang

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

pekik double

1/4 tempo

Start → Soft

kenong

Sampak

SOFT

2 1 2 1	3 2 3 2	5 6 i (6)	3 3 2 2
i 6 i 6	5 3 5 3	6 5 3 (2)	3 3 2 2
2 2 2 2	3 3 3 3	2 2 2 (2)	2 2 2 (2)

* Speeds up, Repeats one then sampak at second speed up

pekik upper neighbor + reg note

Further upper neighbor offbeat

denung 2 → reg note to sawak @ rap

Sawak

vit

Upper neighbor offbeat

66666666

2 2 2 2	3 3 3 3	1 1 1 (1)	2 2 2 2
1 1 1 1	2 2 2 2	6 6 6 (6)	6 6 6 (6)
3 3 3 3	2 2 2 (2)	6 6 6 6 6 6 6 6	6 5 3 (2)

22222222

bb 55 33 22

In Sampak and 1st 4 gatra of sawak.
1 Denung + 5 then plays offbeats - interlock = Kenung ahead on upper neighbors

Black on G's, Big Gong at end.

Ladrang Duporo (Slendro)

K.R.T. Wasitodipuro

Buka: 6 5 3 2

A: $\left[\begin{array}{cc} 2 & t \\ 2 & 1 \\ & i \\ & i \\ & 5 \\ & 5 \end{array} \right] \begin{array}{cc} 2 & 3 \\ 2 & 3 \\ & 2 \\ & 2 \\ & 5 \\ & 5 \end{array} \begin{array}{cc} (P) \\ & \\ & \\ & \\ & \\ & \end{array}$

6 6

$\left[\begin{array}{cc} 2 & t \\ 2 & 1 \\ & i \\ & i \\ & 2 \\ & 2 \\ & 5 \\ & 6 \end{array} \right] \begin{array}{cc} 2 & 6 \\ 2 & 6 \\ & 5 \\ & 5 \\ & 2 \\ & 2 \\ & 3 \\ & 6 \end{array} \begin{array}{cc} N \\ & \\ & \\ & \\ & \\ & \\ & \\ & \end{array}$

i 6 2 3 6 6 6 6

$\left[\begin{array}{cc} 2 & P \\ 2 & 3 \\ & 5 \\ & 2 \\ & 3 \\ & 5 \\ & 6 \end{array} \right] \begin{array}{cc} 2 & t \\ 2 & 1 \\ & i \\ & i \\ & 2 \\ & 2 \\ & 1 \\ & 3 \end{array} \begin{array}{cc} t \\ & \\ & \\ & \\ & \\ & \\ & \\ & \end{array}$

B: $\left[\begin{array}{cc} 2 & t \\ 2 & 1 \\ & i \\ & i \\ & 5 \\ & 5 \end{array} \right] \begin{array}{cc} 2 & 3 \\ 2 & 3 \\ & 2 \\ & 2 \\ & 5 \\ & 5 \end{array} \begin{array}{cc} (P) \\ & \\ & \\ & \\ & \\ & \end{array}$

$\left[\begin{array}{cc} 2 & t \\ 2 & 1 \\ & i \\ & i \\ & 2 \\ & 2 \\ & 5 \\ & 6 \end{array} \right] \begin{array}{cc} 2 & 6 \\ 2 & 6 \\ & 5 \\ & 5 \\ & 2 \\ & 2 \\ & 3 \\ & 6 \end{array} \begin{array}{cc} t \\ & \\ & \\ & \\ & \\ & \\ & \\ & \end{array}$

$\left[\begin{array}{cc} 2 & P \\ 2 & 3 \\ & 5 \\ & 2 \\ & 3 \\ & 5 \\ & 6 \end{array} \right] \begin{array}{cc} 2 & t \\ 2 & 1 \\ & i \\ & i \\ & 2 \\ & 2 \\ & 1 \\ & 3 \end{array} \begin{array}{cc} t \\ & \\ & \\ & \\ & \\ & \\ & \\ & \end{array}$

Slentem $\left[\begin{array}{cc} 6 & t \\ 5 & P \\ & 5 \\ & 3 \\ & 5 \\ & 3 \end{array} \right] \begin{array}{cc} 6 & 5 \\ 5 & 5 \\ & 5 \\ & 3 \\ & 5 \\ & 3 \end{array} \begin{array}{cc} P \\ & \\ & \\ & \\ & \\ & \end{array}$

$\left[\begin{array}{cc} 3 & t \\ 2 & N \\ & 2 \\ & 2 \\ & 2 \\ & 2 \\ & 3 \\ & 3 \end{array} \right] \begin{array}{cc} 3 & 2 \\ 2 & 2 \\ & 2 \\ & 2 \\ & 2 \\ & 2 \\ & 3 \\ & 3 \end{array} \begin{array}{cc} t \\ & \\ & \\ & \\ & \\ & \\ & \\ & \end{array}$

$\left[\begin{array}{cc} 6 & P \\ 5 & t \\ & 5 \\ & 3 \\ & 2 \\ & 5 \\ & 3 \end{array} \right] \begin{array}{cc} 6 & 5 \\ 5 & 5 \\ & 5 \\ & 3 \\ & 2 \\ & 5 \\ & 3 \end{array} \begin{array}{cc} t \\ & \\ & \\ & \\ & \\ & \\ & \\ & \end{array}$

to go
heel 91 n

GENDING MOON

(BUKAT: 556, 3553, 32161 (2))

Repeat each section once
x E (coda)

A [(^TG ^P156 ^N3261 ^T5635 ^T216116 ^T61232 ^T3232 ^TNTNP ^G1)]
 B B B (B)
 6 beats

B [.i56 .^G.i 65 .^T.i56 .^G.5i]

i652 2365 2212 661 (5)] II
 B B .B.BB

C [.^T312 .^G.^T.1 3236 52.5 2212 612 (1)]
 B B

D [^TW ^TN ^TP ^TN ^TP ^TN ^TP ^TN ^TP ^TN
 .563 2356 5563 522 (3)
 B B
^TW ^TN ^TP ^TN ^TP ^TN ^TP ^TN
 2553 2356 1165 .15 (6)
 B B .B.B


^TW ^TN ^TP ^TN ^TP ^TN
 .3.5 3212 3 (5)
 B B

^TW ^TN ^TP ^TN ^TP ^TN ^TP ^TN
 566 . 566 . 3553 526 (1)]
 B B .B.BB

(coda)
 E [. . 61 62 . . 62.3 .2 . .] No peking / Use knuckles.

(slow)

- N = Ke nong
- P = Kempul
- T = Ketuk
- G = Begog (big Drum)?
- W = ?


 IIII / 94

GENDING MOONS, BONANGAN

556.3553 32161 ②

(A) $\{ \overset{P}{6} \overset{T}{1} \overset{P}{5} \overset{P}{6} \overset{N}{3} \overset{T}{2} \overset{T}{6} \overset{P}{1} \overset{P}{5} \overset{P}{6} \overset{I}{3} \overset{N}{2} \overset{N}{1} \overset{T}{P} \overset{T}{1} \overset{N}{P} \overset{T}{P} \overset{T}{N} \overset{T}{P} \overset{T}{N} \overset{T}{P} \overset{T}{N} \overset{T}{P} \overset{G}{1} \overset{N}{0} \}$

(B)

IR. I 1 15656 6 6 6116565 5 5 561561 6

mf

IR. II $\underline{\underline{11}} \underline{\underline{565}} \underline{\underline{6656}} \underline{\underline{11}} \underline{\underline{111}} \underline{\underline{656}} \underline{\underline{21656}} \underline{\underline{11}} \underline{\underline{11}} \underline{\underline{11}} \underline{\underline{565}} \underline{\underline{66566}}$

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

1 56 1 5 6 1 6 5 2 3 2 2 3 3 5 5 6 1 1 2 2 1

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

6 6 1 5

6 1 6 5 3 2 5

161 6151 323 ~~5555~~

N.B. { In (A) Bon, B. & Pam. play full double style migil: $\frac{D}{8}$ 616161 etc. In B, C, & D, both play in "unison", throughout, i.e. Panerus does not double

(IR. II)

(C) $\{ \overset{T}{3} \overset{T}{3} \overset{T}{3} \overset{T}{3} \overset{T}{1} \overset{T}{1} \overset{T}{2} \overset{G}{1} \overset{G}{1} \}$

$\underline{\underline{333}} \underline{\underline{333}} \underline{\underline{111}} \underline{\underline{222}} \underline{\underline{222}} \underline{\underline{222}} \underline{\underline{222}} \underline{\underline{111}} \underline{\underline{333}}$

3 2 3 6 5 2 5

$\underline{\underline{222}} \underline{\underline{333}} \underline{\underline{666}} \underline{\underline{555}} \underline{\underline{222}} \underline{\underline{222}} \underline{\underline{555}} \underline{\underline{222}}$

2 2 1 2 6 1 2 1

$\underline{\underline{222}} \underline{\underline{111}} \underline{\underline{222}} \underline{\underline{666}} \underline{\underline{111}} \underline{\underline{222}} \underline{\underline{111}} \underline{\underline{111}}$

2nd time omit speed up time

"C" (Irama II) Peking

	T			T		T		N
{	• 3	1	2	• • • 1	3	2	3	6
	5353	1212	32121221	53125356				

	T			T		T		N
	5	2	• 5	2	2	1	2	6 1 2 ①
	3532	1235	6232	6132	16213261			

(play Solo style)

(the rest of "MOON"
play in Jogja style)

5 5 3 3
- 5 - 3

GERONG, GENDING MOON

C

$\left. \begin{array}{cccccccccccc} \cdot & 3 & 1 & 2 & \cdot & \cdot & \cdot & 1 & 3 & 2 & 3 & 6 \\ \cdot & \underline{\cdot 3} & \underline{3 1} & \underline{2 1 2} & \underline{3 5} & \underline{6 2} & \cdot \underline{\dot{1}} & \underline{\dot{1} 6 5} & \underline{5 3} & 6 & 5 & 6 \end{array} \right\}$
 It is the moon who has taught us time - the holy man with face of white,

$\begin{array}{ccccccccccc} 5 & 2 & \cdot & 5 & 2 & 2 & 1 & 2 & 6 & 1 & 2 & \textcircled{1} \\ \cdot & \underline{\cdot 5} & \underline{5 3} & \underline{2 2} & 2 & \cdot & 6 & 6 & 6 & \dot{1} & \underline{\dot{1} \dot{2}} & \underline{\dot{2} \dot{1} 6} & \underline{\dot{1} 3} & \underline{6 6 5} & 6 \end{array}$
 (first other world) who has to do with all-things mea — sura-ble.

2/24/04. Peking. Pelog.

Stamped tuk.

♩ ♪ - ♩ ♩ ♩ - ♩ KAM.ostinatos

Steve Everett

1
2
3
4
5
6
7
8

Boyan
Monyong
Semplon
Saron
Demung
Klenong
Kempul
Gong

4/2

lines 1+2 interlock = Balinese Rayan.

Beat 4 is gong point

55 66 33 6 6 44 66 33 66 44 33 66 44 66 33 44 66

44 33 66 33 33 444 4 55 33 55 33 44 33 66

Pelag
C=1
B=7
A=6
G=5
F=4
E=3
D=2
C=1

9

Musical score system 1, measures 9-12. The system includes a treble staff with a guitar-like melody, a bass staff with a piano accompaniment, and a double bass staff. The guitar part features a complex rhythmic pattern of eighth notes. The piano part provides harmonic support with chords and moving lines. The double bass part has a steady bass line. A right-pointing arrow is located to the left of the first bass staff.

13

Musical score system 2, measures 13-16. The system includes a treble staff with a guitar-like melody, a bass staff with a piano accompaniment, and a double bass staff. The guitar part continues with its complex rhythmic pattern. The piano part features more intricate chordal textures. The double bass part maintains a consistent bass line. A right-pointing arrow is located to the left of the first bass staff.

17

Musical score system 3, measures 17-20. The system includes a treble staff with a guitar-like melody, a bass staff with a piano accompaniment, and a double bass staff. The guitar part features a complex rhythmic pattern of eighth notes. The piano part provides harmonic support with chords and moving lines. The double bass part has a steady bass line. A right-pointing arrow is located to the left of the first bass staff.

Handwritten annotations in the guitar staff: 77 66 22 66 77 22 66 22 77222

Handwritten annotations in the bass staff: 7 6 2 6 7 2 6 2 2222

Modiqanto

Kayak Semarang

pelog lima

Feb 11, 05

Bonang

Buko: 5 5 6 5 3 • 5 • 2 • 5 • ①

- + - - + -
5 6 5 3 5 2 5 1

(6)

5 6 5 3 1 2 3 5

(5)

7 6 7 5 7 6 7 5

1 6 5 4 2 4 2 ①

Panerus →
Bonang →

1 | 1 • 1 | 1 • 5 5 • 5 • 5 • 3 3 • 3 3 • 2 2 • 2 2

6 | 6 | 6 | 3 3 • 3 3 • 2 2 • 5 5 • 6 6 • 6 6

1 | 1 • 1 | 1 • 6 6 • 6 6 • 1 6 | 1 6 | 6 6 • 6 6

1 | 1 | 1 | 5 5 • 5 5 • 5 5 • 5 5 | 1 1 | 1 1

6 | 6 | 4 4 • 4 4 • 4 4 • 4 4 | 6 6 | 4 4

2nd time through
belugem damp
5 swiftly and
dont play → ①
then through
quietly again
then loud alt
finally, slowdown
into Slamati =
Straight Mipil.

Demung then
play 5 6 5 6 5 3 5 3

(Shulast)
65525

Ladrang "Kagok Semarang" pelog Lima

Midiyaanto
2/1/2005
START BELOW.
After several time
through → IrTi
and play nipl

Burkot: 2̇5653̇ - 5-2 - 5₁ : 1̇ (1)

upper register

	5	6	5	3	5	2	5	1
	5	6	5	3	1	2	3	5
	7	6	7	5	7	6	7	5
	1	6	5	4	2	4	2	1

5	6	5	3	5	2	5	1
5	6	6	5	5	3	2	1
ka	ton	lem	bek	a	ne	ke	sim
5	6	5	3	5	2	3	1
2	1	6	1	2	3	4	2
le	dhang	ke	dhang	ke	dhang	nga	dhang
7	6	7	5	7	6	7	5
nyam	ping	pa	rang	a	se	son	ther
2	6	5	4	2	4	2	1
5	5	4	5	6	5	4	3
ngore	rik	ma	pi	na	cek	ce	meng
						ka	la
							duk
							wi
							lis

|| PANERIS →	1	1	1	5	5	5	5	3	3	3	3	2	2	2	1	5	3	2
BONANG →	6	6	3	3	2	2	1	1	1	1	5	5	5	5	3	3	3	3
	1	1	1	5	5	5	5	3	3	3	3	6	6	6	6	1	6	6
	6	6	3	3	2	2	5	5	5	5	6	6	5	5	1	6	6	6
	1	1	1	6	6	6	6	1	1	1	1	6	6	6	6	1	6	6
	6	6	5	5	6	6	5	5	5	5	6	6	5	5	1	6	6	6
	1	1	1	5	5	5	5	5	5	5	5	5	5	5	1	1	1	1
	6	6	4	4	4	4	4	6	6	6	6	6	6	6	1	1	1	1

Bonang Duporo

. 2 .

Balungan || i 6 . i 2 . i 6 . i 5 | 2 2 . . 3 . 1 2 . 3 (2)

Barung | 1 6 1 6 . 2 . 2 . 1 6 1 6 . 5 5 / 5 . 2 2 / 2 . 2 3 2 3 . 2 . 2 . 3 2 3 2

Balungan || 5 3 . 6 5 . 2 1 . 3 2 | 5 3 . 6 5 . 2 1 . 3 2

Barung | 5 3 5 3 . 6 5 6 5 . 2 . 2 . . 3 2 3 2 . 5 3 5 3 . 6 5 6 5 . 2 . 2 . . 3 2 3 2

Balungan || 5 3 . 6 5 . 2 1 . 3 2 | 6 6 . i 6 . 2 3 . 5 (6)

Barung | 5 3 5 3 . 6 5 6 5 . 2 . 2 . . 3 2 3 2 . 6 6 / 6 . 1 6 1 6 . 2 3 2 3 . 5 6 5 6

B: Balungan || 2 1 2 . 1 2 . 3 2 1 2 . 1 2 . 6 x3

Barung | 2 2 . 2 . 2 . 2 3 5 . 2 3 5 3 | 2 1 6 5 5 1 5 1 5 6 1 . 5 6 1 6

Balungan || 5 5 6 5 6 1 6 1 6 i . 6 5 6 5 6 (5)

Bonang | 5 5 / 5 . 5 5 / 5 . 5 / 5 . 6 5 6 . 6 5 6 6 . 6 1 6 . 6 1 6 1 . 6 5 3 . 6 5 3 3

Balungan || 1 6 1 6 1 6 6 . 3 2 3 2 3 2 1 6 1 6 1 6 3 5 3 5 3 5 3 x3

Barung | 1 6 1 . 1 6 1 6 1 2 3 . 2 3 2 . 1 6 1 . 1 6 1 6 3 5 3 . 3 5 3 5

Balungan || 2 3 2 3 2 1 2 3 6 5 3 (2)

Barung | 2 2 / 2 . 2 / 2 . 2 / 2 . 2 . 2 . 2 . 2 3 5 6 . 3 5 6 5 3 2 . . 3 2 . 2

Balungan || 5 5 5 5 3 6 5 2 2 2 1 3 2 x3

Barung | 5 5 / 5 . 5 / 5 . . 5 3 5 3 6 5 6 5 . 2 / 2 . 2 / 2 . 2 . 2 . 3 2 . 2

Balungan || 6 6 i 6 5 3 2 3 5 6 1 6 (6)

Barung | 6 6 / 6 . 6 / 6 . . 6 5 6 5 1 6 1 6 2 3 2 . 2 3 2 3 5 6 5 . 5 6 5 6

Pangkur
Irama dadi I

pelog Barany

Gerongan

(m. riyanto 2/05)

3 2 3 7 3 2 7 6
 - - - - -
 pa ra be sang sma ra ba ngun
 se pat domba ka li ya
 a ja do lan lan wong pri ya
 ge ra meh no ra pra sa ja

irama wiled/III

3 - 2 - 3 - 7 - 3 - 2 - 7 - 6

7 7 6 6 7 6
 si na wong Res mi ming ki dung
 si mu ba si rung kar ta
 mrih ke tar ta mrih ke tar ta
 pa kar ti ming ngel mu lu hung
 kang tu mrap neng ta mah ja wa
 a ga ma a ge ming a ja

Buang - Asmaradana.

mangras-sudra

BONANG
Dec. 5, 01
Midiyanto

Irama II
play three
beats before
belanger

	212 R	212 R	262 R	262 R				
	2	1	2	6		2	1	2 3
	5	3	2	1		3	2	3 1
	6	3	2	1		3	2	1 6
	5	3	2	1		3	2	1 (6)

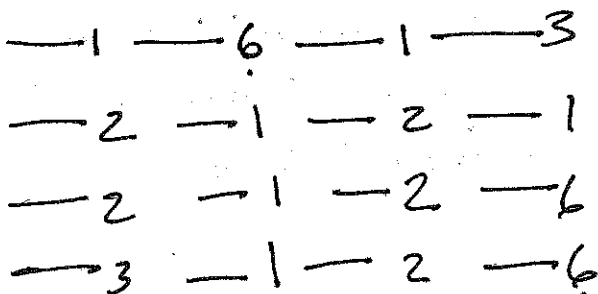
Wiled = Irama II = Pattern of "Imbal Sekaran".

Each gatra = 1/2 half Imbal, 2nd half flower

The imbal
is always
13131313
forever
gatra in this
piece.

The panerus plays upper neighbor anticipatory imbal in the imbal part, and flowers at the same time in unison with the leader.
Mute in the imbal part; let the flower ring

Wiled:



Flowers:

- ① 6 2 6 3 . 6 5 . 3 5 6 1
- ⑥ 5 6 2 1 3 2 1 5 1 6
- ③ 1/3 5 1/3 2 2 1 6 5 3 3
- ② 6 3 6 1 2 1 6 1 2

over for alternative

Panerus →
So: 13131313 flower ①, 13131313 flower ⑥ 13131313 flower ① 13131313 flower ③
first line is.

	<u>Benang</u>	<u>Panerus</u>	<u>Wiled</u>
<u>Imbal</u> :	6/3	1/5	16 13
	1/3	2/5	21 21
			21 26
			31 26

Alternate flowers for Benang (naupura) in Wiled

Each of this
is one gatra

① $\frac{3}{4} \frac{3}{4} \frac{3}{4}$. $\frac{3}{4} \frac{3}{4} \frac{3}{4} \frac{3}{4}$ ← Panerus

⑥ 5 6 2 1 3 2 1 5 1 6

③ $\frac{1}{3}$ 5 $\frac{1}{3}$ 2 2 1 6 1 6 5 $\frac{3}{5}$ $\frac{3}{5}$ grace note 3
x stopped 5

② 6 3 6 1 2 1 6 1 6 1 2

⑤ 2 1 6 5 2 2 1 6 1 6 1 5

In Wiled

Start flower immediately after 2nd note in gatra
& end on 4th note

Irama 1 x 3 2 mripil (Imbal)
II x 1 Mripil
I x Imbal.
III x 2 Imbal Plus.
I x 2 Imb → Mripil.

In Wiled - Imbal for the
first half of each gatra,
and produce appropriate
flower for second half.
Panerus plays same
as the Benang. (x imbal
& in first flower)

1/24/04

GAMBIRSAWIT, slendro songo

SUMARSAM

Dance performance version

BONANG → BK $\overset{-}{3} \overset{+}{3} \overset{-}{3} \overset{+}{5} \overset{-}{3} \overset{+}{2} \overset{-}{3} \overset{+}{5} \overset{-}{1} \overset{+}{6} \overset{-}{2} \overset{+}{1} \overset{-}{6} \overset{+}{5}$

LADRANG
Loud
 $\overset{-}{6} \overset{+}{5} \overset{-}{6} \overset{+}{2} \overset{-}{6} \overset{+}{5} \overset{-}{6} \overset{+}{1} \overset{-}{6} \overset{+}{5} \overset{-}{6} \overset{+}{2} \overset{-}{6} \overset{+}{5} \overset{-}{6} \overset{+}{1}$
 $\overset{-}{3} \overset{+}{3} \overset{-}{3} \overset{+}{5} \overset{-}{3} \overset{+}{2} \overset{-}{3} \overset{+}{5} \overset{-}{1} \overset{+}{6} \overset{-}{2} \overset{+}{1} \overset{-}{6} \overset{+}{5}$

As dancer enters
repeat ma
times
slow down
to kaba

kebar: Loud
Instantly
Frane
Jubad
 $\overset{-}{3} \overset{+}{3} \overset{-}{3} \overset{+}{5} \overset{-}{3} \overset{+}{2} \overset{-}{3} \overset{+}{5} \overset{-}{1} \overset{+}{6} \overset{-}{2} \overset{+}{1} \overset{-}{6} \overset{+}{5}$
 $\overset{-}{6} \overset{+}{6} \overset{-}{6} \overset{+}{6} \overset{-}{5} \overset{+}{6} \overset{-}{6} \overset{+}{6} \overset{-}{6} \overset{+}{6} \overset{-}{5} \overset{+}{6} \overset{-}{6} \overset{+}{6} \overset{-}{6} \overset{+}{1}$
 $\overset{-}{3} \overset{+}{3} \overset{-}{3} \overset{+}{5} \overset{-}{3} \overset{+}{2} \overset{-}{3} \overset{+}{5} \overset{-}{1} \overset{+}{6} \overset{-}{2} \overset{+}{1} \overset{-}{6} \overset{+}{5}$

WAY
WAY
WAY
WAY
with counterclaps

$\overset{-}{3} \overset{+}{3} \overset{-}{3} \overset{+}{5} \overset{-}{3} \overset{+}{2} \overset{-}{3} \overset{+}{5} \overset{-}{1} \overset{+}{6} \overset{-}{2} \overset{+}{1} \overset{-}{6} \overset{+}{5}$ } $\overset{-}{3} \overset{+}{5} \overset{-}{2} \overset{+}{3} \overset{-}{5} \overset{+}{6}$ } $\times 3$

Sri Karongron:

Jama
SOFT

$\overset{-}{2} \overset{+}{2} \overset{-}{1} \overset{+}{2} \overset{-}{6} \overset{+}{2} \overset{-}{1} \overset{+}{6} \overset{-}{5} \overset{+}{5} \overset{-}{3} \overset{+}{2} \overset{-}{1} \overset{+}{5} \overset{-}{6} \overset{+}{5} \overset{-}{2} \overset{+}{1} \overset{-}{6} \overset{+}{5} \overset{-}{2} \overset{+}{1} \overset{-}{6} \overset{+}{5} \overset{-}{2} \overset{+}{1} \overset{-}{6} \overset{+}{5}$
 $\overset{-}{2} \overset{+}{2} \overset{-}{5} \overset{+}{3} \overset{-}{2} \overset{+}{1} \overset{-}{2} \overset{+}{6} \overset{-}{2} \overset{+}{1} \overset{-}{2} \overset{+}{1} \overset{-}{6} \overset{+}{5}$ } $\times 2$ or 3

A [: $\overset{-}{2} \overset{+}{1} \overset{-}{2} \overset{+}{6} \overset{-}{2} \overset{+}{1} \overset{-}{6} \overset{+}{5}$)
 $\overset{-}{6} \overset{+}{1} \overset{-}{6} \overset{+}{5} \overset{-}{2} \overset{+}{3} \overset{-}{2} \overset{+}{1}$)
 $\overset{-}{5} \overset{+}{2} \overset{-}{3} \overset{+}{5} \overset{-}{6} \overset{+}{1} \overset{-}{6} \overset{+}{5}$)
 $\overset{-}{3} \overset{+}{2} \overset{-}{1} \overset{+}{6} \overset{-}{2} \overset{+}{1} \overset{-}{6} \overset{+}{5}$) :] $\times n$

Repeat as dancer leaves

June 17, 2004 - Saranah

Paworan Ketawang Puspawarna

Bakuy - Ayak Ayak

Saran - Gambirawati

~~Paworan Amardena~~

Saran - Duporo

Peking - Sembungilang

45' net to set up/play/get off. 1 pm

We need to do partial set up @ ~~10~~ 10:00.

∴ we go down on Fri. after loading that day.

On Sat 12th -
Practice = Neal-

Come early on
June 15 to
practice Gambirawati
Bonang part.
Clara

June 17 - 7:30 load.

June 18 go down

June 19 - set up 10 AM

play 1 PM
breakdown afterward

return Surabaya
unless Surabaya at 7:00

- Fall - 2005
- Slamatan
- Soc. Ethnomusicology Conf.
- @ colony square
- Samar Sam

Feb 13, 2005 Reinhardt College

3:00
Sunday

April 21-30, 2006

International Puppet Museum Directors Conference
and Puppetry Arts Festival.

Indit
Payer

Wayang

July 10, 2007 Asian Cultural Experience

Paworan Puspawarna (KT on Peking)

Paworan Ayak Ayak

Saran Bonang Gambirawati

Peking Amardena Philemon & Bankis

Kerang / Saran Duporo

Peking Sembungilang

~~Peking~~
~~Peking~~ Philemon & Bankis

Transport
Fri 6 AM

9 AM call

10, 12

Sun 10

@ Payer Party

03
Marian

PEKING
PANERS

ASMARADINA
Fire of love Mbi.
Gift of love S. Ev.

SL
Mariano

LA Feb 11, 01 500
Mduyants

BUKO: 3-2-3-2 3132-12 (6)
BONANG

A) OMPAY
Pony 1/3
Panem 2/3

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

A
i x 2 Slow
i x 1 Fast
ii x 2 Wiled
iii x 2 Fast

A Loud A I
A Soft A I
B Loud A Slow II
B Soft A II
Loud A slower B III
B
B
B
soft when there is string

QUIET

Suling in
Panna 2+3

Feed up IRAMA here *

slower →

slow → wiled

B) WILED
SLOW
2 3 2 1 3 2 1 2 3 2 1 6 1 2 3
6 1 3 2 6 3 2 1 3 2 5 3 2 1
6 1 3 2 6 3 2 1 3 2 3 1 2 6
5 3 5 3 6 3 2 1 3 2 3 2 1 3 1 1 3 1 2 (6)

Can switch 7. Frame 1 before guy

Although Wiled = Frame 3, the beluyen are 1/8 the notes,
So the relationship between beluyen + pekiup is the same
As in Ompale - But the keceug + pug go twice as slow.

QUIETLY

SOFT
FAST A 5x IRAMA I
SLOW A 2x IRAMA II
FAST A 2x IRAMA I
SLOW WILED 2x IRAMA III
LOUD - FAST A 2x IRAMA II

July 04
Feb 28, 03

June 17, 02

(X)(X)(X)

Loud Frame I x 3 Fast 2M → Initial
SOFT slow to - II x 1 Slow Mid
i x 1 Fast Initial
slow slow to - iii x 2 wiled Initial
Feed up to - i x 2 Fast Initial

Bonang ↓

1/23/04 Smaesan
 Simple piece for wayang
 (Sinden part for this cho)
 Crash ending after speedup.

GIANT CRICKET
 Jangkrik Gengong

Bender Buka.

BONANG → 3235̂ 2165 21651 3235
 2 2̄ 5̄5̄ 1̄ 5̄5̄ 1̄ 5̄5̄ 2 5̄ 5̄

loud 2 cycles
 soft 2 cycles
 loud " "
 soft " "

Panerus - same rhythm as Krepagan

alt 5 singer

B: BARONG → 2 2 5 5 1 1 5 5
 PANIBUS 2 2 2 5 5 5 1 1 5
 SERON → 3 2 3 5

Bonang Duporo

2.

Balungan | i 6 . i 2 . i 6 . i 5 | 2 2 . 3 1 2 . 3 (2) |

Barung | 1 6 1 6 . 2 2 . 1 6 1 6 . 5 5/5 . | 2 2/2 . 2 3 2 3 . 2 . 2 3 2 3 2 |

Panerus | 1 6 1 6 1 6 . 2 . 2 . 2 . 1 6 1 6 1 6 . 5 5/5 . 5/5 . | 2 2/2 . 2/2 . 2 3 2 3 . 2 . 2 . 2 . 3 2 . 3 2 . 2 |

Balungan | 5 3 . 6 5 . 2 1 . 3 2 | 5 3 . 6 5 . 2 1 . 3 2 |

Barung | 5 3 5 3 . 6 5 6 5 . 2 . 2 . 3 2 3 2 | 5 3 5 3 . 6 5 6 5 . 2 . 2 . 3 2 3 2 |

Panerus | 5 5/5 . 5 3 5 3 6 5 3 . 6 5 3 5 . 2/2 . 2 . 2 . 3 2 . 3 2 . 2 | 5 5/5 . 5 3 5 3 6 5 3 . 6 5 3 5 . 2/2 . 2 . 2 . 3 2 . 3 2 . 2 |

Balungan | 5 3 . 6 5 . 2 1 . 3 2 | 6 6 . i 6 . 2 3 . 5 (6) |

Barung | 5 3 5 3 . 6 5 6 5 . 2 . 2 . 3 2 3 2 | 6 6/6 . 1 6 1 6 . 2 3 2 3 . 5 6 5 6 |

Panerus | 5 5/5 . 5 3 5 3 . 6 5 3 . 6 5 3 5 . 2/2 . 2 . 2 . 3 2 . 3 2 . 2 | 6 6/6 . 6/6 . 1 6 1 6 1 6 . 2 3 2 . 2 3 2 3 . 5 6 1 . 5 6 1 6 |

Irama II ..

B:
Balungan | 2 1 2 . 1 2 . 3 2 1 2 . 1 2 . 6 |

Barung | 2 . 2 . 2 . 2 . 2 3 5 . 2 3 5 3 | 2 . 1 6 5 5 | 5 1 . 5 6 1 . 5 6 1 6 |

Panerus | 2 . 2 . 2 . 2 . 2 . 2 . 2 . 2 . 2 3 5 . 2 5 2 3 5 . 2 3 5 3 5 | 6 5 6 5 6 5 2 . 1 6 5 6 1 6 1 . 5 1 5 6 1 . 5 1 5 6 1 6 1 6 |

x 3

Bonang, Duporo

: 4 :

Balungan	||	6	6	|	6	<u>53</u>	<u>23</u>	<u>5616</u>	⊙														
Barung	|	<u>6</u>	<u>6/6</u>	:	<u>6/6</u>	..	65651616	<u>232</u>	:	<u>2323</u>	<u>565</u>	.	<u>5656</u>	|									
Panerus	|	<u>6/6</u>	..	<u>6/6</u>	..	<u>6/6</u>	..	<u>6/6</u>	..	656.6565161.1616	<u>252</u>	.	<u>252</u>	.	<u>252</u>	.	<u>2523</u>	<u>561</u>	-	<u>51561</u>	-	<u>561616</u>	|

Repeat to B.

The transition to the Fast or Slow tempo, be obliged to start after the second Kenong:

Sumarsam's

Saran Variasi for Mepec + Sampak

~~Start on 2nd line of Sepejan~~

[2 5 2 1 2 5 2 1 3 2 1 6 1 2 3 2 5 3 2 1 6 2 1 6

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

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

2 2 1 2 1 6 2 1 5 1 5 2 5 3 2 1]]

1/23/04
SUNARSA

Ladrang SRI KARONGRON Sl. 9

Iri

Buka: .2.1 .2.1 2211 .6.(5)

A [: $\overline{2} \overline{1} \overline{2} \overline{6}$ $\overline{2} \overline{1} \overline{6} \overline{5}$)

$\overline{6} \overline{i} \overline{6} \overline{5}$ $\overline{2} \overline{3} \overline{2} \overline{1}$)

$\overline{5} \overline{2} \overline{3} \overline{5}$ $\overline{6} \overline{i} \overline{6} \overline{5}$)

$\overline{3} \overline{2} \overline{1} \overline{6}$ $\overline{2} \overline{1} \overline{6} \overline{(5)}$:]n x

Ciblon:

[: .2.1 .2.6 .2.1 .6.5)^b imbal -6-2 en -3-6

66.. 2165 i656 5321)⁵ -3-6

55.. 6i65 (2)561(2)561 (2)561(2)165)² -2-5 Gong swk.

2253 2126 .2.1 .6.(5):] -6-2 -3-6 -6-2 -3-6

speed up to A →

Bk -33. 3532 3516 2165

$\overline{6} \overline{5} \overline{6} \overline{2}$ $\overline{6} \overline{5} \overline{6} \overline{1}$ $\overline{6} \overline{5} \overline{6} \overline{2}$ $\overline{6} \overline{5} \overline{6} \overline{1}$

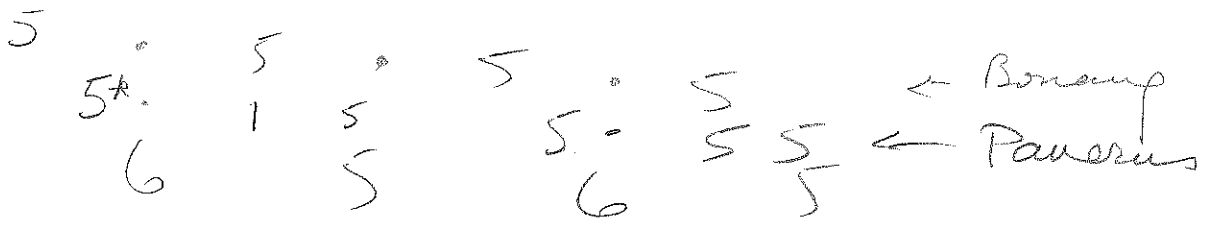
. 33. $\overline{3} \overline{5} \overline{3} \overline{2}$ $\overline{3} \overline{5} \overline{1} \overline{6}$ $\overline{2} \overline{1} \overline{6} \overline{(5)}$

*repeat many times
slow down to kobar*

1/24/03

Panerus Lesson Notes

~~Sumaria~~



Saepejan

as it speeds up - almost do triplets

5* if left after starting is on beat.
it will be right place

SUENO MAMURO

②

6 3 6 ! $\overline{21}$ $\overline{6\cdot\bar{1}}$ $\overline{6\bar{1}}$ 2

③

$\frac{1}{3}$ 5 $\frac{1}{3}$ 2 $\overline{21}$ $\overline{6\cdot\bar{1}}$ $\overline{6\bar{5}}$ $\overline{3\bar{5}}$ ^{grace 3}
_{stop 5}

④

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ ← Panerus

⑥

5 6 2 1 3 $\overline{21}$ $\overline{5\bar{1}}$ 6

⑤

$\overline{21}$ 6 5 2 $\overline{21}$ $\overline{6\cdot\bar{1}}$ $\overline{6\bar{1}}$ 5

3/16 lot BRISKLY - NO 7¹, START IN IRAMA II

A: Par 56 1/2 12 12 12 12
Bon 56 56 56 56

Setawang Subokastowo pelog nem

⑤ Kembang Bulak
2211 2211 5566 5566

Smpak: 1. 6 1. 6 1. 6 1. 6 (5) x 2

Saaa yuh ahh heh yaa yuh

Ngelik: 323 323 212 212 212 212 1611 1611 666 666 5566 5

2	2 2 23 1	6 1 2 1	6 1 2 1
	pu no po to	mi yah	ing sur
2	456 54 65 42 1	6 1 2 1	6 1 2 1
	brik a tin was	po gung	mi jil
2	2 2 23 1	6 1 2 1	6 1 2 1
	tu hu da hat	tan po	kar yo
2	456 54 65 42 1	6 1 2 1	6 1 2 1
	Seng kang Ri ne	me kang	gus ti
2	1 1 12 1	2 2	2 3 1 6
	tu hu da hat ge lung ri ne	tan pa sakse	kar yo nyo
2	2 2 23 1	6 1 2 1	6 1 2 1
	Ge lung ri ne Suma wurgam	sak se bir me	kar nyo la ti

Three gongen of the gerongen

Start Irama II
On last time through
last line an octave lower.

Petaung anticipate, doubling.

Ngelik when rebab goes high.
B: 2 3 5 6 for A section
P: 2116 1212 2122 12 21666 616553 5

2.1 = 1.6.5 = 1.2.6

211551 5156616

Rest every other note = NIBANI style.
If it were blends, would add a high i on each rest. (pancho t) w/ r II

5/2/2000 Pekup

Pindus

**KEEP TEMPO
BRISK**

Double with an anticipatory pattern

5'45"

Ladrang,, Wiludjeng laras Pelog patel Barang
Buka Bonang: [- 7 3 2 6 7 2 3 7 7 3 2 - 7 5 6 7 (6)

LISTEN FOR LAURA

Sumpul ndu lico kraphe

A:

2	7	2	3	2	7	5	6
2	7	2	3	2	7	5	6
3	3	5	3	6	5	3	6
5	6	5	3	2	7	5	6
2	7	2	3	2	7	5	6
2	7	2	3	2	7	5	6
3	3	.	3	6	5	3	6
5	6	5	3	2	7	5	6
2	7	2	3	2	7	5	6

IMBAL →

Ngelik:

-	6	6	5	7	5	7	6
-	6	6	5	6	2	2	6
-	6	6	5	6	2	2	6
3	5	6	7	6	5	3	6
-	6	3	3	6	6	3	2
-	6	6	5	7	5	7	6
-	6	6	5	6	2	2	6
7	7	3	2	-	7	5	6
-	56	65	76 53	2	2	3	6

Pa. ra. be sang Mara - ba - ngun
Se. pat doma ka. li - m Om ja
A - dja do. lan lan wong pri - ja
Geng re - meh no - ra pra - sa - dja

AT THE SLOWDOWN GO TO NGELIK

Isi II
AA → A → B → A AABABAB
at cue

Repeat: A:

We play this solo style, though it is written Jogja (Pekup on the beat not anticipatory, Ngelik: 666, not 6666)

SEPT. 8, '04

Kropong bang - pelog

Burko:
IRAMA 1

Borang mapil 2:1

3	1	3	2	5	6	1	2	1	6	4	(5)				
				t	t	p	b	p	b	p	b				
3	1	3	2	3	1	3	2	3	6	1	2	1	6	4	(5) x 2
-3 1 -3 2 titen no no				-3 1 -3 2 titen no no				5 6 1 2 wong er duo mong				2 3 1 2 1 6 5 so lang geng nyo			

1 2 1 6	1 2 1 6	5 6 1 2	1 6 4 (5) x 2
P o b P o b P o	b o P b o P o P	b P o b P P b	P o P b o P P

Lengengita

5 5 5	6 4 6 5	1 2 1 6	5 4 1 (2)
s/s	6 5 5 wa	2 2 2 6 pra sa myo la	5 4 5 2 nge ning njo bo

6 6	6 4 6 5	1 2 1 6	5 4 1 (2)
6/6	6 4 6 5 pa dang bu lan	2 2 2 6 re se deng i	5 4 5 2 reng pur na ma

to-lancau

1 1 - -	3 5 3 2	1 6 2 1	6 5 4 (5)
1/1	3 5 3 2 i ku jo gya	2 2 2 1 ma ngeng gar eng	2 1 6 5 gar sa vi ro
P o b P o b P o	b o P b o P o b	b t P b	P P P P

gradually speeds up -

Gembayang

Lancau

Borang Gembayang (octave playing)

3 3 2 3	1 2 3 5	0 4 2 4	2 1 6 (5) x 2
P P P P	P b P P	P b P P	P b P P
2 1 6 5	2 1 6 5	0 6 5 6	2 1 6 (5)
2 1 6 5	2 1 6 5	0 6 5 6	2 1 6 (5)
b P P b	P P b P	P b P P	P b P P
P o P o	P b P o	b o P b	P P P

(b) for suwuk/ending

Oct 5, 04

Rebab
Buka

4653271
1723569

⑥ Wilajeng ~~Sunda~~ Pelog

INGAH

- + -
2 7 2 3

- + -
2 7 5 6[^]

27.57...575.67.6 ← BONANG
(panerus straight mipil)

3 3 . .^{√₆ IRT}

6 5 3 2[^]

5 6 5 3^{√₃}

2 7 5 6[^]

27.557...575.67.6

2 7 2 3^{√₃}

2 7 5 6[Ⓞ]

27.57...575.67.6 ← BONANG
(panerus straight mipil)

MSELIK

. . 6 6

7 5 7 6[^]

Parabé sang Mara bangun

3 5 6 7^{√₁}

6 5 3 2^{^₆}

Sepat domba kali O ja

6 6 . .^{√₆}

7 5 7 6^{^₇}

Adja dolan lanwong prija

7 7 3 2^{√₁}

(2) 7 5 6[Ⓞ]

Geng re meh no-ra pra sa dja

7 7 3 2^{√₁}

27.557...575.67.6

← BONANG
(panerus straight mipil)

Departure Piece

AA
BB
A.

Ladrang "Oleyang" pelog nem

b o o o o

Buka: ... 22 356 7654 21561 (6)

Buang

Ompak := [2 3 2 1 6 5 3 5]

loud and confident, regular dumping in Frama II then quiet and steady.

2 3 2 1 6 5 3 5
2 2 0 0 2 3 5 6
7 6 5 4 2 1 2 (6)

2 nong, because anticipating a double 2

First line through, slowing down to Frama II by end, then repeats

Ngelik:

0 6 6 6 5 3 2 3
56 56 23 56 53 53 23 23
0 3 5 6 7 6 7 6 5 3 5 3
53 53 56 56 43 53 56 56
6 5 3 2 0 3 5 6
6 5 6 5 3 2 3 2 4 3 5 6 5 6
7 6 5 4 2 1 2 (6)
76 76 54 54 21 21 26 26

← Swift sequence used for transition to Ngelik

Damping has special part. Second damping shadows, the first a half a beat after playing same notes.

Regular damping, not as in Tombal.

Repeat to Ompak and keep up this path

Buang/Panerus
Mipil/Guyy.
Flower a 2/26

ABA BABAB

xxx (6)

666 III 222 (3) 666 III 222 (3)
 653 2 653 2 (2) ^{suwungong} (pause) _{uncangas}
 222 333 666 5 222 333 666 5
 235 (6) 235 (6) 6-6-6 (6) BIGGEST GONG GONG AGENG

ROBUSTLY
 Belungan Buta (no Peking) (NO Bonaug)

Belungan Buka
 AA...
 BB
 A
 BOWANG - INTERLOCK & DAMPING after stroke.

Lancarkan: Suwe Ora Jamu - plog mem

QUIET + +
 2-3 322 55 33
 + 3 + 5
 2/5

+ 3 +
 2-3 322 55 33
 + 3 + 5
 2/5

+ 6 +
 1-2 221 3322
 + 6 + 2
 4-2
 1/3

+ 6 +
 3-3 5533 55 22
 + 6 + 2
 1-1
 1/3

No delay on tongsu
 SUWAGONG rule of 1/3
 GONG AGENG
 Damp on off beats

Variation: (IMBAL: lower 2050 - upper 3 0103) (SARON-DEMUNG) 3080 2050

BOWANG + Pancher rule of 1/3

B/ FORTISSIMO

6123 356 - 6123 ... 6532 356 - 653(2)
 1235 356 - 1235 ... 6542 2221 521 (6)

B: every once while hit twice on same to vary the sequence

Damp Kempul, Kemong & Bonaug; NOT GONGS because they are close together.

kendang

P-bP - bP 2 3 b-Pb - P-P 2 3
 bP - b-Pb 1 2 P-Pb - P (b) 3 2

BOWANG SHOULD FLOW INTO KENDANG POINTS

No Delay
 Kempyang
 Keluh
 Krong
 Gano

Always on the beat (Only offbeats Gebang Lancaran)

suwuk:

- P - - P - - P-b - P-t
 - b-P - - b - - P-PP (6)

ROB **KENONG**

Ladrang Wilujeng JL. My.

OFORO CONCERT
① 5:40"

welcome piece

BARAB BARAB

Rebat BK : . 1 3 2 6 1 2 3 1 1 3 2 . 1 2 (6)
2 15 6 1 (6)

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

INGAH

Mipil
Pawaras →
Pekay

2x

- + -	2 1 2 3	- + -	2 1 2 6
2 1 2 3	2 1 2 3 2	2 1 2 6	2 1 2 6
3 3 . .	3 3 3 3	6 5 3 2	6 5 3 2
- + -	5 6 5 3	- + -	2 1 2 6
5 6 5 3	5 6 5 3 5	2 1 2 6	2 1 2 6
2 1 2 3	2 1 2 3	2 1 2 (6)	2 1 2 (6)
2 1 2 3 2	2 1 2 3 2	2 1 2 6	2 1 2 6

3-Kenong

Bonang I
Bonang 2 1 2 . 2 3 2 . 2 1 2 . 2 3 2 .
Bonang II [33 .] = 33 2/3 . 33 2/3 . . 2 1 6 6 1/6 . 6

Pekay → 2 2 6 6 5 5 6 6 5 5 . . .

This is the Rama 2 flower for (2126)

Bonang I x = 2 1 1 5 5 5 1 . . 5 1 5 . 6 6 1 6
II 2 x = 6 6 1/6 . 6 1/6 . . 6 6 1/6 . 6 1/6 . .

PANERUS NSO → Signal to go to the Ngelik = "gimpyan 6" = "

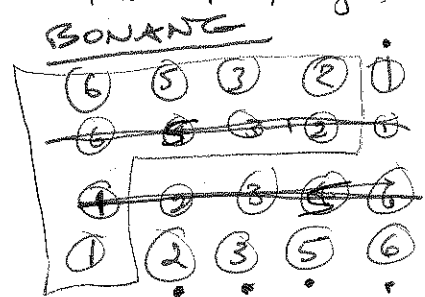
Ngelik

1166 1166 5511 5511
Para besang mara bangun
Sapat dumba kali oya
Aja dolan lan wong priya
Gang remoh nora prasaja

NGELIK IS EFFECTIVE IN RAMA II

6 ← Kenong
1 ← Kenong because continuing a double

- + -	3 5 6 1	- + -	6 5 3 2
3 5 6 1	3 5 6 1	6 5 3 2	6 5 3 2
6 6 . .	6 6 . .	1 5 1 6	1 5 1 6
- + -	1 1 3 2	- + -	1 2 (6)
1 1 3 2	1 1 3 2	1 2 (6)	1 2 (6)



II
G
2 1 2 . 2 1 2 . 2 1 2 . 2 1 2

PELOG
1 0 7
2 1 2 6
→ 2 1 5 6

Gerong Ldr. Wilujeng

Pa-ra be-sang sma-ra bang-un
Se-pat dum-ba ka-li ya
A-ja dos lan lan wong pri-ya
Gang re-moh no-ra pra-sa-ja

[His name is the noble Marabangun]

[a great fish in the river Oya]

[Do not play games with men]

[appearances are deceptive]

Gip yang technique - fast. Syncopated -
 last note of each measure repeated & x

Notes on Bonang

Trama I:

Mizul
 technique

		②	①	②	③
Bonang	↓	2 3 1 2	- 2 3 2 -		
Panaras	↓	2 1 2 -	2 1 2 -	2 3 2 -	2 3 2 -

To switch to Trama 2 → slow down before *, then resume same tempo, doubling everything but the Saran's are at half speed.

~~Example~~ In Trama 2: Play Solo style

		②	①	②	③
Bonang		2 1 2 - - 1 2 -	2 3 2 - - 3 2 -		
Panaras		2 1 2 - 2 1 2 - 2 1 2 -	2 3 2 - 2 3 2 - 2 3 2 -	2 3 2 -	

The fundamental time keeper.

Notes on Reking: . Comes in i Bonang; steady tick, tick, tick.

Always in pairs,
 clamping
 seconds of
 the pair

②	①	②	③
2 2 1 1	2 2 1 1	2 2 3 3	2 2 3 3
5 5 3 3	5 5 3 3	5 5 3 3	5 5 3 3

for (3 3 . .) choose type
 neighbors so
 as not be
 boring

Transition to Trama II. Transition = 4th beat of measure.
 At moment of Gong: 3 3 6 6 5 5 6 6 5 5 (to finish measure) *
 at same original speed, but
 now counting 8 per beat, ahead of Bonang.

i 6 5 3 2 1

1165 1166 1166 1166 for first measure of Ngelik.

Feb 3, 05

PANERUS LADRANG PANGHUR

OR MANTURA - SLENDRO 17

BARANG - PELOG
7 7 2(6) Rebab Buka

Rebab
BUKO . 3 . 2 . 3 . 2 3 7 3 2

1 2 (6)
BIG GONG AGENG
Lancarkan Manyar Sawut.

OMPAK
Miyaji

upper register

P B
7 6 7 6 7 6 5(3)
5 3 5 3 5 3 6(5)
6 5 6 5 6 5 3(2) = END
3 2 3 2 3 2 7(6)

let it Ring

- + - - + = (6)
3 2 3 7 3 2 7 6
- + - 6 - # - (7)
7 6 3 2 * 5 3 2 7
6
3 5 3 2 6 5 3 2
7
5 3 2 7 3 2 7 (6)

repeat several x

Damp on interlocking
water in Wiled

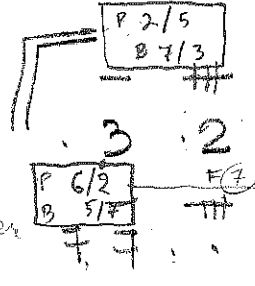
2x
REPEAT UNTIL SLOWER

WILED

AMATI

P 2 2 5
IMBAL B 9 7 3

Each gatra = Inisial → Flower



- # - - # - - (7)
3 7 3 2 7 6
P 5/7 P 2/5 2 (7)
B 6/3 B 3/7 2 7

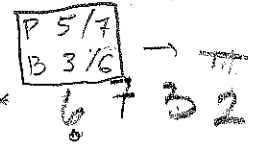
② = 6 3 6 7 2 7 6 7 6 7 2

③ = 7 5 7 2 2 7 6 7 6 5 3 5

④ = 5 6 2 7 3 2 7 5 7 6

⑤ = 9 9 9 9 9 9 9 9 9 9

OR
5 2 5 6 7 2 3 7



- # - - # - - (6)
3 3 2 5 3 6 5 3 2
P 2/5 B 7/3 7
6 3 2 7 3 2 7 6

6/6 last time
Accelerate to

SLOW DOWN SLIGHTLY @ GONGS IN SLOW SECTIONS

THEN TO
MANYAR
SAWUT

WHENEVER YOU NEED A KEMPUL 2 IN
PELOG USE A 6 PELOG

IF EVER YOU NEED A SUNWAGENG (7) IN
PELOG USE THE SLENDRO (1).

* Panerus = slow change of tempo = end

4/25/06

Relay

Geedieef Bundung

2 x (5)

~

.	Ⓢ
7	6	7	5	7	6	7	5

Referred to in 12 c documents,
 apparently from the 3rd C.
 Used as a "Hail to the Chief".

AB
AB

Ladrang Duporo (Slendro) manyono

K.R.T.

Wasito dipuro

= Notoproyo, Sucekool

Buka: 6 5 3 2 6 5 3 2 6 6 i 6 2 3 6 6 6 6

Use Buka from second page

robust A: Irama I even on repeat

2	1	2	3	2	1	2	6	2	1	2	5	2	1	2	5	2	1	2	5
2	1	2	3	2	1	2	6	2	1	2	5	2	1	2	5	2	1	2	5
i	6	i	2	i	6	i	5	i	6	i	5	i	6	i	5	i	6	i	5
i	6	i	2	i	6	i	5	i	6	i	5	i	6	i	5	i	6	i	5
5	3	6	5	2	1	3	2	5	3	6	5	2	1	3	2	5	3	6	5
5	3	6	5	2	1	3	2	5	3	6	5	2	1	3	2	5	3	6	5

Demung

B: Double Time + Irama 2 Same pulse rate as A In Quad Time Dont Rush

2 1 2	1 2 3	2 1 2	1 2 6	2 1 2	1 2 3	2 1 2	1 2 6	2 1 2	1 2 3	2 1 2	1 2 6	2 1 2	1 2 6
i 6 i 6 i 6	3 2 3 2 3 2	i 6 i 6 i 6	3 5 3 5 3 5	i 6 i 6 i 6	3 5 3 5 3 5	i 6 i 6 i 6	3 5 3 5 3 5	i 6 i 6 i 6	3 2 3 2 3 2	i 6 i 6 i 6	3 5 3 5 3 5	i 6 i 6 i 6	3 5 3 5 3 5
i 6 i 6 i 6	3 2 3 2 3 2	i 6 i 6 i 6	3 5 3 5 3 5	i 6 i 6 i 6	3 5 3 5 3 5	i 6 i 6 i 6	3 5 3 5 3 5	i 6 i 6 i 6	3 2 3 2 3 2	i 6 i 6 i 6	3 5 3 5 3 5	i 6 i 6 i 6	3 5 3 5 3 5

Slentem up beat
Demung
Imbal
Saron
Peking

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

PIANO - slentem
big ritard to end
speed up to go back to A Speed up

5 5 6 6 1 1 6 6	1 1 6 6 1 1 6 6	3 3 5 5 3 3 2 2	3 5 5 6 1 6 N
6 . 6	1 . 6	5 3 2	3 5 6 i 6 6
		2 2 3 3	5 5 6 6
		2 . 3	5 . 6

Play 3 times

Benang Buka

6 5 3 2 6 5 3 2 6 6 i 6 2 3 66 6
6 2 6 2 66 6

April 5, 2022

Gambirsawit, slendro songo,

PELOG / KENONG

Buko: b . 00 (5)

merong:

		++				++			N
. 3	5	2	. 3	5	6	[2	2 . .	2	3 2 1
		+++	. 1	2	6	*II	2 2 . .	2	3 2 1
		+++	. 1	6	5		. . 5 6	i	6 5 3 <u>2. NONG</u>
		++	2	2 . 3	5	3	2 1	3	5 3 2 . 1 6 (5) gong
			. . . 5	2	3	5	6]x2		

kebar:

{	. 3 3 .	3 5 3 2	3 5 i 6	2 1 6 (5)	
	[6 6 6 5	6 6 6 2	6 6 6 5	6 6 6 1] x2	
	. 3 3 .	3 5 3 2	3 5 i 6	2 1 6 (5)	. . . 5 2 3 5 6 } x3

ompok:

2 2 .	2 3 2 1		
. . 3 2	. 1 2 6	2 2 . .	2 3 2 1
. 2 . 1	. 6 . 5	. 6 . 5	. 3 . 2
. 3 . 5	. 2 . 1	. 2 . 1	. 6 . (5)

Subakastawa

A:

-1-6	-1-5	-1-6	-1-5
-2-1	-6-5	-2-1	-6-5
-2-1	-2-6	-2-1	-6-5

Repeat whole thing

Rot at end

GAMBIRSAWIT
SONGO/SUNDAS

BONANG BARUNG

POB TAUXE

Burko:

b 00(5) OR REBAB

merong:

212...12.

2 2 2 ... 2 2 ... 2 3 2

Bonang gungyang figure

kebar

Jogya style with peking

6/2 imbal with fast daup.

unison

3 5 2	3 5 6	[2 2 . .]	2/2	2 3 2 1
^M 3 2	^M 2 1 2 6	^M 2 2 . .	^M 2 2 . .	^M 2 3 2 1
^M 3 2	^M 1 6 5	^M . . 5 6	^M . . 5 6	^M 1 6 5 3
^M 2 2 . 3	5 3 2 1	3 5 3 2	^M . . 5 6	^M . 1 6 (5)
^M . . . 5	^M 2 3 5 6] * 2			216661...616553

3/3 3 3 3 3 3

3 3 3

M 3 5 3 2 3 5 i 6 2 1 6 5

6 3 6 1 2 1 6 1 6 1 2 6/2 5 2 5 6 1 2 3 1

6 6 6 2 6 6 6 5 6 6 6 1] * 2

M 3 5 3 2 3 5 i 6 2 1 6 5

5/5 . . . 5 2 3 5 6 ? ? * 3

(5 5 5 5 5) * 2 2 3 2 3 2 5 6 5 5 6

use low notes

ompak Iramati

2/2 2 2 . .

^M 2 3 2 1

^M . . 3 2

2 1 2 6

2 1 2 . 2 1 2 1

5/5 . 2 . 1

5/5 . 6 . 5

5/5 . 3 . 5

2 1 2 . 2 1 2

2 1 2 . 2 1 2

2 1 2 . 2 1

2/2 2 2 . .

2 3 2 1

5/5 . 6 . 5

2 1 2 . 2 1 2

2 1 2 . 2 1

M 2 3 2 1

2/2 . 6 1 2 . . 2 2

5/5 . 3 . 2

5/5 . 6 . (5)

2 1 6 5 2 2 1 6 1 6 1 5 (sum)

6 1 6 5 5 3 5 (mid)

Sri Kavonggan Iramati

6/2 XXX.XXX	6/2 FL(6)	6/2 FL(1)	6/2 FL(5)
. 2 . 1	. 2 . 6	. 2 . 1	. 6 . 5
6 6 . .	2 1 6 5	i 6 5 6	5 3 2 1
5 5 . .	6 i 6 5 2	5 6 i 2 5 6 i 2	5 6 i 2 1 6 5
2 2 5 3	2 1 2 6	. 2 . 1	. 6 . (5) * 2

- ① = XXX.XXXX
 - ② = 5 6 2 1 3 2 5 1 6
 - ③ = 2 1 6 5 2 2 1 6 1 6 1 5
 - ④ = 1/3 5 1/3 2 2 1 6 1 6 5 5
- 1 6 1 5
6 5 6 1
5 5 1 5
5 6 1 5

Lancaran Bonang Imbal on beat with peking

6/2 . 6 . 5 . 6 . 5 . 2 . 3 . 5 . (6)

5/5 . . 5 5 . . 5 5 6/6 . . 5 5 3 2 3 5 6 6/6 i 5 6 . i 5 6 . 6/6 2 2 3 3 5 5 i 6

2 . 1 . 2 . 1 . 2 . 5 . 6 . (i) . 6 . 5 . 6 . 1 . 2 . 1 . 6 . (5)

Y1 . 5 6 1 . 5 6 i 1/5 . 5 . 5 2 5 6 i 1/5 . 5 6 i . 6 i . Imbal ->

Gungyang 5/5

(pawonus does # ↓ . ↓ ↓)

1/23/04 Sumarsam rehearsal

BONANG ~~BOKA~~:

BOKA • 33 • 3532 3516 2165

Replacement
Desong.

[656² 656¹ 656² 656¹³
• 33 • 3532 3516 2165

↳ into second line of kebar
skip smpak
play sri karongron 3x
(ciblon)
Then go to A.
No lancatan.

Song (Hindu) Scale Flute

Lagu Swara Suling:

(Nartosa bdho)
- one of the greatest popular musicians and composers
- slightly younger than Pak Chokca, wrote in many styles

Laras Pelog, Pathet Nem

aab aab

Legend

If a section, trans in the occasional double stop.

) = kenong
() = gong

buka: tb.tb . 2 tb.tb . 1 tb.tb . 2 tb.tb .b (1)

Unison
← octaves in Bonang.

a section (twice):

. 1 . 1 . 1 . 5 . 5 . 5 . 5 . (2)
. 2 . 2 . 4 . 4 . . 6 5 4 3 2 (1)

Ayah! at end, after gong.

b section:

Imbal through out

nguman → 5 6 5 1 . . 5 6 5 4 3 2
vocal → 5 6 5 i . . 5 6 5 4 3 2
swara suling nguman dhang swarane

B: 5 1
P: 6 (2)

. . . . 1 3 1 2 . . 5 6 5 3 2 1
. . . . i 3 i 2 . . 5 6 5 3 2 1
thulat thulit ke pe nak u nine

B: 5 3 OR
P: 4 (2)

Damp in b section

. . . . 6 54561 . . 3 2 . 1 6 5
. i . . 3 2 3 i 6 5
u-----nine

. 4 . . 4 5 6 5 . 3 . . 3 5 3 2
. 4 . . 4 5 6 5 . 3 . . 3 5 3 2
Mung nre nyaha ke ba reng lan ken trung

6 3
5 2

. 4 . . 4 5 6 5 . . 1 6 5 3 2 (1)
. 4 . . 4 5 6 5 . . i 6 5 3 2 1
Ke-----tipung suling si grak kendhang a ne
Small flute rice

No damping before next note
let ring through rests.

Damp upper neighbors

melody = lagu.
A popular melody for Balinese piece, called Gambang Suling. It is a dalonen form: light informal song. There are other lagu Dalonen most with orges in kenong, kempul, etc.

studio version of Luc Udan Mas rebog 7.

UDAN MAS, bonang panerus

BONANG BURU:
1115612.1656165

first gongan has variation at the end of the repeat;
second gongan may be played twice as is

6 5 3 $\widehat{2}$ 6 5 3 $\widehat{2}$

6.3.6.6.3.6. 6.2.6.6.2.6. 6.3.6.6.3.6. 6.2.6.6.2.6.

656 656 $\frac{6}{3}$ $\frac{6}{3}$ $\frac{6}{2}$ $\frac{6}{2}$

3 3 2 $\widehat{3}$ 6 5 3 $\widehat{2}$

2.3.2. 2.3.2.3 5.3.5. 5.3.5.3 6.3.6.6.3.6. 6.2.6.6.2.6.

$\frac{33}{3}$ $\frac{33}{3}$ $\frac{6}{3}$ $\frac{6}{3}$ 323 323

2.2.2. 2.2.2... SECOND TIME

i 5 6 \widehat{i} 5 6 i $\widehat{2}$

1 $\overset{\circ}{i}$.1 $\overset{\circ}{i}$.1 $\overset{\circ}{i}$.1 $\overset{\circ}{i}$.1 $\overset{\circ}{i}$.. 5.1.5.5.1.5.6 121.1212

2 i 6 $\widehat{5}$ 6 i 6 $\widehat{5}$

212.2121 6.5.6.6.5.6.5 6.1.6.6.1.6.1 .5.5.5.5..

Ayah

Form AAB AAB

PANGRUS
Sugros

Ketawang Puspa warna Irs. sl. pt. My. 5'

[welcome piece at Kraton Mangunegara]

Rebab Buka

BK: 6 6 12 3 . 2 . 1 . 3 . 2 . 1 . 6

2 2 15 6 1 6

2x
ompak:

500- yuh aah ha ceh aah

2 2 15 6 1 6

212 232 212 212 313 221 515 561

212 232 212 212 313 221 515 561

* 7d. ♪ gimpyang
rest ee-aa-ah-ah

Ngelik:

6/6 6/6 • 6/6

Kembang-kembang kakaryang ang gung arawawe

6 6 6 - 2 3 2 1 3 2 6 5 1 6 5 3

Gimpyang ke Mipil

3/8 sedat kangsa pi ra

3 2 5 3 2 1 3 2 1 6

gawes yu ngan di ka anga nga nyut ji wa

2 3 2 1 3 2 1 6

212 232 212 212 313 221 515 561

212331 313 221
2 15 551 515 661

BONANG I NC — 6 12 12 12 • 252 • 334 • 21 16 12 12 • 212 12 • 512331 • 313 221 • 215 57 • 505 661

Imang
ama I

2.3 = 212 . 232 .
2.1 = 212 . . 12 .
3.2 = 313 . 221 .
1.6 = 515 . 561 .

1 212 . 212 . 232 . 232
1 2 1 2 . 2 3 2 /

ama II

2.3 = 6 12 12 12 • 252 • 335 .
2.1 = 2 1 16 12 12 • 212 . . 12 .
3.2 = 2 1 2 3 3 1 • 3 1 3 • 2 2 1 .

Bonang only
not panerus

1x

1.6 = 2 1 15 5 5 1 . . 5 1 5 . 6 6 1 6

1.6 = 2 1 6 6 6/6 . . 6/6 6 6 6/6 . 6 6/6 . . ← Signal to go to Ngelik

Yogja : lololololo un last geta of oggala

Amardana
Verse.

1737
Vickers Code

Ayak² asending

Sampak Manyuro

"	AX	BP (2)	2	3	1
			1	2	6
			6	3	2

→ Ayak² on .3.2.3.2

Replace last
gatra for transition
with →

653(2) .3.2.3.2.5.3.2.1

ritand → 2321 2321 3532

Samule: 1121 3216

June 20, 06
RTauwe

Sumarsan 6²⁸

Fast - Slow - Fast - Wiled - Fast

Irama I x 3

mipil 2x
imbal 3x (clap)

→ Ir 2
mipil x 1

I imbal (clap)

III imbal x 2

— imbal 2x
mipil 2x

Back to A
Ir I x 2
imbal 1
mipil 1

Asmaradana (slendro)

Irama
HEADS
FLOWERS

Bukho .3.2 .3.2 3 1 3 2 .1 2 6

BOM 2 5
PAN 3 6

2 1 2 6 2 1 2 3

5 3 2 1 * 3 2 3 1

6 3 2 1 3 2 1 6

5 3 2 1 3 2 1 6

2x

A Irama I x 3

mipil x 2
imbal x 1

Irama II x 1
mipil x 1

Irama I x 1
imbal x 1

B Irama III x 2 (1)
imbal x 2 (1)

A Irama I x 2
imbal x 1
mipil x 1

* slow down
to wiled
2nd time around

then left in Mipil/Imbal
are actually signals
to the dancer that the
cycle is about to
change.

2 beats of peking to wiled

Wiled

BOM 6-2
PAN 1-3

2 3 2 1 3 2 1 6 2 3 2 1 6 1 2 3

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

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

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

2x

(clap 2+)
Irama 3
same as
Irama 2
in on pak

10:54 - 17
43 - WI
28-29 - WT

11 00 45

21
17
1.38 = 1 wiled

Michyanta

A | IR1 x 4
IR2 x 1

B | IR3 x 2

A | IR2 x 2
IR1 x 1

mipil x 1
imbal

mipil

loud
quiet
(singing)

6²⁸

Sept 30, 2000

Nor 16, 05
Sara wein
& many others

1

4/24/04 Nelson Panerus

L Aya Aya An (in the proper name) = Tah

Overture for gamelan,
as the puppeteer is
coming on stage.

Ayak = overture = **PATAAN** mizyauto
start swiftly = Sarawasin.

Sarawasin
says he has done no
midg to an this.

Pala Suro: Bonang rimshot 6 1/2

.b .b (2)

225533 55 22 55 33 55 22 66 55 66 33
3 3 3 2 2 3 3 2 2 5 5 3 2 2 2 1 1

(Kavia)

Loud

0 . 3 3 2 2 3 2 2 5 3 2 2 2 1 1

BONANG Gembyang

Soft

+ 2 3 2 2 2 3 2 2 3 5 3 2

panerus ↓ ↓

on last note of gatra

As in Srepegan

3 5 3 2 5 3 5 6

Bonang on every off beat

go quiet on
last note of each
section so you
can get loud
again.

+ 5 3 5 6 + 5 3 5 6 5 3 2 (1)

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

5 3 5 6 5 3 5 6 5 3 2 (1)

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

5 3 5 6 5 3 5 6 5 3 2 1 3 (2)

bonang 1 1 1 1 1 1 1 1

soft Srepeg: 2 3 2 3 2 5 3 5 3 2 3 2 1

1/2 speed

2 1 2 1 3 2 2 2 5 6 i 6 * Speeds up,

Bonang: Gembyang last
note of gatra on half beats
of every beat

i 6 i 6 5 3 5 3 6 5 3 (2) Repeats one

M. First time 6 6 6 6 3 3 3 3

then Sampak
m. without stress
the gong tones

Damp each note
Sampak - staggered

kenong ~~6 6 6 6 6 6 6 6~~ 3 3 3 3 2 2 2 (2)

1/2 speed again.

2 2 2 2 3 3 3 3 1 1 1 (1)

M. slow down
play gong
half beat
in Srepeg

Bonang Gembyang
on off beats

1 1 1 1 2 2 2 2 6 6 6 (6) * Speeds up
Repeats 6
then Sura

panerus ↓ ↓

Sura 3 3 3 3 2 2 6 6 6 6 6 6 6 5 3 (2)

dampen
2nd 2

Sumarsam's

SARAN VARIATION for Srepeg + Saupah. Start on second line of Srepeg. See over - m. long pause after gong

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

This is for songs
not for Srepegan
not for this one

SANAN: special variation Two play in meba $\frac{1}{2}$ beat apart.

6 1 2 3 5 6 i 2 6 i 2 6 2 i 6 3 2 1 6 2 5 3 2 1
2 3 6 5 6 3 2 1 3 5 6 i 2 i 3 i 2 3 i 2 i 3 2 1 6
i 6 i 2 6 2 i 6 2 i 2 3 2 i 6 3 1 6 i 3 6 3 3 2

(14) Sept 29.

karigaha - Southern + Poling play
upper neighbors of last note.

Sept 28, 06
m. dyanto

(Manyuro)

Ladrang Eling²

1st Scene
after Patalan

Gender Buka: 6.356.532.35(6)

^{- + -} 1 6 5 3 ^{- + -} 2 3 5 6

1 6 5 3̄ ⊕ 2 3 5 6

2 2 .. 2 3 5 6

5 3 5 2̄ 5 3 5 (6)

Bonang P.
Mipit on
lower register

Ayak New

x x bp (6) . 5 . 6 . 5 . 6 . 2 . 1 . 3 . 2 . 6 . (5)

Bonang.
Gungyang just line
the Mipit x where
undeline
= 96.

3 2 3 5 ⁶⁶ 2 3 5 6 ⊕ ⁶⁶ 1 6 5 6 3 5 3 (2)

5 6 5 3 5 6 5 3 2 1 2 6 2 1 2 (3)

⁶⁶ 6 6 5 6 3 2 1 (6)

→ Sampak New

Sept 5. '06

We ignore *

Srepegan **Nem**, laras sléndro pathet nem

A
B
A

Buka

⑤

[	6̂	5̂	6̂	5̂	2̂	3̂	5̂	③					
	5̂	3̂	5̂	3̂	5̂	2̂	3̂	5̂	↑	6̂	5̂	3̂	6̂ 5̂ 3̂ ② *
	3̂	2̂	3̂	2̂	3̂	5̂	6̂	⑤]					

Ngelik

*	2̂	1̂	2̂	1̂	3̂	2̂	3̂	2̂	5̂	6̂	↑	⑥			
	1̂	6̂	1̂	6̂	2̂	3̂	2̂	1̂	3̂	2̂	6̂	5̂	3̂	2̂	3̂ ⑤] Many times
															Cue → gang →

Suwuk

3̂	2̂	3̂	2̂	6̂	5̂	3̂	②
----	----	----	----	----	----	----	---

1st general rule - have to speed up before stepping
 2nd general rule - get a cue xxx go right to suwuk

Sampak **Nem**, laras sléndro pathet nem

Buka

check a
check P bbb ⑤

Pekine
When speed up
Don't play
upper neighbor

[	5̂	5̂	5̂	5̂	3̂	3̂	3̂	3̂	③				
	3̂	3̂	3̂	3̂	5̂	5̂	5̂	5̂	2̂	2̂	2̂	2̂	②
	6̂	6̂	6̂	6̂	5̂	5̂	5̂	5̂	⑤]				

Speed reflects
intensity of
emotion

Suwuk

3̂	3̂	2̂	②
2̂	2̂	2̂	②
5̂	5̂	2̂	②

3 suwuks depending
on which line
you go out on.

1st cue from dhalang
→ speed up
2nd cue from dhalang
→ suwuk

Play many
times as
champion
goes into lake
repeatedly

Saran Variation

Slendro upper
neighbor antefactory
offbeats.

Keurug | Kayuk
and Saran
Variation are
showing off here

Srepegan **Sanga**, laras sléndro pathet sanga

Buka kendhang

⑤

6̣ 5̣ 6̣ 5̣ 2̣ 3̣ 2̣ ①

Ngelik

5̣ 6̣ 2̣ 1̣ 2̣ 1̣ 3̣ 2̣ 3̣ 5̣ 6̣ ⑤

1̣ 6̣ 5̣ 6̣ 5̣ 3̣ 5̣ 6̣ 5̣ 3̣ 5̣ 6̣ 3̣ 5̣ 6̣ ⑤

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

[2̣ 1̣ 2̣ 1̣ 3̣ 2̣ 3̣ 2̣ 5̣ 6̣ 1̣ ⑥

1̣ 6̣ 1̣ 6̣ 2̣ 1̣ 2̣ 1̣ 3̣ 5̣ 6̣ ⑤

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

6̣ 5̣ 6̣ 5̣ 2̣ 3̣ 2̣ ①]

Suwuk

① 2̣ 1̣ 2̣ 1̣ 6̣ 5̣ 3̣ ⑤

⑥ 1̣ 6̣ 1̣ 6̣ 3̣ 5̣ 6̣ ⑤

⑤ 6̣ 5̣ 6̣ 5̣ 3̣ 2̣ 3̣ ⑤

Sampak **Sanga**, laras sléndro pathet sanga

Buka

⑤

[5̣ 5̣ 5̣ 5̣ 1̣ 1̣ 1̣ ①

1̣ 1̣ 1̣ 1̣ 2̣ 2̣ 2̣ 2̣ 6̣ 6̣ 6̣ ⑥

6̣ 6̣ 6̣ 6̣ 1̣ 1̣ 1̣ 1̣ 5̣ 5̣ 5̣ ⑤

5̣ 5̣ 5̣ 5̣ 2̣ 2̣ 2̣ ②

2̣ 2̣ 2̣ 2̣ 5̣ 5̣ 5̣ ⑤]

Suwuk

① 1̣ 1̣ 5̣ ⑤

⑥ 6̣ 6̣ 5̣ ⑤

⑤ 5̣ 5̣ 5̣ ⑤

② 2̣ 2̣ 5̣ ⑤

December 9, 2003

PANCERUS

In WAYANG

Enter in Ngele - first 5
in Irama 2, finish Ngele,
then on to ompak - Begin
Sungup in Mira

Aug 29, 06
Rebab BAKA,
This simple
version

Sumarsan
brought me a
complex version

KECAWANG

KTW. SUBAKASTAWA SL. 9

Buka celuk of b. Gender: 65 .2.6 .2.5. . 1.6 .i(5)

variation → of: .2.1 .2.1 2211 .6(5)

SIS 561 161 151 SIS 561 161 151
- + - - + - - + - - + - - + - - + -

A [.i.6 .1.5) .i.6 .i.(5)

5000 yuh ah raah ah ya-rah

.i.6 .1.5) .i.6 .i.(5)] → B

21161212 212 0 12 0 216661 66655365

B [.2.1 .6.5) .2.1 .6.(5)

212 212 636 656 212 212 636 656

.2.1 .6.5) .2.1 .6.(5)

.2.1 .2.6) .2.1 .6.(5) } → A

11% 262 212 636 656

(2115 551 0 515 0 661 0)

Petcing
6611 5565 2211 6655

A A I
B A
A → II
B A II
B A I
A A
A A II
B A II
A B
A II
B

OMPAK

NGELIK

1/23/01 Sumarsan
Pancer style:
play high "1"
on all rests
in Ngele.

Bong plays
Kehudgen

Gerongen:

pa no po to mi rah ing sun
pate a tin was po gung mi jil.
tu bu da hat tan po kar yo
seng kang ri ne me kang igusti
ge lung ri nu sabse karnyo
sumawur gam bir Me la ti

Srepegan **Manyura**, laras sléndro pathet manyura

Buka kendhang

			②
[3̇ 2̇ 3̇ 2̇	5̇ 3̇ 5̇ 3̇	2̇ 3̇ 2̇	①
2̇ 1̇ 2̇ 1̇	3̇ 2̇ 3̇ 2̇	5̇ 6̇ 1̇	⑥
1̇ 6̇ 1̇ 6̇	5̇ 3̇ 5̇ 3̇	6̇ 5̇ 3̇	②]

Suwuk

①	2̇ 1̇ 2̇ 1̇	3̇ 2̇ 3̇	②
⑥	1̇ 6̇ 1̇ 6̇	3̇ 2̇ 3̇	②
②	3̇ 2̇ 3̇ 2̇	3̇ 2̇ 3̇	②

~~X~~X
Over my dead body - blam ②

Sampak **Manyura**, laras sléndro pathet manyura

Buka

			②
[2̇ 2̇ 2̇ 2̇	3̇ 3̇ 3̇ 3̇	1̇ 1̇ 1̇	①
1̇ 1̇ 1̇ 1̇	2̇ 2̇ 2̇ 2̇	6̇ 6̇ 6̇	⑥
6̇ 6̇ 6̇ 6̇	3̇ 3̇ 3̇ 3̇	2̇ 2̇ 2̇	②]

Suwuk

1̇ 1̇ 2̇			②
6̇ 6̇ 2̇			②
2̇ 2̇ 2̇			②

Sarak variation = Syak Syak version

Pelag 1

copy for Laura Stowers

Ketawang Subokastowo slendro patet songo (9)

Repeat
I
II
Solo Voice
START
Enter on
Ngelik
Srepegan

Bk 5 2 . 2 6 . 2 5 . 1 . 6 . 1 . (5)
 + + + +
 A . 1 . 6 . 1 . 5) . 1 . (6 . 1 . (5))
 1 11/1. 6 66/6. 1 11/1. 5 55/5. 1 11/1. 6 66/6. 1 11/1. 5 55/5.
 .1.661...6.661.6.1.551...5.551.5 .1.661...6.661.6.1.551...5.551.5
 .1.661...6.661.6.1.551...5.551.5) .1.661...6.661.6.1.551...5.551.5
 ngelik 2 . 1 . 6 . 5) . 2 . (1⁵ . 6 . (5))
 .2.112...1.112.1.6.336...5.556.5 .2.112...1.112.1.6.336...5.556.5
 .2.112...1.112.1.6.336...5.556.5) .2.112...1.112.1.6.336...5.556.5
 .2.112...1.112.1.2.662...6.662.6) .2.112...1.112.1.6.336...5.556.5
 >A

Ketawang Subokastowo slendro patet songo (9) Variation bonang

Bk 5 2 . 2 6 . 2 5 . 1 . 6 . 1 . (5)
 + + + +
 A . 1 . 6 . 1 . 5) . 1 . (6 . 1 . (5))
 1 11/1. 6 66/6. 1 11/1. 5 55/1. .1.551..515.6616.1.661..616.5535
 .1.551..515.6616.1.661..616.5535 .1.551..515.6616.1.661..616.5535
 .1.551..515.6616.1.661..616.5535) .1.551..515.6616555.55..555.55..
 * * * *
 2x >ngelik
 B ngelik 2 . 1 . 6 . 5) . 2 . (1⁵ . 6 . (5))
 .2.112..121.1121.6.336..363.5565 .2.112..121.1121.6.336..363.5565
 .2.112..121.1121.6.336..363.5565) .2.112..121.1121.6.336..363.5565
 .2.112..121.1121222.22..666.66.. .2.112..121.1121.6.336..363.5565
 * * * *
 gembyang >A

- 3 rappings wood
 To Srepegan on cue

Carber Bulke ^{51-u} Fast

Jan K & Arangan (5)

GENYR
BUKA

15	6165	22.35165
165	6165	22.35235

3 2 35 2165 2165 323(5)

PONANGS:

Genyand $\frac{5}{5}$

Cue & Stop

• x x x • x x x

Tawa / **GONG** Lancaren Sembunggilang Lrs. sl. pt. sanga
 (Bubaran) [Departure of Guests] JOGJA STYLE

ROB
 DO NOT SPEED UP.

BONANG Buka: 2312 5321 5612 163 (5) BIG GONG

Pan (2/6 2/6 2/6 2/6 35333533) comes in 1/10th after the beat

Bon (2/6 2/6 3533)

	2 . 23 5	2 . 23 5	2 . 23 5	6 5 6 (1)	BIG GONG
	+ +	+ +	+ +	+ +	
	2 . 23 5	2 . 23 5	2 . 23 5	6 5 6 (1)	BIG ONE
2/27/00 SUMARAN SUGGESTS NEW KEMPU NOTES					
Straight Mipil	6 3 5 6	2 1 2 6	2 3 2 1	3 2 1 (6)	Black GONG BIG GONG
	x . . .	6 . . .	5 6 1 2	1 6 3 (5)	BIG GONG
	2 3 1 2	5 3 2 1			

1/2/104 → 000H → to Snepegan
 xx xx xx xx

slenthem - same notes, off-beat, after.
 Bonang step style - from Yogyakarta

GONG NOTES
 PER MUDIYANTO
 10/2000

Loud Kenong - ~~...~~
 Midloud Ketuk - Dampened

02222 35333533 2.235
 6666
 Many arched chords.
 rest is Mipil

SARANS:
 KOTECCKAN [5 6 3 6 3 6 3 6 3]
 INTERLOCKING [1 1 1 1 5 1 5 1]

offbeat guy upper/lower
 onbeat guy.

with neighbors
 2 notes down
 from last note in
 gatra

OR The second person fills in
 with upper neighbor to
 last note of gatra.

5 5 5 5 2 5 2 5
 6 5 6 5 6 3 6 5

2nd time through
 go into interlocking
 pattern.

@ drum cue, feet up
 and returns to
 four pattern

Midiyanto's Version
 Pekup =
 Double slashes on
 each note

5/2 5/2 5/2 1/5 x2
 6/3 6/3 1/5 6/3
 Pekup per
 2/6 1/5 2/6 5/2

or alternate upper + lower
 neighbors on off beats
 of last note in gatra

Somedebate -
 Should be
 Jogja style?

223322
 for 2. 23 5

29.33 2 235322 3 3225 323 3235 665566 11

Urutan

PANERUS (M) Feb 12, 05
Straight miple on lower register.

4653217
7123564
Sintro
4→3
7→1

FOR WAYANG
PLAY A→E
5 repeats

Laurang "Diradámata" pelog Nem

BONANG

Burko: 561 - 2165 1111 321(6)

P: Play Belungay

f	A.	P.	636 636 656 656	6 6 5 6	636 656	6 5 3	636 656	6 3 6 5	3 3 2 2	323
			6 3 6 5	6 3 6 2	6 3 6 5	6 3 6 5	6 3 6 5	6 3 6 5	3 3 2 2	3 2 3 2

Bonang Tr 2 Gimpyang Panerus straight miple

f	B.	IR. 2	363 6/3 6/3 656 656	363 6/3 6/3 262 6/2 6/2	363 6/3 6/3 656 656	362 6/3 6/3 262 6/2 6/2
			6 3 6 5	6 3 6 2	6 3 6 5	6 3 6 2
			6 3 6 5	2 3 5 6	2 4 5 4	2 2 2 2 2 2 2 2 2 2

Irama II

P	C. MIPIL	3 3 6 5	2 1 2 6	3 3 6 5	2 1 2 6	3 3 6 5	2 1 2 6
	MIPIL	3 3 6 5	2 1 2 6	3 3 6 5	2 1 2 6	3 3 6 5	2 1 2 6
	D.	2 3 5 6 7 5 6 7 6	2 3 5 6 1 2 3 2 1	2 3 5 6 7 5 6 7 6	2 3 5 6 1 2 3 2 1	2 3 5 6 7 5 6 7 6	2 3 5 6 7 5 6 7 6

Bonang Irama 2 Palleca

Brenes → straight miple

E.	6/6	6/6	6/6	M33	6/2	M32
	5 7 6 5 7 6	5 7 6 5 7 6	5 7 6 5 7 6	1 6 5 3	2 2 3 2	2 2 3 2
	6 3 6 5	6 3 6 2	6 3 6 5	6 3 6 5	6 3 6 5	6 3 6 5

IR i Fast & Lowd

F	636 636 656 656	636 636 626 626	636 636 656 656	636 636 656 656
	6 3 6 5	6 3 6 2	6 3 6 5	6 3 6 2
	353 353 353 553	323 323 323 323	131 131 131 131	121 121 121 121

Jogja Gimpyang

Panerus → 353 353 353 353 323 323 323 323 131 131 131 131 121 121 121 121 end (stay first)

* Jogja style gimpyang: 3 6/3 together

Irama 1 Pattern	BONANG →	1/3 6/3 6/3 6/3 6/3 6/3 6/3 6/3
	PANERUS →	6/3 6/3 6/3 6/3 656 656 6/3 6/3 6/3 6/3 6/3 6/3

4pm May 7. Weds. ? Faculty Meeting.

email availability

Ruspawana
Gambusant
Sembungilang
Amaradana

Philemon and Baukis

Lou Harrison

PERFORMANCE INSTRUCTIONS:

Treatment

Part I uses no elaboration in the gamelan part. There are two types of dots in the notation. Only the slenthem plays the pitches with the large dots underneath. The small dots underneath the numbers have their usual purpose of signifying notes played below the central octave on a given instrument.

It is important to be aware of the "strong" beat relationship between the western notation for the violin and the cipher notation for the gamelan. In the cipher notation, the strong beat, and consequently the gong tones, are found on the fourth beat of each beat grouping or gatra. In the western notation, the strong beat is found on the first beat of each measure. This can cause some confusion in counting, since the gamelan will be on beat four of a given gatra, while the violinist will be on beat one of the following measure. However, this inconvenience is outweighed by the importance of keeping within the standard and expected accent dispensation in the two different styles of notation.

The piece is notated in the key of two sharps, but the violinist may choose to think in four flats if the tuning of the gamelan is more closely approximate to that key. (Of course, the violinist will always have to adjust his or her intonation to the particular tuning of the individual gamelan.)

Form

Part I: AA, BB, CC, BB
Part II: AAAAA, BBB, AAAA, BB, AA

There is no pause between Part I and Part II.

(these notes by Jarrad Powell)

Drum Buka

Philemon and Baukis

Gender x 2
Surenkon
Gong
Slenthem

tap tap tap tap Gong

part 1

Gamelan (slendro)

Gender part (gender panerus doubles)
1/2 beat after.

A. $\left[\begin{array}{l} 2322 \cdot 1211 \cdot 2322 \cdot 353 \overset{\text{su}}{\underset{\text{II}}{\textcircled{3}}} 1211 \cdot 616 \overset{\text{II}}{\textcircled{6}} \end{array} \right]$

↑
slenthem

Violin enters

B. $\left[\begin{array}{l} 2361 \cdot 2322 \cdot 1256 \cdot 1211 \cdot 2361 \cdot 5322 \cdot 3512 \\ 353 \overset{\text{II}}{\textcircled{3}} 1256 \cdot 1211 \cdot 6135 \cdot 216 \overset{\text{II}}{\textcircled{6}} \end{array} \right]$

Two big violin accents before ⑥

C. $\left[\begin{array}{l} 2361 \cdot 2361 \cdot 2361 \cdot 2322 \cdot 2356 \cdot 1256 \cdot 1256 \\ 1211 \cdot 2361 \cdot 2361 \cdot 2361 \cdot 5322 \cdot 3512 \cdot 3512 \\ 3512 \cdot 653 \overset{\text{II}}{\textcircled{3}} 1256 \cdot 1256 \cdot 1256 \cdot 1211 \cdot 6135 \\ 6135 \cdot 6135 \cdot 216 \overset{\text{II}}{\textcircled{6}} \end{array} \right]$

Gender → Belunggan part
Gender panerus → Double (each measure) twice
Slenthem - • dots

A x 2
B x 2
C x 2
B x 2 → Part II

Violin

Full Gamelan
Bonang - Mipil in A, Gunggun in B
Slendro
Belungun
etc.

NO SPEEDING!

3 + 8.5'

Philemon and Baukis

part II

① 1256 1211 6135 216⑥

GET SLOWER or slow down on second time through A

Gamelan (slendro)

TUK PUL TUK NONG

A.

1	2	3	1	5	2	5	3	2	1	2	6
T	P	T	N	T	P	T	N	T	P	T	N
1	2	3	2	5	6	1		6	3	5	2
T	P	T	N	T	P	T	N	T	P	T	N
6	1	2	3	2	1	6	1	3	2	1	6
T	P	T	N	T	P	T	N	T	P	T	N

2x loud.
4x softer & wider

last time through loud

6x

same tempo

harpuichord

• 6 • 6	• 6 • 6	• 6 • 6	• 6 • 6	• 1 • 6	• 1 • 6
• 6 • 6	• 5 • 3	• 5 • 3	• 5 • 3	• 5 • 3	• 5 • 3
• 1 • 1	• 1 • 1	• 1 • 1	• 1 • 1	• 6 • 1	• 6 • 1
• 6 • 1	• 2 • 3	• 5 • 3	• 5 • 3	• 5 • 3	• 5 • 3

harpuichord = sitar = figure on last note of gatra in 3.

Part II

- A 6 x
- B 3 x
- A 4 x
- B 2 x
- A 2 x

last time louder

3/6/06
 with Mulyanto's
introduction

Lancaran Suwé Ora Jamu pélog nem

buka

t.. t.. t.. (6).. ...

introduction

[: $\frac{3}{666}$ $\frac{3}{111}$ $\frac{3}{222}$ 3.. :] $\frac{3}{653}$ 2.. $\frac{3}{653}$ 2.. $\frac{3}{2.2}$ $\frac{3}{.2.}$ (2).. ...

[: $\frac{3}{222}$ $\frac{3}{333}$ $\frac{3}{666}$ 5.. :] $\frac{3}{235}$ 6.. $\frac{3}{235}$ 6.. $\frac{3}{6.6}$ $\frac{3}{.6.}$ (6)

lancaran (irama tanggung)

B 1/3 P 2/5
 [: . 2 . 3 . 2 . 3 . 1 . 2 . 3 . 2]
 B 2/5 P 3/6
 . 3 . 5 . 6 . 5 . 4 . 2 . 1 . (6)]

B 1/2 P 1/3
 1 . 2 . 3 . 2

B 3/6 P 5/1
 3 . 2 . 1 . 2

gerongan

. . 2 3 . 2 1 2 6 5 3 . . i 2 . i 6 5 3 2
 Su- wé o- ra- ja- mu ja- mu go-dong ko- ro
 . . 3 5 . 5 6 1 2 5 . 5 4 4 2 2 1 1 (6)
 Su- wé ra- ke te- mu te- mu pi- san- ga wé ge la

saron variation

. . 6 1 2 3 . 3 5 6 . 6 1 2 3 . . 6 5 3 2 . 3 5 6 . 6 5 3 2
 . . 1 2 3 5 . 3 5 6 . 1 2 3 5 . . 6 5 4 2 2 2 2 1 3 2 1 (6)

Mirijanto
April 11, 06

Ladrang "Kagok Semarang" pelog Lima Narto Saptu

BONANG

Burkot: 55653 - 5-2 - 5₁ : 1 (1) (New piece)

1x FF

2x
FF

5	6	5	3	5	2	5	1
5	6	5	3	1	2	3	5
7	6	7	5	7	6	7	5
1	6	5	4	2	4	2	1

To
Irama Lodi

5	6	5	3	5	2	5	1
ka	ton	tem	bek	ne	me	rah	ke
le	dhang	le	dhang	le	dhang	li	nga
nyam	ping	pa	rang	a	se	son	dhio
ngore	rik	ma	gi	na	ca	ce	meng
						ka	la
							duk
							wi

clap

Bonang

Ponans

6	6	3	3
3	5	6	6
6	6	3	3
3	5	6	6
6	6	3	3
3	5	6	6
6	6	3	3
3	5	6	6

2	2	1	1
1	2	3	5
2	2	5	5
2	3	5	6
6	6	5	5
3	5	6	6
4	4	1	1
4	5	6	6

Balinese Imbal

35 61
B P

Demung imbal
- play peking part

Irama I = Reg Mipil
Gerangan = Balinese
Imbal

Irama II = Mipil

* second time through

Tr1 1 (5) 232 232 565 565 212 212
 232² 32³ 2² 3³ 5⁵ 6⁶ 2² 1¹

updated 1/26/2006

Ladrang GÉGOT pélog lima

buka

. 5 5 . 5 6 5 4 2 4 5 6 2 1 6 (5)

irama tanggung

	-	+	-	-	+	-	(
2	3	5	6	2	1	6	5
1	6	1	2	5	3	2	1
2	1	3	2	5	3	2	1
5	6	5	4	2	1	6	(5) :

Tr1 Bon 2 3 2 3 5 6 5 6
 Pan 232-232-565-565

Tr2 Bon 232-32-565-65
 Pan 232-232-232-232-565-565-565-565

SoFi

irama dadi

Mipil

2	3	5	6	2	1	6	5
1	6	5	1	5	6	1	(2)
2	1	2	1	2	1	3	(2)
. 5 5 .	. 5 6 5 4	2 4 5 6	2 1 6	(5)			

212 565 212 565

212.565.212.5356

1	6	5	1	5	6	1	(2)
3	2	3	2	5	3	2	(1)

2	1	2	1	2	1	3	(2)
3	2	3	2	5	3	2	1

. 5 5 . 5 6 5 4 2 4 5 6 2 1 6 (5) :

Speed up →

optional - srepegan

GEMBYANG

6	5	6	5	2	3	2	(1)
6	5	4	2	5	4	2	(1)
2	1	2	1	3	2	1	(6)
5	6	5	6	2	1	2	1
3	5	6	(5)				
6	5	6	5	3	2	1	(2)
3	2	3	2	3	5	6	(5) :

suwuk

Unison with belungan

(. . . .) | 6 5 3 (5) -

GIMPYANG P B 1 ↓ ↓ ↓ ↓

LADRANG KAMPUNG LRS. SLENDRO PT. MANYURO

- Steve Everett from KAM: a shadow play for flute (or violin), Javanese gamelan ensemble, and interactive electronics using the Kyma Workstation

W/Os of flute and gender duets & electronic modulation

© birdiebit-(G)

FLUTE

Buka: *232 5323 32561(6)

soft & gentle

Merong Iramati

131 232 626 161 323 535 212 161

[1 3 2 3 6 2 1 6̂ . 2 . 3̇ . 1 . 6̂

212 232 323 212 636 232 121 161

2 1 2 3̇ . 2 . 1̇ 6 3 2 3̇ 1 2 1 6̂] 2X

Umpak Iramati

323 131 535 525 1535 636 262

2 . 12 3 3 . 53 2̂ 3 . 65 3̇ 6 321 6̂

323 131 535 525 1535 636 632 262

2 . 12 3̇ 3 . 53 2̂ 3 . 65 3̇ 6 321 6̂] 1X

eight notes louder

Inggah

66⁶ 66 66⁶ 66 656 323 535 232 616 565

[6 6 . . 6 5 3̇ 2̂ 5 3 2 3̇ 6 1 5 6̂

11¹ 535 525 121 636 212 232 565

1 1 5 3̇ 5 2 1 2̂ 6 3 2 1̇ 2 3 5 6̂

Iramati

33³ 333 x2 151 151 161 161 525 525 515 515 656 656 323 323

3 3 . . 1 5 1 6̂ 5 2 5 1̇ 6 5 3 2̂

33³ 333 565 565 353 353 161 161 535 535 232 232 323 323

3 3 5 6̂ 3 5 1 6̂ 5 3 2 3̇ . 2 1 6̂] 2X

- Slenthem - Belungan
- Demung } Bonang Parts { Bonang } Mipil
- Saran } Panerus }
- Gender
- Sampled Gong

- ① Jessica play & record then gender comes in distorts - 4 strings
- ② Flute buka drugs us in

Ladang Wilujeng!

slendro madyoro
or
pelog parang

5i6 356i 55i6 565i 56i6
132 6123 1132 .535 612i6

A I

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

II

3 3		klpe 6 5	3 2
5 6 5 3	5 6 6 6	i 2 i . i 2 i 3	i 2 i 3 i 2 i 6
5 3 . 3 3	5 6 3 5 6	. . 2 3 1 2 i 6	. . 6 i 2 3 5 3 2

III (klp3)

5 6	5 3	TM 2 1	2 6
2 3 2 . 2 3 2 6	2 3 2 2 3 2 i	6 5 6 . 6 5 6 i	5 6 5 i 5 6 i 6
. . 2 3 5 3 5 6	. . 6 5 3 5 6 3	. . 3 2 1 2 3 2 i	. 5 3 5 6 1 2 i 6

IV (1/2 i) + (1/2 3)

2 1	2 3	TM 2 1	2 6
2 i 2 . 3 5 6 i	2 3 2 6 2 3 2 i	6 5 6 . 6 5 6 i	5 6 5 i 5 6 i 6
. 1 2 . 1 6 i 1 6 i	2 3 5 6 . 5 3 2 3	. . 3 2 1 2 3 2 i	. 5 3 5 6 1 2 i 6

A2 I

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

II (1/2 GT3) (1/2 TM)

3 3	5 6 5 i 5 6 i 6	JK 6 5	3 2
5 i 5 3 6 . 6 3	5 6 5 i 5 6 i 6	i 2 i . i 2 i 3	i 2 i 3 i 2 i 6
5 3 . 3 3 . 2 3 3 3	. 5 3 5 6 1 2 i 6	. . 7 2 3 1 2 i 6	. 1 6 i 2 3 5 3 2

I (klp3)

5 6	5 3	TM 2 1	2 6
5 6 5 i 5 6 i 6	5 6 5 i 5 6 i 6	6 5 6 . 6 5 6 i	5 6 5 i 5 6 i 6
. 5 3 5 6 1 2 i 6	. 5 3 5 6 1 2 i 6	. . 3 2 1 2 3 2 i	. 5 3 5 6 1 2 i 6

IV (1/2 i) (1/2 3) (DD)

2 1	2 3	2 1	2 6	to ngelek
2 i 2 . 3 5 6 i	2 3 2 6 2 3 2 i	6 . i 6 i 6 i 2	3 . 2 3 . 2 i 6	
. 1 2 . 1 6 i 1 6 i	2 3 5 6 . 5 3 2 3	. 4 . 7 2 2 2 2 2	3 . 2 3 . 2 i 6	

ngelek:

GT EL JK

3 5	5 3 5 6	6 1	6 5
. 3 5 . 5 3 5 6	. 3 5 . 5 3 5 6	DD i 6	i 6
. . 2 1 6 6 6 6	. . 2 1 6 6 6 6	JK 6 5	3 2
2 3 2 . 2 3 2 6	2 3 2 . 2 3 2 i	6 . 6 i 5 6 i 6	i 2 i 3 i 2 i 6
. . 6 1 2 2 2 2	. 7 6 7 2 7 6 . 1	. 2 i 6 3 . 2 i 6	. 1 6 i 2 3 5 3 3

3'45

sep 2 '03

Srepeg SL ny

X XX (2)

← susukan

3 2 3 2 5 3 5 3 2 3 2 (1)

2 1 2 1 3 2 3 2 5 6 1 (6)

1 6 1 6 5 3 5 3 6 5 3 (7)

Sarong 2nd person plays same in next 1/2 beat later.

6 1 2 3 5 6 1 2

6 1 2 3 2 6 5 3

2 1 6 2 1 6 2 1

2 3 6 5 6 3 2 1

3 5 6 1 2 1 3 2

3 1 2 1 3 2 1 6

1 6 1 2 6 2 1 6

2 1 2 3 2 6 5 3

6 1 6 1 2 6 1 2

Sampak:

2 2 2 2 3 3 3 3 1 1 1 1

Sarong dampen on off beats

1 1 1 1 2 2 2 2 5 6 1 6

6 6 6 6 3 3 3 3 2 2 2 2

suwuk =

1 more measure of last measure when cue hits.

Bonang (2)

3 2 3 2
2/2 2/2 2/2 2/2

Bonang panerus

0 2/2 2/2 2/2 2/2 2/2
1/2 2/2 2/2 2/2 2/2 (flower in kempak)

Peking

3 3 2 2 3 3 2 2 / 3 2 3 2 3 2

kerong: 2⁺ 2⁺ 2⁺ 2⁺

katuk: on off beats.

gong:

Play kempak dampen mallet. on.

0 2 2 3 3 in srepeg
2 2 2 2 3 3 3 3 in sampak

slenthan 3 3 3 3
damping damping

upper rebaban on off beats

3 45

Srepeg SL MY ^{manyuro}

LOUD

X \overline{xx} @

3 2 3 2 5 3 5 3 2 3 2 (1)

2 1 2 1 3 2 3 2 5 6 1 (6)

1 6 1 6 5 3 5 3 6 5 3 (2)

speed up. \rightarrow
one more cycle
 \rightarrow sampak

20107

Speed up \rightarrow another cycle
at last spring \rightarrow
Din gatra or of that
gong note

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

Benang Pamerus.

Gunyang pattern on last note of gatra for both Srepeg + Sampak

4 5 . 5 5 \leftarrow If slow, bounce then runta

Demung \rightarrow

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

dr. Kecung

1/3 + 2/5 Inbal after first time through flow 1, 3

uho 221 0123 2216 131(2)

To IRII after first time through BONANO

mipil : [^{22 323} 132 0123 6561 6523
2321 3210 2123 161(2)] = Many times < Loud Soft.

Ayak rem: x x b p (6)

Play once straight through

mipil

6wuyay b b b
56 56 2-1 3-2 6-5
3235 2356 1656 353(2)
5653 5653 2120 212(3)
SW: 6656 321(6)

Srepey nem x x b

A
B
A
A
A
A
A

6wuyay

2 3(5) // 6565 23(3) 5353 5235
1653 653(2) * to suwak → 653(2)
2121 3232 56(6)
1616 2321 3265 323(5)

end/suwak

3232 653(2)

Pomopah Sanya:

tppp-5 5555 111(1) 1111 2222 666(6)
6666 1111 555(5) 5555 222(2)
222 532(1)

Ayale → - 2-1 - 2-1 - 3-2 - 6-5

1656 5356 5356 356(5)
3235 3535 1656 532(1) 2321653(5)

XXX (6)

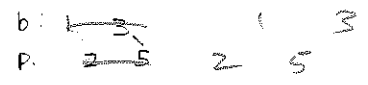
"ALONG TIME IS MEDICINE"

Pancern - flower if you can
or she just play imbal
pattern

666 111 222 3 666 111 222 3
-3 2 653 2 2.2 .2 (2)

Pamp imbal
Flowers ring

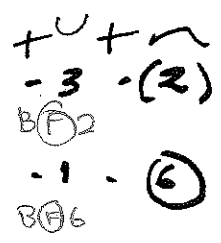
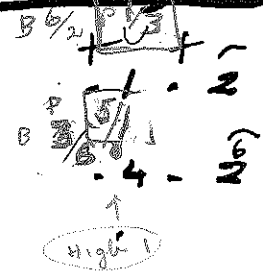
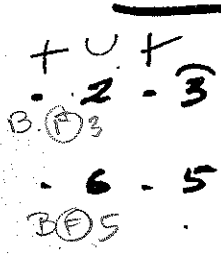
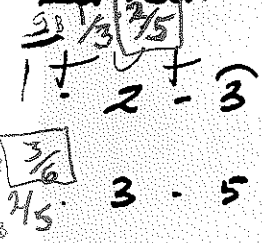
Imbal (bonang)



222 333 666 5 222 333 666 5
235 6 235 6 6.6 .6 (6)

Lancarkan. Suwe Ora Jamu

- pelog nem



← NO delay
outbeat
Bonang
Bonang on
high register
Pancern on
low
so no ornament

arration:

lap 2 3 2 3 1 2 3 2
6123 356 6123 6532 356 653(2)
1235 356 1235 6542 2221 321(6)

kendang

P-bP -bP. b-Pb -P-P
2 3 2 3
bP - b-Pb P-Pb -P-(b)
1 2 3 2

Sukuh:

- P. - -P- -P-b -P-t
- b. P - - b ... P . PP (6)

Flowers

- ① 4 3 6 | 2 1 6 1 2
- ② 1/3 5 1/3 2 2 1 6 1 6 5 3 5 stop
- ③ 2 1 6 5 2 2 1 6 1 5
- ④ 5 6 2 1 3 2 1 5 1 6

Pamungkas - pelog barang

3/6/06
Ayak Ayak libe

b b (2) 3-2) 3-2) 5-3) 6-7)
 656(7) 656(7) 653(2)]:

Grupyang kluwugent

3 7 2 (2)
 3 7 2
 duk a lah

6 7 2 (3)
 6 7 2 3
 mu gi mu gi

6 5 6 7 6 5 3 (2)
 6 5 6 7 6 5 3 2
 ke pa re ngo pa ring roh mat

3 7 2
 3 7 2
 duk a lah

6 7 2 (3)
 6 7 2 3
 lesta ri o

6 5 6 7 6 5 3 (2)
 6 5 6 7 6 5 3 2
 lu do ne si a mer di ko

6 6 6 7
 6 6 6 7
 waso nowus

2 3 2 (7)
 2 3 2 7
 sing pa ngi dung

3 2 6 3
 3 2 6 3
 tar len a mung

6 5 3 (2)
 6 5 3 2
 a me mu si

5 6 5 3
 5 6 5 3
 mu gi bongso

2 3 2 (7)
 2 3 2 7
 in do ne sia

6 7 2 3 5 6 7 6
 6 7 2 3 5 6 7 6
 se pah a nem ja ler es tri

3 5 6 7 2 3 2 (7)
 3 5 6 7 2 3 2 7
 sa mi ker so a ma nung gel

3 2 6 3
 3 2 6 3
 gu mo leng ge

6 5 3 2
 6 5 3 2
 leng ing kap 4i

Ayak: Grupyang 1 II

3-2) 3-2) 5-3) 6-7)

6 5 6(7) 6 5 6(7) 6 5 3(2)

7 7 6(7) 5 3 5 (6)

Bambirsawit. 2/7/06 Male Voices.

Sri Karongron

: 2 :

2 1 2 6 2 1 6 (5)
 0 6 i 65 2 321 6 12 23 1 2 61 6 5
 Geng rē- mēh no na pra- so- djo
 56 1.5 2 321 6 6 2 2.1 161 6 2 3.21 6.5
 Jo Ro mo romo ro - mo Geng rē mēh nora pra- so- djo

Wirama III

C: [2 - 1 2 - 6
 5 6.5 1.6 5.2 1.6 561 2 2 3.
 Jarang wreko wreko wiliis lampo - po- tro
 2 2.2 2.2 2.1 1.6 2.3 2 2.6 1.65
 Nara gampang wong urip ning Ngelam da- njo.
 6 6 - - 2 1 6 (5)
 0 6 6 6 i 2 23 i 2 61 6 5
 Midē- ring rat a- nga- la- ngut
 5 2 35 6 i 2.1 656 i.5 3 2.5 5
 Ro. mo Midēring rat a- nga- la- ngut
 2 3 5 6 5 3 2 1
 0 2 2 231 6 i 2 16 56 165 23 2 1
 La. la. no dja - dja - nē - ga - ri
 i 2.3 2.1 61.5 2 2.5 5321
 La. lo. no ndjadjah Ne- ga- ri
 5 5 - - 6 i 6 (5)
 0 5 5 56 3 6 6 i 2 61 6 5
 Mubēng tē- pi - ning sa - mo- dro
 6 i.1 i.16 561 2 2.6 i.65
 Mubēng tē- pi - ning sa - mo- dro

Sri Karongron.

: 3 :

2 5 6 i 2 5 6 i 2 5 6 i 2 1 6 5
 0 6 i 2 5 6 i 23 2 61 6 5 32
 Su- ming- ko hang- graning wu- kir
 i 2.6 i .5 3 25 5.35
 Sumengko hanggraning wu- kir

2 2 5 3 2 1 2 6
 3 2 6 6 615 3 5 2 1 6 2 321 6
 A- na- la- sak wa- no wo - so
 5 656 1.5 2.1 561 2.2 3
 A- na- lasak wano - wo - so

2 - 1 6 - (5)
 0 2 2 23 1 23 2 61 6 5
 Tu- murun ing djarang trē- bis
 2 2.1 161 6 232 2.6 1.65
 Tumurun ing djarang trē- bis

X Ngelik:

2 - 1 2 3 5 6 i - 2 (1)
 0 2 2 5 6 - i - i i 6 6 51 i
 Tumurun ing djarang trē- bis
 i 2.6 161 6 16 5.6 6
 Tumurun ing djarang trē- bis

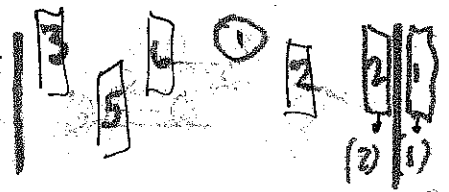
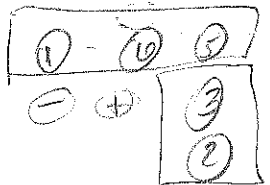
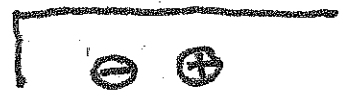
D:

56 i
 3 2 1 2
 i i - 12 6 - i 2 2 61 61
 Ka. wi - dé - wa.
 2 2.1 161 6 561 2.2 1.65
 Gwanging wulan pur. no- mo
 1 1 - 3 2 1 6
 0 i i - 12 6 - i 2 2 61 61
 Sajek - ti ka - lamun su - wung
 5 5 616 i
 i 2.3 2.1 61.5 5.3 2 2356 6
 Sa- jek - ti kala- mun su- wung

^ kembang
 v Kempak

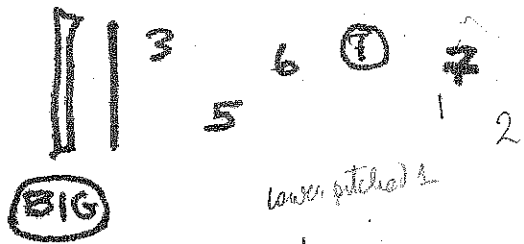
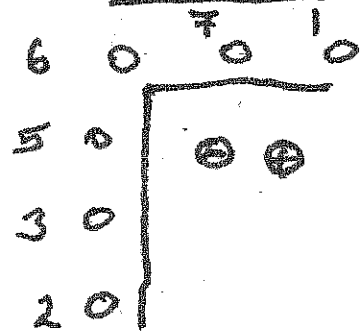
SLENDRO

- high
 + low



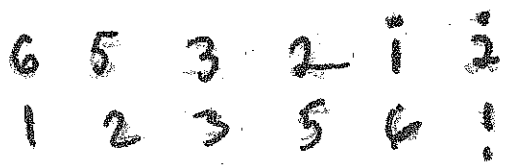
Sumbaran

PELOG

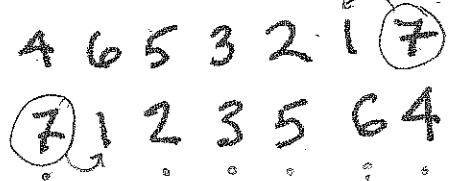


lower pitched

↓
Borong mode



7
 1
 2
 3
 5
 6
 1



kembang

gong

kembang

LADRANG TIRTA

KENCANA PELOG
Lima

Feb 11, 01
Midiganto

BUKU: 1561 3216 5424 5645

A OMPAK

- #	-	- #	-	7
2 1	2 6	2 1	6 5	
2 1	2 6	2 1	6 5	
1 5	6 1	3 2	1 6	
5 4	2 4	5 6	4 5	

B KEPAR
Flower

Peking just double

- #	-	- #	-	7
56	12	56	12	5
56	12	56	12	5
1 5	6 1	3 2	1 6	
5 4	2 4	5 6	4 5	

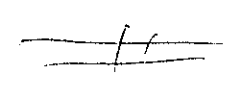
LOWD

slendro 5

Setawang Subokastowo pelog nem

Smpak : $\overset{+}{-} \overset{+}{-} 6 \overset{+}{-} \overset{+}{-} 5 \overset{+}{-} \overset{+}{-} 6 \overset{+}{-} \overset{+}{-} (5)$

<p>2</p> <p>2 2 2̄3 | 1</p> <p>pu no po to</p>	<p>6</p> <p>6̄1 2̄ | 1̄ 1̄2 1̄6</p> <p>mi rak ing sur</p>
<p>2</p> <p>4̄5 6̄ | 5̄4 6̄5 4̄2 | 1</p> <p>prik a tin was</p>	<p>6</p> <p>6̄1 2̄ | 1̄ 1̄2 1̄6 (5)</p> <p>po gung mi jil</p>
<p>2</p> <p>2 2 2̄3 | 1</p> <p>tu hu da hat</p>	<p>6</p> <p>6̄1 2̄ | 1̄ 1̄2 1̄6</p> <p>tan po kar yo</p>
<p>2</p> <p>4̄5 6̄ | 5̄4 6̄5 4̄2 | 1</p> <p>seng kang ri ne</p>	<p>6</p> <p>6̄1 2̄ | 1̄ 1̄2 1̄6 (5)</p> <p>me kang gus ti</p>
<p>2</p> <p>1̄ 1̄ 1̄2 | 1</p> <p>tu hu da hat</p>	<p>2</p> <p>2 2 | 2 3 | 6</p> <p>tan po kar yo</p>
<p>2</p> <p>2 2 2̄3 | 1</p> <p>Ge lung ri nu</p>	<p>6</p> <p>6̄1 2̄ | 1̄ 1̄2 1̄6</p> <p>sak se kar nyu</p>



Lancaran
Ora jamu

Geronga
pelong num

$\overline{12}$ 3
su we

$\overline{2}$ $\overline{12}$ $\overline{65}$ 3
o ra ja mu

$\overline{12}$ $\overline{1653}$ 2
ja mu go dong ko ko

3 5
su we

5 6 $\overline{12}$ 5
ma ke te mu

$\overline{5442}$ 2 1 1 6
te mu pi san gawe ge lo

$\overline{12}$ 3
su we

$\overline{5}$ $\overline{65}$ $\overline{12}$ 3
o ra ja mu

1 2 $\overline{2356}$ 2
ja mu go dong gu de

$\overline{23}$ 5
su we

$\overline{5}$ 6 $\overline{12}$ 5
ra ke te mu

$\overline{5442}$ 2 1 1 6
te mu pi san uwis ge de

~ 1100 A.D. originally played on Mongan instruments (only 3 tones) 7653271 1723564

GANGSARAN minggah Ladrang BIMA KURDA pelog barang

TRADG REC -
1+7 on
BONGGA

Buka kendang:

ttttPb
~~ttttPb~~
.. N. N (2)

N = kemang 2

n = kemang
v = 6

gamp = 2
u gamp = 2

(2) = big gamp

barang Gimpyangs simple off beats

GANGSARAN

a) 2 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇
Fast Irama I 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇
2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇
Dauping: 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇

b) transition - slow down at end

2 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇
2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇
Speed up 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇
slow way down 2̇ 2̇ 2̇ 2̇ 2̇ 2̇321(6)

- 2/5 - 3/6 - 2/5 - 3/6

c) transition to Bima kurda - slow down at end

. 3̇ . 2̇ . 1̇ . 6̇
slow down . 3̇ . 2̇ . 1̇ . 6̇
. 3̇ . 2̇ . 1̇ . 6̇
. 5̇ . 3̇ . 6̇ . 5̇

Barang goes to Mipil Lower 7+6
(instead of 1+6)
3 2 3 ↓ - + - ↓ - + -
3 2 3 7 6 7 7 6 7
3 2 3 3 2 3 7 6 7 7 6 7
5 3 5 5 3 5 6 5 6 6 5 7

Irama 2 A) Ladrang BIMA KURDA

. 5̇ . 5̇ . 2̇ 3̇ 5̇
. 5̇ . 5̇ . 2̇ 3̇ 5̇
. 5̇ . 5̇ . 2̇ 3̇ 5̇
3̇ 5̇ . 6̇ 7̇ 6̇ 5̇

Barang: Mipil
5 5 5 5 5 ↓ - + - ↓ - + -
5 5 5 5 5 2 2 2 3 5 3 ↓ 2 2 2 3 5 3
3 5 3 3 5 3 6 7 6 6 5 6 ↓ 6 5 6 ↓

B) . 7̇ 7̇ . 7̇ 6̇ 5̇ 6̇
. 5̇ 6̇ 7̇ . 7̇ 6̇ 5̇ 6̇
. 5̇ 6̇ 7̇ . 7̇ 6̇ 5̇ 6̇
. 5̇ 3̇ . 2̇ 3̇ 6̇ 5̇

7 7 7 7 7 ↓ 7 7 7 7 7 ↓ 7 6 7 7 6 7 5 6 5 5 6 5
6 7 6 ↓ 6 7 6 ↓ 6 7 6 ↓ 6 7 6 ↓
5 3 5 ↓ 5 3 5 ↓ 5 3 5 ↓ 5 3 5 ↓
2 3 2 ↓ 2 3 2 ↓ 6 5 6 ↓ 1 5 6 ↓

↑ shorten for performance

Gamelan
Sapta Rahasi → Choose this for all gamelan to play on New Year

$22 \frac{2}{2} 2 \frac{2}{2}$ $22 \frac{2}{2} 2 \frac{2}{2}$ $232 \downarrow$ $232 \downarrow$ $272 \downarrow$ $272 \downarrow$

⑥ $\cdot \overset{\dagger}{2} 2 \cdot$ $2 \overset{\dagger}{3} 2 \overset{\dagger}{7}$
 $\cdot \overset{\dagger}{6} \overset{\dagger}{7} 2 \cdot$ $2 \overset{\dagger}{3} 2 \overset{\dagger}{7}$
 $\cdot \overset{\dagger}{6} \overset{\dagger}{7} 3 \overset{\dagger}{2}$ $\cdot \overset{\dagger}{7} 5 \overset{\dagger}{6}$
 $\cdot \overset{\dagger}{5} 3 \cdot$ $2 \overset{\dagger}{3} 6$ ⑤ 2X

$676 \downarrow$ $676 \downarrow$ $232 \downarrow$ $232 \downarrow$ $232 \downarrow$ $232 \downarrow$ $272 \downarrow$ $272 \downarrow$
 $676 \downarrow$ $676 \downarrow$ $323 \downarrow$ $323 \downarrow$ $767 \downarrow$ $767 \downarrow$ $565 \downarrow$ $565 \downarrow$
 $535 \downarrow$ $535 \downarrow$ $535 \downarrow$ $535 \downarrow$ $232 \downarrow$ $232 \downarrow$ 656 656

~~REPEAT A tadrang Buno Kula~~

REPEAT gangsaan and repeat a x 2

Cenny

Dance Pieces with Sumarsam and Urip Sri Maeny

Lnc. Bendrong sl.

Buka: .5.2 .5.2 3.3(3)

.5.3 .5.2 .5.2 .5.3 [many times, depending on dancer]
speed up .5.6 (i.e. .5.3 is changed to .5.6 when speed is up)

.6.6 .6.6 .6.6 .6.6 [many times, depending on dancer]
slow down .5.3 (i.e. .6.6 is changed to .5.3 when speed slows down)

Ldr. Pucung Rubuh [possibly played twice]

.235 .235 2356 5323N

...6 ...5 ...3 ...2N

...5 ...3 .6.5 .3.2N

.35. 2356 1265 2353G

back to Bendrong

.5.3 .5.2 .5.2 .5.3

.5.3 .5.2 .6.3 .5.6

i.6 i.5 i.5 i.6

i.6 i.5 i.5 i.6

.2.3 .2.1 .6.5 .2.3

If you could, bonang imbal (interlocking) for Pucung Rubuh and the last Bendrong.

Ldr. Asmaradana:

Irama I, three or four times--bonang may change from mipil to imbal

Irama II, two times, bonang back to mipil

Irama I, two times

Irama III, two times, bonang imbal

Irama I, three times--bonang may change from imbal to mipil

27 January 2001

Music/video – Steven Everett
Javanese dalang – Midiyanto
Text – Pramodya Ananta Toer

Thamyris New Music ensemble
Emory Gamelan Ensemble

The play *Ki Ageng Mangir* by Toer is based on an episode dating from late 16th century Central Java. This is the story of *Wanabaya* (the young leader of the Mangir troops), his mythical advisor *Baru Klinting*, their resistance to the spread of the Mataram dynasty led by *Senapati* and his advisor *Juru Martani*, and their manipulation of *Senapati's* daughter, *Princess Pembayun*. *Senapati* and *Martani's* goal is to deceive and ultimately destroy the Mangir forces. According to Toer, the deceptions by the Javanese king and naiveté of the persons in this story are repeated throughout Javanese history. The events and characters of this 16th century story are similar to those found in modern Indonesia. For Toer, the story repeats itself throughout Javanese history much like the cyclical sections of gamelan music.

In Toer's setting of this story, *Princess Pembayun* seems to represent the Javanese people— respectful, warm-hearted but easily manipulated and consequently, frequently deceived and abused. Shadow theater is an ideal vehicle for telling this story. Each of the two main characters, *Wanabaya* and *Pembayun*, struggles with the conflict between political or family duty and moral justice. In the end, both are puppets of conflicting ideologies, caught between a physical reality and the idealized world of shadows.

Synopsis

Act I

Setting: 1590s. Setting: The Great Room of the palace of Mataram, near Yogyakarta, Central Java.

Senapati, ruler of the Mataram kingdom, agrees to a covert plan to capture and kill his last and most formidable enemy, *Wanabaya*, the great leader of the people from Mangir, southwest of the Mataram, capital. The scheme is devised by his calculating, court advisor, *Juru Martani*, principal architect of the Mataram conquests. The plan involves *Senapati's* beautiful daughter, *Princess Pembayun*, traveling to Mangir to seduce *Wanabaya* posing as a village dancer with a gamelan ensemble of court spys. She is to lure him away from his mythical protector and advisor, *Baru Klinting*, the only way he is vulnerable to attack. *Pembayun* and the gamelan set off to Mangir.

Act II

The province of Mangir, Central Java.

The gamelan with the beautiful female dancer are performing in the villages in the Mangir area. *Wanabaya* is very attracted to the beautiful dancer, but his advisor, *Baru Klinting*, and the village elders are very suspicious of this dancer and begin to question his commitment to his military duties. *Wanabaya* and *Pembayun* fall in love and *Wanabaya* must defend his desire for her and explains to the elders that it does not conflict with his loyalty to the republic. In the end he affirms his loyalty to the republic over his love for her.

Four months later. Garden outside the home of *Wanabaya* in Mangir.

Wanabaya and *Pembayun* have married and are expecting. She feels such bliss in *Wanabaya's* love but realizes that it is incomplete since she has not confessed her true identity. *Senapati's* advisor, *Juru Martani* comes to her and reminds her of her duty as princess to the king of Mataram and that she should convince her husband to meet with the king in order that peace can return to Java. She has no alternative but to tell *Wanabaya* the truth. He is of course outraged at her deception but from his love for her agrees to meet with *Senapati*. The Mangir elders view this as an opportunity for the destruction of *Senapati* and the Mataram court. They all head off to Mataram.

Act III

Setting: The Great Room of the palace of Mataram.

Juru Martani talks with *Senapati's* father, *Ki Ageng Pamanahan*. *Pamanahan*, the 90-year old previous king has seen enough of this cycle of killing and wants all the deception and murder to cease. *Martani* and *Senapati* rejoice in this day that will see the end of *Wanabaya* and the Mangir forces. They are sure that Mataram will continue all-powerful from this day forward. The Mangir forces arrive at the palace and this story comes to its tragic conclusion. In Toer 's words, "Does the cycle begin again, or does Java finally free itself from its past?"

—notes by Steven Everett

Guest artists:

Sumarsam is adjunct professor of music and director of graduate studies at Wesleyan University and an internationally known gamelan musician, shadow puppeteer (dalang), and scholar who performs and conducts concerts and workshops throughout the world. His book, *Gamelan: cultural Interaction and Musical Development in Central Java* published by The University of Chicago Press is considered one of the principal titles on the subject. He is currently completing a translation of the work into Bahasa Indonesian and will be published in Indonesia this year. Sumarsam completed his Ph.D. at Cornell University, a Masters from Wesleyan University, and a BA from Akademi Seni Karawitan in Java.

Urip Sri Maeny is artist-in-residence in the Dance Department at Wesleyan University where she teaches several courses in Javanese dance. She also teaches Javanese dance at Smith College. She has performed throughout the world and is considered one of the finest teachers and performers of the court dance traditions of Central Java. Her dance training was at the Gamelan Conservatory in Surakarta.

Gamelan notation:

LDR. ASMARANDANA SL. M

BKgd: .3.2 .3.2 3132 .12(6)

A[: 2126 2123)

5321 3231)

6321 3216)

5321 321(6):]

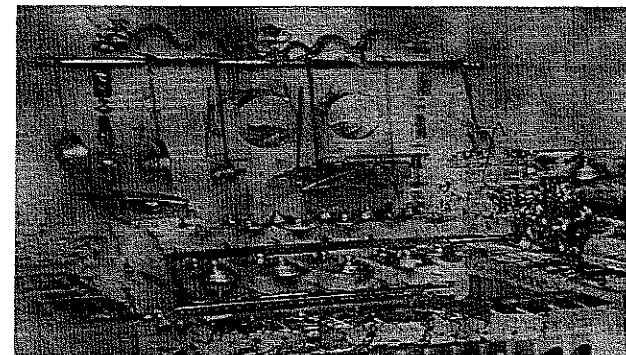
Wiled [:2321 3216 2321 6123)

6132 6321 3632 1561)

6132 6321 3632 3126)

5353 6521 3632 312(6):]

Court Music and Dance of Central Java



Emory Javanese Gamelan Ensemble

*North Georgia College and State University
21 March 2002
Dahlonega, Georgia*

*The Cultural Affairs Committee of North Georgia College and State University
presents*

COURT MUSIC AND DANCE OF CENTRAL JAVA

EMORY GAMELAN ENSEMBLE
STEVE EVERETT, DIRECTOR
GUEST MUSICIAN, SUMARSAM
GUEST DANCER, URIP SRI MAENY
NORTH GEORGIA COLLEGE AND STATE UNIVERSITY
DAHLONEGA, GEORGIA
GLORIA SHOTT PERFORMANCE HALL
7:30 P.M., 21 MARCH 2002

PROGRAM

AYAK-AYAK -- SREPEG -- SAMPAK LARAS SLENDRO PATHET MANYURA

DANCE: LADRANG ASMARADANA LARAS SLENDRO PATHET MANYURA

LADRANG SUMIRAT LARAS SLENDRO PATHET MANYURA

DANCE: LANCARAN BENDRONG -- LADRANG PUCUH RUBUH LARAS SLENDRO PATHET MANYURA

GENDHING GAMBIRSAWIT LARAS SLENDRO PATHET SANGA

VIDEO:

- 1) *WAYANG KULIT* -- PERFORMED BY DALANG, KI OEMARTOPO IN
WONOGIRI, JAVA, JULY 1996
- 2) *WAYANG ORANG* -- PERFORMED AT SRIWEDARI IN SURAKARTA, AUGUST 1996
- 3) *BEDHAYA DANCE* - IN YOGYAKARTA, 1912

Personnel

Drew Boles +
Ashley Bruce +
Steve Everett *
Yayoi Everett *
Laura Gordy *
Thom Jenkins
Bruce Lebovitz
Tong Soon Lee *
Michele Smith
Heidi Streetman
Marcus
Cynthia Tauxe
Robert Tauxe
Lane Wyly

* *Emory University music faculty*
+ *Emory University student*

The ENSEMBLE

The Emory Gamelan Ensemble consists of sixteen to twenty musicians performing on a full set of instruments (both slendro and pelog tunings) made by Pak Djumadi and Pak Tentrem of Surakarta, Java.

The ensemble was formed in 1997 by Emory professor, Steven Everett and has presented concerts and wayang kulit (shadow puppet plays) and has performed for His Holiness, the Dalia Lama, at the High Musuem of Art in Atlanta, the Asian Cultural Experience of Atlanta, the Southeast Association of Asian Studies, and at several universities in Georgia .

Guest performers and teachers have included Sumarsam and I.M. Harjito of the Wesleyan University faculty, R. Anderson Sutton from the University of Wisconsin, Midiyanto from Lewis and Clark College, and Sarah Weiss from UNC-Chapel Hill.

For further information on the ensemble, please look at the website, www.emorygamelan.org or contact the director, Steve Everett at gsevere@emory.edu.

"COURT GAMELAN MUSIC OF CENTRAL JAVA"

EMORY GAMELAN ENSEMBLE

STEVE EVERETT, DIRECTOR

SOUTHEAST ASSOCIATION FOR ASIAN STUDIES CONFERENCE

CHATTANOOGA, TENNESSEE

18 JANUARY 2002

PROGRAM

Ketawang Puspawarna laras slendro pathet manyura

Gendhing Gambirsawit laras slendro pathet sanga

Ladrang Dirodometa laras slendro pathet manyura

Ladrang Sumirat laras slendro pathet manyura

Srepeg laras slendro pathet manyura

Video: 1) *Srimpi* - performed at the Kraton Mangkunegaran in Surakarta, Java, August 1996

2) *Wayang kulit* – performed by dalang, Ki Oemartopo in Wonogiri, Java, July 1996

3) *Wayang orang* – performed at Sriwedari in Surakarta, August 1996

4) *Bedhaya* dance exam - at STSI in Surakarta, August 1996

Personnel

Drew Boles +

Ashley Bruce +

Steve Everett *

Yayoi Everett *

Neil Fried

Laura Gordy *

Thom Jenkins

Tong Soon Lee *

Bruce Lebovitz

Michele Smith

Heidi Streetman

Robert Tauxe

Cynthia Tauxe

Lane Wyly

* *Emory University music faculty*

+ *Emory University student*

"COURT GAMELAN MUSIC OF CENTRAL JAVA"

EMORY GAMELAN ENSEMBLE

ASIAN CULTURAL EXPERIENCE

13 JULY 2002, 11:45 AM

14 JULY 2002, 12:30 PM

PROGRAM

Ketawang Puspawarna laras slendro pathet manyura

Ladrang Dirodometa laras slendro pathet manyura

Ayak-ayak – Srepeg - Sampak

Ladrang Asmaradana laras slendro pathet manyura

Gendhing Gambirsawit laras slendro pathet sanga

Ensemble Personnel

Drew Boles
Markus DeShon
Steve Everett
Yayoi Everett
Neil Fried
Laura Gordy
Bruce Lebovitz
Michele Smith
Heidi Streetman
Cynthia Tauxe
Genny Tauxe
Robert Tauxe
Lane Wyly

OXFORD CAMPUS CONCERT

March 25, 2001 4-5:30 P.M., Compton, GA.

"Court Music of Java"

- Wilajeng - I play Kenong
- Dupolo - Demung
- Gambirsawit - Kenong
- Pagodes / Debussy - Laura Gordy
- Srepeg slendro manyura - Peking
- Amardana - Peking
- Embunggilang - Gong

~~Star~~ Asian Culture Experience
Botanical Gardens

July 7, 8, 2001

Sat 10⁰⁰ / Sun 12⁰⁰

Near Saturn

- Gending Kethuk Manyura - Peking
- ② Gambirsawit - Kenong
- ① Wilajeng - Kenong
- ③ Ladang Panjen - Peking or Demung
- ④ Srepeg Saupat Slendro manyura - Peking

Rehearsal June 28, July 5.

Oxford College Program Order
Sunday, April 7 1002
7 PM

Wilujeng pelog barang

Gambirsawit – Subokastowa pelog nem

- Break for wayang set-up -

Kinanti Padang pudan pelog nyamet = *overtone* + 1

+
Ayak² – srepeg – sampak

Sampaks pelog barang

Pamungkas pelog

Emory Gamelan Performances – Spring 2004

1. ~~Art Reception in Math/Science Building for Inauguration of President Wagner.~~
 Wednesday 31 March 2004, time=?

Slendro pieces, 45 minutes

- Ktw. Puspawarna sl. my
- Patalon – Ayak-Ayak, Srepegan, Sampak sl. my
- Ktw. Subakastawa sl. 9
- Lou Harrison - Philemon and Baukis
- Gendhing Gambirsawit sl. 9
- Ldr. Jangkrik genggong sl. 9
- Lnc. Sembunggilang sl. 9

2. Woodruff Arts Center Lobby preceding ASO Concerts - April 15-17

Time= Thursday April 15, 7:30-7:50 PM (20 minutes)

Friday April 16th and Saturday 17th, 7:00-7:45 PM (45 minutes)

Pelag pieces, 45 minutes

- Ldr Wilujeng pl. br.
- Ktw. Subakastawa pl. nem
- Lnc. Ora Jamu pl. nem
- Srepegan-sampak pl. nem
- Ldr. Duporo pl.
- Everett - KAM.ostinatos pl.
- Balinese arrangement

Actual:
 Wilujeng
 Ora Jamu
 Srepeg/Sampak
 Duporo
 Udan Mas
 Udan Mas. pelag time

Thurs - April 15. Arrive before 6 - come in through lobby!
 In place by 6:30 - Rehearse.
 Lecture 7:00
 We start 7:30 - 25'
 Exit Stage
 Triangulata movements 10
 Messiaen

Fri - April 16 Arrive ~ 5:30

Sat - Unload directly after our performance -> back to Emory

EMORY UNIVERSITY
SCHWARTZ CENTER UPPER LOBBY
THURSDAY, 6 FEBRUARY 2003
7:20 – 8:00 PM

Gamelan Ensemble

PROGRAM

Ketawang Puspawarna laras slendro pathet manyura

Ladrang Wilujeng lrs sl pt manyura

Ladrang Duporo laras slendro pathet manyura

Ayak-ayak – Srepeg – Sampak

Gendhing Gambirsawit laras slendro pathet sanga

Ladrang Asmaradana laras slendro pathet manyura

Buburan - Lancaran Sembunggilang lrs sl pt sanga

Ensemble Personnel

Drew Boles

Eliza

Steve Everett

Yayoi Everett

Neil Fried

Laura Gordy

Bruce Lebovitz

Michele Smith

Heidi Streetman

Cynthia Tauxe

Genny Tauxe

Robert Tauxe

Lane Wyly

The following night
Feb 7, we played
Gambirsawit.

Please Join Us for These Future Lyceum Events

March

March 26 7 PM *Reconciliation and the University*
Dr. William Cody, Oxford Professor of Political Science
Oxford Faculty Lecture- Oxford Chapel

April

April 9 7 PM
Tales From the Country of Hearts: Notes of a Poet-Writer
Dr. John Stone, Emory Medical School
Poetry – Oxford College Chapel

April 19 & 20 8PM *Oxford College Chorale Spring Concert*
Mr. Predrag Gosta, Director,
Associate Professor of Music
Oxford College Chapel

April 23 8PM *Tokyo String Quartet*
William Ransom, pianist and Sadao Harada, cellist
Oxford College Chapel

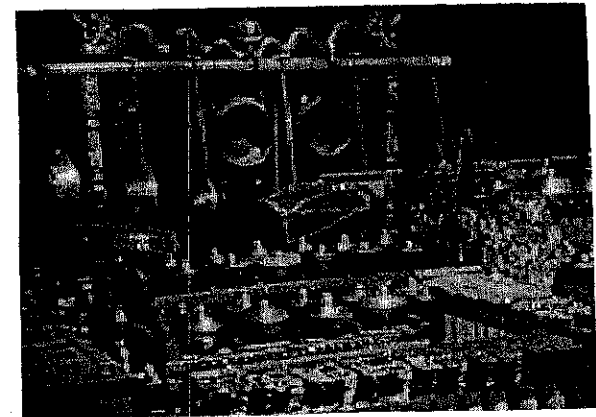
April 27 –29 8 PM *Oxford Instrumental Ensemble Concert*
Mr. Mike Elam, Director
Phi Gamma Hall

The Oxford College Lyceum Program Calendar for the 2001-2002 school year will be published this summer. If you would like to receive a copy, please call 770-784-8389 or leave your name and address with the ushers this afternoon.

The Oxford College Lyceum Committee
Presents:

The Emory Gamelan Ensemble

Sunday, March 25, 2001
Oxford College Chapel
4 PM



The Ensemble

The Emory Gamelan Ensemble consists of sixteen to twenty musicians performing on a full set of instruments (both slendro and pelog tunings) made by Pak Djumadi and Pak Tentrem of Surakarta, Java.

The ensemble was formed in 1997 by Emory professor, Steven Everett and has since presented two wayane kulak (shadow puppet plays) with Widiyanto, puppeteer and has performed for His Holiness, the Dalia Lama at Cannon Chapel, at the High Musuem of Art, and the Asian Cultural Experience of Atlanta.

Guest performers and teachers have included Javanese musicians Pak Sumarsam and Pak I.M. Harjito of the Wesleyan University faculty and R. Anderson Sutton from the University of Wisconsin.

Membership in the ensemble is open to Emory University students, faculty, staff and the Atlanta area. For information contact: Steven Everett, director.

Performing Today:

Steve Everett, director
Bruce Libovitz
Yayoi Everett
Sarah Ambro
Jane Winzer
Robert Luke
Thom Jenkins

Robert Tauxe
Cynthia Tauxe
Genny Tauxe
Will Tauxe
Laura Gordy
Heidi Streetman
Alden Dillow

“Court Music of Java”

Emory Gamelan Ensemble

Ladran Wilujeng slendro manyura

Ladran Duporo slendro
by K.R.T. Wasitodiningrat (Pak Chokro)

Gendhing Gambirsawit slendro sanga

“Pagodes” from Estampes (1903) by Claude Debussy
Performed by: Laura Gordy, Piano

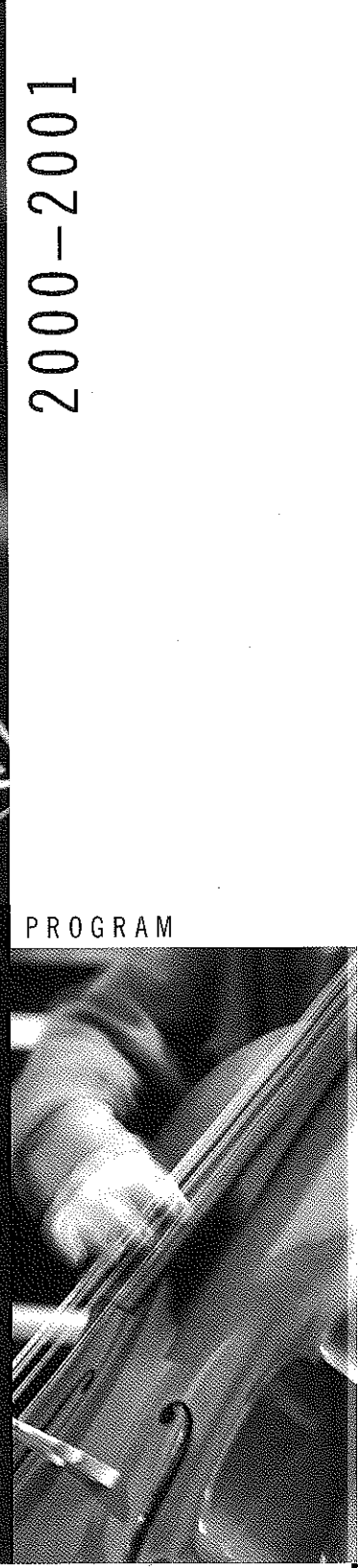
Srepeg slentro manyura

Ladrang Asmaradana slendro manyura

Lancaran Sembunggilang slendro sanga



MUSIC AT EMORY
404.727.5050
www.emory.edu/ARTS/



2000-2001

MUSIC AT EMORY PROGRAM

kaM
A shadow puppet music drama
PERFORMING ARTS STUDIO
JANUARY 27, 2001
8:15 P.M.

Design

Steven Everett, music/direction/design
Midiyanto, shadow play
Pramoedya Ananta Toer, text
Alice Frye, translation

Performance

Thamyris New Music Ensemble, Atlanta
Peggy Benkeser, malletkat, marimba, and gamelan
Laura Gordy, keyboard and gamelan
Steven Everett, electronics and gamelan
Ted Gurch, clarinet
Jessical Sherwood, flute and gamelan

Guest Artists

Sarah Weiss, Javanese vocals, gender, and gamelan
Midiyanto, puppeteer and voice

Emory Gamelan Ensemble

Marcus De Shon	Jessica Sherwood
Steven Everett, director	Heidi Streetman
Laura Gordy	Robert Tauxe
Nancy Haber	Cynthia Tauxe
Thom Jenkins	Genny Tauxe
Bruce Liebovitz	Will Tauxe
Robert Luke	Jane Winter

Technical

Lewis Fuller, stage manager
Matt Williamson, audio/stage manager

Biographies

PRAMOEDYA ANANTA TOER was imprisoned as an Indonesian political dissident for fourteen years and during that time he created a series of novels and this play without the use of pen or paper. Four of these novels, *Buru Quartet*, have been twice nominated for the Nobel Prize in Literature and currently are banned in Indonesia. Toer has been under house arrest in Jakarta since his release from prison in 1979.

ATLANTA NATIVE Steven Everett teaches computer music, composition, conducting music of India, and ethnomusicology, and he directs the Electro-Acoustic Music Studios and Javanese Gamelan Ensemble at Emory University. He is co-artistic director and conductor of Thamyris, Atlanta's most adventuresome music ensemble, which is currently in residence at Emory supported by a Chamber Music America residency grant. He recently received the City of Atlanta's Mayor's Fellowship in the Arts for outstanding contributions to the arts in Atlanta, presented by Mayor Bill Campbell.

Everett's compositions involve the interaction of computer-controlled electronic instruments and performers, and they have been featured in concerts in Cologne, Paris, New York, England, Indonesia, Canada, and Japan. He has received research fellowships and grants from the Rockefeller Foundation, Bogliasco Foundation, Asian Cultural Council, and Rotary International, and he has been a research fellow at the Bellagio and Liguria Study Centers in Italy and was a visiting professor of composition at Princeton University this fall.

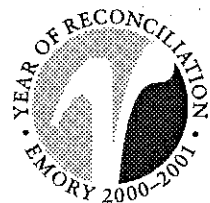
MIDIYANTO is one of the most internationally recognized Javanese *dalangs* (shadow puppeteers) and musicians. He is a graduate of and a former assistant tutor at the ASKI (Akademi Seni Karawitan Indonesia—Indonesian Academy of Performing Arts) in Sukarta, Central Java. In the course of his career, he has participated in more than one thousand performances of gamelan music and *wayang kulit* (shadow plays.) He began his teaching career in 1982, and he has taught through the Embassy of the Republic of Indonesia in Washington, D.C., and also has been a gamelan professor at such institutions as the University of California at Berkeley, San Diego State University, the University of Chicago, Lewis and Clark College, the University of Sydney, Victoria University in New Zealand, and the University of Singapore. In 1991, Midiyanto led an Indonesian gamelan and puppetry ensemble that performed as part of an exhibition of Indonesian court art at the Smithsonian Institution in Washington. This is his fifth appearance at Emory University.

Program Notes

kAM is a two-hour shadow play with video installation, six musicians, and interactive sound and dance. It is based on the play *Ki Ageng Mangir* by Indonesian author and political dissident, Pramoedya Ananta Toer. Movement, shadow puppets, and music interact with the use of three computer-based hardware-software programs: Kyma DSP Composition System, videodelic, and MAX Object Oriented Programming for MIDI.

In combining traditional Javanese and contemporary Western art forms, *kAM* attempts to mirror the cyclical nature of current and past sociopolitical dynamics in Indonesia. Today, through modern information and communication systems, political censorship is becoming increasingly ineffective and previous models of social rule violently collide with a rapidly evolving public demand for political change and open society. In attempting to maintain political power, Javanese rulers throughout history have used the shadow puppet play as a tool of propaganda. *kAM* provides a modern glimpse into this intriguing world of shadows, corruption, and political power.

The composer, Steven Everett, has met with Toer on two occasions (1996 and 1997) in Jakarta to discuss this play and his projections on the future of his country. The play is a retelling of a sixteenth-century Javanese conflict, but the situations in Toer's adaptation are quite current. Individual recordings have been made of the *gamelan sekaten* instruments in Surakarta, Java, dating from the sixteenth century, and analysis/resynthesis of their timbral spectra have been performed using the Kyma system. The resultant timbres then served as the basis for the construction of many of the vertical sonorities used in the composition. Original shadow puppets of the characters in the play have been created in Java for this production as well. The text is spoken and sung in English and in Bahasa Indonesian.



This event is a part of Emory's Year of Reconciliation.

THAMYRIS NEW MUSIC ENSEMBLE in Atlanta has performed contemporary music throughout the United States and Europe for thirteen years and has four times received the ASCAP/Chamber Music America award for Most Adventurous Programming. Peggy Benkeser and Steven Everett are co-artistic directors of Thamyris.

*Funding support for the creation and production of this work
has been provided by:*

Rockefeller Foundation

Bogliasco Foundation

Asian Cultural Council

Chamber Music America Performance Fund

City of Atlanta Bureau of Cultural Affairs Mayor's Fellowship

Fulton County Arts Council Award

Emory University International Travel Award

BECAUSE OF DISTURBANCE to other members of the audience, photographs and tape recordings may not be made during a performance without advance permission.

USHERS FOR THIS PROGRAM are members of Mu Phi Epsilon, a professional music fraternity; Alpha Phi Omega, a national service and social fraternity; and the Music at Emory Volunteers.

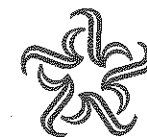
HALLS® MENTHO-LYPTUS® cough tablets are available in the lobby, courtesy of the Warner-Lambert Company.

FOR INFORMATION on programming and tickets for the 2000-2001 season, call the Arts at Emory Box Office at 404.727.5050 or visit the Music at Emory website at <http://www.emory.edu/CONCERTS/> and send your on-line ticket requests.

The Mission of
the Arts at Emory:

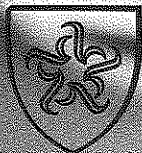
Emory University provides
a dynamic, multidisciplinary
environment for the study,
creation, and presentation
of the arts.

404.727.5050
www.emory.edu/ARTS/



music
EMORY

2002
2003



arts
EMORY

Emory Javanese Gamelan Ensemble

Steven Everett, director

Sumarsam, guest musician

Urip Sri Maeny, guest dancer

Journeys

EMERSON CONCERT HALL

SCHWARTZ CENTER FOR PERFORMING ARTS

FEBRUARY 27, 2003

8:00 P.M.

Court Music and Dance of Central Java.

The evening's program will be announced from the stage.

Emory Javanese Gamelan Ensemble

The Emory Javanese Gamelan Ensemble consists of sixteen to twenty musicians performing on a full set of instruments (both *slendro* and *pelog* tunings) made by Pak Djumadi and Pak Tentrem of Surakarta, Java.

The ensemble was formed in January 1997 by Emory professor Steven Everett, and has presented *wayang kulit* (shadow puppet plays) and concert performances for His Holiness, the Dalai Lama; at the High Museum of Art in Atlanta; the Asian Cultural Experience of Atlanta; the Southeast Association of Asian Studies; and at several universities in Georgia. Guest performers and teachers have included Sumarsam and I. M. Harjito of Wesleyan University, R. Anderson Sutton from the University of Wisconsin, Midiyanto from Lewis and Clark College, and Sarah Weiss from UNC-Chapel Hill.

For further information on the ensemble, please go to www.emorygamelan.org, or contact the director at gsevere@emory.edu.

COURT MUSIC AND DANCE OF CENTRAL JAVA

EMORY GAMELAN ENSEMBLE

STEVE EVERETT, DIRECTOR

GUEST MUSICIAN, SUMARSAM

GUEST DANCER, URIP SRI MAENY

PROGRAM

AYAK-AYAK – SREPEG – SAMPAK LARAS SLENDRO PATHET MANYURA

KETAWANG PUSPAWARNA LARAS SLENDRO PATHET MANYURA

DANCE: LADRANG ASMARADANA LARAS SLENDRO PATHET MANYURA

LADRANG DIRODOMETA LARAS PELOG PATHET NEM

GENDHING GAMBIRSAWIT LARAS SLENDRO PATHET SANGA

DANCE: LANCARAN BENDRONG – LADRANG PUCUH RUBUH LARAS PELOG PATHET NEM

BUBURAN - LANCARAN SEMBUNGILANG LARAS SLENDRO PATHET SANGA

PERSONNEL

Drew Boles

Steve Everett

Yayoi Everett

Neil Fried

Laura Gordy

Thom Jenkins

Bruce Lebovitz

Robert Luke

Michele Smith

Heidi Streetman

Cynthia Tauxe

Genny Tauxe

Robert Tauxe

Lane Wyly

GUEST ARTISTS

SUMARSAM is adjunct professor of music and director of graduate studies at Wesleyan University and an internationally known gamelan musician, shadow puppeteer (dalang), and scholar who performs and conducts concerts and workshops throughout the world. His book, *Gamelan: Cultural Interaction and Musical Development in Central Java* published by The University of Chicago Press is considered one of the principal titles on the subject. He is currently completing a translation of the work into Bahasa Indonesian and will be published in Indonesia this year. Sumarsam completed his Ph.D. at Cornell University, a Masters from Wesleyan University, and a BA from Akademi Seni Karawitan in Java.

URIP SRI MAENY is artist-in-residence in the Dance Department at Wesleyan University where she teaches several courses in Javanese dance. She also teaches Javanese dance at Smith College. She has performed throughout the world and is considered one of the finest teachers and performers of the court dance traditions of Central Java. Her dance training was at the Gamelan Conservatory in Surakarta.

THE ENSEMBLE

THE EMORY GAMELAN ENSEMBLE consists of sixteen to twenty musicians performing on a full set of instruments (both slendro and pelog tunings) made by Pak Djumadi and Pak Tentrem of Surakarta, Java.

The ensemble was formed in 1997 by Emory professor, Steven Everett and has presented concerts and wayang kulit (shadow puppet plays) and has performed for His Holiness, the Dalia Lama, at the High Museum of Art in Atlanta, the Asian Cultural Experience of Atlanta, the Southeast Association of Asian Studies, and at several universities in Georgia.

Guest performers and teachers have included tonight's guests Sumarsam and I.M. Harjito of the Wesleyan University faculty, R. Anderson Sutton from the University of Wisconsin, Midiyanto from Lewis and Clark College, and Sarah Weiss from UNC-Chapel Hill.

For further information on the ensemble, please look at the website, www.emorygamelan.org or contact the director, Steve Everett at gsevere@emory.edu.

Steven Everett

Steven Everett, an Atlanta native, teaches composition, electronic and computer music, and music of Asia, and he directs the Computer Music Studios and Javanese Gamelan Ensemble at Emory University. He is also codirector and conductor of Thamyris, New Music Group. He received the 1998 Mayor's Fellowship in the Arts awarded by the City of Atlanta Bureau of Cultural Affairs for "outstanding contributions to the arts in Atlanta." As a composer, many of his works involve interactive computer-controlled electronics with performers. These have been performed in more than fifty concerts in Japan, Indonesia, Germany, France, England, Italy, Canada, and throughout the United States. Composition grants have been received from the Asian Cultural Council, Rockefeller Foundation, Chamber Music America, and Bogliasco Foundation.

Emory Javanese Ensemble

Drew Boles	Thom Jenkins	Cynthia Tauxe
Steve Everett	Bruce Lebovitz	Genny Tauxe
Yayoi Everett	Robert Luke	Robert Tauxe
Neil Fried	Michele Smith	Lane Wyly
Laura Gordy	Heidi Streetman	

IN CONSIDERATION FOR other members of the audience, please turn off all pagers and cellular telephones. Photographs and recordings may not be made during a performance without advance permission.

USHERS FOR THIS PROGRAM are members of the Arts at Emory Volunteers and Alpha Phi Omega, a national service and social fraternity. Call 404.727.6640 for information on ushering.

HALLS® MENTHO-LYPTUS® cough tablets are available in the lobby, courtesy of the Golin-Harris Company.

INFORMATION AND TICKETING: Arts at Emory Box Office, 404.727.5050; toll free, 877.639.3728; Arts at Emory website, www.emory.edu/ARTS.

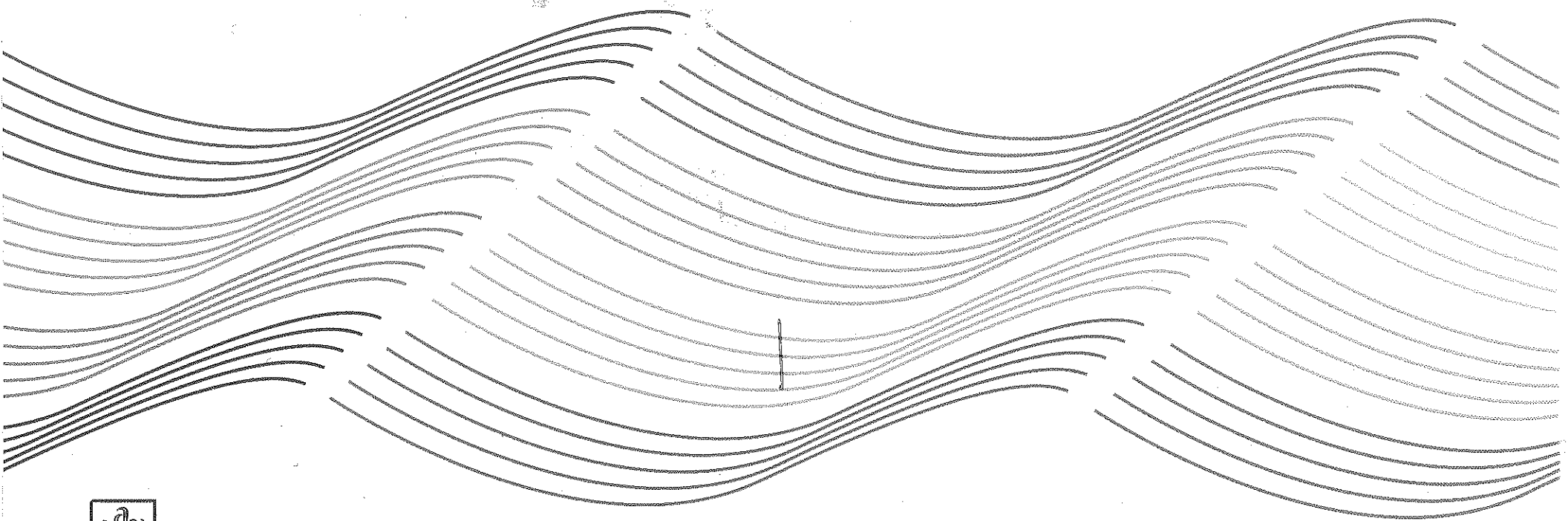


music

EMORY

03/04

music at Emory



arts

Mission of the Arts at Emory

Emory University provides a dynamic, multidisciplinary environment for the study, creation, and presentation of the arts.

EMORY

404.727.5050 www.emory.edu/ARTS

Emory Javanese Gamelan Ensemble

Steven Everett, director

Sumarsam, dalang

Urip Sri Maeny, dance

Muryanto, gamelan

Journeys Series

PERFORMING ARTS STUDIO

JANUARY 31, 2004

8:00 P.M.

Ketawang Puspawarna laras slendro pathet manyura

Dance: *Gambyong*

Music: *Gambir Sawit Pancerana minggah ladrang Sri Karongron
slendro sanga*

Wayang kulit scene: *Perang Kembang* (The Flower Battle)
from the *Mahabharata*

Patalon overture, *Ayak-ayak-Srepegan-Sampak laras slendro
pathet manyura*

Pathetan sanga jugag (dhalang song)

Ketawang Subakastawa lrs. slendro pt. Sanga

Ada-ada Greget saut sl.9 (dhalang song)

Ladrang Jangkrik genggong lrs. slendro pt. sanga

Ada-ada Greget saut sl.9

Srepegan slendro sl.9

Ada-ada Greget saut sl.9

Lancaran Sembunggilang—Srepegan—Sampak slendro sanga

Ada-ada Palaran sl.9

Sampak slendro sanga

Program Notes Javanese Gamelan

Javanese gamelan is one of the richest and most distinctive of Asian musical cultures. It was and is of enormous importance in religious, political, and entertainment functions. It possesses two separate tonal systems *pelog* and *slendro*. *Pelog* contains seven tones, only five of which are used in a given composition. The intervals of *pelog* are unequal, and the smaller ones approximate the semitone of Western music. *Slendro* is a division of the octave into five roughly equal intervals. *Slendro* is associated with that which is masculine, and *pelog* with that which is feminine. The Javanese gamelan, an orchestra of tuned percussion instruments, made primarily of bronze, usually accompanies a performance, particularly the *Wayang Kulit* (shadow puppet plays.) Balinese gamelan is distinct from Javanese in that it is played much faster and is brighter tonally. The term gamelan includes percussion orchestras of varying function, style, size, and composition. Gamelan instruments include gongs, drums, xylophones (*gambang*), bamboo flutes (*suling*), and string instruments (*rebab*). A complete double set, half tuned to *pelog* and half to *slendro*, may number as many as eighty separate instruments. They are played in two ways: first, in a subtle, flowing, quiet manner associated with singing and gentle dancing, and second, in a powerful, louder manner associated with heroic dance.

Dance

Gambyong is one of the more popular of the folk genre of Javanese dances. Some of the movements depict a woman adorning herself. Most of the movements, however, have no literal meaning and consist of lively rhythmic movements with the accompaniment of animated drumming. The rhythmic interplay between the dance movements and the drumming creates the playfulness of this genre.

Wayang Kulit (Shadow play)

Tonight's presentation is an excerpt from the central portion of a performance that usually lasts all night. The conflicts of the evening's story have been revealed, and several inconclusive battles have only served to heighten the sense of the disruption of the world order. At this juncture appears the hero Arjuna who, in preparing himself for a task that he has to carry out, is clearing his mind by taking a journey in an unknown forest, admiring its great beauty. Arjuna is always accompanied by his buffoon companions (Semar and his sons Garèng, Pétruk, and Bagong), who bring welcome comic relief and an opportunity for often explicit

topical reference to current and local affairs. In this manner the puppeteer juxtaposes the mythic-historic past and the immediate present, smoothly integrating several different time perspectives and cultural frames of reference.

In carrying out his task, Arjuna and his companions are confronted by a demon sent by the enemy, the fanged Cakil and his friends. Eventually the hero and villain engage in the *Perang Kembang* or Flower Battle, a standard section in the highly structured plot development of a wayang, in which the puppeteer demonstrates his skill at intricate manipulation of several puppets. Because his prowess as a warrior and practitioner of *semadi*, Arjuna is able to dispatch his assailant with controlled, refined movements. Cakil and his friends are repelled and killed.

Media partner:



IN CONSIDERATION FOR other members of the audience, please turn off all pagers and cellular telephones. Photographs and recordings may not be made during a performance without advance permission.

USHERS FOR THIS PROGRAM are members of the Arts at Emory Volunteers; Alpha Phi Omega, a national service and social fraternity; and Mu Phi Epsilon, a professional music fraternity. Call 404.727.6640 for information on ushering.

HALLS® MENTHO-LYPTUS® cough tablets are available in the lobby, courtesy of Pfizer Inc.

INFORMATION AND TICKETING: call Arts at Emory Box Office, 404.727.5050, or go to the Arts at Emory website, www.emory.edu/ARTS.

Emory Javanese Gamelan Ensemble

The Emory Javanese Gamelan Ensemble consists of sixteen to twenty musicians performing on a full set of instruments (both *slendro* and *pelog* tunings) made by Pak Djumadi and Pak Tentrem of Surakarta, Java.

The ensemble was formed in 1997 by Emory professor Steven Everett, and it has presented *wayang kulit* (shadow puppet plays) and concert performances for His Holiness the Dalai Lama, at the High Museum of Art in Atlanta, the Asian Cultural Experience of Atlanta, the Southeast Association of Asian Studies, and at several universities in Georgia. Guest performers and teachers have included Sumarsam and I. M. Harjito of Wesleyan University, R. Anderson Sutton from the University of Wisconsin, Midiyanto from Lewis and Clark College, and Sarah Weiss from UNC-Chapel Hill.

For further information on the ensemble, please go to www.emorygamelan.org, or contact the director at gsevere@emory.edu.

Steven Everett

Steven Everett, an Atlanta native, teaches composition, electronic and computer music, and music of Asia, and he directs the Computer Music Studios and Javanese Gamelan Ensemble at Emory University. He is also codirector and conductor of Thamyris New Music Group. He received the 1998 Mayor's Fellowship in the Arts awarded by the City of Atlanta Bureau of Cultural Affairs for "outstanding contributions to the arts in Atlanta." As a composer, many of his works involve interactive computer-controlled electronics with performers. These have been performed in more than fifty concerts in Japan, Indonesia, Germany, France, England, Italy, Canada, and throughout the United States. Composition grants have been received from the Asian Cultural Council, Rockefeller Foundation, Chamber Music America, and Bogliasco Foundation.

Sumarsam

Sumarsam is adjunct professor of music and director of graduate studies at Wesleyan University. A well-respected *dalang* (puppet master) in the genre of Javanese *wayang kulit* (shadow puppet theater), his main areas of research and teaching include the music and theater of Indonesia and Javanese gamelan performance. He received his BA degree from the Akademi Seni Karawitan Indonesia in 1968, his MA from Wesleyan University in 1976, and his PhD from Cornell University in 1992, and he has lectured in gamelan performance in Indonesia and Australia. He was appointed artist-in-residence in 1972 at Wesleyan University, adjunct associate professor in 1990, and adjunct professor in 1992.

Sumarsam's publications include his monograph on *Gamelan: Cultural Interaction and Musical Development in Central Java* (University of Chicago Press, 1995); "Cultural Contact with the West: The Development of Theories of Javanese Gamelan by Indonesian Theorists," in *Music-Cultures in Contact: Convergences and Collisions*, edited by Margaret Kartomi and Stephen Blum (Sydney: Currency Press, 1994); entries in the *New Grove's Dictionary of Music and Musicians* (2001), *Oxford International Encyclopedia of Dance* (1998); and articles and reviews in the *Journal of Southeast Asian History* (1999), *Journal Seni Pertunjukan Indonesia* 9 (1998/1999), and the journal, *Ethnomusicology* (1995).

Urip Sri Maeny

Urip Sri Maeny is artist-in-residence in the dance department at Wesleyan University where she teaches several courses in Javanese dance. She also teaches Javanese dance at Smith College. She has performed throughout the world and is considered one of the finest teachers and performers of the court dance traditions of Central Java. Her dance training was at the Gamelan Conservatory in Surakarta.

Muryanto

Guest Javanese musician Muryanto is a master gamelan musician and teacher from Pekalongan, Central Java. He is director of the Gamelan Ensemble of the Indonesian Embassy in Washington, D.C. The Gamelan Ensemble of the Indonesian Embassy is sponsored by the Education and Cultural Division of the Embassy of Indonesia, Washington, D.C. to promote understanding and appreciation of Indonesian music and culture. He is a graduate of the arts conservatory Akademi Seni Karawitan Indonesia (ASKI) in Central, Java.

Emory Javanese Gamelan Ensemble

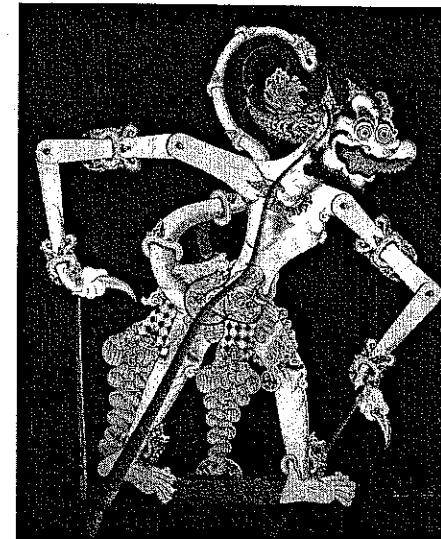
Steven Everett, director

D. J. Betsill
Katie Bragg
Yayoi Everett
Neil Fried
Stuart Gerber

Laura Gordy
Thom Jenkins
Bruce Lebovitz
Robert Luke
Michelle Smith

Cynthia Tauxe
Robert Tauxe
Dasa York
Maurice York

G a m e l a n M u s i c
of
C e n t r a l J a v a



Emory Gamelan Ensemble

*Reinhardt College
13 February 2005*

Javanese gamelan is one of the richest and most distinctive of Asian musical cultures. It was and is of enormous importance in religious, political, and entertainment functions. It possesses two separate tonal systems pelog and slendro. Pelog contains seven tones, only five of which are used in a given composition. The intervals of pelog are unequal, and the smaller ones approximate the semitone of Western music. Slendro is a division of the octave into five roughly equal intervals. Slendro is associated with that which is masculine, and pelog with that which is feminine. This afternoon's performance will feature repertory for the pelog instruments.

The Javanese gamelan, an orchestra of tuned percussion instruments, primarily of bronze, usually accompanies a performance, particularly the Wayang Kulit (shadow puppet plays). Balinese gamelan is distinct from Javanese in that it is played much faster and is brighter tonally. The term gamelan includes percussion orchestras of varying function, style, size, and composition. Gamelan instruments include gongs, drums, xylophones (gambang), bamboo flutes (suling), and string instruments (rebab). A complete double set, half tuned to pelog and half to slendro, may number as many as 80 separate instruments. They are played two ways: according to a subtle, flowing, quiet manner associated with singing and gentle dancing, and according to a powerful, louder manner associated with heroic dance.

Gamelan notation:

LDR. ASMARANDANA laras slendro patet manyura

BK: .3.2 .3.2 3 1 3 2 .1 2(6)

A [: 2 1 2 6 2 1 2 3)

5 3 2 1 3 2 3 1)

6 3 2 1 3 2 1 6)

5 3 2 1 3 2 1(6):]

Wiled [: 2 3 2 1 3 2 1 6 2 3 2 1 6 1 2 3)

6 1 3 2 6 3 2 1 3 6 3 2 1 5 6 1)

6 1 3 2 6 3 2 1 3 6 3 2 3 1 2 6)

5 3 5 3 6 5 2 1 3 6 3 2 3 1 2(6):]

GAMELAN MUSIC OF CENTRAL JAVA

Emory Gamelan Ensemble

Steve Everett, director

Midiyanto, guest Javanese musician

Falany Performing Arts Center

Reinhardt College

3:00 P.M., 13 February 2005

Program

(selected from the following)

Ladrang Wilujeng laras pelog pathet barang

Ladrang Dirodometa laras pelog pathet nem

Lancaran Sewu Ora Jamu laras pelog pathet nem

Ketawang Subokastawa laras pelog pathet nem

Ladrang Duporo laras pelog pathet by K.R.T. Wasitodiningrat

Ladrang Pangkur laras pelog pathet barang

Ladrang Gleyong laras pelog pathet nem

Buburan Lancaran Udan Mas laras pelog pathet barang

Personnel

DJ Betsill

Steve Everett, director

Neil Fried

Laura Gordy

Jennifer Johnson

Michelle Smith

Robert Tauxe

Katie Bragg

Yayoi Everett

Stuart Gerber

Thom Jenkins

Robert Luke

Cynthia Tauxe

Kim Twarog

MIDIYANTO - GUEST ARTIST

Midiyanto descends from generations of dalangs (puppeteers) and musicians in Wonogiri in Central Java, Indonesia. He is a graduate of STSI, the principal conservatory of Javanese arts in Surakarta, Java and is one of the most active Javanese dalang internationally. In addition to extensive appearances in Indonesia and Singapore, he has performed Javanese shadow plays in Boston, Chicago, Vancouver, Seattle, San Francisco, San Diego, Los Angeles, Honolulu, Sydney and New Zealand.

He is currently directs the gamelan program at the University of California – Berkeley. He received a Masters degree in music from Lewis & Clark College in Portland, Oregon and was a faculty member for six years. In the USA he has given gamelan workshops and master classes at University of Chicago, University of Hawaii, University of Wisconsin, San Diego State University, University of Michigan, California Institute of the Arts, Tufts University, and UNC-Chapel Hill.

His CD “Shadow Music of Java” (Rounder Records Corp.), recorded at the Smithsonian Institute, is regarded as one of the most important collections of music for this ancient and popular theatrical form.

The ENSEMBLE

The Emory Gamelan Ensemble consists of sixteen to twenty musicians performing on a full set of instruments (both slendro and pelog tunings) made by Pak Djumadi and Pak Tentrem of Surakarta, Java.

The ensemble was formed in 1997 by Emory professor, Steve Everett and has presented concerts, wayang kulit (shadow puppet plays) and has performed with the Atlanta Symphony Orchestra, for His Holiness, the Dalia Lama, at the High Museum of Art in Atlanta, the Asian Cultural Experience of Atlanta, the Southeast Association of Asian Studies Conference, Savannah Asian Arts Festival, and at several universities in the South.

In addition to Midiyanto, guest performers and teachers have included Pak Sumarsam, I.M. Harjito, and Sri Maeny of Wesleyan University, Muryanto from the Indonesian Embassy in Washington, Anderson Sutton from the University of Wisconsin, and Sarah Weiss from UNC-Chapel Hill.

For further information on the ensemble, please look at the website, www.emorygamelan.org or contact the director, Steve Everett at gsevere@emory.edu.

For further information on the ensemble, please look at the website, www.emorygamelan.org or contact the director, Steve Everett at gsevere@emory.edu.

Javanese gamelan is one of the richest and most distinctive of Asian musical cultures. It was and is of enormous importance in religious, political, and entertainment functions. It possesses two separate tonal systems pelog and slendro. Pelog contains seven tones, only five of which are used in a given composition. The intervals of pelog are unequal, and the smaller ones approximate the semitone of Western music. Slendro is a division of the octave into five roughly equal intervals. Slendro is associated with that which is masculine, and pelog with that which is feminine. This evening's performance will feature repertory for the slendro instruments.

The Javanese gamelan, an orchestra of tuned percussion instruments, primarily of bronze, usually accompanies a performance, particularly the Wayang Kulit (shadow puppet plays). Balinese gamelan is distinct from Javanese in that it is played much faster and is brighter tonally. The term gamelan includes percussion orchestras of varying function, style, size, and composition. Gamelan instruments include gongs, drums, xylophones (gambang), bamboo flutes (suling), and string instruments (rebab). A complete double set, half tuned to pelog and half to slendro, may number as many as 80 separate instruments. They are played two ways: according to a subtle, flowing, quiet manner associated with singing and gentle dancing, and according to a powerful, louder manner associated with heroic dance.

G a m e l a n V o y a g e

Gamelan in Indonesia, America, and Europe

*Performing Arts Studio
Emory University
2 April 2005*

GAMELAN VOYAGE

Emory Gamelan Ensemble
Gamelan Dua
GSU Percussion Ensemble
Performing Arts Studio
April 2, 2005, 8:00 P.M.

Program

<i>Ladrang Wilujeng</i> laras slendro pathet manyura Gamelan Dua	Traditional
Patalon: Ayak-ayak-Srepeg-Sampak sl. (wayang kulit overture) Emory Gamelan	Traditional
Estampes, <i>Pagodes</i> (1903) Laura Gordy, piano	Claude Debussy
Balinese Ceremonial Music (1940) 1. Pemoengkah 2. Gambangan 3. Taboeh Teloe Caitlin Lyman and Mary Barbour, pianos	Colin McPhee
<i>Ladrang Duporo</i> sl. (1976) <i>Gending Moon</i> sl. (1994) Emory Gamelan	K.R.T. Wasitodiningrat Lou Harrison
Double Music (1941) GSU Percussion Ensemble	John Cage & Lou Harrison
<i>Ladrang Kampung</i> sl. from <i>KAM</i> (1999) Emory Gamelan, Kim Twarog, violin	Steve Everett
<i>Bubaran - Lancaran Sembunggilang</i> sl All	Traditional

Emory Gamelan Personnel

DJ Betsill	Katie Bragg
Steve Everett, director	Yayoi Everett
Neil Fried	Stuart Gerber
Laura Gordy	Thom Jenkins
Jennifer Johnson	Bruce Lebovitz
Robert Luke	Michelle Smith
Cynthia Tauxe	Robert Tauxe
Kim Twarog	Matt Walsh

Gamelan Dua Personnel

Laura Gordy, director	
Jamison Brewer	Cecilia Chan
Alexander Grigalunas	Judith Kaine
Gabriella Maris	Hannah Skelly
Justin Schwartz	Elaine Trieu

GSU Percussion Ensemble

Stuart Gerber, director
Tim Kohler
Andy Potash
Derick Smith
Robert Wallace

The Emory Gamelan Ensemble

The Emory Gamelan Ensemble consists of sixteen to twenty musicians performing on a full set of instruments (both slendro and pelog tunings) made by Pak Djumadi and Pak Tentrem of Surakarta, Java.

The ensemble was formed in 1997 by Emory professor, Steve Everett and has presented concerts, wayang kulit (shadow puppet plays) and has performed with the Atlanta Symphony Orchestra, for His Holiness, the Dalia Lama, at the High Museum of Art in Atlanta, the Asian Cultural Experience of Atlanta, the Southeast Association of Asian Studies Conference, Savannah Asian Arts Festival, and at several universities in the South.

Guest performers and teachers have included Midiyanto from the University of California-Berkeley, Pak Sumarsam, I.M. Harjito, and Sri Maeny of Wesleyan University, Muryanto from the Indonesian Embassy in Washington, Anderson Sutton from the University of Wisconsin, and Sarah Weiss from UNC-Chapel Hill.

MUSIC AT EMORY

04|05 SEASON



arts
EMORY

404.737.5850

www.arts.emory.edu

ARTS AT EMORY MISSION

Emory University provides a dynamic, multidisciplinary environment for the study, creation, and presentation of the arts.

Gamelan Voyage

Gamelan in Indonesia, America, and Europe

Emory Gamelan Ensemble

Steven Everett, director

Gamelan Dua

Laura Gordy, director

Georgia State University

Percussion Ensemble

Stuart Gerber, director

PERFORMING ARTS STUDIO

APRIL 2, 2005

8:00 P.M.

Program

<i>Ladrang Wilujeng laras slendro pathet manyura</i> Gamelan Dua	Traditional
<i>Patalon: Ayak-ayak-Srepeg-Sampak sl. (wayang kulit overture)</i> Emory Gamelan Ensemble	Traditional
<i>Estampes, Pagodes (1903)</i> Laura Gordy, piano	Claude Debussy
Balinese Ceremonial Music (1940) 1. <i>Pemoengkah</i> 2. <i>Gambangan</i> 3. <i>Taboeh Teloe</i> Caitlin Lyman and Mary Barbour, pianos	Colin McPhee
<i>Ladrang Duporo sl. (1976)</i>	K. R. T. Wasitodiningrat
<i>Gending Moon sl. (1994)</i> Emory Gamelan Ensemble	Lou Harrison
Double Music (1941) Georgia State University Percussion Ensemble	John Cage and Lou Harrison
<i>Ladrang Kampung sl. from KAM (1999)</i> Emory Gamelan; Kim Twarog, violin	Steven Everett
<i>Bubaran—Lancaran Sembunggilang sl.</i> All	Traditional

Emory Gamelan Ensemble

The Emory Gamelan Ensemble consists of sixteen to twenty musicians performing on a full set of instruments (both *slendro* and *pelog* tunings) made by Pak Djumadi and Pak Tentrem of Surakarta, Java.

The ensemble was formed in 1997 by Emory professor Steve Everett and has presented concerts and *wayang kulit* (shadow puppet plays), as well as having performed with the Atlanta Symphony Orchestra and for His Holiness, the Dalai Lama. The ensemble also has performed at the High Museum of Art in Atlanta, the Asian Cultural Experience of Atlanta, the Southeast Association of Asian Studies Conference, Savannah Asian Arts Festival, and at several universities in the South. Guest performers and teachers have included Midiyanto from the University of California, Berkeley; Pak Sumarsam, I. M. Harjito, and Sri Maeny of Wesleyan University; Muryanto from the Indonesian Embassy in Washington; Anderson Sutton from the University of Wisconsin; and Sarah Weiss from the University of North Carolina at Chapel Hill.

Gamelan Dua is a second ensemble performing on the gamelan based at Emory, and directed by Laura Gordy. For further information on the ensembles, please visit the website www.emorygamelan.org, or contact the director, Steve Everett, at gsevere@emory.edu.

Javanese Gamelan

Javanese gamelan is one of the richest and most distinctive of Asian musical cultures. It was and is of enormous importance in religious, political, and entertainment functions. It possesses two separate tonal systems *pelog* and *slendro*. *Pelog* contains seven tones, only five of which are used in a given composition. The intervals of *pelog* are unequal, and the smaller ones approximate the semitone of Western music. *Slendro* is a division of the octave into five roughly equal intervals, and is associated with that which is masculine, while *pelog* is associated with that which is feminine. This evening's performance will feature repertory for the *slendro* instruments.

The Javanese gamelan, an orchestra of tuned percussion instruments, primarily of bronze, usually accompanies a performance, particularly the *Wayang Kulit* (shadow puppet plays). Balinese gamelan is distinct from Javanese in that it is played much faster and is brighter tonally. The term gamelan includes percussion orchestras of varying function, style, size, and composition. Gamelan instruments include gongs, drums, xylophones (*gambang*), bamboo flutes (*suling*), and string instruments (*rebab*). A complete double set, half tuned to *pelog* and half to *slendro*, may number as many as eighty separate instruments. They are played two ways: according to a subtle, flowing, quiet manner associated with singing and gentle dancing and according to a powerful, louder manner associated with heroic dance.

Emory Gamelan Ensemble

Steve Everett, director	Stuart Gerber	Michelle Smith
D. J. Betsill	Laura Gordy	Cynthia Tauxe
Katie Bragg	Thom Jenkins	Robert Tauxe
Yayoi Everett	Jennifer Johnson	Kim Twarog
Neil Fried	Bruce Lebovitz	Matt Walsh
	Robert Luke	

Gamelan Dua

Laura Gordy, director	Alexander Grigalunas	Hannah Skelly
Jamison Brewer	Judith Kaine	Justin Schwartz
Cecilia Chan	Gabriella Maris	Elaine Trieu

Georgia State University Percussion Ensemble

Stuart Gerber, director	Andy Potash	Robert Wallace
Tim Kohler	Derick Smith	

Media partner:



IN CONSIDERATION FOR other members of the audience, please turn off all pagers and cellular telephones. Photographs and recordings may not be made during a performance without advance permission.

USHERS FOR THIS PROGRAM are members of the Arts at Emory Volunteers; Mu Phi Epsilon, a professional music fraternity; and Alpha Phi Omega, a national service and social fraternity. Call 404.727.6640 for information about ushering.

HALLS® MENTHO-LYPTUS® cough tablets are available in the lobby, courtesy of Pfizer Inc.

INFORMATION AND TICKETING: call the Arts at Emory Box Office, 404.727.5050, or go to the Arts at Emory website, www.arts.emory.edu.

Special Visitors:

Indonesian Delegation

Mr. Marwata Hadi Nugraha, Yogyakarta, Head of SMK 4

Mrs. Rahayu Murbani Ratih, Yogyakarta, Head of Art
and Cultural Division

Mr. Khairul, Bukittinggi, Secretary to Mayor

Mr. Yalvema Miaz, Bukittinggi, Head of Education
Department

Ms. Dayu Nirma Amurwanti, Translator

city of savannah



All events are
free and open
to the public.

For more
information call
651-6417.

CULTURAL
AFFAIRS

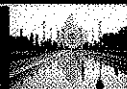
9th Asia Festival

Free and open to

Saturday
June



China



India

Cultural Booths

(Exhibition Hall)

Children of Polynesia
India Association
Chinese Benevolent Association
Filipino-American Association
Korean Association
Tzu Chi Foundation, Taiwan
Vietnamese Nationalists
Korea-Lee's Tae kwondo
China Arts Shop
Ching Levy Studio

Food Booths

(Arena)

Children of Polynesia
India Association
Chinese Benevolent Association
Filipino-American Association
Korean Association
Southern Philippines, Kaibigan
Tzu Chi Foundation, Taiwan
Vietnamese Nationalists
Sushi Zen, Japan
Thailand Association

Workshops

(Rooms adjacent to Arena)

India Association, Henna, Sari-Wrapping: 12-1 p.m.
Chinese Calligraphy: 12:30-1:30 p.m.
Pakistani Henna Art: various times
Korean Association Traditional Games: 1-2 p.m.
Filipino Bamboo Dance: 2-3 p.m.

Stage Performances

Performances run continuously from
11 a.m. to 6 p.m. in the Arena

Opening Ceremonies

Lee's Tae kwondo

Filipino Sampaguita Dance Troupe

Emory Javanese Gamelan Group

Atlanta Korean Traditional Dance

Liang Acrobatic Show

Classical Dance from India

Chinese Tai Chi Chun

Vietnamese Dance Performance

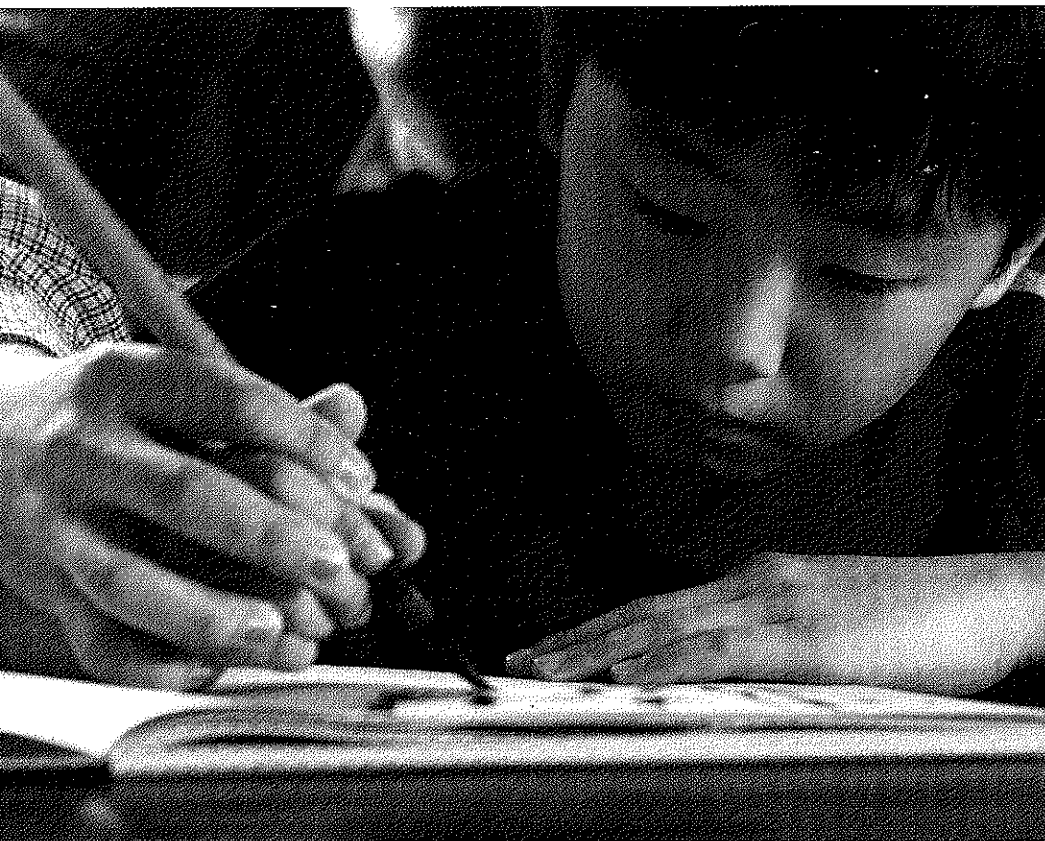
Children of Polynesia Dance Troupe

Chinese American Cultural Performing Group

Thailand Dance Group



WE SHARE THE SAME PASSIONS.
WE LIVE WHERE YOU LIVE.™



A country is only as strong as its people. Its people are only as strong as their roots.
State Farm celebrates those differences that come together to make this country whole.

LIKE A GOOD NEIGHBOR

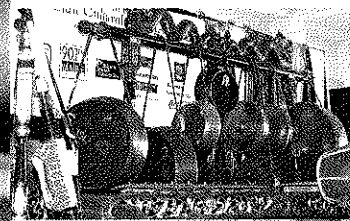


STATE FARM IS THERE.™

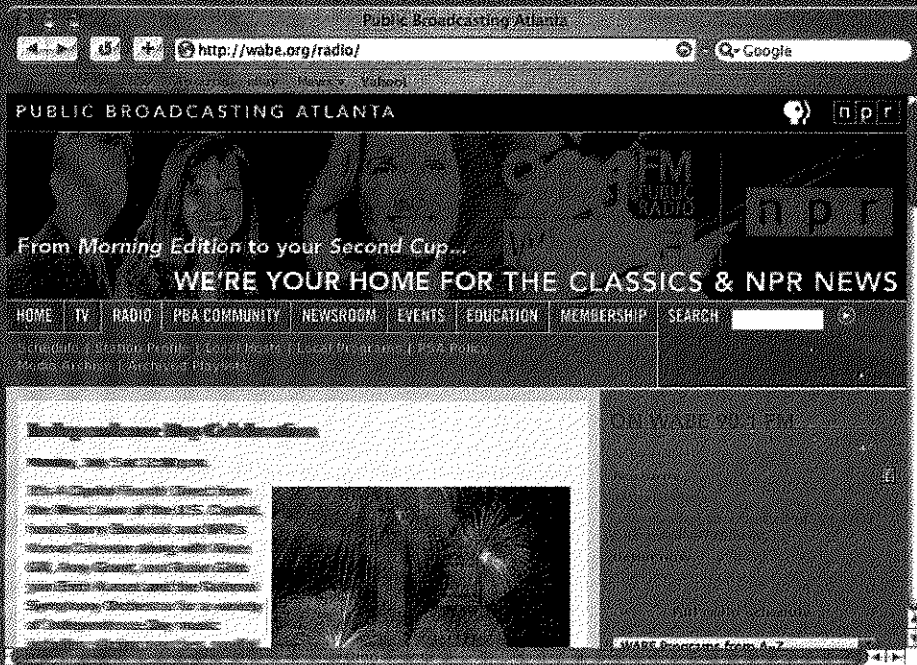
State Farm Insurance Companies • Home Office: Bloomington, Illinois

Asian Cultural Experience

The 11th annual celebration of Asian Cultures in Atlanta



ATLANTA BOTANICAL GARDEN
July 10-11, 2004



WABE.org

WORLD NEWS. LOCAL NEWS.

Mission Statement

To enable better understanding of the cultural expressions from Asia, thereby increasing the appreciation of each other's heritage and contribution to the diversity of the beauty of the "Atlanta Quilt."

Purpose & goals

Our community and the world continue to become more international in scope - interactions, relationships, and friendships - the Asian Cultural Experience in the Garden celebrates the diversity in Atlanta. The Atlanta Botanical Garden is very proud to host this event and to share this natural setting for this cultural celebration.

Sponsors



MetLife®





Helping our youth reach for the rafters.

Often the simple joys are more energizing than all the technology in the world. That's why GE employees are just as committed to the community as they are to their jobs. From supporting education programs

to participating in inner-city beautification projects to supporting the arts, a better world starts right here at home. Imagine the powerful difference we can make if we all work together. gepower.com

GE Energy

imagination at work



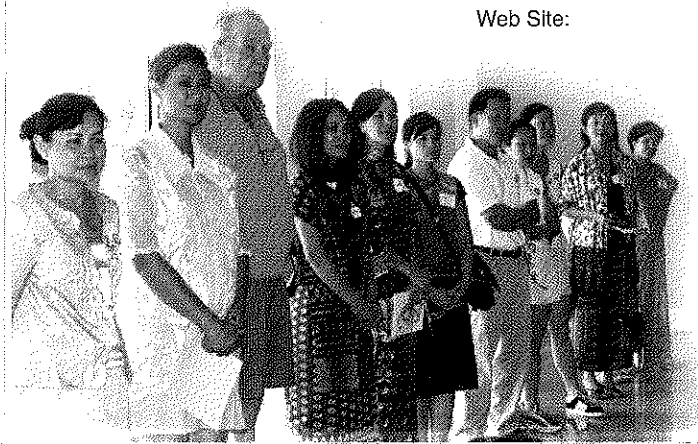
Event coordinators

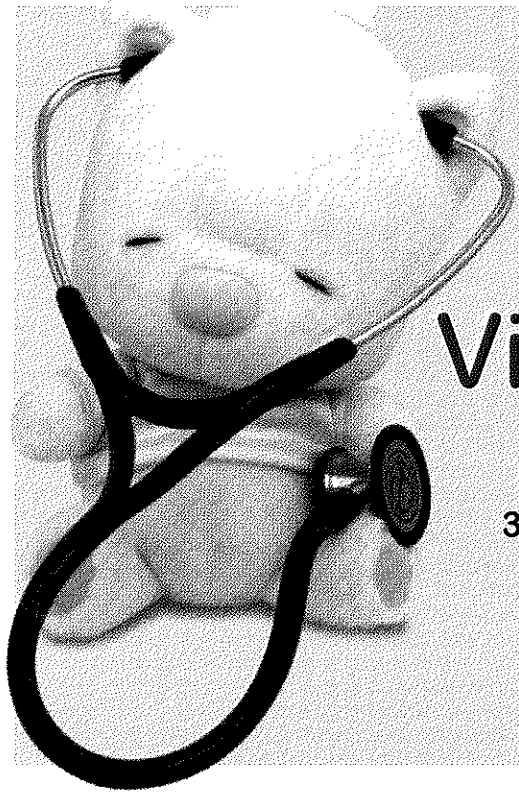
TEAM CAPTAINS:

Burma:	Yuzana Khin
Cambodia:	John Oak
China:	Sylvia Sham
India:	Madhuri Nargarkar
Indonesia:	Mariana Mayer
Japan:	Noriko Bamba, Masa Sasaki
Korea:	Hogan Lee
Malaysia:	An Goh
Philippines:	Toni Luetgers
Taiwan:	Victor Lui
Thailand:	Varinee Sangmalee
Vietnam:	Mini Pham, Diana Lam

CHAIR PERSONS:

Administration:	Tony Smith
Data coordination:	Sophia Hsu
Demonstrations:	Noriko Bamba, Masa Sasaki
Exhibition:	Masa Sasaki
Fund Raising:	Toni Luetgers
Graphics:	Mini Phan
Performance:	Bee Intanok
Presentations Inside:	Ross Muramaru
Presentations Outside:	Varinee Sangmalee
Publicity:	Mini Pham
Consultant:	Julie Herron Carson,
VIP Asian Tea:	Toni Luetgers
Vendors:	Mariana Mayer
Volunteers:	An Goh, Diana Lam
Web Site:	John Oak





Victor Lui Pediatrics

3020 Mercer University
Drive Chamblee
Georgia 30344
(770) 458 - 3383

TEAVANA

Life's Short. Relax. Drink Some Tea.
Teavana... a place that many consider
a heaven for tea drinkers.
Over 100 kinds of Fresh Tea.
Beautiful Teapots.
etc...



Phipps Plaza, Atlanta, GA
Lenox Square, Atlanta, GA
Perimeter Mall, Atlanta, GA
Mall of Georgia, Buford, GA
Order online at: www.teavana.com

**THE ASIAN
CULTURAL EXPERIENCE**
would especially like to THANK
all the VOLUNTEERS.

You made this year's event
possible as you have done for
the last 11 years.



WE LOVE YOU!

Designed by Piam & Chang Studio 404.579.8010

Metropolitan

Atlanta is a diverse

community blessed

with many people

of rich culture,

proud heritage and

extraordinary talents.

This is our strength.

This is our future.

TheAtlanta
Journal-
Constitution
ajc.com

MCCHAR-507



SCHEDULE OF EVENTS

SATURDAY, JULY 10, 2004

DAY HALL - PRESENTATIONS

Time	Presentation	Group
10:00	Asian Tea in the new north courtyard	Invited Dignataries
10:00	Doors Open to Day Hall -General Public	Emory Gamelan Ensemble
10:45	Lion's Dance processional to Day Hall	Hung Sing Choy Lee Fut Kung Fu
11:00	Opening Ceremonies	Invited Dignataries & General Public
12:00	Gamelan - Traditional Indonesian Music	Emory Gamelan Ensemble
1:00	Chinese Dance	Eve Hao Dance Studio
1:30	Indian Traditional Music	Indian Instrumental Ensemble Dr. Bandyopadhyay
2:00	Chinese Classical Music	Joanne's Zheng Studio
2:30	Korean Dance	Atlanta Korean Traditional Dance Performance Group
3:00	Chinese Dance	Dance Mandara
3:30	Philippine American Music	Philippine American Community of GA Kuwerdas
4:00	Philippine String Ensemble	Chinese School of Atlanta
4:30	Chinese Dance	Hung Sing Choy Lee Fut Kung Fu
5:00	Lion's Dance to Performance Celebration	

EXHIBITION HALL - GALLERY & DEMONSTRATIONS

Time	Presentation	Group
10:00- 5:00	Thai Handcrafted things & arts	Pracha - Thai Association World Center USA
10:00- 7:00	Collection of arts, crafts, paintings, calligraphy	Participating Asian Countries
10:00- 7:00	Over 50 Chinese Musical Instruments	Joanne's Zheng Studio
10:00- 7:00	Chinese Calligraphy	Tie Zhi Dong
12:00- 5:00	Japanese Board Game - IGO	Igo Club of Georgia

GREAT LAWN ARENA

Time	Presentation	Group
12:00	Japanese Martial Arts - Aikido	Aikido Center of Atlanta
12:45	Chinese Martial Arts	Hap Gar Kung Fu
1:30	Chinese Martial Arts	Lost Track Kung Fu School
2:15	Tai Chi Chuan	Dr. Tingsen Xu - Tai Chi Health & Research Assoc Master Song
3:00	Korean Martial Arts -Tae Kwon Do	American Combat Shuai Chiao Assc. & Chinese School of Atlanta
3:45	Chinese Martial Arts - Shuai Chiao	Hung Sing Choy Lee Fut Kung Fu
4:30	Chinese Martial Arts - Kung Fu	

GREAT LAWN SOUTH STAGE -PRESENTATIONS

Time	Presentation	Group
12:00	Philippine Traditional Dances	PAPAG
12:45	Falun Gong Exercise Demo - Fan Dance	Falun Dafa
1:30	Martial Art of Vietnam	Hone Gia Vietnam
2:15	Philippine Traditional Dances	Fil-Am Association of Greater Atlanta
3:00	Tibetan Opera	Dorje Ling Buddhist Center
3:45	Traditional Japanese Swordsmanship	International Shinkendo Federation in Alabama and Georgia TWCUSA: Thai American
4:30	"Suntaraporn" Thai Dance "Rumwong" Culture, Atlanta GA	Lion's Dance Parade of Performers
5:45	Begin PREFOMANCE CELEBRATION	



SUNDAY, JULY 11, 2004

DAY HALL - PRESENTATIONS

Time	Presentation	Group
12:00	Gamelan - Traditional Indonesian Music	Emory Gamelan Ensemble
1:00	Japanese Tea Ceremony	Chado Urasenke Tankokai Atlanta Association
1:30	Indian Music	Indian Instrumental Ensemble Dr. Bandyopadhyay
2:00	Chinese Classical Music	Joanne's Zheng Studio and Chinese Orchestra
2:30	Chinese Dance	Eve Hao Dance Studio
3:00	Japanese Classical Dance	International Mai No Kai
3:30	Acupuncture	Koku Acupunctures and Herbs
4:00	Vietnam Fashion Show and Dance	Vietnam Community

EXHIBITION HALL - GALLERY & DEMONSTRATIONS

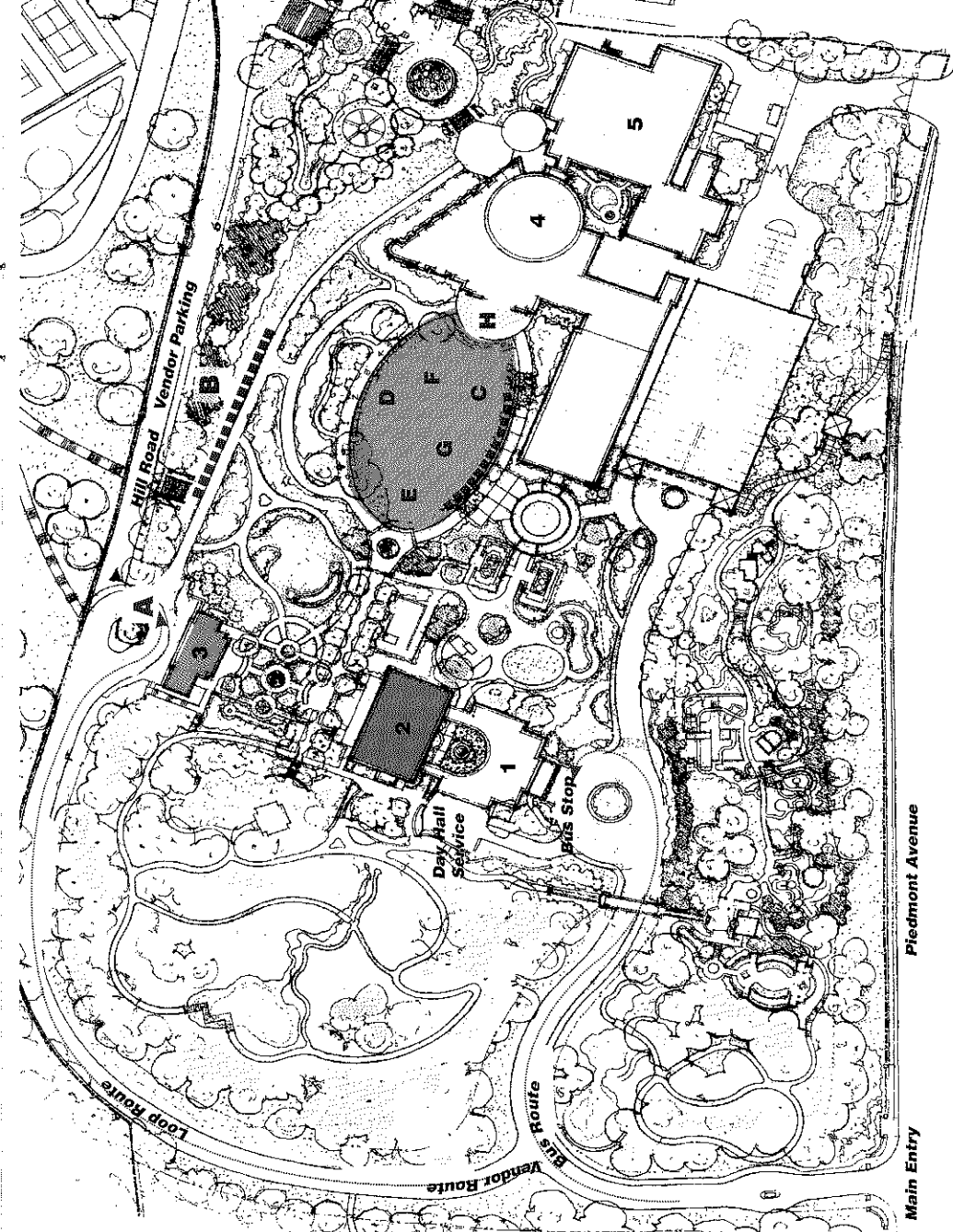
Time	Presentation	Group
10:00- 5:00	Thai Handcrafted things & arts USA	Pracha - Thai Association World Center
10:00- 5:00	Collection of arts, crafts, paintings, calligraphy	Participating Asian Countries
10:00- 5:00	Over 50 Chinese Musical Instruments	Joanne's Zheng Studio
10:00- 5:00	Chinese Calligraphy	Tie Zhi Dong
12:00- 5:00	Japanese Board Game - IGO	Igo Club of Georgia
2:00 - 5:00	Japanese Embroidery	Japanese Embroidery Center

GREAT LAWN ARENA

Time	Presentation	Group
12:00	Traditional Lee Fut Kung Fu & Lion Dance	Hung Sing Choy Lee Fut Kung Fu
12:45	Kodokan Judo	Miki Judo Club
1:30	Martial Art of Aikido	Aikido Center of Aikido
2:15	Tai Chi Chuan	Dr. Tingsen Xu - Tai Chi Health & Research Assoc
3:00	Chinese Martial Arts	Lost Track Kung Fu School
3:45	Chinese Martial Arts	Hap Gar Kung Fu
4:30	Japanese Karate	Japan Karate Assoc. Atlanta

GREAT LAWN SOUTH STAGE -PRESENTATIONS

Time	Presentation	Group
12:45	Falun Gong Exercise Demo and Fan Dance	Falun Dafa
1:30	Japanese Martial Arts - Shinkendo	Atlanta Budokan
2:15	Japanese Martial Arts - Aikibujutsu	Atlanta Budokan
3:00	Japanese Martial Arts - Tameshigiri	Atlanta Budokan
3:45	Tibetan Opera	Dorje Ling Buddhist Center



- 1. Garden House**
Participant Check in
- 2. Day Hall**
Exhibition
- 3. Exhibit Hall**
Exhibition
- 4. Fuqua Terrace**
Great lawn South Stage
- 5. Fuqua Orchid Center**
- 6. Cox Courtyard**
Asian Tea
- A. Vendor Check-in**
- B. Food Vendors**
- C. Craft Vendors**
- D. Demonstrations**
- E. Sponsor Tent**
- F. Great Lawn North Arena**
- G. Great Lawn South Stage**

Designed by Plann & Chang Studio 404 579 9010

Piedmont Avenue
Main Entry

Participants

BURMA

Last Name	First Name	Activity	Organization
Khin	Yuzana	Team Captain	

CAMBODIA

Last Name	First Name	Activity	Organization
Oak	John	Team Captain	

CHINA

Last Name	First Name	Activity	Organization	Date Entered
Allen	Al	Presentation	Hung Sing Goon-Atlanta	5/25/04
An	Anna	Presentation	FalunGong Association	5/20/04
An	Lingyu	Demonstration	FalunGong Association	5/20/04
Aviles	Raquel	Presentation	Hung Sing Goon-Atlanta	5/25/04
Belden	Michele	Presentation	Tai Chi Health Research	6/21/04
Beldon	Bruce	Presentation	Tai Chi Health Research	2/21/04
Ben	YoarMark	Presentation	Hop Gar Kung Fu	5/25/04
Bird	Lisa	Presentation	Lost Track Kung Fu School	5/17/04
Boss	Jeremy	Presentation	Lost Track Kung Fu School	5/17/04
Boss	Valerie	Presentation	Lost Track Kung Fu School	5/17/04
Branch	Jae	VIP		
Brandenburger	Marilynn	Presentation	Lost Track Kung Fu School	5/17/04
Braswell	Arnee	Presentation	Hung Sing Goon-Atlanta	5/25/04
Brown	Jared	Presentation	Hung Sing Goon-Atlanta	5/25/04
Burchfield	Am	VIP		
Cai	Ping	Demonstration	FalunGong Association	5/20/04
Cameron	Ruth	Presentation	Lost Track Kung Fu School	5/17/04
Chang	David	VIP		
Chang	Mrs	VIP		
Chen	Changfei	Presentation	FalunGong Association	5/20/04
Chen	Fan	Presentation	Koku Acupuncture & Herbs	6/16/04
Chen	Hanzhi	Demonstration	FalunGong Association	5/20/04
Chen	Shen-Elle	Exhibition	Joanne Zheng Studio	5/25/04
Chen	Wen-Jing	Performance	Chinese-American Cultural Performing Group	
Chen	David	VIP		
Cheng	Kam-Siu	Performance	Chinese-American Cultural Performing Group	
Chow	Sally	Performance	Chinese-American Cultural Performing Group	
Church	Joey	Presentation	Hung Sing Goon-Atlanta	5/25/04
Cui	ShuFang	Arts & Crafts	China Cargo Antiques & Gifts Co.	6/18/04
Davis	Jane	Presentation	Lost Track Kung Fu School	5/17/04
Dong	Hai	Presentation	FalunGong Association	5/20/04
Dong	TieZhi	Exhibition	Calligraphy	5/25/04
Du	Hua	Presentation	FalunGong Association	5/20/04
Fan	Hongyan	Presentation	FalunGong Association	5/20/04
Feng	Caihong	Demonstration	FalunGong Association	5/20/04
Fu	Hong	Performance	Chinese-American Cultural Performing Group	
Gaslowitz	Elizabeth	Presentation	Lost Track Kung Fu School	5/17/04
Godwin	Kou	VIP		
Grant	Brian	Presentation	Hung Sing Goon-Atlanta	5/25/04
Greby	Stacie	Presentation	Lost Track Kung Fu School	5/17/04
Guest	Sarah	Performance	Chinese-American Cultural Performing Group	
Hale	Helen	Presentation	Lost Track Kung Fu School	5/17/04
Hand	Kevin	Presentation	Hung Sing Goon-Atlanta	5/25/04
Harrell	Malie	Presentation	Lost Track Kung Fu School	5/17/04

CHINA

Last Name	First Name	Activity	Organization	Date Entered
He	JinTao	Performance	Chinese-American Cultural Performing Group	
He	Yuan	Presentation	FalunGong Association	5/20/04
Heien	Ng	ACE Volunteer		
Hirshman	Bei Bei	Exhibition	Joanne Zheng Studio	5/25/04
Huang	Wanqing	Demonstration	FalunGong Association	5/20/04
Hunt-Eskew	Cheryl	Presentation	Lost Track Kung Fu School	5/17/04
Jackson	Cyril	Presentation	Tai Chi Health Research	6/21/04
Janmeja	Milan	Presentation	Lost Track Kung Fu School	5/17/04
Jenkins	Matthew	Presentation	Lost Track Kung Fu School	5/17/04
Joiner	Brian	Presentation	Lost Track Kung Fu School	5/17/04
Kaley	Kevin	Presentation	Hop Gar Kung Fu	5/25/04
Kaley	Lynn	Presentation	Hop Gar Kung Fu	5/25/04
Kang	Wei	Arts & Crafts	China Cargo Antiques & Gifts Co.	6/18/04
Kasik	Diana	Presentation	Tai Chi Health Research	6/21/04
Kasik	Jon	Presentation	Tai Chi Health Research	6/21/04
Kennedy	Evelyn	VIP		
Kenney	Beth	Presentation	Lost Track Kung Fu School	5/17/04
Kramer	Ean	Presentation	Lost Track Kung Fu School	5/17/04
Ku	Simon	Presentation	Hop Gar Kung Fu	5/25/04
Lau	Roxanna	Volunteer	Atlanta Leos Club	6/18/04
Lau	Paul	VIP		
Lawrence	David	Presentation	Hop Gar Kung Fu	5/25/04
Lee	Fausto	Presentation	Lost Track Kung Fu School	5/17/04
Lee	Kevin	Performance	Chinese-American Cultural Performing Group	
Lei	Victor	Performance	Chinese-American Cultural Performing Group	
Lew	Joy	Presentation	Lost Track Kung Fu School	5/17/04
Li	Chang Lin	Demonstration	FalunGong Association	5/20/04
Li	Hailing	Exhibition	Joanne Zheng Studio	5/25/04
Li	Helen	VIP		
Li	Hongyan	Presentation	FalunGong Association	5/20/04
Li	Judy	VIP/Journalist	The Epoch Times	8/17/04
Li	Mimi	Demonstration	FalunGong Association	5/20/04
Li	Ms.	Demonstration	FalunGong Association	5/20/04
Li	Xiaoayi	Presentation	FalunGong Association	5/20/04
Li	Yuan	Demonstration	FalunGong Association	5/20/04
Lin	Dan	Presentation	FalunGong Association	5/20/04
Locke	Rebecca	Presentation	Lost Track Kung Fu School	5/17/04
Lou	Ling-Li	Performance	Chinese-American Cultural Performing Group	
Lu	Daina	Performance	Chinese-American Cultural Performing Group	
Lu	Mingzhi	Demonstration	FalunGong Association	5/20/04
Lu	Mr.	Demonstration	FalunGong Association	5/20/04
Lu	Mrs.	Demonstration	FalunGong Association	5/20/04
Lu	Robert	Demonstration	FalunGong Association	5/20/04
Lu	Zhaohui	Presentation	FalunGong Association	5/20/04
Luo	Vicky	Performance	Chinese-American Cultural Performing Group	
Ma	Frank	VIP		
Ma	JingHong	Performance	Chinese-American Cultural Performing Group	
Major	Jane	Presentation	Lost Track Kung Fu School	5/17/04
Manning	Shurong	Exhibition	Calligraphy	5/25/04
Manning	William	Exhibition	Calligraphy	5/25/04
Melsner	Judy	Presentation	Lost Track Kung Fu School	5/17/04
Mers	Xiao Yan	Arts & Crafts	China Arts	5/25/04
Miao	Ivana	Performance	Chinese-American Cultural Performing Group	
Moriarty	Kathleen	Presentation	Lost Track Kung Fu School	5/17/04
Mullins	Ben	Presentation	Hung Sing Goon-Atlanta	5/25/04
Munger	Alme	Arts & Crafts	JLM Pearls & Gifts	5/17/04
Munger	Jerri	Arts & Crafts	JLM Pearls & Gifts	5/17/04



CHINA

Last Name	First Name	Activity	Organization	Date Entered
Munger	Michael	Arts & Crafts	JLM Pearis & Gifts	5/17/04
Munger	Michael	Performance	Chinese-American Cultural Performing Group	
Munger	Steve	Arts & Crafts	JLM Pearis & Gifts	5/17/04
Munns	Charles	Arts & Crafts	China Arts	5/25/04
Munns	Shijun	Arts & Crafts	China Arts	5/25/04
Myers	Chad	Presentation	Hung Sing Goon-Atlanta	5/25/04
Myers	Gillian	Presentation	Hung Sing Goon-Atlanta	5/25/04
Myers	Loulan	Presentation	Hung Sing Goon-Atlanta	5/25/04
Myers	Nancy	Presentation	Lost Track Kung Fu School	5/17/04
Nancy	Hamilton	Presentation	Tai Chi Health Research	6/21/04
Niedert	Kim	Presentation	Lost Track Kung Fu School	5/17/04
Qian	xiaoli	Presentation	FalunGong Association	5/20/04
Reed	John	Presentation	Lost Track Kung Fu School	5/17/04
Ren	ying	Demonstration	FalunGong Association	5/20/04
Rose	Shelley	Presentation	Lost Track Kung Fu School	5/17/04
Rowe	Lori	Presentation	Lost Track Kung Fu School	5/17/04
Safford	Nok	VIP		
Salvatera	Dino	Presentation	Hung Sing Goon-Atlanta	5/25/04
Saxon	Milk	Presentation	Hung Sing Goon-Atlanta	5/25/04
Schlein	Jessica	Performance	Chinese-American Cultural Performing Group	
Schlein	Stuart	Performance	Chinese-American Cultural Performing Group	
Scott	Dave	Presentation	Hung Sing Goon-Atlanta	5/25/04
Scott	Valerie	Presentation	Hung Sing Goon-Atlanta	5/25/04
Sham	Sylvia	Performance	Chinese-American Cultural Performing Group	
Shao	Chen	Demonstration	FalunGong Association	5/20/04
Shao	Ming	Demonstration	FalunGong Association	5/20/04
Shou	Nancy	Presentation	Koku Acupuncture & Herbs	6/18/04
Shum	Kelia	Performance	Chinese-American Cultural Performing Group	
Smith	Brenn	Performance	Chinese-American Cultural Performing Group	
Smith	Piera	Presentation	Hop Gar Kung Fu	5/25/04
Stonehart	Sean	Presentation	Hung Sing Goon-Atlanta	5/25/04
Sun	Edward	VIP		
Sun	Ms	Demonstration	FalunGong Association	5/20/04
Sun	Weilian	Demonstration	FalunGong Association	5/20/04
Sun	Kuo-Ksiang	VIP		
Sun	Mrs.	VIP		
Sutton	Nina	Arts & Crafts	ChinaSprout	5/21/04
Tang	Grace	Presentation	Joanne Zheng Studio	5/25/04
Tang	Zhong	Demonstration	FalunGong Association	5/20/04
Tawil	Deborah	Presentation	Lost Track Kung Fu School	5/17/04
Tian	Xuqing	Demonstration	FalunGong Association	5/20/04
Trang	Elizabeth	Exhibition	Joanne Zheng Studio	5/25/04
Trigg	Angela	Presentation	Hop Gar Kung Fu	5/25/04
Trinh	Hiep	Presentation	Tai Chi Health Research	2/21/04
W	Matt	Presentation	Hung Sing Goon-Atlanta	5/25/04
Wadsworth	Chris	Presentation	Hung Sing Goon-Atlanta	5/25/04
Waggener	William	Presentation	Lost Track Kung Fu School	5/17/04
Walker	Jay	Presentation	Lost Track Kung Fu School	5/17/04
Wang	Clarner	VIP		
Wang	Kirk	Journalist	The Epoch Times	6/17/04
Wang	Sara	Performance	Chinese-American Cultural Performing Group	
Wang	Wan	VIP		
Wang	Xiaoning	Arts & Crafts	ChinaSprout	5/21/04
Wang	Yan	Demonstration	FalunGong Association	5/20/04
Wang	Yang	Journalist	NTD TV	6/17/04
Warner	Mark	Presentation	Lost Track Kung Fu School	5/17/04
Waugh	Debra	Presentation	Lost Track Kung Fu School	5/17/04
Wei	Aime	Performance	Chinese-American Cultural Performing Group	
Wei	Jiang	Journalist	China Turbine	6/17/04
Wei	Xiaobing	Presentation	FalunGong Association	5/20/04
Wen	Hua	Arts & Crafts	China Cargo Antiques & Gifts Co.	6/18/04
Wick	Nedra	Presentation	Lost Track Kung Fu School	5/17/04
Williams	Sharon Sue	Presentation	Lost Track Kung Fu School	5/17/04
Wilson	Adam	Presentation	Lost Track Kung Fu School	5/17/04
Wilson	Heather	Presentation	Lost Track Kung Fu School	5/17/04
Wong	Anthony	Performance	Chinese-American Cultural Performing Group	
Wong	Arien	Performance	Chinese-American Cultural Performing Group	
Wu	Ling	Demonstration	FalunGong Association	5/20/04
Wu	Mrs.	VIP		
Wu	R. C.	VIP		

CHINA

Last Name	First Name	Activity	Organization	Date Entered
Wurzburg	Lynne	Presentation	Lost Track Kung Fu School	5/17/04
Xia	Lisa	Performance	Chinese-American Cultural Performing Group	
Xia	Mona	Performance	Chinese-American Cultural Performing Group	
Xie	Shan Shan	Exhibition	Joanne Zheng Studio	5/25/04
Xu	Dan	Presentation	FalunGong Association	5/20/04
Xu	Diane	Journalist	NTD TV	6/17/04
Xu	Diane	VIP		
Yan	Haiyan	Presentation	FalunGong Association	5/20/04
Yang	John	VIP		
Yang	Liu	Demonstration	FalunGong Association	5/20/04
Yao	Becky	Presentation	FalunGong Association	5/20/04
Yeh	John	VIP		
Yin	Shan-Ye	Performance	Chinese-American Cultural Performing Group	
Yong	Helen	Demonstration	FalunGong Association	5/20/04
Young	Jon	Presentation	Tai Chi Health Research	6/21/04
Young	Judy	Presentation	Lost Track Kung Fu School	5/17/04
Yu	Qiu Ju	Arts & Crafts	China Cargo Antiques & Gifts Co.	6/18/04
Yu	Xiao-Shan	Performance	Chinese-American Cultural Performing Group	
Yue	Lei	Presentation	FalunGong Association	5/20/04
Zhang	Carol	Exhibition	Joanne Zheng Studio	5/25/04
Zhang	Mr.	Demonstration	FalunGong Association	5/20/04
Zhang	Ping	Demonstration	FalunGong Association	5/20/04
Zhang	Raymond	Performance	Chinese-American Cultural Performing Group	
Zhang	Yan	Performance	Chinese-American Cultural Performing Group	
Zhang	Yu	Presentation	FalunGong Association	5/20/04
Zhang	Yuming	Demonstration	FalunGong Association	5/20/04
Zhang	Zhengjun	Demonstration	FalunGong Association	5/20/04
Zhao	Ron	Demonstration	FalunGong Association	5/20/04
Zhou	Jiyu	Demonstration	FalunGong Association	5/20/04
Zhou	Joy	Journalist	NTD TV	6/17/04
Zhou	Liang	Presentation	FalunGong Association	5/20/04
Zhou	Xiaohui	Presentation	FalunGong Association	5/20/04
Zhu	YaoYao	Arts & Crafts	China Cargo Antiques & Gifts Co.	6/18/04
	Kevin	Performance	Chinese-American Cultural Performing Group	
	PC	Performance	Chinese-American Cultural Performing Group	

CHINA/USA

Last Name	First Name	Activity
Do	Sophia	Chair Person

CHINA/VIETNAM

Last Name	First Name	Activity	Organization	Date Entered
Truong	Calvin	ACE Volunteer	n/a	6/3/04
Truong	Olivia	ACE Volunteer	n/a	6/3/04

FRANCE

Last Name	First Name	Activity
Holota	Cyrille	ACE Volunteer
Heu	La	ACE Volunteer
Mui	Domie	ACE Volunteer

INDAN

Last Name	First Name	Activity	Organization	Date Entered
	Sanjaya	Presentation	FalunGong Association	5/20/04

INDIA

Last Name	First Name	Activity	Organization	Date Entered
Bandopadhyay	Kakali	sitar - instrument		Sat and Sunday
Choxi	Ankeet	ACE Volunteer	n/a	6/3/04
Das	Rupak	sitar - instrument		Sat and Sunday
Garrett	Malika	art exhibit		
Hendricks Jr.	Natasha	sitar - instrument		
Krupali	William	sitar - instrument		
Kulkarni	Tejura	ACE Volunteer		
McClenan	Shruti	mehendi/henna		Sat and Sunday
Mody	Ed	sitar - instrument		
Nagarkar	Apurva	sitar - instrument		
Nagarkar	Gargie	dance		Saturday
Nagarkar	Madhuri	Team Captain		
Nagarkar	Maltreyi	ambassador/dance		Saturday
Patel	Asha	civic community	inner peace	Sat and Sunday
Pratt	Gabi	ACE Volunteer		
Pujari	Veena	sitar - instrument		
Sardar	Shezi	dance		Saturday
Sarmiento	Aurelio	sitar - instrument		

INDIA

Last Name	First Name	Activity	Organization	Date Entered
Toshniwal	Rekha	mehendi/henna		Sat and Sunday
	Rida	Food Vendor	SMCH International Association	5/25/04

INDONESIA

Last Name	First Name	Activity	Organization	Date Entered
Anugerah	Agatha	Food Vendor	Indonesian Community	6/1/04
Anugerah	Kristia	Food Vendor	Indonesian Community	6/1/04

INDONESIA

Last Name	First Name	Activity	Organization	Date Entered
Anugerah	Reysa	Food Vendor	Indonesian Community	6/1/04
Anugerah	Rienata	Food Vendor	Indonesian Community	6/1/04
Budiman	Arief	Performer	Sanggar Lestari Indonesia	6/1/04
Haryono	Reynaldo	Performer	Sanggar Lestari Indonesia	6/1/04
Hioe	Priscilla	Performer	Sanggar Lestari Indonesia	6/1/04
Hioe	Rika	Performer	Sanggar Lestari Indonesia	6/1/04
Hoogstraten	Ila	VIP guest	Indonesian Dutch Community	6/1/04
Lestari	Venty	Performer	Sanggar Lestari Indonesia	6/1/04
Mayer	Mariana	Team Captain	Organizing Committee	6/1/04
McGraw	Rima	Performer	Sanggar Lestari Indonesia	6/1/04
Santoso	Yoshiko	ACE Volunteer	Indonesian Community	6/1/04
Santoso	Yovanda	ACE Volunteer	Indonesian Community	6/1/04
Smith	Michele	Performer	Sanggar Lestari Indonesia	6/1/04
Tan	Wei Siong	VIP guest	Indonesian Community Heritage F.	6/1/04
Wong	Lani	VIP guest	Asian American Coalition Group	6/1/04
Wu	Audris	Exhibition	Joanne Zheng Studio	5/25/04
Wulandari	Dessi	Presentation/Dance	Sanggar Lestari Indonesia	6/1/04
Anugerah	Rexy	Food Vendor	Indonesian Community	6/1/04
Hoogstraten	Bill	VIP guest	Indonesian Dutch Community	6/1/04
Tan	Mirni	VIP guest	Indonesian Community Heritage F.	6/1/04

INDONESIA/USA

Last Name	First Name	Activity	Organization	Date Entered
Betsill	D.J.	Presentation	Emory Gamelan Ensemble	6/1/04
Everett	Steve	Presentation	Emory Gamelan Ensemble	6/1/04
Everett	Yayoi	Presentation	Emory Gamelan Ensemble	6/1/04
Fried	Neil	Presentation	Emory Gamelan Ensemble	6/1/04
Gordy	Laura	Presentation	Emory Gamelan Ensemble	6/1/04
Lebovitz	Bruce	Presentation	Emory Gamelan Ensemble	6/1/04
Luke	Robert	Presentation	Emory Gamelan Ensemble	6/1/04
Mordecai	Scott	Presentation	Emory Gamelan Ensemble	6/1/04
Smith	Michèle	Presentation	Emory Gamelan Ensemble	6/1/04
Streetman	Heidi	Presentation	Emory Gamelan Ensemble	6/1/04
Tauxe	Cynthia	Presentation	Emory Gamelan Ensemble	6/1/04
Tauxe	Robert	Presentation	Emory Gamelan Ensemble	6/1/04

JAPAN

Last Name	First Name	Activity	Organization	Date Entered
Abelew	Tom	Presentation	International Shinkendo Federation in Alabama and Georgia (ISF-AL/GA)	
Adams	Darryl	presentation	JKA Atlanta	3-Jun
Akers	Richard	Presentation	International Shinkendo Federation in Alabama and Georgia (ISF-AL/GA)	
Aoyagi	Tomoko	Presentation	Chado Urasenke Tenkokai Atlanta Association	14-May
Appleton	Kalia	presentation	Atlanta Budokan Japanese Martial Arts	
Arai	Hiroko	Volunteer	YPJ	8-Jun
Arias	Ariean	Presentation	Aikido Center of Atlanta	
Back	Steve	Presentation	Aikido Center of Atlanta	
Bando	Masakuni	Presentation	MIKI JUDO CLUB	
Banerjee	Shomu	Presentation	Aikido Center of Atlanta	14-May
Bidwell	Frank	presentation	Atlanta Budokan Japanese Martial Arts	
Billman	Alice	Presentation	Aikido Center of Atlanta	
Bowen	Robert	Volunteer	Atlanta Budokan	6/3/04
Brown	Larry	Presentation	Aikido Center of Atlanta	
Brown	Makiko	Demonstratralon	Seigakuin Atlanta International School	18-Jun
Christian	Gayle	Presentation	Aikido Center of Atlanta	
Cleveland	Samuel	presentation	Atlanta Budokan Japanese Martial Arts	
Cobb	Antonio	Presentation	International Shinkendo Federation in Alabama and Georgia (ISF-AL/GA)	14-May
Coffman	Shiho	Volunteer	YPJ	8-Jun
Conaway	Elmer	presentation	Atlanta Budokan Japanese Martial Arts	
Cottrel	Sally	presentation	Japanese Embroidery Center	
Couch	Paul	Presentation	International Shinkendo Federation in Alabama and Georgia (ISF-AL/GA)	14-May

JAPAN

Last Name	First Name	Activity	Organization	Date Entered
Andrew	Andrew	Presentation	Chado Urasenke Tenkokai Atlanta Association	14-May
Coulston	Sae	Presentation	Chado Urasenke Tenkokai Atlanta Association	14-May
Crafts	Norman	Presentation	International Shinkendo Federation in Alabama and Georgia (ISF-AL/GA)	
Cseplo	Luzette	Demonstration	Suburban Atlanta Kite Enthusiast	
Cseplo	Steve	Demonstration	Suburban Atlanta Kite Enthusiast	
Doi	Alice	Food Vendor	JACL	
Doi	Jimmy	Food Vendor	JACL	3-Jun
Duport	Kyle	Presentation	MIKI JUDO CLUB	
Edenfield	Mara	presentation	Atlanta Budokan Japanese Martial Arts	
Edward Nishio	Edward	Presentation	MIKI JUDO CLUB	
English	Akemi	Presentation	International Mai No kai	
Fisher	Bob	Presentation	Aikido Center of Atlanta	
Flowers	Casey	presentation	Atlanta Budokan Japanese Martial Arts	
Forristall	Shawn	presentation	Atlanta Budokan Japanese Martial Arts	27-May
Fujiwara	Takako	Volunteer	YPJ	8-Jun
Fukuya	Kiyomi	Presentation	International Mai No kai	
Fukuya	Yukie	Presentation	International Mai No kai	
Furukawa	David	Food Vendor	JACL	
Furukawa	Marian	Food Vendor	JACL	
Furukawa	Ron	Presentation	Aikido Center of Atlanta	
Gant	Billy	Presentation	Aikido Center of Atlanta	
Gay	Alan	presentation	Atlanta Budokan Japanese Martial Arts	
Giles	Mary	presentation	Atlanta Budokan Japanese Martial Arts	
Goodwin	Steve	presentation	Atlanta Budokan Japanese Martial Arts	
Gorlanova-Shepperd	Alina	presentation	JKA Atlanta	
Groover	Elly	Demonstration	Suburban Atlanta Kite Enthusiast	
Groover	Harlan	Demonstration	Suburban Atlanta Kite Enthusiast	3-Jun
Grubbs	Ellen	Presentation	Aikido Center of Atlanta	
Haller	David	Presentation	Chado Urasenke Tenkokai Atlanta Association	14-May
Haller	Motoe	Presentation	Chado Urasenke Tenkokai Atlanta Association	14-May
Hanson	Daniel	presentation	JKA Atlanta	
Hanson	Gail	presentation	JKA Atlanta	
Hanson	Katryan	presentation	JKA Atlanta	
Hauser	Evan	presentation	Atlanta Budokan Japanese Martial Arts	
Hedger	Kristan	Volunteer	Atlanta Budokan	6/3/04
Hedger	Kristen	presentation	Atlanta Budokan Japanese Martial Arts	
Hedger	Patrick	Volunteer	Atlanta Budokan	6/3/04
Huff	Sharron	Presentation	Aikido Center of Atlanta	
Ikeda	Albert	Food Vendor	JACL	
Ikeda	Geneva	Food Vendor	JACL	
Innis	Eric	presentation	Atlanta Budokan Japanese Martial Arts	
Ishii	Shinobu	Demonstratralon	Seigakuin Atlanta International School	18-Jun
Jenkins	Ron	Presentation	Aikido Center of Atlanta	
Jones	Lionel	presentation	Atlanta Budokan Japanese Martial Arts	
Jones	Quincy	presentation	Atlanta Budokan Japanese Martial Arts	27-May
Kai	Ayano	Presentation	Chado Urasenke Tenkokai Atlanta Association	14-May
Kai	Mihoko	Presentation	Chado Urasenke Tenkokai Atlanta Association	14-May
Kai	Takanori	Presentation	Chado Urasenke Tenkokai Atlanta Association	14-May
Kai	Toshihiro	Presentation	Chado Urasenke Tenkokai Atlanta Association	14-May
Kato	Noriko	Demonstratralon	Seigakuin Atlanta International School	18-Jun
Kennedy	George	Presentation	Aikido Center of Atlanta	14-May
Kinney	Justin	Food Vendor	JACL	
Kishida	Rin	Demonstratralon	Seigakuin Atlanta International School	18-Jun
Kojima	Miho	Presentation	International Mai No kai	
Laing	Peter	Presentation	International Shinkendo Federation in Alabama and Georgia (ISF-AL/GA)	
Lamey	Krstofer	presentation	Atlanta Budokan Japanese Martial Arts	
Lamey	Nikko	presentation	Atlanta Budokan Japanese Martial Arts	
Lamey	Randy	presentation	Atlanta Budokan Japanese Martial Arts	
Levine	Scott	presentation	Atlanta Budokan Japanese Martial Arts	
Manning	John	Volunteer	Atlanta Budokan	6/3/04
Manning	Susan	Volunteer	Atlanta Budokan	6/3/04
Marin	Whitney	Presentation	International Shinkendo Federation in Alabama and Georgia (ISF-AL/GA)	
Mason	Kevin	presentation	Atlanta Budokan Japanese Martial Arts	
Masse	Victor	presentation	Atlanta Budokan Japanese Martial Arts	
Matsuoaka	Yumiko	Presentation	International Shinkendo Federation in Alabama and Georgia (ISF-AL/GA)	14-May
Matsushima	Aki	Presentation	Chado Urasenke Tenkokai Atlanta Association	14-May

Designed by Pam & Chang Studio 404 579 6010

JAPAN

Last Name	First Name	Activity	Organization	Date Entered
Mckissick	Enoch M.	Presentation	MIKI JUDO CLUB	
Merrell	Jessica	Presentation	MIKI JUDO CLUB	
Mettee	Michael	Presentation	International Shinkendo Federation in Alabama and Georgia (ISF-AL/GA)	
Miki	Ken	Presentation	MIKI JUDO CLUB	
Miki	Tsutomu	Presentation	MIKI JUDO CLUB	18-May
Mizoguchi	Michie	Presentation	Chado Urasenke Tenkokai Atlanta Association	14-May
Monior	Michelle	presentation	Japanese Embroidery Center	
DupontMoon	Gregg	Demonstration	Suburban Atlanta Kite Enthusiast	
Moon	Sarah	Demonstration	Suburban Atlanta Kite Enthusiast	
Murakami	Sachiko	Presentation	International Mai No kai	
Nagata	Kana	Presentation	Chado Urasenke Tenkokai Atlanta Association	14-May
Nakayama	Kyogo	presentation	JKA Atlanta	
Nardi	Richard	Presentation	Aikido Center of Atlanta	
Nashizawa	Akiko	Presentation	International Mai No kai	
Nishio	Yoshikazu	Presentation	MIKI JUDO CLUB	
Norris	Lamar	Presentation	MIKI JUDO CLUB	
Nyugen	Phuc	presentation	JKA Atlanta	
Ochoa	Luis	Presentation	MIKI JUDO CLUB	
Ok! Ahearn	Minako	Demonstratraion	Seigakuin Atlanta International School	18-Jun
Philpott.	Michael	Presentation	International Shinkendo Federation	
Pollashenko	Max	presentation	JKA Atlanta	
Pratt	Kathy	Presentation	Aikido Center of Atlanta	14-May
Randol	Brian	Volunteer	Atlanta Budokan	6/3/04
Reynolds	Bill	presentation	Atlanta Budokan Japanese Martial Arts	
Robinson	Handel	presentation	JKA Atlanta	
Rodriguez	Christian	Presentation	Aikido Center of Atlanta	
Ryckele	Henry	presentation	Atlanta Budokan Japanese Martial Arts	
Sahara	Sonoe	presentation	Sahara Woodworking	
Sahara	Toshihiro	presentation	Sahara Woodworking	1-Jun
Saita	Kayono	Volunteer	YPJ	8-Jun
Saita	Titus	Volunteer	YPJ	8-Jun
Sanchez	Scott	Presentation	MIKI JUDO CLUB	
Sasayama	Norihiro	Demonstratraion	Seigakuin Atlanta International School	18-Jun
Sears	Mark	presentation	Atlanta Budokan Japanese Martial Arts	
Shimamura	Kenichi	Demonstratraion	Seigakuin Atlanta International School	18-Jun
Shimamura	Megumi	Demonstratraion	Seigakuin Atlanta International School	18-Jun
Shimamura	Minda	Demonstratraion	Seigakuin Atlanta International School	18-Jun
Smith	Kyle	presentation	Atlanta Budokan Japanese Martial Arts	
Smith	Nayef Z.	presentation	Atlanta Budokan Japanese Martial Arts	
Sorrells	Walter	Presentation	International Shinkendo Federation in Alabama and Georgia (ISF-AL/GA)	
Sponaugle	Paul	Presentation	MIKI JUDO CLUB	
Stearns	Edwin	Presentation	Aikido Center of Atlanta	
Stratton	Jim	presentation	Atlanta Budokan Japanese Martial Arts	
Tajiri	Emi	Demonstratraion	Seigakuin Atlanta International School	18-Jun
Tajiri	Tomoko	Demonstratraion	Seigakuin Atlanta International School	18-Jun
Tamura	Kazumi	presentation	Japanese Embroidery Center	1-Jun
Tangman	Darrell	Presentation	Aikido Center of Atlanta	
Tolstyk	Merlin	presentation	Atlanta Budokan Japanese Martial Arts	
Tomizawa	sumiko	Demonstratraion	Seigakuin Atlanta International School	18-Jun
Uematu	Shinobu	Demonstratraion	Seigakuin Atlanta International School	18-Jun
Walker	Shannon	Presentation	International Shinkendo Federation in Alabama and Georgia (ISF-AL/GA)	
Wasileski	Jeff	Presentation	MIKI JUDO CLUB	
Wheeler	Happy	Presentation	MIKI JUDO CLUB	
Wheeler	Charley	Presentation	MIKI JUDO CLUB	
Whiteis	Jason	Presentation	MIKI JUDO CLUB	
Wilson	Laura	presentation	Atlanta Budokan Japanese Martial Arts	
Yamazui	Shizue	Demonstratraion	Seigakuin Atlanta International School	18-Jun
Yoshimura	Ippe	Presentation	MIKI JUDO CLUB	
Yoshimura	Kunlaki	Presentation	MIKI JUDO CLUB	

KOREA

Last Name	First Name	Activity	Organization	Date Entered
Lee	Hogan	Team Captain		6/1/04
Song	Master	Taekwondo	WTKD Demonstration Team	6/3/04
Yoon	Joann	ACE Volunteer	n/a	6/1/04
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04

KOREA

Last Name	First Name	Activity	Organization	Date Entered
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04
Team Member	Taekwondo	WTKD Demonstration Team		6/1/04

LAOS

Last Name	First Name	Activity	Organization	Date Entered
Surivong	Malay	ACE Volunteer		

MALAYSIA

Last Name	First Name	Activity	Organization	Date Entered
Chan	Rodney	ACE Volunteer		5/20/04
Chang	Jean	Arts & Crafts Vendor		5/20/04
Chang	So Chu	Arts & Crafts Vendor		
Chong	Chui Chin	Exhibition/Volunteer		
Goh	An	Team Captain		
Hasan	AM	ACE Volunteer		5/15/04
Heng	Allyson	Community Food Vendor		5/20/04
Khor	Sabrina	Arts & Crafts Vendor		
Lee	Ching	ACE Volunteer		
Lee	Dorothy	ACE Volunteer		
Lee	Poi Ee	Exhibition/Volunteer		
Lee	Simon	ACE Volunteer		
Lee	Suyin	Exhibition/Volunteer		
Leong	Boh Ying	Demonstration		
Lim	Hock	ACE Volunteer		
Lim	Seck	ACE Volunteer		
Ng	Kin Pan	ACE Volunteer		
Ramli	Fidie	Demonstration		5/15/04
Tan	Alyssa	Community Food Vendor		5/15/04
Tan	Beng	Community Food Vendor		5/15/04
Tan	Christina	Community Food Vendor		5/15/04
Tan	Donna	Community Food Vendor		
Tan	Nglap Teen	ACE Volunteer		
Tan	Patrick	ACE Volunteer		5/15/04
Tan	Vincent	Community Food Vendor		
Tong	Carine	ACE Volunteer		5/20/04
Wong	Li	ACE Volunteer		
Wong	Sit Sen	Arts & Crafts Vendor		
Wong	Toh Ho	ACE Volunteer		
Wong	Yom	ACE Volunteer		
Woon	Gwen	ACE Volunteer		
Yap	Andrew	ACE Volunteer		
Yee	Tien	ACE Volunteer		5/15/04
Yeoh	Hong	Community Food Vendor		5/20/04
Yong	Adellne	Arts & Crafts Vendor		

PHILIPPINES

Last Name	First Name	Activity	Organization	Date Entered
Aguirre	Angel	Presentation	PAPAG	
Aguirre	JP	Presentation	PAPAG	
Alberto	Aaron	Presentation	Philippine American Community of GA	
Alberto	Angelo	Presentation	Philippine American Community of GA	
Alberto	Ces	Demonstration	Lilok USA	
Alberto	Jamie	Presentation	Fit-Am Association of Greater Atlanta	
Alberto	Jern	Presentation	Philippine American Community of GA	
Alberto	Roy	Presentation	Fit-Am Association of Greater Atlanta	
Alberto	Tony	Demonstration	Lilok USA	16-May-04
Angeles	Angeline	Presentation	Philippine American Community of GA	
Angeles	Charito	Presentation	Philippine American Community of GA	
Angeles	Devon	Presentation	Philippine American Community of GA	
Apollinario	Girile	Presentation	PAPAG	
Apuya	Ana	Presentation	PAPAG	
Avino	Lito	Demonstration	Lilok USA	16-May-04
Babia	Margaret	Presentation	Philippine American Community of GA	
Babia	Melissa	Food Vendor	Joy Luck Club	
Babia	Renel	Food Vendor	Joy Luck Club	

PHILIPPINES

Last Name	First Name	Activity	Organization	Date Entered
Baccay	Virgie	Presentation	Philippine American Community of GA	
Baet	Ronald	Demonstration	Lilok USA	16-May-04
Balatbat	Brian	Presentation	Fil-Am Association of Greater Atlanta	
Balatbat	Joanne	Presentation	Fil-Am Association of Greater Atlanta	
Baldemor	Angelica	Presentation	Lilok USA	
Baldemor	Michael	Presentation	Philippine American Community of GA	
Baldemor	Mike	Presentation	Fil-Am Association of Greater Atlanta	
Baldemor	Ruffy	Demonstration	Lilok USA	16-May-04
Baldemor	Vincent	Presentation	Fil-Am Association of Greater Atlanta	
Banez	Cecilia	Community Civic	Phil American Community of GA	
Baron	Joseph	Presentation	PAPAG	
Baron	Josie	Presentation	PAPAG	
Baron, Jr.	Carlos	Presentation	PAPAG	
Bell	Anna	Presentation	PAPAG	
Biluan	Kenneth	Presentation	PAPAG	
Bonus	Linda	Community Civic	Fil-Am Association of Greater Atlanta	
Bonus	Willee	Community Civic	Fil-Am Association of Greater Atlanta	
Borja	Fay Anna	Presentation	PAPAG	
Borja	Maridel	Presentation	PAPAG	
Buen	Ann	Presentation	PAPAG	
Buen	Nicole	Presentation	PAPAG	
Buenaventura	Maribeth	Presentation	PAPAG	
Buenaventura	Roni	Philippine Booth	PACCGA	
Canova	Baby	Demonstration	Lilok USA	
Caranto	Cindy	Presentation	Fil-Am Association of Greater Atlanta	
Chamberlain	Fe	Volunteer	Phil American Community of GA	
Chamberlain	John	Volunteer	Phil American Community of GA	
Dagatan	Glenda	Presentation	Lilok USA	
Dagatan	Victor	Demonstration	Lilok USA	16-May-04
Daya-Luetgers	Toni	Team Captain	Asian Cultural Experience	16-May-04
de Guzman	Hazy	Presentation	PAPAG	
de los Reyes	Caasar	Presentation	Philippine American Community of GA	
de los Reyes	Cesar	Presentation	Philippine American Community of GA	
de los Reyes	Christina	Presentation	Philippine American Community of GA	
de los Reyes	Nicole	Presentation	Philippine American Community of GA	
de los Reyes	Rosalyn	Presentation	Philippine American Community of GA	
de los Reyes	Roselyn	Presentation	Philippine American Community of GA	
De Vera	Jay	Presentation	PAPAG	
Doromal	Marilyn	Community Civic	Federation of Phil. Organizations	
Doster	Andrea	Presentation	PAPAG	
Doster	Bobby	Presentation	PAPAG	
Doster	Jonathan	Presentation	PAPAG	
Doster	Linda	Presentation	PAPAG	
Dunn	Aurora	Presentation	PAPAG	
Dunn	Coy	Presentation	PAPAG	
Ella	Angeile	Presentation	PAPAG	
Elliot	John	Presentation	Philippine American Community of GA	
Elliot	Lolit	Presentation	Philippine American Community of GA	
Elliot	Nikki	Presentation	Philippine American Community of GA	
Ellis	Lauren	Presentation	PAPAG	
Espanola	Fred	Volunteer	Saranai	
Estacio	Alex	Community Civic	Philippine American Community of GA	
Estacio	Lehnie	Community Civic	Philippine Booth	
Estacio	Melissa	Presentation	Fil-Am Association of Greater Atlanta	1-Jun
Findley	Ofie	Presentation	Kuwardas	
Garcia	Beth	Presentation	Kuwardas	
Gaston	Luisa	Presentation	PAPAG	
Gillera	Michael	Presentation	PAPAG	
Godbold	Luisa	Volunteer	Saranai	16-May-04
Godoy	Lydia	Presentation	Kuwardas	
Godoy	Nennett	Presentation	Phil. Assoc. of Medical Technologist	
Gonzales	Alvin	Presentation	PAPAG	
Gonzales	Amylee	Presentation	PAPAG	
Gonzales	Anna	Presentation	PAPAG	
Grace	Don	Community Civic	Philippine American Community of GA	
Hammel	Alan	Presentation	Phil American Community of GA	
Hammel	Daisy	Presentation	Phil American Community of GA	
Hiett	Jim	Community Civic	Fil-Am Association of Greater Atlanta	
Hiett	Norma	Community Civic	Fil-Am Association of Greater Atlanta	
Jenkins	Sandra	Presentation	PAPAG	

PHILIPPINES

Last Name	First Name	Activity	Organization	Date Entered
King	Dely	Volunteer	Saranai	16-May-04
Laureano	Cesar	Presentation	Phil. Assoc. of Medical Technologist	
Linac	Buddy	Presentation	Philippine Booth	
Linac	Vickie	Presentation	Philippine Booth	
Love	Marinella	Presentation	PAPAG	
Luetgers	Lauren	Presentation	Philippine American Community of GA	
Magat	A.J.	Presentation	Philippine American Community of GA	
Manayuba	Renato	Demonstration	Lilok USA	16-May-04
Manuel	Nita	Volunteer	Saranai	16-May-04
Mapua	Camille	Presentation	Philippine American Community of GA	
Mapua	Czai	Presentation	Philippine American Community of GA	
Mapua	George	Presentation	Philippine American Community of GA	
Mapua	Larissa	Presentation	Philippine American Community of GA	
Mapua	Sophia	Presentation	Philippine American Community of GA	
Marquesas	Ronnie	Presentation	PAPAG	
McMichen	Fely	Presentation	PAPAG	
Miello	Michael	Presentation	PAPAG	
Milazzo	Linda	Food Vendor	Joy Luck Club	
Milazzo	Paul	Food Vendor	Joy Luck Club	
Milazzo, Jr.	Paul	Presentation	Philippine American Community of GA	
Mison	Linda	Presentation	Phil. Assoc. of Medical Technologist	
Mison	Neil	Presentation	Phil. Assoc. of Medical Technologist	
Mojica	Eric	Presentation	Phil American Community of GA	
Mojica	Julie	Presentation	Philippine American Community of GA	
Mojica	Samantha	Presentation	PAPAG	
Molina	Ferdie	Volunteer	Lilok USA	
Molina	Gloria	Volunteer	Lilok USA	
Molina	Richard	Volunteer	Lilok USA	
Molina	Ricky	Volunteer	Lilok USA	
Molina	Jovie	Tea Party	Saranai	
Nocula	Bob	Presentation	Kuwardas	
Ocampo	Bob	Presentation	Kuwardas	
O'Connor	Minia	Presentation	Kuwardas	
O'Connor	Didi	Philippine Booth	PACCGA	
O'Kelley	Ralph	Volunteer	PACCGA	
O'Kelley	Richard	Presentation	PAPAG	
O'Kelley	Yolanda	Presentation	PAPAG	
O'Shield	Erin	Presentation	PAPAG	
Panagsagan	Anicia	Presentation	PAPAG	
Pastrana	Josine	Presentation	PAPAG	
Pellicer	Bud	Presentation	Philippine American Community of GA	
Polanco	Amby	Presentation	Phil. Assoc. of Medical Technologist	
Ramos	Dolly	Presentation	Kuwardas	
Rimpola	Brian	Volunteer	Lilok USA	
Rimpola	Racquel	Volunteer	Lilok USA	
Rivera	Jackie	Ice Carving	Lilok USA	16-May-04
Silvestre	Gilbert	Food Vendor	Joy Luck Club	
Silvestre	Manuel	Food Vendor	Joy Luck Club	
Soriano	Lauren	Presentation	Fil-Am Association of Greater Atlanta	
Valenzuela	Rodney	Presentation	PAPAG	
Voboril	Janette	Presentation	PAPAG	
Ward	Doddy	Volunteer	PACCGA	
Wesley	Barbara	Presentation	Phil. Assoc. of Medical Technologist	
Wink	Christopher	Presentation	Philippine American Community of GA	
Wink	Colet	Presentation	Philippine American Community of GA	
Wink	John	Presentation	Philippine American Community of GA	
Wink	Mia	Presentation	Philippine American Community of GA	
Wong	Janette	Presentation	Kuwardas	
Yee	Nella	Presentation	Phil. Assoc. of Medical Technologist	
Yee	Rosario	Presentation	Kuwardas	
Young	Imelda	Presentation	PAPAG	
Zapanta	Carol	Presentation	Kuwardas	

SINGAPORE

Last Name	First Name	Activity	Organization	Date Entered
Liew	Joanne	Presentation	Joanne Zheng Studio	5/20/04

TAIWAN

Last Name	First Name	Activity	Organization	Date Entered
Anderson	Emma	Presentation	Eve Hao Dance Studio	5/15/04
Black	Lee	Presentation	America Combat Shuai Chiao Association	
Brookshire	Jonathan	Presentation	America Combat Shuai Chiao Association	
Brown	Misa	Presentation	Eve Hao Dance Studio	5/15/04

TAIWAN

Last Name	First Name	Activity	Organization	Date Entered	Butler
Carolyn		Presentation	Eve Hao Dance Studio	5/15/04	Cantele
Ricky Chan		Presentation	America Combat Shuai Chiao Association		
Chan	Carmmon	Presentation	Eve Hao Dance Studio	5/15/04	
Chang	Aili	Demonstration	Chinese School of Atlanta	5/25/04	
Chang	Alice	Performance	Chinese-American Cultural Performing Group		
Chang	Allen	Demonstration	The Premium Collection	4/20/04	
Chang	Luke	Presentation	DanceMandara	6/20/04	
Chang	Yifang	Presentation	Joanne Zheng Studio	5/25/04	
Chen	Christine	Presentation	Eve Hao Dance Studio	5/15/04	
Chen	David	Performance	Chinese-American Cultural Performing Group		
Chen	Jren-Bin	Presentation	Eve Hao Dance Studio	5/15/04	
Cheng	Gloria	Demonstration	The Premium Collection	4/20/04	
Cheng	John	Demonstration	The Premium Collection	4/20/04	
Chiang	Wen	Presentation	DanceMandara	6/20/04	
Chiou	Fred	VIP/Journalist	Econews	6/14/04	
Chiu	Tammy	Food Vendor	SMCH International Association	5/25/04	
Cho	Erie	Presentation	Eve Hao Dance Studio	5/15/04	
Chu	Bruce	Demonstration	The Premium Collection	4/20/04	
Chu	Henry	Demonstration	The Premium Collection	4/20/04	
Chu	Justin	Demonstration	The Premium Collection	4/20/04	
Chu	Nikki	Demonstration	The Premium Collection	4/20/04	
Curley	Alie	Presentation	Eve Hao Dance Studio	5/15/04	
Davis	Rizia	Presentation	Eve Hao Dance Studio	5/15/04	
Diep	Evan	Demonstration	Chinese School of Atlanta	5/25/04	
Diep	Jenny	Demonstration	Chinese School of Atlanta	5/25/04	
Fan	Andrew	Presentation	DanceMandara	6/20/04	
Fan	Michelle	Presentation	DanceMandara	6/20/04	
Francis	Helen	Presentation	Eve Hao Dance Studio	5/15/04	
Gates	Lisa	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Godwin	Daisy	Presentation	DanceMandara	6/20/04	
Godwin	Julian	Presentation	DanceMandara	6/20/04	
Goode	Patrick	Presentation	America Combat Shuai Chiao Association		
Grove	Ann	Presentation	Eve Hao Dance Studio	5/15/04	
Grove	Zoey	Presentation	Eve Hao Dance Studio	5/15/04	
Grove	Eve	Presentation	Eve Hao Dance Studio	5/15/04	
Hao	Josephine	Presentation	Eve Hao Dance Studio	5/15/04	
Hao	Stephanie	Presentation	Eve Hao Dance Studio	5/15/04	
Hao	Willis	Presentation	Eve Hao Dance Studio	5/15/04	
Harris	Jeffrey	Presentation	America Combat Shuai Chiao Association		
Harris	Yueh Shan	Demonstration	Chinese School of Atlanta	5/25/04	
Hong	May	Food Vendor	SMCH International Association	5/25/04	
Howard	Chanlin	Food Vendor	SMCH International Association	5/25/04	
Howard	Tilna	Food Vendor	SMCH International Association	5/25/04	
Hsiao	Chilly	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Hsieh	Katherine	Demonstration	Chinese School of Atlanta	5/25/04	
Hsieh	Susan	Demonstration	Chinese School of Atlanta	5/25/04	
Hsu	Alice	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Hsu	Carol	Presentation	Eve Hao Dance Studio	5/15/04	
Hsu	Yu Sheng	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Hua	Carmmon	Presentation	Eve Hao Dance Studio	5/15/04	
Huang	Lisa	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Hus	Chenpin	Demonstration	Chinese School of Atlanta	5/25/04	
Kai	Susan	Volunteer	n/a	6/3/04	
Kong	Charles	Presentation	America Combat Shuai Chiao Association		
Kou	Godwin	Journalist	Chinese Community News	6/17/04	
Ku	Pammie	Exhibition	Joanne Zheng Studio	5/25/04	
Kumar	Nathan	Demonstration	Chinese School of Atlanta	5/25/04	
Kumar	Rachel	Demonstration	Chinese School of Atlanta	5/25/04	
Kumar	Varinder	Demonstration	Chinese School of Atlanta	5/25/04	
Kuo	Joseph	Volunteer	n/a	6/3/04	
Kuo	Lou	Exhibition	Joanne Zheng Studio	5/25/04	
Kuo	Raymond	Exhibition	Joanne Zheng Studio	5/25/04	
Lai	Judy	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Lai	Jully	Presentation	DanceMandara	6/20/04	
Lai	Ma Ma	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Le	Donald	Demonstration	Chinese School of Atlanta	5/25/04	
Lee	Annie	Food Vendor	SMCH International Association	5/25/04	
Lee	Christine	Arts & Crafts Vendors	Sweet Valley Nursey	5/7/04	
Lee	David	Food Vendor	SMCH International Association	5/25/04	
Lee	Don Don	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	

TAIWAN

Last Name	First Name	Activity	Organization	Date Entered	ee
Jennifer		Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Lee	Jessica	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Lee	Judy	Performance	Chinese-American Cultural Performing Group		
Lee	Lily	Arts & Crafts Vendors	Sweet Valley Nursey	5/7/04	
Lee	Maranda	Food Vendor	SMCH International Association	5/25/04	
Lee	Martin	Arts & Crafts Vendors	Sweet Valley Nursey	5/7/04	
Lee	Mrs.	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Lee	Rei-Lin	Presentation	Eve Hao Dance Studio	5/15/04	
Lee	Ruey-Lin	Demonstration	Chinese School of Atlanta	5/25/04	
Lee	Tim	Arts & Crafts Vendors	Sweet Valley Nursey	5/7/04	
Lee	Tony	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Lee	William	Presentation	DanceMandara	6/20/04	
Lee	Yu Hai	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Lim	Anna	Demonstration	Chinese School of Atlanta	5/25/04	
Lim	David	Presentation	America Combat Shuai Chiao Association		
Lin	Diana	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Lip	Agate	Presentation	DanceMandara	6/20/04	
Lip	Bill	Presentation	DanceMandara	6/20/04	
Liu	Chen-Chan	Presentation	Eve Hao Dance Studio	5/15/04	
Liu	Chia-Shin	Demonstration	Chinese School of Atlanta	5/25/04	
Liu	Eric	Demonstration	The Premium Collection	4/20/04	
Liu	Eugenia	Exhibition	Joanne Zheng Studio	5/25/04	
Liu	Kristie	Demonstration	Chinese School of Atlanta	5/25/04	
Lo	Ji-Hua	Demonstration	Chinese School of Atlanta	5/25/04	
Lo	Ken	Demonstration	Chinese School of Atlanta	5/25/04	
Lo	Anna	Presentation	Eve Hao Dance Studio	5/15/04	
Marianchrk	Chuck	Presentation	America Combat Shuai Chiao Association		
Papageorgiou	Jade	Presentation	Eve Hao Dance Studio	5/15/04	
Phillips	Lin Wei	Demonstration	Chinese School of Atlanta	5/25/04	
Poon	Emily	Presentation	Eve Hao Dance Studio	5/15/04	
Reitinger	Sangrigoli	Presentation	America Combat Shuai Chiao Association		
Shangrigoli	Sai	Journalist	Atlanta Chinese News	6/17/04	
Sheu	Amy F.	Journalist	Chinese School of Atlanta	5/25/04	
Shih	Yeh	Demonstration	Chinese School of Atlanta	5/25/04	
Shu	Chang-Maggie	Exhibition	Joanne Zheng Studio	5/25/04	
Somphone	Helen	Presentation	DanceMandara	6/20/04	
Soon	Seaver	Volunteer	n/a	6/3/04	
Sun	Lee Kai	Presentation	Eve Hao Dance Studio	5/15/04	
Sun	Lee San	Presentation	Eve Hao Dance Studio	5/15/04	
Tam	Anna	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Tang	Judy	Performance	Chinese-American Cultural Performing Group		
Tian	Lily	Presentation	Eve Hao Dance Studio	5/15/04	
Torres	Frank	Presentation	America Combat Shuai Chiao Association		
Tsai	Angela	Arts & Crafts	Lotus Wind Studio	5/23/04	
Tsai	Chen	Arts & Crafts	Lotus Wind Studio	5/23/04	
Tsai	Ch-Hua	Presentation	Eve Hao Dance Studio	5/15/04	
Tsai	Han-Min	Arts & Crafts	Lotus Wind Studio	5/23/04	
Wang	Catherine	Presentation	FalunGong Association	5/20/04	
Wong	Hyeey-Shan	Demonstration	Chinese School of Atlanta	5/25/04	
Woo	Katherine	Volunteer	n/a	6/3/04	
Wu	Chang	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Wu	Phillip	Presentation	America Combat Shuai Chiao Association		
Wu	Tiffany	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Yang	Cho-Jinn	Demonstration	Chinese School of Atlanta	5/25/04	
Yang	Nick	Demonstration	Chinese School of Atlanta	5/25/04	
Yang	Teresa	Demonstration	Chinese School of Atlanta	5/25/04	
Yeh	Elena	Presentation	DanceMandara	6/20/04	
Yeh	John	Journalist	Landhope News	6/14/04	
Yeh	John	Journalist	China Journal	8/15/04	
Yeh	Margaret	Presentation	DanceMandara	6/20/04	
Yeh	Margaret	Exhibition	Joanne Zheng Studio	5/25/04	
Yeh	Peter	Journalist	World Journal News	6/14/04	
Ying	David	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Ying	Justin	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Yu	Angie	Presentation	Eve Hao Dance Studio	5/15/04	
Yu	Rebekah	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Yuan	Ma Ma	Food vendor	Tzu-Chi Foundation Atlanta	6/2/04	
Zhang	Carol	Presentation	DanceMandara	6/20/04	
Zhang	Elina	Presentation	Eve Hao Dance Studio	5/15/04	
	Journalist	Journalist	Atlanta Chinese Senior Citizen Association		
	Mai-Ya	Presentation	Eve Hao Dance Studio	5/15/04	

Designed by Pam & Chang Studio 404 579 8010

THAILAND

Last Name	First Name	Activity	Organization	Date Entered
Ampaipast	Nid	Sponsor	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Ampaipast	Srisawas	Sponsor	Thai Association World Center USA	Sat 7/10, 4:30-4:50 pm
Assavavalop	Kasemsakdi	Thai Cuisine: Community Food Vendor ACE Volunteer	Thai Association World Center USA Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11 Sat 7/10, 4:30-4:50 pm
Assavavalop	Lynly	Thai Cuisine: Community Food Vendor	Thai Association World Center USA	Sat 7/10, 6-8 pm
THAILAND				
Last Name	First Name	Activity	Organization	Date Entered
Assavavalop	Orapin	Thai Cuisine: Community Food Vendor	Thai Association World Center USA	Sat 7/10, 6-8 pm
Baker	Jason	Wood Carvings & Material from Thailand	JBK Intertrade	
Baker	Kevin	Wood Carvings & Material from Thailand	JBK Intertrade	Sat 7/10, 4:30-4:50 pm
Baker	Philsamai W.	Wood Carvings & Material from Thailand	JBK Intertrade	Sat 7/10 & Sun 7/11
Bhamaranyama	Chonlada	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Bhamaranyama	Melissa	Thai Dance "Rumwong" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10, 4:30-4:50 pm
Boonsombat	Jutatip	Thai Dance: "Rabam Krailas Bunterng"	Thai American Culture Atlanta GA	Sat 7/10 4:30-4:50 pm
Chayavadhanangkur	Janjai	Sponsor	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Chayavadhanangkur	Kerl	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Chayavadhanangkur	Nongluck	Sponsor & Asian Tea Party Ambassador	Thai Association World Center USA	Sat 7/10 & Sun 7/11: 11am-2pm
Clay	Dr. Camden	Thai Massage	Camen Clay-Chiropractor	Sat 7/10 & Sun 7/11: 11am-2pm
Dang	Arunee	ACE Volunteer	Thai Association World Center USA	Sat 7/10, 4:30-4:50 pm
Dang	Vien	ACE Volunteer	Thai Association World Center USA	Sat 7/10, 4:30-4:50 pm
Dr. Clay' Group	Name1	Thai Massage	Camen Clay-Chiropractor	Sat 7/10 & Sun 7/11
Dr. Clay' Group	Name2	Thai Massage	Camen Clay-Chiropractor	Sat 7/10 & Sun 7/11
Dr. Clay' Group	Name3	Thai Massage	Camen Clay-Chiropractor	Sat 7/10 & Sun 7/11
Dr. Clay' Group	Name4	Thai Massage	Camen Clay-Chiropractor	Sat 7/10 (6 - 8 pm)
Dr. Clay' Group	Name5	Thai Massage	Camen Clay-Chiropractor	Sat 7/10 & Sun 7/11
Hamby	Dennis	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Ingram	Natcha	Traditional Thai Dance calls "Pong Larng"	Thai Association World Center USA	Sat 7/10 & Sun 7/11
ingram	Natcha-1	Traditional Thai Dance calls "Pong Larng"	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Ingram	Natcha-2	Traditional Thai Dance calls "Pong Larng"	Thai Association World Center USA	Sat 7/10, 4:30-4:50 pm
Ingram	Natcha-3	Traditional Thai Dance calls "Pong Larng"	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Intakanok	Bee	Performances Chairperson	Asian Cultural Experience	Sat 7/10 & Sun 7/11
Kaewliam	Chaiyaphorn	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Kaewliam	Onuma	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11: 11am-2pm
Kajita	Nipa	Sponsor: Jitlada Thai Restaurant	Thai Association World Center USA	Sat 7/10 & Sun 7/11: 11am-2pm
Kajita	Paul	Sponsor: Jitlada Thai Restaurant	Thai Association World Center USA	Sat 7/10 & Sun 7/11: 11am-2pm
Kanjanampa	Adisorn	Sponsor: Taste of Thai Restaurant	Thai Association World Center USA	Sat 7/10 & Sun 7/11: 11am-2pm
Kanjanampa	Nopakarn	Sponsor: Taste of Thai Restaurant	Thai Association World Center USA	Sat 7/10 & Sun 7/11: 11am-2pm
Kessung	Banchoppan	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Khamsaifong	Lek	Thai Arts & Crafts Exhibition	Thai Association World Center USA	Sat 7/10, 6-8 pm
Kitpanichvises	Nipapan	Sponsor: Red Garlic Restaurant-Thai Cuisine	Thai American Culture Atlanta GA	Sat 7/10, 6-8 pm
Kitpanichvises	Nipapan	Sponsor: Red Garlic Restaurant-Thai Cuisine	Thai Association World Center USA	Sat 7/10, 6-8 pm
Kitpanichvises	Tanes	Sponsor: Red Garlic Restaurant-Thai Cuisine	Thai American Culture Atlanta GA	Sat 7/10, 6-8 pm

THAILAND

Last Name	First Name	Activity	Organization	Date Entered
Kitpanichvises	Tanes	Sponsor: Red Garlic Restaurant-Thai Cuisine	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Kitpanichvises	Tanes's Help	Sponsor: Red Garlic Restaurant-Thai Cuisine	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Koombunlert	Tippawan	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Koonnathamdee	Pracha	Thai Arts & Crafts Exhibition	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Koonnathamdee	Pracha	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Koonnathamdee	Pracha's Friend	Thai Arts & Crafts Exhibition	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Morrison	Prissana	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Pasee	Almon	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Pasee	Sakda	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10, 4:30-4:50 pm
Pattanasiri	Lt. Col. Sumalee	"Suntaraporn" ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Payne	Crystal	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Pittman	Jeffrey	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Punnithi	Patcharin	Thai Style Fruit & Vegetable Carving	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Sangmalee	Dr. Umpon	"Suntaraporn" Thai Dance "Rumwong"	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Sangmalee	Prinyada	ACE Volunteer	Thai Association World Center USA	Sat 7/10, 4:30-4:50 pm
Sangmalee	Varinee	Team Captain of Thailand, Chair of ACE ACE Volunteer	& President of TAWC, USA Thai Association World Center USA	Sat 7/10 & Sun 7/11 Sat 7/10, 4:30-4:50 pm
Sangmalee	Warinda	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Sarindu	Ekapong	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Sarindu	Penny	Sponsor & Asian Tea Party Ambassador	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Sarindu	Pompimol	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10, (6 - 8 pm)
Setsee	Chalieo	Thai Style Fruit & Vegetable Carving	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Smythe	Achira	ACE Volunteer	Thai Association World Center USA	Sat 7/10, 4:30-4:50 pm
Subwiparn	Vassana	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Sunyapong	Monrudee	Sponsor: Taste of Thai Restaurant	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Temiyabut	Chatchai	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Temiyabut	Yajai	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Thitisawat	Mate	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Thongrat	Nancy	Wood Carvings & Material from Thailand	JBK Intertrade Thai Association World Center USA	Sat 7/10 & Sun 7/11 Sat 7/10 & Sun 7/11
Tongintra	Vanna	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Untachant	Paisri	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Untachant	Patana	"Suntaraporn" Thai Dance "Rumwong"	Thai American Culture Atlanta GA	Sat 7/10 & Sun 7/11
Vanichcharengarn	Charles Alex.	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Vanichcharengarn	Christine	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Vanichcharengarn	Russamee	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Vanichcharengarn	Sornsak	ACE Volunteer	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Woowong	Vanna	Sponsor: My Thai Restaurant-Thai Cuisine	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Woowong	Wonchai	Sponsor: My Thai Restaurant-Thai Cuisine	Thai Association World Center USA	Sat 7/10 & Sun 7/11
Woowong	Wonchai's Help	Sponsor: My Thai Restaurant-Thai Cuisine	Thai Association World Center USA	Sat 7/10, 4:30-4:50 pm
Woowong	Wonchai's Help	Sponsor: My Thai Restaurant-Thai Cuisine	Thai Association World Center USA	5/15/04
TIBET				
Last Name	First Name	Activity	Organization	Date Entered
Dorje	Ngawang	Presentation	Dorje Ling Buddhist Center	5/15/04
Gaymtso	Choejor	Presentation	Dorje Ling Buddhist Center	5/15/04
Gaymtso	Choejor	Presentation	Dorje Ling Buddhist Center	5/15/04
Gun	Gan Nu	Presentation	Dorje Ling Buddhist Center	5/15/04
Janpa	Thupten	Presentation	Dorje Ling Buddhist Center	5/15/04

TIBET

Last Name	First Name	Activity	Organization	Date Entered
Janpa	Thupten	Presentation	Dorje Ling Buddhist Center	5/15/04
Lee	Army	Presentation	Dorje Ling Buddhist Center	5/15/04
Wang	Wen	Presentation	Dorje Ling Buddhist Center	5/15/04
Wang	Wen	Presentation	Dorje Ling Buddhist Center	5/15/04
Yang	Rebecca	Presentation	Dorje Ling Buddhist Center	5/15/04
	Kounchok	Presentation	Dorje Ling Buddhist Center	5/15/04
	Qugeersai	Presentation	Dorje Ling Buddhist Center	5/15/04
	Sanggaon	Presentation	Dorje Ling Buddhist Center	5/15/04
	Thukpo	Presentation	Dorje Ling Buddhist Center	5/20/04

USA

Last Name	First Name	Activity	Organization	Date Entered
Aiken	Joi	Food Vendor	Starbucks Coffee Company	8/25/04
Buss	Richard	ACE Volunteer		5/25/04
Callaway	Robert	Presentation	FalunGong Association	5/20/04
Carson	Julie Heron	Publicity		5/20/04
Collin	James	Food Vendor	SMCH International Association	5/25/04
Hook	Mary	Presentation	FalunGong Association	5/20/04
Kertes	Jaime	Food Vendor	Starbucks Coffee Company	
Locke	Christian	Food Vendor	Starbucks Coffee Company	6/25/04
Locke	Vona	Food Vendor	Starbucks Coffee Company	6/25/04
Martin	Catherine	Presentation	FalunGong Association	5/25/04
McGuffee	Haywood	Food Vendor	Starbucks Coffee Company	
Monteleone	Nicole	Food Vendor	Starbucks Coffee Company	
Richardson	Alan	Food Vendor	Starbucks Coffee Company	
Romano	Pat	Food Vendor	Starbucks Coffee Company	6/25/04
Schoberg	Cody	Demonstration	FalunGong Association	5/20/04
Smith	Tony	Chair Person		
Chan-Mo		Food Vendor	SMCH International Association	5/25/04
Radell		Food Vendor	SMCH International Association	5/25/04
Goldin	Susan	Presentation	FalunGong Association	5/25/04

VIETNAM

Last Name	First Name	Activity	Organization	Date Entered
Bui	Chi		United Vietnamese Community of Georgia	6/3/04
Day	Hai	Food Vendor	SMCH International Association	
Do	Peter	ACE Volunteer		6/3/04
Hang	My	Food Vendor	SMCH International Association	6/3/04
Ho	Hindy	Food Vendor	Saigon Cafe	
Lam	Christopher	ACE Volunteer	n/a	
Lam	Diana	Team Captain		
Lam	Hamilton	ACE Volunteer	n/a	
Lam	John	ACE Volunteer	n/a	
Le	Van		United Vietnamese Community of Georgia	5/25/04
Nguyen	Ha		United Vietnamese Community of Georgia	
Nguyen	HongCam		United Vietnamese Community of Georgia	
Nguyen	Khanh	Food Vendor	United Vietnamese Community of Georgia	
Nguyen	Nhung	Food Vendor	SMCH International Association	

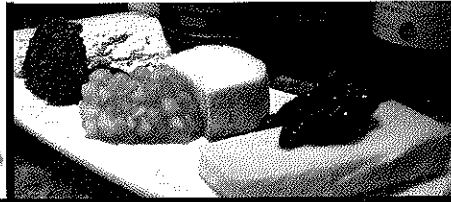
VIETNAM

Last Name	First Name	Activity	Organization	Date Entered
Nguyen	Thu Anh	Food Vendor	United Vietnamese Community of Georgia	
Nguyen	Trinh	Food Vendor	United Vietnamese Community of Georgia	5/25/04
Nguyen	Vu	Food Vendor	United Vietnamese Community of Georgia	5/25/04
Pham	Khoa		United Vietnamese Community of Georgia	5/25/04
Pham	Mini	Team Captain		5/25/04
Vu	Sinh	Food Vendor	SMCH International Association	5/25/04
	Bong	Food Vendor	SMCH International Association	5/25/04
	Chau Sa	Dance Group		
	Dong	Food Vendor	SMCH International Association	5/25/04
	Ho	Food Vendor	SMCH International Association	5/25/04
	Khoi	Food Vendor	SMCH International Association	5/25/04
Lim	Food Vendor	SMCH International Association		5/25/04
	Lim	Food Vendor	SMCH International Association	5/25/04
	Mac	Food Vendor	SMCH International Association	5/25/04
	Oanh	Food Vendor	SMCH International Association	5/25/04
	Thuuy	Dance Group		
	Tien	Food Vendor	SMCH International Association	6/3/04
	Trilet	Food Vendor	SMCH International Association	5/25/04
	Yen	Food Vendor	SMCH International Association	5/25/04

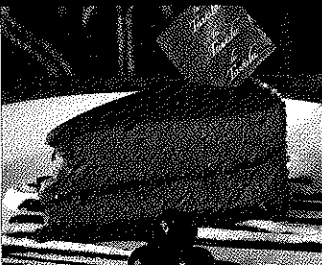
VOLUNTEERS

Last Name	First Name	Activity	Organization	Date Entered
Alejandro	Carmen	ACE Volunteer	n/a	6/3/04
April	Michelle	VIP	GE Energy	
Bahmaire	Piroiz	Food Vendor	Starbucks Coffee Company	
Bailey	Beth	ACE Volunteer	n/a	6/3/04
Ben	Bailey	ACE Volunteer		
Bolles	Truddie	VIP	Met Life	
Cameron	Anita	ACE Volunteer	n/a	Sat and Sunday
Cameron	Joyce	ACE Volunteer	n/a	6/3/04
Cork	Jessica	VIP	Consulate Gen. Of Japan	
Cork	Jim	VIP	Consulate Gen. Of Japan	
Doromal	Marilyn	VIP	Federation	
Jetha	Beth	VIP	APAC	
Jetha	Salim	VIP	APAC	
Latiola	Amelia	ACE Volunteer	n/a	
Lau	Roxanne	VIP	CFC	
Narasimhan	Narsi	VIP	APAC	
Pait	Graham	Volunteer	Atlanta Budokan	6/3/04
Ragsdale	Aimee	ACE Volunteer	n/a	
Richardson	Alan	VIP	Starbucks	
	Alan	VIP	NACA	
Wang	Allan	VIP		
Wong	John	VIP	NACA	
Wong	Lani	VIP	NACA	





LEARN TO COOK WITH ATLANTA'S TOP CHEFS!
Go online to sign up today!



Atlanta's
Finest Dining.com

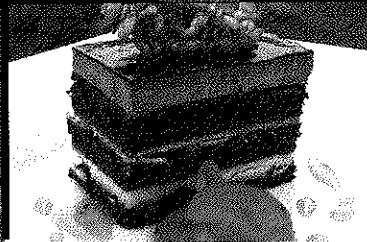
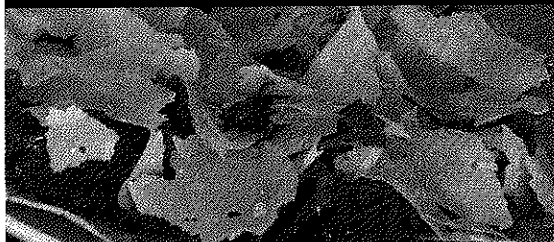
Win free dinners to Atlanta's finest restaurants...

Weekend getaways for two to exotic hot spots...

and Free cooking classes from Atlanta's top chefs!

All this and more... every month on www.atlantasfinestdining.com

For more information or to have your restaurant reviewed or listed call 404.441.9034



Designed by Pam & Chang Studio 404-579-8010

The Shaken Tazo® Passion™ Tea Lemonade.
Refresh your body. Tantalize your taste buds.



Now at all Atlanta area Starbucks Coffee locations.

the piedmont
REVIEW

a review of atlanta's finest
people • places • things

Call us to find out how
to increase your sales!

(404) 560-3677

www.piedmontreview.com

Chopsti for

Charity

Proudly supports



Asian Cultural Experience





Safe for the Whole Family™

www.thefishatlanta.com

Designed by Plam & Chang Studio 404 579 8010



Best Wishes

from your friends at...

MetLife® Auto & Home

MetLife Auto and Home is a brand of
Metropolitan Property and Casualty Insurance Company and its Affiliates, Warwick, RI

Falany Performing Arts Center

Artist Series 2004-2005

Renay & Joseph Joubert

Soprano with Piano

Thursday, September 2, 2004 ~ 7:30 p.m.

Kahurangi Maori Dance Theater

Tuesday, October 12, 2004 ~ 8:00 p.m.

Capital City Opera

Tuesday, October 26, 2004 ~ 7:30 p.m.

Atlantic Coast Theater

"12 Days of Christmas"

Thursday, December 9, 2004

11:00 a.m. / 1:00 p.m. / 7:00 p.m.

Lewis Grizzard: In His Own Words

Thursday, January 20, 2005 ~ 7:30 p.m.

Georgia Sea Island Singers

Thursday, February 24, 2005 ~ 8:00 p.m.

Molasses Creek

Acoustic folk-fusion band, playing bluegrass and ballads

Thursday, March 24, 2005 ~ 7:30 p.m.

American Family Theater

"The Wizard of Oz"

Saturday, April 30, 2005 ~ 7:30 p.m.

Artist Series Tickets \$15.00

Reinhardt College Students, Faculty & Staff \$7.50

Year of Asia Programs

The Vega String Quartet

Tuesday, October 19, 2004 ~ 8:00 p.m. \$15.00

Emory Gamelan Ensemble

Sunday, February 13, 2005 ~ 3:00 p.m. \$10.00

Atlanta Chinese Dance Company

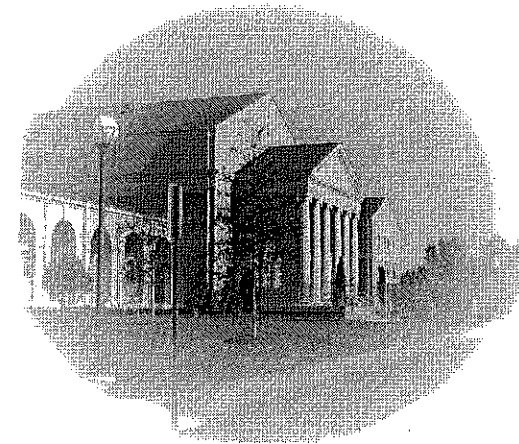
Sunday, March 6, 2005 ~ 3:00 p.m. \$10.00

The Falany Performing Arts Center

at



Reinhardt College



Presents

The Emory University
Gamelan Ensemble

Steve Everett, Director

Guest Javanese Musician: Midiyanto

Sunday, February 13, 2005, at 3:00 p.m.

Presented as part of the *Year of Asia*

Year of Asia

Beginning in the fall of 2003 with Year of the Americas, Reinhardt College embarked on a journey to promote understanding of the varied cultures, races and faiths of the world. We continue this journey with the Year of Asia in 2004-2005.

The premise of this endeavor is that by building mutual understanding across cultures, the foundation for respect, appreciation, and peace can be secured for present and future generations.

To this end, for the next few years our College will provide a range of multicultural activities for our students, faculty, staff and the larger community, in which all continents of the world will be celebrated.

These activities will be open to the general public and held on the Reinhardt Campus. An outreach component will provide activities through community venues.

The nature of Year of Asia (YOA) activities are multi-faceted. Entertainment, performing and visual arts, folk expressions, academic exploration of issues, course offerings, food served on campus and summer travel programs will reflect this year-long commitment to education on the cultures of Asia.

Through these efforts the contributions, achievements and unique character of each culture will receive emphasis.

With the above vision and mission in mind we seek to achieve the following objectives:

- To unite human beings through cross-cultural experiences which celebrate the artistic expressions, values and wisdom of each culture.
- To create experiences that will dissolve stereotypes as the complexity of each culture reveals itself.
- To promote tolerance and acceptance of the many cultures in our community.
- To recognize that the divine presence dwells within us all, no matter our faith or denomination.
- To affirm a commitment to each other as individuals and a community.
- To envision our shared future as friends and neighbors.
- To celebrate who we are together.

The ENSEMBLE

The Emory Gamelan Ensemble consists of sixteen to twenty musicians performing on a full set of instruments (both slendro and pelog tunings) made by Pak Djumadi and Pak Tentrem of Surakarta, Java.

The ensemble was formed in 1997 by Emory professor, Steve Everett and has presented concerts, wayang kulit (shadow puppet plays) and has performed with the Atlanta Symphony Orchestra, for His Holiness, the Dalia Lama, at the High Museum of Art in Atlanta, the Asian Cultural Experience of Atlanta, the Southeast Association of Asian Studies Conference, Savannah Asian Arts Festival, and at several universities in the South.

In addition to Midiyanto, guest performers and teachers have included Pak Sumarsam, I.M. Harjito, and Sri Maeny of Wesleyan University, Muryanto from the Indonesian Embassy in Washington, Anderson Sutton from the University of Wisconsin, and Sarah Weiss from UNC-Chapel Hill.

For further information on the ensemble, please look at the website, www.emorygamelan.org or contact the director, Steve Everett at gsevere@emory.edu.



Javanese gamelan is one of the richest and most distinctive of Asian musical cultures. It was and is of enormous importance in religious, political, and entertainment functions. It possesses two separate tonal systems pelog and slendro. Pelog contains seven tones, only five of which are used in a given composition. The intervals of pelog are unequal, and the smaller ones approximate the semitone of Western music. Slendro is a division of the octave into five roughly equal intervals. Slendro is associated with that which is masculine, and pelog with that which is feminine. This afternoon's performance will feature repertory for the pelog instruments.

The Javanese gamelan, an orchestra of tuned percussion instruments, primarily of bronze, usually accompanies a performance, particularly the Wayang Kulit (shadow puppet plays). Balinese gamelan is distinct from Javanese in that it is played much faster and is tonally brighter. The term gamelan includes percussion orchestras of varying function, style, size, and composition. Gamelan instruments include gongs, drums, xylophones (gambang), bamboo flutes (suling), and string instruments (rebab). A complete double set, half tuned to pelog and half to slendro, may number as many as 80 separate instruments. They are played two ways: according to a subtle, flowing, quiet manner associated with singing and gentle dancing, and according to a powerful, louder manner associated with heroic dance.

MIDIYANTO - GUEST ARTIST

Midiyanto descends from generations of dalangs (puppeteers) and musicians in Wonogiri in Central Java, Indonesia. He is a graduate of STSI, the principal conservatory of Javanese arts in Surakarta, Java and is one of the most active Javanese dalang internationally. In addition to extensive appearances in Indonesia and Singapore, he has performed Javanese shadow plays in Boston, Chicago, Vancouver, Seattle, San Francisco, San Diego, Los Angeles, Honolulu, Sydney and New Zealand.

He is currently a visiting professor at University of California - Berkeley where he directs the gamelan ensemble. He received a Masters degree in music from Lewis & Clark College in Portland, Oregon and was a faculty member for six years. In the USA he has given gamelan workshops and master classes at University of Chicago, University of Hawaii, University of Wisconsin, San Diego State University, University of Michigan, California Institute of the Arts, Tufts University, and UNC-Chapel Hill.

His CD "Shadow Music of Java" (Rounder Records Corp.), recorded at the Smithsonian Institute, is regarded as one of the most important collections of music for this ancient and popular theatrical form.

Program

Works Selected from the Following

Ladrang Wilujeng laras pelog

Ladrang Dirodometa laras pelog pathet nem

Lancaran Sewu Ora Jamu laras pelog pathet nem

Ketawang Subokastawa laras pelog

Ladrang Duporo laras pelog pathet (Pak Chokro)

Ladrang Gleyong laras pelog

Buburan Lancaran Udan Mas laras pelog

We gratefully acknowledge the support of the following

Patrons of the Falany Performing Arts Center

Founders' Club

Calvin and Cheryl Hill

Oratorio Level

*Dr. Alan D. and Judith B. Allen
Bank of North Georgia
Betty C. Callahan
Calvin and Cheryl Hill
J. Thomas and Bettye Jo Isherwood
Lynn and Doris Johnston
Lynn and Larry Kellogg
Thomas H. and Jean Krueger
Judith R. MacMillan
Mr. & Mrs. Will D. Magruder*

*Wright and Barbara Martin
Joan U. McFather
Terry and Vicki Morrison
Susan E. Naylor
Lee A. and Sarah Oxendine
Dr. Garland F. and Darsa Pinholster
Norman W. Paschall
Ellen A. Reagan
G. Thomas Wade
Venette Morgan Williams*

Symphony Level

Dr. & Mrs. Lee A. Shiver

Overture Level

*Lawton and Maxine Baggs
Anna Crawford*

John S. and Carolyn R. Millar

Concerto Level

*Marguerite Cline
Mr. & Mrs. William M. Durrett
Dr. George Lucktenberg
Medical Associates of North Georgia
Herbert A. Mullenix
Bill and Alice Riley*

*Sylvia Wheeler Roberts
Dr. Ricardo Sanchez
Roger and Mariellen Schultz
Geoffrey K. Smith
Don and Lila Stevens*

Aria Level

*Lucie Atkerson
Margaret C. Jackson
Alfred A. & Evelyn Lakos
Wayne & Dolly Lester
Dr. & Mrs. William P. Marks, Jr.*

*Mr. & Mrs. J. Edward Marsh
George D. Morse
William J. Murphy
Dana M. Thompson & Associates, PC*

Eulene Holmes Murray Department of Music Concert Series 2004-2005

George Lucktenberg and Nancy Schechter
Harpsichord, piano and violin
Sunday, September 26, 2004 ~ 3:00 p.m. - Free

Edward Minjarez, Guitar
Thursday, October 21, 2004 ~ 7:30 p.m. - Free

Jeannine Morrison & Joanne Rogers
Piano Duo
Sunday, November 7, 2004 ~ 3:00 p.m. - Free

Faculty Recital
Thursday, November 18, 2004 ~ 7:30 p.m. - Free

Christmas Concert
Thursday-Friday, December 2-3, 2004 ~ 7:30 p.m. - Free

Kennesaw State University Jazz Band
Tuesday, January 25, 2005 ~ 7:30 p.m. - \$10.00

Redeemer Piano Ensemble
Sunday, February 6, 2005 ~ 3:00 p.m. - \$10.00

Chix With Stix, Percussion
Tuesday, April 12, 2005 ~ 7:30 p.m. - \$10.00

Special Programs

Frederick Douglass: The Man
Tuesday, November 16, 2004 ~ 6:00 p.m. - Free

Lucktenberg Chamber Ensemble
Tuesday, January 11, 2005 ~ 8:00 p.m. - Free

Dr. George Lucktenberg, Solo Recital
Thursday, April 7, 2005 ~ 8:00 p.m. - Free

Ms. Susan Naylor, Piano Recital
Sunday, April 10, 2005 ~ 3:00 p.m. - Free

Please Join Us for These Future Lyceum Events

March

March 26 7 PM *Reconciliation and the University*
Dr. William Cody, Oxford Professor of Political Science
Oxford Faculty Lecture- Oxford Chapel

April

April 9 7 PM
Tales From the Country of Hearts: Notes of a Poet-Writer
Dr. John Stone, Emory Medical School
Poetry – Oxford College Chapel

April 19 & 20 8PM *Oxford College Chorale Spring Concert*
Mr. Predrag Gosta, Director,
Associate Professor of Music
Oxford College Chapel

April 23 8PM *Tokyo String Quartet*
William Ransom, pianist and Sadao Harada, cellist
Oxford College Chapel

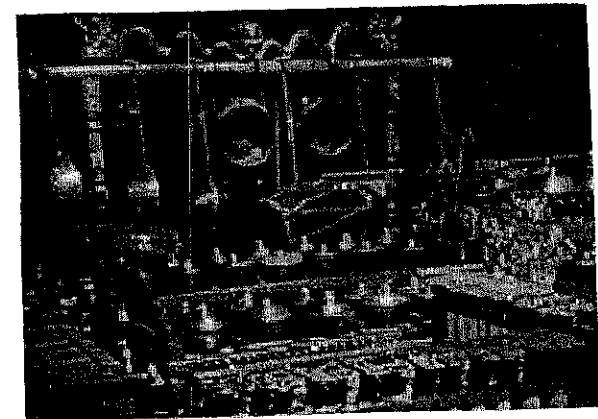
April 27 –29 8 PM *Oxford Instrumental Ensemble Concert*
Mr. Mike Elam, Director
Phi Gamma Hall

The Oxford College Lyceum Program Calendar for the 2001-2002 school year will be published this summer. If you would like to receive a copy, please call 770-784-8389 or leave your name and address with the ushers this afternoon.

The Oxford College Lyceum Committee
Presents:

The Emory Gamelan Ensemble

Sunday, March 25, 2001
Oxford College Chapel
7 PM



The Ensemble

The Emory Gamelan Ensemble consists of sixteen to twenty musicians performing on a full set of instruments (both slendro and pelog tunings) made by Pak Djumadi and Pak Tentrem of Surakarta, Java.

The ensemble was formed in 1997 by Emory professor, Steven Everett and has since presented two wayane kulak (shadow puppet plays) with Widiyanto, puppeteer and has performed for His Holiness, the Dalia Lama at Cannon Chapel, at the High Musuem of Art, and the Asian Cultural Experience of Atlanta.

Guest performers and teachers have included Javanese musicians Pak Sumarsam and Pak I.M. Harjito of the Wesleyan University faculty and R. Anderson Sutton from the University of Wisconsin.

Membership in the ensemble is open to Emory University students, faculty, staff and the Atlanta area. For information contact: Steven Everett, director.

Performing Today:

Steve Everett, director
Bruce Libovitz
Yayoi Everett
Sarah Ambro
Jane Winzer
Robert Luke
Thom Jenkins

Robert Tauxe
Cynthia Tauxe
Genny Tauxe
Will Tauxe
Laura Gordy
Heidi Streetman
Alden Dillow

“Court Music of Java”

Emory Gamelan Ensemble

Ladran Wilujeng slendro manyura

Ladran Duporo slendro
by K.R.T. Wasitodiningrat (Pak Chokro)

Gendhing Gambirsawit slendro sanga

“Pagodes” from Estampes (1903) by Claude Debussy
Performed by: Laura Gordy, Piano

Srepeg slentro manyura

Ladrang Asmaradana slendro manyura

Lancaran Sembunggilang slendro sanga

The Mission of
the Arts at Emory:

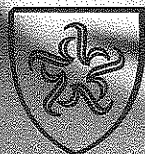
Emory University provides
a dynamic, multidisciplinary
environment for the study,
creation, and presentation
of the arts.

404:727.5050
www.emory.edu/ARTS/



music
EMORY

2002
2003



arts

EMORY

Emory Performs II:
Revelation
Schwartz Center Opening Festival

EMERSON CONCERT HALL
SCHWARTZ CENTER FOR PERFORMING ARTS
FEBRUARY 6, 2003
8:00 P.M.

James Flannery, host

*The Emory Javanese Gamelan Ensemble, Steven Everett, conductor
provided music in the Schwartz Center Lobby
preceding the beginning of this evening's concert.*

Blow Back (2002) Steven Everett
Bryan Goff, trumpet

Agoru VII (1994) Alvin Singleton
for vibraphone

Agoru VIII (2002)
for snare drum

Agoru VI (1988)
for marimba

Peggy Benkeser, percussion

Songs from Letters; Libby Larsen
Calamity Jane to her daughter Janey, 1880-1902 (1989)
So Like Your Father's
He Never Misses
A Man Can Love Two Women
A Working Woman
All I Have

Bonnie Pomfret, soprano; Laura Gordy, piano

INTERMISSION

*De toda la eternidad** (2002) Larsen
I. ¡Un instante me escuchén!
II. ¡Afuera, afuera, afuera!
III. Tera frente, oro el cabello
IV. Esta tarde, mi bien
V. Diuturna enfermedad de la Esperanza
Bonnie Pomfret, soprano; Laura Gordy, piano

Serpent (2000) John Anthony Lennon
John Jeffres, soprano saxophone; Craig Hultgren, cello
Elisabeth Remy, harp

* *World Premiere*

Program Notes

Agoru VII

ARGORU VII is scored for solo vibraphone, and is the seventh in a series of solo *Argoru* pieces by Alvin Singleton for various musical instruments. The term “*argoru*” is a word from the Ghanaian Twi language meaning “to play.” *Argoru VII* works with the Singletonian practice of extreme contrasts. Uprushing grace note scales are followed by soft, memory-evocative long tones. The contrasts of the quick and the long passages seem to become miniature call and response dramas. Pedal *tremolandi* create mystery. Singleton’s fondness for drama, economy of means, unpredictability, and contrast are all on display in this elegant piece for vibraphone. The work was commissioned by the Music Teacher’s National Association and the Georgia Music Teacher’s Association for a November 1994 premiere by tonight’s artist Peggy Benkeser.

Argoru VIII

ARGORU VIII for snare drum is, in a way, a daring, even cheeky little piece. It plays with and against common notions of what snare drums are supposed to do. For one thing, it absolutely features deafening silences. For another it is determinedly about rhythm and expression, no less so than a song might be. Like some strange creature eloquent in its own language, this snare drumming by turns gets worked up, whispers, or compels one by its brutal honesty. The composer is quoted as saying of the work, “I avoided the use of drum rolls, flams, and other typical things one associates with snare drumming. Rhythm was my main concentration in the writing of *Argoru VIII*.” *Argoru VIII* was commissioned by Meet the Composer Commissioning Music/USA for Peggy Benkeser and had its premiere in Atlanta on February 16, 2002.

Argoru VI

ARGORU VI is scored for solo marimba and was commissioned by the Saint Louis Symphony Orchestra for John Kasica and premiered as part of the Chamber Music St. Louis-On Stage Series on March 28, 1988. This short piece provides a musical platform for sheer virtuosic display. With the meter set on “presto” the Singleton wit shows through in the many wide gaps of silence separating the notes in the early pages. It is not until the piece is half over, and the notes start coming bunched hot-and-heavy, that the listener realizes that this might be a very fast and driving piece, *presto* indeed.

—Program notes for the three *Argorus* by Carman Moore

De toda la eternidad

IN 1998, Karen Stolley, director of the first Emory Faculty Program in Salamanca, Spain, introduced me to the life and poetry of Sor Juana de la Cruz (c. 1648–1691) in her cultural studies course. I was touched deeply by the eloquence and wit of Sor Juana’s work and by the tragedy of her life. On returning to Atlanta, I searched in vain for musical settings of Sor Juana’s poetry to include in my 1999 recital of Spanish and Latin American songs. Then, when the construction of Emory’s new performing arts center was announced, I felt that it was imperative to have a significant new work for the inauguration, and thought once again of Sor Juana’s poetry. So I asked Libby Larsen, whose songs I especially admired and enjoyed performing, to compose this song cycle for the occasion.

Juana Inés de Asbaje y Ramírez was born in Nepantla, Mexico, in 1648 (1651?). As a child, she begged to be dressed as a boy in the hope that she might be allowed to attend the university. In her teens she was sent to Mexico City and introduced to the Viceroy. She was recognized as an intellectual prodigy, and the Viceroy gathered a number of intellectuals to test her. The Vicereine, the Marquise of Mancera, befriended and for a time protected her. In 1669, Juana entered the convent of Saint Jerome, where she could follow her intellectual pursuits, and remained there until her death. Sor Juana’s output includes plays, poems in all the common forms of the Baroque, musical compositions, and several religious and philosophical tracts, including the famous 1691 “Reply” to the Bishop of Puebla, in which she defends the right of women to education and intellectual pursuits. Sor Juana corresponded with many of the leading intellectuals of her time (her correspondence is lost) and was reported to have the largest library in the New World. After the Marchese de la Laguna, her second protector, was recalled to Spain, Sor Juana was persecuted by the church fathers and forced to give up her library and belongings, as well as her literary pursuits. In 1694, she renounced her literary ambitions in a “profession of faith,” signed with her own blood. Sor Juana died in an outbreak of plague in 1695; an unfinished poem was found among her belongings.

De toda la eternidad was commissioned for the opening of the Schwartz Center at Emory University. The commission and Libby Larsen’s residency were made possible with support from the University Research Committee, the University Program Committee, and the Department of Music. *De toda la eternidad*, performed by Bonnie Pomfret and Laura Gordy, will be recorded on a compact disc to be released by ACA Digital in 2004. Many thanks to those who helped with this project, especially Karen Stolley, William Ransom, and Nico Castel.

—Bonnie Pomfret

WHEN BONNIE POMFRET asked me to compose a song cycle on texts of Sor Juana Inéz de la Cruz, I was honored and delighted. I have long admired Sor Juana's work and have found her poetry to be achingly beautiful, deeply mystical, and puzzlingly enigmatic. She speaks deeply of sensual love and devotion defined by love and despair. But it is up to the reader to attach concrete images to her poetic objects. One asks the questions: Is she directing her words to the mortal or immortal? Do her choices of feminine and masculine nouns have meaning beyond the mystical contemplation of a unified supreme being? Are her "genderizations" specific or is she addressing the Unity through the pronoun system of Spanish? In the end, these questions do not matter. What matters is the poetry itself. This is where I began my work in organizing five of her poems into this song cycle entitled *De toda la eternidad*.

This is a cycle sung by a lover caught in an agonizing suspension of time—a time in which the lover perceives everything from beginning to end, even before the affair begins. It's in this moment, hung in eternity, where de la Cruz tells us we feel emotional urgency precisely because there is no progression of time. In her genius, the poet presents us with an oxymoron—the moment suspended in eternity. The entire cycle takes place entirely in that moment and solely in the mind of the lover. The first song flows with only a hint of pulse. Time runs anxiously ahead of itself in the second song, while in *Tersja frente*, time is completely suspended, languorous, and sensual. The fourth song, *Esta tarde*, is the most metric of the five songs. It is the human touch point of the cycle and the text is perhaps easiest to understand if one attaches it to a human situation. I chose to set the text in a vague, dark tango as a metaphor for the relationship of the lover to the beloved. *Diuturna enfermedad de al esperanza* presented me with another example of the genius of great poetry. It's the word "*diuturna*." I was dissatisfied with my original translation of this word and so I went on a hunt to find another definition or meaning. I found that the word suggests an eternally long span of time—that the word itself is a state of being which feels like eternity but is not. A perfect word, perfect in itself, and perfect in the poem.

—Libby Larsen

De toda la eternidad

Texts written by Sor Juana Inéz de la Cruz (1651–1695)

I. ¡Un instante me escuchen!*	Hear me one moment—
¡Un instante me escuchen, que cantar quiero un instante que estuvo fuera del tiempo!	Hear me one moment I'm all set to sing of a Moment that stood outside of time!
Escúchenme mientras cante, que poco habrá que sufrir, pues lo que quiero decir es solamente un instante. Un instante es, de verdad, pero tan privilegiado que fue un instante cuidado de toda la eternidad.	Hear me as I sing— you won't find it trying since what I have to say Will only be a Moment. A Moment only, yet prized so high, for a moment the Eternal hung in suspense.
II. ¡Afuera, afuera, afuera!*	Fall back, fall back, fall back!
¡Afuera, afuera, afuera, aparta, aparta, aparta, que trinan los clarines, que suenan Las dulzainas! Estrellas se despenan, Auroras se levantan. Bajen las luces, suban fragancias, cadrillas de jasmínes, claveles y retamas, que corren, que vuelan, que tiran, que alcanzan, con flores, con brillos, con rosas, con llamas.	Fall back, fall back, fall back! Make way, make way, make way, the bugles are blowing, The flageolets are piping! Stars are plunging, Dawn's arising. Lower the lights, let fragrances rise, troops of jasmine, spice-pinks, and broom, running, flying, pelting, catching, with flowers, with shining, with roses, with flame.

III. *Tersa frente, oro el cabello*⁺ Smooth brow and golden hair

*Tersa frente, oro el cabello
cejas arcos, zafir ojos,
bruñida tez, labios rojos,
nariz recta, ebúrmean cuello,
talle airoso, cuerpo bello,
cándidas manos en que
el cetro de Amor se ve,
tiene Fili; en oro engasta
pie tan breve, que no gasta
ni un pie.*

IV. *Esta tarde, mi bien*^{*}

*Esta tarde, mi bien
cuando te hablaba,
como en tu rostro y tus acciones vía
que con palabras no te persuadía,
que el corazón me vieses deseaba;
y Amor, que mis intentos ayudaba,
venció lo que imposible parecía:
pues entre el llanto, que dolor vertía,
el corazón deshecho destilaba.*

*Baste ya de rigores, mi bien, baste,
No te atormenten más celos tiranos
Ni el vil recelo tu quietud constraste*

*Con sombras necias, con indicios vanos,
pues ya en liquido humor viste
y tocaste
mi corazón deshecho entre tus manos.*

Smooth brow and golden hair
sapphire eyes and temple fair,
glowing skin, with lips of rose,
ivory throat, a noble nose,
her form is graceful, proud her air;
and in her hands, pale and fine
see Love's scepter proudly shine:
Fili extolled, with—shod in gold—
a foot so comely it takes only
Half a line.

Speaking to you, beloved

Speaking to you, beloved
this afternoon,
I could see by your gestures
that words could not convince you,
and I longed to show you my heart.

Then Love, reading my mind,
attended my impossible state:
he distilled my broken heart until it
swelled with the stream of tears
wept over you.

Cease this harshness, beloved, cease;
Jealousy will cease if you command,
and doubts will not disturb
your peace of mind

with needless gloom, with petty shams,
since in that flood of tears, you saw
and held
my broken heart in your hands.

V. *Diuturna enfermedad*⁺
de la Esperanza

*Diuturna enfermedad de la Esperanza
que así entretienes mis cansados años
y en el fiel de los bienes y los danos
tienes en equilibrio la balanza;
que siempre suspendida, en la tardanza
de inclinarse, no dejan tus engaños
que lleguen a excederse en los tamaños
la desesperación o confianza:*

*¿quién te ha quitado el nombre
de homicida?*

*pues lo eres más severa, si se advierte
que suspendes el alma entretenida;*

*y entre la infausta o la felice suerte,
no la haces tu por conservar la vida
sino par dar mas dilatada muerte.*

• translation by Alan S. Trueblood

+ translation by Margaret Sayers Peden

Oh, malady of Hope

Oh, malady of Hope, your faith
sustains the passing of my weary years
while measuring my wishes and my fears
your balance remains;

deceitfully, and with indolence
the pans begin to tip, but as change
nears your parity counterpoises
despair by confidence

Still, Murderess is your name,

For Murderess you are, when it is owned
between a fate of happiness or strife

my soul has hung suspended far too long;
you do not act thus to prolong my life
but, rather, that in life death
be prolonged.

Serpent

SERPENT was completed in 2000 while the composer resided in Annaghmakerrig, Ireland. The piece explores a classical aesthetic with its formal structure and thematic development with clear harmonic motion. It unfolds in one brisk movement.

The Composers

STEVEN EVERETT, an Atlanta native, teaches composition, electronic and computer music, and music of Asia, and he directs the Computer Music Studios and Javanese Gamelan Ensemble at Emory University. He is also codirector and conductor of Thamyras, New Music Group. He received the 1998 Mayor's Fellowship in the Arts awarded by the City of Atlanta Bureau of Cultural Affairs for "outstanding contributions to the arts in Atlanta." As a composer, many of his works involve interactive computer-controlled electronics with performers. These have been performed in more than fifty concerts in Japan, Indonesia, Germany, France, England, Italy, Canada, and throughout the United States. Composition grants have been received from the Asian Cultural Council, Rockefeller Foundation, Chamber Music America, and Bogliasco Foundation. He is recorded on SCI, Crystal, Mark, and ACA Digital Records.

ALVIN SINGLETON was born in Brooklyn, New York, and attended New York University and Yale. As a Fulbright Scholar, he studied with Goffredo Petrassi at Accademia Nazionale di Santa Cecilia in Rome, Italy. After living and working in Europe for fourteen years, Singleton returned to the United States to become the composer-in-residence with the Atlanta Symphony Orchestra, from 1985 to 1988. He subsequently served as resident composer at Spelman College in Atlanta from 1988 to 1991, and as the UNISYS Composer-in-Residence with the Detroit Symphony Orchestra in 1996 and 1997. In addition, he served as visiting professor of composition at the Yale University School of Music. Singleton has composed music for theatre, orchestra, solo instruments, and a variety of chamber ensembles. His music is published by European American Music Corporation and Musica Mista and is recorded on the Albany Records, Elektra/Nonesuch, and Tzadik labels.

LIBBY LARSEN is one of the few composers in our time who has supported herself by composing rather than teaching. In 1973 she cofounded the Minnesota Composers Forum, now the American Composer's Forum, which has been an invaluable aid for composers in a difficult, transitional time for American arts. The first woman to serve as a resident composer with a major orchestra, Larsen has held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.

Larsen was awarded a 1994 Grammy as producer for the compact disc, *The Art of Arleen Auger*, a recording that features her *Sonnets from the Portugese*. Her opera, *Frankenstein, The Modern Prometheus*, was selected as one of the

eight best classical musical events of 1990 by *USA Today*. Her music has been commissioned and performed widely by prominent artists.

Larsen has composed works spanning virtually every genre. They are widely recorded on multiple labels, including Angel/EMI, Koch International, Nonesuch, and Decca.

JOHN ANTHONY LENNON has been commissioned by the John F. Kennedy Theatre Chamber Players, the Library of Congress, the Boston Symphony Chamber Players, the National Endowment for the Arts Orchestral Consortium, the Fromm Foundation, the Kronos Quartet, and many others. In addition to the Rome Prize, Guggenheim, Friedheim, DAAD, and Charles Ives Prize from the American Academy and Institute of Arts and Letters, Lennon has been the recipient of numerous awards and has held fellowships at Tanglewood, Yaddo, McDowell, the Bogliasco Foundation, and the Rockefeller Center at Bellagio. A professor of composition at Emory University, he resides in Atlanta.

Reared in Mill Valley, California, Lennon earned a liberal arts degree at the University of San Francisco and holds a master's degree and doctorate from the University of Michigan, where he studied with Leslie Bassett, William Albright, and William Bolcom.

Lennon is published by E. C. Schirmer, C. F. Peters, Dorn, Mel Bay, Frederick Harris, Columbia University, and Oxford University presses. Recordings are with CRI, Bridge Records, Capstone, Open Loop, and MMC.

The Participants

THE EMORY JAVANESE GAMELAN ENSEMBLE was formed in January 1997 by Steven Everett. A generous gift by Emory alumnus Cherry Emerson enabled the Music Department to purchase a set of antique, bronze gamelan instruments from Central Java. This set of instruments dates from the mid-nineteenth century, and was made in Wongiri, Java. The set is quite similar in design to the instruments which the French composer Claude Debussy first heard at the Paris Exhibition of 1889, now housed in the Musée de Cite de la Musique in Paris. The first gamelan instruments to arrive in the United States were first heard at the Chicago Exposition of 1890 and are housed at the Field Museum in Chicago.

Gamelan is the principal ensemble used for Indonesian music, dance, dramatic art forms, and especially shadow puppet plays based on the Hindu epics *Ramayana* and *Mahabharata*. It is one of the only music ensembles in the world which can accommodate amateur and advanced professional musicians simultaneously and is the ideal setting for studying the culture and arts of Southeast Asia.

Gamelan in Java thrives around the central palaces of Yogyakarta and Surakarta. Court style orchestras include many different kinds of instruments. Bronze bar metallophones are complimented by racks of horizontal gongs, suspended gongs, wooden xylophones, drums, flutes, zithers, bowed strings, and vocalists

JAMES W. FLANNERY came to Emory in 1982 to found the Department of Theater Studies and Theater Emory. A producer, stage director, scholar, and critic, he has an international reputation as a specialist in the dramatic work of William Butler Yeats. He also has achieved distinction as a singer, particularly as one of the foremost interpreters of the *amhrán mór*, or classical "high song" tradition of Ireland. His book and recording, *Dear Harp of My Country: The Irish Melodies of Thomas Moore*, is considered the definitive study of this central figure in the history of Irish literature and music. Winship Professor of the Arts and Humanities at Emory, Flannery is also the director of the W. B. Yeats Foundation, which produces a regular series of public events concerned with Irish studies at Emory. Among his many honors, he was the recipient last year of a Governor's Award in the Humanities for his promotion of a wider understanding of the cultural traditions of the Celtic lands and their contribution to the American South.

BRYAN GOFF is currently professor of music and coordinator of the wind and percussion division of the School of Music at Florida State University, where he has taught trumpet since 1974. He plays principal trumpet in the Tallahassee Symphony Orchestra, the FSU Chamber Orchestra, and the Florida State Brass Quintet. He has a strong interest in period instruments and has lectured and performed, both on Baroque and modern trumpet, in the United States, Canada, and Europe. He served on the board of directors of the International Trumpet Guild for twenty years, including sixteen years as their treasurer. He also has served as president of the National Association of College Wind and Percussion Instructors.

PEGGY BENKESER, percussionist, is a leading proponent of new music. As artistic director, founding member, and percussionist of the new music ensemble Thamyris in Atlanta, she has commissioned, presented, performed, and recorded new music throughout the United States and Germany. Her current solo project, Kitchen Chaos, is a new music theater work featuring recently commissioned percussion solos by Steven Mackey, Pauline Oliveros, Janice Giteck, Alvin Singleton, Steve Everett, and Frank Hannaway.

BONNIE POMFRET, soprano, performs regularly as a soloist in the United States, Europe, and Asia. This past season she sang as a soloist with the Atlanta Symphony and the Academia Chorale of Detroit, and gave recitals in Beijing, China; Atlanta; Hartford, Connecticut; and Raleigh, North Carolina; as well as concerts with the Emory Chamber Society of Atlanta and Artburst concerts in Birmingham, Alabama.

After receiving degrees at the Musikhochschule in Freiburg, Germany and the Boston Conservatory, Pomfret was a Rotary Fellow at the conservatories of Rome and Berlin. She holds a doctorate in vocal performance and literature, with a minor in opera directing, from Indiana University. She was a National Endowment for the Humanities Fellow at New York University and the Wagner-Festspiele in Bayreuth, Germany, researching the history of staging in the Ring cycle and its implications for modern opera staging. Pomfret studied with David Blair McClosky, a pioneer in voice therapy. She completed an internship at Massachusetts Eye and Ear Infirmary's Voice Therapy Clinic and served as a consultant to the Peoria ENT Group. Pomfret is past president of the McClosky Institute of Voice, a non-profit organization dedicated to promoting vocal health through basic vocal techniques; she presents workshops around the United States each summer and coordinates faculty certification training for the Institute.

Pomfret has been assistant professor and director of vocal studies at Emory University since 1997, and served eleven years on the faculty at Illinois State University. She lives in Atlanta with her husband, violist Arthur Lewis, and daughter, Cara.

PIANIST LAURA GORDY has performed solo and chamber music in the United States, Europe, Latin America, and Asia. She has distinguished herself as a champion and powerful interpreter of contemporary music, as well as standard classical repertoire. She has commissioned and premiered more than sixty new works for solo piano and chamber ensemble. She cofounded and codirected Thamyris, an award-winning ensemble that has pioneered new music since 1987. Her recordings of contemporary music are available on Albany Records, ACA Digital Recordings, Aucourant Records USA, and Living Artists Recordings. Gordy is also a sought-after collaborative recitalist and a founding member of the Emory Gamelan Ensemble. In recent seasons, she has performed in New York, California, Michigan, Germany, and China, as well as throughout the Southeastern United States.

Gordy received degrees in piano performance from the University of Cincinnati (*summa cum laude*), Rice University, and the University of Alabama at Tuscaloosa. She has studied in Cologne, Germany, with Aloys Kontarsky, renowned pianist and contemporary music specialist. Born and raised in Georgia, she resides in Atlanta, where she is on the faculties of Emory University and the Georgia Academy of Music.

JOHN JEFFRES has been the artist affiliate in saxophone at Emory University since 1996. He is also the assistant band director at Dodgen Middle School in Cobb County, long recognized for its musical accomplishments.

Jeffres earned his bachelor of arts degree in music and psychology from Emory University and a master of music degree in music education and saxophone performance from Northwestern University in Evanston, Illinois. While at Northwestern, Jeffres studied saxophone with Frederick Hemke and performed under the direction of John Paynter. As a student, he was winner of the Emory University Concerto Competition and the Northwestern University Chamber Competition. His professional and honorary affiliations include GMEA, MENC, Mu Phi Epsilon, Psi Chi, and Phi Beta Kappa.

Jeffres maintains an active performance career and has performed with the Cobb Symphony Orchestra, the Emory Symphony Orchestra, and the Cobb Wind Symphony. He can be heard playing regularly throughout the Atlanta area with various jazz ensembles, small jazz combos, and a guitar and saxophone duo.

CELLIST CRAIG HULTGREN is an activist for new music, the newly creative arts, and the *avant garde*. Possessing a broad range of instrumental techniques from traditional to radical, Hultgren presents his own spontaneous, free-style improvisations along with programs of new music throughout the country and abroad. His performances have been broadcast on National Public Radio's *Performance Today*, Canadian Broadcasting Corporation, and European radio. The

Birmingham News said of him, "Hultgren . . . pushes the limits of his instrument brilliantly by using extended techniques in fascinating ways." A recipient of artist fellowships in 1992 and 1999 from the Alabama State Council on the Arts, he has been a member since 1993 of Thamyris, a contemporary chamber music ensemble in Atlanta. A long-time member of the Alabama Symphony, he also plays in the newly formed Chagall Trio.

Hultgren is featured in three solo CD recordings including most recently the *Electro-Acoustic Cello Book* on Living Artist Recordings. More than simply a performer, he also works in the behalf of arts as an organizer. Currently he is secretary and past president of the Birmingham Art Music Alliance. He also has served as president of the Birmingham Art Association, where he instituted Birmingham Improv, the annual, international festival of improvisation. Nationally he is a consultant for the Living Music Foundation and on the steering committee of the New Directions Cello Association. He is director of the Birmingham-Southern College New Music Ensemble. This last year found him holding the second Hultgren Solo Cello Works Biennial, a competition highlighting the best new compositions for the instrument, and improvising the incidental music for the Birmingham Children's Theater production of *The Miracle Worker*.

ELISABETH REMY is principal harpist of the Atlanta Symphony Orchestra. She grew up on Cape Cod, commuting to Boston for her studies with Ann Hobson Pilot and spending summers in Camden, Maine, at the Salzedo Summer Harp Colony for study with Alice Chalifoux. Other summers were spent at Tanglewood, where she was a fellow in harp at the Tanglewood Music Center in 1994 and 1995. She graduated Phi Beta Kappa from Harvard University in 1995, with a double major in music and French, and was immediately hired by the Atlanta Symphony.

Remy was winner of first-place awards in the American Harp Society National Competition, Advanced Division in 1993, and the American String Teachers Association National Solo Competition, Preprofessional Division, Harp in 1992. She was a NFAA/ARTS awardee in 1990.

With the Atlanta Symphony she has performed concertos by Handel, Mozart, and Ginastera. She recorded Britten's *Ceremony of Carols* with Robert Shaw and his Chamber Singers for the Telarc recording *A Robert Shaw Christmas: Angels on High*. Recently she performed Malecki's *Concertino in an Old Style* at the American Harp Society Convention in Cincinnati and was soloist with the Cape Symphony's Pops in the Park. She also performed the Ginastera *Harp Concerto* with both the Nashua Symphony and the Cape Symphony. Her first solo CD, *Whirlwind*, recorded on the ACA Digital Recording label, was released in fall 2000. The 2001-2002 season included a performance of Pierre's

Concertstuck for solo harp and orchestra with the Johnson City Orchestra in Tennessee. In summer 2002, she appeared at the Meeting House Chamber Music series on Cape Cod, and in 2002–2003, will give solo recitals at the Carlos Museum and the Cathedral of St. Philip in Atlanta.

Remy teaches harp, both privately and as an artist affiliate at Emory University. She is an artist in residence at Kennesaw State University, harp instructor at Georgia State University, and also leads the Urban Harp Ensemble at Brown Middle School in Atlanta. She enjoys performing frequently in both solo and chamber music recitals.

IN CONSIDERATION FOR other members of the audience, please turn off all pagers and cellular telephones. Photographs and recordings may not be made during a performance without advance permission.

USHERS FOR THIS PROGRAM are members of the Arts at Emory Volunteers and Alpha Phi Omega, a national service and social fraternity. Call 404.727.6640 for information on ushering.

HALLS® MENTHO-LYPTUS® cough tablets are available in the lobby, courtesy of the Golin–Harris Company.

INFORMATION AND TICKETING: Arts at Emory Box Office, 404.727.5050; toll free, 877.639.3728; Arts at Emory website, www.emory.edu/ARTS.

GC&SU
MUSIC

Guest Artist Series

Georgia College & State University
Department of Music and Theatre
presents

Gamelan Voyage

Emory Gamelan Ensemble

Steve Everett, director

January 22, 2006

7:30 p.m.

Arts & Sciences Auditorium

Music Program

- Ketawang Puspawarna* laras slendro pathet manyura.....Traditional
- Patalon: Ayak-ayak-Srepeg-Sampak* laras slendro pathet manyura.....Traditional
- Ladrang Dirodometa* laras slendro pathet manyura.....Traditional
- Ladrang Duporo* slendro (1976).....K.R.T. Wasitodiningrat
- Srepegan "Playon Lasem"* laras slendro pathet nem.....Traditional
- Gendhing Gambirsawit* laras slendro pathet sanga.....Traditional
- Bubaran – Lancaran Udan Mas* laras slendro pathet manyura.....Traditional

Video Program

- 1) *SRIMPI* - PERFORMED AT THE KRATON MANGKUNEGARAN IN SURAKARTA, JAVA, 1996
- 2) *WAYANG KULIT* – PERFORMED BY DHALANG, KI OEMARTOPO IN WONOGIRI, JAVA, 1996
- 3) *WAYANG ORANG* – PERFORMED AT SRIWEDARI IN SURAKARTA, 1996
- 4) *BEDHAYA* DANCE EXAM - AT STSI IN SURAKARTA, 1996

Emory Gamelan Ensemble Personnel

Steve Everett, Yayoi Everett, Neil Fried, Stuart Gerber, Laura Gordy, Thom Jenkins, Noam Elsner, DJ Betsill, Robert Luke, Michelle Smith, Cynthia Tauxe, Robert Tauxe, Kimberly Twarog, Randall Harlow, Glen Satten, Daniel Lundberg

The Emory Gamelan Ensemble

The Emory Gamelan Ensemble consists of twenty musicians performing on a full set of instruments made by Pak Djumadi and Pak Tentrem Sarwanto of Surakarta, Central Java.

The ensemble was formed in 1997 by Emory professor, Steve Everett and has presented concerts, wayang kulit (shadow puppet plays) and has performed with the Atlanta Symphony Orchestra, the 50th Society of Ethnomusicology Conference, for His Holiness the 14th Dalia Lama, the High Museum of Art in Atlanta, the Asian Cultural Experience of Atlanta, the Southeast Association of Asian Studies Conference, Savannah Asian Arts Festival, and at many universities in the Southeast.

Guest performers and teachers have included Midiyanto from the University of California-Berkeley, Sumarsam, I.M. Harjito, Darsono, and Sri Maeny of Wesleyan University, Muryanto from the Indonesian Embassy in Washington, and Sarah Weiss from Yale University.

For further information on the ensemble, please look at the website, www.emorygamelan.org or contact the director, Steve Everett at gsevere@emory.edu.

Javanese gamelan is one of the richest and most distinctive of Asian musical cultures. It was and is of enormous importance in religious, political, and entertainment functions. It possesses two separate tonal systems, pelog and slendro. Pelog contains seven tones, only five of which are used in a given composition. The intervals of pelog are unequal, and the smaller ones approximate the semitone of Western music. Slendro is a division of the octave into five roughly equal intervals. Slendro is associated with that which is masculine, and pelog with that which is feminine. This performance will feature repertory for the slendro instruments.

The Javanese gamelan, an orchestra of tuned percussion instruments, primarily of bronze, usually accompanies a performance, particularly the Wayang Kulit (shadow puppet plays). Balinese gamelan is distinct from Javanese in that it is played much faster and is brighter tonally. The term gamelan includes percussion orchestras of varying function, style, size, and composition. Gamelan instruments include gongs, drums, xylophones (gambang), bamboo flutes (suling), and string instruments (rebab). A complete double set, half tuned to pelog and half to slendro, may number as many as 80 separate instruments. They are played two ways: according to a subtle, flowing, quiet manner associated with singing and gentle dancing, and according to a powerful, louder manner associated with heroic dance.

*Upcoming Programs of the GC&SU Department of
Music & Theatre*

Faculty Recital
Mozart in Paris
Greg Pepetone, piano
January 30, 7:30 p.m.
Max Noah Recital Hall

Faculty Recital
Wendy Mullen, soprano
Richard Mercier, piano
February 2, 7:30 p.m.
Max Noah Recital Hall

Guest Artist Recital
Otis Murphy, saxophone
February 6, 7:30 p.m.
Max Noah Recital Hall

Guest Artist Recital
Lyle Indergaard &
Judith Gabos, piano
February 20, 7:30 p.m.
Max Noah Recital Hall

GC&SU Mainstage Theatre
The Spitfire Grill
February 22-25, 8:00 p.m.
February 26, 2:00 p.m.
Russell Auditorium

Guest Artist Recital
Goliard Southeastern Music Festival
March 2, 7:30 p.m.
Max Noah Recital Hall

Faculty Recital
Women Composers
March 6, 7:30 p.m.
Max Noah Recital Hall

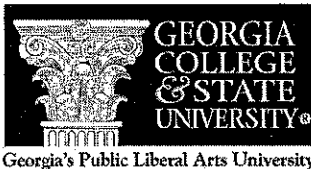
GC&SU Concert Band
Spring Concert
March 9, 7:30 p.m.
Russell Auditorium

Guest Artist Recital
Andrew Zohn, guitar
March 20, 7:30 p.m.
Max Noah Recital Hall

GC&SU Jazz Band Spring
Concert with
Guest Artist Byron Stripling
March 30 & 31, 8:00 p.m.
Russell Auditorium

Faculty Recital
Greg Pepetone, piano
Mozart in Salzburg
April 3, 7:30 p.m.
Max Noah Recital Hall

Faculty Recital
Maureen Horgan, trombone
Richard Mercier, piano
April 4, 7:30 p.m.
Max Noah Recital Hall



known as Pak Tjokro (Cokro). As he became proficient, his peers called him Ki Tjokrowasito (Ki is an unofficial title of respect). In the 1960s, the Paku Alaman court named him K.R.T. Wasitodipuro (K.R.T. = Kanjeng Raden Tumenggung). Later, he was honored as K.R.T. Wasitodiningrat. In 2001 he was recognized officially as the natural son of Paku Alam VII, and half-brother of Paku Alam VIII, and earned a title similar to a prince: K.P.H. Notoprojo (K.P.H. = Kandeng Pangeran Haryo).

He was born in Yogyakarta, Java. In addition to his position at the palace, he was also music director at RRI Yogyakarta and leadership of the radio gamelan continues to reflect his musical sensibilities. He taught at the California Institute of the Arts from 1971 to 1992, as well as at U.C. Berkeley, San Jose State, and many other universities in the US and Canada. He retired to Indonesia in 1997. He has composed more than 200 pieces for gamelan.

Gendhing Gambirsawit

Translation of the title is "reddish-brown batik headdress." This piece features the full forces of the soft and loud ensembles. The second section (minggah) is intended to accompany a flirtatious solo female dance. The same piece may also be played in essentially the same style and progression for concert/listening pleasure (uyon-uyon). The piece begins with a buka (introduction) on the rebab, followed by a merong section of several gong cycles. The minggah section, played after a transition signaled by acceleration of tempo, consists of one repeated gong cycle. While this might be heard in court contexts, it is a work associated with the people and often heard at gatherings outside the court (parties and receptions).

Ki Nartosabdho

Nartosabdho was a famous and extremely talented dhalang (shadow puppeteer) who was also a prodigious composer. Many of his songs have become so well known people have forgotten that they were ever new, although most of Nartosabdho's songs were only composed in the 1950s and 60s. *Lagu Swara Suling* is a song about the sound of a flute and has the same tune as the Balinese Gong Kebyar piece *Gambang Suling*. It is unclear which song was composed first.

Lagu Swara Suling (1959)

*The sound of the flute, echoing is the source,
Toodle-toodle (tolat-tolit), delightful is the sound
The sound affects and arouses pathos,
while the drums and others are suddenly bursting with energy.*

Buburan –Udan Mas

Udan Mas (sometimes written **Hudan Mas**, the name means "Golden Rain") is a composition for gamelan which is popular in Central Java, especially Yogyakarta. It is a bubaran, which is an ending piece played while the audience departs. In Western concert performances, it is often played as an encore. It is often one of the pieces students learn early in their studies.

The piece can be played in a wide variety of pathet, including pélog pathet barang, lima, and nem, and sléndro pathet sanga, manyura, and nem. It can also be played as either a lancaran or a ladrang, with related balungan. The recording of the piece on *Javanese Court Gamelan*, possibly the most famous, is in pélog pathet barang and has a lancaran structure.

SOLO JAVA

Emory Gamelan Ensemble



*Burlington Road Building
Emory University
December 5, 2006*

Solo Java

Emory Gamelan Ensemble

Burlington Road Building

Emory University

December 5, 2006, 7:30 P.M.

Program	
<i>Ladrang Wilujeng</i> laras slendro pathet manyura	Traditional
<i>Ladrang Wilujeng</i> laras pelog pathet barang	
<i>Ladrang Pangkur</i> laras pelog pathet barang	Traditional
<i>Ladrang Duporo</i> laras slendro pathet manyura (1976)	K.P.H. Notoprojo (born 1904)
<i>Ladrang Duporo</i> laras pelog pathet barang	
<i>Gendhing Gambirsawit</i> kethuk 2 kerep, minggah <i>Ladrang Sri Karongron</i> laras slendro pathet sanga	Traditional
<i>Lagu Dolanan Swara Suling</i> laras pelog pathet nem (1959)	Ki Nartosabdho (1925-1985)
<i>Buburan – Udan Mas</i> laras slendro pathet manyura <i>Udan Mas</i> laras pelog pathet lima <i>Udan Mas</i> laras pelog pathet barang	Traditional

Emory Gamelan Ensemble Personnel

Katie Bragg	Patricia DeWitt
Monica Duncan	Peter DeWitt
Noam Elsner	Steve Everett
Yayoi Everett	Neil Fried
Laura Gordy	Thom Jenkins
Junsub Lee	Dan Lundberg
Robert Luke	Glen Satten
Naomi Shinoda	Cynthia Tauxe
Robert Tauxe	

The Emory Gamelan Ensemble

The Emory Gamelan Ensemble was formed in 1997 by Emory professor Steve Everett and has presented both concerts and wayang kulit (shadow puppet plays). It has performed with the Atlanta Symphony Orchestra, at the 50th Society of Ethnomusicology Conference, for His Holiness the 14th Dalia Lama, at the High Museum of Art in Atlanta, the Asian Cultural Experience of Atlanta, Southeast Association of Asian Studies Conference, Savannah Asian Arts Festival, and at numerous universities in the Southeast. Guest performers and teachers have included Midiyanto, Sumarsam, Hardja Susilo, I.M. Harjito, Darsono, Sri Maeny, Muryanto, Emiko Susilo, Sarah Weiss, Susan Walton, Marc Perlman, and Andy McGraw. For further information, please visit the website, www.emorygamelan.org.

NOTES

Ladrang Wilujeng

This is a well-known and frequently heard opening piece signifying the desire for safety and well-being ("wilujeng" means "safe, secure, healthy"). It is performed in soft-playing style, with "loud" and "soft" instruments, as well as singing. In this example the male and female singers sing together in unison, a style known as *bedhayan* (a style often used in accompaniment of the *bedhaya* dance).

Ladrang Wilujeng laras slendro pathet manyura

<i>Buka</i>	• 1 3 2 6 1 2 3 1 1 3 2 • 1 2 ⑥
<i>Ompak</i>	[2 1 2 3 2 1 2 ⑥ 3 3 • 6 5 3 2 5 6 5 3 2 1 2 ⑥ 2 1 2 3 2 1 2 ⑥]
<i>Ngelik</i>	• • 6 • 1 5 1 6 3 5 6 1 6 5 3 2 6 6 • • 1 5 1 6 1 1 3 2 • 1 2 ⑥]

Ladrang Pangkur

This is a favorite piece for the spirited and flirtatious female solo dance *gambyong*. The performance is mostly in "soft playing" style, with female singing and soft instruments playing, but the loud instruments are sometimes played quite loudly.

K.P.H. Notoprojo (also known as Tjokrowasito, Wasitodipuro, Wasitodiningrat, and other names; b. 1904) is one of the most highly respected performers of Javanese gamelan. He led the Paku Alaman palace gamelan as well as the gamelan for the Radio Republik Indonesia Yogyakarta, and taught gamelan in universities around the world. He is also a noted composer and rebab performer. On March 9, 2004, he received the Nugraha Bhakti Musik Indonesia Award.

He has gone by a large number of names, corresponding to different honors he has received. He was born Tjokrowasito (Cokrowasito in the new orthography), and is

Ladang WILUJENG pelog baning

buka . 7 3 2 6 7 2 3 7 7 3 2 . 7 5 6 7 6

umpak

- + 2 + 6 + 2
[2 7 2 3 2 7 5 6 3 3 . . 6 5 3 2

+ 6 + 6 + 6 + 6
5 6 5 3 2 7 5 6 2 7 2 3 2 7 5 6 7 6

ngelik

+ + + + + 2
. . 6 . 7 5 7 6 3 5 6 7 6 5 3 2

+ 6 + 6 + 6 + 6
6 6 . . 7 5 7 6 7 7 3 2 . 7 2 6

serongan (ngelik)

6 . 7 5 7 6
Pa - ra - bé sang Sma - ra ba - ngun
Ga - wa sang Sm da - ra pra - bu
Sem - bung la - ngu mungwing gu - rung

3 5 6 7 6 5 3 2
3 3 3 2 7 2 3 6 7 5 5 6 5 3 2
Se - pat domba ka - li O - ya
Wi - ca - ra ma wa ka ra - na
Ka - nir wis - ma kem - bang rek - ta

6 6 6 7 5 6 7 5 7 6
A - ja do - lan lan wong pri - ya
A - ja do - lan lan wa ni - ta
A - ja nggugu u - jar i - ra

7 7 3 2 7 5 6
6 7 6 5 7 6 5 3 2 7 2 3 2 2 3 2 7 6
Ge - ma meh no ra pra sa - ja
Sa - nyak ta a sring ka tar - ka
Wong la nang sok a - sring ci - dra

JAVA

Emory Gamelan Ensembles



Emory University
April 25, 2006

J A V A

Emory Gamelan Ensembles

Burlington Road Building
Emory University
April 25, 2006, 7:30 P.M.

Program

<i>Ketawang Puspawarna</i> laras slendro pathet manyura	Traditional
<i>Ladrang Wilujeng</i> laras slendro pathet manyura	Traditional
<i>Lancaran Suwe Ora Jamu</i> pelog nem	Midiyanto
<i>Ladrang Kagok Semarang</i> laras pelog pathet lima	Ki Nartosabdho (1925-1985)
<i>Ladrang Gégot</i> pelog lima	Modern
<i>Ladrang Pangkur – Lancaran Manyura Sewu</i> pelog barang	Traditional
<i>Srepegan</i> laras slendro pathet manyura	Traditional
<i>Ladrang Kampung</i> laras slendro (1999) Kim Twarog, violin solo	Steve Everett
<i>Buburan – Udan Mas</i> laras pelog pathet barang	Traditional
<i>Buburan – Lancaran Sembunggilang</i> laras slendro pathet sanga	Traditional

Emory Gamelan Ensemble Personnel

Benji Anderson	DJ Betsill
Katie Bragg	Patricia DeWitt
Peter DeWitt	Noam Elsner
Steve Everett, director	Yayoi Everett
Neil Fried	Stuart Gerber
Laura Gordy	Randall Harlow
Thom Jenkins	Bruce Lebovitz
Dan Lundberg	Robert Luke
Glen Satten	Michele Smith
Cynthia Tauxe	Robert Tauxe
Kimberly Twarog	

Emory Gamelan Dua Personnel

Laura Gordy, director	Benji Anderson
Pat DeWitt	Peter DeWitt
Chris Fallon	Kristin Jarvis
Judith Kaine	Cecilia Kelley
Junsub Lee	Dan Lundberg
Fred Tarrant	

The Emory Gamelan Ensemble

The Emory Gamelan Ensemble was formed in 1997 by Emory professor Steve Everett and has presented both concerts and wayang kulit (shadow puppet plays). They have performed with the Atlanta Symphony Orchestra, at the 50th Society of Ethnomusicology Conference, for His Holiness the 14th Dalai Lama, at the High Museum of Art in Atlanta, the Asian Cultural Experience of Atlanta, Southeast Association of Asian Studies Conference, Savannah Asian Arts Festival, and at numerous universities in the Southeast. Guest performers and teachers have included Midiyanto, Sumarsam, Hardja Susilo, I.M. Harjito, Darsono, Sri Maeny, Muryanto, Emiko Susilo, Sarah Weiss, Susan Walton, Marc Perlman, Vincent McDermott, and Andy McGraw. For further information, please visit the website, www.emorygamelan.org. Gamelan Dua is directed by Emory music professor, Laura Gordy.

JAVANESE GAMELAN

The gamelan tradition in Central Java is one of the richest and most distinctive of Asian musical cultures. It was and is of enormous importance in religious, political, and social functions. It possesses two separate tonal systems: pelog and slendro. Pelog contains seven tones, only five of which are used in a given composition. Slendro is a division of the octave into five roughly equal intervals.

Music layers in Javanese gamelan:

1. *Colotomic*: a. gong ageng (marks the end of a cycle), b. kempul, c. kenong, d. ketuk, e. kempyang (secondary, internal emphasis of gong cycle)
2. *Rhythmic*: a. kendang/ketipung ("rhythmic leader"), b. ciblon (complex rhythmic patterns for dance and wayang accompaniment)
3. *Balungan*: a. saron demung, b. saron barung, c. saron panerus/peking, d. slenthem
4. *Elaborating I* (loud style): a. bonang barung, b. bonang panerus
5. *Elaborating II* (soft style): a. gender barung (variations in 2-part polyphony), b. gambang, c. siter
6. *Elaborating III* (vocal-tone): a. rebab ("melodic leader"), b. suling, c. pesindhen (variations with poetic text), d. gerongan (variations with poetic text).

*Ancient Song in Cross-Cultural Perspective:
Ritual, Performance, History*

updated 12/2/2006

Implicit Melody in Javanese Gamelan

Emory Gamelan Ensemble

Ladrang WILUJENG pelog barung

luka . 7 3 2 6 7 2 3 7 7 3 2 . 7 5 6 6

supat

2 7 2 3 2 7 5 6 3 3 . . 6 5 3 2

5 6 5 3 2 7 5 6 2 7 2 3 2 7 5 6 6

ngelik

. . 6 . 7 5 7 6 3 5 6 7 6 5 3 2

6 6 . . 7 5 7 6 7 7 3 2 . 7 2 6

gerengau (ngelik)

6 . . 7 5 7 6

6 6 6 7 5 6 7 2 3 3 2 7 6
Pa - ra - be - nang Si - ra - ba - ngun
Ger - wa sang Sin du - ra pra - bu
Sem - bang la - ngu manggwing gu - nang

3 5 6 7 6 5 3 2
3 3 3 2 7 2 3 6 7 5 3 6 5 3 2
Se - pat dombā ka - li O - ya
Wi - ca - ra mā wa ka ra - nd
Ka - nir wis - mā kem - bang rek - ta

6 5 . . 7 5 7 6
6 6 6 7 8 6 7 2 3 3 2 7 6
A - ja do - lan lan wong pri - ya
A - ja do - lan lan wa ni - ta
A - ja nggugu u - jer i - ra

7 7 3 2 . . 7 5 6 6
6 7 6 5 7 6 5 3 2 7 2 3 2 3 3 2 7 6
Ge - ra meh no ra pra sa - ja
Sa - nyā ta a sring ka nar - ka
Wong la mang sek a - sring ci - dra



*Michael C. Carlos Museum
Emory University
March 3, 2006*

IMPLICIT MELODY IN JAVANESE GAMELAN

Emory Gamelan Ensemble

Steve Everett, director
Michael C. Carlos Museum
Emory University
March 3, 2006, 7:00 P.M.

Program

<i>Ketawang Puspawarna</i> laras slendro pathet manyura	Traditional
<i>Ladrang Wilujeng</i> laras slendro pathet manyura	Traditional
<i>Gendhing Gambirsawit</i> laras slendro pathet sanga	Traditional
<i>Ladrang Kampung</i> laras slendro (1999) Kim Twarog, violin solo	Steve Everett
<i>Ladrang Duporo</i> laras slendro (1976)	K.R.T. Wasitodiningrat
<i>Bubaran – Lancaran Sembunggilang</i> laras slendro pathet sanga	Trad.

Emory Gamelan Ensemble

Steve Everett	Yayoi Everett
Neil Fried	Stuart Gerber
Laura Gordy	Thom Jenkins
Noam Elsner	DJ Betsill
Robert Luke	Michelle Smith
Cynthia Tauxe	Robert Tauxe
Kimberly Twarog	Randall Harlow
Glen Satten	Daniel Lundberg

The Emory Gamelan Ensemble

The Emory Gamelan Ensemble was formed in 1997 by Emory professor, Steve Everett and has presented concerts, wayang kulit (shadow puppet plays) and has performed with the Atlanta Symphony Orchestra, at the 50th Society of Ethnomusicology Conference, for His Holiness the 14th Dalia Lama, the High Museum of Art in Atlanta, the Asian Cultural Experience of Atlanta, Southeast Association of Asian Studies Conference, Savannah Asian Arts Festival, and at numerous universities in the Southeast. Guest performers and teachers have included Midiyanto, Sumarsam, Hardja Susilo, I.M. Harjito, Darsono, Sri Maeny, Muryanto, Emiko Susilo, Sarah Weiss, Susan Walton, Marc Perlman, Andy Sutton, and Andy McGraw. For further information, please visit the website, www.emorygamelan.org.

Javanese gamelan is one of the richest and most distinctive of Asian musical cultures. It was and is of enormous importance in religious, political, and entertainment functions. It possesses two separate tonal systems pelog and slendro. Pelog contains seven tones, only five of which are used in a given composition. Slendro is a division of the octave into five roughly equal intervals. This performance will feature repertory for slendro instruments.

Music layers:

1. *Colotomic Layer*: a. gong ageng (marks the end of a cycle), b. kempul, c. kenong, d. ketuk, e. kempyang (secondary, internal emphasis of gong cycle)
2. *Drum Layer*: a. kendang/ketipung (rhythmic patterns), b. ciblon (complex rhythmic patterns for dance accompaniment)
3. *Balungan Layer*: a. saron demung, b. saron barung, c. saron panerus/peking, d. slenthem
4. *Elaborating Layer* (loud style): a. bonang barung, b. bonang panerus
5. *Elaborating Layer* (soft style): a. gender barung (variations in 2-part polyphony), b. gambang, c. siter
6. *Vocal-tone Layer*: a. rebab ("melodic leader"), b. suling, c. pesindhen (variations with poetic text), d. gerongan (variations with poetic text).

2

Clifton Road

Emory
Inn

Houston Mill Road

Centers for
Disease Control

1 Michael C. Carlos Museum

2 Emory Conference Center

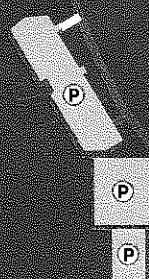
P Parking

*The Conference center is .9 miles
from the Carlos Museum.*

Fraternity Row

North Asbury Drive

Haygood Drive



Dickey Drive

EMORY
UNIVERSITY

Emory
Hospital

Clifton Road

Dowman Drive

The
Quadrangle

1

S. Kilgo Circle

Fishburne Drive

Oxford Road



Dowman Dr.

Fishburne Drive

Fishburne Lane



North Decatur Road

ANCIENT SONG

in CROSS-CULTURAL PERSPECTIVE

RITUAL · PERFORMANCE & HISTORY



A SYMPOSIUM · 3-5 MARCH 2006

[AT THE MICHAEL C. CARLOS MUSEUM · ATLANTA]



SPONSORS

Departments of Classics, Music, Religion,
and Theater Studies

ECC Subvention Fund

Michael C. Carlos Museum

Program in Ancient Mediterranean Studies

Program in Mediterranean Archaeology

Introduction

Music is a fundamental vehicle of cultural identity in the realms of ritual and healing, political identification, the creation of history, and the articulation of gender.

It is accordingly central to the process of cultural investigation, providing an avenue of exploration for scholars of both ancient and contemporary societies. Anthropology, archaeology, philosophy, classics and religion as well as music and ethnomusicology each bring distinct methodologies as well as cultural foci to the question of song. This conference bridges these human cultures and academic disciplines, bringing together scholars of the ancient Mediterranean, Southeast Asia, and the African American traditions of the deep South. It provides a context for transformative discussions of song as a cultural process, intersecting the studies of western and non-western cultures, contemporary and historical peoples, and ethnographic, material, and literary studies. Performances and well as academic papers will bring these scholars together with specialists from outside Emory in complementary disciplines and distinct cultural traditions. Musical performances include a gamelan performance, re-enactments of ancient Greek song, and operatic selections.

FRIDAY, MARCH 3

[MICHAEL C. CARLOS MUSEUM, RECEPTION HALL]

6:00- WENDY DONIGER, Mircea Eliade Distinguished
8:00 PM Professor, University of Chicago

**Keynote address—*Opera and Myth:
Ancient Norse and Indian Texts and Wagnerian Song***

STEVEN EVERETT AND THE EMORY GAMELAN ENSEMBLE
**Performance—*Implicit Melody in Central Javanese
Gamelan***

Reception following

SATURDAY, MARCH 4

[MICHAEL C. CARLOS MUSEUM, RECEPTION HALL]

**SESSION 1: Music and the Material World:
Reconstructing Ancient Music
from Archaeological Evidence**

9:00- JOHN YOUNGER, Department of Classics,
10:45 AM University of Kansas
*Prehistoric Greek Music: The Evidence for Sound
and Song*

THEODORE BURGH, Department of Philosophy and
Religion, University of North Carolina Wilmington
*Who Played What, When, and Where?
A Discussion of Sex and Gender in the
Musical Culture of Iron Age Israel/Palestine*

SHERAMY BUNDRICK, Department of Art History,
University of South Florida
*The Sound of Democracy? Music and Image
in Classical Athens*

SESSION 2: Nationalism and Political Identity

11:00 AM- LAURIE PATTON, Department of Religion, Emory
12:45 PM University
*Sanskrit Chanting and Nationalist Sentiment:
An Ethnography of 21st Century Hindu Women*

DWIGHT ANDREWS, Department of Music,
Emory University
African American Identity and the Spirituals

MATTHEW FOX, Humanities, Deep Springs College
*Music, Social Formation, and Intergroup Competition
in the Archaic Greek Polis and Ancient China*

*Schedule of
Speakers
& Events*

A map of
the venues
appears
on the
back cover
of the
program.

SESSION 3: Ritual and Song

2:30 - THOMAS HABINEK, Department of Classics,
5:15 PM University of Southern California
Roman Song as Ritualized Speech

THOMAS DUBOIS, Department of Scandinavian Studies,
University of Wisconsin-Madison
*Lyrics of Mourning within the Epic Traditions
of Scandinavia, England, and Ireland*

REPHAEL PELED, Department of Religion,
Emory University
*Opening the Language, Closing the Language:
Myths about Meters in Early Indian Literature*

IAN RUTHERFORD, Department of Classics,
Florida State University
*The End of a Song Culture: Amateurs and
Professionals in the History of Ancient Greek Music*

Evening performance

[EMORY CONFERENCE CENTER, EMORY AMPHITHEATER]

8:00 - TERESA HOPKIN and MICHAEL EVENDEN, Departments
9:00 PM of Music and Theater Studies, Emory University
Weaving the Thread of Antiquity in Early Opera

Reception following

SUNDAY, MARCH 5

[MICHAEL C. CARLOS MUSEUM, RECEPTION HALL]

SESSION 4: Theory and Performance

10:00 - THERESE DEVET, Department of Anthropology,
11:45 AM University of Arizona
*On Comparanda and Oral Performance:
Homeric and Balinese Epic Performance*

TIMOTHY MOORE, Department of Classics,
University of Texas
What Did Greek and Roman Singing Sound Like?

JOHN FRANKLIN, Center for Hellenic Studies
The Cypro-Syrian Girl: Hits of the Ancient Hellenes

Abstracts

*Opera and Myth:**Ancient Norse and Indian Texts and Wagnerian Song*

WENDY DONIGER

When several people speak all at once, you can't hear what they say. But when people sing all at once, you simultaneously hear what each is saying. In the duet of Tosca and Scarpio in Puccini's *Tosca*, the final trio from Richard Strauss's *Rosenkavalier* or Gounod's *Faust*, the Quartet from Verdi's *Rigoletto*, and many others, each person is singing something different, and we hear them all at once.

Mythic themes and even entire mythic plots are multivalent, which is to say that they say several different things at once. Opera is therefore an ideal musical form to represent the multivalence of a myth, which is one reason why opera so often uses mythic plots. The anthropologist Claude Lévi-Strauss had many good things to say about the similar structures of music and myth, the mythemes (the building blocks of myth) corresponding to the elemental units of meanings in sounds (phonemes) and the notes in music. But Wagner is the one who perfected the musical counterpart to Lévi-Strauss's mythemes (and incidentally invented movie music) in the leit-motif, the identifying musical theme of each character (or place, or thing). Wagner, in his Ring Cycle, used leit-motifs to duplicate the polyphonic qualities of the mythemes that he inherited from Norse myths. He used them, in particular, to indicate the hidden aspect of a character who was masquerading as someone else. He also rearranged the chronology of the inherited plot in order to whitewash his great national hero, Siegfried. And he transformed the meanings of the ring and of the horse to express his own version of the cosmogony.

Performance*Implicit Melody in Central Javanese Gamelan*STEVEN EVERETT AND THE EMORY GAMELAN
ENSEMBLESESSION 1: Music and the Material World:
Reconstructing Ancient Music
from Archaeological Evidence*Prehistoric Greek Music:**The Evidence for Sound and Song*

JOHN YOUNGER

Most of the Aegean Bronze Age (ca. 2200–1200 BCE) has produced images of musicians and singers, as well as extant fragments of the instruments themselves. The most common instrument was the seven-stringed phorminx, a predecessor of the Greek concert kithara (an impressive lyre). Other instruments included the aulos (a double oboe), triton trumpets, and sistra (rattles). A few images depict singing, notably the Harvester Vase. This stone relief vessel portrays a procession of farm workers, their overseer, and a trio of specially clad men led by a sistrum-shaker—they must be marching to a beat and the three singers strongly suggest harmony. No musical score has survived from this period, but the text on the enigmatic Phaistos Disc is arranged in phrases that begin with alliterative syllables on side A and end in rhyming syllables on side B—this suggests a chant or, if put to music, a song.

*Who Played What, When, and Where? A Discussion
of Sex and Gender in the Musical Culture of Iron Age
Israel/Palestine*

THEODORE BURGH

Music is an essential element of cultures ancient and modern. This expressive art form effectively reveals how people interpret and navigate the world around them. Scholars typically discuss the types of instruments played, how they may have changed over time, attempt to re-create the sounds of music, and even interpret the creation and use of performance contexts. However, many questions remain regarding the performers themselves. For example, who were the performers? Were they men and women? If so, did they ever perform together? What instruments did they play? This paper will discuss the sex and gender of musical performers in conjunction with the above

mentioned aspects, in an attempt to understand better the make up and structure of the musical culture of Iron Age Israel/Palestine.

The Sound of Democracy? Music, Image, and Identity in Classical Athens

SHERAMY BUNDRICK

Musical tastes and ideas shift over the course of the fifth century as Athens moves increasingly toward a more “radical” democracy; material remains, namely vases, help to provide evidence of that shift. Several scene types from Attic vases provide a case study of this shift, for example, images of sacrifice and musical contests. Indeed, the vases themselves serve as performative objects, in keeping with the common perception of fifth-century Athens as a “performance” culture.

SESSION 2: Nationalism and Political Identity

Sanskrit Chanting and Nationalist Sentiment: An Ethnography of 21st Century Hindu Women

LAURIE PATTON

In postcolonial India, Sanskrit has become a marker of the Hindu religiosity of women as well as men. In certain places, if the trend continues, it will soon become entirely the prerogative of women. With the massive entry of men into fields of science, technology, and engineering, this change has happened without the help of postcolonial theory or secular feminism, either Indian or Western. It will continue without that help. My larger book project, *Grandmother Language*, of which this paper is a part, is a study of women Sanskritists through 80 personal narratives. Its chapters will comprise an examination of their lives, their religious commitments and practices, and their understandings of their roles as teachers and scholars. Such change is only possible with an unlikely amalgamation of factors: traditional Hindu ideologies of gender combine with a historical emphasis on women’s educational reform in Maharashtra to create a unique environment for innovation. This combination makes it possible for women to take on their new roles as

caretakers of a classical language which has been prohibited to them for millennia.

My paper for this conference will focus on these women’s conceptualization of chanting as a force to help the Hindu nation. Why is chanting associated with Hindu nationalism? It is a powerful cultural identity marker from childhood, a declaration of religious identity in a public arena, and part of traditional Hindu duties. Chanting becomes a conservative vehicle that allows the women to move into a new and unprecedented cultural space, while at the same time seeming to reassert timeless values. The paper will use these women’s narratives about chanting and examples of chanting gleaned from 2004 fieldwork to illustrate these points.

African American Identity and the Spirituals

DWIGHT ANDREWS

At the beginning of the twentieth century, African Americans created many strategies to construct an identity for themselves. Self definition and self determination would be key elements in this new identity; new art, especially music, would figure prominently in the aspirations of the Black intellectual community. The African American spiritual represented an important part of this effort. Often thought to be more than a song form, the folk spiritual reflected the faith perspective of an enslaved people. Yet when the Fisk Jubilee Singers introduced the spirituals to the world in 1871, they had already undergone significant alteration. The spirituals had been adapted for new use and a new audience.

This paper will focus on the transformation of the folk spiritual into the spiritual arrangements by African American composers such as Harry T. Burleigh, R. Nathaniel Dett, and Hall Johnson. There was much debate within the African American intellectual community about this repertoire: was it proof of the great potential in the raw folk material; were they “genuine” or “neo spirituals”; what are the implications of such transformations; how does one deal with the issue of “authenticity?” By reviewing this debate

Abstracts

and listening to recorded and live performances from the folk and concert spiritual repertoire, this presentation seeks to establish a better understanding of the investment of African American intellectuals in the “idea” of the spiritual in the formation of a “New Negro” identity, unfolding the inherent challenges and contradictions in this effort in which the spiritual represents both religious expression and propaganda for a new arts movement.

Music, Social Formation and Intergroup Competition in Archaic Greece and Ancient China

MATTHEW FOX

Musical practices have been integral to social organization and intergroup competition in many human cultures past and present, including archaic Greece and ancient China. Both civilizations present us with comparable patterns—of socialization, ethnic self-fashioning, religious-festival practice, and intergroup aggression—which involve music, song and dance. Ancient poets and thinkers East and West were hardly unaware of this crucial musicality, yet our own historiographical traditions are far less attuned to it. A comparative survey of these two great traditions of antiquity will provide the locus for attempting to formulate a more “musicentric” history.

SESSION 3: Ritual and Song

Roman song as Ritualized Speech

THOMAS HABINEK

This paper introduces a new understanding of Roman song (*carmen*, encompassing chant, incantation, musical performance, legal formula, poetry, etc.) as ritualized speech. It builds upon the lexicographical research of Habinek 1998 as well as theories of ritualization developed by Bell 1992 and Rappaport 1999 and applied to Greek performances by Kurke 2004. In essence, Latin differentiates between everyday and ritualized speech at all stages of history and in all recoverable contexts. While the characteristics of

ritualized speech may vary, mastery of the processes of ritualization routinely constructs the agency of the performer. From members of archaic sodalitates through classical poets and orators, mastery of special speech turns the singer/speaker into an agent whose charisma extends beyond the confines of the musical performance. In this manner, Roman song constructs the Roman world through the practices and bodies of its singers. Such a theory of the foundational significance of Roman song poses a particular challenge to convention literary and political history. For the purposes of this presentation, the challenge crystallizes around the issue of *sodalitas*, which I propose is established through mastery of ritual, especially convivial practices.

Lyrics of Mourning within the Epic Traditions of Scandinavia, England, and Ireland

THOMAS DUBOIS

The poetic and prose epic traditions of medieval Scandinavia, England, and Ireland each occasionally devote attention to songs of mourning: apparently heartfelt expressions of sorrow sung by male or female characters in response to the loss of an important friend or relative. I argue in this paper that these textual representations of mourning songs represent idealizations of the proper manner to express sorrow for the loss of a loved one in each of these cultures. Differences exist, however, as to how such songs are to be understood within the cultures in question, and what relation the song’s content is to bear to the actual events of the loved one’s life or death. These cultural differences are explored in this paper with the intent of uncovering a native hermeneutics for the interpretation of lament songs. Comparisons with Finnish and Ingrian laments are drawn and the relation of formal laments to spontaneous keening is discussed. The paper makes a case for seeing medieval texts as valuable—albeit symbolic—representations of norms of mourning and sorrow in each of these cultures.

Abstracts

and the Oral Theory of Milman Parry and Albert Lord in the course of my studies in Classics a few years later, I imagined that all I had to do was return to Bali, film some performances, talk to some performers, and present my findings. I imagined that my research would confirm the Parry/Lord paradigm: the literate performer memorizes, the oral performer improvises. To my surprise, my findings contradicted the Oral Theory in all respects. Although the performers were literate, and the indigenous writing system at least a millennium old, they improvised in performance. Moreover, their texts were not fixed in writing either: multiple variants and versions happily coexist. How could the Balinese case be virtually the exact opposite of all that I had been taught? With the help of interviews and theoretical approaches developed in theatre studies, I propose some solution(s) to the Balinese/ Greek conundrum. A reconciliation of the two different performance systems is possible, but it requires considerable adjustments to our beliefs about the origins, formation, and performance of the Homeric poems.

What did Greek and Roman Singing Sound Like?
TIMOTHY MOORE

We should not expect to be able to reconstruct the exact timbre of ancient Greek and Roman singing. Nor should we assume that only one style of singing was used throughout classical antiquity. We can form some idea of the sound of ancient song, however. At least in the theater, Greek and Roman singers appear to have accomplished both remarkable projection and clear enunciation. They must thus have used a technique different from those of modern opera singers, whose method of producing volume reduces the clarity of their pronunciation. The dominant singing styles in Western Europe before the romantic period, which emphasized clarity of language over projection, would have failed to meet the needs of many of antiquity's performance spaces. A more promising analogy for ancient singing is much singing of the Arab world: high, hard and loud, involving guttural or palatal coloring that sounds strained and harsh to many Western ears.

Various pieces of evidence support this analogy, among them the raised chins of many singers portrayed in Greek art, the use of the aulos as an accompanying instrument, and descriptions of singing and the training of singers.

Performance

The Cypro-Syrian Girl: Hits of the Ancient Hellenes
JOHN FRANKLIN

In this combination lecture/concert I will present six new impressions of ancient Hellenic music, each of which exemplifies a different interplay of extant evidence and artistic license. By artistic license I do not mean free invention, nor merely invention informed by scholarly supposition—although there is a measure of both. Rather, I have tried to include in the realizations extraneous material—both musical and conceptual—which cooperates or contrasts suggestively with the ancient elements in each piece. Ancient and modern materials or ideas are freely combined where similar contextual details are mutually illuminating in some way. The presentation will include demonstrations of computer software normally used for popular music production, including MIDI sequencing, digital sampling and playback, and looping. Also presented will be a “virtual lyre” I have developed to reproduce precise microtonal measurements preserved in ancient sources; here ancient musical instinct may be resurrected more purely, without the intrusion of the modern aesthetic. The sound palette includes ancient fragments, microtones, samples of reconstructed instruments, ethnomusicological collections, and rhythmic gestures “transcribed” precisely from modern Greek folk music. By placing known ancient material in diachronic dialogue with contemporary music, and/or synchronic dialogue with other ancient sources, one can produce music which, when not authentic, is both musically effective and has an appealing historical dimension of its own. The goal has been to fill the gap between certainty and ignorance with material which is not entirely arbitrary, but sympathetic to, and sometimes cognate with, an authentically ancient nucleus.

GAMELAN VOYAGE
Emory Gamelan Ensemble

Steve Everett, director
 Georgia College and State University
 January 22, 2006, 4:00 P.M.

Rob
 Neil
 Neil
 Neil
 Neil
 Neil

Program

<i>Ketawang Puspawarna</i> laras slendro pathet manyura	Traditional
<i>Patalon: Ayak-ayak-Srepeg-Sampak</i> laras slendro pathet manyura	Traditional
<i>Ladrang Dirodometa</i> laras slendro pathet manyura	Traditional
<i>Ladrang Duporo</i> slendro (1976)	K.R.T. Wasitodiningrat
<i>Srepegan "Playon Lasem"</i> laras slendro pathet nem	Traditional
<i>Gendhing Gambirsawit</i> laras slendro pathet sanga	Traditional
<i>Bubaran - Lancaran Udan Mas</i> laras slendro pathet manyura	Traditional

Video

- 1) *SRIMPI* - PERFORMED AT THE KRATON MANGKUNEGARAN IN SURAKARTA, JAVA, 1996
- 2) *WAYANG KULIT* - PERFORMED BY DHALANG, KI OEMARTOPO IN WONOGIRI, JAVA, 1996
- 3) *WAYANG ORANG* - PERFORMED AT SRIWEDARI IN SURAKARTA, 1996
- 4) *BEDHAYA DANCE EXAM* - AT STSI IN SURAKARTA, 1996

Emory Gamelan Ensemble Personnel

Steve Everett	Yayoi Everett
Neil Fried	Stuart Gerber
Laura Gordy	Thom Jenkins
Noam Elsner	DJ Betsill
Robert Luke	Michelle Smith
Cynthia Tauxe	Robert Tauxe
Kimberly Twarog	Randall Harlow
Glen Satten	Daniel Lundberg

Milledgeville is 100 miles from Emory and takes about 2:15 hours to drive.

From Atlanta (heading east): Take I-20 East to Exit 114 (Madison). Turn right onto Highway 441 South. Follow Highway 441 South to Milledgeville (about 45 miles). Entering Milledgeville, continue straight so that you follow the business section of Hwy. 441 to Montgomery Street. Turn left.

Sunday, January 22

- 1) Leave Emory - 2:30 PM
- 2) arrive GCSU Arts and Sciences Auditorium - 4:45 PM
- 3) set-up instruments, PA and video if needed - 4:45 - 5:45 PM
- 4) short rehearsal, quick sound and video check - 5:45 - 6:15 PM
- 5) dinner break for musicians - 6:15 - 7:15 PM
- 6) Concert - 7:30 - 8:45 PM
- 7) Load instruments 8:45 - 9:15 PM, depart
- 8) Unload instruments at Emory - 11:15 - 11:45 PM

Contact: Steve Everett, cell 404.317-4207

800 people @ conf

11/8/05

Emory Gamelan Itinerary for SEM Conference November 15-20, 2005

Contacts: Steve Everett – gsevere@emory.edu
Midiyanto – gonggede@yahoo.com
Randy Harlow – rharlow@learnlink.emory.edu
Sumarsam – sumarsam@wesleyan.edu
Darsono – pdarsono@wesleyan.edu

Tues., Nov. 15	7:30 – 9:30 PM	Gamelan rehearsal (Emory)
Wed., Nov. 16	6:00 PM	Darsono arrives, taxi to Tauxe home
	8:00 – 10:00 PM	Gamelan rehearsal with Darsono
Thurs., Nov. 17	3:00 PM	Steve, Randy pick up cargo vans
	6:10 PM	Midiyanto arrives, taxi to Tauxe home
	7:30 – 9:30 PM	Gamelan rehearsal with Midiyanto and Darsono
	9:30 – 10:00 PM	Pack up instruments into cargo vans
Friday, Nov 18	11:00 AM	Meet at Emory to go to Sheraton Colony Sq.
	12:15 – 1:30 PM	Load in gadhon instruments in Grand Ballroom N. rebab, gender, gambang, siter, suling slenthem, kempul 5&6, kenong 1,5&6, gong ageng, kendhang ketipung and kendang gendhing
	5:30 PM	Meet to load-in and set-up for dress rehearsal in Sheraton <i>Unload 2nd truck; get gadhon instruments @ 6</i>
Sat., Nov. 19	7:30 – 9:30 PM	Rehearsal in Sheraton with guest musicians
	9:30 PM	Move instruments to storage room
	3:00 - 3:30	Setup
	2:30 - 3:30 PM	Move instruments into Atlanta Room
	4:00 – 5:45 PM	Dress rehearsal with guest musicians ... <i>5:45 Special lecture * 7:00 Banquet.</i>
	8:45 PM	Performers arrive
	9:30 – 11:30 PM	PERFORMANCE – KAM: Ki Ageng Mangir (Atlanta Room)
11:30 PM	Pack up instruments and transport to Emory	

via Colony Sq. Sarah arrives as well.

Room TBA

Atlanta Room

Midiyanto leaves Sunday ~ 5 pm, Darsono ~ Noon

Memorial piece for Monte Hood @ 4:45 - 6:00

** Charles Seegeer lecture.*

COURT MUSIC AND DANCE OF CENTRAL JAVA

EMORY GAMELAN ENSEMBLE

STEVE EVERETT, DIRECTOR

GUEST MUSICIAN, SUMARSAM

GUEST DANCER, URIP SRI MAENY

SCHWARTZ CENTER FOR THE PERFORMING ARTS

8:00 PM, 27 FEBRUARY 2003

Show up at 6:15
Rehearsal 6:30-7:30

PROGRAM

AYAK-AYAK – SREPEG – SAMPAK LARAS SLENDRO PATHET MANYURA

Ketawang Puspawarna laras slendro pathet manyura

DANCE: LADRANG ASMARADANA LARAS SLENDRO PATHET MANYURA

cancel → ~~Ladrang Dupero laras slendro pathet manyura (Pak Chokro)~~

Ladrang Dirodometa pl. nem

~~Lancaran Ora Jamu laras pelog patet nem~~

GENDHING GAMBIRSA WIT LARAS SLENDRO PATHET SANGA

DANCE: LANCARAN BENDRONG – LADRANG PUCUH RUBUH - LANCARAN BENDRONG
LARAS SLENDRO PATHET MANYURA

Buburan - Lancaran Sembunggilang lrs sl pt sanga

Personnel

Drew Boles

Steve Everett

Yayoi Everett

Neil Fried

Laura Gordy

Thom Jenkins

Bruce Lebovitz

Robert Luke

Michele Smith

Heidi Streetman

Cynthia Tauxe

Genny Tauxe

Robert Tauxe

Lane Wylie

"COURT GAMELAN MUSIC OF CENTRAL JAVA"

EMORY GAMELAN ENSEMBLE

STEVE EVERETT, DIRECTOR

SOUTHEAST ASSOCIATION FOR ASIAN STUDIES CONFERENCE

CHATTANOOGA, TENNESSEE

18 JANUARY 2002

PROGRAM

Ketawang Puspawarna laras slendro pathet manyura

Gendhing Gambirsawit laras slendro pathet sanga

Ladrang Dirodometa laras slendro pathet manyura

Ladrang Sumirat laras slendro pathet manyura

Srepeg laras slendro pathet manyura

Video: 1) *Srimpi* - performed at the Kraton Mangkunegaran in Surakarta, Java, August 1996

2) *Wayang kulit* – performed by dalang, Ki Oemartopo in Wonogiri, Java, July 1996

3) *Wayang orang* – performed at Sriwedari in Surakarta, August 1996

4) *Bedhaya* dance exam - at STSI in Surakarta, August 1996

Personnel

Drew Boles +

Ashley Bruce +

Steve Everett *

Yayoi Everett *

Neil Fried

Laura Gordy *

Thom Jenkins

Tong Soon Lee *

Bruce Lebovitz

Michele Smith

Heidi Streetman

Robert Tauxe

Cynthia Tauxe

Lane Wyly

* *Emory University music faculty*

+ *Emory University student*

MUSIC/VIDEO

Gamelan

- ✓ Prelude -Ladrang Diradameta pl. nem
- ✓ Lancaran Trombong bang pl
- ✓ Ketawang Kodhok Ngorek pl. barang
- ✓ Sampak sl. manyura
- ✓ New piece 1
- ✓ New piece 2
- ✓ III.a5.Ostinato 1

Thamyris

- Ladrang Kampung sl. / flute solo
- Gendhing sl.
- Act II.Scene C, Jpan
- III.c. Royal Proc. Music
- Pendulum
- Quiet Silence - marimba solo
- Finale

Electronic

- Frogs
- Night Prayer
- Sekaten
- Bamboo forest
- Gendhing
- Ostinato2
- Ostinato1
- Global Vibrations

Video

- KaM title
- Synopsis Act 1, 2, 3
- KaM photos
- SciTrek.videodelic

ANGRY ELEPHANT PROLOGUE

FLUTE SOLO/ELECTRONIC

1st Act

LADRANG KAMPUNG

THAMYRIS

ELECTRONIC

TROPIC BONE = TRAVEL MUSIC

2nd Act

SEDUCTION DANCE = THAMYRIS

Scene 1

Scene 2 - 3 mos later

GENDHING

PENDULUM

SAMPRAK ^{gemu to find some rocks}

Your time is up

SAMPRAK again

Yes, I am the Prince

-New Piece

Thamyris Ostinato

3rd Act

More Sampak

Death of Wanabati

Kodot Ngorek

27 January 2001

Music/video – Steven Everett
Javanese dalang – Midiyanto
Text – Pramodya Ananta Toer

Thamyris New Music ensemble
Emory Gamelan Ensemble

The play *Ki Ageng Mangir* by Toer is based on an episode dating from late 16th century Central Java. This is the story of *Wanabaya* (the young leader of the Mangir troops), his mythical advisor *Baru Klinting*, their resistance to the spread of the Mataram dynasty led by *Senapati* and his advisor *Juru Martani*, and their manipulation of *Senapati's* daughter, *Princess Pembayun*. *Senapati* and *Martani's* goal is to deceive and ultimately destroy the Mangir forces. According to Toer, the deceptions by the Javanese king and naiveté of the persons in this story are repeated throughout Javanese history. The events and characters of this 16th century story are similar to those found in modern Indonesia. For Toer, the story repeats itself throughout Javanese history much like the cyclical sections of gamelan music.

In Toer's setting of this story, *Princess Pembayun* seems to represent the Javanese people— respectful, warm-hearted but easily manipulated and consequently, frequently deceived and abused. Shadow theater is an ideal vehicle for telling this story. Each of the two main characters, *Wanabaya* and *Pembayun*, struggles with the conflict between political or family duty and moral justice. In the end, both are puppets of conflicting ideologies, caught between a physical reality and the idealized world of shadows.

Synopsis

Act I

Setting: 1590s. Setting: The Great Room of the palace of Mataram, near Yogyakarta, Central Java.

Senapati, ruler of the Mataram kingdom, agrees to a covert plan to capture and kill his last and most formidable enemy, *Wanabaya*, the great leader of the people from Mangir, southwest of the Mataram, capital. The scheme is devised by his calculating, court advisor, *Juru Martani*, principal architect of the Mataram conquests. The plan involves *Senapati's* beautiful daughter, *Princess Pembayun*, traveling to Mangir to seduce *Wanabaya* posing as a village dancer with a gamelan ensemble of court spys. She is to lure him away from his mythical protector and advisor, *Baru Klinting*, the only way he is vulnerable to attack. *Pembayun* and the gamelan set off to Mangir.

Act II

The province of Mangir, Central Java.

The gamelan with the beautiful female dancer are performing in the villages in the Mangir area. *Wanabaya* is very attracted to the beautiful dancer, but his advisor, *Baru Klinting*, and the village elders are very suspicious of this dancer and begin to question his commitment to his military duties. *Wanabaya* and *Pembayun* fall in love and *Wanabaya* must defend his desire for her and explains to the elders that it does not conflict with his loyalty to the republic. In the end he affirms his loyalty to the republic over his love for her.

Four months later. Garden outside the home of *Wanabaya* in Mangir.

Wanabaya and *Pembayun* have married and are expecting. She feels such bliss in *Wanabaya's* love but realizes that it is incomplete since she has not confessed her true identity. *Senapati's* advisor, *Juru Martani* comes to her and reminds her of her duty as princess to the king of Mataram and that she should convince her husband to meet with the king in order that peace can return to Java. She has no alternative but to tell *Wanabaya* the truth. He is of course outraged at her deception but from his love for her agrees to meet with *Senapati*. The Mangir elders view this as an opportunity for the destruction of *Senapati* and the Mataram court. They all head off to Mataram.

Act III

Setting: The Great Room of the palace of Mataram.

Juru Martani talks with *Senapati's* father, *Ki Ageng Pamanahan*. *Pamanahan*, the 90-year old previous king has seen enough of this cycle of killing and wants all the deception and murder to cease. *Martani* and *Senapati* rejoice in this day that will see the end of *Wanabaya* and the Mangir forces. They are sure that Mataram will continue all-powerful from this day forward. The Mangir forces arrive at the palace and this story comes to its tragic conclusion. In Toer 's words, "Does the cycle begin again, or does Java finally free itself from its past?"

—notes by Steven Everett

"COURT GAMELAN MUSIC OF CENTRAL JAVA"

EMORY GAMELAN ENSEMBLE

ASIAN CULTURAL EXPERIENCE

13 JULY 2002, 11:45 AM

14 JULY 2002, 12:30 PM

PROGRAM

Ketawang Puspawarna laras slendro pathet manyura

Ladrang Dirodometa laras slendro pathet manyura

Ayak-ayak – Srepeg - Sampak

Ladrang Asmaradana laras slendro pathet manyura

Gendhing Gambirsawit laras slendro pathet sanga

Ensemble Personnel

Drew Boles
Markus DeShon
Steve Everett
Yayoi Everett
Neil Fried
Laura Gordy
Bruce Lebovitz
Michele Smith
Heidi Streetman
Cynthia Tauxe
Genny Tauxe
Robert Tauxe
Lane Wyly

Thamyris and High Museum of Art
present

FRENCH EXOTIC

Impressionist Music and the Paris Exposition Universelle 1889

THAMYRIS Peggy Benkeser and Steven Everett, artistic directors
EMORY GAMELAN ENSEMBLE Steven Everett, director

Wednesday, 6:30 and 8:30 p.m., March 3 and April 21, 1999
Walter C. Hill Auditorium
High Museum of Art, Atlanta

Program

Lecture notes by Steven Everett

Ladrang Wani-Wani ('defying regulations') laras pelog pathet nem

'Pagodes' from Estampes ('prints') for piano (1903)

Chansons madécasses (1925-26) for voice, flute, cello, piano
text by Evariste-Désiré de Parny (1787)

I. "Nahandove"
II. "Aoua!"

Ladrang Wilujeng laras pelog pathet barang

Pangéran Purunan
(16th century, Java)

Claude Debussy
(1862-1918)

Maurice Ravel
(1875-1937)

Ngéndra Prastha
(20th century, Java)

Cheryl Boyd-Waddell, soprano
Paul Brittan, flute



Laura Gordy, piano
Karen Freer, cello

Emory Javanese Gamelan Ensemble

Sarah Ambro
Leslie Connell
Laura Gordy
Damian Hermecz
Robert Luke
Cynthia Tauxe
Rob Tauxe
Michael Walker



Peggy Benkeser
Andy Ditzler
Nancy Haber
Thom Jenkins
Brett Pyper
Genny Tauxe
Will Tauxe
Steven Everett

Founded in 1987, **Thamyris** is a twentieth-century music ensemble based in Atlanta with national and international visibility. Thamyris' programming celebrates the music of the modern world with all its diversity of cultures and musical languages. Works of historic and artistic importance are blended in programs which emphasize the wealth of twentieth-century musical trends, including cross-cultural influences, traditional music from around the world and collaborations with other art forms and media. Thamyris actively commissions and records new works by regionally and internationally known composers and presents internationally recognized guest performers. Programs are presented as part of a concert series, festival, tour, or through professional recordings. Thamyris strives to educate and enrich its audience through lecture-demonstrations, residencies, family concerts, children's workshops, and in-school programs.

Thamyris was appointed Ensemble-in-Residence at Emory University in 1998 funded by a Chamber Music America Residency grant. They were Ensemble-in-Residence at Spivey Hall from 1991 to 1997. Recent awards include the ASCAP/Chamber Music America 1992, 1994, 1995 and 1996 awards for Adventurous Programming, and the 1993, 1994, and 1995 Cultural Olympiad Regional Designation Awards.

The **Emory Javanese Gamelan Ensemble** was formed in January 1997 by Emory professor, Steven Everett. A generous gift by Emory alumnus, Cherry Emerson enabled the music department to purchase a set of antique, bronze gamelan instruments from Central Java, dating from the mid-19th century. These instruments were made in Wonogiri, Java and are quite similar in design to the instruments which the French composers, Claude Debussy and Maurice Ravel first heard at the Paris Exhibition of 1889, currently housed in the *cité de la musique* in Paris. The ensemble has since acquired another new, larger set of instruments from Surakarta, Java. Comprised of Emory faculty, staff, students and community members, the ensemble has presented two Javanese shadow-puppet plays (wayang) with master puppeteer, Pak Midiyanto and has performed at the Michael C. Carlos Museum, Atlanta Botanical Gardens and for His Holiness, the Dalai Lama at Cannon Chapel at Emory.

Nahandove, lovely Nahandove!
The night bird has begun his call, the full moon shines over my head,
And the dew moistens my hair.
The hour here is: who could delay you, Nahandove, beautiful Nahandove?;

The bed of leaves is ready;
I have strewn it with flowers and scented herbs,
It is worthy of your charms, Nahandove, beautiful Nahandove.!

She comes. I have heard her excited breath and her hurried steps;
I hear the rustling of her garments that cover her:
It is she, Nahandove, the beautiful Nahandove!

O rest a moment, my young friend;
Rest on my lap.
Your gaze is enchanting, the movement of your breast is quick and delightful
Under my hand!
You smile, Nahandove, o beautiful Nahandove!
Your kisses penetrate to my soul;
Your caress makes my senses burn;
Stop or I will die.
Can one die from desire, Nahandove, o beautiful Nahandove?

The pleasure passes in a flash;
Your sweet breath grows fainter, your head sinks gently;
And your rapture is extinguished by languor.
Never have you been so beautiful, Nahandove, o beautiful Nahandove!

You leave, and I languish with regrets and desire;
I will languish until evening;
You will return in the evening, Nahandove,
O beautiful Nahandove!

Aoua! Do not trust the whites that live on the coast.
In the time of our fathers, some whites came to this island;
To them we said: Here is the earth;
Your women cultivate it.
Be just, be good, and let us be brothers.

The whites promised and yet they made fortifications.
A menacing fort was raised; the thunder was enclosed in mouths of brass;
Their priests wanted to give us a God that was not known to us;
They spoke finally of obedience and of slavery:
Better to die!

The carnage was long and terrible;
But, despite the lightening which they spat at us,
And which annihilated the entire armies,
They were slain.
Aoua! Do not trust the whites!

We have seen new tyrants,
More strong and more numerous,
They hoisted their flag on the coast:
The sky fought for us;
It sent rain down on them, storms and poisonous storms.
They are no more, and we live,
We live free. Aoua!
Do not trust the whites that dwell on the coast.

Coastal Empire

West meets East

Savannah's 9th Annual Asian Festival attracted thousands seeking a taste of Eastern culture.

By Lanie Lippincott Peterson
912.652.0331
lanie.peterson@savannahnow.com

At Savannah's Asian Festival on Saturday, 17-year-old Joe Weaver found something unusual to drink: a soda made from Chinese grass.

"It's good for your body," advised vendor Lou Kuo, with the Taiwan Buddhist Tzu Chi Foundation, as Joe popped the can open and tasted the pale, green liquid.

"It's very light," said the Richmond Hill High School junior, smacking his lips. "It's like you're drinking vegetables. It's different."

The city of Savannah's 9th Annual Asian Festival celebrated differences.

Volunteers from a dozen local groups, including Thai, Indian, Pakistani, Malaysian and Japanese, worked with the city to organize the festival, said Lara Hadley of the city's Department of Cultural Affairs. This event recognizes Savannah's growing Asian community, Hadley said.

Some 10,000 people visited the Civic Center's Martin Luther King Jr. Arena Saturday to sample potstickers and other Asian foods, watch young dancers and shop for Taiwanese popcorn, Japanese kimonos, Indian ankle bracelets and Chinese calligraphy.

With babies in tow, visitors stood in long lines to taste Indian curries, Thai garlic chicken and Filipino flan.

They watched with delight as Chinese acrobats and Korean martial arts students performed.

Taekwondo brown belt Quinton LaVant, 4, of Richmond Hill, showed off his skills. So did his



Photos by Paula Williamson/For the Savannah Morning News

Entertainment at the 9th annual Asian Festival included music from the Emory Javanese Gamelan Group, as well as dance and Taekwondo demonstrations. There were workshops on henna art, sari wrapping, calligraphy, traditional games from Korea and Filipino bamboo dance.

mom, Cartrice LaVant, a blue belt. Both enjoyed the festival.

"It's good," she said. "It allows us to learn about different cultures."

City Manager Michael Brown took the stage briefly to introduce five visitors from Yogyakarta and Bukittinggi, Indonesia. They will be studying Savannah's tourism and technical college, to create similar programs at home. "We have much to learn from each other," Brown said.

Many festival-goers agreed. Morgan Adams, 13, showed off a white document bearing her father's name and "Happy Father's Day," written at her request in Chinese brush strokes.

"I think it's very cool being here," she said. "You're learning about different places and cultures." Her mother, kindergarten teacher Teri Adams, said, "It's something different to do in Savannah."



Representatives from Korea marched across the stage at the Savannah Civic Center during the opening ceremonies.



Pat Gangloff, Carole Crenshaw and Peter Gangloff peered into a chafing dish of Filipino delicacies. This is their second year attending. The variety of Asian foods is one of the festival's main attractions.

A DOZEN REPRESENTATIVES

Volunteers represented these countries in the festival: China, India, Indonesia, Japan, Korea, Malaysia, Pakistan, Philippines, Polynesian Islands, Thailand, Vietnam and Nepal.

DEATHS & FUNERALS

Harold Aldrich, Metter
Robert Adair Burnett, Savannah
Lucille Cohen, Lena
Lillian Harley Downs, Savannah
William F. Evans, Decatur
Jawonza K. Howard, Savannah
Cherie Idleman Kingsley, Flower Mound
Richard Marlow, Savannah
Sydney V. Myers, Savannah
Eleanor F. Posey, Savannah
Robert "King Canella" Sams, Savannah

Margaret Imogene Sult Sanchez, Hardeeville
John Sheppard, Savannah
Dolores Small, Midway
Kenneth Snyder "Ken", Hinesville
Anna Floyd Taylor, Sylvania
Harry Fred Waller, Cedar Crossing
Charles Daniel Warnell, Pembroke
Marla Lester Hiers Wright, Savannah

• Obituaries, Pages 2-3B

County ordered to fix phone system that violates Sixth

Police, prosecutors' were ability to eavesdrop on the inmates' calls.

The Associated Press

ATHENS — Three Athens-Clarke County judges signed an order Friday forcing the sheriff's office to fix a system that allowed police and prosecutors to eavesdrop on privileged conversations at the county jail — a practice

one defense attorney called "Big Brother run amok."

The eavesdropping became an issue during a Thursday hearing in which Jeffrey Rothman, an attorney for armed robbery defendant Christopher Wade, sought a mistrial for prosecutorial misconduct.

Rothman claims a prosecutor monitored calls concerning trial strategy between Wade and his former attorney, Adrian Patrick. The hearing revealed that police and prosecutors have had access to a computerized system that records all outgoing calls from the jail, except to the

Univers
and Del
a secure
Super
Sweet
motion
the ph
is well-
said he

SAVA
CHATHA
DIS

Pay proh cite

Teachers mandato but pay i for non-c employee

By Adam C
adamcrisp@sava

It's a pat
come to exp
Non-certif
those who
in education
system, but
breath wait
increases.

It's a prob
employees
cafeteria v
paraprofess
degree-hold
have seen s
but haven't
quent pay
their teachi

School
unequal sy
causing tur
the schools
but rarely
Board mem
most frustr

"I have 1
district," sa
school dis
got to do s
people's se
to lose mo

The pro
that schoo
mandated
ply, the sc
raises ever
appropriat
written pa
often are f
classified
ries aren't

"The v
needs to
Rebecca
system's c
needs to b

Ketawang "Puspawarna"

Ketawang of Colorful Flower

Kembang kencur

Kencur (a kind of herb root) flower

Kacaryan anggung cinatur

Always being talked about

Sedet kang sarira

With beautiful appearance

Gandes ing wiraga

Very good manner

Kewes yen ngandika

Very fine and eloquent language

Anganyut jiwa

It steals your heart

Cakepan "Asmaradana"

Cakepan "Fall in Love"

Taman Soka

Soka (a kind of flower) Garden

Jroning taman negari Ngalengka

Inside the garden of Ngalengka kingdom

Tuhu asri supena rum-arum

Truly a dream garden in harmony

Pindarina Ngendrakila

Like a garden from Heaven

**Emory Gamelan Ensemble
Fall 1999**

Ketawang Puspawarna Ladrang Wilujeng Lancaran Ora jamu Buburan Sembunggling Gendhing Gambirsawit

Ladrang Duporo

	Ketawang Puspawarna	Ladrang Wilujeng	Lancaran Ora jamu	Buburan Sembunggling	Gendhing Gambirsawit
Gong	Jane	Cyn		Robert	
Kempul		"			
Kenong / Kempyang / Kethuk	Laura	Verlie		Cyn	
Saron 1	Robert	Christina		Benny	
Saron 2	Will			Will	
Saron 3				Christina	
Demung 1	Rob	Rob	Rob	Verlie	
Demung 2	Kai			Rob	
Peking	Nancy	Jane	Rob	Aiden	Benny
Bonang barung	Andy	Laura		Jane	
Bonang panerus	Benny	Nancy		Nancy	Verlie
Slenthem	Cyn	Robert			Robert
Kendang	Sara	Will			
Gender		Benny			
Gambang		Andy			
Siter		Sara			
Rebab		Steve			
Psindhen		Aiden			
Gerongen					
Suling	Tom	Tom			

Send to pelog

Drums

Singing

*Rob
Jane*

AD3

BRUCE.LBOVITZ@TURNER.COM

Jawa Court Gamelan - Retawany Puspawarna

"Shadow music" by Medayanto
Americas Gamelan Institute - AGI.org

5/30/2000 Steve Can Take note
Checks to
"Emory University"
- for Emory Gamelan -
Bendavid - Dean of
of Seni Department to

2000 Performances

Misqanto

March 26, 2000

Set up + 20 there

M-Thurs → Wayang Thurs.

← Jone through April 1.

Sat. Opera 20th. Buy tix. 2 hrs 8:15 pm

Beliners Donna
4 / 371-9934 Sun 26th: 2-4
7-9

Spelling Bee

13th Street April 1. Start loading 8:00

July 1-2, 2000 1:15 Performance.

Botanical Garden
Asian Arts Festival.

Sandy & Mark
Tinkler.
Springdale.

Fuller, Peg + Billon
Next door.

2 PM? Show both days.
Load 9 AM Sat
Load out Sun PM.

\$5,600

- PELOG PIECES I play
- ✓ Core Jamu - Ketuk
 - ✓ Gangsaran - Bonang
 - ✓ Wilajane - Pekang
 - ✓ Gajih Nalab - Saraw / Demung
 - Wani Wani - Pekang
 - ✓ Tropangong - Kelul / Pleyung
 - ✓ Subokastoro - Pekang
 - ✓ Duporo - Demung.
 - Munhara
 - Gleyang

Dec. 3, '99
11-noon - 1:30
Friday Dec

gsever@emory.edu

emorygamelan.org 5/23/2000

1999 Performances

Wednes March 3 High Museum

- Ladang Wani Wani

- Ladang Wilajen (Pelog) (Basy)

1997

April 21 High Museum

6:30 + 8:30 Shows

Medayanto

May 21, 99 Workshop
Concert

- 1) Duporo
- 2) Gleyang
- 3) Sawe Ora Jamu
- 4) Gandarsairil (gendang)

1999

Nov 12-13 Sumarsana Workshop
(from Wesleyan)

wife a Javanese Dancer.
Workshop Fri Evening 7:30-10:00
Sat 9 AM + PM.
\$20@

ROB'S GAMELAN

Nov 9, 2000

Woyaul

Signature

Ayuk Agak

Diso... ..

Sepa... ..

Sibul... ..

Kunuda... ..

Joh... ..
Sembunglang

Careful in carrying
Keep @ elbow up.

Sunday

Except for overtime

all creeps and
Sauptak are
placed through
tree

2000

Dec 17 Jamit Practice

Sembunglang

Angy Elephant

On Jamit

Ayak Agak

Purpawana

Sept 29, 2000 Midwayville Workshops

Nov 4, 2000 Wayang

Jan 27, 2001 "Reconciliation" Concert

March 25, 2001 in Oxford College - near Covington (East of Atl)

Dec 17. Joint Rehearsal
Beginning + Advo

 Sprint®
UPC 10350
No. 155L
HASTINGS, MN



Aug 29 '06

Reassemble after break to prepare for Jamelani/Wayang
Midiyanto & Sudarsono on Sept 30

Puspawarna
Patalan - Ayala²
Subokastawa (el)
Gambusaint

Madamefo (skontro)
Collection of 3 Drepegs New/Song/Mayor
Cricket Song - Jankrit Grongen
Subokastawa
Sembunjihan

Warren Herbert - grad from Emory DN school in 60's -
worked in ~~Indo~~^{Indonesian} 20 years - now to Thailand.
Gave us now a complete set of Indonesian Angklung
he bought there. A bamboo angklung, in Western
Scale. ~ Play like handbells; shaking them one at a
time. Each is three bamboo tubes in a frame.

W. Amien Sept 28

Duronso Sept 29 from Wesleyan 7:30 10:00 -> pickup van

Saturday meet @ Schuyler 10 AM to pickup
and rehearse. 11-1...

1 PM carry instruments into Emerson Hall on carts.
1-1:30

5 PM ready for Emerson program = Gambusaint

Move instruments back to yard.

Show starts @ 7:30. Gambusaint, Puspawarna -

Wayang to start @ 8:00

Pack up and transport afterwards.

Plan: Subol
Dionnita
Amanda
Patalan

Gambusaint
Cricket Song
3 Drepegs

We will need
four lamps.

Short version:

1x mesang
2x keba
1x klongen.

06

Summer Program in Ubad, Bali
on Flower Mountain

Center for World Music

3 weeks in Bali + 1 in Java ~ \$3000.

Pete - in UCSB has taken over for Bob Brown.

Neil & Kim did it last summer (06) and

love it. Get Javanese teachers in. (Omartopo)
then a week in Java visiting Bandung, Merapi, etc.

Party Saturday Dec 16 @ Laura's