

JAVANESE GAMELAN PERSONNEL

Dorothy Attneave	Mark Levy
Kimberly Bohannon	Nicholas Malone
Brett Campbell	Penny Moblo
Hung Yun Chu	Chris More
Daniel Cullen	Nani Murtaqi
Scott Dakof	Qehn
Kurt Doles	Katie Sloan
Michelle Hakanson	Matthew Svoboda
Hannah Leah Hall	Murtaqi Syamsuddin
Kumi Hatano	Catherine Vandertuin
Diana Hays	Jamie Webster
Mitsutoshi Inaba	Joe Weinstein
David Kosmatka	Lili Weldon
Leif Laaksonen	Frank Williams
Stephen Lane	

Beall Concert Hall
8:00 p.m.

Wednesday evening
May 28, 2003

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

presents

JAVANESE GAMELAN
Joko Purwanto, director

SCHOOL OF MUSIC COMING EVENTS

For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678. To listen to a taped message of the week's coming events, call 485-2000, ext. 2533.

Friday, May 30 • 8 p.m., Room 178 Music

THE JAZZ CAFE

UO Jazz Combos; \$5, \$3

Saturday, May 31 • 8 p.m., Room 198 Music

FUTURE MUSIC OREGON

New computer & intermedia compositions; \$5, \$3

Sunday, June 1 • 4 p.m., Beall Hall

CAMPUS BAND, CAMPUS ORCHESTRA

UO Ensemble; Free

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103rd Season, 146th program

PROGRAM

Gangsaran Roning Tawang (*pelog pathet nem*)

This composition consists of two sections: the *gangsaran* with 8-beat phrases punctuated by the large gong, and the *ladrang*, which has 32 beats in each gong cycle. This composition is classed as *soran* (loud), and is usually used to welcome guests at a party or other celebration. After a short time, the same music is played in the *slendro* tuning system, ending in a fast tempo.

Ladrang Wilujeng (*pelog pathet barang*)

This is a very popular composition, and almost every gamelan group in Java begins a performance with it. The word *wilujeng* means “safety” or “well being”, both for the musicians and also the host of the celebration. This composition is made up of two sections, each 32 beats long. The end of each 32-beat phrase is marked by a stroke on the large gong. The words sung by the male chorus (*gerong*) in the second section remind us to do good to one another. The two sections alternate until the tempo quickens during the first section, signaling the end of the composition in the second section.

Lancaran Rena-rena (*slendro pathet nem*)

This composition actually consists of three different forms or structures: *lancaran*, *ketawang*, and *srepeg*, which are joined together in performance. This piece is usually used to accompany the dance *Gambiranom*, which depicts the bravery of a knight in the Panji story. The text used for the vocal part tells of Gambiranom falling in love with the princess Titisari.

Ketawang Puspagiwang (*pelog pathet barang*)

This composition has three 16-beat cycles, each cycle ending on a large gong stroke. *Puspagiwang* is a kind of flower found in Java. The vocal text conveys a message for young people to be careful in their relationships so as to avoid negative experiences. The piece slows down and ends in the third gong cycle.

Ladrang Moncer (*slendro pathet manyura*)

Moncer (literally “smart”) is a popular composition among Javanese musicians. It is often used to accompany shadow puppet theater, where it is performed at the entrance of a giant. On this occasion, the music is played using certain techniques associated with shadow puppet performance, such as *imbal* (interlocking patterns) between certain instruments, as well as particular drumming patterns. The piece consists of 2 gong cycles, each 32 beats long, punctuated by the large gong. Unlike most compositions, which end after slowing down, this music speeds up towards the end, a technique known as *gropak*.

spread outside the palace walls to be played at various village functions. Today gamelan can be found throughout Java as concert music, accompaniment for wayang kulit and other forms of theater, accompaniment for dance, and numerous village rituals.

This music is studied at various institutions across Java and Bali that specialize in the formal teaching of gamelan and other traditional art forms. These institutions include the high school *Sekolah Menengah Karawitan Indonesia* and the conservatory *Sekolah Tinggi Seni Indonesia*, both of which are in Surakarta in central Java. There are also high schools and colleges in west Java and Bali that concentrate on their own traditional gamelan cultures. In more recent times, these institutions have incorporated gamelan in modern or contemporary compositions.

The UO's gamelan *Kyai Tunjung Mulya*, like other gamelans, includes two sets of instruments, each set tuned to a particular scale or tuning system. Only one set is played at any particular time. The *slendro* tuning system consists of 5 notes, and the *pelog* tuning system 7 notes. To facilitate the teaching and learning process, the notes in the *slendro* scale use the numbers 1, 2, 3, 5, and 6. The *pelog* scale uses numbers 1, 2, 3, 4, 5, 6, and 7, although in practice (with some exceptions), only 5 out of the 7 notes are used in any one particular composition. The combination of notes selected determines the *pathet*, or mode of the composition. The *pelog* tuning system has 3 basic *pathet*: *pathet lima*, which uses the notes 1, 2, 4, 5, and 6; *pathet nem*, with notes 1, 2, 3, 5, and 6; and *pathet barang*, with notes 2, 3, 5, 6, and 7.

Javanese gamelan compositions are organized in the following way. A “skeletal melody” is the foundation for a piece; it consists of a certain number of phrases or cycles, each ending with a stroke on the large gong. The melody is punctuated at certain points by other smaller hanging and resting gongs. The number of beats in each gong phrase and the punctuation pattern determine the form or structure of that piece. The title of each piece begins with the name of that structure, for example, *ladrang*, *lancaran*, or *ketawang*. The skeletal melody is elaborated by various other instruments as well as singers. The drummer signals changes in tempo and dynamics.

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technique, where the drum plays ornate patterns associated with dance. Interlocking patterns (*imbal*) are played on the elaborating instruments to fit in with this style of drumming, creating a bright, lively and joyful atmosphere. The male and female vocalists sing about good and kind deeds.

Lancaran Udan Mas (*pelog pathet barang*)

Udan Mas, literally “golden rain,” is usually played at the end of a performance in the hope that the musicians and members of the audience will receive blessings from above. This composition consists of 4 gong cycles, each of which has 16 beats, punctuated by the large gong. *Udan Mas* is played in a moderate tempo.

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This concert features traditional court music from Central Java (Indonesia), performed on Gamelan *Kyai Tunjung Mulya* (“Noble Lotus Blossom”). This gamelan orchestra is a set of beautifully carved instruments made by Suhirdjan of Yogyakarta, Indonesia in 1998-99. It was recently acquired by the UO School of Music through a generous donation. It consists of over 50 bronze, iron, brass, wood, and bamboo instruments. The ensemble includes xylophones, metallophones, gongs, drums, plucked and bowed stringed instruments, flutes, and singers.

The UO Javanese Gamelan is under the direction of Joko Purwanto, a faculty member of the Indonesian University of the Arts (STSI) in Surakarta. Mr. Purwanto is a visiting artist and teacher at the School of Music this year under the auspices of the Fulbright Scholar-in-Residence Program. The performers in this evening’s concert are UO students and community members who have been studying with Joko Purwanto this past year.

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PROGRAM NOTES

by Joko Purwanto

Gamelan instruments may be made from iron, brass, or bronze, with the frames made from hardwood. Today, gamelan ensembles in Java and Bali are still made locally. Many manufacturers make only the frames, or work with only one type of material (iron, brass or bronze), or specialize in a particular type of instrument, for example gongs with a central knob, or instruments with metal bars or keys. It takes an expert to bring together all of these various components and to tune the instruments.

Originally, gamelans were made and used solely in the courts, not only as entertainment but also for ritual purposes, such as celebrating the inauguration of a king; welcoming important guests at weddings, births, and royal birthdays; and accompanying *wayang kulit* (shadow puppet theater) and dance performances. At the beginning of the 19th century, gamelan began to

INTERMISSION

Lancaran Maesa Liwung (*slendro pathet sanga*)

The title of this piece literally means “confused buffalo.” This composition includes two different forms, *lancaran* and *ladrang*. On this occasion it is played at a moderate tempo. In addition to its use as concert music, this composition is also commonly used to accompany dance in the “strong” or “heroic” style.

Ladrang Tirtakencana and Srepeg Kembang Kapas (*pelog pathet nem*)

Tirtakencana means “gold water.” This composition is often performed at wedding celebrations to welcome the family of the bridegroom into the bride’s home. It is also used to accompany dance. The piece consists of two 32-beat gong cycles, each marked at the end by the large gong. The two cycles are played alternately. This evening’s performance uses the *imbal* (interlocking) technique on the melody instruments accompanied by dance-derived drumming. After a number of cycles, the music continues to another form or structure called *srepegan*.

Ketawang Subakastawa (*slendro pathet sanga*)

This popular composition is often used to accompany dance or shadow puppet theater, and has several different versions. It consists of 4 gong cycles, each with 16 beats. The first gong cycle uses the interlocking *klenangan* technique on some of the elaborating instruments. The 2nd, 3rd, and 4th gong cycles include a male chorus, singing about the travels of a young man in search of a wife. At the end, the music speeds up at the start of the second gong cycle, and slows down towards the final gong.

Ladrang Pangkur and Srepeg Mangu (*pelog pathet barang*)

Due to the popularity of *Pangkur*, a number of different versions have been created by various groups. This piece consists of 2 sections, the first with a 32-beat gong phrase and the second 64 beats in length. The first section is played several times, with *imbal* (interlocking) technique in the melody and elaborating instruments, while rapid rhythmic patterns are played on the drum. The second section is characterized by continuing interlocking patterns as well as drum patterns commonly used for dance accompaniment. The second section is played a few times before continuing to the concluding section *Srepeg Mangu*.

Ladrang Mugirahayu (*slendro pathet manyura*)

In addition to being performed as concert music, this piece is also frequently performed at wedding ceremonies. *Mugirahayu* means “safety” or “well being” for both the musicians and the host of the celebration. It consists of a single gong cycle of 32 beats, and uses *ciblon*