



6th, July, 2025

Fukuoka Gamelan Club LOU presents

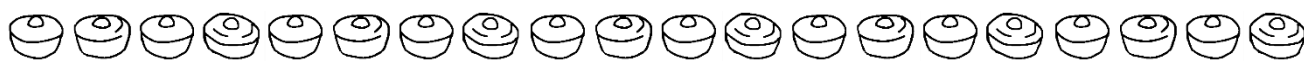
Anatagata Dokosa —GAMELAN WARABEUTA—

## PROGRAM

1. Anonymous: *Gambir Sawit*
2. Lou Harrison: *Ibu Trish*
3. Jody Diamond: *Kenong (for bonang) for Gamelan L.O.U.*

--- Intermission ---

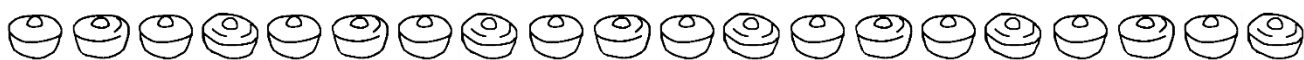
4. Abah Idi?: *Galatik Mangut*
5. Fukuoka Gamelan Club LOU: *Gamelan Warabeuta*

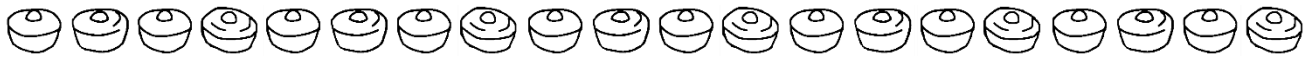


## Preface

Gamelan, the traditional musical ensemble of Indonesia, has captivated listeners across borders and cultures since the mid-20th century. Among those especially enchanted by its distinctive resonance was American composer Lou Harrison, whose name inspired that of our ensemble. From the 1970s onward, Harrison immersed himself in traditional gamelan performance techniques while composing numerous “hybrid” works—pieces that fused the gamelan's rich textures with diverse musical idioms. Jody Diamond, one of his close collaborators and teachers in gamelan, also questioned what it meant to express traditional Indonesian music in her own country, and in doing so, forged her own creative path as a composer. Thus, in America, the convergence of gamelan tradition with novel ideas gave rise to a distinctive music known as American Gamelan.

In Japan, too, many gamelan groups have formed, each with their own vision—some striving to preserve tradition, others composing and performing new works. Our group originated from Professor Mamoru Fujieda's laboratory at Kyushu University, forming organically as people in Fukuoka interested in the instrument gathered freely. We have performed both traditional repertoire and contemporary pieces. As we were not a community of music specialists, our focus naturally shifted from pursuing technical refinement to simply enjoying the serendipitous sounds produced by the individuals and instruments present. Here in Fukuoka, we come together from different backgrounds, spending time with one another and allowing new ideas and a unique sound world to emerge naturally. Our goal is to give form to music that could only resonate here and now.





Amid this journey, an idea surfaced: to explore Warabeuta, traditional Japanese children's songs, familiar to all our members, through the medium of gamelan. Passed down orally since before the Edo period, these songs continue to evolve across generations and regions. They are living examples of Japanese music. Just as American Gamelan was born from the intersection of Indonesian tradition and American musical context, we wondered if a uniquely Japanese gamelan sound might emerge when we bring these familiar melodies—deeply ingrained in our bodies—into contact with this foreign instrument.

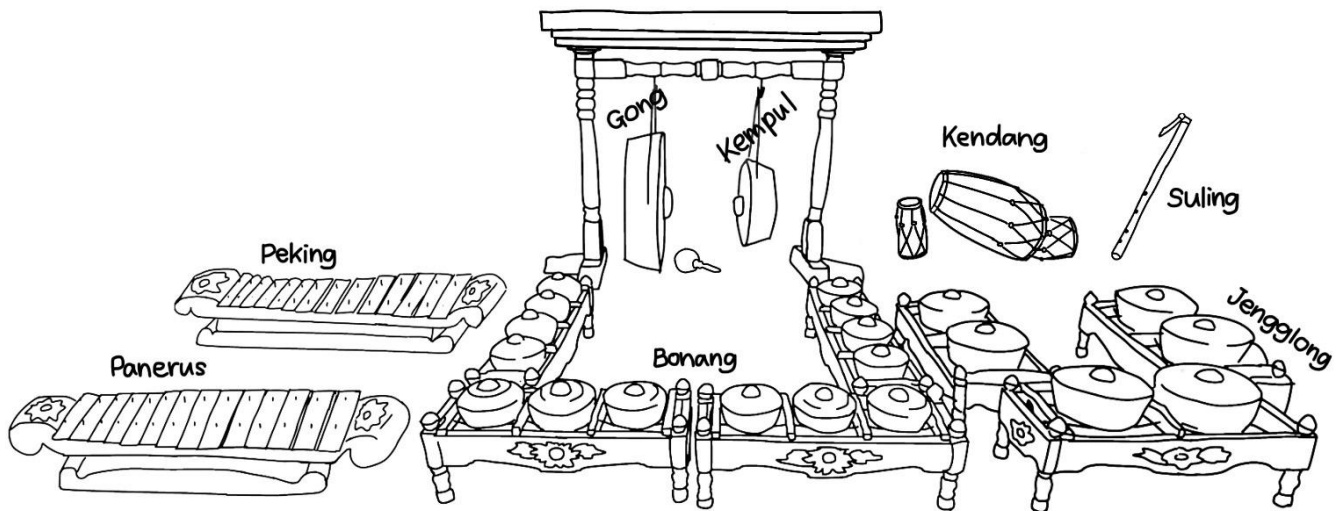
“Antagata dokosa?” (“Where are you from?”) Even when engaging with foreign traditions or contemporary music, we always stand in our own specific place. How does this relate to performing music? Through this program, we aim to pose this question. We hope that the meaning of the "space" created by the gamelan instrument will emerge within the sounds that can only be born with this place, these members, and these instruments.

Fukuoka Gamelan Club LOU  
Yuka MATSUMURA



# The Instruments of Gamelan Degung

Gamelan Degung is a relatively small-scale form of gamelan originating from the West Java. It primarily features a group of instruments with pot-shaped or plate-shaped metal keys of varying sizes, complemented by a flute and drums. The ensemble typically uses a five-tone scale known as pelog,



**Gong** is arguably the most iconic instrument in Gamelan Degung, marking significant musical point with its deep, resonant bass sound. Its counterpart, the slightly smaller **Kempul**, is a more recent addition to the ensemble. It's usually struck at specific beats within a piece.

**Jengglong** is low-pitched instrument consists of six pot-shaped keys and plays the foundational notes that form the musical framework.

**Bonang** is a central mid-range instrument in Gamelan Degung, generally comprising 14 pot-shaped keys. It often plays the main melody of the piece or repeats a specific pattern that signals the important notes.

**Panerus** and **Peking** are metallophones. The former is responsible for the middle range and the latter for the higher range. They primarily serve a decorative role, improvising based on the foundational notes. They can also create an interlocking pattern called caruk by rapidly alternating notes.

**Kendang** is a set of drums in various sizes. It plays a directing role, adjusting the overall tempo and signaling the end of a piece of music.

**Suling**, a four-hole bamboo flute, adds distinctive color to an ensemble through improvised decoration. A six-hole suling is also available for more flexible scales.

## Additional Indonesian Instruments

In the performance of *Gamelan Warabeura*, in addition to the instruments of Gamelan Degung, we also freely use other Indonesian instruments, mainly from the West Java, which they have collected in various ways.



**Calung** is a set of instruments made of bamboo of various sizes, used in West Java and neighboring regions. Like the gamelan, it has several parts, ranging from low to high notes, which are combined to form a complex sound.

**Kosrek** is a guiro-like bamboo instrument played by rubbing grooves with coins. Often used with the Carung, it gives a lively rhythm to the ensemble.

**Karinding** is a bamboo Jew's harp that vibrates against the mouth to produce a distinctive sound. In West Java, it is used for rural music.

**Celempung** is a struck-string instrument made from bamboo, using its surface fibers as strings. It is often played with the Karinding in West Javanese rural music.

**Rebab** is a two-stringed bowed instrument found across various regions of Indonesia. In West Java, it is typically used to accompany Wayang Golek and sometimes appears in Gamelan Degung ensembles.

**Kacapi** is a zither from West Java, long used with the Suling to accompany vocal music. There are also instrumental ensembles of just Kacapi and Suling.

**Kecrek** is a small percussion instrument made of layered metal plates, used in West Java and neighboring regions. It adds rhythmic ornamentation and is commonly heard in Gamelan Degung.

**Saron** is a metallophone also used in Gamelan Degung. But, in this context, it refers to a Central Javanese version, tuned to a different scale.

# Program Notes

## 1. Anonymous: *Gambir Sawit* (1950s-70s?)

This piece is a traditional Gamelan Degung repertoire. Characterized by striking tempo shifts led by the kendang, the piece is often performed at the beginning or end of concerts.

While the word “gamelan” might give the impression of ancient music, for Gamelan Degung, it's not uncommon for works established as "classics" to be recent creations or adaptations from other genres. The composer of this piece is unknown, but it is assumed to be a relatively recent addition to the Degung repertoire, given the piece's stylistic feature: the bonang, which traditionally played the main melody, takes on the role of accompaniment.

The title words *gambir* and *sawit* both refer to specific types of plants, but given there is also a version of this piece accompanied by a traditional Sundanese poem about regional history, it is likely that the title refers to a historical figure named Eyang Gambir Sawit. This person is believed to have been a revered figure of the ancient Pajajaran Kingdom that once existed in the region and is thought to symbolize a form of sacredness.

## 2. Lou Harrison: *Ibu Trish* (1989)

This piece is one of the few works composed by American composer Lou Harrison for Gamelan Degung. A dedicated admirer of Asian music—particularly gamelan—Harrison, during his tenure at San José State University in California, imported a set of Gamelan Degung instruments from Bandung, the capital of West Java. He later named the set *Sekar Kembar* (“A Pair of Flowers”) and studied its traditional playing techniques. Harrison cherished Gamelan Degung, referring to it as a “chamber gamelan,” and composed several pieces for the ensemble. This work, the last among them, was dedicated to one of his gamelan instructors, Trish Nielsen.

Unlike his other Degung compositions, which were fully notated in Western classical style, this piece is built around a simple monophonic melody and allows room for improvised ornamentation, bringing it closer in character to traditional repertoire. Yet it also displays nontraditional elements, reflecting Harrison’s uniquely cosmopolitan musical sensibility. A section titled *Alok* appears midway through the piece, introducing a shift in tempo and mood that adds dynamic contrast to the otherwise gentle flow of the music.

### 3. Jody Diamond : *Kenong (for bonang) for Gamelan L.O.U.* (2025)

An experimental composition by American composer Jody Diamond. Originally written for the kenong—a set of gongs in the Javanese gamelan—the piece was later adapted for the bonang. In 2025, through an online collaboration, a new arrangement was created especially for Fukuoka Gamelan Club LOU.

Jody Diamond, known for mentoring Lou Harrison in gamelan, has played a key role in the global dissemination of gamelan music through decades of performance, research, and publishing. At the same time, her deep interest in new music led her to conduct research on experimental composers in Indonesia during the 1980s. This work emerged from that experience and is based on a unique concept: all of the bonang's keys are played simultaneously by seven performers. Instead of prescribing specific notes, the composition consists entirely of performance instructions. It unfolds in five continuous sections:

1. Gathering                      A quiet opening section in which bonang tones gradually enter one by one and begin to layer.
2. Dividing                        The 14 keys are divided into various groupings and played in alternation.
3. Ringing                        A newly added section in this arrangement, where the keys are turned upside down and gently struck on their resonant inner sides, creating a rich sonic dialogue among the players.
4. Interlocking                  Players strike the keys in interlocking patterns to create a single, unified melodic line.
5. Increasing                    Each key is struck in a steady rhythm and gradually grows louder until the piece ends at its maximum intensity.

In this composition, the mallets are not treated merely as tools but as dancers in their own right. To reflect this imagery, this performance features a unique set of 14 mallets handcrafted by the members themselves. For more detailed background on this piece and our collaboration, please refer to the wonderful program note by the composer included at the end of this booklet.



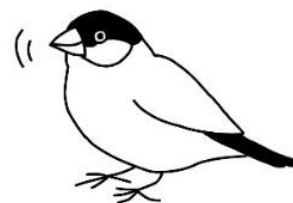
This photo shows our online sessions with Jody Diamond.

#### 4. Abah Idi?: *Galatik Mangut* (1926-29?)

A traditional piece from the Gamelan Degung repertoire. This work features a distinctive sound characteristic of *Degung Klasik*, with the bonang carrying the main melody, richly ornamented throughout.

The exact origins of Gamelan Degung are unclear. However, the modern performance style—which includes instruments like the suling and kendang—is said to have been firmly established in the 1920s through the activities of court musicians in Bandung. According to musicians of the time, a leading musician named Idi composed many classical pieces, and this piece is believed to be one of his works.

The precise meaning of the title remains uncertain. According to Sundanese dictionaries, *galatik* refers to a kind of small bird, often translated as "Java sparrow." The second word, *mangut*, is ambiguous, though it sometimes appears spelled as *manggut*, which can mean "nodding." While this interpretation is speculative, the title "The Nodding Sparrow" seems to resonate with the gentle yet elusive character of this piece.



#### 5. Fukuoka Gamelan Club LOU: *Gamelan Warabeuta* (2025)

This is a collection of Warabeuta arranged for Gamelan Degung by Fukuoka Gamelan Club LOU. Warabeuta refers to anonymous Japanese children's songs passed down orally through generations. This work is an attempt to reinterpret the melodies of Warabeuta familiar to Japanese people as new gamelan music.

The performance methods vary greatly from song to song, forming a patchwork of independent ideas. For example, some pieces incorporate the original Warabeuta's games and actions directly into the performance rules, others change the timbre using instruments and sound objects other than gamelan, and still others imitate the theme animals or nature with sounds and lights.

Warabeuta and gamelan share commonalities in their scales as neighboring Asian musical traditions. By combining the main gamelan set with an alternate set of keys tuned to the Madenda scale, most melodies can be performed without modification (though some songs had their melodic phrasing altered). However, the decision to focus on Warabeuta is by no means solely due to the proximity of their scales. Rather, emphasis is placed on the process of trial and error in combining two disparate elements: Gamelan and Warabeuta.

The ethnomusicologist Fumio Koizumi stated, "Ethnicity is always in motion... Japanese ethnicity emerges when a tradition clashes with or absorbs new elements" (*Children's Play Songs: Warabeuta Are Alive*, 1986, p. 147). In the activities of LOU, conceived as a music community where anyone can participate regardless of musical experience, the focus has been on exploring the vernacular sounds that emerge by



chance from the places, people, and instruments, rather than on polished musical expressions. *Gamelan Warabeuta* could be said to be an attempt to resonate LOU's "ethnicity" from the tension between two different musical worlds.

### Songs in *Gamelan Warabeuta* (all anonymous)

#### ***Yubikiri Genman***

A short children's song sung while crossing little fingers to make a pinky promise.

#### ***Usagi Usagi***

An old animal song about the rabbit in the moon's patterns.



#### ***Dore Ni Shiyō Kana***

A daily children's song sung while pointing sequentially to various choices when selecting something.

#### ***Hotaru Koi***

A song used to call fireflies by the water on summer nights. It is also known for being sung in a round, like Japanese "frog song."

#### ***Sensei Ni Yuccharo***

A children's folk song familiar for the phrase "Ikenainda, ikenainda," where children scold a child who has done something wrong.

#### ***Kagome Kagome***

An old play song where children hold hands, make a circle, and walk around a crouching 'it'.



#### ***Zuizui Zukkorobashi***

A play song to choose the 'it'. Each child forms a ring with their fingers. A leader sings while placing their index finger into each ring in turn; the child whose ring is touched last leaves the circle.



#### ***Anatagata Dokosa***

A type of temari (traditional Japanese handball toy) song. Known for a game where the ball is passed under the legs in time with the lyrics' "sa," and also famous as an otedama (traditional Japanese juggling beanbag) song where the ball is tossed while singing.

Text: Shun OKAZAKI

Illustration: Yuka MATSUMURA





## Lyrics of Warabeuta

### Yubikiri Genman

Yubikiri genman

Uso tsuitara

Hari senbon nomasu

Yubi kitta

Let's do pinky promise.

If you lie,

I'll make you swallow a thousand needles.

Pinky cut.

### Usagi Usagi

Usagi usagi

Nani mite haneru

Jūgoya otsukisama

Mite haneru

Rabbit, rabbit,

What do you hop to see?

The harvest moon of the fifteenth night.

That's what I hop to see.

### Dore Ni Shiyou Kana

Dore Ni Shiyou Kana

Ten no kamisama no iu tōri

Abebe no be

Which one should I choose?

As the god of heaven says.

Abebe-no-be.

### Hotaru Koi

Ho Ho Hotaru Koi

Acchi no mizu wa nigai zo

Kocchi no mizu wa amai zo

Ho Ho Hotaru koi

Ho ho, fireflies, come.

The water over there is bitter.

The water over here is sweet.

Ho ho, fireflies, come.

### Sensei Ni Yuccharo

Ikenainda ikenainda

Sensei Ni Yuccharo

That's not allowed, that's not allowed.

I'll tell the teacher on you.





### Kagome Kagome

Kagome kagome  
Kago no naka no tori wa  
Itsu itsu deyaru  
Yoake no ban ni  
Tsuru to kame ga subetta  
Ushiro no shōmen daare.

Kagome kagome  
The bird in the cage—  
When, oh when will it come out?  
On the night of the dawn.  
The crane and the turtle slipped.  
Who stands behind you now?

### Zui Zui Zukkorobashi

Zui zui zukkorobashi  
goma miso zui  
Chatsubo ni owarete toppinshan  
Nuketara dondokosho  
Tawara no nezumi ga  
kome kutte chū chū chū chū  
Ottosan ga yonde mo  
okkasan ga yonde mo  
Ikikko nashi yo  
Ido no mawari de  
ochawan kaita no daare

Zui zui zukkorobashi,  
sesame miso zui,  
Chased by the teapot, toppinshan.  
Once you're out, dondokosho.  
Mouses in the straw bale nibbled on the rice.  
Chū chū chū chū!  
Even if Dad calls  
Even if Mom calls,  
You're not allowed to leave.  
Who was it that broke the teacup  
Around the well?

### Antagata Dokosa

Antagata dokosa? Higo sa  
Higo dokosa? Kumamoto sa  
Kumamoto dokosa? Senba sa  
Senba yama ni wa  
tanuki ga otte sa  
Sore o ryōshi ga teppō de utte sa  
Nite sa yaite sa kutte sa  
Sore o konoha de choi to kabuse

Where are you from? From Higo.  
Where in Higo? In Kumamoto.  
Where in Kumamoto? In Senba.  
Up on Mount Senba,  
There lived a tanuki.  
A hunter shot it with a gun.  
Boiled it, roasted it, ate it.  
Then, covered it gently with a leaf.



## Special Contribution: Program Note by Jody Diamond

This is a program note written by the composer herself about *Kenong (for bonang) for Gamelan L.O.U.*, which will be performed today. The Japanese translation is followed by the original text.

### Kenong

ジョディ・ダイヤモンド

1990 年／福岡ガムラン倶楽部 LOU のために  
2025 年改訂

### 背景

多くのガムラン・アンサンブルでは、多数の音高から成る楽器を一人の演奏者が担当し、一度に一音だけを演奏します。しかし、すべての音を同時に演奏できる人数がいたとしたら、どうなるでしょう？この作品は、そんなアイデアを探求したものです。

Kenong ははじめ、中央ジャワの楽器クノンのために作曲されました。クノンは、水平に置かれる大型のゴングのセットで、それぞれのゴングがガムランの各音に対応しています（ここには5音のスレンドロと7音のペロググという2つの音階が含まれます。これら2つの調律体系は通常同時に演奏されません。この作品はその点を探求するものでもあります）。後に、今回演奏される小さなゴングのセットであるボナンなど、他の楽器のために編曲されました。

この作品は、インドネシアの作曲家パンデ・マデ・スケルタの作品に触発されました。彼は、20世紀後半に伝統楽器への実験的なアプローチを開拓した芸術家の一人として知られ、中央ジャワの国立芸術大学 ISI スラカルタで作曲を教えていました。また、ガムランや他の音源のための実験的な技法に関する本を、インドネシア語で初めて執筆しました。この本の翻訳は

『BALUNGAN』誌12巻（2017年）に掲載されました。以下の URL で読むことができます。

[https://www.gamelan.org/balungan/issues/balungan12/balungan\(12\)complete.pdf](https://www.gamelan.org/balungan/issues/balungan12/balungan(12)complete.pdf) [QR1]

### Kenong (for bonang) for Gamelan L.O.U.

#### 私たちの経緯

今年の初め、福岡ガムラン倶楽部 LOU の岡崎峻さんから、YouTube で見た Kenong の演奏用スコアを探しているという連絡を受けました。

その最初の連絡で、彼らが編曲したルー・ハリソン作曲《ラ・コーロ・スートロ》のパフォーマンス映像のリンクを送ってくれました。この曲は大規模な合唱と、ハリソンと彼のパートナーであるウィリアム・コルヴィグが製作・調律した独自の楽器群のために書かれたものです。それらの楽器群は、その響きから「アメリカン・ガムラン」というニックネームで呼ばれていましたが、インドネシアのガムランと本質的な関係があるわけではありませんでした。

それにもかかわらず、福岡ガムラン倶楽部 LOU は、この作品を声、自作のオリジナル楽器、そして彼らの西ジャワのガムラン楽器、すなわちスダのガムラン・ドググンのために編曲しました。私はこんなことが可能だとは思ってもみませんでした！私はこのグループの創造力、スキル、そして音楽と楽器への明らかな愛情に深く感動しました。彼らが Kenong の演奏を申し出てくれたとき、私は大喜びで承諾しました。

私たちは Zoom を使ったミーティングを開始しました。それにより、私は練習に参加してコメントできるようになり、彼らに合わせて一緒に曲を調整していきました。私たちは皆これらのミーティングを楽しんだと思います！私がどれだけこのグループのメンバーを尊敬し、愛しているか伝えたいです。彼らはとても対話的で、辛抱強くもありました。私が PC の Zoom 画面越しに、「止めて！それでは音が大きすぎる！」、あるいは「待って！全員が正確に同じやり方でマレットを持ちなさい！」などと叫ん

だときでさえ。他の作品の練習にも参加しましたが、彼らのやり取りや創造的な音楽性に魅了されました。

何度かのミーティングを経て、私はこの演奏グループの性格にあわせて曲を変更しました。これらの練習から、ガムランの演奏における、ある不可欠な性質の重要性が明らかになりました。ガムランは決して

「部分」の音楽ではありません。それぞれの音楽家が、指揮者によってまとめられるパズルの一片だけに責任を持つような音楽ではないのです。中央ジャワの音楽を演奏するとわかるように、ガムランは関係性の音楽であり、それぞれの音楽家が互いに応答しながら演奏します。指揮者は存在せず、その方向性は音とジェスチャーによって音楽的なやり方で伝えられ、リーダーシップはアンサンブルのメンバーのなかで共有されます。

Kenong は、「プロセス音楽の作曲」と呼べるものの例です。楽譜では特定の音が指定されず、各楽器のための個別の楽譜也没有。かわりに、音楽家はプロセス、すなわち作品を表し、創造する、グループ全体の一連のやり取りに従います。これは次のことを意味します。曲が演奏されるたびに、プロセスは同じである一方で、使用される楽器や演奏者、そして実際に鳴る音は異なるということです。

過去数回の練習では、各セクションのプロセスを正しくこなそうとする段階から、お互いの音を聴き合い、反応し合い、このグループならではの音楽性へと結びつけるための最良の方法を見出し、音楽そのものに命を吹き込む段階へと成長してきたように感じます。

福岡ガムラン倶楽部 LOU との共同作業は、作曲家としての私の人生のハイライトです。演奏に参加する予定でしたが、健康上の問題で渡航できませんでした。悲しみではなく、この瞬間をはるかに超えて続くであろう音楽的なつながりを築いたという喜びをもって、遠くから見守ります。私たちは共に、福岡ガムラン倶楽部 LOU のような素晴らしいグループが演奏することで生まれるガムラン音楽の可能性を探求していきます。

### ジョディ・ダイヤモンド略歴

ジョディ・ダイヤモンドは作曲家・演奏家であり、インドネシアの現代音楽および国際的なガムラン音楽に関する研究者として知られています。1970 年にロサンゼルスのカリフォルニア芸術大学で中央ジャワとバリのガムランを学び始めました。1981 年にアメリカン・ガムラン・インスティテュート ([www.gamelan.org](http://www.gamelan.org) [QR3]) を創設し、1984 年からインドネシアの舞台芸術に関する国際誌『BALUNGAN』の編集者・発行者を務めています。これまでに、U.C.バークレー、ダートマス大学、ハーバード大学、MIT、ニューヨーク州立大学ニュー・パルツ校でインドネシアの音楽と文化を教えてきました。現在は、ニューヨーク州立大学ニュー・パルツ校でガムラン、作曲、文化人類学を教えています。

Translated by Shun Okazaki  
and Yuka Matsumura

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### Related Resources (QR Code)

Scan the QR code below for more information.

[QR-1]  
*Balungan*, Volume 12



[https://www.gamelan.org/balungan/issues/balungan12/balungan\(12\)complete.pdf](https://www.gamelan.org/balungan/issues/balungan12/balungan(12)complete.pdf)

[QR-2]  
*La Koro Suro* performed by  
Fukuoka Gamelan Club LOU



<https://www.youtube.com/watch?v=Wipgofdabzc>

[QR-3]  
American Gamelan Institute



<https://www.gamelan.org>

## **Kenong**

Jody Diamond

1990/revised for Gamelan L.O.U. (Love of Universe) 2025

### **Background**

In many gamelan ensembles, there are instruments with many pitches that are played by one person, playing only one note at a time. But what if there were enough people to play all the notes at the same time? This piece is an exploration of that idea.

*Kenong* was first composed for a Javanese instrument called *kenong*, a set of large horizontally-supported gongs, with one gong for each note in the gamelan. (This includes the notes of two pitch sets: slendro, with five pitches, and pelog, with seven pitches. The two tuning systems are not usually played at the same time, so this piece is an exploration of that as well.) Later versions were arranged for other instruments, like the smaller set of gongs called *bonang* that is played tonight.

The composition was inspired by the work of the Indonesian composer Pande Made Sukerta, one of the artists in the late 20th century who pioneered an experimental approach to traditional instruments. He taught composition at ISI Surakarta, a national university of the arts in Central Java, and wrote the first book in Indonesian on experimental techniques for gamelan and other sound sources. That book was translated and published in the journal *Balungan*, Volume 12, 2017, and can be read in the issue at [https://www.gamelan.org/balungan/issues/balungan12/balungan\(12\)complete.pdf](https://www.gamelan.org/balungan/issues/balungan12/balungan(12)complete.pdf)

### **Kenong (for bonang) for Gamelan L.O.U.**

#### **Our History**

Earlier this year, I was contacted by Shun Okazaki of Gamelan L.O.U. (Love Of Universe), looking for a score to the performance of *Kenong* that they had seen on YouTube.

In that initial contact, they gave me a link to a performance they had arranged of Lou Harrison's *La Koro Suto*, which was composed for large chorus and a unique set of instruments that has been built and tuned by Harrison and his partner William Colvig. Because of their resonance, that set was nicknamed "The American Gamelan," although it had virtually no relationship to the gamelan of Indonesia.

Nevertheless, Gamelan L.O.U. arranged that work for voices, original instruments they built, and instruments from their West Javanese gamelan, a Sundanese gamelan degung. I would not have thought this was possible! I was very impressed with this group's creativity, skill, and obvious love of the music and the instruments. When they asked to perform *Kenong*, I was thrilled to say yes.

We began meeting on Zoom, allowing me to attend and comment on rehearsals. We worked together to adapt the piece for their group. I think we all enjoyed these meetings!

I want to say how much I respect and love the members of this group; they were so communicative and patient with me, even when, from my zoom window in the computer, I would shout, “Stop! That’s too loud.” Or “Wait! Everyone must hold their mallets in exactly the same way!” I even attended their rehearsal of other pieces, fascinated observe their interaction and creative musicianship.

Over several meetings, I changed the piece to fit the character of this group of players. The rehearsals revealed the importance of some essential qualities of gamelan playing. Gamelan is not at all a music of “parts,” where each musician has a sole responsibility for a piece of the puzzle that is put together by the conductor. As we learn from playing Javanese music, gamelan is a music of relationships, where each musician plays in response to the others. There is no conductor, rather direction is conveyed musically, with sound and gesture, and leadership is shared among the members of the ensemble.

*Kenong* is an example of what might be called “process music composition.” The score does not specify specific notes, and there is not a separate score for each instrument. Instead, the musicians follow a process—a set of interactions for the entire group that represent and create the composition. This means that each time the piece is played, the process will be the same, while the instruments, and the players, and the actual sound will be different.

In our last couple of rehearsals, I feel we have grown from trying to get the process of each section right to listening and responding to each other, finding the best way to connect with the musicality of this particular group of people, and breathing life into the music itself.

Working with Gamelan L.O.U. has been a highlight of my life as a composer. I had planned to attend the performance, but health concerns prevented my travel. I will watch from a distance, not with sadness, but with the joy of knowing that we have forged a musical connection that will certainly last far beyond this moment. Together, we will explore the musical possibilities of the gamelan when it is played by a group as remarkable as Gamelan L.O.U.

### Bio of Jody Diamond

Jody Diamond is a composer, performer and scholar known for her research on contemporary music Indonesian and international gamelan. She first studied Javanese and Balinese gamelan in 1970 at the California Institute of the Arts in Los Angeles. Diamond founded the American Gamelan Institute ([www.gamelan.org](http://www.gamelan.org)) in 1981, and is the editor and publisher of BALUNGAN, an international journal on Indonesian performing arts since 1984. Diamond has taught Indonesian music and culture at U.C. Berkeley, Dartmouth College, Harvard University, MIT, and SUNY New Paltz, where she currently teaches gamelan, composition, and cultural anthropology.

