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Résumé de l'article

Dans les publications précédentes, la culture du gamelan a souvent été associée à des caractéristiques hétérophoniques. Dans cet article, je souhaite montrer sa plus grande diversité à travers l'analyse de plusieurs exemples qui représentent la diversité de la musique et des ensembles à Bali. Je souhaite également démontrer que la distinction entre hétérophonie et polyphonie n'a rien à voir avec les caractéristiques mélodiques et l'innovation mélodique du gamelan balinais. En fait, une grande partie de la musique balinaise présente des caractéristiques polyphoniques. Je soutiens que la musique balinaise échappe à toute catégorisation générale parce qu'elle occupe souvent un espace liminaire entre ces deux catégories textuelles que sont l'hétérophonie et la polyphonie. Dans la musique balinaise, nous sommes confrontés à une culture musicale riche et diversifiée, qui ne peut être enfermée dans une seule catégorie.

EXPLORING ELABORATION IN BALINESE MUSIC

I Wayan Sudirana

Introduction

Musical texture refers to the unique arrangement and relationship of melodic and rhythmic factors (the coordination of all parts); it also refers to material qualities of sound, including timbre, density, and register (Alexander and Steven 2015, 161). In general, there are four main textural categories used by music scholars: monophony, heterophony, homophony, and polyphony. These broad categories are only useful at a surface level, and differentiating within those categories requires more refined theoretical approaches. Musical cultures outside Western classical music are often seen to fall into the category of heterophony. Balinese gamelan music, for example, would normally be placed in this category; however, the basic characteristics of Balinese heterophony are different from heterophony in other regions. The same goes for Javanese heterophony or Chinese heterophony, which are significantly different kinds of heterophony from what is found in Balinese music. These differences show that the four main categories must be used cautiously and with detailed theoretical explanations.

Grove Music Online states that heterophony is "basic to some non-European music, for example, the gamelan music of Southeast Asia (see Indonesia)" (Frobenius et al., 2001). Since the first modern application of heterophony by Guido Adler, the term has been used to reinforce a cultural bias that sees non-Western music as less complex and therefore less sophisticated than European art music. At face value, it is true that in Indonesian music, particularly traditional Balinese music, multiple layered parts of Balinese melody can be reducible to one melodic line. However, it should be noted that Balinese music is extremely heterogeneous, and it is almost impossible to accept or reject the multiple parts based on fixed criteria like heterophony. The explanation of this musical texture must be followed by additional explanations and/or exceptions.

Some scholars who study Javanese music (Brinner 1995; Perlman 2004), question the applicability of the term heterophony. Brinner states, "Both heterophony and polyphony are unsatisfactory descriptions of gamelan texture, characterized by considerable independence and extensive melodic derivation from one part to another" (1995, 29), and Perlman also found limitations

regarding the use of the term heterophony for similar reasons. Earlier scholars such as Mantle Hood and Hardja Susilo (1967) have characterized melodic layering as "stratified polyphony." However, in Balinese music studies, the concept of heterophony has not been fully refined. Throughout my research, I have only located two research studies that deal with melodic tendencies in depth: Wayan Rai (1996) and Michael Tenzer (2000a, 183–248). Rai transcribes the *pokok* (the core) melody of nineteen pieces from the Semara Pegulingan[1] repertoire and organizes them in terms of mode. As a result, he finds four melodic tendencies as "important structural positions in the piece" (1996, 96). On the other hand, Tenzer focuses more on aspects of symmetry and asymmetry in the melodic period, namely the melodic contour that revolves around certain notes that are structurally important. While Rai outlines the formula for general melodic trajectories that occur in the middle ground of music, Tenzer thoroughly analyses the melodic contour and orchestral function, the two important aspects in discussions about musical texture, and also tries to explore some aspects of heterophony in gamelan.

As a Balinese composer and ethnomusicologist, I have developed further insights in this area, having discovered relationships between melodic instruments, particularly in contemporary gamelan creations, that are more accurately described as polyphonic or contrapuntal than heterophonic. However, it bears stating that not a single composer in Bali has said directly that they deliberately created the concepts of counterpoint or polyphony in the simultaneous melodic relationships in their compositions. They had simply been looking for new melodic possibilities that were still based on and expanded traditional Balinese melodic concepts.

In this article, I will not spend any energy arguing that Balinese music does or does not have textural characteristics such as heterophony, since Balinese music has diverse and varying systems that are hard to classify as a single universal category. There are various aspects that demand attention in dissecting Balinese music: texturally there are various melodic layers and elaborations in almost thirty different ensembles, and contextually there are various musical approaches related to the Balinese philosophy of life and religion. This heterogeneity is something that Balinese musicians have even become proud of. In other words, knowing this musical diversity helps us avoid creating rigid categories that belie the heterogeneous nature of the material analysed.

In order to support my argument, in this article, I analyse various forms of melodic elaboration in Balinese gamelan across musical segments of the old and the new ensemble. I begin by examining a segment of a piece from Gender Wayang,[2] one from Gong Luang,[3] and another one from Gong Ke-

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1 Semara Pegulingan, a seven-tone scale Balinese court music ensemble derived from the ancient flute ensemble gamelan gambuh.

2 Gender Wayang is an old style of gamelan for shadow puppet theatre. It requires only two players and is complete with four.

3 Gong Luang is a sacred music ensemble performed in Bali, which is believed to be originated from the Majapahit era in East Java around the fourteenth century.

byar.[4] Lastly, I also analyse the beginning segment of *macapat,* the Balinese vocal and flute traditions, and Gong Suling.[5] The aim of this article is to demonstrate that there are varied textures found in various ensembles in Bali. I take this goal further by querying: What are the relationships that occur between the two or more layers used? How are these layers arranged within the ensemble? My analysis is mainly inspired by the work of Tenzer (2000a), who comes to this music through an etic view, combined with my emic perspective as a Balinese musician and composer. At the same time, I have tried to base my analysis on traditional concepts of melody in Balinese gamelan, such as the *ngempyung* or *ngempat* (Balinese "fourth") melodic relationship. I also adopt Perlman's idea of "unplayed melodies" to analyse a piece from Gong Luang to show the unique elaboration techniques performed by the *reong* (the knobbed percussive instrument).

The Middle Ground

In some cases, the distinction between heterophony and polyphony is clear. Music that has heterophonic texture is music that displays multiple variations of the same melodic part simultaneously in different instrumental/vocal parts (Brady and Gotham 2021). These variations can range from small ornamental notes to longer ones based on one melody. The point is that the melodic material remains relatively constant. Polyphony, on the other hand, is characterized by two or more parts with different melodies and rhythms. In other words, each part has an independent melody (Brady and Gotham 2021). Based on these two distinct definitions specific to Western music, and the use of the terms polyphony and heterophony in discussions of Balinese music and Indonesian music in general, I see inconsistency and confusion regarding their usage (Steele 2007). In response, I argue that Balinese music falls into a middle ground in between these categories. Through my analysis of terms and their usage below, we can gain an understanding of how this may be the case.

Looking back on the histories of these categories, we see that several terms were deliberately created to label melodic movements in Balinese and Javanese gamelan. Mantle Hood, for example, created the term "polyphonic stratification" to refer to Javanese musical styles. Here, the term polyphony is used in its original meaning in Western music (many parts), but removed from the meaning of "many independent parts combined to produce a specific harmonic progression" (Morton 1975, 7). Echoing Hood and Susilo (1967), Lisa Gold also employed the term "stratified polyphony" in her book *Music in Bali*. Gold writes, "Stratified polyphony refers to the layering of melodic lines that move at different rates produced by various instrument groups (families) in different registers" (2005, 137). In the stratified texture of Balinese gamelan, three melodic layers (*jegogan, calung, penyacah*) stand out against the foreground of the texture, are quite modest, and contain rhythmic integrity,

4 Gong Kebyar was the predominant form of gamelan in Bali in the twentieth century.

5 Gong Suling is a traditional Balinese flute ensemble.

while others (the *gangsa* and *reong*) play a supporting polyrhythmic elaboration or an abstract role.

When referring to the multiple simultaneous variations of a central melody of most Indonesian gamelan traditions, composer Christopher Adler (1998) referred to it as "idiomatic heterophony." He argued that the "distinct contributions of melodic parts are conceived as idiomatic according to conventions of genre and style" (1998, 5). With reference to Central Javanese gamelan, melodic instruments produce the same melody simultaneously, but in ways that are unique to each particular part or player. In this way, each part makes a unique contribution to the overall texture. In other words, individual melodies are realized through instrumental choices, elaborations, and ornamentations within a heterophonic structure, and each of these choices is idiomatic to each instrument. In the context of Balinese music, this idea can be seen in the (partially) heterophonic elaboration of the *pokok* (the core) melody in different strata by other melodic instruments, as well as the unique/idiomatic ornamentation by the *gangsa* and *reong,* the two instrument families whose role it is to play fast and intricate ornamentations of the melody.

So far we have seen that scholars such as Hood, Gold, and Christopher Adler add a descriptor before or after the words "heterophony" or "polyphony" to provide additional explanations about the music discussed. That is, each of these scholars saw a need to add one variable to the terms to make it more specific. The flexibility of such categorization can accommodate a wide variety of musical idioms, idiomatic musical layers, and various forms of communal coordination in building musical layers. David Huron has picked up on this musical reality, offering flexibility in categorizing musical texture in Western music through the definition of a texture space, a bounded two-dimensional space constructed by two factors of characteristic texture (Huron 1989, 134; see also Jonathan De Souza's article in this issue): semblant motion and onset synchronization (see the diagram in Jonathan De Souza's article in this issue). Huron placed monophony at the top right corner, homophony at the top left corner, polyphony at the bottom left corner, and heterophony at the bottom right corner. The semblant motion is measured vertically, while the onset synchronization is measured horizontally. Huron placed a small sample of non-Western works—for example, Chinese, Siamese, and Korean music, in the middle (further down to the right)—based on their textural characteristics.

In the context of Balinese music, flexibility in categorizing musical textures is also a consideration: the criteria for a category is still general, and the possible characteristics of Balinese music are enormous and varied, making it difficult for one category to accommodate this diversity. Additionally, the nature of "playing together" in gamelan is the main characteristic of gamelan music as part of "communal or ritual efficacy, passing time pleasurably or easing work, aesthetic refinement, or a combination" (Tenzer 2015, 610). If we think of the idea that there are many ways to coordinate, various ways to play together, and also various ways to be "in tune," we should consider the philosophical and abstract nature of the creation of Balinese musical layers

emically. In other words, when considering the multitude of ways to coordinate texture, emically conceived intentions by creators/composers must also be taken into account.

For this reason, my analysis stakes a middle ground between the two poles in discussing the musical layers of the selected examples of Balinese gamelan. Traditionally, these layers are formed by groups of instruments playing in different strata: there are groups of instruments that play melody, elaboration, and colotomic structures (the rhythmic and metric pattern of Gamelan music). Following Tenzer, I break down these orchestral forces into "stratum types" (Tenzer 2000a, 53). From here, I analyse the degree of melodic relationship in each strata group. Furthermore, in line with Brinner's statement quoted above regarding the nature of independence and derivation of melody in gamelan, and also by looking at the degree of abstraction and dissociation from the melodic relationship, I give attention to the linear independence and melodic derivation that may coexist in the analysed musical passages, where linear independence is considered a characteristic of polyphony, and melodic derivation a characteristic of heterophony. Finally, I explore whether the musical examples exhibit the characteristics of one or the other, or whether they have other unique characteristics (genre-specific).

Melodic Elaboration

This section articulates the meaning of elaboration in Balinese gamelan, in particular by discussing various techniques, patterns, and elaboration models in several Balinese musical ensembles. Elaboration is one of the key elements in Balinese gamelan. Traditionally, melodic elaboration determines the nature and characteristics of the music. In other words, understanding elaboration becomes important in trying to see the various stratal relationships in Balinese music: whether they are independent or derivational from the main melody.

Melodic elaboration in Balinese gamelan is traditionally called *payasan* (from the root word *payas*, meaning ornament: *pepayasan* literally means ornamentation). *Payasan* refers to ornamenting or melodically elaborating the *bantang gending* (the *pokok* or the core melody). In general, *payasan* is usually divided into two: one is *payasan* that provides room for (limited) improvisation[6] or "unfixed" elaboration, and two is *payasan* that has been determined in advance or pre-composed (fixed) elaboration. Unfixed elaborations are varied during performance by the players themselves, who are guided by several factors, such as style, tonal relationships concerning colotomic structure, and the vocabulary of phrases and idiomatic gestures usually associated with a particular instrument. Fixed elaborations are usually created during rehearsals and taught by the composer or the lead drummer and are also guided by factors similar to unfixed elaborations.

6 I use the word "improvisation" cautiously because the meaning of improvisation in the development of melodies in Balinese gamelan has a different meaning from Western understandings (especially in Jazz).

Figure 1 shows the elaboration types of three different ensembles in Balinese gamelan traditions: Gong Kebyar, Gong Luang, and Gong Suling (shown in column one). Different instruments that play the unfixed and fixed elaboration types are shown in columns two and three. Only Gong Kebyar has these two types of elaboration, while Gong Luang and Gong Suling only feature the unfixed elaboration type. My analysis deals with these two elaboration types to show the various layers that exist in Gong Kebyar, Gong Luang, and Gong Suling.

Figure 1. Elaboration Types

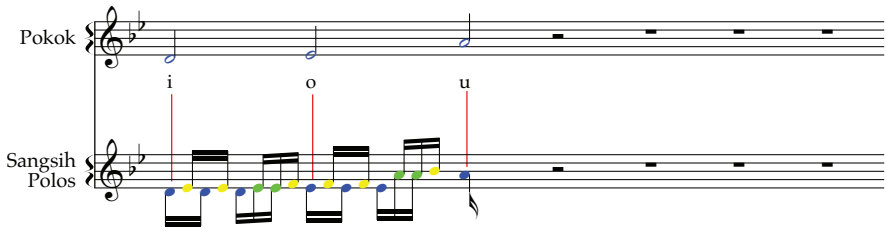
Elaboration	Unfixed	Fixed
Gong Kebyar	Ugal, Terompong, Reong, Suling, Rebab	Pemade, Kantilan, Reong
Gong Luang	Reong, terompong	-
Gong Suling	Penyelah, pemetit	-

The elaboration types may also be broken down into two other styles: interlocking and non-interlocking elaboration styles. The interlocking styles are commonly called *kotekan* or *ubit-ubitan,* while the non-interlocking ones are unique to some instruments and are named differently based on musical vocabulary and styles used—for example, *tuntun rasmi* (to guide) for the Ugal instrument, *nyilih asih* (stepwise) and *ngembat* (octave) for Terompong. The *kotekan* or *ubit-ubitan* type is divided into two interrelated parts: the *polos* and *sangsih*. In some places in Bali, *polos* is also called *negtegin* (steady and strong), which means that it is in line with the *pokok* melody and has a strong connection to the beat. *Sangsih*, also commonly called *nimpalin* (derived from the word *timpal*, which means friend), functions as a friend or partner for *polos*. Together, *polos* and *sangsih* build an interwoven melodic figuration, which traditionally always refers to the *pokok*: *polos,* in most cases, always includes the tone of the *pokok* melody in its parts every two beats, and *sangsih* fills in the gaps. If *polos* and *sangsih* are not well interlocked, gamelan teachers often say, *tusing nyak metimpal* (they don't want to pair up or be friends).

Many studies on *kotekan* in Balinese gamelan (Vitale 1990, Tenzer 2000, Gold 2005) explore its various uses in Balinese gamelan, alongside musical illustrations. Here I will divide the types of *kotekan* based on its way of striking in two parts: *nyokcok* and *ngorek*. *Nyokcok* means hitting or pounding repeatedly, such as pounding rice or crushing betel nut. Technically, this repetitive pounding activity is manifested by hitting one note repeatedly. Two types of *kotekan* use this method: *norot* and *nyogcag. Norot* is characterized by the use of the *pokok* tone by the *polos* player and the upper neighbour tone by the *sangsih* player. The *polos* is *negtegin*, the tone and tempo always play on the downbeat, and *sangsih* fills the gaps on the upper beat. Figure 2a shows an example of *norot*: the top stave is the *pokok* and the bottom one is *kotekan* between *polos* and *sangsih*. All of the *polos* notes stem down (in blue) and the *sangsih*

stem up (in yellow). The ones in green are played by both *polos* and *sangsih*. This musical example is based on the Balinese mode known as *selisir*, which can be abstracted from the Saih Pitu (seven-tone) model (1234567) as the notes 123-56-. In Western transcription, this would be the notes D, E-flat, F, A, B, or in Balinese solfege it would be *ding, dong, deng, dung, dang* (i, o, e, u, a). This particular type of elaboration has recurring patterns that set up the impending arrival of the upcoming *pokok* note with just three subdivisions before the beat starting from the ones coloured in green.

Figure 2a. *Norot*



Norot in Figure 2b, represented in Time Unit Box System (TUBS) notation, shows the melodic contour *polos* and *sangsih* interlocking. The combination of the *polos* and *sangsih* melodic structures creates a sense of stasis because it implies the previous *pokok* note, and at the same time, it creates a sense of anticipation because it always introduces the next *pokok* note before it has been played by the *calung*.

Figure 2b. *Norot* Represented in TUBS Notation

Beat		1		2		3		4		1		2		3		4		1
Kotekan (*polos* & *sangsih*)	a																x	
	u														x x	x x		x
	e								x		x		x					
	o		x		x		x x	x x		x		x		X				
	i	x		x		x												

Syllables for Balinese scale: i = *ding,* o = *dong,* e = *deng,* u = *dung,* a = *dang*

Similar to *norot, nyogcag* still maintains the repeating pounding style, but with the characteristic straightforward alternation between *polos* and *sangsih* (see Figure 3a and 3b). *Polos* (in blue) still plays on the beat, and *sangsih* (in yellow) is off the beat. The result of filling the spaces between the two creates continuous scale-wise motion and/or leaping motion by always referring to the *pokok* note as the orientation for every two beats.

Ngorek technically focuses on sounding two adjacent notes one after the other, followed by a single note; and under certain circumstances, it concludes with another pair of adjacent notes, one after the other. In other circumstances, these adjacent notes may be repeated consecutively. Based on the meaning of *ngorek* (literally, a movement of going left or right), the movement of these adjacent notes can either go above or below. The types of

kotekan that fall into this style are *ubit telu* and *ubit empat*. In *ubit telu* (see Figure 4), the *polos* uses the *pokok* note (in blue) and the adjacent notes of either the upper or lower neighbour (in red). While *sangsih* shares the adjacent note to the *pokok* (in red), and adds the upper or lower neighbour note (in green). As noted, the selection of this additional note for the *sangsih* is based on movement: going up or down. If the melody is moving up, the lower neighbour note is selected, and vice versa. In other words, contour from one level (*pokok*) affects contour at another level (*kotekan*). This demonstrates a tight relationship between layers—a configuration that would make these layers quite close to conventional definitions of heterophony. However, at the same time, we can still argue for its independence because of how generic *ubit-ubitan* patterns are.

Figure 3a. *Nyogcag*

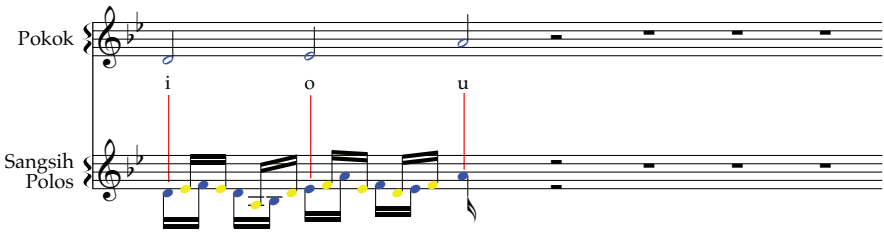
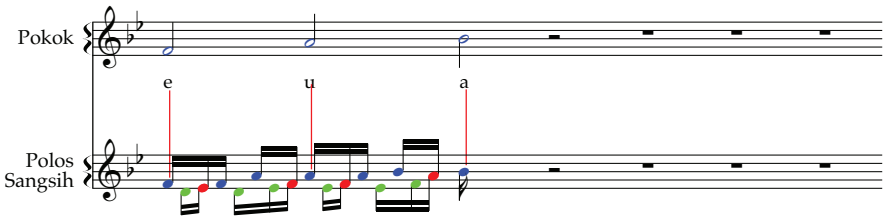


Figure 3b. *Nyogcag* Represented in TUBS Notation

Beat		1		2		3		4		1		2		3		4		1
Kotekan (*polos* & *sangsih*)	a																	
	u											x						x
	e			x							x			x			x	
	o		x		x					x			x			x		
	i	x				x			x						x			
	A							x										
	U						x											

Syllables for Balinese scale: U = lower ocatave *dung,* A = lower octave *dang,* i = *ding,* o = *dong,* e = *deng,* u = *dung,* a = *dang*

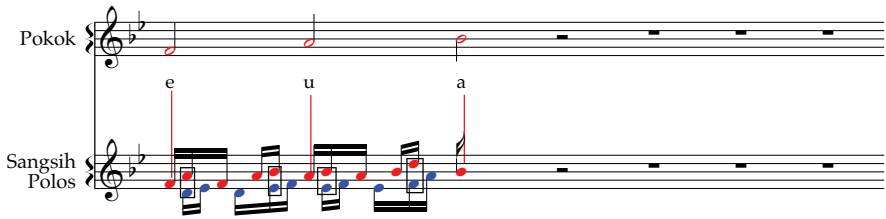
Figure 4. *Ubit Telu*



Ubit empat has a similar orientation as *ubit telu*, with the additional *kempyung* (Balinese interval of fourth) notes played occasionally by *sangsih*. A big difference is that in *ubit empat,* the *polos* does not always play the *pokok* notes,

and it also does not always play the *negtegin* (keeping the downbeat). This is only because *polos* in the context of *ubit empat* only refers to the part that is playing in a lower pitch. However, there is always a part that plays in unison with the *pokok*. Figure 5, an example of *ubit empat*, shows the elaboration of the *sangsih* (in red) and the *polos* (in blue). The notes in boxes are the *kempyung*, two notes played simultaneously four pitches apart (in the saih/mode).

Figure 5. *Ubit Empat*



It should be noted that the four examples of the *kotekan* styles above are examples of one style of elaboration in Gong Kabyar. In reality, there are various styles and methods according to regional styles, which may also be determined by kinetic qualities of the *ngubeng* (static pattern) and *mejalan* ("having motion" pattern). A *ngubeng* is described as melodic elaborations that essentially do not change because the *pokok* also does not change. When the *pokok* moves to a new note, the elaborations must accompany this move to the new note, which is called *mejalan* (see Tenzer 2000a for detailed analysis of the kinetic qualities of *ngubeng* and *mejalan*). All the patterns shown above are *mejalan* patterns and show different contours depending on which level they are. Contour from one level (for example, the *pokok*) affects contour at another level (for example, the *kotekan*). This shows a tight relationship between layers, which would make it quite "heterophonic." However, I would argue against this singular categorization, and would advocate instead for an analysis that acknowledges its independence because of how generic *ubit-ubitan* patterns are, and how many exceptions you have to face when dealing with diverse regional styles.

Layers

This section provides an introduction to the layers of Gong Kebyar, Gong Luang, Gong Suling, Gender Wayang, and Macapat performance. Understanding the layered structure in various ensembles reveals the way each layer is traditionally built based on its vertical relationship between all musical instruments within the ensembles. Recognizing the layers of Balinese gamelan also reveals the vertical nature of these relationships: is it an independent voice? Or is it a melodic derivation? The basis for determining the layers in each ensemble in Balinese music can be gleaned from the Prakempa, an esoteric manuscript about gamelan—a discussion of which is found at the end of this section. The Prakempa suggests the ways that the relationship between each layer determines the integrity of the music.

When we talk about the layers of Balinese gamelan, we are faced with a variety of music from thirty-plus existing types of gamelan ensembles. Although most of these ensembles have similar musical construction systems (a system of relationships between instruments as a system of strata according to their function), there are various ways in which musical layers are constructed that are unique to some ensembles. This is largely due to differences in the number and type of instruments in different ensembles. For example, in Gong Kebyar, there are around thirty different instruments, and they are divided into four groups based on their function: melody, elaboration, colotomic, and leader groups. The relationship between melody groups and elaboration in Gong Kebyar has been explained in the previous section. Within the melodic group, there are three layers of melodic abstraction: one is *calung*, which plays a derivative form of melody from the core tunes, two is *jegogan*, which serves to emphasize the core notes played by the *calung* every two beats less often, and three is *penyacah*, which plays on every beat or called *neliti,* referred to as the "complete" or "correct" melody. Figure 6 is an illustration of general layers in Gong Kebyar.

Figure 6. Illustration of Layers in Gong Kebyar

Beat	Kajar	1				2				3				4				1
Colotomic	Gong	X																X
	Kempur					X								X				
	Kemong									X								
Melodic Abstraction	Jegogan	X																X
	Calung	X								X								X
	Penyacah	X				X				X				X				X
Leader	Ugal	X				X				X				X				X
	Kendang	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Elaboration	Pemade	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	Kantilan	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	Reong	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Gong Luang and Gong Suling, on the other hand, have fewer instruments compared to Gong Kebyar. Gong Luang consists of eleven to fifteen instruments made up of gongs and keyed instruments (see Sudirana 2013). Although their instruments are grouped as Gong Kebyar, the elaborations have their own unique attributes. The elaboration in Gong Luang is played on three instruments: the *terompong, reong* (the suspended small-pitched gongs in a row in different octaves), and the *gambang* (a bamboo-keyed instrument). They play the *leluangan* style of elaboration, which I explore later in this section. Figure 7 is an illustration of general layers in Gong Luang.

Gong Suling consists of three different sizes of Balinese flutes: the *suling jegog* (the largest flute) plays the *bantang gending* (the core melody), the *suling penyelah* (the medium-sized flute) plays the *bon gending* (the characteristic of the melody), and the *suling pemetit* (the smallest flute) plays the *payasan* (the elaboration). One pair of *kendang kerumpungan* (a small two-headed drum) functions as the leader of the ensemble. The *cengceng* (cymbals) functions as *pengramen* (literally, crowded: enriching the sound). The *gong pulu* (the

suspended two-bar with a resonator), *kempli* (small-sized gong), and *klenang* (high-pitched suspended small gong) function as *pesu-mulih* (literally, going in and out) or the colotomic. The elaborations of Gong Suling are non-interlocking styles, while the elaborations of Gong Luang are considered unfixed elaborations. Figure 8 is an illustration of general layers in Gong Suling.

Figure 7. Illustration of Layers in Gong Luang

Beat		1				2				3				4				1
Colotomic	Gong	X																X
	Bedug									X				X		X		
Melodic Abstraction	Jegogan	X																X
	Saron	X				X				X				X				X
Elaboration	Reong	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	Terompong	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	Gambang	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Figure 8. Illustration of Layers in Gong Suling

Beat	Kajar	1				2				3				4				1
Colotomic	Gong Pulu	X																X
	Klenang					X								X				
	Kempli									X								
Melodi	Suling Jegog	X				X				X				X				X
Melodic Characteristic	Suling Penyelah	X		X		X		X		X		X		X		X		X
Elaboration	Suling Pemetit	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Leader	Kendang Kerumpungan	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Pengramen	Cengceng	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Gender Wayang consists of only two pairs of bronze metallophones (the *gender* instrument): one pair in a lower octave and the other one in a higher one. Players use both hands with mallets to play the *gender* instrument. Each instrument in these two pairs generally plays melody and elaboration: the melody is played by the left hand, and the elaboration is played by the right hand (see Figure 9). In other words, each instrument builds two layers: the melody and elaboration layer. In some cases, there are times when the right and left hands play interlocking patterns. The style of elaboration in the *gender* is mostly fixed elaboration, and most of the time, it features two layers of melody played simultaneously.

In terms of the voice, vocal traditions in Bali are mostly monodic: there is only a single melodic line sung either solo or in groups. The *sekar alit,*[7] a

7 There are five types of vocal traditions in Bali: *sekar agung* (the solo ritual singing poetry), *sekar madya* (the ritual poetry chorus), *sekat alit* (the Pupuh or a solo traditional song with complex prosodic rules), *sekar rare* (children's songs), and *tetandakan* or *gegendingan* (theatrical songs used in traditional performing arts). The *sekar alit*, also known as *macapat,* is a solo vocal tradition originating from Java.

solo traditional poetic song with complex prosodic rules, is commonly called *pupuh* or *macapat*. The *pupuh is* generally based on six to eight stanzas named *pada lingsa*. The performance of *pupuh* is usually accompanied by a solo *suling* (Balinese flute) that copies and confirms melodies sung by singers at slightly delayed timing. In other words, in this performance, there are two layers: the first sings the melody of the *pupuh*, and the second imitates the melody sung by the singer with a personal interpretation of the melody. Figure 10 illustrates one possible example of the relationship between a singer and a *suling* player, which delays its melodic content by one beat from the singer. A detailed analysis of this connection will be discussed later.

Figure 9. Illustration of Layers in Gender Wayang

Beat		1				2				3				4				1
Melody	Left Hand	X		X		X		X		X		X		X		X		X
Elaboration	Right Hand	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Figure 10. Illustration of Layers in Macapat Performance

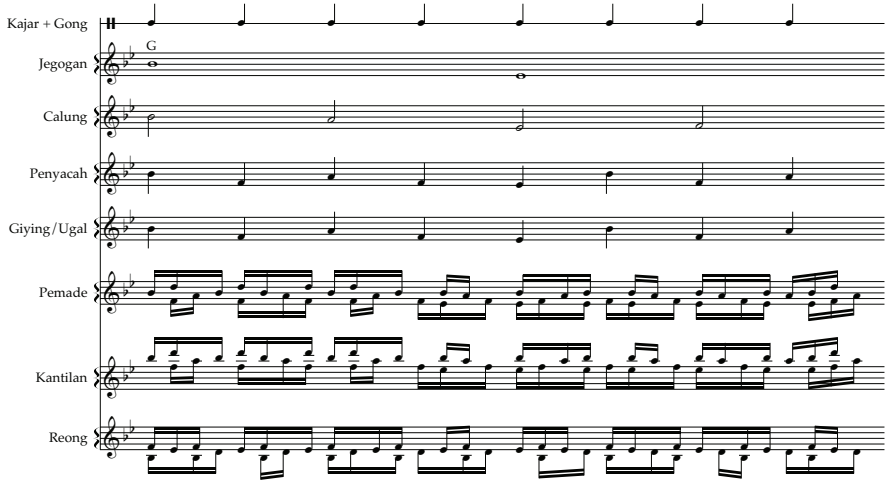
Singer	X		X	X	X		X		X	X	X		X		X		X	
Suling		X		X	X	X		X		X	X	X		X		X		X

Prakempa also explains these layers. *Sloka* (verse) 39 describes the *paniti* (rhythmic) and *gegebug* (playing techniques). *Paniti* is the rhythm of the *pokok*, and serves as the soul of the composition. *Gegebug* becomes the essence of the *gending* (literally, singing)—in this context "singing" refers to the arrangement of notes to become a melody, as well as its elaboration. The *paniti* is an important part of the structure of *pokok* and *payasan.* Prakempa divides the *paniti* into several layers. For example, the first *paniti* is played by the Gong, the second by the *jegogan*, the fourth *paniti* is played by the *calung*, the eighth is played by the *penyacah* and *giying/ugal*, and the sixteenth and thirty-second *paniti* are played by *pemade, kantilan*, and *reong.* This *paniti* division shows the value of each note played on each instrument. For example, in a melodic loop that has eight beats (see Figure 11), the Gong (G) instrument is played once per cycle, *jegogan* is played twice, *calung* is played four times, and *penyacah* and *giying/ugal* play eight notes in one cycle. Meanwhile, instruments that play *payasan*, such as *pemade, kantilan,* and *reong* play a series of notes with a value of sixteenth notes.

Based on Prakempa's explanation, I present here an example of an eight-beat cycle from the music of Baris, the warrior dance, to illustrate the *paniti* layers (see Figure 11). Experts on Balinese music recognize that all layers of *paniti* on *pemade, kantilan,* and *reong* (referred to as *kotekan*/elaboration) are systematically derivative forms of the main melody played on *jegogan, calung, penyacah* and *giying/ugal*. Even though it could be called heterophonic, Tenzer (2015, 617) argues that it is polyphonic. He elaborates on this position: "True, the *kotekan* is fungible, lacking a 'real' existence other than as the *pokok*'s

progeny, and musicians think of it this way. But they also understand that the *kotekan* lives on a stratified plane with its own timbre and rhythm idiom, and the grouping structures of its pitch organization give it a robust profile" (2015, 617). *Kotekan* is indeed understood as a derivative of *pokok*: in Figures 2, 3, 4, and 5 we find the same notes played on *pokok* and *kotekan* every two beats. However, in its development, many *kotekan* patterns do not follow this kind of construction. Sometimes there are *kotekan* patterns that have the same note as *pokok* every four beats—in this case, if there is more time between orientation points, this would be a sign of greater independence. Furthermore, *kotekan* patterns are sometimes mixed from traditionally existing *kotekan* types in one melodic line. For example, one may combine *nyogcag* with *norot* and *ubit telu* in one phrase, which have different orientation points to the *pokok*. This shows that the character of the *kotekan* has become more independent and does not follow a strict rule; at the same time, *kotekan* still maintains the characteristics of heterophony on a broader level (as I will discuss shortly).

Figure 11. An example of *Paniti* in Baris, the warrior dance as an Illustration of Layers in Prakempa



In the next section, I analyse some excerpts from several Balinese ensembles: a section of Ombak Ing Segara from Gong Kebyar, a Terompong elaboration of Gong Luang, a nine-beat segment of *Sekar Eled* piece of Gong Suling, an elaboration in Gender Wayang, and elaboration in the performance of Macapat. This analysis aims to identify various forms, structures, layers, and melodic relationships between layers that characterized Balinese elaborations: are they considered to be melodic abstractions, elaborations, or reinterpretations of the main melody? Are they eliminating the concept of melodic abstraction in the elaboration?

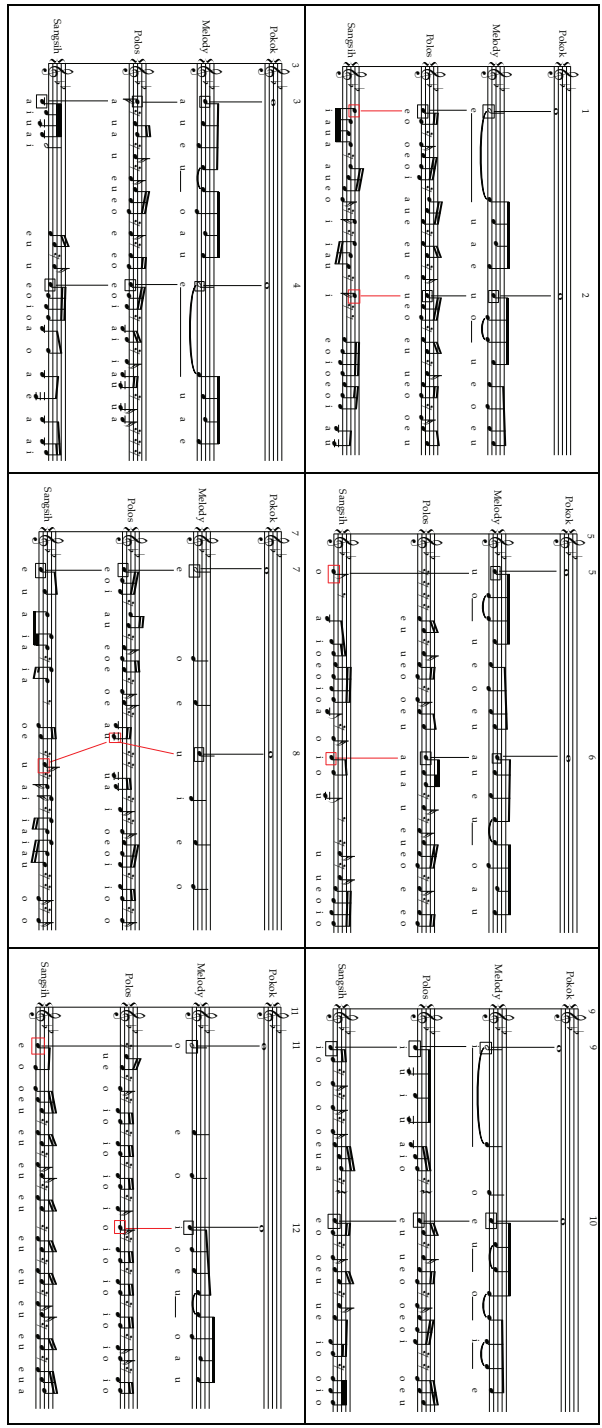
Gegenderan of Ombak Ing Segara

From its birth in North Bali at the beginning of the twentieth century, Gong Kebyar has become a medium for innovation. One of the innovative genres created in line with its development is Tabuh Kreasi. Tabuh Kreasi (literally, creation piece) stands as a symbolic departure from the classical tradition, a new form of composition emerging from the possibilities of a new ensemble. It is a free and secular instrumental form, not tied to ritual and any traditional dance forms or dramatic works (Sandino 2008, 1). Ombak Ing Segara is one example of Tabuh Kreasi created by I Wayan Widia, a renowned composer from South Bali, for the Bali Arts Festival in 1993. This work is important because it offers an innovative approach to *kotekan* that differs from that of its predecessors.

The basic structure of Ombak Ing Segara follows the three-part *tri angga* form of classical genres. This form consists of the structure of *kawitan* (preliminary section), *pengawak* (slow middle section usually consisting of a longer melody), and *pengecet* (faster closing section). However, in Tabuh Kreasi, this standard structure was developed with different sub-sections and with different names. For example, there are usually two sub-sections in the *kawitan*: *gineman* (the opening unmetered solo section) and *gegenderan* (a melody and interlocking figurations played by melody sections and the *gangsa*). The *peralihan* (transition section) and the *bapang* (fast tempi of 8, 16, or 32 beats in length with elaborated passages of various instrumental sections) function as the *pengawak*. The *pengecet* on Tabuh Kreasi usually consists of three sub-sections: the *peralihan* (the transition leads to the *pengecet* proper), the *pengecet* (a medium-fast tempo of full orchestral statements), and the *penyuwud* (a short codetta). In this analysis, I will only focus on the *gegenderan* section of Ombak Ing Segara in order to show the construction of its layers.

Gegenderan is primarily a series of melodies with *gangsa kotekan* elaboration adopted from the styles found in the Gender Wayang repertoire. In general, the series of melodies are long and pulsed, and the elaboration is produced by fixed interlocking styles between the *polos* and *sangsih* on *gangsa* instruments. The length of *gegenderan* section varies depending on the chosen melodic theme by the composer. In other words, the models of *gegenderan* are very diverse. There are no agreed upon guidelines about the length and structure of the melodic theme. There are *gegenderan* that consist of the repetition of an eight-beat melodic cycle, but with manipulation of the pitches (transposing to a lower or higher pitch point), shifting to a slower or faster tempo, and allowing the *kotekan* to expand the length of its segment beyond the eight-beat cycle. There are also *gegenderan* with long melodies (for example, repetition of a sixty-four-beat cycle) with a range of *kotekan* variations in it, or simply a short repeated *kotekan* phrase that is reiterated to match the length of the melody.

Figure 12. *Gegenderan* of Ombak Ing Segara



The *gegenderan* in Ombak Ing Segara (Figure 12) is 48 beats long and is divided into five melodic groups (12+12+8+8+8). The first two phrases (the first 12 beats) are identical and both end on *ndeng* (F). The second phrase is an exact repetition of the first phrase. The third phrase is a new eight-beat melody whose final note is D (*ding*). The fourth phrase is also a new melody whose final note is E-flat (*dong*). The fifth phrase is another new melody whose final note is the Gong note (F). Based on their kinetic qualities, the first two groups are *ngubeng* (going back to the same note), and the last three phrases are *mejalan* (moving to a new note, except the last group, which moves back to the Gong note).

On the other hand, the elaboration of the *gangsa* (*polos* and *sangsih*) does not follow the grouping structure of the melody. However, it is deliberately created to be a single whole group of forty-eight-beat fixed elaboration—although it can also be grouped as unequal smaller units (16+20+12).[8] For this analysis, I explore the increasing degree of dissociation between the *pokok* and the *kotekan* (*polos* and *sangsih*) by looking at whether the notes played on *kotekan* (*polos* and *sangsih*) every four beats are the same or different. In Figure 13, the *pokok* notes are marked numerically on every four beats. The assumption is that the notes traditionally played by the *pokok* have to be the same as the notes played by the *kotekan*. However, conventionally, the relationship between *pokok* and *kotekan* can be seen as replicated every two beats (see Figures 2a, 3a, 4, and 5). This shows that the system of *kotekan* is also clearly formed to follow the *pokok* (it is a derivative of the *pokok*), and conceptually, we may predict that the interlocking pattern will lead to the *pokok* notes every two beats (like the *norot, nyogcag, ubit telu*, and *ubit empat* systems previously explained).

In the *gegenderan* of Ombak Ing Segara (Figure 13), the degree of melodic abstraction fades because the same notes no longer sound every two beats. The pattern of the *kotekan* is also not based on traditional *kotekan* patterns, nor is the relationship between *polos* and *sangsih* established in the manner of traditional *kotekan* patterns. The patterns on the *polos* and *sangsih* develop independently, and the composer makes interesting connections with and without filling in the available gaps. In other words, unlike the traditional pattern, the *polos* alone already play a complete melodic pattern, and so does the *sangsih*. When the two are combined, they create a unique relationship that has never been done before (keeping in mind that this work was composed in 1993, and to my knowledge, no composer had created this connection at that point). As the relationship between the *pokok* and *kotekan* here is approaching abstraction, one could argue that is has a polyphonic texture. Figure 13 shows the composite analysis of the melodic dissociation in *gegenderan* of Ombak Ing Segara on every four beats.

In Figure 13, the *polos* plays in unison with the *pokok* on the first four *pokok* notes, while the *sangsih* either plays *ngempat* or four notes above/below the *pokok* note, *nelu* or three notes above/below the *pokok* note, and unison or unison but in an octave below. The *polos* plays different notes on the fifth and eleventh *pokok* note, and the *sangsih* also plays different notes on the twelfth.

8 Personal Communication with I Wayan Widia (the composer) on February 4, 2024.

Both (*polos* and *sangsih*) play in unison with the *pokok* notes on the fourth, seventh, ninth, and tenth notes. An interesting innovation happens on the eighth, eleventh, and twelfth notes. On the eighth *pokok* note, the *polos* plays a note anticipating the upcoming *pokok*, and *sangsih* delays the *pokok* note. On the eleventh and twelfth, *polos* and *sangsih* either play the same note or the upper notes of the *pokok* notes.

Figure 13. Composite Analysis of Ombak Ing Segara's *Gegenderan*

	1	2	3	4	5	6
Pokok	*e* (F)	*u* (A)	*a* (Bb)	*e* (F)	*u* (A)	*a* (Bb)
Polos	unison	unison	unison	unison	-	*nelima* (below)
Sangsih	*ngempat* (above)	*nelu* (above)	unison (octave below)	unison	*nelu* (below)	unison
	7	8	9	10	11	12
Pokok	*e* (F)	*u* (A)	*i* (D)	*e* (F)	*o* (Eb)	*i* (D)
Polos	unison	anticipation	unison	unison	-	upper note
Sangsih	unison	delayed	unison	unison	upper note	-

In summary, there is an expansion of the basic model of *kotekan* elaboration, which allows for more complex interactions between *pokok* and *kotekan*, and also between the concepts of melodic abstraction and elaboration. In this example of Ombak Ing Segara's *gegenderan*, there are several places where the *pokok* notes are eliminated (either by playing *ngempat*, *nelu*, neighbouring notes, or *nelima*). Automatically, at these points, the elaboration notes are not reinforced by the Jegogan strokes, nor do they follow traditional approaches. Essentially, examples like this directly dismantle the heterophonic hierarchy completely. Moreover, the *kotekan* pattern (*polos* and *sangsih*), which was deliberately arranged to stand alone by the composer,[9] adds to the status of this elaboration as an independent stratum.

It is also interesting to note the composer's inconsistency in determining when to be and when not to be in unison with the *pokok*. Despite this inconsistency, the innovations carried out are internally integrated while still being inspired by general guidelines for Balinese music. For example, many elaborations still use the original Balinese pitch hierarchy, such as *bon gending* and *pejalan gending*. In this *gegenderan* example, there is also a tendency for notes to coincide at different intervals (unison, octave, fifth, fourth, and third). Some avoid the *pokok* notes or choose to anticipate and delay them. One could assert

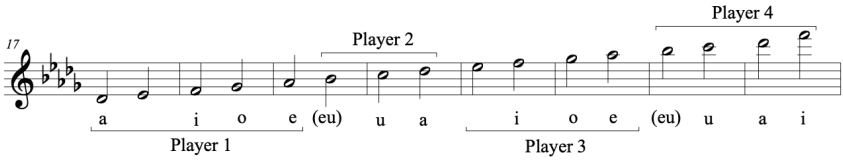
9 Personal Communication with I Wayan Widia (the composer) on February 4, 2024.

that this is thus one of the closest examples of a polyphonic texture in the melodic layers of Balinese gamelan.

Terompong Elaboration of Gong Luang

Terompong of *gong luang* is performed by two pairs of players. Players One and Two play the instrument in a lower octave, and Players Three and Four play the instrument in a higher octave. Figure 14 shows the division of notes for each player.

Figure 14. The Division of Notes for Each Terompong Player.



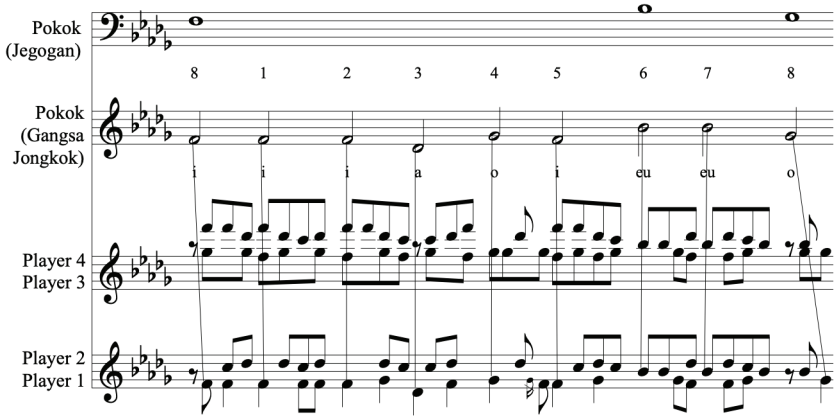
All four work co-operatively to produce one unified line. Player One is considered the leader, and plays a part that is closely related to the *pokok*. This part is mostly independent from the other three. That is, most of the time a partner is not needed to complete it. However, when the melody moves to notes that are beyond the range of Player One (that is, *eu* [B-flat] and *u* [C]), Player Two plays notes that are needed to complete the intended melodic passage. Besides working occasionally with Player One, Player Two generally collaborates with Player Three to create a different melody. Player Three can create a melody with Player Two or Player Four. And lastly, Player Four occasionally works with Player Three, but also has some independent melodies. An important point is that Players Two, Three, and Four interpret and develop melodies played by Player One using the notes available to them (see Figure 14), and most of the time their parts are denser than that of Player One.

These interactions create a network of relationships between players. The relationship between the *pokok* and the four *terompong* players, for one, is thoroughly abstract. The relationship between the *terompong* and the *pokok* is quite different from that of the elaboration of *gong kebyar*. The four *terompong* players play an interwoven melody, and the *gangsa jongkok* players present a succession of notes that follows (*nuwutin*), and does not guide (*nandan*), the *terompong* parts. In other words, the *terompong* players do not need to memorize the melody of *gangsa jongkok* to play their parts. Instead, they have to learn composed melodic lines that *nandan* (guide) the melody—the melody that guides the others who are *nuwutin*. And from this, they will understand the *pokok* melody played on *gangsa jongkok*. Figure 15 shows the relationship between each note of the *pokok* and some notes within the melody of *terompong* Player One, except for the note *eu* (B-flat) that belongs to Player Two.

If Player One plays composes melodies that *nandan* the *pokok*, what do they play when the melody goes to the notes that do not belong to them? Does this mean that the melody played by Player One is incomplete or is not fully stated?

And, how do Players Two, Three, and Four interpret and develop the (incomplete) melody provided by Player One?

Figure 15. An Example of *Terompong* Elaboration in Gong Luang



Player One has to memorize all of the melodic passages, though not all of these are fully stated (especially in terms of notes that do not belong to Player One—*eu* [B-flat] and *u* [C]). Player Two has two tasks: 1) to help Player One complete the melodic passages, and 2) to interpret and develop the melodies of Player One. Players Three and Four follow (*nuwutin*) the melody of Player One and Two. They have denser melodies that derive from Player One and Two's melodies. Emerging from this relationship are melodies that are memorized and agreed upon. These melodies direct each player in realizing their parts. However, these melodies are not those actually stated. It is the interpretation of these melodies by the four *terompong* players that is audible. These inaudible melodies are what I call the "unplayed melodies"[10]—denser versions of the *pokok* that are agreed upon, well-rehearsed, and that function as a connecting link between the *pokok* and the full texture of the elaborating parts (see Sudirana 2013 for a more detail analysis).

This style of *terompong* elaboration is called *leluangan,* a term used to describe a unique playing technique only available in Gong Luang. I Wayan Dibia, a well-known Balinese scholar, defines *leluangan* as a playing technique of Balinese gamelan that is modelled on the playing technique of the *terompong* of *gong luang* (personal communication, March 30, 2023). *Leluangan* technique, also referred to as *nyekati* or *sekati*, is often used by composers in creating new works for other ensembles, especially the modern *gong kebyar*. As I have argued elsewhere, the melodic layers that exist separately among the four *terompong* players demonstrate their independence; conceptually, however, they have a strong relationship to each other. Each player makes their own

[10] This term is inspired by Marc Perlman's concept of an unplayed melody (2004). Although I borrow his term, I do not intend it to mean precisely the same thing.

interpretation of the inaudible melody, with the note limitations (narrow range of pitches) imposed on them. This is a unique phenomenon because musicians must interlock to maintain a continuous melodic thread heard in their minds. In other words, all musicians must have internalized the inaudible melody, with an awareness of which notes are more important structurally, and in the course of the performance, create their own patterns spontaneously. In this situation, we cannot place this kind of elaboration model rigidly in one category—whether heterophony or polyphony. To my reading, the middle ground remains a key analytic option; alternatively, one could also follow the textural space offered by Huron. Moreover, the development of the melody played by the four *terompong* players is a form of melodic improvisation based on an inaudible melody. This integral "silent" layer adds greater complexity to melodic development, ever inviting new interpretations.

Payasan in Gong Suling

Gong Suling is classified as a new (*baru*) ensemble in Bali. Most of the instruments are various sizes of traditional bamboo flute called *suling*. The characteristics of the Gong Suling are somewhat different from other Balinese gamelan, even though it essentially adopts the repertoire of the other ensembles, such as Samara Pagulingan and Gong Kebyar. Gong Suling has a softer, calmer, and more melodious character. In this analysis, I will choose a segment from one of the pieces entitled Sekar Eled, to show the characteristics of the melodic layers and *payasan* in Gong Suling.

As stated previously, *suling jegog* plays the *bantang gending: bantang* means framework, and *gending* means a song. Therefore, *bantang gending* refers to a melodic framework or the melodic skeleton of the piece. In the transcription in Figure 17, the notes of the *bantang gending* are marked numerically. There are two *suling penyelah* parts transcribed to show two different melodic interpretations of the *bantang gending*. Interestingly, the number of players is usually not specified and depends on the number of players available: it can be two, four, and up to eight players. They play the *bon gending,* the characteristic of the melody that refers to the complete (true) melody of the piece. *Bon gending* is a melodic interpretation of the *bantang gending*, and it is often described as the imaginary melody in players' minds that they use to understand the melodic skeleton. In other words, each player has a different way of grasping the melodic framework, and then adding notes in one scale (upper or lower neighbour notes) to produce a melodic movement that is *pangus* (pleasant to hear in accordance with Balinese melodic aesthetics).

There are two *suling pemetit* parts presented in the transcription of Figure 16. *Suling pemetit* plays the un-fixed *payasan* based on the *bantang gending*. The *payasan* on Gong Suling is similar to the composite between *polos* and *sangsih* of Gong Kebyar altogether. This requires an experienced *suling* player, who arranges each note spontaneously in a way that it becomes a unified whole based on the *bantang gending*. Like the interpretation of *bon gending,* the result is a collection of individual interpretations, which are (slightly) different for each performance. This type of un-fixed elaboration is unique to Gong Suling.

Figure 16. Melodic Layers in Sekar Eled

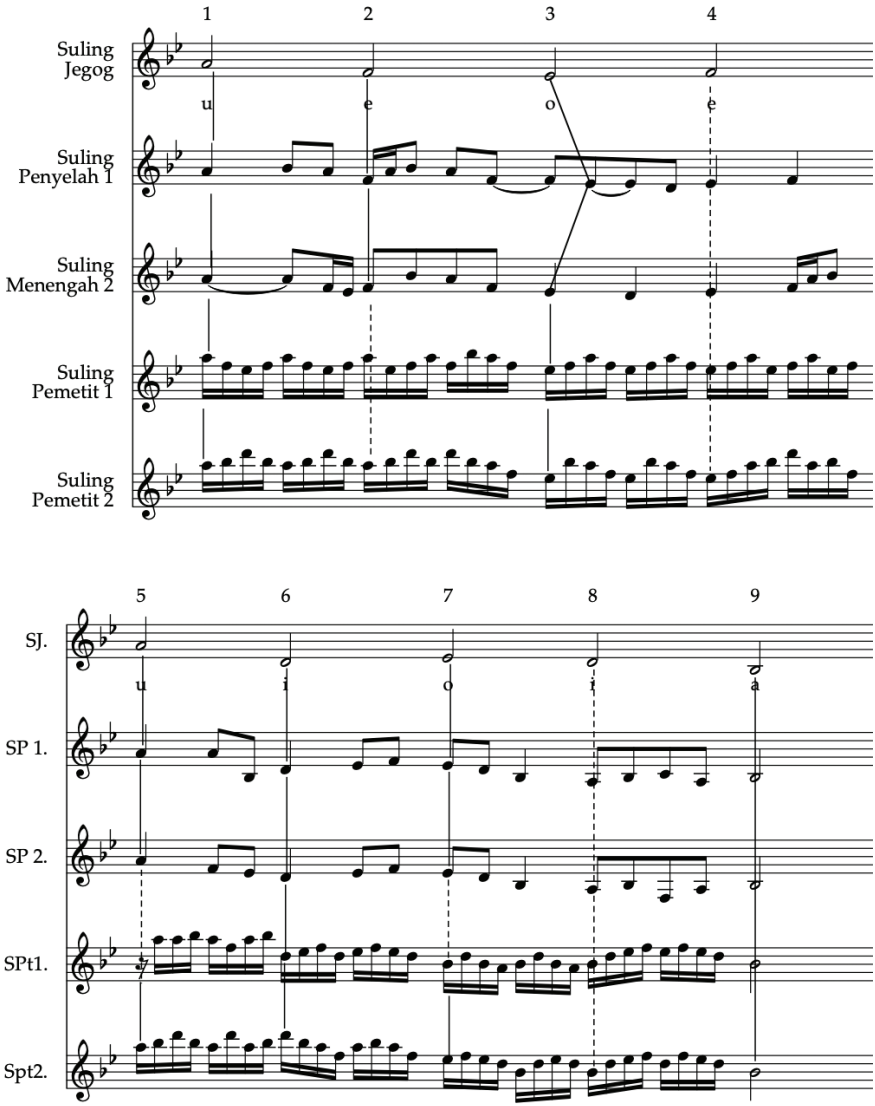


Figure 17 is the composite analysis of the first nine-beat segment of Sekar Eled. We can see melodic abstraction played on *suling penyelah,* which here is referred to as *bon gending*, and elaboration played on the *pemetit*, which is called *payasan*. Almost all of the notes on *suling penyelah* and *pemetit* on Figure 18 show the traditional concepts of melodic abstraction and elaboration but with a unique way of interpreting the concepts. On the second note of *suling jegog, deng* (F), the two *suling pemetit* play the upper neighbour notes, which function as anticipations of the next *suling jegog's* note. On the fourth note of

suling jegog, deng (F), the *suling penyelah,* and *pemetit* sustain the previous note *dong* (E-flat). This moment of static is traditionally called *ngubeng.* The same thing also happens to the eighth note of the *suling jegog.* The heterophonic character is visible in the melodic abstraction and elaboration of Gong Suling, but with unique interpretations, as explained previously.

Figure 17. Composite Analysis of Sekar Eled

	1	2	3	4	5
Suling Jegog	*u* (A)	*e* (F)	o (Eb)	*e* (F)	*u* (A)
Suling Penyelah 1	unison	unison	delayed	lower neighbor	unison
Suling Penyelah 2	unison (above)	unison	unison	lower neighbor	unison
Suling Pemetit 1	unison (above)	upper neighbor (octave)	unison (above)	lower neighbor (octave)	-
Suling Pemetit 1	unison (above)	upper neighbor (octave)	unison (above)	lower neighbor (octave)	unison (above)

	6	7	8	9
Suling Jegog	*i* (D)	o (Eb)	*i* (D)	*a* (Bb)
Suling Penyelah 1	unison	unison	*nelu* (below)	unison
Suling Penyelah 2	unison	unison	*nelu* (below)	unison
Suling Pemetit 1	unison (above)	*nelu* (below)	*nelu* (octave below)	unison (above)
Suling Pemetit 2	unison (2 octave above)	unison (above)	*nelu* (octave below)	unison (above)

Elaboration in Gender Wayang

Gender Wayang has a rich set of playing techniques. Prakempa explains that most of the playing techniques are based on combining notes with a range of one to eight notes apart. Each combination has its own terms, and an example and names of these combinations can be seen in Figure 18. Overall, a playing technique like this is called Kumbangatarung, a technique of combining two melodies played on the right hand and the left hand, with the regulation explained in Figure 18, as described in Prakempa manuscript.

Figure 18. Eight Ways of Playing Two Notes Simultaneously in Gender Wayang.

Notes in the Scale (two octaves)	2	3	5	6	1	2	3	5	6	1	
Chandraprba								*		*	One note apart
Paduarsa							*			*	two notes apart
Dhanamuka						*				*	three notes apart
Anerang Sasih					*					*	four notes apart
Anerang Wiyasa				*						*	five notes apart
Gana Wedana			*							*	six notes apart
Angelangkah Giri		*								*	seven notes apart
Asti Aturu	*									*	eight notes apart

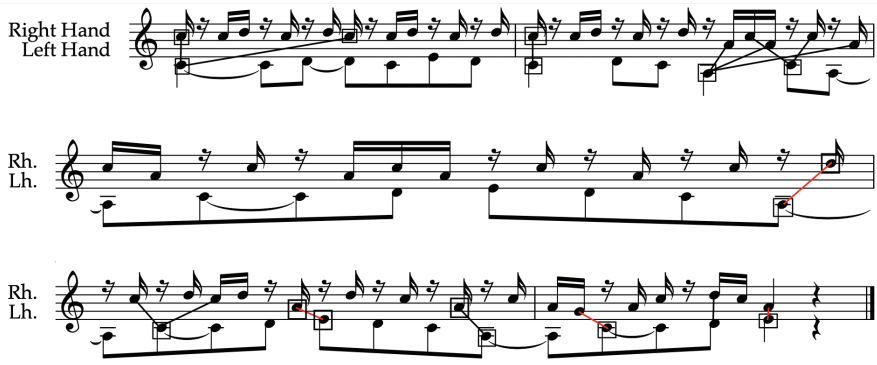
Renowned Balinese scholar I Made Bandem argues that the practice of Balinese gamelan, as is described in Prakempa, has shown the existence of harmony: "The interval or pitch distance has a very close relationship with the principles of harmony in Balinese gamelan" (Bandem 2018, 70). In fact, there is no concept of harmony in gamelan music. What Bandem is referring to is a system of combining two notes, as explained in Prakempa, which is traditionally better known as *nelu* (third), *ngempyung* (fifth), and *ngembat* (octave). These note intervals are not at all conceptually related to the notion of harmony in Western Music.

Elaboration in Gender Wayang is unique. From the perspective of Western music, Gender Wayang music, shown in Figure 19, could be seen as having a homophonic texture because the melody played with the right hand supports (serves to accompany) the melody played with the left hand (which serves as the main melody). It is true that the melody played on the right hand is like melodic accompaniment because it is playing a series of notes one octave higher. However, in the context of Balinese music, the melody played on the left hand is called the *gending* (the melody), and the melody played on the right hand is the *payasan* (the elaboration of the melody). Therefore, it does not function as a supporting melody but as *payasan*.

If we look at the relationship between the notes played on the right and left hand (Figure 19), the notes *ding* (C) and *dang* (A) are the two notes that are most emphasized in the first 12 beats. Black lines in the transcription indicate octave-connected notes, while red lines indicate *nelu* (which in Prakempa is called *paduarsa*) and *ngempyung* (which in Prakempa is called *dhanamuka*) relationships. The melody played by the right and left hand are distinct but they are combined at certain orienting points to form one unit. In other words, the two different melodies build contrapuntal melodic relationships, as explained

in Prakempa (for example, *paduarsa* and *dhanamuka*). Many Balinese musicians say the relationship of the two melodic layers, played by both hands, has an independent nature. In other words, musicians must divide their focus into two in playing both layers of melody in Gender Wayang. This indicates that both have different characters, and full concentration is needed to be able to play them both fluently.

Figure 19. Example of Elaboration on *Polos* in Gender Wayang



Elaboration in the Performance of Macapat

Macapat is a traditional song or poem found in Central Java, Bali, Sasak (Lombok), and Sunda (West Java). Each Macapat stanza has a line of sentences called *gatra*, and each *gatra* has a certain number of syllables (*guru wilang*), and ends in a final rhyme sound called *guru lagu*. In Bali, this tradition is usually performed by two people and is called *mebasan*: one person sings a song called Pupuh, and the other person interprets each verse in everyday conversational language. As it developed, *mebasan* performances were often accompanied by a *suling* flute player that imitated the melodic line of the Pupuh.

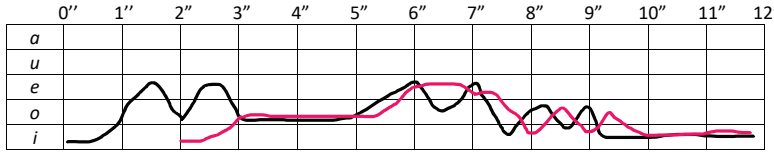
Figure 20 shows two layers: the *pupuh* (black line) and the *suling* (red line). Vertically consecutive syllables are the *selendro*,[11] the traditional Balinese tuning system, and the horizontally consecutive numbers are the time in seconds. The idea is that the *suling* player follows the melody of the singer. In reality, however, the *suling* player has the freedom to reinterpret the melody of the *pupuh* based on their own understanding and musical sense, and always plays after the singer starts the song—and the timing to start the *suling* part is usually based on the experience and musical taste of the player, and is usually not specified.

The layers in *macapat* (Figure 20) are interesting because they are different and independent melodies, but they share the same three notes *ding* (*i*), *dong* (*o*), and *deng* (*e*). In other words, it can be argued that, to borrow Simha Arom's

[11] *Selendro* is one of the essential tuning systems used in gamelan instruments that have pentatonic scale.

typology of polyphony (2007),[12] they fall into the category of imitation[13] and counterpoint.[14] However, Balinese musicians see the melodic pattern of the *suling* as a purely abstract reinterpretation of the *pupuh* melody. At the same time, the song developed by the singer is also an abstract interpretation of the *pupuh* melody. There are no definite rules that contain procedures for doing this. The most important thing is to master and understand the melodic framework of the *pupuh*. Thus, the flute player is "free" to choose a starting and stopping point, as well as the notes that would be best suited to the verse being sung.

Figure 20. The Layers in Macapat



Concluding Thoughts

From these excerpts from the music of several Balinese ensembles (Gong Kebyar, Gong Luang, Gender Wayang, Gong Suling, and Macapat) that have been analysed, we see various forms, structures, layers, and melodic relationships emerging between layers. Some are melodic abstractions or derivatives of the core melody, some are elaborations of the core melody, some are reinterpretations of the main melody, and some try to eliminate the concept of melodic abstraction through the type of elaboration created. This rich pluralism within the vocabulary of Balinese gamelan ensembles highlights that there are melodic characteristics unique to each ensemble.

In the case of Ombak Ing Segara, we have seen how the composers expanded and developed instrumental music in Bali. Widia expanded beyond traditional musical roles to create remarkable new textures. This melodic experimentation reflects rapid cultural changes in Bali, as is evident in the fact that many foreign composers, such as Michael Tenzer, Wayne Vitale, and Evan Ziporyn, among others, have created works for Balinese gamelan, and are directly in contact with Balinese gamelan culture. As a result, Widia (as well as other composers today) began to be exposed to a wider variety of musical styles. It is natural for these outside influences to find their way into Tabuh Kreasi (new creation music). What is most interesting about this interaction is how various elements

12 In *African Polyphony and Polyrhythm*, Simha Arom sets out to create a typology of music in African Societies.

13 Imitation comes in brief motivic bursts of "you do this, then I will too," suggesting phase asynchrony or echo, or it may be embedded in longer melodies (Tenzer 2015, 612).

14 Counterpoint supposes two or more parts with some rhythmic independence. It is distinguished here from polyrhythm, which is assumed to involve non-pitched percussion (Tenzer 2015, 612)

of Balinese music (such as structure, melody, rhythm, and tempo) adapt and develop to incorporate these new influences.

Such complex textural configurations are not only found, however, in new (*baru*) ensembles. Unique characteristics can also be seen in Gender Wayang and Gong Luang. In Gender Wayang, there are always two melodies (played by the right and left hand) that form one unit, but the two melodies have contrapuntal characteristics. As with the Rwa Bhineda philosophy, there is a connection between two different, opposing elements. On the other hand, Gong Luang features an elaboration concept based on a melody that is not played by any instruments and is thus entirely unheard—an inaudible melody is an abstraction of the melody from *pokok* heard in musicians' minds. From here, each musician has the freedom (although limited by the range of available notes) to jointly realize an agreed-upon type of elaboration. These two characteristics enrich our description of the type of elaboration texture found in Balinese gamelan.

In previous publications, gamelan culture has often been associated with heterophonic characteristics. My analysis points to greater diversity. For one, results of the above analysis of these excerpts shows that the differences between heterophony and polyphony are not related to the melodic characteristics and melodic innovation of Balinese gamelan. And, in fact, a great deal of Balinese music displays polyphonic characteristics. Balinese music elides such simple categorizations because Balinese music often occupies liminal spaces in between these two textural categories. In Balinese music, we are faced with a rich and diverse musical culture, which cannot possibly be boxed into one category.

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ABSTRACT

In previous publications, gamelan culture has often been associated with heterophonic characteristics. In this paper, I want to show its greater diversity through the analysis of several examples that represent the diversity of music and ensembles in Bali. I also want to demonstrate that the distinction between heterophonic and polyphonic has nothing to do with the melodic characteristics and melodic innovation of Balinese gamelan. In fact, much Balinese music displays polyphonic characteristics. I argue that Balinese music evades general categorization because it often occupies a liminal space between these two textural categories of heterophony and polyphony. In Balinese music, we are faced with a rich and diverse musical culture, which cannot be boxed into a single category.

Keywords: elaboration, layers, payasan, Balinese music

RÉSUMÉ

Dans les publications précédentes, la culture du gamelan a souvent été associée à des caractéristiques hétérophoniques. Dans cet article, je souhaite montrer sa plus grande diversité à travers l'analyse de plusieurs exemples qui représentent la diversité de la musique et des ensembles à Bali. Je souhaite également démontrer que la distinction entre hétérophonie et polyphonie n'a rien à voir avec les caractéristiques mélodiques et l'innovation mélodique du gamelan balinais. En fait, une grande partie de la musique balinaise présente des caractéristiques polyphoniques. Je soutiens que la musique balinaise échappe à toute catégorisation générale parce qu'elle occupe souvent un espace liminaire entre ces deux catégories textuelles que sont l'hétérophonie et la polyphonie. Dans la musique balinaise, nous sommes confrontés à une culture musicale riche et diversifiée, qui ne peut être enfermée dans une seule catégorie.

Mots-clés : élaboration, couches, payasan, musique balinaise

BIOGRAPHY

I Wayan Sudirana is a composer and ethnomusicologist who graduated from the University of British Columbia, Canada. He diligently studied ancient music in Bali. In addition, he also studied many world music traditions, such as Samulnori music from Korea, ensemble drumming from Ghana West Africa, South Indian drumming traditions, and also some Western classical music. With this experience, he developed his music with a strong foundation to seek a new identity in the realm of new music for gamelan. Sudirana has written two books about gamelan Gong Luang and edited a book about Gabor, a genre in Gamelan Gong Kebyar tradition. He has written many articles published in journals with the theme of traditional approaches in studying Balinese gamelan and world music, and new music development in Bali and Indonesia. His current research is focused on the development of new music in Bali and the ancient Balinese manuscript of Gamelan philosophy and theory.