MTO 24.1 Examples: Tenzer, Chasing the Phantom: Features of a Supracultural New Music

(Note: audio, video, and other interactive examples are only available online)

Example 1. Dewa Ketut Alit www.dewaalitsalukat.com
(Photo: Aya Sakuma, used with permission)
Example 2. Map of Bali showing Pengosekan
Example 3. Gamelan ensemble, Pengosekan village, 1971
(Photo: Hans Hofer, used with permission)

Example 4. A version of pélog (saih pitu)
Example 6. *Memedi*, as imagined by painter Ketut Budiana, Padang Tegal village, Bali (reproduced with permission)
Example 7. Alit’s 11-tone scale system

Scale 1 and 2 played together
Example 9. *Ngejeuk Memedi* Macroform

![Macroform diagram]

Example 10. Screenshot of *kempli* player and his 11/8 meter

![Screenshot of *kempli* player and his 11/8 meter]
Example 12. Core Phrase B grouping structure
Example 13. Core Phrase B mm. 8–11, staff notation
Example 14. Core Phrase B, grouping structure of mm. 8–10, paradigmatic layout
**Example 15.** Core Phrase B, grouping structure of mm. 8–10, linear layout

**Example 16.** Features of a Supracultural New Music

- Repetition of groups unaligned with meter, eventually resolving to the downbeat (“tihai” or “mora” patterning from Indian classical music)
- Polyrhythmic, stratified, interwoven layers (Africa)
- Non-isochronous meter (South Asia, Central Asia, Middle East, E. Europe)
- Directed polyphony (Western)
- Groove, oral/aural performance