A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

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

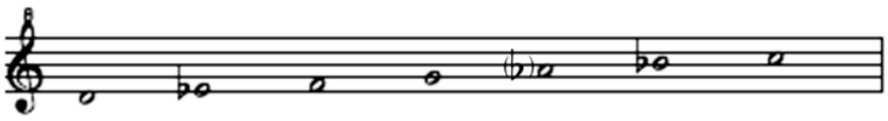
(Note: audio, video, and other interactive examples are only available online)
http://mtosmt.org/issues/mto.18.24.1/mto.18.24.1.tenzer.html

Example 1. Dewa Ketut Alit www.dewaalitsalukat.com
(Photo: Aya Sakuma, used with permission)

Example 2. Map of Bali showing Pengosekan

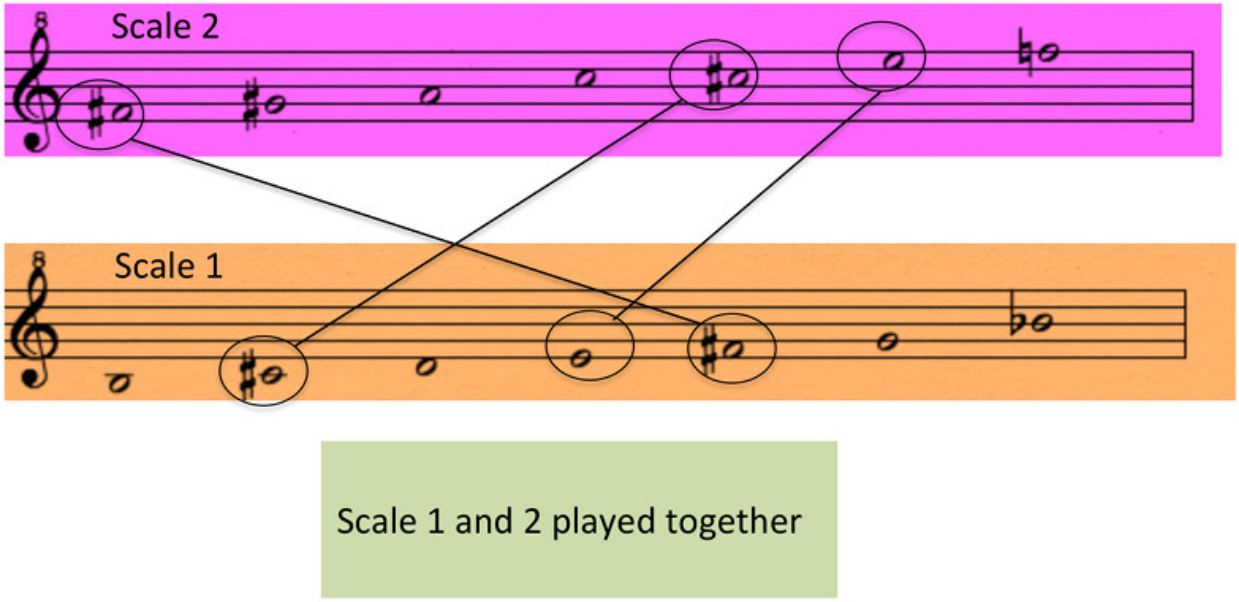
Example 3. Gamelan ensemble, Pengosekan village, 1971
(Photo: Hans Hofer, used with permission)

Example 4. A version of *pélog* (*saih pitu*)



Example 6. *Memedi*, as imagined by painter Ketut Budiana, Padang Tegal village, Bali (repoduced with permission)

Example 7. Alit's 11-tone scale system



Example 8. Page one of Alit's score

Ngejuk Memedi 1

Gamelan Salukat

2016

Dewa Alit

Sect 1 A Tempo sedang

pt 1 A 1 1 . 2 . 3 . 4 . 5 . 1 . 2 . 3 . 4 . 5 . 1 . 2 . 3 . 4 . 5 . 1

5/4 **A** **B** **C**

1 kt A 1 7 7 7 7 7 7 7 7 7 7 7 7 7 . 7 7 7 7 . 7 7 7 7 . 7 7 7 7 7 7 7 7 7 7 7

2 . 7 . 7 . 7 . 7 . 7 . 7 . 7 . 7 . 7 . 7 . 7 . 4 4 4 4 . 4 4 4 4 . 4 4 4 4 . 4 . 1 . 6 . 1 . 6 . 1 . 6 . 1 . 6

1 kt B sm kt A – ggs kkrs kggs

Ulang pt.2 – pt.6 1x. Jb & Jg pt.2 sm dgn pt.2

pt 2 A 2 1 . 2 . 3 . 4 . 5 . 1 . 2 . 3 . 4 . 5 . 1 . 2 . 3 . 4 . 5 . 1

B **A** **C**

2 kt A 1 7 7 . 7 7 7 7 . 7 7 7 7 . 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

2 . 4 4 4 4 . 4 4 4 4 . 4 4 4 4 . 4 . 7 . 7 . 7 . 7 . 7 . 7 . 7 . 7 . 7 . 7 . 1 . 6 . 1 . 6 . 1 . 6 . 1 . 6

kt B sm kt A – ggs kkrs kggs

A **A** **B**

2 pd A 1 4 2 6 4 . 4 2 6 4 4 2 6 4 . 4 2 6 4 4 2 6 4 2 6 4 .

2 4 2 6 4 . 4 2 6 4 4 2 6 4 . 4 2 6 4 4 2 6 4 2 6 4 .

pd B sm pd A – ggs kkrs kggs

pt 3 A 3 1 . 2 . 3 . 4 . 5 . 1 . 2 . 3 . 4 . 5 . 1 . 2 . 3 . 4 . 5 . 1

B **C** **A**

3 kt A 1 7 7 . 7 7 7 7 . 7 7 7 7 . 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

2 . 4 4 4 4 . 4 4 4 4 . 4 4 4 4 . 4 . 1 . 6 . 1 . 6 . 1 . 6 . 1 . 6 . 1 . 6 . 7 . 7 . 7 . 7 . 7 . 7 . 7 . 7 . 7 . 7

kt B sm kt A – ggs kkrs kggs

A **C** **D**

3 pd A 1 4 2 6 4 . 4 2 6 4 5 3 1 6 . 5 3 1 6 5 7 2 4 5 7 2 4 .

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

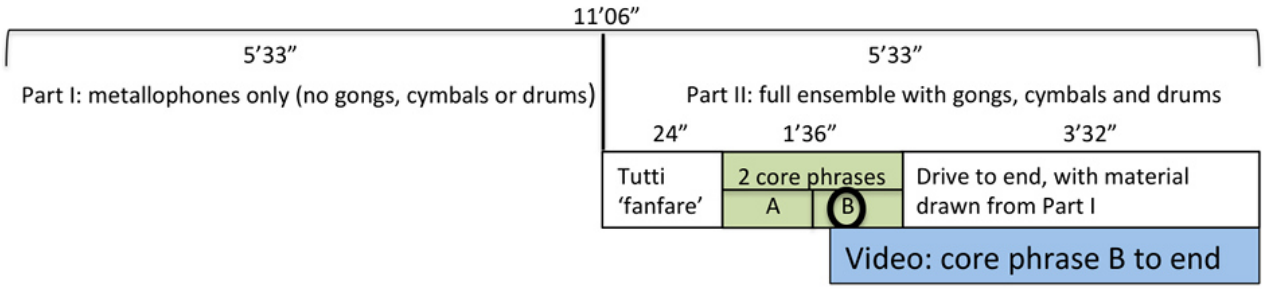
pd B sm pd A – ggs kkrs kggs

Jb & Jg pakai panggul gs dri pt.3 – pt.31

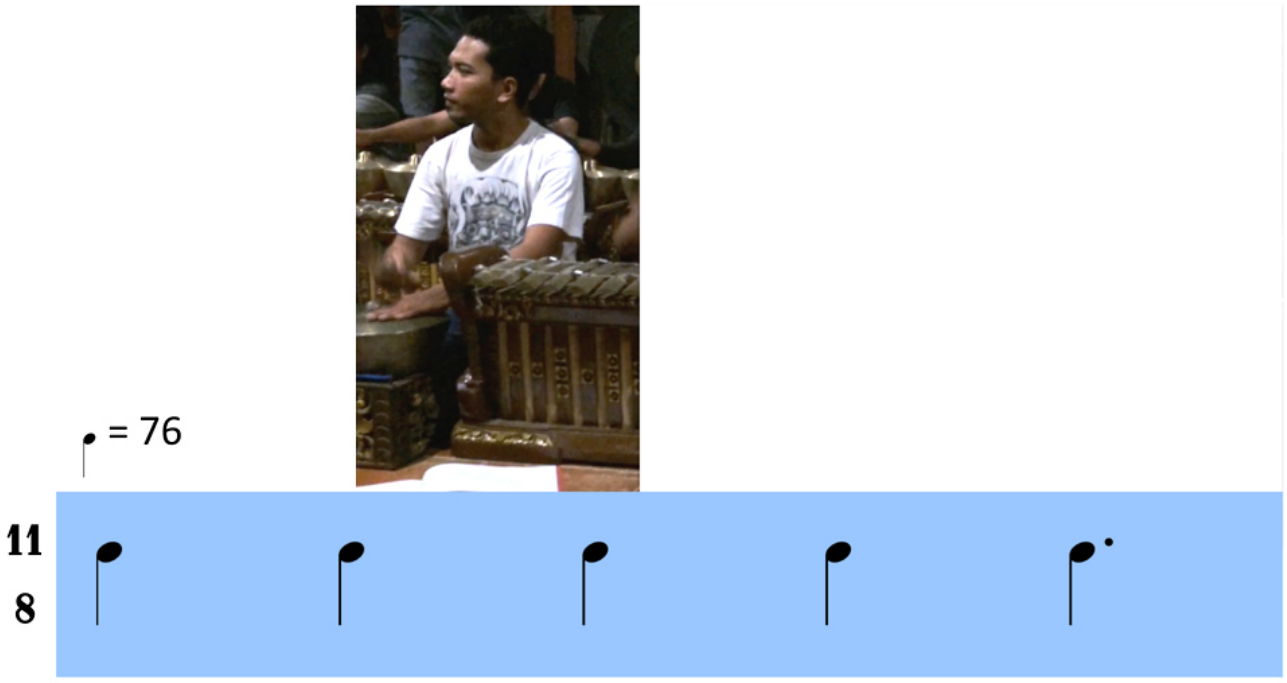
3 Jb A/b 7 6 . 7 . 6 . 7 6 . 7 . 6 . 7 6 . 7 . 6 .

3 Jg A/B 4 . . 3 . . 2 . . 1 . . 7 . .

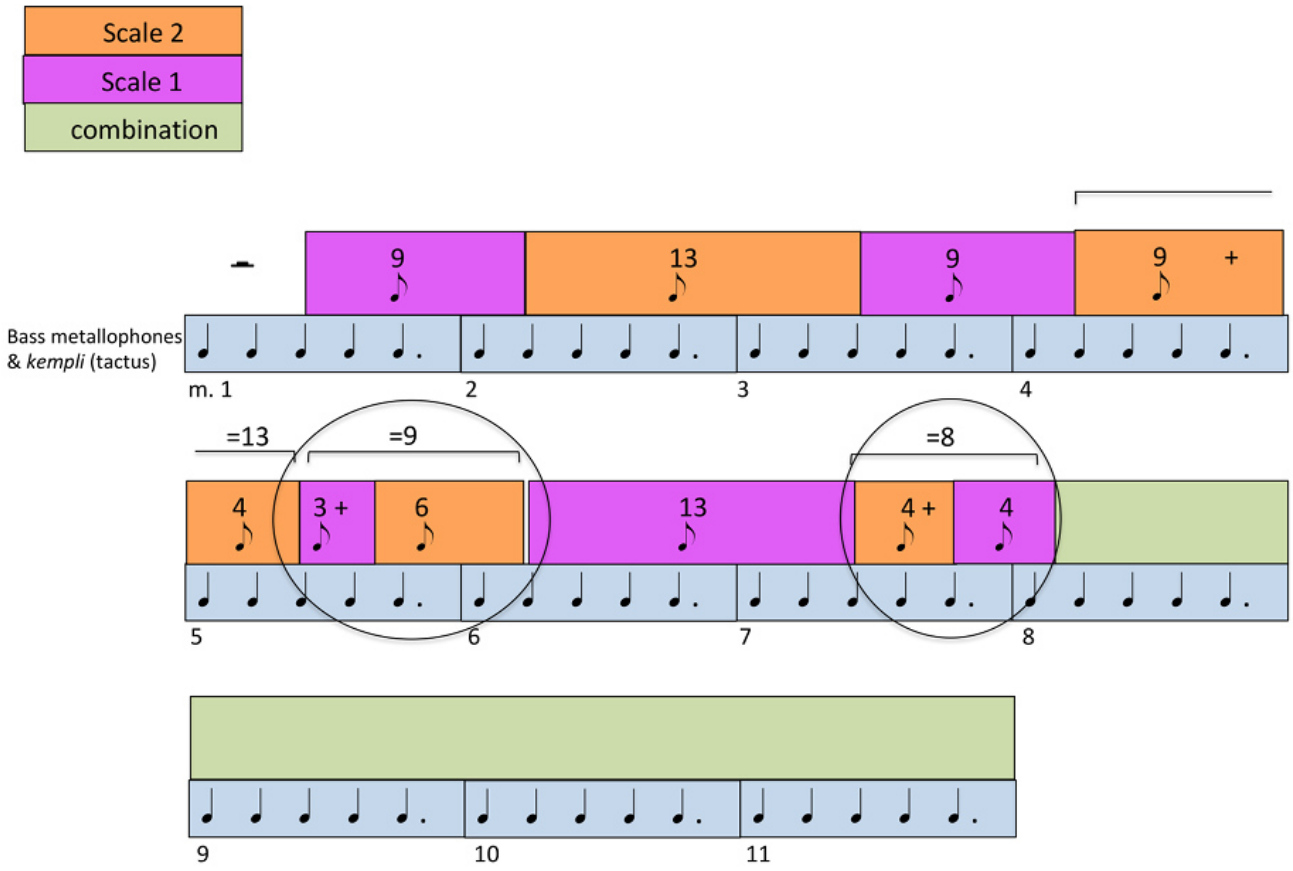
Example 9. *Ngejeuk Memedi* Macroform



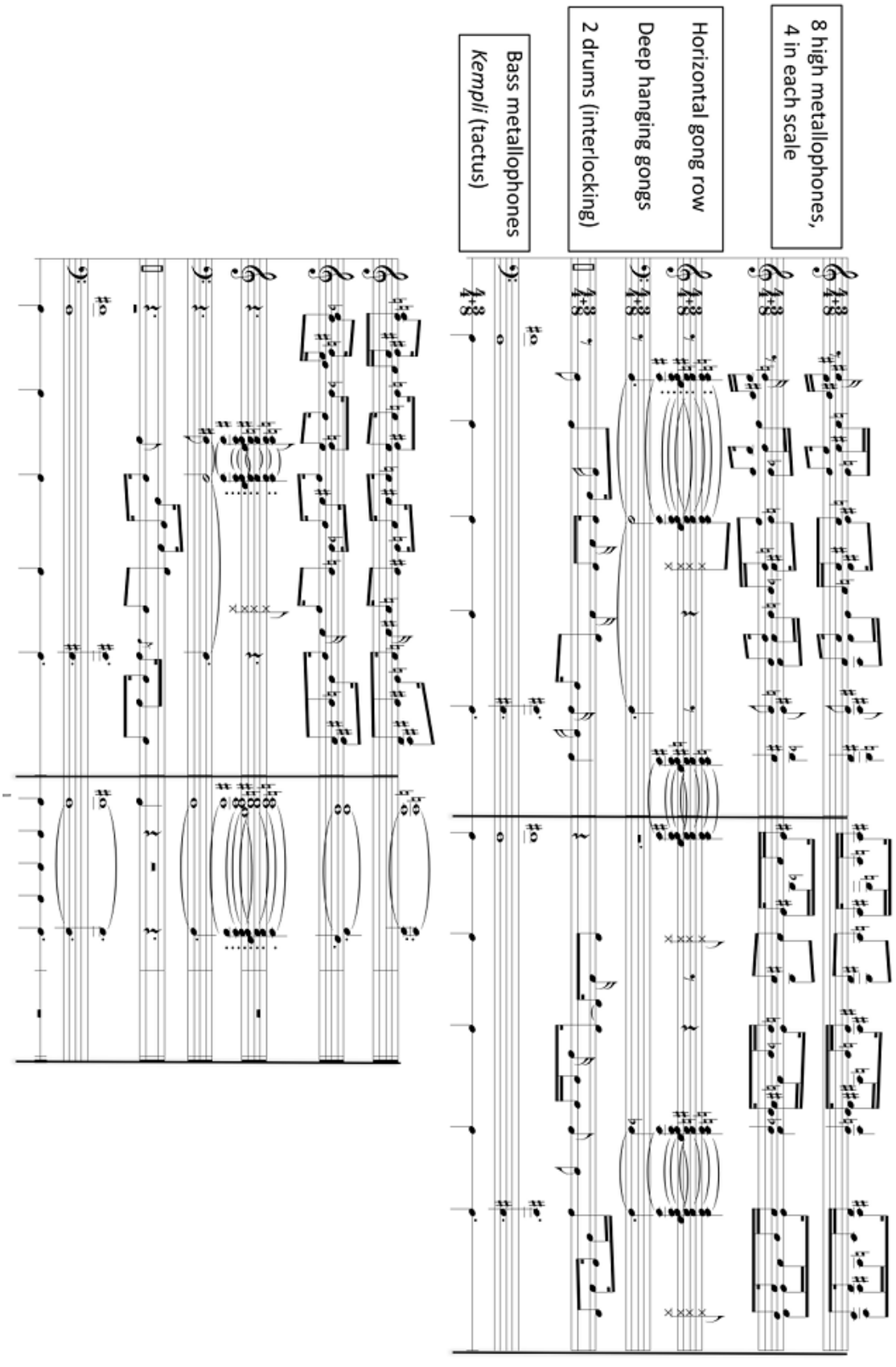
Example 10. Screenshot of *kempli* player and his 11/8 meter



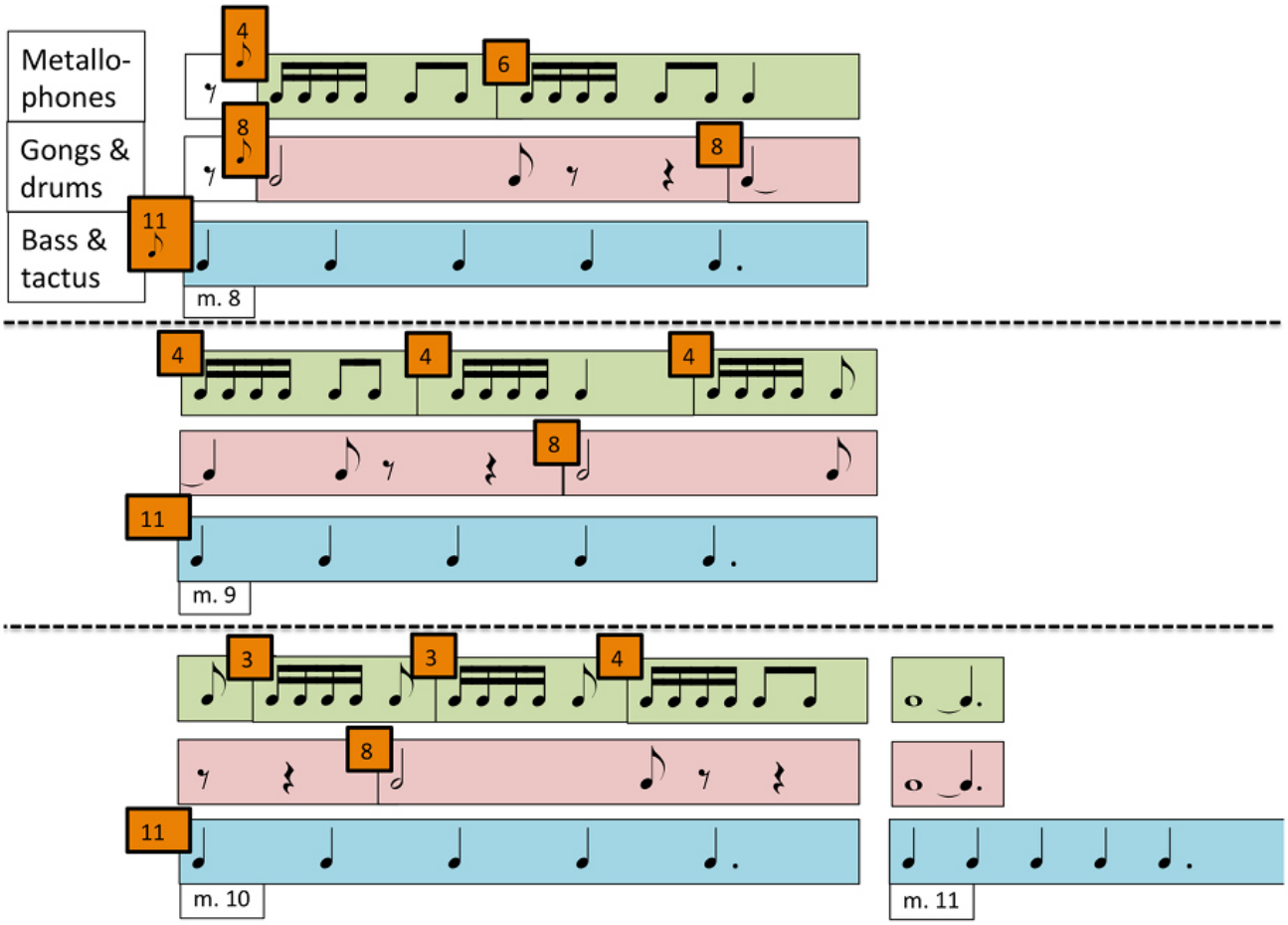
Example 12. Core Phrase B grouping structure



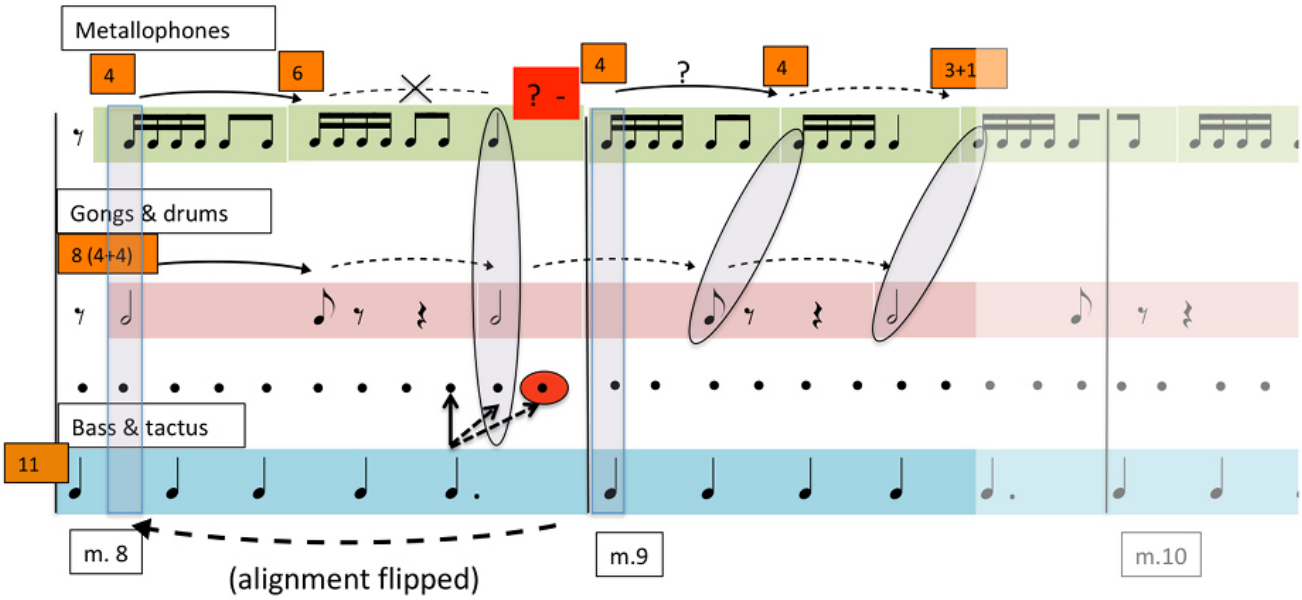
Example 13. Core Phrase B mm. 8–11, staff notation



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