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A Study of Colin McPhee's Balinese Ceremonial Music

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Abstract

In the late nineteenth century, many western composers became interested in exploring ideas from the exotic lands; one of them was Colin McPhee, whom was considered as the first western composer and ethnomusicologist specializing in Balinese music. He wrote a composition titled *Balinese Ceremonial Music* for two pianos in 1934-38, and it is my aim to analyze this work by combining the perspectives of both Western tonal harmony and concepts of Balinese gamelan music. The qualitative method is used in this research by collecting information from books, journals, websites, and interviews with I Wayan Sudiarsa, an expert in Balinese gamelan. The *Balinese Ceremonial Music* shows many gamelan features, such as rhythmic and melodic interlocking, along with the Balinese gamelan tuning (*pelog*). McPhee clearly showed his intention in introducing the Balinese gamelan music to a broader public. Although the piano and Balinese gamelan ensemble have different organology, the way McPhee imitates and illustrates the gamelan music into the piano is monumental.

Keyword: Balinese music, exoticism, Colin McPhee, interlocking, Gamelan music

Studi Karya *Balinese Ceremonial Music* oleh Colin McPhee

Abstrak

Komposer musik barat mulai tertarik untuk mengeksplorasi ide eksotik pada abad ke-19, ide akan ketertarikan dengan tempat atau budaya yang asing. Salah satu komposer yang tertarik untuk mengeksplorasi *exoticism* adalah Colin McPhee, dikenal sebagai komposer barat pertama yang menulis tentang etnomusikologi, khususnya tentang musik Bali. Penelitian ini bertujuan untuk menganalisis karya McPhee yang berjudul *Balinese Ceremonial Music* dengan menggunakan perspektif teori musik barat dan musik gamelan Bali (komposisi, teknik, *tuning*). Penelitian ini menggunakan metode kualitatif yang didapatkan dari hasil studi pustaka, analisis musik, dan wawancara dengan spesialis gamelan Bali yang bernama I Wayan Sudiarsa. Hasil penelitian ini membuktikan bahwa terdapat banyak elemen *interlocking* (ritmis dan melodis). Selain itu, McPhee mengimitasi *tuning* dan instrumentasi gamelan Bali di dalam komposisinya. Walaupun terdapat perbedaan yang sangat signifikan dari sisi organologi antara gamelan Bali dan instrumen piano, namun McPhee mengimitasi dan mengilustrasikan musik gamelan Bali ke dalam format piano duo dengan baik. Melalui karya ini, McPhee mempunyai keinginan untuk mengenalkan gamelan Bali kepada masyarakat yang lebih luas.

Kata kunci: Musik Bali*, exoticism,* Colin McPhee*, interlocking,* musik gamelan

Introduction

In the late nineteenth century, western composers began to have interest in the exoticism idea, including the gamelan (Burkholder, Grout, & Palisca, 2019). According to the book *A History of Western Music*, 'exoticism' is the term used to describe the evocation of foreign lands and cultures in the western world (Burkholder, Grout, & Palisca, 2019). Some notable western composers whose compositions were inspired by gamelan music included Claude Debussy, Lou Harrison, Steve Reich, Benjamin Britten, Philip Glass, and Evan Ziporyn. In 1889, Debussy was believed to have attended the Paris Exhibition and had then utilized gamelan elements in his compositions. In 1971, Harrison built his own customized gamelan which was known as the American gamelan. This gamelan set was built in a way that were able to imitate the modes, rhythm, and texture of an Indonesian gamelan set. Nevertheless, he did not intend to copy neither the original Javanese nor the Balinese gamelan. The main differences between the American Gamelan and the traditional gamelan were the materials and tuning systems. The American Gamelan's blade was made of

aluminum instead of bronze, and the tuning was also different from the traditional ones. Instead, he wanted to find a new timbre with his modified gamelan (Miller & Lieberman, 1999). Moreover, Phillip Glass and Steve Reich created a composition which reflected the use of Indonesian Gamelan (Bakan, 2011). It was then said that more Western composers became inspired to begin the exploration of gamelan music (Bakan, 2011). These composers had something in common in terms of composing gamelan-inspired music: they intended to recreate the sonority of gamelan music/instruments through their compositions.

McPhee is known as the first Western composer who wrote about Balinese music in the realm of ethnomusicology. He was born in Canada in 1900. His exploration on searching for new sounds and colors began in 1931, when he went to Bali for the first time and stayed there for six months (Oja, 1984). During his visit in Bali, McPhee explored the sound of Balinese gamelan; inspired by its distinctive sound, he composed *Balinese Ceremonial Music* and *Toccata for Orchestra and Two Pianos*. Other than composing, McPhee was also an active writer. Some of the articles and books he produced were *A Club of Small Men* (New York, 1948), *A House in Bali* (New York, 1964), and *Music in Bali* (New Haven, 1966).

As a Balinese, when I first heard McPhee's composition *Balinese Ceremonial Music,* I was amazed as the work reflected the Balinese gamelan music well. With two piano instruments, which have completely different mechanism from the instruments in a Balinese gamelan, he managed to recreate the Balinese gamelan music in a meticulous way.

In his work *Balinese Ceremonial Music* which consists of three movements (*Pemoengkah*, *Gambangan*, and *Taboeh-Teloe*), McPhee wrote detailed explanation at the beginning of each musical notation. He probably did this because he wanted the performers to understand the context and general characteristics of Balinese gamelan music before interpreting his composition. In his work, McPhee did not intend to merely use gamelan as a source of inspiration for his composition; instead, he transcribed the traditional Balinese gamelan composition into Western keyboard music. He wrote the *Balinese Ceremonial Music* for piano duo. In this composition, McPhee tried to imitate and illustrate the basic gamelan composition technique, gamelan tuning, and the basic gamelan instrumentation. Some elements which he used in his compositions are interlocking technique and the gamelan pentatonic scale, based on *pelog*. Moreover, he also tried to imitate the Balinese gamelan instruments like *gangsa*, gong, and *trompong*.

Through qualitative research method based on literature review, music analysis, and interview, this research aims to find out how McPhee recreates the Balinese gamelan music and sounds through the format of piano duo. By viewing from both the Western music and traditional

Balinese gamelan perspectives, this research will evaluate what McPhee implies in his work, *Balinese Ceremonial Music.*

Western Interest in Ethnomusicology

In Western music history, many believed that Debussy had attended the Paris Exhibition in 1889 and had then utilized gamelan elements in his compositions. Following his steps, it was said that many western composers became inspired to begin the exploration of gamelan music (Bakan, 2019). One of Debussy's significant works that many experts believed was influenced by gamelan was *"The Pagodes"* from *Estampes*. In *"The Pagodes"*, Debussy employed a substitution of gamelan *Slendro* scale (G sharp, C sharp, D sharp, F sharp, and G sharp) which make created the exotic nuances (Bakan, 2019).

Moreover, gamelan was gradually used by other composers in the twentieth century to achieve new timbres and sonorities in their compositions. Composers such as McPhee, Harrison, John Cage, Britten, Reich, Glass, Elaine Barkin, Barbara Benary, and Ziporyn began to explore and compose works that utilized gamelan elements. In 1971, Lou Harrison and Colvig created the first "American Gamelan." This gamelan set was built in a way that were able to imitate the modes, rhythm, and texture of an Indonesian gamelan set. Nevertheless, he did not intend to copy neither the original Javanese nor the Balinese gamelan instruments. Instead, he wanted to find a new timbre with his modified gamelan. The main differences between the American Gamelan and the traditional gamelan were the materials and tuning systems. The American Gamelan's blade was made of aluminum instead of bronze, and the tuning was also different from the traditional ones (Miller & Lieberman, 1999).

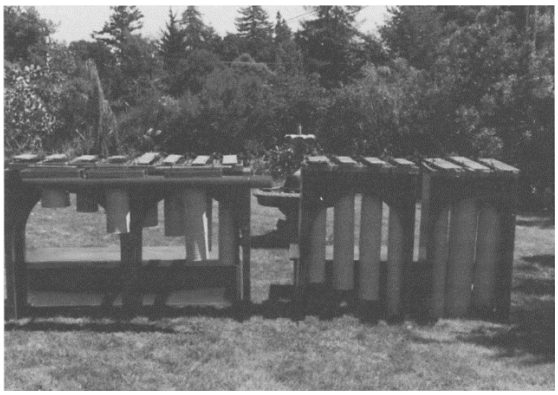


Figure 1. American Gamelan by Lou Harrison.
Source: (Miller & Lieberman, 1999)

Harrison was inspired by Just intonation tuning, which he studied from the book *"Genesis of a Music"* by Harry Partch (1949), and then developed his own tuning system. The difference among the works of McPhee and Harrison is that McPhee did not want to use gamelan as an inspiration to make "something new." Instead, McPhee wants to transcribe the Balinese gamelan music itself directly to be played on two pianos (Miller & Lieberman, 1999).

Colin McPhee and His Interest in Balinese Gamelan

McPhee (b. 1900), was a Canadian composer who was active in performing, as well as conducting researches in ethnomusicology. He was a participant of the twentieth century music movement and was recorded to have performed at several twentieth century music concerts, including Edgar Varese's International Composers Guild, the Copland-Sessions Concerts, and Howard Hanson's American composers' series at the Eastman School of Music (Oja, 1984). Because of his extensive research regarding Balinese gamelan and his initiation to write detailed records about Balinese music, he is regarded by many historians as the first western ethnomusicologist known to write about Balinese music.

The exploration and searching for the new sound and color began in 1931, when McPhee went to Bali for the first time and stayed there for six months. At that time, McPhee lived in Kedaton. He wrote in his autobiography that he stayed in a small house which has a small kitchen, bath, and bedroom (Oja, 1984). In Bali, every city is divided by district, called Banjar. Every Banjar has their head of Banjar. McPhee was believed to have met Nyoman Kaler, a head of Banjar and a Balinese dance teacher. Kaler was the one who introduced McPhee to Balinese music and dance. Some years later, he wrote a letter about his impression of the ideal sound that he had been yearning for:

> "But once again I had in mind some idea of crystal sound, something aerial and purely sensuous. It is strange that another 10 years should find me in. Java and Bali where music sounded exactly like that."

He visited Paris for a short time in 1931, but at the same time in Paris, he had an idea to make a complete record of Balinese music and went back to Bali in 1932. In his second visit to Bali, he lived with a painter Walter Spies, in Ubud (Oja, 1984). Spies was a German-born artist who spent his life in Indonesia, exploring and adopting spiritual motifs used by the traditional painters in Bali, and applied them into the form of European arts.

While McPhee lived in Bali in 1932, he wrote a transcription of traditional Balinese gamelan called "Balinese Ceremonial Music", but it was unfinished. He managed to finish his "Balinese

Ceremonial Music" on his third visit in 1937 and was published by Schirmer in 1940. This composition was then premiered at the Bali Conference in the same year. According to Jessie Rothwell, the publications coordinator for the Los Angeles Philharmonic, the use of two pianos in McPhee composition Balinese Ceremonial Music created a "ringing" effect, just like the gamelan sounded ("Balinese Ceremonial Music (Colin McPhee)," n.d.). At the same time, McPhee wrote it with a western fast/slow/fast suite. Before his third visit, he had a chance to visit Mexico and composed a piece called *Tabuh-Tabuhan* for two pianos and orchestra. In this composition, McPhee probably wanted to reflect a hierarchy of the Balinese gamelan, in which the higher instruments, for example, the violin in the orchestra, played the same notes as the bass, but in a different range.



Figure 2. Colin McPhee's House in Bali.
Source: (McPhee, 2015)

In 1938, he left Bali on Christmas day and never went back. McPhee published his autobiography book called "A House in Bali", which he wrote and explained about Balinese culture in the 1930s. It contains descriptions about how he lived, whom he met in Bali, and about the Balinese people's philosophy and Hinduism. The second book that he finished before his death was "Music in Bali". Different from his first autobiography book ("A House in Bali"), "Music in Bali" provided a comprehensive explanation about Balinese gamelan music. McPhee died in Los Angeles on 7th January 1964 because of liver cirrhosis, just one week after he finished his book "Music in Bali". The two books ("A House in Bali" and "Music in Bali") and some compositions that he wrote during his life have made him recognized as the first western composer who wrote about Balinese music ethnomusicology.

An Overview of Balinese Gamelan

Bronze technology emerged in Southeast Asia during the first millennium A.D., and instrument manufacturing was initiated during this period (Spiller, 2008). For example, the Philippines created Kulintang, Thais made Pi Phat, and some ensembles in Myanmar, Cambodia, built Bronze *gong* (Spiller, 2008). According to Michael Tenzer, the development of *gongs* grew rapidly in Java and Bali in the twentieth century (Lieberman, n.d.). The Javanese and Balinese gamelan are similar in terms of tuning and the general principle, but there are some differences in terms of the culture and the people. The character of Javanese gamelan is more reflective, solemn, and elegant, compared with the Balinese gamelan. Particularly since the 20th century, Balinese gamelan music has aggressive energy, virtuosic, and dramatic changes in the mood (Lieberman, n.d.).

Gamelan musicians mostly learned gamelan music using oral tradition from one generation to other generations. However, during the past decades, it had changed based on the taste, patron, and general development of Balinese culture. There is very little history on the origin of Balinese gamelan. But there was a record from the old epigraph written on *lontar* (a manuscript that is written in the palm trees) in the first millennium A.D. that showed Balinese gamelan was used for a divine purpose at that time.

In the Balinese gamelan *gong* family, there are seven different instruments which are *gong ageng*: the largest *gong* in the family which is used to give accents in the beginning and ending of a melodies), *kempur*: mid-size *gong*, *kemong*: small *gong*, *kempli*: smallest *gong* in the family, *trompong*: sets of eight to fourteen small *gong*, arranged in ascending and in vertical position, *reyong*: similar to *trompong*, but played by four people, and *ceng-ceng*: a pair of instruments, which is similar to western cymbals in terms of the sound timbre (Tenzer, 1998).

In the Balinese intensive music making devices family, there are three different types of instruments. The first one is *kendang* (drums): a pair of instruments that is made from jackfruit woods and played by hands or one mallet, called *panggul*. In each pair, there will be always *lanang* (male instrument, which has higher pitch), and *wadon* (female instrument, which has lower pitch). The second one is Balinese *suling* (flute). It is made from bamboo. The third one is *suling gambuh*. It is the longest *suling* in the ensemble. *Suling* are always played by circular breathing which make it possible to make a continuous sound (Tenzer, 1998).



Figure 2. Balinese Gamelan Ensemble.
Source: (Gusti, 2014)

Music Analysis of Colin McPhee Balinese Ceremonial Music

"Balinese Ceremonial Music" is divided into three movements: *Pemoengkah, Gambangan,* and *Taboeh-Teloe*. *Pemoengkah* is the first part of the "Balinese Ceremonial Music" composition. The meaning of *Pemoengkah* is an overture in Balinese language. This music is usually used as an overture for the puppet show. Meanwhile, *Gambangan* is a type of gamelan music which is played by the gamelan gambang. Gamelan *gambang* consists of three different types of gamelan instruments: four gamelan *gambang*, one gong *saron* (sometimes two), and an instrument with seven thick, metal keys (McPhee, 1940). The music played by gamelan *gambang* usually accompanies a funeral ceremony.

The third movement called *Taboeh-teloe* is purely an instrumental music and is frequently played at festivals in Bali. It is played by the gamelan *gong gede*, which consist of small *gongs* and big *gongs*. According to I Wayan Sudiarsa, *Taboeh-teloe* belongs to a genre of gamelan music called

lelambatan, which literally means slow in Balinese language. The word slow here does not refer to the tempo, but rather express the overall character of the piece.

The Structure (*Pemoengkah, Gambangan, Taboeh-Teloe*)

The structure of *Pemoengkah* is divided into two sections: Section A (bar 7) and B (bar 44). Before entering Section A, there is a 5-bar-introduction in the beginning (see figure 4). This introduction section aims to introduce the main melody. Pentatonic scale is used throughout the *Pemoengkah*. We can immediately figure out the pentatonic scale used in the melodic and rhythmic interlocking parts of both hands. The sound of each part also depicts the Balinese gamelan instrumentation.

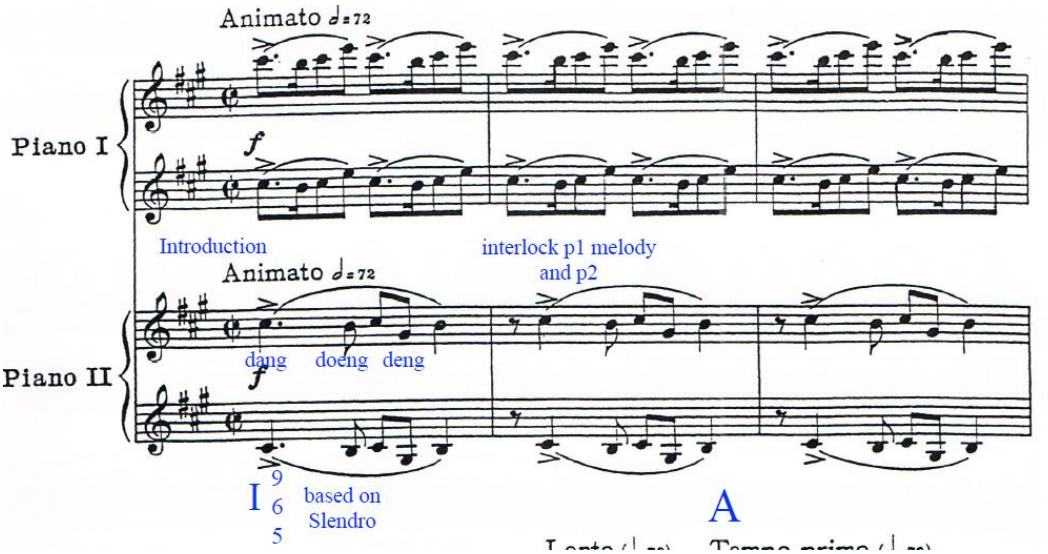


Figure 3. *Pemoengkah* bar 1-5.
Source: (McPhee, 1940)

The second movement of "Balinese Ceremonial Music" (*gambangan*) is divided into three sections, with an introduction in the beginning. The introduction part is recitative-like, but also like a cadenza in western music tradition because there is no strict tempo, and it is like an improvisation. McPhee wrote it without a bar line, only some dashes, to give the pianist the sense of pulsation (see bar 1-2).

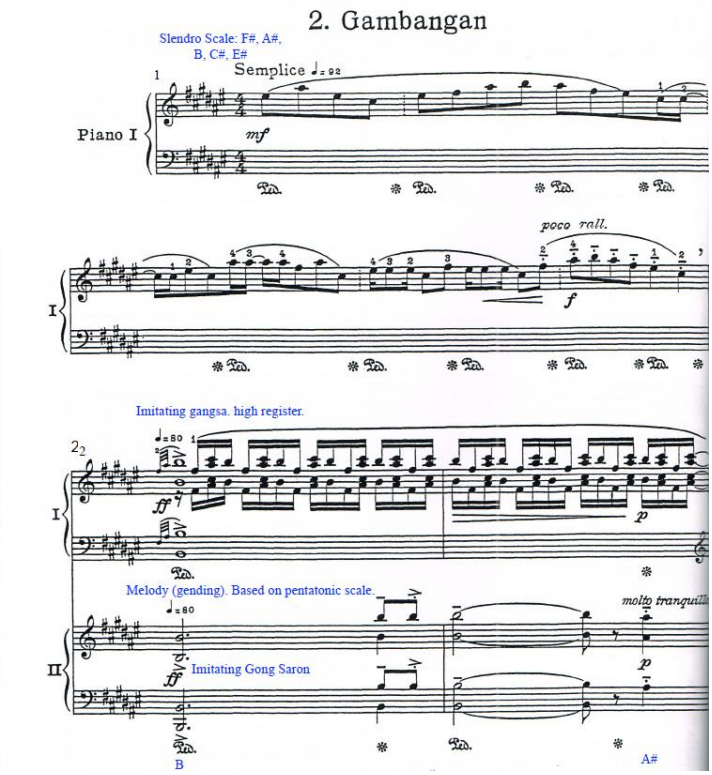


Figure 4. *Gambangan.*
Source: (McPhee, 1940)

In the third movement of "Balinese Ceremonial Music," titled *Taboeh-Teloe*, there are two sections with an introduction. The introduction begins in bar 1, the first section in bar 10, whereas the third section starts from bar 30.

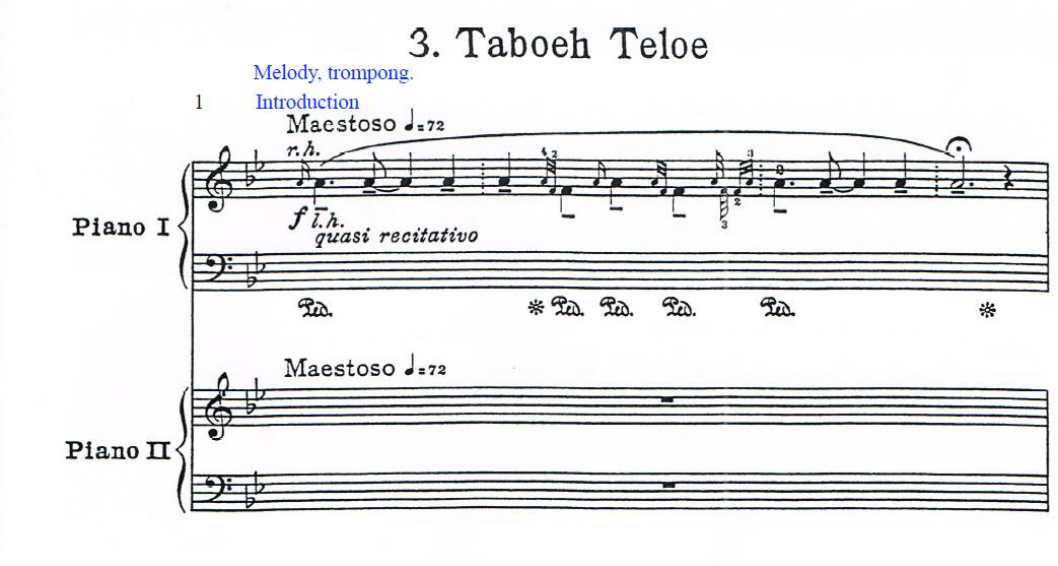


Figure 5. *Taboeh-Teloe*.
Source: (McPhee, 1940)

Gamelan Tuning

In the first movement of *Balinese Ceremonial Music* (*Pemoengkah*), McPhee used *Pelog* as a scale. *Pelog* is a five-pitch pentatonic scale, used widely in playing Indonesian traditional music. In this composition, McPhee wrote the key signature of A major, but only used the notes E, F sharp, G sharp, B, and C sharp throughout the first movement. McPhee wrote down his own perception of the Balinese gamelan tuning on the score (see figure 7). The note E represents *ding* (Balinese solfeggio), F sharp represents *dong*, G sharp represents *deng*, B represents *doeng*, whereas C sharp represents *dang* (see table 1).

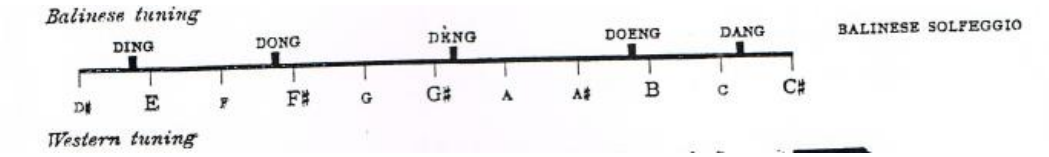


Figure 6. *Pemoengkah Tuning.*
Source: Colin McPhee, Balinese Ceremonial Music: Transcribed for Two Pianos, Four-Hands (New York: G. Schirmer, 1940).

E	F#	G#	B	C#
ding	dong	deng	doeng	dang

Tabel 1. *Pemoengkah* Tuning.
Source: (McPhee, 1940)

In the *Gambangan* movement, the key signature is written in B Major, but McPhee only uses five notes, which are F sharp, A sharp, B, C sharp, and E sharp. If those five notes are played together, they will form a harmonious sound similar to F sharp Major Seventh chord, based on the western tonal tradition. The notes F sharp, A sharp, B, C sharp, E sharp notes are based on McPhee's own perception of Balinese tuning, which he explained on his score (see figure 8).

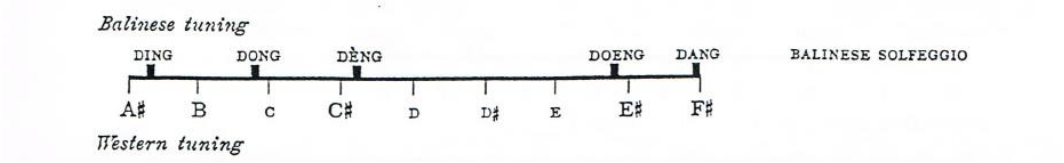


Figure 7. Balinese and Western Tuning.
Source: (McPhee, 1940)

The note F sharp represents *dang* (Balinese solfeggio), A sharp represents *ding*, B represents *dong*, C sharp represents *deng*, whereas E sharp represents *doeng* (see table 2).

F#	A#	B	C#	E#
dang	ding	dong	deng	doeng

Tabel 2. *Gambangan* Tuning.
Source: (McPhee, 1940)

In the beginning of the third movement, McPhee wrote a single melody in the key of B flat Major but only use B flat, D, E flat, F, and A to illustrate the Balinese gamelan tuning (see table 3).

B^{b}	D	E^{b}	F	A
dang	ding	dong	deng	doeng

Tabel 3. *Taboeh-Teloe* Tuning.
Source: (McPhee, 1940)

McPhee suggested that the melody was being played by the *terompong* instrument in the gamelan ensemble. Same as the second movement (*Gambangan*), the introduction part is like a recitative without a clear bar line, only dashes to give the sense of pulsation. The difference is, in this third part, he writes "quasi recitativo" to provide us with clear instructions on how to play the passage. We have to play it recitativelike.

Rhythmic and Melodic Interlocking

Interlocking techniques are used in many gamelan music. The melody is built by combining small motives. In the first movement (*Pemoengkah*), the rhythmic interlocking complexity varies between sections. If we take a deep analysis of the piece, the rhythmic interlocking also consists of melodic interlocking (see figure 8).



Figure 8. Melodic Interlocking.
Source: (McPhee, 1940)

If we look at the upper staff of the *primo* part, we can see a series of notes C sharp, E, and C sharp again. Meanwhile, the *secondo* part consists of notes C sharp, B, and C sharp. If we take a

look more closely, we can see the combination of notes C sharp, E, B, and C sharp. The *primo* piano plays only C sharp and E, while the *secondo* plays C sharp and B. Instead of only one piano playing the motive, the *primo* and *secondo* interlock with each other. Furthermore, the melody (C sharp, E, B, C sharp) played by only the *primo*, unison (see figure 4.5), and then the interlocking repeats again.

In the *Gambangan* movement, McPhee also illustrates the interrelating use of rhythmic and melodic interlocking. He explains about the basic rhythmic interlocking for his composition (see figure 10).



Figure 9. Interlocking.
Source: (McPhee, 1940)

As we can see, the two voices are alternating with each other rhythmically. Not only the rhythm interlocks with each other, but also the melody, and thus it has created a unified melody. In figure 4.12, we can see that the main melody consists of the notes B, F sharp, C sharp, A sharp, and E sharp, which are the whole pentatonic scale.

The combination of rhythmic and melodic interlocking results in a more complicated composition. However, this also makes the piece more interesting and indistinguishable from the Balinese gamelan instruments. In Bali, there are many ceremonies where people gather and do things together. They call it "mebanjaran." Balinese people work together to prepare ceremonies in Bali. For example, Ngaben (funeral ceremony) and Ogoh-Ogoh (statue festival to cast out evil spirit). During these festivals, Balinese usually work together and help each other. We can see the implementation of the Balinese culture in their music. In Balinese Ceremonial Music, the melody is not played by one instrument or one person only. Instead, the melody is built by the interlocking patterns in which every person plays fractions of the main melody, and those fractions are audible as a whole melody.

The Imitation of Gamelan

In the first movement (*Pemoengkah*), McPhee wrote that the main melody imitated the gong *saron* in a gamelan ensemble. McPhee imitates the gamelan ensemble by putting the melody in the *secondo* part. As we can see from the beginning, the *primo* plays an accompaniment-like ostinato part. However, interestingly, it is not just a mere accompaniment. It derives from the introduction part. In Balinese gamelan ensemble, the *gangsa* instruments commonly plays the elaboration of the main melody called *gending*.

In the second movement (*Gambangan*), we can see the imitation of *gangsa* instruments immediately in the introduction part. The primo plays in the higher register, imitating the *gangsa* register in the gamelan ensemble. Not only that, the unison notes on the primo also suggest the use of two or more *gangsa* instruments in a gamelan ensemble (see figure 11).

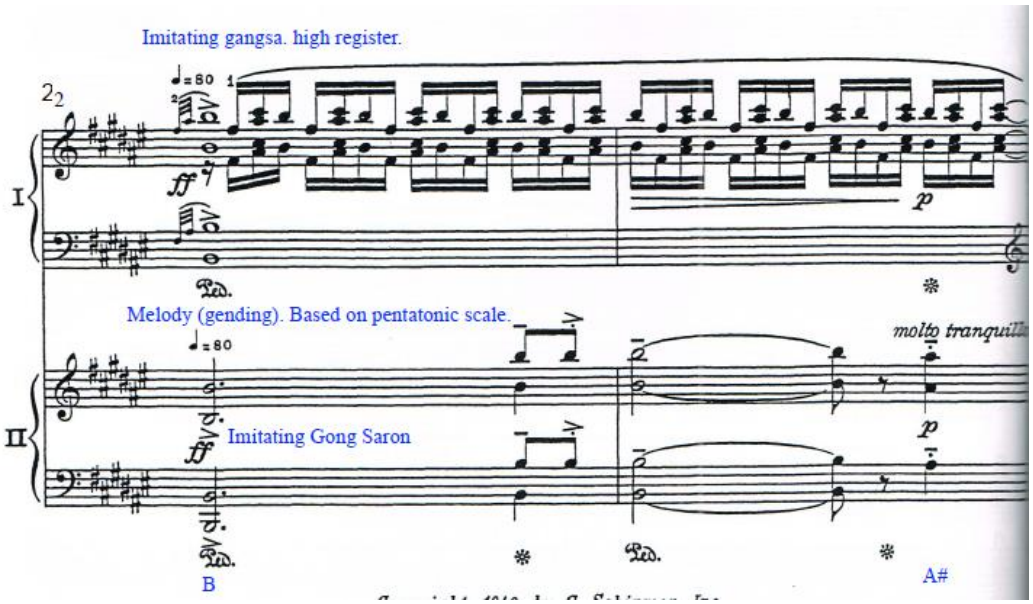


Figure 10. Introduction Part.
Source: (McPhee, 1940)

On the other hand, the *secondo* has a part that imitates the *gong* instrument McPhee himself writes the term "*quasi gong*" to give the pianist an idea about the kind of sound he wants to achieve.
The use of gamelan *gong* in the third composition (*Taboeh-teloe*) is very clear. McPhee divides the gong instrument into three different types (see figure 12).



Figure 11. The Representation of Gong Instrument.
Source: (McPhee, 1940)



Figure 12. Gong Illustration on *Taboeh-Teloe*.
Source: (McPhee, 1940)

The *gong* instrument repeatedly shows up in the *secondo* of the third movement (*Taboeh-Teloe*) (see figure 13). In addition of supporting the melodic lines, the *gong* also helps to emphasize the melody. The *gong* instrument plays on the strong beat, whereas the melody is being played with an accent on the weak beats (as you can see in bar 13). McPhee considered every bit of Balinese gamelan aspects (composition technique, tuning, and Balinese instrumentation) with great detail.

Conclusion

The idea of exoticism rose in the 19th century when composers were interested in exploring "distant ideas." One of them was McPhee, who wrote a transcription of Balinese Gamelan music into the format of piano duo. Titled *Balinese Ceremonial Music,* McPhee clearly showed his intention on introducing the Balinese gamelan music to a wider public. It can be seen from his detailed

descriptions, as well as his compositional techniques, which imitate the Balinese gamelan instruments in detail.

The qualitative method used in this research is based on literature review and music analysis. In addition to journals and books, I have conducted interview with a gamelan player named I Wayan Sudiarsa (Pacet). He a lecturer at Indonesia Hindu University, a gamelan performer, and also a composer. From the interview, I marked some important information regarding the Balinese gamelan. First, he explains about the basic differences of Balinese gamelan and Javanese gamelan, from the tuning perspective. There is a Balinese tuning concept called "*umbang* and *isep*." *Umbang* and *isep* concept is a tuning system concept where there is a slightly different pitch in a gamelan instrument. *Isep* has a higher pitch if compared with *umbang* which has a lower pitch. Second, gamelan has always been a part of every Balinese people's tradition. In Bali, the function of the gamelan itself not only as an art or entertainment. Instead, Mr. Sudiarsa said it is part of their life and Balinese people's faith. Balinese people still believe that gamelan has some magical power, so they respect it. Second, Mr. Sudiarsa philosophy's about music and composition shares the same idea with western music philosophy. He said that "basically, I believe that there is nothing such pure novelty. By thoroughly comprehending something existing, we can add a spark of novelty by improving certain parts that needed to be improved. We should find our own philosophy of our works."

From my music analysis, I have tried to bring together Western music and Balinese gamelan music perspectives accordingly. The structure of the McPhee transcription is very clear, although there are some modifications. In terms of harmony, it is quite hard to analyze it with Western tonal music. It is because the original Balinese gamelan tuning and McPhee's transcription use a pentatonic scale, based on a *pelog* (a five-pitch tuning). It makes more sense if we look at it by the basic gamelan theory of tuning. The implementation of the Balinese gamelan basic theory and basic techniques are very clear. For example, the use of rhythm and melodic interlocking. Furthermore, McPhee also wrote music term like "*quasi gong"* as a guide of what he is trying to imitate. It is obvious that there are a variety of differences in the organology between the Balinese gamelan set and the piano. However, the way McPhee imitated and illustrated the Balinese gamelan music into the piano is very impressive.

In *Balinese Ceremonial Music*, McPhee tried to make the composition as original as possible in terms of the context. Although there are some differences among gamelan instruments and the piano (tuning, techniques, and color), McPhee wrote detailed explanation in order to let the performers understand the context. To understand what McPhee tried to portray in *Balinese*

Ceremonial Music, performers must have proper understanding of the basic Balinese gamelan music. In journal, I have not done any further research regarding interpretation and performance practice. Yet, in my personal opinion McPhee have done an outstanding work in implementing the basic Balinese gamelan composition technique, Balinese gamelan tuning, and Balinese gamelan instrumentation in *Balinese Ceremonial Music*.

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