World Music Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 Study Guide: Indonesia

1. What does the term “*gamelan*” mean?

2. The term *laras* refers to the tuning system in Javanese gamelan. What are the names of the two systems and how many pitches do they have?

3. What is colotomic structure and how is this utilized in gamelan music?

4. Discuss the history and/or layering of religions that exist in Indonesia. What makes Bali unique concerning religious development?

5. What role do gamelan ensembles play in establishing and legitimizing royalty and power? How does the Javanese *bedhaya* song and dance reflect this assertion of status?

6. What is *wayang kulit*? How long do these performances last? Who is the *dalang* and what important role does he play in maintaining history and culture?

7. List ways in which the modern ensemble of Gong Kebyar is dramatically different than other Balinese gamelan ensembles in both form and function.

8. What is Balinese *kecak*? How does the organization and performance of this style of music mirror gamelan music? What Hindu epic is typically enacted during *kecak* performances?

9. How does *kecak* differ from other Balinese trance rituals? What affected this development?

10. The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is another kind of Balinese trance ritual that has been adapted for tourists. It represents the struggle between good (an awesome but benevolent lion) and evil (a horrendous and malevolent witch).

11. How does popular *gambus* music reflect Middle Eastern origins in its instrumentation and style?

12. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is a popular Indonesian music that is an extraordinary mix of Western rock and Indian film songs.

13. How does the popular genre *kroncong* reflect colonial history in Indonesia? What is the instrumentation of *kroncong*?

14. List ways in which the performance of *kroncong* and gamelan are similar, even though the instrumentation is quite different.

15. The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ style of pop music has the unique characteristic of being derived from a style of professional folk entertainment of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (West Java) and does not have foreign derivations or influences like other popular genres reviewed.

16. A young musician named \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ was responsible for introducing the amalgamation of various Sundanese musical components that started the *jaipongan* craze in 1974.

17. How has tourism affected traditional arts in places like Java and Bali? Positive or negative?

18. The national motto of Indonesia is “\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_”

How does this statement reflect Indonesian demographics and history?