MTO 30.4 Examples: Tenzer, Gusti Putu Madé Geria's Theory for Balinese Gamelan
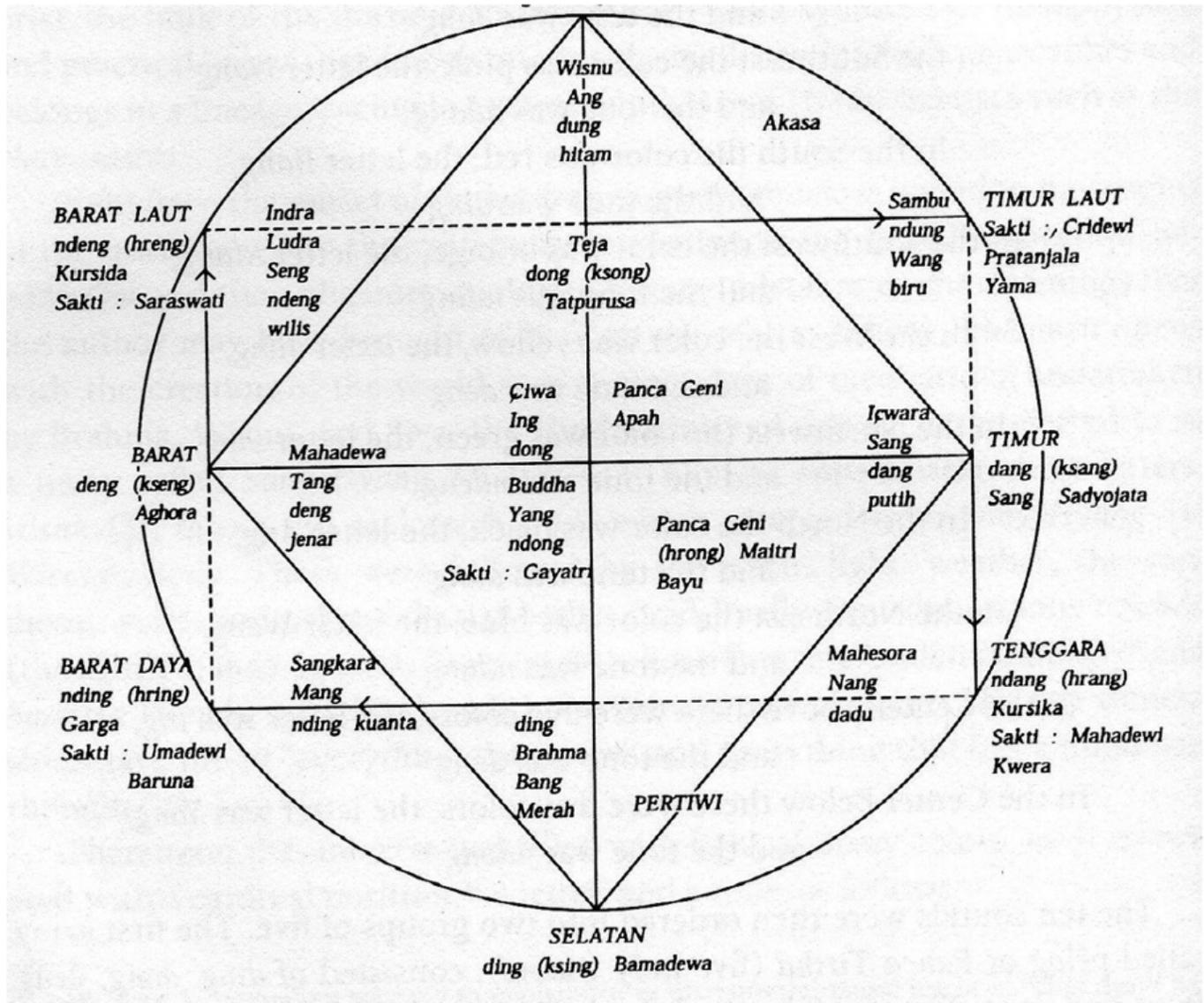
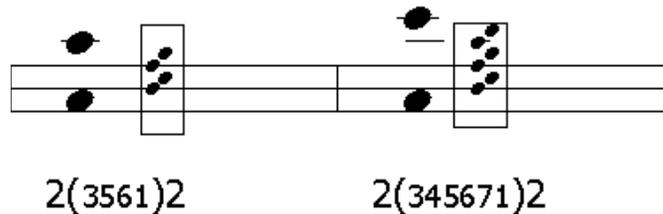(Note: audio, video, and other interactive examples are only available online)
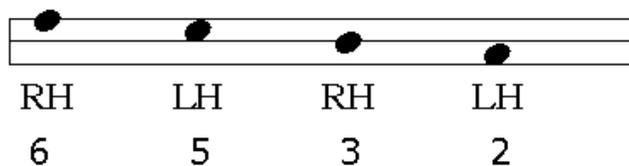https://mtosmt.org/issues/mto.24.30.4/mto.24.30.4.tenzer.html

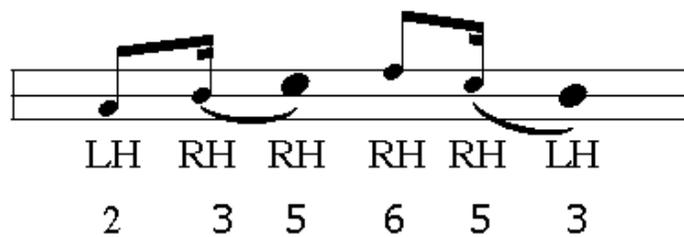**Example 1**. Pangider Bhuwana (adapted from Prakempa in Bandem 1986, 14)

Example III.1. Ngembat (The small notes are not played–they represent the notes lying in-between the octave notes in 5-tone and 7-tone pelog, respectively)

2(3561)2   2(345671)2

Example III.2. Nyiliasih

RH	LH	RH	LH
6	5	3	2

Example III.3. Angurit

LH	RH	RH	RH	RH	LH
2	3	5	6	5	3

Example III.4. Nalutur

LH	RH	LH	RH	LH	RH	LH	RH
i̇	i̇	6	6	5	5	3	3
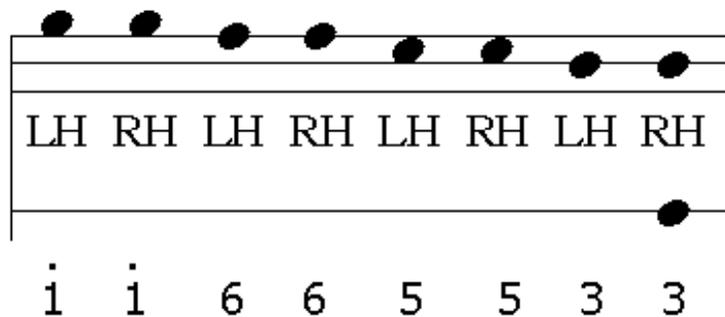
Example III.5. Ngerumpuk (getting faster, and getting slower)

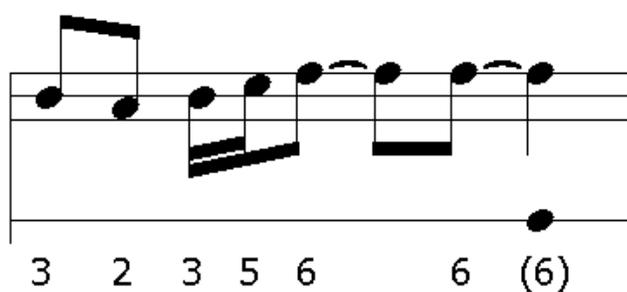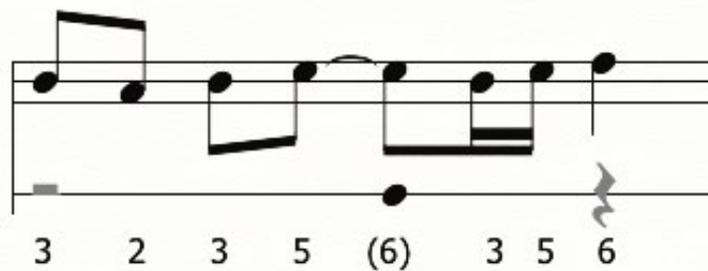**Example III.6.** Nguluin

3   2   3 5 6   6 (6)

Example III.7. Ngantu

3   2   3   5 (6)   3 5 6

Example III.8. Ngunda
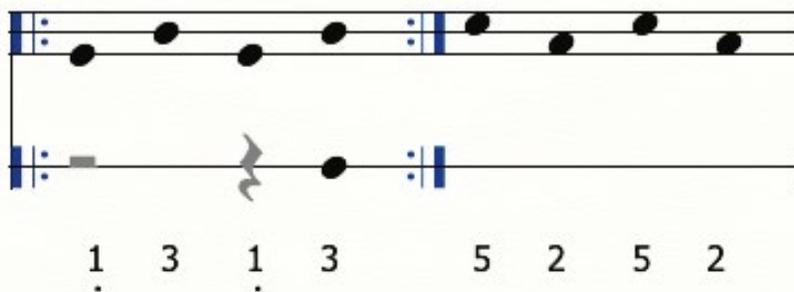
1   3   1   3   5   2   5   2

Example IV.1. Aling-aling

Example IV.2. Gagelut

Example IV.3. Gagulet

Example IV.4. Kabelit

Example IV.5. Kabelet


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Sangsih:  3 . 5 3 5 . 3 5 3 . 5 3 5 . 3 5
Polos:    . 2 1 . 1 2 . 1 . 2 1 . 1 2 . 1
Gending:  . . . 3 . . . 1 . . . 3 . . . 1
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Example IV.6. Gagejer


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Sangsih:  5 3 . 5 5 3 . 5 5 3 . 5 5 3 . 5
Polos:    1 . 2 1 1 . 2 1 1 . 2 1 1 . 2 1
Gending:  . . . 3 . . . 1 . . . 3 . . . 1
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Example IV.7. Kabelet Ngecog

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Sangsih:  5 6 . 5 . 6 5 . 3 . 6 . 3 . 6 .
Polos:    . 6 1 . 1 6 . 1 . 5 . 1 . 5 . 1
Gending:  . . . 5 . . . 1 . . . 5 . . . 1
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Example IV.8. Tulak Wali

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Sangsih:  . 3 2 . 3 2 . 3 . 2 3 . 2 3 . 2
Polos:    1 6 . 1 6 . 1 6 1 . 6 1 . 6 1 .
Gending:  . . . 2 . . . 6 . . . 6 . . . 2
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Example IV.9. Oles-olesan

Sangsih: . 6 5 6 . 5 . 6 5 6 . 5 . 6 . 5 . 6 5 6 . 5 . 6 5 6 . 5 . 6 . 5
Polos: 3 2 . 2 3 . 3 2 . 2 3 . 3 2 3 . 3 2 . 2 3 . 3 2 . 2 3 . 3 2 3 .
Gending: . . . 5 . . . 2 . . . 2 . . . 5 . . . 5 . . . 2 . . . 2 . . . 5

Example IV.10. Ubitan Nyendok

Sangsih: 2 3 . 2 . 3 2 . 2 3 . 2 . 3 2 . 2 3 . 2 . 3 2 . 2 3 . 2 . 3 2 .
Polos: . 3 5 . 5 3 . 5 . 3 5 . 5 3 . 5 . 3 5 . 5 3 . 5 . 3 5 . 5 3 . 5
Gending: . . . 5 . . . 2 . . . 2 . . . 5 . . . 5 . . . 2 . . . 2 . . . 5

Example IV.11. Babaru

Example IV.12. Aling-aling Cunguh Temisi

Example IV.13. Nyalimput

Example IV.14. Nyalimped

Example 2. Kinds of lexical fields for Geria's terms

	Geria's term	Natural world	Emotions or character	Actions or perceptions	Cultural practice or unseen phenomenon
1	II.1 *Bebancangan* (bunch, eg. of grapes or flowers)	▨			
2	II.2 *Iber-iberan* (bird freed at cremation ritual)	▨			▨
3	II.3 *Gajah mina* (fish with elephant head icon that "accompanies" the soul)			▨	
4	II.4 *Tadah rawit* (small and beautiful)		▨		
5	II.5 *Untal-antil* (wave back and forth, like Barong's tail)		▨		
6	II.6 *Kumbang atarung* (quarreling bees)	▨			
7	II.7 *Capung manjus* (bathing dragonfly)	▨			
8	II.8 *Kaget asih* (sudden love)		▨		
9	II.9 *Buta anggeswari* (essence-bringing demon)				▨
10	II.10 (1) *Tunjung arip* (sleepy lotus)	▨			
11	II.10 (2) *Samara nada* (love of tones)			▨	
12	II.11(1) *Geleng asuh* (diligent, focused)		▨		
13	II.11(2) *Meganada* (big sound, demon Rahwana's son from the Ramayana)		▨		
14	II.12(1) *Banyu marga* (flowing water)	▨			
15	II.12(2) *Kesa mure* (irregular and free)			▨	
16	II.13(1) *Bramana ngisep sari* (beetle sips nectar)	▨			
17	II.13(2) *Pangirik* (tickling)			▨	
18	II.14(1) *Amebet lati* (wave from the lips)			▨	
19	II.14(2) *Samas nyata* (like 400 frogs)	▨			
20	III.1 *Ngembat* (end-to-end)			▨	
21	III.2 *Nyiliasih* (love one another)		▨		
22	III.3 *Angurit* (draw lines)			▨	
23	III.4 *Nalutur* (mastery, attainment)		▨		
24	III.5 *Ngerumpuk* (hoard, *collect)*			▨	
25	III.6 *Nguluin* (leading, teaching)			▨	
26	III.7 *Ngantu* (hanging, waiting)			▨	
27	III.8 *Ngunda* (distributing)			▨	
28	IV.1 *Aling-aling* (entrance gate wall)				▨
29	IV.2 *Gagelut* (hug, embrace)			▨	
30	IV.3 *Gagulet* (hug, embrace)			▨	
31	IV.4 *Kabelit* (stuck, stubborn)			▨	
32	IV.5 *Kabelet* (stuck, stubborn)			▨	
33	IV.6 *Gagejer* (shake)			▨	
34	IV.7 *Kabelet ngecog* (stuck, then jump)			▨	
35	IV.8 *Tulak wali* (refuse, then return)			▨	
36	IV.9 *Oles-olesan* (swipe)			▨	
37	IV.10 *Nyendok* (scoop)			▨	
39	IV.11 *Aling-aling cunguh temisi* (entrance wall, snail nose)	▨			▨
38	IV.12 *Babaru* (whip)			▨	
40	IV.13 *Nyalimput* (trip)			▨	
41	IV.14 *Nyalimped* (twist)			▨	

Example 3. Ubit telu (left) and ubit empat (right) shown as permutations of a single contour, XYXZ YXYZ (based on Tenzer 2000:225)

Example 4. Comparison of the theories' features and premises

Geria	Me
1. Non-comprehensive selection of patterns drawn from full repertoire, irreducible to a single model	1. Comprehensive set of pattern permutations, all reducible to a single model
2. Diverse selection of the most frequently used patterns	2. Some patterns in frequent use, others unknown or rare but ostensibly possible in the system
3. Names are mostly signs or indexes of physical actions (subjectively) inspired by melodic contour	3. Patterns are not named, rather identified by their contours
4. System is culturally resonant but theoretically incomplete	4. System is culturally insignificant but theoretically complete
5. Sensitivity to contour is the source of insight	5. Sensitivity to contour is the source of insight
6. Implication that familiarity and expressive variety are a priority	6. Implication that simplicity and conceptual purity are a priority (Occam's razor)