- **Indonesia— Theory, Composition, & Performance**
- **Three Layers**
  - Lagu
  - Kembangan
  - Balungan
- ***Balungan* (Level 1)**
  - Core melody of a piece
  - Played by the *saron* and *slentem*
  - Distinguished by melodic motives that set the mode/character of the piece
  - ***Patet***
    - “Mode” in gamelan music
    - Includes characteristic motives and stressed and unstressed tones
    - Associated with tuning systems:
      - *Slendro patet*
      - *Pelog patet*
- **Kembangan (Level 2)**
  - Elaborating/embellishing melodies
  - The aural surface of the piece
  - Features *cengkok*, stock patterns varied throughout
  - Assigned to many different instruments in the ensemble (with the *rebab* as leader)
- ***Colotomic* Structure**
  - Temporal/metrical organization via gong strokes
  - Hierarchy —
    - *Gongan*: marks duration of the entire cycle
    - *Kenong*: two or four times faster than *gongan*
    - *Kempul*: same as *kenong*, but between *kengong* strokes
    - *Ketuk*: plays between *kenong* and *kempul* strokes

- ***Colotomic* Analysis**
  - G = *gongan*
  - N = *kenong*
  - P = *kempul*
  - T = *ketuk*
  - W = *wela* (a beat left silent within a cycle)
  - Example: the 16-beat *Lacaran* cycle = TWTN TPTN TPTN TPTG
  - ***Irråmå***
    - Amount of subdivision of the *balungan's* basic beat
    - Slower tempi result in greater subdivision from higher-pitched instruments
    - Shifts between *irråmå* create varying degrees of rhythmic density/define sections
  - ***Landrang Pangkur***
    - Tuning = *slendro* (octave in 5 nearly equal steps)
    - Mode part of *patet manyura*
    - *Colotomic* form = *landrang* (32 beats)