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CONCEPTS OF TIME IN BALINESE GAMELAN AND CULTURE: A STUDY THROUGH THE CONTRASTING STYLES OF GAMELAN GONG GEDE AND GAMELAN GONG KEBYAR

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The concept of time and all the theories that have been devised throughout the history of human civilizations have constituted one of the most hermetic enigmas for philosophers and scholars of all disciplines. As every human activity is necessarily situated into the context of time continuum(s), music is no exception, and truly poses many an interesting question. This paper aims at observing *time* as a fundamental factor in our understanding of Balinese gamelan music and the shaping of its musical structure, from a variety of different perspectives. Through the analysis of music samples taken from the contrasting styles of *gamelan gong gedé* and *gamelan gong kebyar*, and the assessment of differences and similarities between the two styles, this study will attempt to relate the resulting observations to the perception of time in Balinese culture and daily life. With references to religion and the organization of calendar systems, as well as dance, gamelan playing techniques and orchestration, the analysis of selected pieces intends to create an overview of issues concerning time in one of the world's most enticing musical traditions and cultures.