

A Digital Gamelan Brief



The brief

National charity, Good Vibrations is calling for developers to submit proposals to design and build a digital gamelan. We want Phase 1 of this project to be delivered by the start of April 2021, and suspect that project delivery will run from the start of January through to the end of March.

Contact Good Vibrations' Executive Director, Katy Haigh by 9th December 2020 to express your interest in presenting a proposal to Good Vibrations for delivering this project. (katy@good-vibrations.org.uk /07535 145 797). We plan to ask shortlisted individuals and organisations to present their proposals to us in the week of the 14th December through a video call.

About Good Vibrations

Good Vibrations is a national charity, using communal music-making to support people with complex needs in challenging circumstances to develop transferable life and work skills and to forge fulfilling, constructive lives.

We aim to inspire vulnerable people with complex needs to discover what they are capable of, to motivate them, and to give them the tools to build more positive futures. We focus on supporting:

- People convicted of offences in prisons and Young Offender Institutions

- People experiencing mental illness in secure mental health settings
- People with disabilities and additional needs in the community (in Glasgow and Nottingham)

We do this through communal music-making projects that help people:

- Develop transferable life and work skills
- Improve their well-being
- Become more engaged in learning and constructive activity
- Develop confidence and motivation
- See themselves with positive self-identities

We are best known for using the gamelan, an Indonesian tuned percussion orchestra, where each person plays on a different instrument, creating extraordinary layers and textures of sound together as a group. We deliver a range of music projects and support and advocacy programmes:

Intensive gamelan projects	Week-long projects in prisons and Young Offender Institutions where large groups learn to play the gamelan orchestra, put on a performance, make a CD and get accreditations. These projects often include other art forms such as dance, puppetry and spoken word.
Resonate Music projects	Weekly workshops in the community, for people with mental health problems and disabilities, where participants learn to play the gamelan at a deeper level. They can also take part in our regular week-long intensive courses in the community. We currently run a Resonate project in Glasgow and are setting a new one up in Nottingham this year.
Loophole Music projects	Music projects in secure mental health settings, which support groups to work together to produce their own music, through improvisation and collaboration, using acoustic instruments, technology and singing.
Keep in Touch programme	A programme supporting participants completing our courses with social participation opportunities, e.g. volunteering, bursaries, traineeships and links to support services
Advocacy work	Using our experience in criminal justice, mental health, disability and social justice to advocate for the people we support, on a strategic and policy level

Participants compose music, improvise, conduct, record a CD and perform to an invited audience. We often integrate elements such as dance, technology, expressive movement and spoken word. There is always time made for reflection and discussion throughout the project, and there is a focus on inclusiveness, mutual respect and empowerment. Participants can gain Open College Network Team-working accreditations and Arts Awards and can join our free Keep in Touch (KIT) programme, which supports them with further opportunities e.g. volunteering, bursaries, traineeships and links to support services.

Why what we do works

The choice of medium - gamelan - is crucial: it's novel, so people tend not to form prejudices about it; it's accessible and adaptable for all abilities; it's formed of musical layers, so, as you fit your part in, you grow listening and non-verbal communication skills; it can be played without any prior musical training; and it's communal, so everyone's contribution is equally important.

Our work is innovative, effective and accessible. A substantial research base exists about Good Vibrations (artsevidence.org.uk/organisations/arts-organisations/good-vibrations). It concludes that working together to learn to play gamelan creates a culture of collective responsibility, shared leadership, and joint decisions, which supports vulnerable participants to experience:

- improved social and communication skills
- achievements that can prompt engagement with further learning;
- reduced anxiety
- increased ability to cope with stress

We deliver projects through partnerships, e.g. with secure hospitals, prisons, Young Offender Institutions and community organisations. This allows us to work with some of the most vulnerable and hard-to-reach people in the UK. It also ensures we have appropriate support and knowledge embedded in the project from day one. We have a reputation for being effective with individuals with complex needs, whom other interventions fail to engage.

Good Vibrations is a small, lean and successful charity. Since 2003, we have worked with over almost 10,000 participants and with over 100 partner organisations, but we would like to reach many more vulnerable people, helping change even more lives for the better.

Need for a digital gamelan

In April 2020, in response to the pandemic, Good Vibrations discussed what alternative work it could and should valuably do during the pandemic, while unable to run group music-making projects. We agreed that developing a new or improved digital gamelan would be a great thing to aim for. Simultaneously, the University of York was carrying out research on developing a digital gamelan, as they thought there was demand for one with increased functionality on the market.

Good Vibrations and the university agreed they would like to partner on the development a digital gamelan, and Good Vibrations' funders felt this would be a beneficial partnership project that they would be supportive of.

In summary, we believe that the main needs for a new or enhanced digital gamelan are:

- Pandemics risk significantly reducing group music-making using gamelan, worldwide, and Good Vibrations being unable to run real gamelan projects due to social distancing, reduces the positive impact it can make with vulnerable groups
- Even when there is not a pandemic, many (vulnerable) people can't access real gamelan, or are unwilling to give it a go, and so a digital gamelan could improve engagement and equality of opportunity
- Existing gamelan players would benefit from an enhanced gamelan app to practise/create music on with others

The University of York research identified the following existing gamelan apps and websites, which we recommend applicants familiarise themselves with before creating their own proposals. Many are well-regarded with features that users love. We are very keen for developers of these digital gamelan to consider responding to this developmental commission too.

- **Gatoel 2:** play.google.com/store/apps/details?id=com.TKITS.Gatoel&hl=en_GB
- **Gender Lite:** play.google.com/store/apps/details?id=ch.balimusic.genderlite&hl=en
- **Virtual Javanese Gamelan:** virtual-javanese-gamelan.soft112.com/

- **The Gamelan Mécanique:** pad.philharmoniedeparis.fr/gamelan.aspx)
- **Saron:** appgrooves.com/app/gamelan-saron-xylophone-by-duan-nguyen
- **Ketuk Ketik:** ketuk-ketik.com/#
- **Pipilan Patch:** cycling74.com/projects/pipilan-gamelan-composition-real-ti
- **Gamelan App UXUI:** An app we have heard of but have been unable to find to test

Our aims in commissioning a digital gamelan

Our aims, in commissioning a new or enhanced digital gamelan, are listed below:

<p>Developing social, personal and musical skills</p>	<ul style="list-style-type: none"> • To enable novices, professionals and those in between to create and practise music on their own and with others using an accurate and authentic sounding digital gamelan orchestra • To help GV continue generating positive personal, social and musical impacts for its target beneficiaries • To continue generating positive impacts interventions with participants post-project through a non-formal learning progression option that reinforces skills they developed and memories they experienced during their project with us • To enhance the experience for those already using digital gamelan, by improving the functionality offered, and maintaining the product robustly so its benefits are long-term
<p>Widening access to the arts</p>	<ul style="list-style-type: none"> • To generate another potentially impactful product and approach to add to GV's offer, to benefit a wider range of people in more ways in the future • To further widen access to the gamelan - enabling people to experience gamelan who can't access a real gamelan orchestra • To persuade people who are disinclined to give gamelan a go, to try it in an easy and safe way, ideally then encouraging them to try the real thing either as participants of audience members
<p>Supporting organisational sustainability</p>	<ul style="list-style-type: none"> • To be at the heart of the creation of an alternative digital project offer for when usual group gamelan projects can't be delivered • To support GV in delivering its charitable objects when usual gamelan projects can't run. • To enable the piloting of innovative new projects using the digital gamelan to attract new funding. • To generate new sources of income long-term through use of the digital gamelan that can support GV's charitable work.
<p>Enhancing our reputation</p>	<ul style="list-style-type: none"> • To demonstrate to stakeholders that GV has adapted in response to the pandemic. • To grow our reputation among educators, students and the gamelan world, who are all stakeholders in the sustainability of GV. • To demonstrate that we are international leaders in gamelan.

Good Vibrations is committed to human, in person, group gamelan work remaining at the heart of what we do as a charity. The virtual, technology-enabled strands described above are intended to enhance our current offer, rather than replace it.

Intended audiences

These are the audiences this digital gamelan should be designed for:

- **Good Vibrations participants:** Past participants who opt to keep in touch; Current participants; Potential new participants; Family of participants
- **Delivery partners:** Key contacts at (potential) delivery partners; Support staff at (potential) delivery partners
- **Good Vibrations team members:** Facilitators; Volunteers; Staff; Trustees
- **Other stakeholders:** Gamelan musicians worldwide; Students & teachers in schools/conservatories/universities; Funders and commissioners

The User Cases Appendix details the contexts we expect these groups to use it in.

Platform

In terms of the platform, we feel that a website would be optimal for our purposes given security restrictions in many of the custodial settings we work in. Our goal is that the Ministry of Justice will allow this website to become authorised for use through the Virtual Campus, an educational IT network in prisons.

Project phasing and functionality

Below are the features and functionality we eventually want in this digital gamelan. We are thinking of this project in three phases, which we are committed to resourcing and supporting. We ideally want to implement all three phases by April 2023.

Desired features and functionality for each phase are listed below to show when we expect them to be in place. Developers must build phase 1 of the digital gamelan in a way that makes it enabled and ready for phase 2 and 3 features to be added at a later stage.

Phase one asks a lot in a short space of time. We are open to developers presenting proposals, with a very slightly reduced scope, and us giving consideration to this - e.g. there only being one tuning or no notes labels at phase 1 if that would make it more achievable.

Phase 1. The digital equivalent of the instruments being in front of you to play and experience.

- Accessible, simple interface that doesn't require prior understanding, but where you can do more complex things.
- Written in modern language on a website so it is cross-platform - available for smartphones, tablets, laptops, PCs & Macs.
- Good variety of Javanese gamelan instruments.
- Both slendro and pelog tuning systems available.
- Notes can be played and damped individually.
- Touch screen/mouse click/computer & MIDI keyboard trigger notes.
- Instruments are shown as they look in life, from a player's perspective, and ideally let you focus in on individual instruments too - using photos for graphics so realistic visuals.
- Cursor looks like the correct beaters for instruments.
- Optional note no. labels on instruments.

- Ideally – the offline version should work (as a full or a light version) for devices with limited memories or metered data.
- Cyclic diagrams, to represent structural elements. Considering if this can be game-ified at all.
- Information about instruments, pieces, and rules for how instrumental parts are worked out - button on interface that brings up extra info.
- Able to work with accessible technology/devices to support users with limited movement or disabilities.

Phase 2. You can create multi-track recordings with it, and edit notes.

- Composes for > 1 instrument through multi-track recording/notation-builder software.
- Can play along to a recording and control tempo.
- Can export recordings to share.
- Built in user feedback system - but with the ability to turn on and off in contexts, to help us make this useable in secure settings.

Phase 3. You can play with others virtually, without latency issues.

- Can sync or play with other people/devices as a group
- Option to adjust pitch to tune gamelan to the one you are used to
- MIDI file export/integration options with software such as LogicPro, GarageBand, or Ableton.
- Horizontal cipher notation to follow when playing along to a recording.
- Option for translation into different languages – therefore using coding that links to a dictionary that can be updated.

The following, are features and problems we want to avoid - listed, loosely, in order of importance.

1. Not system heavy or slow to respond. We want to be able to do things like screen share on Zoom without it freezing.
2. Not only suitable for one type of device or operating system
3. With very low or no latency issues
4. Not including poor quality MIDI samples or samples with errors in their attachment
5. No inappropriate or odd layouts of instruments
6. No issues with the layout of composition and structural tools, e.g. adjusting to landscape/portrait
7. Not always reliant on internet access – if possible
8. Not limited in its repertoire for users to play along to (phased) (we provide)

What Good Vibrations will supply

We recognise that there are specialist elements that we can supply for this project, which are likely to make this project more feasible for developers without expert gamelan music knowledge. Therefore, we will supply:

- The audio samples
- Photos of instruments

- A simple wireframe/sketches of the main screen(s)
- Further information about instruments, piece, gamelan music etc.
- The logo and any specific fonts to be consistent with all other Good Vibrations materials

Budget, timeframe and ownership

With support from our funders, we have been able to ring-fence a set amount of money from Good Vibrations' 2020-21 budget to cover the costs of the development of the app. However, we will only commission and sign contracts for this piece of work, if we are confident that it will be completed to the specification and timeframe set out, and within our budget. Our maximum budget for Phase 1 is £10,000 - £15,000.

However, bear in mind that we are charity and will place a high value on developers offering this work at a reduced price compared with how much they would charge a commercial enterprise for the same work. As an example, in 2018, Earth (earthbranding.com) demonstrated their corporate social responsibility in this vein, by creating an engaging and professional website for our charity - good-vibrations.org.uk – at a much reduced cost.

Owing to the funding that we plan to use for this project this year, we will require Phase 1 to be implemented and completed by the 31 March 2021.

We see this commission as a partnership project between the University of York, Good Vibrations, and the developer who builds this digital gamelan. We intend to acknowledge:

- The University of York for the key role it took in carrying out the initial research and development work
- The selected developer or development agency for the key role they take in designing and building the digital gamelan
- Good Vibrations for its role in carrying out a feasibility study, and commissioning, developing and maintaining this digital gamelan.

Good Vibrations intends to:

- Own the digital gamelan and its intellectual property
- Be responsible for its ongoing management, marketing and monitoring
- Continue to recognise and promote the partnership nature of the project.

Design

The design should be clean with vibrant imagery and avoiding a stereotypical ethnic or hippy feel. The overall tone should be engaging and dynamic. The design should reflect our vision and ethos and be in-keeping with our Equal-opportunities and Diversity Policy. We want to make use of photos of the gamelan instruments and beaters to make this element realistic, but are very interested in combining this with more bold, graphic elements, e.g. for buttons and avatars.

Please see the *Appendix 2: Main Screen Sketches* for an idea about the sort of wireframe we are envisaging for this digital gamelan.

Developers' proposals

All proposals should:

- Provide a diagrammatic representation of the digital gamelan and its functionality, accompanied by a narrative of this - based on the wireframe/sketches that Good Vibrations has provided within this document.
- Include a project outline with timescales for each stage of the digital gamelan's development including when input will be needed from Good Vibrations and details of any internal or third party dependencies
- Include examples of other relevant websites or apps they have produced and provide details of two referees (ideally prior customers)
- Outline hosting requirements, suggested hosting platforms, and security and accessibility standards that need to be met
- Identify the maintenance and development you anticipate that will be required ongoing, the cost of this, and who you would suggest provides this
- Outline how we can future-proof the digital gamelan so it remains relevant to Good Vibrations for the next ten years
- Provide a budget for the development of the digital gamelan – costing any additional input needed from third parties for elements of the project, and these will be provided (Good Vibrations can provide gamelan expertise at £220 per day)
- State whether they are giving any kind of discount because we are a charity and if so what kind of partnership/activity they would propose to ensure that they get value from doing so.

We will assess all proposals against the following criteria (with relative weighting set out in brackets):

- Functionality (25%)
- Design (25%)
- Budget (25%)
- Communication style and relationship management (10%)
- Delivery lead time (15%)

Appendix 1: User Cases Table

Below are the user cases we envisage for this digital gamelan by the end of Phase 3.

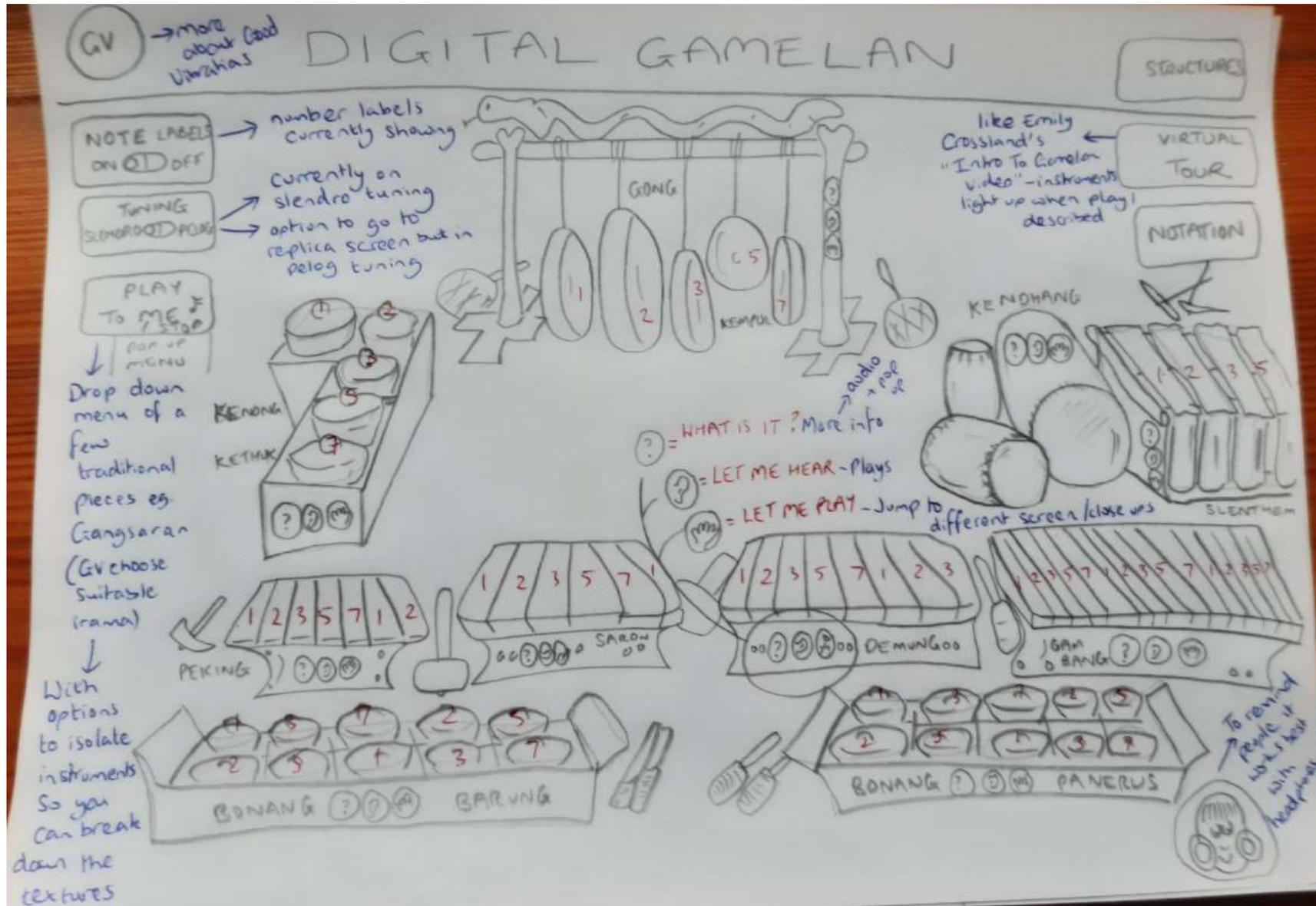
User	Use	Context	Tech resources they have access to	User benefits
Adult/young adult participants in the community and low secure settings.	To create and practise gamelan music on their own and with others	Outside of regular GV sessions in their homes or rooms within low secure establishments. Whenever they want to do this independently, and can be done in collaboration with others virtually or in person, and simultaneously or one after another.	Phone. Usually Internet. Sometimes/often a PC, Mac or tablet.	Developing musical skills & creativity. Outlet for self-expression. Resource to create, practise and record gamelan music without real gamelan. Constructive focus positive for well-being. Developing and maintaining social networks. Allows them to practise things they are working on with the group when away.
Adults/young adults in the community and low secure settings who are unable to access real gamelan or unsure about giving it a go	To experience gamelan music	Independently in their homes or rooms within low secure establishments. Or on a pre-visit/taster session with a GV facilitator. To get a sense of what it is all about, to help decide if they want to do a gamelan course, or because they can't access a real gamelan course.	Phone. Usually Internet. Sometimes/often a PC, Mac or tablet. We could bring in tablets/laptops to demo on pre-visits.	Allows them to try gamelan out on their own in a safe way so they don't need to worry about social anxieties or peer judgement. Then they can be more informed or confident before committing to doing a gamelan course. Further empowers people and enables them to understand something quite conceptually tricky to grasp.
Key contacts and support staff at (potential) delivery partners, and potential GV funders.	To experience gamelan music	Independently in their offices or homes. Or on a pre-visit/taster session/meeting with a GV facilitator/staff member. To get a sense of what it is all about, to help decide if they want to do bring in a gamelan course, to be able to explain it better to their service-users to encourage them to go on a course, and to help them relate to the person they support about the gamelan experience they are having.	Phone usually but not in secure settings. Usually Internet but often restricted in secure settings. A PC, Mac or tablet. Could bring in tablets/laptops on pre-visits.	Allows them to try gamelan on their own when convenient so they can become informed about what it is before committing to a course or funding GV. Empowers them. Enables them to confidently explain to others what GV/gamelan is and make the case for funding/hosting/attending GV projects to senior management, potential participants, and frontline staff in institutions who can influence potential participants. Prevents people organising projects/selling them to others under false pretences.
Adult and young adult past participants living in the community and low secure settings.	To create and practise gamelan music on their own and with others	After GV projects, independently as a non-formal progression option. In their homes or rooms within low secure establishments. Whenever they want to do this independently, and can be done in collaboration with others virtually or in	Phone. Usually Internet. Sometimes/often a PC, Mac or tablet.	Developing musical skills & creativity. Outlet for self-expression. Resource to create, practise and record gamelan music without real gamelan. Constructive focus positive for well-being. Developing and maintaining social networks.

		person, and simultaneously or one after another.		
Family of participants - often their children, partners, and parents	To experience gamelan music	Independently in their homes. To get a sense of what the GV gamelan course their loved one is talking about, to encourage them to come to the play-through, and to enable them to be able to relate to their loved one about it better.	Phone. Usually Internet. Sometimes/often a PC, Mac or tablet.	Allows them to try gamelan out on their own at leisure so they can understand what it is when they are invited to see loved ones put on performances or when their loved ones want to share experiences of being on a gamelan course with them. This supports their relationships and communications. Further empowers people and enables them to understand something quite conceptually tricky to grasp.
Music students in schools and higher education.	To experience gamelan music	In classroom settings led by school music teachers. To gain a basic knowledge and appreciation of gamelan in relation to their cultural/PSHE/Music curricula. Possibly because it is impractical/too costly to bring in a real gamelan of GV project with facilitator for what they only have time to run as a taster session.	Usually Internet. Usually PCs, Macs or tablets. Or we could bring in tablets/laptops to deliver.	Allows them to have a fun, simple experience of gamelan without any hassle or without needing access to a real gamelan - so equalises opportunity here as gamelan are quite spread out over the UK. Very low (or no?) cost for the schools/individuals as a way of experiencing gamelan. Helps them understand their curriculum/an interesting Worlds music genre in an engaging and practical way - even for primary school children with no musical skills. Very accessible.
Adult and young adult musicians and music students across the world.	To create and practise gamelan music on their own and with others	In their homes, whenever they want to do this independently, and can be done in collaboration with others virtually or in person, and simultaneously or one after another.	Phone. Usually Internet. PC, Mac or tablet.	Developing musical skills & creativity. Outlet for self-expression. Resource to create, practise and record gamelan music without real gamelan. Constructive focus positive for well-being. Developing and maintaining social networks.
New adult and young adult participants in community and low secure settings	To create and play gamelan music as a GV group	As an alternative in person, group GV project offer - instead of using a real gamelan orchestra. In a classroom/large space. With a GV facilitator leading the sessions.	Phone. Usually Internet. Sometimes/often a PC, Mac or tablet. Or we could bring in tablets/laptops to deliver. And using adaptive technology with it to make it accessible for people with disabilities.	Will enable them to experience a gamelan project of some sort when they otherwise may not be able to because of space, intervention length, or cost issues with the host. Will enable them to experience personal, social and musical benefits similar to a real gamelan course.

<p>Adults and young adults unable to access a real gamelan orchestra or unsure about giving real gamelan a go in secure settings</p>	<p>To experience gamelan music</p>	<p>Independently in their cells, rooms, or in ICT rooms. Or on a pre-visit/taster session with a GV facilitator. To get a sense of what it is all about, to help decide if they want to do a gamelan course, or because they can't access a real gamelan course.</p>	<p>Rarely any. Possibly occasional phone. Possible occasional access to computer suite with PC, Mac and/or tablet. Very rarely access to Internet. We could bring in tablets/laptops to demo on pre-visits of allowed. Hopefully through Virtual Campus allowing our website.</p>	<p>Allows them to try gamelan out on their own in a safe way, so they don't need to worry about social anxieties or peer judgement. And then they can be more informed or confident before committing to doing a gamelan course or not. Further empowers people and enables them to understand something quite conceptually tricky to grasp.</p>
<p>Adult and young adult past participants still in secure settings</p>	<p>To create and practise gamelan music on their own and with others</p>	<p>After GV projects, independently as a non-formal progression option. If feasible in collaboration with others too - virtually or in person, and simultaneously or one after another - but this is unlikely to be feasible.</p>	<p>Rarely any. Possibly occasional phone. Possible occasional access to computer suite with PC, Mac and/or tablet. Very rarely access to Internet. Hopefully through Virtual Campus allowing our website.</p>	<p>Developing musical skills & creativity. Outlet for self-expression. Resource to create, practise and record gamelan music without real gamelan. Constructive focus positive for well-being. Developing and maintaining social networks.</p>
<p>New adult and young adult participants in secure settings</p>	<p>To create and play gamelan music as a GV group</p>	<p>As an alternative in person, group GV project offer - instead of using a real gamelan orchestra. In a classroom/large space.</p>	<p>Possibly/hopefully either a computer suite with PC, Mac and/or tablet or us being allowed to bring in tablets/laptops to deliver. Possibly/unlikely access to Internet. Hopefully through Virtual Campus allowing our website.</p>	<p>Will enable them to experience a gamelan project of some sort when they otherwise may not be able to because of space, intervention length, or cost issues with the host. Will enable them to experience personal, social and musical benefits similar to a real gamelan course.</p>

Children in schools	To create and play gamelan music as a GV group	As an alternative in person, group GV project offer - instead of using a real gamelan orchestra. In a classroom/large space. With a GV facilitator leading the sessions.	Usually Internet. Often a PC, Mac or tablet. Or we could bring in tablets/laptops to deliver.	Will enable them to experience a gamelan project of some sort when they otherwise may not be able to because of space, intervention length, or cost issues with the host. Will enable them to experience personal, social and musical benefits similar to a real gamelan course. Helps them meet OFSTED aims around cultural enrichment.
New adult and young adult participants in community and low secure settings	To create and play gamelan music as a GV group	As an alternative online, group GV project offer - instead of using a real gamelan orchestra. With a GV facilitator leading the sessions.	Phone. Usually Internet. Sometimes/often a PC, Mac or tablet. Or we could bring in tablets/laptops to deliver. Possibly using adaptive technology with it too so accessible for people with disabilities.	Will enable them to experience a gamelan project of some sort when they otherwise may not be able to because of pandemic, space, intervention length, remoteness, or cost issues with the host. Will enable them to experience some of the personal, social and musical benefits of a real gamelan course.
New adult and young adult participants in secure settings	To create and play gamelan music as a GV group	As an alternative online, group GV project offer - instead of using a real gamelan orchestra. With a GV facilitator leading the sessions.	Possibly/hopefully either a computer suite with PC, Mac and/or tablet or us being allowed to bring in tablets/laptops to deliver. Possibly/unlikely access to Internet. Hopefully through Virtual Campus allowing our website.	Will enable them to experience a gamelan project of some sort when they otherwise may not be able to because of pandemic, space, intervention length, remoteness, or cost issues with the host. Will enable them to experience some of the personal, social and musical benefits of a real gamelan course.
Children in schools	To create and play gamelan music as a GV group	As an alternative online, group GV project offer - instead of using a real gamelan orchestra	Usually Internet. Often a PC, Mac or tablet. Or we could bring in tablets/laptops to deliver.	Will enable them to experience a gamelan project of some sort when they otherwise may not be able to because of pandemic, space, intervention length, remoteness, or cost issues with the host. Will enable them to experience some of the personal, social and musical benefits of a real gamelan course.

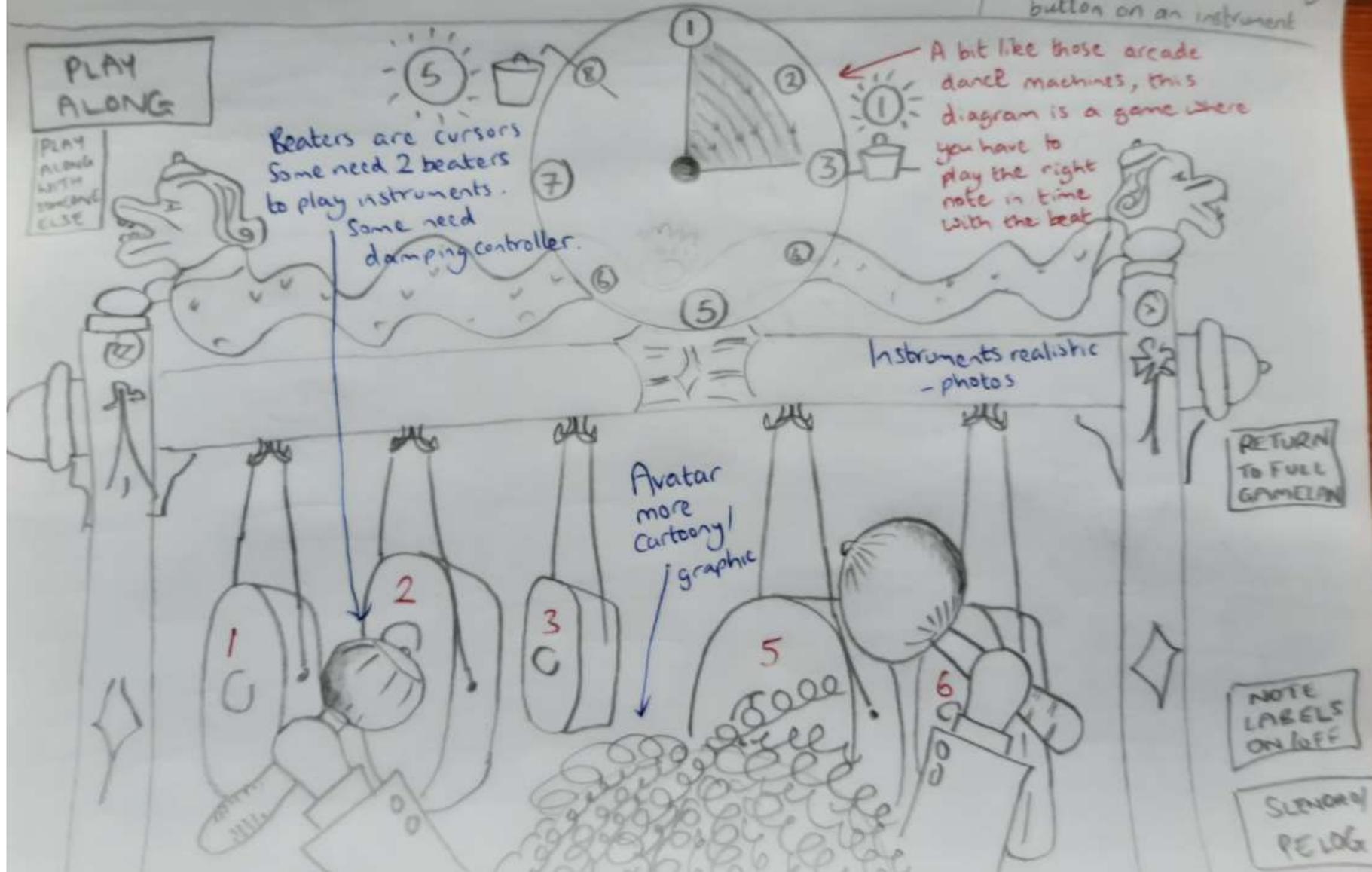
Appendix 2: Main Screen Sketches



On this and the following pages are sketches and diagrams representing how we imagine the main sections of the digital gamelan will look.

DIGITAL GAMELAN

The page you go to if you click on the "Let me play" button on an instrument



PLAY ALONG

PLAY ALONG WITH SOMEONE ELSE

Beaters are cursors. Some need 2 beaters to play instruments. Some need damping controller.

A bit like those arcade dance machines, this diagram is a game where you have to play the right note in time with the beat

Instruments realistic - photos

Avatar more cartoony/graphic

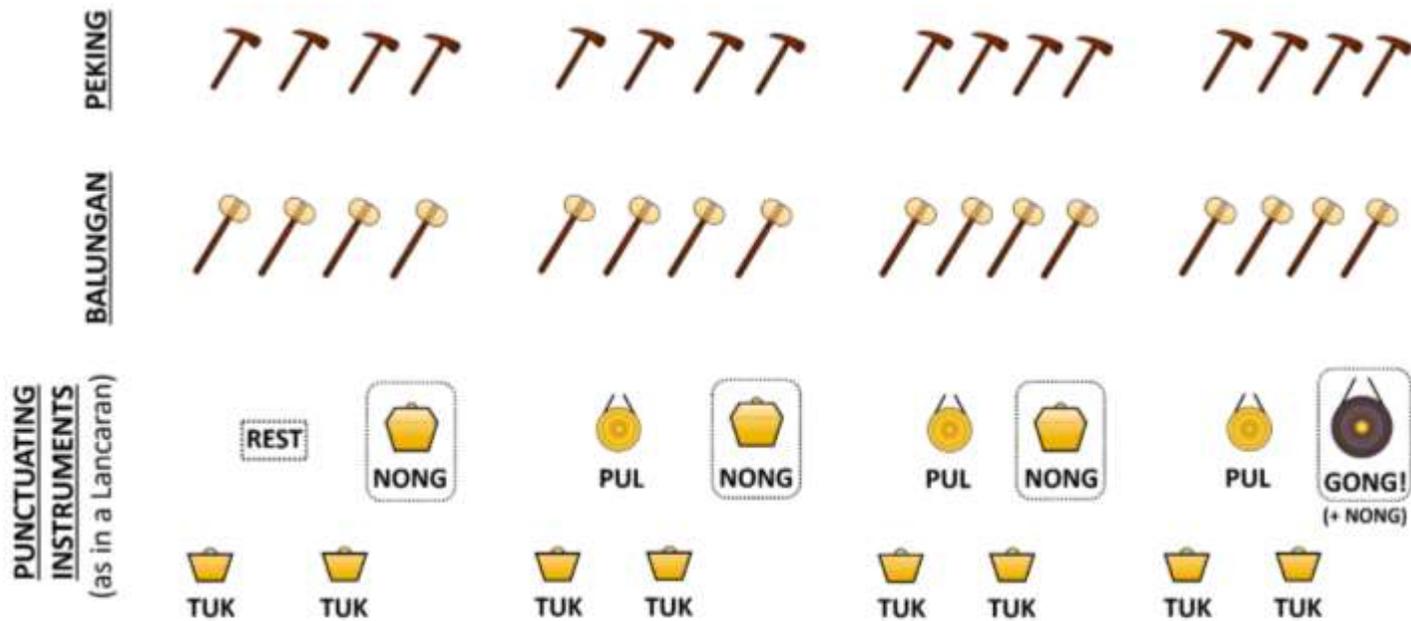
RETURN TO FULL GAMELAN

NOTE LABELS ON/OFF

SHOW/PE LOG

These *Irama* diagrams are examples of the look and feel of some of screens relating to structure that we would like to incorporate (probably not at Stage 1) to help users grasp the structural elements of gamelan. We are grateful to Harry Pollard, a student at The University of York, for coming up with this concept of using pictures of instruments playing sounds at key points in these diagrams, rather than traditional gamelan notation, as we believe is an more accessible way of helping people grasp the concept better.

Irama Lancar (ir ½)



Note: although the balungan play at the same speed as the peking, it may often have rests on every first and third beat.

Irama Tanggung (ir 1)

PEKING				
BALUNGAN				
PUNCTUATING INSTRUMENTS (AS IN A LADRANG)	PYANG TUK PYANG REST	PYANG TUK PYANG NONG	PYANG TUK PYANG PUL	PYANG TUK PYANG NONG
	PYANG TUK PYANG PUL	PYANG TUK PYANG NONG	PYANG TUK PYANG PUL	PYANG TUK PYANG GONG! (+ NONG)

Irama Dados (ir II)

PEKING								
BALUNGAN								
PUNCTUATING INSTRUMENTS (AS IN A LADRANG)	PYANG	TUK	PYANG	REST	PYANG	TUK	PYANG	NONG
	PYANG	TUK	PYANG	PUL	PYANG	TUK	PYANG	NONG
	PYANG	TUK	PYANG	PUL	PYANG	TUK	PYANG	NONG
	PYANG	TUK	PYANG	PUL	PYANG	TUK	PYANG	GONG! (+ NONG)