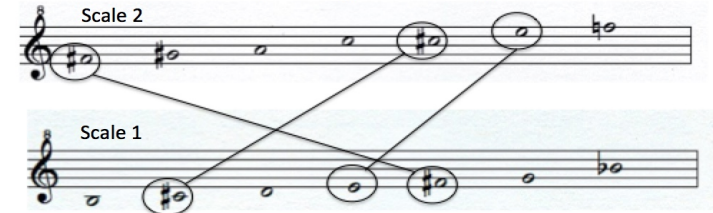


*Chasing the Phantom: Features of a Supracultural New Music*  
 Michael Tenzer, UBC

Example 1A. "Classic" Seven-tone pélog (approx.)



- Two 7-tone scales: 3 tones shared, 4 independent
- Chosen with reference to 12TET, but tuned in a Balinese way
- Half the instruments tuned to each scale
- Sometimes used independently, sometimes together



Example 1B. Alit's 11-tone system

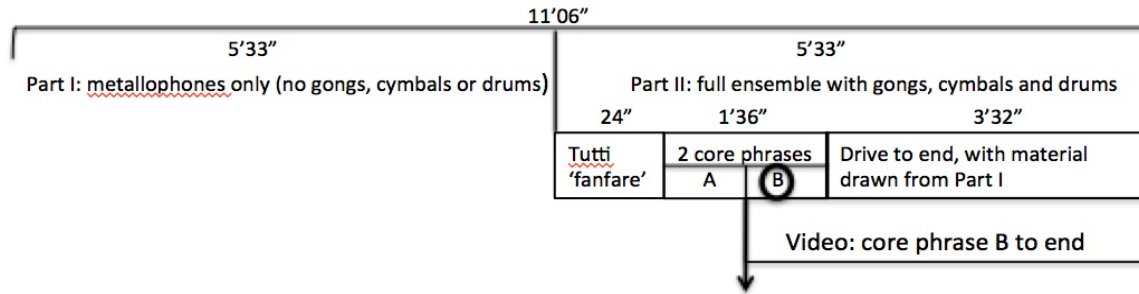
Dewa Alit

**Sect 1 A** Tempo sedang

pt	A	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	
5/4							B					c						
1	kt A	1	7	7	7	7	A	7	7	7	7	A	7	7	7	7	7	
		2	.	.	.	.		.	.	.	.		.	.	.	.	.	
1	kt B		sm kt A - ggs				kkrs					kggs						
Ulang pt.2 - pt.6 1x. Jb & Jg pt.2 sm dgn pt.2																		
pt 2	A	2	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1
2	kt A	1	7	7	7	7	A	7	7	7	7	A	7	7	7	7	7	
		2	.	.	.	.		.	.	.	.		.	.	.	.	.	
2	pd A	1	4	2	6	4	A	4	2	6	4	A	4	2	6	4		
		2	.	.	.	.		.	.	.	.		.	.	.	.	.	
2	pd B		sm pd A - ggs				kkrs					kggs						
Jb & Jg pakai panggul gs dri pt.3 - pt.31																		
3	Jb A/B		7	6		7		7	6		7	6		7	6		7	
3	Jg A/B		4			3		2			1			7				

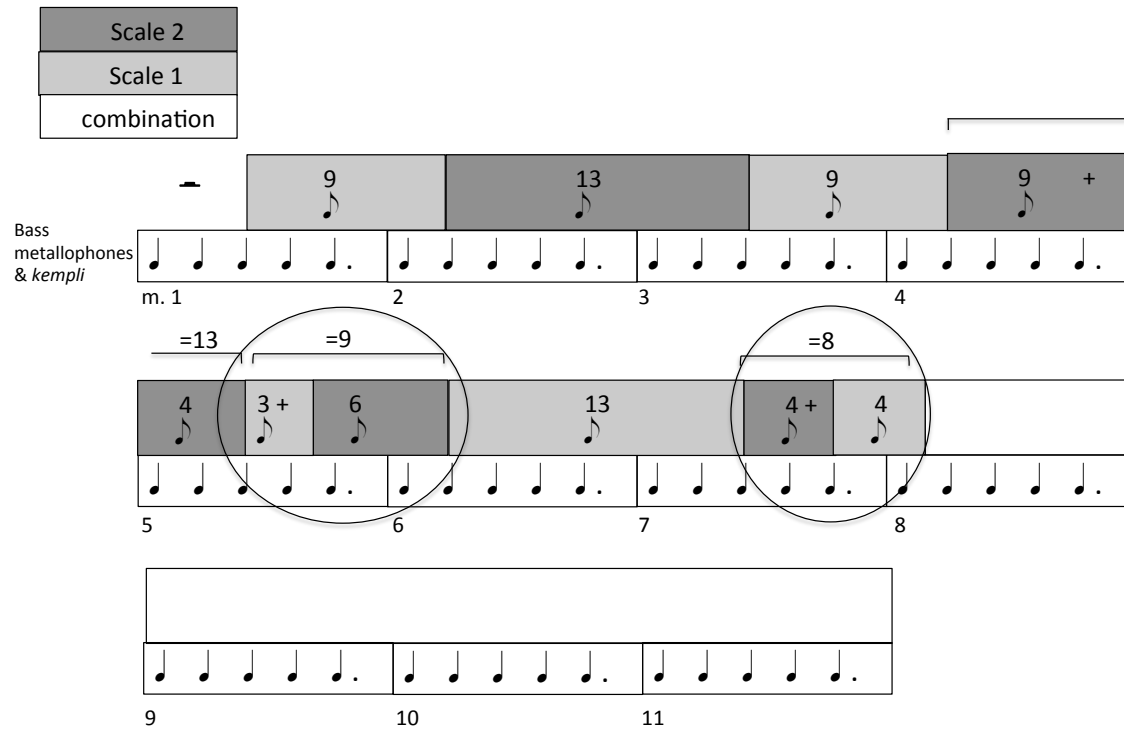
Example 2. Page of Alit's own score

- 11-tone scale
- 11-minute total duration



- 11-beat meter
- Core pair of 11-"measure" phrases

**Example 3. Ngejuk Memedi (Chasing the Phantom): Overall Form**



**Example 4. Core Phrase B Grouping Structure**

8 high metallophones,  
4 in each scale

Horizontal gong row

Deep hanging gongs

2 drums (interlocking)

Bass metallophones

& Kempli (*tactus*)

The musical score is presented in two systems. The first system contains six staves: two treble clef staves for high metallophones, two bass clef staves for deep hanging gongs and bass metallophones, and a drum staff. The second system also contains six staves with the same instrumentation. The time signature is 4+3/8. The score includes various musical notations such as notes, rests, and dynamic markings, along with specific symbols for metallophones and gongs.

Example 5. Core Phrase B, m. 8-11.

**Example 6. Core Phrase B: Grouping Structure of m. 8-10, paradigmatic layout.**

**Example 7. Core Phrase B, m. 8-10, linear layout**

- Repetition of groups unaligned with meter, eventually resolving to the downbeat (“tihai” or “mora” patterning from Indian classical music)
- Polyrhythmic, stratified, interwoven layers (Africa)
- Non-isochronous meter (South Asia, Central Asia, Middle East, E. Europe)
- Directed polyphony (Western)
- **Groove, oral/aural performance**

**Example 8: Features of a Supracultural New Music**

**Dewa Ketut Alit**

<https://www.dewaalitsalukat.com/>