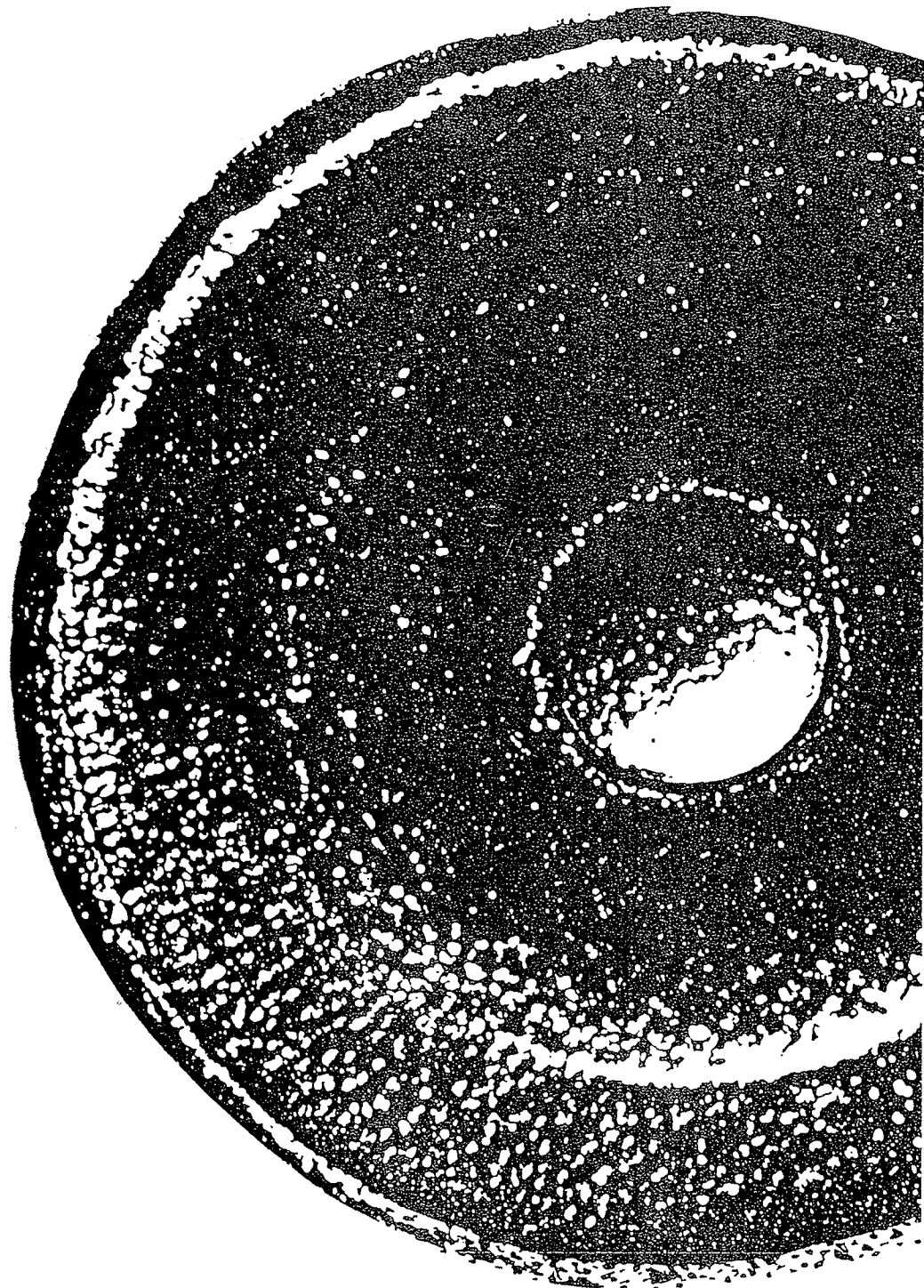


# BALUNGAN

A Publication of the American Gamelan Institute



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Submissions in any category are welcomed. Articles should be typed and double spaced; photos may be black and white or color. Material may be submitted on a Macintosh disk, double or single sided; on other computer media, or via modem. Books, tapes, and records will be considered for review. All submissions will be placed in the Archives of the American Gamelan Institute, unless return is requested and a SASE included.

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November 1987

## EDITORIAL

Since so much of this issue describes people, I thought I would introduce you to the invaluable volunteer staff of *Balungan*. Without the members of this core group, all of whom work on *Balungan* in addition to many other activities, it would be nearly impossible for the publication and the Archives to exist and develop. I offer my appreciation to all of them for their many hours of work and years of commitment.

Linda Dobbins River has been the Subscription Manager since the first issue, and keeps the subscriber database in order. She began playing gamelan at Mills College. For several years, she has taught gamelan classes for children, in addition to instructing 40 piano students a week. Joan Bell Cowan is also a graduate of Mills College, where she studied gamelan building and composition, and is now a gamelan teacher for children, both pre-school and elementary. She has put a lot of energy into the Archives this year, filling and consulting on orders and annotating every item for the new catalog. Joan and Linda have performed with the Berkeley Gamelan, and the three groups that I direct: B.A.N.G., the U.C. Berkeley Gamelan Kyai Udan Mas and the Mills College Gamelan. Larry Polansky, a composer of computer and instrumental music, is on the faculty of the Mills College Music Department and the Center for Contemporary Music. He advises on every step of preparation and publication, only partly because he is married to the editor. Carter Scholz' many talents — graphic artist, editor, computer programmer, writer, and musician — come to bear in the production stage of each issue. He plays regularly with the Berkeley Gamelan and B.A.N.G. In addition to those of us who work together in Oakland, there is Kent Devereaux, a Chicago resident and researcher on Javanese wayang. He has worked consistently on reviews and translations for every issue (past, present and future), and has tirelessly encouraged other people to contribute.

We welcome our new contributing editors and authors, yet there is still room for more people to participate. I hope each of you can find a connection to *Balungan* that is *cocok* — that perfectly fits you and your interests — from just sending in a concert program or encouraging others to subscribe, to proofreading or typing, to writing articles or serving as a guest editor for a favorite topic or area. With the continued dedication of an expanding group of people, *Balungan* can provide a common ground for the international gamelan community.

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# LETTERS

I have certainly enjoyed the first issue [of *Balungan*] and look forward to further ones. You should be proud of your journal. It looks like a most important contribution to scholarship in Indonesian arts.

*Clifford Geertz*  
*Princeton, New Jersey*

I would like to call the reader's attention to an omission in your mention of the wayang purwa performance produced by Gamelan Pacifica (*Balungan* (2)3:43). The short description mistakenly gave the impression that I was solely responsible for the concept and design of the play. This unfortunately down-played the role of my collaborator Debbie Zick. Ms. Zick and I jointly decided on the initial concept and all aesthetic matters of the original production. The impression could be obtained from the *Balungan* reference that Ms. Zick's involvement consisted of nothing more than creating the wonderful puppets that were used in the performance — an impression that would be erroneous.

*Kent Devereaux*  
*Chicago, Illinois*

The text of the wayang purwa by Gamelan Pacifica mentioned in the last issue of *Balungan* was a collaboration between Kent Devereaux and myself. Originally, we began working independently. I began making puppets before I had a script. Many of these puppets were very personal and creating them allowed me to explore my own artistic concerns: socio-political statements and uses of power in a society or by natural forces. There was leeway to invent [new] characters and create their environments; conversely, puppets were made to represent complex, full-ranging personalities existent within the Mahabharata. This is how the shadow play began to develop into a cross-cultural piece. The description also states that the performance used four puppeteers. Actually there was only one, Linda Steif, in 1982, and two working simultaneously in 1985, Cecille Fallat and myself.

*Debbie Zick*  
*Seattle, Washington*

I especially love the Instrumentation section of *Balungan*. The entire magazine is so important that it is hard to isolate what I like best about it. Being from Minnesota (a state with no gamelan) it is intriguing to read about the function of the different gamelan instruments in detail. Of course I enjoyed the issue featuring the midwestern gamelan. I also find myself eager to look at the scores. The

only thing I dislike is the fact that there are not more \* in the Archives section.

*Paul Dice*  
*Minneapolis, Minnesota*

[The \* means that a particular item is available for distribution through the Archives. We enjoy being able to make materials available, and encourage readers to send in concert tapes and programs, theses and articles, scores and notation, video tapes, etc. All materials submitted will be catalogued and stored in the Archives, but we can distribute only those items for which we receive *written permission*. Ed.]

First of all, let me express my deep gratitude and thanks for such a fine gift (thanks to Vincent McDermott) of four issues of your very interesting magazine. This is a publication which is very valuable for me and all who are interested in great Indonesian culture in general and Gamelan in particular.

We had an exhibition last year called "Gamelan — the magical sound of Indonesia" and it was presented in our museum's Nusantara Gallery. All visitors were able to try and play some music on their own. Along with press, radio and TV coverage, I had prepared a special television show about gamelan.

Due to the kindness of H.E. the Ambassador of Indonesia, at the start of this year there was a workshop for Polish musicians and Indonesians from the Embassy which was led by my master Paul Gutama Soegiyo from Berlin, [who] has promised to come back and teach more.

*Andrzej Wawrzyniak, Director*  
*The Asia and Pacific Museum*  
*Warsaw, Poland*

To international teachers of Javanese gamelan:

In an effort to teach as much about Javanese practice as possible, I have stopped using numbers in English to name the gamelan pitches, and use the Javanese system (*ji, ro, lu*, etc.) instead. It is much smoother and more pleasant to sing the Javanese syllables, and the students will be better prepared for study in Java. I would like to know if other teachers of Javanese gamelan have tried this approach to pitch names, and with what results? In teaching Javanese culture as well as musical practice, is this approach valuable? What other questions about notation and the teaching of gamelan should be considered?

*Jody Diamond*  
*Oakland, California*

# Sardono Kusomo: a world without boundaries

by Jody Diamond

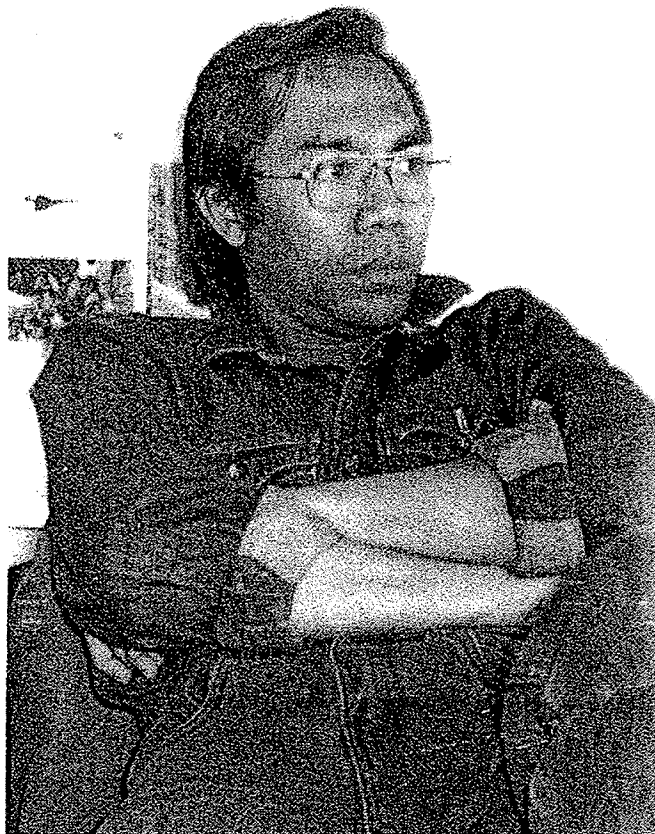
*Sardono Waluyo Kusumo was born in Surakarta on March 6, 1945. He began dance lessons ten years later, studying with K.R.T. Kusumo Kesowo and Joko Suharjo, and became a principal dancer in the Ramayana Dance Drama at the temple of Prambanan, under the direction of K.R.T. Wasitodipuro. He has performed in many countries, and has conducted dance and theatre research in several cultural areas in Indonesia, including Minangkabau, Batak and Aceh in Sumatra, Dayak in Kalimantan, and the islands of Bali, Sulawesi and Nias. Sardono joined the faculty of IKJ (Jakarta Institute of the Arts) in 1980, and later became Vice President. As a choreographer, he is known for works that take a long time to prepare and which interact deeply with the surrounding environment and culture. His most recent project was directing the performing artists of the Indonesia Group EXPO '86 with his wife Amna Sahap Kusumo, and bringing together an internal community of artists and scholars at the First International Gamelan Festival in Vancouver in August 1986. This interview took place on two occasions during his residence in Vancouver.*

**JD:** I'd like to talk to you about your work as the coordinator of the EXPO performances and your work as a choreographer.

**Sardono:** If I discuss the process of creating dance or theater pieces, I am not talking about matters of art, but of life and culture. I feel that one's performance, or the creation of a piece for performance, only has deep meaning if it is related to a certain aura or to certain activities of people. It should involve a lot of people, and have an element which can be developed and can depict many perspectives. That's what I feel. Maybe I am not so productive as an artist. Maybe in one year I will make one performance. Sometimes I feel that the performance is just one result of a larger process. Activities within the culture are a result of performance, but performance is not my main objective.

**JD:** What part of the process do you feel the most strongly about if it's not the performance?

**Sardono:** For me the dance space is, I feel, a cultural space. It is the most essential part of the creation for my dance. So if I want to make a performance, I go to a certain place. I want to know what really underlies that place. Sometimes I consciously go to a place where there



is still a strong indigenous tradition or religion. And I think this is one benefit of being in Indonesia.

**JD:** That there are so many different places with traditional cultures?

**Sardono:** Yes. So that's why I go to Nias, to Dayak, to Batak — and Bali of course.

**JD:** And at each of these places you just do one piece of choreography?

**Sardono:** Yes, sometimes one piece, but sometimes I just do a performance, like for instance in the village of Nias and other isolated places. I feel that I can always go there with just one mask and I can make a performance that lasts hours and hours. In the village of Nias they have a square in the center, like an arena theater, all made of stone. The people will gather together there and they will invite me to dance. I put on the old mask from Bali and I

just sit there and become one of the old people there. And from this mask I can improvise something. I go there very often and they always ask me to participate. For me this is one of my performances.

Sometimes I feel that I must join with what already exists there, with a process that already exists. Sometimes the job of the artist is to integrate himself in this very fundamental process. And then we surprise ourselves. When I was the dean of the dance academy at IKJ, I supported the teaching of the dance of Aceh in the curriculum. I brought the teachers because I really felt that this was a very important kind of dance. It took years and years of training and now those dancers are performing here at EXPO. This EXPO ensemble is really a long work in process.

**JD:** So this is a very big dance company that you've been contributing to in a lot of ways.

**Sardono:** Yes, it is something like that. This kind of work requires a different approach and attitude toward the idea of an individual choreographer or artist. Sometimes you want an individual identity for your work, and sometimes not. Sometimes we may not exist as an individual at all in creating a work.

**JD:** You started out as a dancer yourself. Have you performed at all while you've been in EXPO?

**Sardono:** No. My last solo performance was in 1973 in France at the Festival of Nancy. I went there because the new kecak I had worked on in Teges for one year had been banned. Many people had heard about this experiment, and they had invited the kecak group to perform in Jakarta, Solo and Yogya. But then suddenly, because of a rumor, the Bali Post wrote that "the 'Nude Kecak' experiment is going to be performed in Jakarta." Actually what happened is — well, maybe I should tell you about the how the kecak was created.

When I was a lecturer in Jakarta in 1970 I brought some of my students to Bali for observations and exploration. We went to many places. We studied the form of the kecak. And I hired a kecak in Peliatan and asked them to come. I only asked the kecak group, not the dancers who usually perform the Ramayana in the center for the tourist performances. I just asked the kecak performers to begin. I brought my students there, and we made an improvisation. A week later I wanted to do it again. Instead of Peliatan, I went to Teges. Sunday morning we arrived at the village. We were a little late, and when I came to the pura [temple], there were people already there. They had formed a circle and I sat there. I said to them, "I want to concentrate, and after that you can start and then I will join you." I asked my students to concentrate also, and we closed our eyes. We sat a few minutes, waiting for them to start the kecak, and nothing happened. I was curious and I opened my eyes and I saw the people were still waiting. I asked, "Why don't you start?" Everyone looked confused. And then I realized that there had been a miscommunication. They thought that I

was there to teach the kecak, because Teges had no kecak at all. At that very moment I got an idea . . .

**JD:** You wanted to interact with the kecak performers, but they thought you were there to teach them?

**Sardono:** Yes, so it was just us at the time. One of my students, a Balinese named Made Netra, knew about kecak. He said to the people, "just go 'chak chak-chak!'" They all repeated, "chak chak-chak!" Of course suddenly they could do it because they were good musicians and had heard kecak before. I'm sure everybody in Bali knows "chak chak-chak!" It then became very intense. I suddenly stood up and then everybody stood up — I ran, and everybody else ran! I understood quickly by instinct that, now, the dance had begun! I tried to stimulate them with many different qualities of movement and expression, and introduce techniques they had never seen before, like the slow movements of Javanese dance. I ran outside of the temple and everybody else ran there, turning upside down and everything. Then suddenly, I climbed up a tree. Sal Murgianto (a Javanese dancer) was there at the time. He quickly climbed another tree and we had a dialogue. I made a gesture of shooting an arrow and Murgianto fell down from the tree. Suddenly, the kecak was finished. Everybody became very happy and sort of surprised with themselves, and Made Grindem came to me and said, "Ah, we will continue, you can stay here!" So I thought, alright, I'll stay here. I didn't go back to Jakarta and I stayed in Teges for one year.

**JD:** Was that the first time you had used just the kecak itself as a dance form?

**Sardono:** Yes, first we tried to break the circle, to make it more open. The process of the rehearsal was funny because I lived there and did nothing more for maybe two months. I studied gender wayang with Grindem and just played with the children. We started rehearsals after I had been there two months.

When I arrived for rehearsals, I always saw the children imitating what they had seen the day before. So before our rehearsal, I always saw a performance of the children doing the new creations for the kecak. Sometimes I would add the children to the kecak. Ketut Rina and Made Badung were the dancers, they were maybe only 4 or 5 years old, and they were very funny. And of course at that age, the kids in Teges didn't wear anything. One day, when we practiced, I came up and put Badung inside the kecak. Because he was nude it was very funny, everybody was laughing. It was very striking, those moments. At the time the children were always nude. Of course, I did not plan to have them appear nude for the performance in Jakarta, or do anything that would be scandalous. I never intended to do that. But before we left Bali, the Bali Post had already printed that the "Nude Kecak" would appear in Jakarta.

**JD:** Did that create trouble for you?

**Sardono:** Sure. The day we were to go to Jakarta had



*Phinisi welcoming ceremony at EXPO.*

come. We had hired two buses, and were to leave about one o'clock in the afternoon. The buses were waiting in the center of the village, in front of the pura. At ten o'clock in the morning I got a call in Den Pasar from the government, and then I got a letter that said we could not go. I was very shocked, no, not even sad, almost crazy, because I could imagine all the people, already on the bus. When Pak Sudra (the village leader of Teges) and I arrived in Teges, all the children were already on the bus.

JD: They were ready, everything was packed, they'd been working for a year . . .

Sardono: Yes, and for weeks they had been preparing the food and everything. At the very moment the bus was to leave, Pak Sudra told them there was a letter from the governor saying they could not go. The whole village cried! Everybody was angry, hysterical. The children were hysterical. And then all the people made a decision to make an offering at midnight in the temple. They felt there was something wrong that had happened in the village, with the spirits, or perhaps there was something unclean. They asked forgiveness of the gods. They just brought the matter to the gods. More or less they became tranquil, peaceful again. Of course, I was not. Because I know this kind of mass media, why this happened. I was very angry. I went directly back to Jakarta.

JD: That same day? You just left Bali?

Sardono: The second day after that. I thought I would be more peaceful to have some distance from Bali, but actually I was not. I was almost crazy. The banner was already there in the Art Center of T.I.M. [Taman Ismail Marzuki] for the kecak performance, and I came to the empty theater. The publicity had been very good. For a month I could not sleep at all. If I tried, I heard the voices of children crying. In my room I found a program from the Nancy theater in France — suddenly I remembered that in 1969 a group of musicians had seen me dance in Jakarta: Xenakis, Takemitsu, Betsy Jolas, and a writer, Lagrang, who wrote a biography of Mahler. They were accompanied by a music critic from Le Express in Paris. When he returned to Paris he recommended that the Festival at Nancy invite me. At the time I didn't want to go because I would have had to pay my own expenses. When I was very sad about Teges I found this invitation again. I was really unhappy and angry with Indonesia. So I started looking for things to sell to buy a ticket to Paris. The Art Center knew I wanted to go to the Nancy Festival, so they bought a ticket for Sentot, a very good dancer from Solo who frequently worked with me.

I arrived in France unprepared, still very angry. The festival had already begun by the time I arrived. It was a very big festival, with more than forty groups. I went to

Nancy. They said "You have come very late." But it's a good festival, they really respect artists. They said there was no room in the schedule, but there were many theaters and a performance in the park that would end at 11:00. If I wanted to, I could dance after that and they would announce that there would be a performer from Indonesia at 11:00. I said OK.

I had prepared nothing. I made an improvisation. I created something with some things that I found in Paris, with just two people. I got inspiration from the atmosphere also. Usually it was very crowded at the festival, but one morning, I went there early when it was empty. And there was a very old church in Nancy that was very striking and had a special atmosphere. One of my performers expressed this feeling during our improvisation.

I hadn't been aware that after my performance, many good reviews appeared in the papers. All the big newspapers in Paris wrote about it. And in *Le Monde* there was a dance critic who said "there was five minutes that was the most important five minutes in the whole Nancy Festival." It was when I danced, and gave a certain five minute silence.

JD: What was the performance like?

Sardono: Ah . . . I used whatever elements that I found there. There was a mask there that I got from a friend who told me he had an Indonesian object in his house. I said I was doing a performance tomorrow . . .

JD: And you just asked, can I borrow your mask?

Sardono: Yes, and many things like that. And then I reconstructed what I'd found when I practiced with the dancer. Only that. After the festival ended, the director came to me, and said "What are you planning?" I said, "Oh, I have to go, I have no money at all, I just have a ticket to go home. All I have now is 10,000 rupiah [about \$10] so I am flying home." "But wait, do you know you are very successful?" "I don't know, I haven't read the newspaper yet." "Oh yes, you had good reviews. If you want you can go with me and I can arrange some performances in Paris. You can stay in my house." I said OK, so we went there. That night we went to Paris, slept in the train and arrived late at night. We went to the director's house. At the time I just had with me one *gunungan wayang kulit* [a large leaf-shaped shadow puppet that symbolizes the tree of life], two *kemanak* [bronze hand-held banana-shaped gongs] and one gong.

I went to the living room, put my things down and slept. And while I slept, I heard a strange noise that woke me up, but I was not really awake. I tried to open my eyes, but I was very tired. I saw a strange vision of children. There was the *gunungan* on a girl's head, exactly in front of me, and there was music, very strange. I picked up this small child and I danced and moved with her. Then I really woke up. And it was true! There were little children, and I heard music. It was very funny. I realized where I was and we went to breakfast. I found out that the girl was the daughter of the director.

JD: And she was playing with the *gunungan*. But you thought you were having a dream?

Sardono: Yes. I hadn't realized that there was a child in the house. The director talked to me about performing and told me about a children's festival. I had an idea and asked, "May I ask your daughter to dance with me when I make a performance for the children?" This was very successful, they liked it very much. They gave me a rehearsal space in a ruined theater under the Eiffel Tower that was being taken down, only the steps remained. It was an ugly Elizabethan structure, but was very interesting to see all the Greek sculpture. Only one space was cleaned out.

Then the director asked me what my ideas were. I told him I wanted to make a film. "What kind of film?" "About the destruction of this theater." He invited a television producer to listen to my story. He was really impressed because at the time the destruction of this theater had become a subject of debate in Paris. It was really scandalous that an old theater was being destroyed to build a new one. The director also had a file of other great artists in Paris discussing this theater. So I made a film about this.

After this, the director said that he would be in charge of a big festival involving artists from Italy and many other places. He said he had money to invite me, with a group. I had my mind set to bring my group from Teges. I gave him the production costs for practicing in Bali for one year and for bringing 36 people on tour from Bali and Java.

JD: So when you returned to Bali it was a different situation.

Sardono: Certainly. I worked on a *Calonarang* story (*Dirah*). It was very successful too. Now that I had good reviews and was bringing good publicity to Indonesia, I got a letter from the Ambassador supporting my work.

So we went on tour. We performed in Paris every day for a month. After that we made a tour of Italy. Then we were called back to Paris for two more weeks. This was in 1974. And then we performed in Tehran. All the people of the Shiraz festival saw the performance. They asked me to open the 1976 festival with a special work. I said I could, and I asked the festival committee to come to Bali. There, I showed them the *kecak*, and they agreed to bring it. This is the only festival rich enough to bring 75 people, of course. And they sent the royal airforce to Bali to bring the people over.

JD: So you took 75 people from Teges to Iran to do the *kecak*.

Sardono: Yes, all the people who were crying on the bus got the chance to do it, after six years. Not one single person was left behind; every one who was on the bus came to Tehran. It was fantastic because it was a very rich festival. I asked to do the performance at the tomb of *Circes* in the desert. The idea was that it is the first temple of *Zoroaster*, and I think that *Zoroastrianism* is the first



religion in the world. The fire temple was in the front of the tomb of Circes, in a very high cliff made of one rock, a hill. They cut right into the hill, the temple is there. There is a space there and in front of it is the fire temple. I made the performance there. We made a fire on the flat plateau in front of the cliff, and did the performance in the center. People seemed very little there. The idea of the kecak is the effectiveness of the fire, real fire. At the climax there was a rope that was burning, and the fire climbed up the rope. This kecak became life because it was related to the idea of something which was already in the mind of the people, in their consciousness.

JD: So the kecak became a part of the spirit of the place with the fire temple. It wasn't just a Balinese art form being done in Iran, it became part of the environment.

Sardono: That's what I mean about this process. I feel that there is a certain atmosphere, a certain value in the world that exists without boundaries. That's what we have to find. Actually, that was also one of my fundamental feelings when I worked on the Gamelan Festival. I think this festival is just one aspect of this kind of happening, like with the Zoroastrianism and the Balinese kecak. Just another manifestation, but of course in another form, in a different level of consciousness, a different paradigm. When the process is happening, I just try to integrate with the process itself. Maybe this can explain what underlies the Gamelan Festival.

JD: So the International Gamelan Festival was like a piece of choreography for you, your work for this year. It was like one piece that lasted three days. Has directing the EXPO group been a performance for you?

Sardono: Yes, because there are a lot of opportunities for the process of making events that combine cultures. For instance, when the Phinisi boat arrived here in Vancouver after sailing from Indonesia, I made a welcoming ceremony that combined all the artists of different Indonesian cultures in the EXPO group and dancers from the local Indian culture as well. The idea just happened. And I am quite sure that maybe next year I will create a performance, a real production or performance, that will come from this idea. So, as I told you I am not productive at all because every idea takes a long time. But what is interesting with this kind of work is that it is everlasting — ongoing, like the kecak from Teges.

JD: Is that the same kecak that was performed here at EXPO before the International Gamelan Festival?

Sardono: Yes, and I still feel that wherever I go the space is there. The kecak and the people of Teges are still my friends, and so are the people in Nias.

JD: So the pieces you've done live on by themselves.

Sardono: Yes. Like when there was the kecak and the Zoroastrianism and the fire temple and the fire of the kecak. Ideally, I think everyone feels this. That's why suddenly everyone will understand that the International Gamelan Festival will be everlasting and will happen again. Maybe we can not describe it, but we believe it. It

doesn't matter about the variety of forms, different skills. If it is real, fundamental enough, it will make us, me and everybody, need this kind of thing.

JD: When you were choosing the Gamelan Festival participants from Indonesia, did you select certain people because they are choreographers or composers, and you thought it was important that they be here to see the Festival?

Sardono: Yes. In my experience, there are certain conditions that we always try to share and experience together. Maybe because, personally, I am consciously aware of a network of interactions between so many different things in Indonesia, so many different cultural areas in Indonesia with such different personalities.

JD: Like Sulawesi and Minang and . . .

Sardono: Yes, those kinds of things. I always try to put together a certain situation where people can share an experience, an important experience.

JD: So you are trying to bring together people from different areas of Indonesia who are involved in the arts.

Sardono: Yes, for instance, Franki Raden was one of the students in the Music Academy at IKJ. He is the one of the only people in Indonesia who continues to write as a music critic for the biggest newspaper. He reviews western music, and writes about the symphony orchestra. He has studied Western music, actually. In 1976, when I was in charge of an interdisciplinary workshop in IKJ, combining music, dance, etc., Franki Raden went to the Dayak area. It was the first time he lived in a traditional environment and listened to traditional music. He lived there for a few months. After he came out of that environment he had another perception, another vision of music. He started using the traditional music in his own pieces.

JD: It seems like you have a lot of respect for people who immerse themselves in other traditions. Do you encourage students to do that?

Sardono: Yes, very much. Three times I brought students to Bali, to the Dayak people, to Nias, to the Batak. And I involved students from different fields, like cinematography. This has become a mode of working for me.

JD: To mix different cultures and media?

Sardono: Yes, and I think only with a group of people from different disciplines can we really study the traditional arts. For instance, if a dance student has already trained in a specialized approach, or a music student has already specialized only in music, it will be difficult for them to see how music is related to dance. But in Aceh, for example, it is difficult to produce music without movement. Or if a student from the modern fine arts department comes to Bali, she may say that some things are only decorative art. They will be prejudiced like that. But with an interdisciplinary system, she will get input from other artists. The students can study traditional art if they have come from a group that is already interdisciplinary. Otherwise it will be very difficult,

because they come from a specialized modern system.

This kind of integrated approach is not a matter of aesthetic form only. I remember the teaching of I Nyoman Pugra, the great dance master of Bali, who explained to me about the three criteria for an artist. He said that a good dancer is he who can play the music, who can make and paint the costumes, and knows how to sing the songs in Kawi. But the better one is he who knows all of these things plus he knows what the religions are, and can participate in the social life and have a social function. And the best is he who has everything but is just an ordinary person. That is the most important thing, he has to be a plain person first, and then an artist. Maybe Pugra would say the most important thing is the person because he lives in a person's society. He has to be the common denominator of the society.

JD: And also understand the highest knowledge. That's the best artist?

Sardono: Yes, sometimes even if they don't produce art. Just by living in society they give an increasing value to the life surrounding them.

JD: Like living daily life as an art form.

Sardono: Perhaps Pak Nyoman Pugra's theory can be criticized, because maybe life in Bali is harmonious, everything is still in order. But for me it is the same everywhere. It is a matter of point of view, whether we want to categorize ourselves, to specialize, or try to be more frank with ourselves and see that actually we are just ordinary people. And then start from there. It's just a matter of choice. But actually, I never choose. I think life is not just a matter of making a choice. Sometimes we are chosen.

JD: Sometimes someone chooses you?

Sardono: It can be someone, it can be the situation. Ecological things can be part of it. I feel that I always face a certain reality that can be approached through several different layers of consciousness and many different angles and dimensions. Like in my experience with the kecak, there are many different dimensions that I can use. I can follow the magical spirits while I am structuring this thing, and it is manifested in a very concrete way. And it is also a matter of social conditions, individual creation, and

### The story of a lost Balinese mask

One day in 1970 I was in the house of Nyoman Kakul in Batuan, Bali, with some students. I had read in a book by Dr. Goris that there was a Balinese temple in Pejeng called *Purnama Sasih*, the full moon temple. At the time I was aware it was the full moon, so I said, let's go there because I was sure there will be an *odalan* [temple festival] for the full moon. We went to Pejeng by *bemo* [a small truck with covered back and benches inside, used for local transportation]. We arrived around 7:00, but there was nothing happening. It turned out that the name of the temple has nothing to do with the full moon *odalan*. Transportation was difficult in Pejeng at the time so we had to go to Ubud to get the *bemo*. We walked from Purnama Sasih. Everybody spread out, I just had two students with me.

About a kilometer from *Goa Gajah* (Elephant Caves) was a big rice field. The moon had almost come up. I saw a big mask, half burned, lying near the road. It was interesting because it was a good mask but half burned. It was very big. I washed it with water, and wrapped it in a leaf blanket I had brought to sit on, because I thought I was going to see an *odalan*. I covered the mask and we brought it with us. At a road crossing, suddenly I turned and saw a very big moon, so I sat there for a while. From the village I heard the sound of a ritual, many voices going up to the sky. For me, this moment was very important. I sat there for almost half an hour to meditate. Then I walked down to the village of Mas, where there was an *odalan*. I ate there and returned to Batuan and Kakul's house. Late

at night, while I was asleep, I felt very sick. My stomach hurt. It was a very strange sign, the sickness. I felt that I could come and go from my body; I could see myself and observe, but still feel the sickness. Suddenly I said to my friend, take me out of this village back to Den Pasar. So we went to Den Pasar, and then I felt more relaxed.

Then I recovered from the sickness. A week later, I was doing the kecak in Teges. And do you know what happened? A year after the scene with the children on the bus, after the people meditated that night to become tranquil, I felt suddenly that I had to go after these people and join them. I asked to stay in the temple alone. At 3:00 someone came; it was Pak Lunga, who danced the trance in my kecak. He is the assistant of the *pemangku* [priest]. He sat in front of me and told me all about the temple, the meaning of each part of the temple. "The most eerie place is there," and he pointed to the rice fields, "there is the *pura galung*. Anyone who takes something from there will get sick." I had a flashback to the mask I had taken from there and told him about it. I said, "I've taken a mask from there. What was it?" He said, "It is the mask of the priest, from the cremation of the Teges spirits. He is the priest and also the leader of Teges." That's why I was sick. In the morning, I went to Made Netra's house and I said, "A year ago I brought something here." They said, "Oh yes, it's still here!" And there it was, still covered up. I brought it to Teges and that very morning we made an offering and put it back in the rice field. They said one interpretation was that it was the spirit of this priest that brought me to the village of Teges.

the social, political and geographic aspects of life. I can tell of many hundred coincidences; if I put them together it becomes a structure. Like the story of the mask. (See box.)

**JD:** I like the Indonesian word *kebetulan* better than the word "coincidence" because *betul* means correct, and *kebetulan* means a grouping of correct events. In English when we say, "it was a coincidence," it means it was an accident and doesn't have meaning. But everything that happens has meaning.

**Sardono:** *Kebetulan* is the existence of the right. Right has its own existence sometimes. Not only the right, but the truth. It has its own existence which is completely different from our truth, our rightness, our righteousness.

**JD:** *Kebetulan* means truth has its own existence. It's not our decision. Have you approached leading the EXPO group with this attitude?

**Sardono:** Actually, the fact that I was asked to be the EXPO group coordinator shows that everything happens like that. It has been a long process because all the seeds were actually planted a long time ago. I've known the core members of the group, like Supanggah, for a long time. Pande Sukerta and Sadra, for instance, were two of the youngest in the group I took to Paris in 1974. When I was exploring in 1970, Pandé Sukertha was a young student in KOKAR, and he accompanied me everywhere. And also the group from IKJ — Deddy Luthan is from Minang, but he was one of the students that I brought to Bali; he was Muslim, and he learned the *kecak*. Pak S. Karjono, the lead Javanese dancer, has worked with me for a long time. I have often worked with Supanggah, with Pande Sukerta, with Subono. When I made film music, for the historical film *November 28*, I worked with Franki Raden. I had consciously used gamelan music in the film. We formed a group to play the music, and then I invited Supanggah, Endo Suanda, Subono, Rustopo . . . always the same people.

**JD:** You could call on a community of people interested in doing experimental work . . .

**Sardono:** In 1970 when I made the first *kecak*, Sal Murgianto was there. And he was there in 1969 when I made a work in Solo called *Samgita Panca Sona*, which people say is one of my first controversial performances. Some people threw eggs and stones at us. I gave an interpretation of part of the *Ramayana*, the story of Sugriwa and Subali. I started with singing, but without any music. When we practiced, I sang *Pangkur palaran*, and just danced, without the music. It started from this and developed into the piece. So I avoided the musical structure of the *ladrangan* and *lancaran*. It is the first time I felt that I could produce different things, use different techniques. Karjono was there, and Sal Murgianto; Sumarsam was responsible for the music. He was the first one to try to do something experimental with me.

**JD:** The audience was upset that you ignored the structure of the music?

**Sardono:** Yes. Then I developed this, and tried to

more consciously do experimental things. Humardani gave me a lot of support. In 1969, he was my patron and asked me to make an experiment at ASKI, using many instruments and doing crazy things. Al. Suwardi was there also.

**JD:** It seems that Humardani was very important in encouraging people to try new things. Why did he believe so strongly in experimentation?

**Sardono:** He was a man with a political position, the head of ASKI. That's why Sasono Mulyo [ASKI's earlier location in the *Kraton Surakarta*] became the center of excellence in experimentation. Maybe he was exposed to a lot of modern ideas and art and understood that experimentation and improvisation can also be valuable.

But in my work it is not the experiment itself that concerns me. I am concerned with realizing the dialectic process between areas of culture. So for me it is important to bring Javanese students to *Minangkabau* and Aceh students to Bali. Not only to learn different dance techniques in a school, but to enter the life that exists in different areas, become involved in different culture areas. I think this is the most important approach to art education in Indonesia. This has been very important to me. Usually it is just through the school that people are exposed to traditions of other cultures, like at ASKI. But then it becomes just an ethnic aesthetic, a dance technique, instead of provoking the individual with certain values through intense interaction with the culture. I don't want people to only study in school, but to go where art is part of life.

Of course there is a certain danger in bringing students from the outside into the village life. If we are not careful, we can destroy the atmosphere there. That is why I believe in a very long process, not just a short visit. And it is important to give the authority to the village itself, to make it clear that they are not just some object, but that we need active participation from them. Like the young people in *Teges* — they see the world differently from *Grindem*, for example. We can not just relate to *Grindem*, our teacher, and ignore the young people. *Grindem* has no relation to television and radio and the motorbike. Sometimes we relate to *Grindem's* perception and way of life, and sometimes we see the village as an exotic thing, more from the outside.

**JD:** You always try to see things on many levels, from many perspectives?

**Sardono:** Yes. That's why involvement of many people of many generations is important, not just as a conceptual idea, but as a matter of really complete involvement with the people.

**JD:** So you are teaching people more than dance or choreography. You are teaching about a way of life. Do you get a new consciousness or awareness from each event or situation and then just watch that to see what happens?

**Sardono:** Yes, and usually so many things happen. Sometimes I can not make choices quickly because there

always are so many possibilities. I can think about many different ideas at the same time, and I enjoy exploring many ideas at the same time. Like my obsession with Borobudur and reading about Zen Buddhism, and expressing these ideas in movement. While I was still in Java practicing for EXPO, I brought a dancer to the top of Borobudur and tried to catch the form of the reliefs. Meanwhile, I was still writing about the story of Puputan in Lombok in 1840.

**JD:** What do you think of the Gamelan Festival now that is all finished? What will live in your consciousness after those three days when so many people were here?

**Sardono:** It is related to my interest in the culture of the Indians of this area. I saw a film about the life of the Indians since Vancouver was established, and it deeply touched my emotions. It is the same with the Gamelan Festival. I don't know how they are related, but there must be something connecting them. It is another level of consciousness I feel, like the relation between Bali and the fire temple in Iran.

**JD:** Do you want the International Gamelan Festival to happen again?

**Sardono:** There is a certain continuity, a certain stream which must be developed. It is something moving. That is what is important. If we ignore this movement, we will lose something.

**JD:** Will the gamelan music and instruments made in other countries become a tradition of their own?

**Sardono:** Gamelan is a cultural area. What you are talking about is not an instrument, not a kind of music. American gamelan is not an instrument or a composition. It is a certain perception of life. That's what you are talking about. If you fall into the trap of talking about American gamelan as a form of instrument or kind of music, then it

is something that is easily talked about, easily made, and easily lost. But I think American gamelan is the perception of a culture . . .

**JD:** Something that comes from within the people in the culture?

**Sardono:** Yes. But people must work to make it happen. Maybe we don't know what form it will take, but our intention must be to have more sharing and more awareness, otherwise we will just live in a very small context. But life doesn't need to be small — it should belong to everybody!

The gamelan Kyai Mentul at Wesleyan University in Connecticut is the manifestation of the Javanese way of life. Each instrument, played individually, sounds out of tune, but when they are played together, the sound is beautiful. In Javanese philosophy, we feel that even if each person is bad, when they all work together they will be in tune. It is the way of gamelan to manage with many different versions of the truth. This is a realistic approach to life. ▀



*Sardono and Amna S. Kusumo.*

## Letter From Banyumas

by René T.A. Lysloff

Banyumas (a mountainous area in West Central Java, about 200 kilometers from Yogyakarta) is a fascinating place with a lot of musical activity. My activities here have been quite diverse. I've been performing regularly with a troupe of musicians that accompanies one of the most popular dalang in Banyumas. This has allowed me to study the socio-economic background of individual musicians and the social framework of such performances — they almost always occur within a ritual context, known as a *hajatan* (usually a marriage, circumcision, fulfillment of an oath, etc.). Most of the musicians are self-taught and unschooled, with an incredible amount of raw talent. Most are also farmers, of either cloves or some other cash crop. Top musicians are drawn to wayang kulit troupes because this is where they may find regular employment; wayang is particularly popular in this region. A typical performance of a popular troupe will have an audience of one to two thousand people.

This is the year of wayang kulit, it seems. There is a lot of activity among the Americans here who are researching wayang kulit. In Solo, Alan Feinstein led a large scale project in documentation which is now finished, although he is still looking for a publisher (the

results have been published by ASKI, but in manuscript form). In Yogya, Roger Long and Joan Suyenaga are completing an extensive documentation and translation project of wayang kulit recordings Roger made several years ago. Kent Devereaux, who is both a scholar and a composer, is researching wayang kulit primarily in Solo, but also in Yogya, Banyumas and other regions in Java. I find Kent's approach intriguing. He's carefully examining the realm of Javanese performing arts in a search for compositional resources, as well as documenting certain aspects of Javanese performance practice and collecting bibliographical material on the performing arts of Java, particularly wayang kulit.

Here in Banyumas, together with two Indonesians, Rasito and Eko Punto Aji (my teacher and my assistant, respectively) I am transcribing and translating three wayang kulit stories along with their music. One story is already complete and has been typed onto computer disk. I am also investigating the history of wayang kulit Banyumas, which is somewhat different from the styles of Solo and Yogya. I learned that three different styles of wayang kulit are actually performed here in Banyumas: 1) "standard," (the acknowledged) Banyumas



*Calung ensemble. Instrument in foreground, called kenong, plays kenong and kethuk parts. Behind it is a gong bambu, or gong tiup, which is blown to produce a low-pitched sound remarkably like a gong.*



*Lenggèr performing at a wedding ceremony.*

style, 2) Banyumas-pesisiran (southern coastal Banyumas) style (as yet unacknowledged), and 3) Solonese style. By style, I mean unique characteristics in music, dialect, text, story, puppets and even puppet movement. I've had around 60 detailed drawings of puppets made by two well-known puppet makers and photographed old puppets to illustrate differences in the way characters are depicted here. Banyumas wayang kulit even has several of its own characters. The two best known are Bawor (who replaces Bagong), and Srenggini (an illegitimate son of Bima).

#### Lenggèr, èbèg and other types of performing arts

Other performing arts traditions flourish as well. The most famous one is lenggèr, a tradition involving one to three, usually two, dancing girls accompanied by *calung*, an ensemble of suspended bamboo-chime instruments. Needless to say, I am studying the wherefore's and how-to's of these instruments. Performance involves interlocking melodies at fast tempos by the two main instruments, *gambang barung* and *gambang panerus*, accompanied by virtuosic drumming (which I am trying to learn). Other struck bamboo instruments function as *slenthem* and *kethuk/kenong* (indeed, they go by these

names). Finally the end-blown *gong tiup* or *gong bambu* punctuates the main melodies. The ensemble accompanies the lenggèr — the dancing girls who also sing. It's all rather upsetting to Western sensibilities since these girls (and they are quite young) are on stage mainly as sexual objects. They are reputed to be of loose morals, although this is ridiculous in modern-day Islamic Java. They may have been part-time prostitutes in previous days, but the greatest titillation a male of today's audience gets is bare shoulders under a silky scarf and swaying (rather boyish) hips. Nowadays, the dancers no longer invite men and boys on stage to dance as they did in days gone by; this was deemed a threat to the peace and order of village life — perhaps rightly so as it often led to fights (I am told) between jealous rivals. I still saw one fight that resulted from the sexual tension of a lenggèr performance despite boys not being invited to dance, but it was the exception rather than the norm.

Another tradition found here and elsewhere in Java is known as *èbèg* (also called *jaran kèpang* or *kuda lumping* in other areas): a village-style trance performance of dance, animal imitation, and feats of superhuman strength, accompanied by gamelan (slendro tuning, made of iron). The gamelan usually has no "front row" instruments (*gender*, *gambang*, *rebab*) or *pesindhen*, though sometimes there might be a *pesindhen* and even a double reed *terompet*. The leading melodic instrument is the nine key *saron sanga* or *saron wayangan*, which opens the pieces and plays elaborating patterns. The music is somewhat crude compared to other traditions, but virtuosic and, because of its repetitive nature (usually a *lancaran* played over and over and over . . .), is highly hypnotic. There are other traditions, not as well-known, that are unique to the area, but I won't be able to discuss them now.

All the traditions here share the same repertoire and even borrow styles from one another. A wayang troupe may play a piece in èbèg style or a lenggèr troupe may perform Solonese *gendhing* (I once heard a *calung* rendering of *Kinanthi Padang Bulan!*). The gamelan tradition of Banyumas is pluralistic — good musicians perform both in Banyumas style and in the acknowledged Solonese style (the standard). Yogya style had a strong place in Banyumas until the early 1970's but has since been on the decline. Vestiges are still found in wayang kulit — Yogyaneese style *playon* (or *sampak gara-gara*) and *ayak-ayak* are often heard performed in Banyumas alongside Solonese-style *ayak-ayakan* and *srepeg*. The Banyumas-style pieces tend to be in smaller forms, mostly *lancaran*, a few *ketawang* and one or two *ladrang*. Many, I learned, once existed in the Yogya-Solo repertory but have fallen into disuse (I thank Marc Perlman for this information). Other pieces popular in Banyumas are common, curiously enough, in East Java. All of this makes it difficult to determine which pieces are Banyumas in origin and which are not.

## Vocal music

Banyumas style *sindhengan* is somewhat different from other areas, and, I'm told, more difficult. The register tends to be higher than that of Solo and Yogya. One still often finds gender with a high pitch 5, although I've never seen it used. The *minur* or *barang miring* of Banyumas singing is also interesting—any slendro pitch can be flatted and the *pesindhén* (as well as the chorus) may wander far from the main melody. A piece has three types of vocal parts: 1) *sindhengan*, 2) *senggakan*, and 3) *alokan*. The *sindhengan* is similar to Solonese style, perhaps freer and higher in range. *Senggakan* is sung by a chorus and is made up of major refrains of pieces with riddles in the text, or humorous sayings, catchy phrases, etc. *Alok* are nonsensical syllables or vocables, ie. é-a-o, dua lolo, often exchanged between male and female singers. All three types of vocal parts may occur simultaneously, though usually no more than two occur at any given time. There is no separate male *gerongan* in Banyumas; all the musicians sing when a piece calls for it. A group, however, usually has at least three *pesindhén*; the norm seems to be five, but occasionally there are as many as seven. They act



Rice pounding music is perpetuated solely for tradition's sake, since the hybrid of rice grown nowadays no longer needs to be pounded.

as a chorus and assist in *senggakan* and *alok* as well as provide clapping and rhythmic vocal parts, such as imitating frog croaks to keep the music lively. I've never seen *pesindhén* work so hard for their money!

## Drumming

I've been investigating Banyumas style drumming lately. It involves two drums: a *ciblon* (much like those of Solo and Yogya) and a *ketipung* (smaller than those of Solo and Yogya). In performances, the *ciblon* is on a stand as usual, but the large head is often not on the drummer's right side. That is, some drummers play it "reversed," (I heard that this is quite common throughout Central Java.) The *ketipung* is stood on end, next to the small head of the *ciblon*, with its small head facing up. In many pieces, strokes on the small head of the *ciblon* are replaced by strokes on the *ketipung*. The *ketipung* is played with most of the same strokes as those usually played on the *ciblon* (*tak*, *lung*, *tong*, and the various combinations with the large head of the *ciblon*). However, the *garapan* [arrangement, treatment] differs radically from Solo or Yogya drumming. The *ketipung* serves as the repetitive part called *ajeg*, "constant", while the large head of the *ciblon* is reserved for the fancy, decorative part. I'm trying to work out a logical notation, using standard drum symbols (like those used in Solo). This may be of interest to some of the readers of *Balungan*, since the drumming is quite lively but easier to memorize than Solonese *ciblonan*. Most patterns are for *lancaran*-size *gendhing*. Here's an example of one *sekarán* [pattern, lit. "flower"] for *lancaran mlaku* [a musical form with a sixteen-beat gong cycle] in *irama dadi* (*irama II*). The right hand (RH) plays the *ciblon*, the left hand (LH) plays the *ketipung*.

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RH: . P b P . P .P.P . P b P . P .P.P
LH: o t o . o t o . o t o . o t o .
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- p = *dhung* (right hand, thumb damps head and first three fingers strike center of head)
- o = *tong*, but on the *ketipung* can be played like *lung* (left hand, pointing finger strikes center of head)
- t = *tak*, but louder on the *ketipung* (left hand, open-handed slap, without allowing the head to ring)
- b = *dhen*, *bem* or *dhah* (right hand, four fingers strike about four or five inches in from edge to create deep and full ringing, both heads allowed to sound)

The above pattern is one of the simplest of many patterns, including several that are functionally similar to Solonese *sekarán* like *ngaplak*, *magak*, etc. Most drumming here has developed out of the *lenggèr* tradition.

## New gamelan compositions

Another area I'm exploring is the many new compositions for gamelan and *calung* in Banyumas. In other areas of



The Banyumas version of Petruk has a "tattooed" face and carries an opium pipe.

Central Java, few new pieces gain widespread popularity, even within one region (with the exception of compositions by the late Nartosabdho). Most new music in Central Java is performed in specific contexts, such as during wayang kulit performances (sometimes during the *gara-gara*, the scenes where the clowns make their appearance about 2:00 A.M) and in ASKI Solo concerts (Arthur Durkee's article is a good description of such concerts [*Balungan* II (3):38]). Outside of these contexts, new music is rarely performed or recorded.

In Banyumas, on the other hand, new music for gamelan and calung has been widely popular since the advent of the local cassette industry (cassette recordings of local music began appearing about 1974). Indeed, it is the cassette industry which is perhaps responsible for a flourishing of the Banyumas traditional performing arts, and for the popularization of many new compositions. The new *gendhing* of Banyumas are diverse; they range from adaptations (drawn from pop music, *kroncong*, children's songs, etc.) to new settings of the vocal part of old pieces, to completely new creations. These pieces sell very well here and they are widely performed—in wayang kulit, *lenggèr*, even the trance dance *èbèg*.

I'm not sure why new music does so well in

Banyumas, but I suspect it is due to the nature of the traditional Banyumas gamelan and calung music. The traditional music tends to be made up of smaller and light-natured pieces — the new pieces follow this trend. Perhaps more importantly, the courts of Yogya and Solo have less influence here in Banyumas. Although court-style gamelan music is often performed by both gamelan and calung ensembles, it doesn't command the same reverence and awe here as it does in Solo and Yogya. Another feature of Banyumas traditional music is its text orientation — the title of the piece is something referred to in the text. The voice is not simply another instrument here, it forms the focus of the piece. The text has specific content in many cases, as opposed to acting primarily as a vehicle for the vocal melody. New music tends to follow this tradition, and it continues to use traditional characteristics of Banyumas music and Banyumas drumming. It also often borrows from Sundanese drumming, especially *jaipongan* style.

I hope my research here will encourage others to pursue particulars of music in Banyumas. Other areas of Indonesia that need to be explored are Cirebon, Tulungagung (East Java), Banyuwangi and Blambangan, and the mountain areas of Bali, just to name a few. I also hope that more composers such as Kent Devereaux and Arthur Durkee come to Indonesia to find potential resources. I would encourage others to apply for the Fulbright fellowship to study music in Indonesia.

P.S. *Calung*, the suspended bamboo-chime ensemble, are very inexpensive. A good set can be purchased for about \$300-400. Shipping is not expensive because the instruments can be disassembled and nested within each other to take up less room. Interested people should contact me (c/o Music Department, University of Michigan, Ann Arbor MI 48104). ▀



# SCORE

## Gending Erhu

by Jarrad Powell

*Gending Erhu* was written specifically for Seattle's Gamelan Pacifica and Warren Chang, a virtuoso player of the *erhu* [Chinese bowed spike fiddle].

The scale mixes pitches from both *slendro* and *pelog*, and the pitch called T4 (Tritone 4) is added to form a 10/7 tritone relationship with S1 (*Slendro* 1). The tuning of Gamelan Pacifica was designed as a matrix of 12 pitches in just intonation. Although not all the pitches are on the instruments at any one time, all of the instruments are modular, so the keys can be rearranged in various ways. *Slendro* and *pelog* can be derived from the twelve available pitches, as can other tunings of the composer's choice. The instruments are "extended range," that is, instruments that are usually just over one octave in an Indonesian gamelan have additional pitches at each end of the traditional range. For this piece, the range of most instruments in Gamelan Pacifica is from low 5 to high 3, eg. S5 6 P7 S1 S2 3 T4 S5 6 P7 S1 S2 3. Pitches 3 and 6 are *tumbuk*, the same pitch in both *slendro* and *pelog*.

The tuning required for this piece may not be available on other gamelan. One should refer to the ratios below in trying to determine if another gamelan has a tuning that will work for this piece. The tritone (T4) used in Gamelan Pacifica might be approximated by *pelog* 4, if it is approximately midway between *slendro* 3 and 5, or by *pelog* 3, if it is midway between *slendro* 3 and 5.

This is the scale used by Gamelan Pacifica for *Gending Erhu*:

S1	S2	3	T4	S5	6	P7
1/1	8/7	9/7	10/7	3/2	12/7	27/14

If S5 = Ab, the approximate Western equivalent would be: Ab Bb C Db Eb F G.

The *erhu* is tuned to S1 and S5. This produces a transposed part in the score. The *erhu* player follows the scheme below:

written:	1	2	3	4	5	6	7
played:	S5	6	P7	S1	S2	3	T4

### Instrumentation

The suggested instrumentation for the gamelan is: gong, kempul, kenong, slenthem, demung, saron, peking, bonang barung and kendang. Only one peking is needed, but there may be more than one saron and demung

player. Bonang panerus is unnecessary. Gender may be used in the pathetan.

Cipher notation is used throughout the score for both the gamelan and *erhu*. It should be noted, however, that the ciphers for the *erhu* do not have the same pitch values as the ciphers for the gamelan. The *erhu* utilizes a "moveable *do*" system, where pitch 1 is regarded to be the *do*, or tonic, of a major key. For this piece, *do* is placed at the gamelan pitch S5. The result is that pitch 1 in the *erhu* part sounds the same as pitch 5 in the gamelan (they are the same frequency). All other pitches in the *erhu* part are transposed accordingly. In the *erhu* notation a zero (0) indicates a rest, while a dash (–) represents a sustaining of the previous note.

Some western musical terms are used in the score. Metronome markings are intended as a guide and may be varied slightly. Some dynamics have been indicated as a guide, but they do not represent the complete range of dynamics for the piece. A recording of the performance can be a useful reference for dynamics and for the kendang part. (A tape is available from the Archives of the American Gamelan Institute.)

Kempul 3 should be the lowest kempul tone. If this is not the case then a small *gong suwukan* might be substituted. When slab-type gongs are used, *gong kemodong* (two slabs played simultaneously to create a "beating" tone) should be employed if possible. There is no kendang notation given.

### Performance Instructions

**Section A.** Repeating section taken at a quick *lancaran*-like tempo. Only the demung should play for the first two repetitions of A. (The low 6 and low 7 should be allowed to ring, while the other notes are damped.) On the third repetition, add the peking, sarons, and kenong. Gong and slenthem join on the fifth repetition. On the sixth repetition the kendang enters. In this way, section A presents a gradual build-up of sound. When going to the second ending of A there should be a slight ritard in the third *gatra* (unit of four beats) so that a new tempo is reached by the start of the second ending. For the second ending all instruments play in unison. The kendang should stop on the first beat of the second ending of A.

**Transition to B.** Played by one saron and one peking. The peking doubles the written notes, with the

doubled note following the written note. The colotomic instruments play as indicated. No kendang.

**Section B.** With the exception of the bonang and kendang, the whole gamelan plays. The erhu begins in this section. The peking plays in unison with the other saron and should not double the written note. The gamelan should play softly; the erhu should be clearly heard. At the 34th gatra of A the erhu rests and the gamelan has a solo. This solo should be played very strongly. At the 40th gatra the erhu once again plays and the bonang barung begins to play. (The bonang barung part should be clearly heard as a counterpoint to the erhu.) The gamelan maintains a somewhat loud volume and the peking should begin to double each note, once again following rather than anticipating the written note. The kendang also joins in at this point and, in fact, should anticipate the downbeat of the 40th gatra with a "td B" gesture. Where there is a rest the peking should not play and should not double the note immediately preceding the rest. The first time through the first ending is played, leading directly to the *transition to C*. The second time the second ending at letter D is played.

**Transition to C.** Top line played by the bonang barung; bottom line played by the slenthem. No kendang.

**Section C.** Full gamelan and erhu. Softly. Peking in unison, no doubling. No bonang. At the end of this section repeat directly to the sign at the beginning of the ninth gatra of A. No kendang.

**Section D.** This is actually the second ending of section A. Bonang continues to play and the peking continues to double as in A. The gamelan should continue playing strongly in D. The kendang should also continue to play.

**Section E.** Gamelan only. Lancaran-like tempo and treatment. On the second repeat of E, bonang plays gembyang using the *dhong* tones (the second and fourth note of each gatra). The peking begins at the third repetition of E. Then it plays double-time, so that it is really playing twice through E for every one repetition by the rest of the gamelan. The end of E is indicated by a ritard at the end of the third gatra. The tempo of section F should be set by the end of E so that the two gatra preceding the transition to F are played at a steady tempo. The kendang plays throughout E and can control the ritard for this transition but should stop playing on the final beat of E, leaving the gamelan playing alone in the final two gatra leading to the gong. These two gatra should be played in unison with no elaboration at all. Following the gong 6 there is a grand pause. The kendang does not play again for the remainder of the piece.

**Transition to F.** Played by one demung, beginning after pause.

**Section F.** The erhu plays the top line and the gamelan plays the bottom line. Play strongly. No peking. Bonang plays in unison with other instruments. The gamelan should follow the erhu player for the crescendo

and the ritard at the end. At the end of F the erhu should first sound its final note, followed immediately by the gong. The rest of the gamelan echoes the gong in the traditional Javanese manner. (All other gongs in the piece are sounded in unison and in tempo with the gamelan.)

**Pathetan.** Played freely by the erhu. A sparse accompaniment should be provided by one demung player or by a gender. (The part is improvised, in response to the erhu part.) The gong is played alone immediately following the pathetan. ▀

# Gendhing Erhu

Jarrad Powell

Buka Bonang 63326 537263 2 7336

A. balungan pulse(bp) = 92

sarons  $\left\| \begin{array}{ccc} \widehat{6}32653 & \cdot 32653 & \widehat{7}32653 \\ \widehat{6}32 & 653 & \widehat{7}32 \end{array} \right\| \begin{array}{c} \overline{1-8} \\ \cdot 32653 \end{array} \left\| \begin{array}{c} \overline{9} \\ 653 \end{array} \right\| \begin{array}{c} 653 \\ 653 \end{array}$

slenthem  $\left\| \begin{array}{ccc} \widehat{6}32 & 653 & \widehat{7}32 \end{array} \right\| \begin{array}{c} 653 \\ 653 \end{array}$

ff

transition to B (bp = 76-80)

6326 5363 2653 6326 5363 2653

B.

erhu  $\left[ \begin{array}{cccccc} 00 \underline{0213} & 6 - - \underline{117} & 3 - - \underline{554} & \underline{370303}1 & - \underline{17356}2 & 2 - - \underline{117} \\ \widehat{6}326 & 534\widehat{7} & 326\widehat{5} & 3471 & \widehat{2}6\widehat{5}3 & 47\widehat{1}3 \\ \underline{21-167}3 & 3 \underline{456} - & \underline{173-175} & - \underline{106731716} & 6 - - - & \underline{06360636}7 - \\ 6\widehat{5}34 & 7 \underline{123} \cdot & \widehat{5} \cdot 52 & 3 \cdot 54 & \widehat{3} \cdot 71 & 3542 \\ - \underline{7344261} & - \underline{3755146} & \underline{3762-262} & 7 - - - & \widehat{3} - \underline{03435432} & \underline{322} - - \\ \widehat{4} \cdot 13 & \widehat{5} \cdot 2\widehat{6} & 71 \cdot 3 & 426 \cdot & \widehat{7} \cdot 3\widehat{5} & 4267 \\ \widehat{4} - - - \underline{345} & \underline{2515721334} & \underline{456} - - & \underline{173-175} & \underline{01-6731776} & 6 - - - \\ \widehat{1} \cdot \cdot \widehat{5} & 4267 & 1\widehat{3} \cdot & \widehat{5} \cdot 52 & 3 \cdot 54 & \widehat{3} \cdot 71 \end{array} \right.$

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2.

$$\left[ \begin{array}{cccc} \overline{06360636} \ 7 - & \overline{0137013406461763} & 5 - \overline{056} \ 6 - \overline{04346432} & \overline{17755223} \ 3 - \overline{634} \\ \widehat{3} \ 5 \ 4 \ 2 & \widehat{4} \ 7 \ 1 \ 3 & \widehat{5} \cdot \widehat{2} \ \widehat{6} \ 3 \cdot \widehat{1} \ \widehat{3} & \widehat{5} \ 4 \ 2 \ 6 \ \widehat{7} \cdot \widehat{3} \ 7 \end{array} \right]$$

$$\left[ \begin{array}{cccc} \overline{5251-275} & \overline{51463172} & \overline{-2723} - & \text{b.p} = 88 \\ & & & \text{tacet} \\ 2 \cdot 6 \cdot & \widehat{1} \ 3 \ 7 \ 4 & \cdot \widehat{467} \cdot & \cdot \overline{6573} \cdot \dots \cdot \overline{554} \ 7 \cdot \dots \cdot \widehat{2} \\ & & f & ff \end{array} \right]$$

$$\left[ \begin{array}{cccc} & & & \overline{1730175} \ \overline{0106732775} \ 6 - - - \\ \widehat{2} \ \widehat{1} \ \widehat{7} \ \widehat{4} \cdot \widehat{7} \cdot \widehat{7} & 5 \cdot \dots \cdot \widehat{5} & \widehat{4} \ \widehat{7} \ \widehat{2} \ \widehat{3} \ \widehat{3} \cdot & \widehat{5} \ 7 \ 4 \ 2 \ 3 \ 7 \ 6 \ 4 \ \widehat{3} \cdot \widehat{4} \ 2 \\ & & & f \end{array} \right]$$

$$\left[ \begin{array}{cccc} 0 \ \overline{317356} & \overline{173-175} & \overline{0106732775} & 6 - - - \ 0 \ \overline{317356} \ \overline{-2136} - \\ 3 \cdot \widehat{4} \ 2 & \widehat{5} \ 7 \ 6 \ 4 & 3 \ 7 \ 6 \ 4 & \widehat{3} \cdot 4 \ 2 \ \widehat{3} \cdot 4 \ 2 \ \widehat{6} \cdot 3 \cdot \end{array} \right]$$

$$\left[ \begin{array}{cccc} \overline{-37551} \ 2 & \overline{37466313} & \overline{755123} \ 4 & \overline{56} - - \\ \widehat{7} \ 4 \ 2 \cdot & \cdot \widehat{1} \cdot 5 & 4 \cdot 6 \ 2 & \cdot \widehat{3} \cdot \cdot \end{array} \right]$$

transition to C. (b.p. = 76-80)

$$\left[ \begin{array}{cccc} \overline{64635} & \overline{53546} & \overline{64635} & \overline{53546} \\ \underset{mp}{3} & 4 & 3 & 4 \end{array} \right]$$

C. b.p. = 93

$$\left[ \begin{array}{cccc} 0 \ 0 \ \overline{0213} & 6 \ - \ \overline{-117} & 3 \ - \ \overline{-554} & \overline{37-303} \ 1 \ \overline{017356} \ 2 \ 2 \ - \ \overline{-117} \\ \dots & 3 \cdot 5 \cdot & 7 \cdot 2 \cdot & 7 \cdot \dots \cdot 5 \cdot \ 4 \cdot \widehat{6} \cdot 2 \cdot \dots \end{array} \right]$$

$$\left[ \begin{array}{cccccc} \widehat{21} \widehat{01} \widehat{67} \widehat{3} & 3 \widehat{456} - & - 0 \widehat{0213} & 6 - \widehat{117} & 3 - \widehat{554} & \widehat{37} - \widehat{303} | \\ \cdot \widehat{6} \cdot \widehat{3} \widehat{7} & \widehat{7} \widehat{1} \widehat{3} \cdot & \cdot \cdot \cdot \cdot & \cdot \widehat{3} \cdot \widehat{5} & \widehat{7} \cdot \widehat{2} \cdot & \widehat{7} \cdot \cdot \widehat{5} \end{array} \right.$$

$$\left[ \begin{array}{cccc} \widehat{01} \widehat{7356} \widehat{2} & 2 - \widehat{117} & \widehat{21} - \widehat{167} \widehat{3} & 3 \widehat{456} - \\ \cdot \widehat{4} \cdot \widehat{6} & \cdot \widehat{2} \cdot \cdot & \widehat{6} \cdot \widehat{3} \widehat{7} & \widehat{7} \widehat{123} - \end{array} \right] \parallel \text{repeat from the sign } \Phi$$

D. b.p. = 93

$$\left[ \begin{array}{cccccc} \widehat{5} \widehat{6} - \widehat{02} & \widehat{17601752} - & - - \widehat{343131} & \widehat{61} \widehat{2-36713} & \widehat{75-54116} & \widehat{23-7175} \\ \cdot \widehat{3} \cdot \widehat{1} & \widehat{7} \widehat{5} \widehat{6} \widehat{2} & \cdot \widehat{5} \widehat{1} \widehat{7} & \widehat{5} \widehat{6} \cdot \widehat{5} & \widehat{4} \widehat{2} \widehat{1} \widehat{5} & \widehat{6} \cdot \widehat{5} \widehat{4} \end{array} \right.$$

$$\left[ \begin{array}{cccccc} 4 \widehat{3671275} & \widehat{546} - \widehat{02} & \widehat{17601762} - & 0 \widehat{0343131} & \widehat{61} \widehat{2-36713} & \widehat{75-54116} \\ \widehat{1} \widehat{7} \widehat{5} \widehat{6} & \widehat{2} \widehat{3} \cdot \widehat{1} & \widehat{7} \widehat{5} \widehat{6} \widehat{2} & \cdot \widehat{5} \widehat{1} \widehat{7} & \widehat{5} \widehat{6} \cdot \widehat{5} & \widehat{4} \widehat{2} \widehat{1} \widehat{5} \end{array} \right.$$

$$\left[ \begin{array}{ccc} \widehat{23-7175} & 4 \widehat{3671275} & - \widehat{54671} \\ \widehat{6} \cdot \widehat{5} \widehat{4} & \widehat{1} \widehat{7} \widehat{5} \widehat{6} & \cdot \widehat{2} \widehat{3} \widehat{4} \widehat{5} \end{array} \right.$$

poco acc.

E. b.p. = 106

$$\parallel \widehat{3} \widehat{2} \widehat{1} \widehat{5} \quad \widehat{3} \widehat{2} \widehat{1} \widehat{5} \quad \widehat{3} \widehat{2} \widehat{1} \widehat{6} \quad \widehat{3} \widehat{2} \widehat{1} \widehat{6} \parallel \text{repeat 5 times (at least)}$$

ff

b.p. = 84-88

$$\widehat{3} \widehat{2} \widehat{1} \widehat{6} \quad \widehat{5} \widehat{3} \widehat{2} \widehat{1}$$

<sup>G.P.</sup> transition to F (b.p. = 83)

$$\widehat{6} \cdot \widehat{6326} \quad \widehat{53} \cdot \widehat{32653} \quad \widehat{632653} \quad \cdot \widehat{32653}$$

l.v. f

4.

F.

[ 265451   254214   265451   254214   265451   254214   265451  
63 . .   2 . .   . 2 .   . 1 .   . 1 .   . 6 .   . . 2

[ 254214   265451   254214   265451   <sup>molto rit.</sup> 254214   2  
. . 5   6 . 5   6 . 1   . 2 . 5   621651   6 L.V.  
poco cresc.   ff

patetan (freely)

- 2245   6 - - 1   2 - 1 76   5 - - 61   4 - 65645   2 - - 61

2 . 5543   2 216 -   6 - 221   6 - 32 -

gong only  
6 L.V.   Jarrad Powell  
Seattle  
Fall 1983

bonangan for section B

5 574242   37376464   23234242   23234242   57576464   37376464  
5 7 4 2   3 7 6 4   3 . 4 2   3 . 4 2   5 7 6 4   3 7 6 4

23234242   23234242   61613636   74742626   31313535   4242<sup>2</sup> . 22<sup>2</sup> .  
3 . 4 2   3 . 4 2   6 . 3 .   7 4 2 .   . 1 . 5   4 . 6 2

<sup>1.</sup> 2323 . . . .   <sup>2.</sup> 23232121   75756262   35351717   56564545   62621515  
. 3 . .   . 3 . 1   7 5 6 2   . 5 1 7   5 6 . 5   4 2 1 5

36365454   17175656   23232121   75756262   35351717   56567575  
6 . 5 4   1 7 5 6   2 3 . 1   7 5 6 2   . 5 1 7   5 6 . 5

62621515   63635454   17175656   1212 . 345   on to section D (genbyang)  
4 2 1 5   6 . 5 4   1 7 5 6   . 2 345

## PROFILE

# Indonesia Group EXPO '86

by Jody Diamond

When the Indonesian government agreed to sponsor a pavilion at EXPO 86 in Vancouver, Canada, Sardono W. Kusumo was asked to direct the large group of performing artists who would provide the core of the pavilion's presentation. Sardono agreed to take charge of a performing arts group that would represent all of Indonesia to the rest of the world. He also proposed that during the group's tenure at EXPO, the Indonesian government host the First International Gamelan Festival. That momentous and significant event has been documented in an earlier issue of *Balungan* (II(3):3-16). During the Festival, the Indonesian artists, called Indonesia Group EXPO 86, presented several special pieces meant specifically for the Festival — primarily new works and arrangements by Indonesian composers. But these pieces were only a portion of the group's full repertoire.

In the months before and after the International Festival, the Indonesia Group EXPO 86, a group of up to seventy extremely talented and hardworking artists, presented several sold-out shows daily of the best of the traditional music and dance of the many islands and cultural areas of the Indonesian nation. They were an extremely dedicated group. Some of them missed the birth of a child or the death of a parent during their participation in the EXPO performances. For those spectators who had studied the Indonesian arts for many years, and for those just introduced to them, it was a rare treat and a privilege to be on the same continent and in the same city with such a large number of Indonesia's most accomplished and significant artists.

The members of Indonesia Group EXPO 86 were chosen in Indonesia. They convened in Yogyakarta at a special training center in January of 1986, and again in April and May, where they spent two months in intensive rehearsals: choreographing dances, arranging music, and learning each others' repertoires. Participants for the EXPO group were chosen on the basis of overall talent, but other factors came into consideration as well. Unmarried performers were often chosen, because a five month absence of a father or mother can be difficult for a family. Open-mindedness and artistic flexibility was also important, for each performer was involved in presenting not only his or her own tradition, but others as well. With a limited number of people, there had to be a lot of

collaboration and cross-over performers. So ability to learn quickly was also a desirable trait in the artists chosen for the EXPO group.

The performers were divided into three groups: Bali Group, Java/Sunda Group, and the Sabrang Group. (*Sabrang* means to "cross over." The term was used to refer to the "outer islands" of Indonesia, in this case Sumatra, Sulawesi and the Celebes, and to the people who "crossed over" to Jakarta to study or work.) In many cases, large numbers of performers came from arts academies. The Bali group drew heavily on members of the faculty and student body at ASTI Den Pasar [*Akademi Seni Tari Indonesia* — Indonesian Academy of Art and Dance]. The Java group had students and faculty from two prominent conservatories in Central Java: ISI [*Institut Seni Indonesia* — Indonesian Arts Institute] in Yogyakarta, and ASKI [*Akademi Seni Karawitan Indonesia* - Indonesian Academy of Art and Music] in Surakarta. (Many of the players received the S. Kar., *Sarjana Karawitan*, degree from ASKI Solo, which is similar to receiving a B.A. or B.F.A. in music.) The Sabrang group drew many of its dancers from IKJ [*Institut Kesenian Jakarta* — Jakarta Arts Institute], in Jakarta, a city that is well known for its multi-ethnic population. Prominent performers and teachers without institutional affiliation were also included in the groups.

During their stay at EXPO, the members of each group maintained a certain repertoire of dances and musical pieces, and were assigned to a rotation schedule of performances in the Pavilion: three days on, one day off, with two of the groups performing each day. For the artists in residence for the entire five months of EXPO, this was a tremendous undertaking, but every performance was equally energetic and well-executed. Dances and musical pieces were changed from time to time to keep up the interest of the performers. This also resulted in interaction between dancers and musicians from different cultural backgrounds — artists who would not necessarily have worked together or learned each other's styles while living in Indonesia. So while EXPO was presenting the arts of Indonesia to audiences from around the world, the Indonesian artists were learning first-hand about the variety of performing arts in their own country.

Other special events occurred throughout the EXPO period. Just before the beginning of the First

International Gamelan Festival, a very large group from the village of Teges in Bali arrived for a series of outstanding performances. Their concerts included the kecak that was choreographed for their village with Sardono Kusumo (see interview in this issue for further discussion.)

During my visits to EXPO, I made an attempt to find out something about each of the 57 artists in residence at that time. Due to the large number of people, their very busy schedules and my short time to visit, it was not possible to interview each person extensively. The leader of each group contributed some information about each member, and several individuals had time for longer conversations. I Nyoman Catra of the Bali Group, Wiwiek Sipala of the Sabrang Group, and Indrawati Lukman and Nano S. of the Java/Sunda group were especially helpful. I apologize in advance and take personal responsibility for any mistakes or omissions. The interviewees were largely determined by opportunity, not necessarily by choice, and the amount of information presented or not presented about an individual artist should not be interpreted as an indication of that artist's significance in the EXPO group. In the Indonesian spirit of "gotong-royong" (everyone helping each other), each person was an important member of a truly admirable group of artists. This profile is dedicated to them all.

### Individuals

**Mahdi Bahar** teaches Minangkabau music and composition at ASKI Padang in Padang Panjang, West Sumatra. He finished elementary school in 1973, had an Arab music group at home, then went to ASTI in Padang Panjang from 1979-82. He enrolled at ASKI Solo because he wanted an opportunity to appreciate many kinds of music from all over Indonesia. For his ASKI graduation in 1984, he composed a piece to accompany dance titled "Penghorbanan Dalam Konflic," combining Minagkabau music for *talempong* (a row of pot-gongs like Balinese trompong and Javanese bonang) and *bansi* (suling) with Javanese gamelan and Balinese *jegogan* (large bamboo ensemble). He now teaches at ASKI Padang Panjang, where his students are encouraged to use the music of just one tradition or try a new arrangement of sounds.

**I Nyoman Catra** was born in Mengwi Tani in Bali in 1954. In his village, many dancers specialized in Barong, which he began to study in 1967 while in junior high school (SMP). His first performance was in 1969. He went to SMKI until 1974, and graduated from ASTI Den Pasar in 1977. At ASTI, he was in the dance department, and was in the first class to receive the S.S.T. degree. Now he is the head of the music department, teaching composition with I Wayan Dibia. He also teaches creative dance ("olah tubuh"), a method for exploring new ideas and strengthening the body. He felt that the International Gamelan Festival was a success, and that the most



Top to bottom: I Nyoman Catra, Wiwiek Sipala, dancers in the Phinisi boat welcoming ceremony.



## Sabrang Group

**Arison Ibnur** — from West Sumatra; choreographer; Deddy Luthan's assistant at IKJ; teaches Sumatran dance.

**Andi Tiar Bachtiar** — stage design student at IKJ; from Aceh.

**Sukarji** — from Solo, dance student at IKJ.

**Mahdi Bahar\***

**Mohammad Ikhlas** — from Padang, West Sumatra; born in 1959; student of Minang music at ASKI Padang Panjang; played talempong and kendang in EXPO group.

**Joko Histi Maryono** — from Solo; student of Malaysian dance.

**Wiwiek Wa Ode Siti Marwiyah Sipala\***

**Sherly Fensy Elly Raranta** — specialist in stage design; from Kendari in Southeast Sulawesi; alumni of IKJ.

**Dewi Hafianti** — born in Jakarta; mother from Aceh, father from Madura; recent graduate of IKJ.

**Bekti Lasmini** — recent IKJ graduate; from Central Java; lives in Jakarta.

**Wiwiek Santoso** — belongs to an independent dance company in Jakarta; participates in Balinese and Malaysian dance performances; often helps with performances of Central Javanese dance at IKJ.

**Susi Natalia** — from Minang in Sumatra; member of independent dance company in Jakarta.

**Victorine Chereyne S.** — from Bandung, where she is a member of a ballet group.

**Deddy Luthan** — parents from Minang, born and raised in Jakarta; choreographer; head of dance department at IKJ.

**Bambang Ginting** — from East Java, undergraduate at IKJ.

**Shanti** — from Palembang in South Sumatra, grew up in Jakarta; in final year of studies at IKJ.

**Lesti** — father from Java, mother from Padang in Sumatra; member of a dance company in Jakarta.

**Chichi Dumais** — from a modern dance group in Jakarta.

**Sirajuddin** — from Sulawesi; a student at SMKI at Ujung Padang; teaches music and dance of Sulawesi.

**Tri Buana Tunggadewi**

**Soraya Roshanti** — dancer in EXPO group.

\* see main text.



*Sirajuddin.*



*Andi Tiar Bachtiar.*

important measure of its success was that "we each saw the ability of each group."

**Indrawati Lukman** is from Bandung, West Java. She first studied dance at the age of 13; her mother was also a dancer. She opened a dance school in 1968, called *Studio Tari Indra*, which teaches only classical dance. She performed in 1964 at the New York World's Fair, and later attended Stevens College in Colombia, Missouri, for two years, where she studied choreography, modern ballet, and the dance of Hawaii, India and Spain. When she returned to Bandung, she opened another studio to teach new choreography in the classical style. She has also studied classical dance in Thailand.

**Tri Nardono** was born in Yogya in 1953. He has taught Labanotation since 1982, and also teaches Javanese dance and choreography. He started studying dance at ten years of age, graduated from SMKI in 1970 and ASTI Yogya in 1974.

**Sri Nartutik** was a student for four years at SMKI, and has been at ASKI Solo since 1983; she will graduate in two more years. Although she was the pesinden in EXPO group, she loves the rebab the best, especially gending in pelog pathet nem and slendro pathet manyuro.

**Wiwiek Sipala** is from South Sulawesi. She is a choreographer, and studied at IKJ, where she graduated in 1977. Now on the faculty at IKJ, she teaches choreography, dance composition/floor design, Sulawesi dance, and dance technique. She also studied in New York, where she worked with choreographer Deena Burton and Gamelan Son of Lion. (They performed together at the International Gamelan Festival.) She enjoys the multi-cultural climate of Jakarta. At IKJ, so many kinds of dance are taught that sometimes there are more teachers than students, since each kind of dance is taught by an expert. Classes are offered in the dance of Sulawesi, Sumatra, Minangkabau, Aceh, Sunda, Cirebon, Solo, Yogya, Bali, Kalimantan, and Malaysia, as well as ballet, jazz and modern dance. Her personal approach to choreography, she says, is not so much to create completely new things, but to "*lihat banyak, belajar banyak*" [observe and study].

**I Wayan Sadra** is a student and teaching assistant at ASKI Solo, and a specialist in Balinese music, composition, and other kinds of classical music. Born in Bali, he later lived in Jakarta for six years, then three years in Solo. He says he would like to live in another part of Indonesia as well, because the variety of cultures in Indonesia is so interesting and stimulating. Before the International Gamelan Festival, he used to think that westerners studied gamelan only from the perspective of ethnomusicology; he was interested to see that they also use gamelan as an expressive medium. He has many thoughts on different directions in new compositions in Indonesia — eg. Bali is returning to "eco-roots," as in Komang Astita's piece "Kosong," which uses rocks and



*I Wayan Sudana.*



*I Ketut Sadhana.*



*Idi Ayu Suar*

## BALI GROUP

**Ida Ayu Suarningsih** — student at ASTI Bali; born in 1962 in Tabanan, Bali; studied music in high school, switched to dance at ASTI; plays in "tabuh wanita," an all-women gamelan group; interested in performances of dance from around the world.

**I Wayan Sudana** — dance teacher at ASTI Bali; assistant director of EXPO Bali group; born in Singapadu in 1953; head of the dance department at ASTI Den Pasar; graduated from ASTI, began teaching in 1978.

**Ida Ayu Wimba Ruspawati** — dance assistant at ASTI Bali; born in Renon, Den Pasar; likes best classical dances like Legong Keraton, Teruna Jaya, Baris, Terompong Duduk; also enjoys gaining experience (*kenal-mengenal*) of the culture of other countries.

**Ida Ayu Trisnawati** — dance assistant at ASTI; born in 1962 in Malang, East Java, parents from Klungkung, Bali; studies Balinese and Javanese dance, has an advanced degree (*Sarjana Penuh*); enjoys foreign experience, and learning other styles of dance from Sumatra and Sulawesi.

**I Wayan Beratha** — music student at ASTI; from Singapadu. recently finished his music degree; studied

\* see main text.

some composition; specialist in gong kebyar.

**I Ketut Saba** — born in Sembung, Mengwi; graduate of ASKI (S. Kar.); teacher at ASKI Solo of Balinese music, especially gender wayang.

**Manik** — dance assistant at ASTI, from Tonja Tatasan, Den Pasar. teaches classical dance like Legong, Kekebyaran and Gambuh.

**Roesdiyantoro** — from Brebes in Central Java; graduate of ASKI (S. Kar.); teaches Javanese music at ASKI Solo, especially vocal.

**Prasadiyanto** — from Solo, graduate of ASKI Solo (S. Kar.), teaches Javanese music at ASKI; specializes in gong and kempul.

**Supardi** — from Klaten in Central Java; graduate of ASKI Solo (S. Kar.); teaches Javanese music at ASKI; specialist in bonang barung.

**I Wayan Sadra\***

**I Ketut Sadhana** — from Kota Negara; music assistant at ASTI Bali; expert on suling.

**I Nyoman Catra\***

**I Pande Made Sukertha\***

**I Ketut Partha** — music assistant at ASTI Bali; from Kedewatan, Ubud; expert kendang player; teaches music for Arja, Kebyar, and Barong dances as well as Gamelan Angklung.

**Suroto** — graduate of ASKI Solo (S. Kar.); teacher of Javanese music in Solonese and Yogyane style at ASKI; specializes in kenong.



ih.



*Ida Ayu Wimba Ruspawati.*



*Victorine Cherylene S.*

brooms, and Java is emphasizing experimentation with the instruments of the gamelan.

**B. Subono** is from a large family of artists. His oldest sister Suratmi is a dalang and a pesinden, three of his sisters are pesinden, his brother is an excellent kendang player, and his father is a well-known dalang. He graduated from the music department at SMKI and entered ASKI Solo in 1973, where he specialized in kendang and began his study of pedalangan. He received an advanced degree (M.A./S.Kar) from ASKI in 1984. His first new composition was for a dance accompaniment (*iringan tari*), and he has done many dance compositions since. In 1979, he developed "Wayang Buddha," using traditional Javanese gending but played in new ways. At ASKI, he has worked with Supanggah, Hastanto, and Al. Suwardi. In the EXPO group, he was the dalang, and also played kendang in several pieces. Speaking of the compositional process in Indonesia, he explained that when a new gending is done in the traditional style, it is not considered to be by an individual, but by the group, following the Indonesian tradition of *gotong royong*.

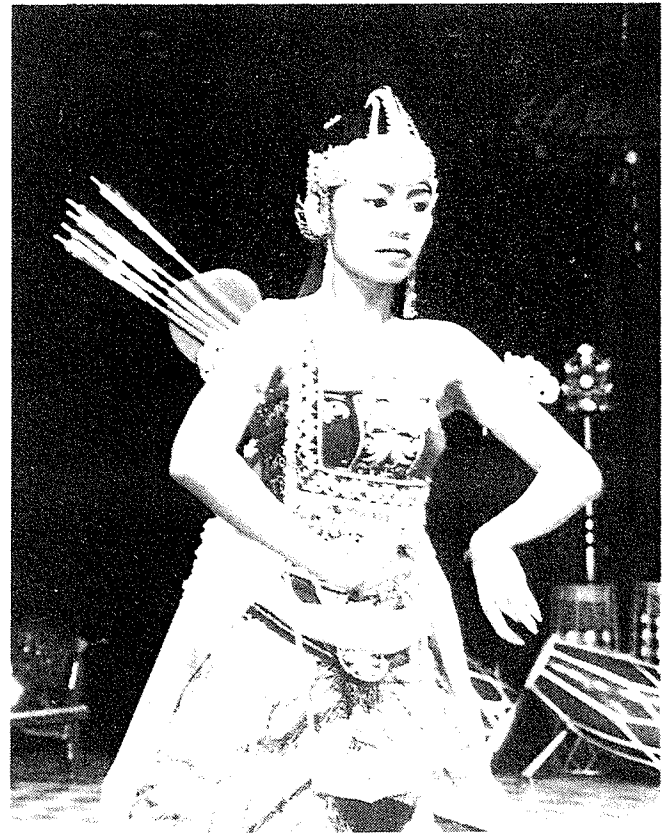
**I Pande Made Sukertha** was born in Singaraja, Bali, in 1953. He has been at ASKI Solo for 13 years, where he received his S. Kar. degree, and now teaches Balinese music and composition. As a musician he specializes in Balinese rebab and kendang. With Al. Suwardi, he has been instrumental in the development of new music at ASKI. His own compositions combine elements of Javanese and Balinese gamelan, and his works have been performed at the Young Composers Festival in Jakarta.

**Sumaryono** was born in Yogyakarta in 1957, to a large family with a history of many dalang. His grandfather and father worked at the Kraton Nyayogyakarta, and he joined rehearsals there. He wanted formal training in addition to his background as an artist, so he joined the dance department at SMKI, later progressing to ASTI Yogya and then, in 1984, ISI Yogyakarta. He became a leader in the dance group "Mardawa Budaya," directed by the famous choreographer Sasminta Mardawa. Since 1982 he has taught at ISI, giving practical classes in gamelan music for dance accompaniment and other related courses. He frequently contributes to the newspaper *Kedaulatan Rakyat*, writing articles and reviews on performances, culture, dance, and social problems, and is the editor of a magazine published at ISI about arts activities on campus.

**Bambang Sunarto** was born in Salatiga, Central Java, in 1962. His father was a soldier who directed an "ibu-ibu" group — a gamelan group where all the players are women. Bambang listened to many rehearsals, but did not play. One time there was a ludruk performance in the village; he wanted to see the performance but had no money for admission. He made friends with one of the children in the performing ensemble, who let him in to sit with the musicians. When the police came around checking for tickets, Bambang "hid" by playing the



*I Pande Made Sukerta, I Ketut Saba, Rahayu Supanggah.*



*Sumiani.*

## JAVA/SUNDA GROUP

**Trustho\***

**Sumaryono\***

**Peni Puspito** — born in Surabaya in 1957; graduated from ISI in 1985; hopes to return to Surabaya and teach dance at STK, a high school for the arts.

**Bambang Sunarto\***

**Sri Nartutik\***

**Sukamso** — graduate of ASKI (S. Kar.); teacher at ASKI in music department, specialist in gender; had a piece played at the Yong Composer's Festival in Jakarta.

**Dedes Tri Handayani** — from Jakarta, specializes in Jaipongan.

**Tri Nardono** — born in Yogya in 1953; has taught Labanotation since 1982; teaches Javanese dance and choreography at ISI Yogya; began studying dance at ten years of age; graduated from SMKI in 1970 and ASTI in 1974.

**Sumiani** — dancer from ISI Yogyakarta.

**Dyah Kustianti** — born in Yogya, 1958; in two departments: dance at ISI, Javanese literature at Gajah Mada University; his father founded ASTI Yogya.

**Sarjiwo** — student in the dance department at ISI, specializes in strong style; in 1983, won two awards at Sendratari Festival, best choreographer and best dancer.

**B. Subono\***

**Indrawati Lukman\***

**Miming Mian Soekarya** — born in 1959 in Bandung; knows classical and jaipongan styles of dance; involved in dramatic theater as well as dance; studies business management at IKIP.

**Tety Yumiaty** — born in 1948; specializes in pencak silat and tembang Sunda; independent artist from Bandung; leader of her own music and dance group, "Mandiri,," they performs mostly jaipongan, in which she sings the vocal part and dances.

**Ina Hotiana Agus** — from Sumedang, born in 1970; her mother was a dancer; a student of Indrawati Lukman; Sardono saw her dance when she was still in junior high school, and was very impressed; she performs classical Sundanese dance and jaipongan

**Rian Syafarina** — dancer in the Sunda group; born in 1964; a dance student at ASTI Bandung, with lots of experience outside school; she has toured to Germany; knows Jaipongan and classical dance.

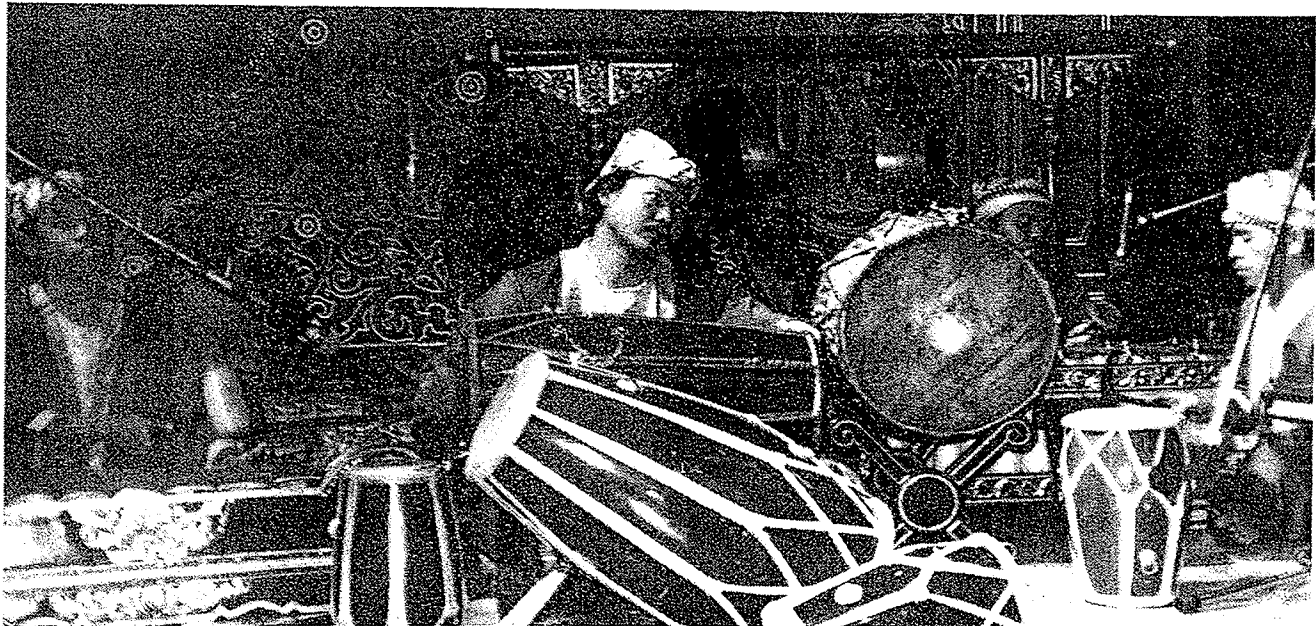
**Nano Suratno (Nano S.)\***

**Barlen Sutrisna** — graduated from the music department at SMKI in 1983, now a student in the dance department at ASTI Bandung; from Subang, north of Bandung; in his village, played kendang for jaipongan; was kendang player in EXPO group.

**S. Kardjono** — teaches Javanese dance at IKJ, well known for dance-drama and roles that require singing; has worked with many Indonesian artists and American students in Jakarta.

**Hadi Budiono** — graduate assistant at ASKI; specializes in Banyumas style; played kendang and slenthem in the EXPO group.

\* see main text.



*Bambang Sunarto (demung), Sumaryono (saron), B. Subono (kendhang), Nano S. (peking), Hadi Budiono (slenthem).*

gamelan. It was the first time he had played. When he was 12 years old he started a dance group. At dance rehearsals there was no cassette machine and no musicians, but a local company had some gamelan instruments, so the dancers learned to play to accompany the rehearsals. He graduated from SMKI in 1983 and went to ASKI. He is concerned about making a living as an artist but wants to be in the world of music and art — *dunia kesenian*.

**Rahayu Supanggah** is a teacher of Javanese music and composition at ASKI Solo, and is from a family of *dalang*. When young, he wanted to be an engineer, and skipped several grades in elementary school. His father, however, sent him to SMKI (the high school music conservatory). During his first year, he was chosen to go on a tour to Japan. Since he found this opportunity to be rewarding, he decided that being a musician might be interesting, and continued to study, eventually entering ASKI. He was one of the first people at ASKI to compose "kreasi baru," in 1979. He has traveled to many countries, received his doctorate in music in Paris, and has taught gamelan in the United States. He is currently the head of the music department at ASKI Solo.

**Nano S.** (a.k.a. Nano Suratno) teaches Sundanese music at SMKI Bandung, and is a prolific composer and performer who has produced many recordings. On television, Sardono saw Nano's impressive composition *Umbul-Umbul*, for nearly fifty musicians and a wide variety of Sundanese instruments (available though AGI Archives), and contacted him about joining the EXPO group. During EXPO, Nano played *suling* and *peking* for gamelan Sunda, and *suling*, *kenong* and *saron* in the Javanese gamelan pieces; he also arranged compositions for the Sundanese dance programs. He has very innovative ideas as a teacher and as a composer — one of his favorite approaches is to use melodies from old traditional styles of Sundanese music as the basis of new pieces for young people, so that they will be introduced to their own musical history through popular music. He has written several books of songs for children, and cassettes of his music are very popular in Bandung.

**Trustho** specializes in compositions for dance and *sendratari* (dance drama). He was born in Yogyakarta in 1957, in a family of *dalang*; his mother was a *pesinden*. When entering college, he first went to a school for teacher education, but he was unhappy, and switched to ISI, majoring first in dance and then in music. He often makes special pieces for dance accompaniment at ISI. At each of the annual *Sendratari* Festivals in 1980-85, he won top honors for "best dance music." Musically, he specializes in *kendang* for dance accompaniment and teaches at ISI. He studied composition and ethnomusicology with Pak Joko Waluyo. ▀



*I Pande Made Sukerta, I Wayan Beratha, I Wayan Sadra, I Ketut Partha.*



*Indrawati Lukman.*

### Balinese Program

*Dance:* Baris, Blibis, Gabor, Baris, Legong Keraton, Kebyar Terompong, Kebyar Duduk, Teruna Jaya, Rejang, Tenun, Oleg Tambulilingan, Telek Jauk, Calonarang, Panyembrama, Topeng Keras, Topeng Tua, Topeng Dalem, Topeng Monyer, Topeng Pajegan, Barong Landung, Barong Ket.

*Music:* Gong Kebyar, Tabuh Jayasemara, Purwa Pascima, Gamelan Angklung, Kosong, Angklung (bamboo), Galaganjur.

### Javanese Program

*Klenengan* (pure music): an arrangement by Subono of a piece from the Gamelan Sekaten repertoire, used as a gending soran (strong style) at the beginning of the performance; Gd. Ela-ela Kali Beber; Gd. Gotong Royong (a piece by Subono with 5 beats per gatra, a group of usually four beats); Gd. Gadung Mlathi; excerpts from Wayang Kulit Purwa.

*Dance* (with musical pieces

used for accompaniment in parentheses): Lawung (Ganggsaran-Roningtawang); Golek (Lambang Sari); Prawiroguno (Bondri); Klana Topeng (Bendrong); Bambang-Cakil dalam Kusumoyudo (Subakastawa – Ayak-Ayakan – Srepegan – Sampak – Palaran Durmo – Embat-embat Pinjalin); Burisrowo Randé (Sri Kacaryan); Gunungsari (Bondhet); Serimpi (Ronggojanur); Bondoboyo (Bibakurda); Yaksodewo – Hanuman (Playon – Agun-Agun – Gangsaran); Enggar-enggar (Ayak-ayakan Mangu, pelog nem – Ld. Enggar-enggar p. barang – Ln. Makaryo p. barang); Gatutgaca-Pergiwa (Sampak – Sendon Tlutur – Kinanti Pawukir)

### Sundanese Program

Jaipongan – solo and group; Sundanese classical, solo and group; Pencak Silat (martial arts dance); Rampak Kendang – five people, each with four kendang, performed by Barlen, Trustho, Sumaryono, Budiono, and Bambang Sunarto; Gamelan

Sunda concert music; *pesta desa*, “village festival” – all kinds of Sundanese music, including bamboo angklung, associated with celebrations, like weddings.

### Sabrang Program

This program presented “traditional dances and movements rearranged for the modern stage” representing the following regions of Indonesia: Malayu Riau (a province in Sumatra); Zapin-Aceh (a region of North Sumatra) – Seudati Ratu, a dance performed by a line of dancers seated shoulder to shoulder, using only singing and body percussion; Sulawesi; Minangkabau (also called Minang) in West Sumatra – dances included Tari Piring, Tari Barabah, Randai (from popular theatre in the Minangkabau area), Pasambahan (a dance for greeting guests, similar to the Balinese Pendet), and Tari Indang, which uses Islamic stories.



The Java/Sunda group takes a bow.

## Suhirjan: musician and gamelan maker

by Joan Bell Cowan

Many people living outside of Indonesia have wanted to acquire an entire gamelan or certain gamelan instruments for use in performance ensembles or educational settings. *Balungan* is interested in presenting information about instrument builders and their activities, both in Indonesia and elsewhere. (See *Balungan* 1(2):5-7 for an interview with composer/instrument builder Daniel Schmidt.)

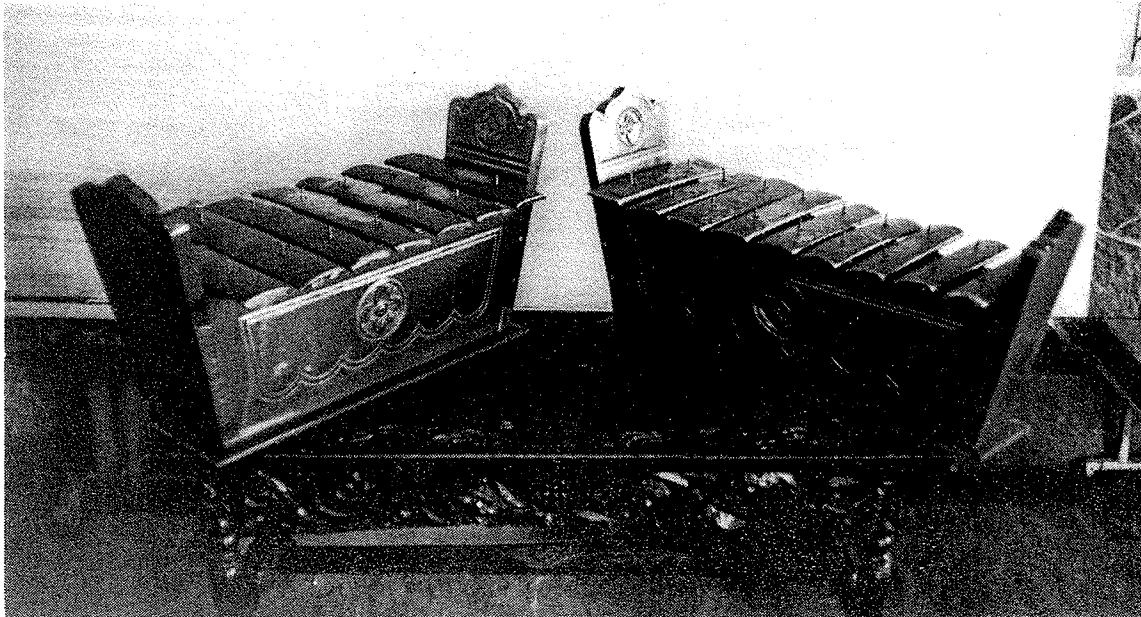
Near the Kraton Yogyakarta, just a few blocks from Jalan Gamelan, is one source for Indonesian gamelan instruments: Suhirjan, a musician and gamelan maker. He and his wife, Joan Suyenaga, are both actively involved in the musical life of Yogya. Suhirjan has been the kendang player at R.R.I. Yogya (Radio Republik Indonesia) since 1978, and Joan frequently plays rebab in the Paku Alaman gamelan in addition to her research activities in wayang and Javanese literature.

A newspaper article by Lom, "Suhirjan, Gamelan Tuner and All-Around Musician," published in the Yogyakarta newspaper *Buana Minggu*, describes Suhirjan's musical heritage. "Suhirjan's talents and skills seem to have been inherited from his grandfather, Raden Bekel Mandrawa, a gamelan musician and tuner in the Yogyakarta palace during the reign of Sri Sultan

Hamengkubuwana VIII, who tuned the palace gamelan, and even once retuned a glass gamelan made by K.R.T. Joyodipuro.

"Suhirjan's musical training was informal. For a number of years, he listened to many master musicians at *Madukusuman* (a popular gathering place for Yogyanese musicians), and studied books published by ASKI Solo. He learned the Solonese style by listening to cassette recordings. He also received guidance from Suhardi, director of the gamelan at R.R.I. Yogya, and from senior musicians such as Mujiono and Gonjang.

"His father, Pak Mangunwinoto, said that Suhirjan showed musical talent at a very early age. 'If he heard something just once, he could immediately play it, and when listening to gamelan broadcasts on the radio he would comment if the tempo was incorrect or unusual. When he was in his mother's womb, I was obsessed with karawitan,' Pak Mangunwinoto reminisced. [Translator's note: It is a popular Javanese belief that a parent's thoughts, emotions and actions, particularly those of an intense nature, influence the development of their unborn child.] 'After he was circumcised, I bought him an iron gamelan. With those instruments, he began to



*Demung and saron sanga, in kijingan style, of teak, iron keys, light varnish, with polos (simple linear) carving.*



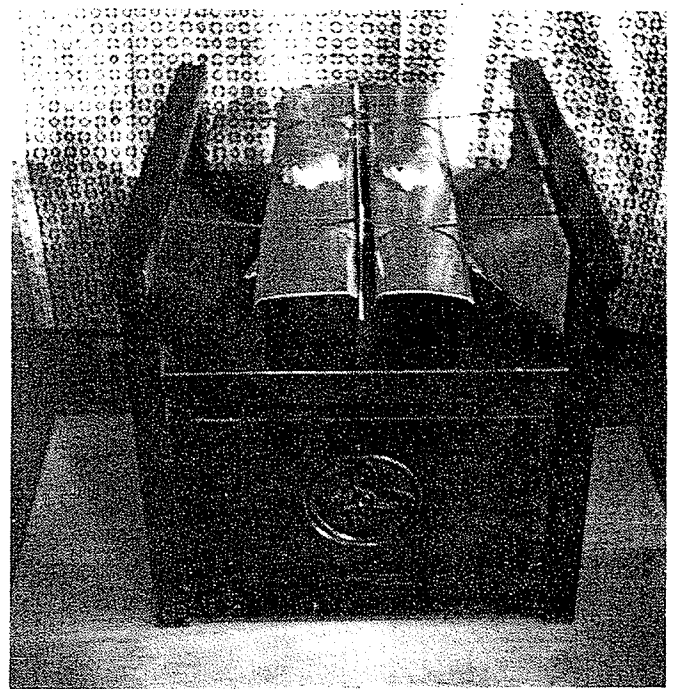
experiment.' Suhirjan's experiments included building his first instrument, a gender.

"Suhirjan, like his grandfather, is a respected gamelan player in the Yogya area, and is often contracted by P.L.T. Bagong Kusudiardjo for special performances. Suhirjan also formed his own group, *Kridha Mudha Wirama*, which performs locally at various gatherings." [Translated by Joan Suyenaga.]

Suhirjan uses a combination of materials in his gamelan instruments. The gongs (all knobbed instruments such as kempul, kenong and bonang) are of iron with brass coverings on the knobs. Saron keys are of iron (sometimes obtained from automobile leaf springs), and suspended keys are of brass (on gender, slenthem, kenong renteng and gong kemodong). For the gambang he uses either *selangking* or *ulin* wood (selangking is usually used for the palace gambang). The advantages of iron and brass over bronze are the comparatively inexpensive cost, as well as the fact that both iron and brass are not subject to the considerable pitch instability of new bronze keys and gongs are easier to retune. Suhirjan has, however, recently undertaken the assembly of bronze gamelan as well, offering both new and older instruments. The initial manufacturing is contracted out to craftsmen and ironworkers in the area; bonang and gong come from Wonocatur, a village east of Yogya. The design, assembly, finishing work and tuning is all done at home by Suhirjan and members of his family.

A complete gamelan, slendro and pelog, would contain the following instruments: 1 gong ageng, 4 gong suwukan, 11 kempul, 3 gong stands, 13 kenong, 6 1/2 kenong frames, 2 kethuk, 2 kempyang, 2 enguk kemong, 2 bonang barung, 2 bonang panerus, 2 saron demung, 4 saron barung (including a slendro saron sanga with nine keys), 2 saron peking, 2 slenthem, 3 gender barung, 3 gender panerus, 2 gambang, 3 kendhang (gendhing, batangan, ketipung), 1 rebab, 2 suling, 1 siter, and a box of mallets. Other instruments are available with the bronze gamelan, or for those wishing an even more extensive collection: bonang panembung, celempung, bedhug, kemanak and kecer.

Gamelan prices will vary, and can be influenced by many factors. A complete slendro and pelog gamelan of iron and brass costs approximately \$3,500, while a slendro set alone might be \$2,000. Bronze gamelan range in price from \$8,750 to \$18,750, depending on instrumentation, the age of the bronze and the quality of the wooden cases and stands. Individual instruments can also be ordered. The cost of shipment by sea freight depends on the destination and the size of the shipment. Current estimates for a crate to the West Coast of the United States are: \$155/cubic meter for shipping, plus \$75/cubic meter for handling and packing. The shipping charge for instruments taking up 13-15 cubic meters when packed would be from \$2,990 to \$3,450. When Dr. Han of the University of Illinois ordered a gamelan, the price of



*Gong kemodong, with brass keys, teak frame, light varnish and polos carving.*



*Suhirjan and Joan Suyenaga in a formal wedding portrait.*

the instruments was about \$2,500. But in order to have the gamelan arrive in time for summer classes, it had to be shipped airmail, which cost \$5,000.

Gamelan ordered through Suhirjan have been shipped all over the world: to the Haifa Museum in Israel, to Simon Cook in London, to Gamelan Pacifica in Seattle, and to Northern Illinois University in De Kalb, Illinois. Anyone interested in acquiring gamelan instruments may write (in English, Indonesian or Javanese) to: **Suhirdjan, J1. P. Mangkurat 158, Panembahan, Yogyakarta 55131, Indonesia.**

GENDING JODY, LARAS SLENDRO

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LOU HARRISON, JULY 1977, APTOS

## RESOURCES AND REVIEWS

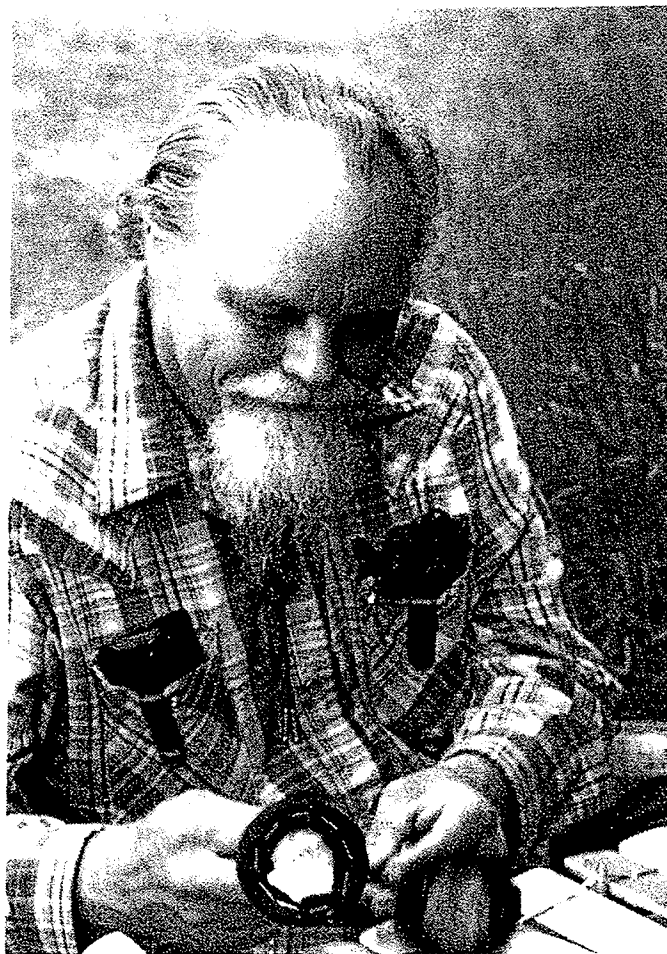
*May 14, 1987 was the 70th birthday of composer Lou Harrison. Throughout the United States and elsewhere there were concerts of his music in celebration — many gamelan pieces were performed as well as works for Western instruments. Three items — a book, a cassette recording and a film — focusing on Harrison are reviewed here. It is but a small tribute to seven decades of dedication and creativity.*

**A Lou Harrison Reader**, Soundings Press 1987; Peter Garland, editor. pp.143 P.O. Box 8319, Santa Fe, NM 87504-8319 (\$15).

1987 marks the 70th birthday of Lou Harrison, one of the America's most innovative and prodigious composers. To mark this event, Peter Garland has compiled yet another excellent and necessary book in his Soundings series on individual composers. As with Garland's other books (Soundings 1: Ives, Ruggles, Varese; Soundings Book #4: Conlon Nancarrow; Soundings 13: James Tenney), *A Lou Harrison Reader* gives glimpses into the composer's work, life, and personality that are not available solely by listening to his music.

The book begins with a brief overview of Harrison's life and work (written by Garland) plus an appreciation/poem by Robert Duncan. The volume is in four sections, following a sort of "past, present, future" structure. The first section personalizes Harrison's past, and shows, through his own writings and correspondences from his mentors and teachers, the growth of his strong musical personality. The second section is a 1973 interview conducted by Winston Leyland. The third section is filled with writings of appreciation by Harrison's contemporaries, plus younger musicians who have been touched by his music. The book ends with five of Harrison's scores, spanning almost 40 years of creativity.

The first section, "Sources," is an interesting sort of desk-clearing, filled with history and, for Harrison, memories. It's wonderful to see the history of American music put in such personal terms. There is a note from Edgar Varèse, 1947, that was pinned to the door of Harrison's New York City apartment ("... found your door padlocked. Will you please ring me up."). This may appear trivial but it conveys the sense of community that existed amongst new music composers in New York at the time. There are notes from Charles Ives ("Dear Lew Harry Son"), also from 1947, concerning corrections to Ives' Third Symphony and the Pulitzer Prize that Harrison helped him receive for that piece. There is correspondence to Harrison from Henry Cowell, possibly



*Lou Harrison.*

Harrison's most important teacher, ranging from Cowell's first invitation to the 18-year-old aspiring composer, 1935, to a 1965 letter praising one of Harrison's pieces. There is, in turn, a recent writing by Harrison on Henry Cowell ("... as was to me/ Of all mentors most marvelous"). Continuing the desk clearing, there is 1944 letter from Arnold Schoenberg, and selected correspondences from Harry Partch, 1955-1970. Possibly no other composer, besides Cowell, had such a large influence on Harrison, and it is interesting to see the personal dynamics of their relationship.

Also included in this section (which comprises half the book) are two early articles by Harrison: "Ruggles, Ives, Varèse" (1947) and "About Carl Ruggles" (1946). The first is a short article that is as much a blast against commercialism — "[American business] is a monstrous fake carried out on the backs of slaves and pandering to a populous stupidity" — as it is a praise of these three

composers —“our first important masters”. The second is a much larger article that covers many subjects in its analysis of the music of Carl Ruggles. This is possibly the first writing that shows Harrison to be an important musical thinker, with a clear grasp of western music history and an emerging understanding of non-western traditions. These same considerations are shown in the 1974 writing “4 Items,” which discusses the need for a practice of non-equal-tempered intonation.

The history of modes and the use of different tunings is also covered in the 1973 interview that makes up the next section of the book. This interview is unlike any other I have seen with a composer. There is a recurring theme of the relation of sexuality and gay awareness to the creative process, and Harrison speaks of these matters as easily as of his musical history. I initially wondered why Garland chose an interview almost 15 years old, but then found the openness and inter-relationship of seemingly unrelated topics in this interview to be quite striking and refreshing. For example, Harrison speaking on the circle of composers in New York City in the 1940's: “It was mixed as to sexual orientation. We all believed though, in advanced technical procedures.” The concentration on gay themes is a result of the interview being conducted by Winston Leyland, editor and publisher of the gay cultural magazine *Gay Sunshine Journal*, where the interview was first published. I am glad Garland chose to share this with a wider audience.

The third section, “Texts,” is filled with writings of appreciation from some of Harrison's contemporaries, such as Virgil Thomson, Charles Olson, Liang Tsai-Ping, Carlos Chavez and John Cage (a beautifully eloquent short mesostic). Writings by younger musicians are also included in this section. Peter Garland's “Drums Along the Pacific” (a Cowell phrase) examines how Harrison has used western, Asian and indigenous American traditions to create a personal music culture. Similar to this is Paul Dresher's “Looking West to the East,” saying that the sensuality of Harrison's music (“beautiful melody, vigorous rhythm and elegant form”) has overshadowed the analytic integrity of his work. Making a similar point is Larry Polansky's “Item: Lou Harrison's role as a speculative theorist,” a look at Harrison's definitions of the terms “free” and “strict” style intonations and their relation to the future of computer music. Polansky's article also contains some amusing observations on Harrison's reaction to technology: “With the advent of word processing, Lou learned to make ink.”

The closest an article comes to a straight analysis of any of Harrison's music is Jody Diamond's “In the Beginning Was the Melody: the gamelan music of Lou Harrison.” Looking at three of Harrison's pieces for Javanese gamelan (Bubaran Robert, Lancaran Samuel, and Gending in Honor of Aphrodite), Diamond shows how he uses the traditional forms as defined by the punctuating instruments, while expressing his own style in

the *balungan*, or melodic framework. It is interesting that the book's only true analysis of Harrison's music is from a non-western point of view.

The book concludes with five of Harrison's scores, four of them written in his own hand. The earliest is the 12-tone (organized mainly in fifths) *Third Piano Sonata* (1938), and the latest is *Gending Pak Cokro* (1976), Harrison's first piece for Javanese gamelan. Also included are two songs and the larger *Peace Piece One* (1967) in just intonation for chorus, string orchestra, two harps, reed organ, trombone and percussion. Unfortunately not all of these pieces are commercially recorded, but at least now we have the scores. [*Gending Pak Cokro* is on Cambridge Records CRS 2560.]

Peter Garland has done a good job in editing this book. One comes away with an understanding of who Lou Harrison is and what he wants to achieve and has achieved in his life. The only thing missing is some kind of annotated list of Harrison's work, something similar to that found in other Soundings books, like James Tenney's article in the Conlon Nancarrow book, or Larry Polansky's references in his book on James Tenney. Considering Harrison's output, such an article could be a book in itself. I also wondered why Garland hasn't added audio cassettes to his publications. It would have certainly made a worthwhile complement to the texts and scores. But these are afterthoughts. As it stands, *The Lou Harrison Reader* will be an excellent addition to the library of anyone interested in global music. [mf]

#### References

- Polansky, Larry  
1984 “The Early Works of James Tenney,” in *Soundings 13*, Santa Fe, NM: Soundings Press
- Tenney, James  
1977 “Conlon Nancarrow's Studies for Player Piano,” in *Conlon Nancarrow, Selected Studies for Player Piano*. Soundings Press, Book 4, Berkeley, CA: Spring-Summer

**Scenes from Cavafy and Favorite Tunes From Young Caesar.** Music by Lou Harrison, performed by Gamelan Si Betty, Trish Neilsen, director. Produced by Hermes Beard Press, distributed by Batish Recording Enterprises, 1310 Mission Blvd. Santa Cruz CA 95060 (\$8.95). The cassette insert has seven panels of notes, and includes the text of the poems.

*Scenes from Cavafy* (1980) is a three-movement work for an operatic male soloist with gamelan and male chorus. Harrison expresses musically three scenes from the verse of Constantine Cavafy, an early 20th century Alexandrian poet: the coronation of an impoverished Byzantine Emperor and Empress, the amorous tavern life of Alexandrian men, and the sad desertion of Antony by his patron god Dionysus. David Rohrbaugh of the San Francisco Opera is the soloist; his voice is expressive. Gamelan Si Betty plays solidly. The exuberant male

chorus, a bit ragged at times, is from the St. Cecelia Society in Santa Cruz. The music is intense and passionate, with Harrison's lyrical, melodic lines breathing life into these Scenes.

*Favorite Tunes from Young Caesar* (1972) is a suite of 13 short pieces from Harrison's second opera, performed with puppets. The tale is of Caesar's first love, King Nicomedes of Bythinia. The instrumental version on this cassette is performed by the trio of Harrison, William Colvig and Richard Dee; they excel on the variety of Western, Eastern and original Colvig-built instruments. The arrangements show Harrison's talent for percussive and melodic writing. The fine musicianship conjures up exquisite pictures of the beautiful young Caesar and his first important erotic experience. [jbc]

**Lou Harrison: "Cherish, Conserve, Consider, Create."** Eric Marin, producer/director; 2315 Grant St. #7, Berkeley, CA 94703, (415)843-8936. Call or write for rental and sales information.

This 28-minute film presents the life and music of Lou Harrison. A visual and aural chronology is built of performances, interviews with Harrison and his long-time collaborator William Colvig, and statements by Harrison's friends and contemporaries such as John Cage and Virgil Thomson. In the interviews, Harrison discusses his cross-cultural search for musical ideas and the importance of a global musical sensibility. Gamelan pieces included are *Bubaran Robert*, for gamelan and piccolo trumpet, *Main Bersama-sama*, for gamelan degung and French horn, and a fragment of the *Double Concerto for Violin and Cello with Javanese Gamelan*.

The film is not only a documentary. Marin uses his own sense of artistry to introduce several of the sections, choreographing a dance for the titles of the pieces as Harrison's music is heard underneath. It makes the film seem like a dialogue between two artists in different mediums. Eric Marin has also made another film about the developing frontiers of new music and instrument building, *Earwig*, which focuses on the work of San Francisco composers Chris Brown and Tom Nunn. [jd]

## RECORDINGS

**Sangkala Degung — Modern Instrumental Music from Indonesia.** E. Koestyara and Group Gapura. ICON Records No. 5501, New York, NY, 1985.

*Sangkala Degung* offers Western listeners an opportunity to hear a recording made by and for Indonesians. The record is a re-mastered version of a popular Indonesian cassette, the kind that sells in the ubiquitous cassette emporiums found in most Indonesian cities.

Gamelan Degung is one of the products of the early 20th Century "renaissance" in Sundanese arts. The ensemble is tuned to a 5-tone anhemitonic scale called

*degung*. A typical ensemble includes *saron* and *panerus* (9-key metallophones), *bonang* (single-row gong chime), *goong* (a large hanging gong), *jengglong* (a hanging gong chime), *kendang* (a set of drums), and *suling degung* (a 4-hole bamboo ring flute).

Gamelan degung in the "classical" style (cf. Harrell 1974), is sparse and elegant, with simple, understated drumming and flute playing and a prescribed repertoire. In recent years, a "modern" style of gamelan degung has developed that incorporates aspects of music from *tayuban* and *jaipongan* (two popular dance styles), *tembang* (chamber vocal music), and other Sundanese genres. The modern repertoire includes new pieces and pieces borrowed from other genres.

This popular gamelan degung is among the most approachable of Sundanese music, both for non-Sundanese Indonesians and Westerners. Indonesians enjoy the soulfulness of a good *suling* player, Westerners find the degung scale pleasant to listen to, and everyone finds the catchy rhythms and tunes appealing.

The ensemble in the recording *Sangkala* departs from the classical degung instrumentation. The ensemble includes a *kempul* (small hanging gong) in most pieces. *Kempul* is characteristic of Sundanese gamelan *salendro* [the Sundanese spelling of *slendro*] but not gamelan degung. Some of the tunes also include *kecrek* (stack of metal plates), an instrument more commonly used in ensembles accompanying dance and *wayang* (puppet theater).

The recordings and performances are excellent, and the album cover is quite striking. The musical settings are imaginative, and there is great variety and contrast between the selections. Most of the pieces on the record are carefully arranged, and many have some sort of gimmick. For example, in "Rambuey Bandung," there is a *panerus* "solo." In "Sangkala," all the instruments except the *kempul* and *jengglong* drop out at points, a texture unheard of in the more conservative degung style. "Kaleran" is perhaps the most conservative cut on the record; there's no *kempul*, the drumming is subdued, and the flute playing is especially lyrical.

Unfortunately, the liner notes do not match the quality of the recording. They are riddled with errors, ambiguities, and Central Java-isms. The instrument names and descriptions, for example, are a mishmash of questionable comparisons to European and Central Javanese instruments. Some of the most glaring errors should be corrected. The Sundanese "saron panerus" is not an octave higher than saron, but an octave lower. The instrument described as "degung" is more typically called "jengglong." *Kempul* is not typical of gamelan degung. The scale used by the gamelan degung is not *pelog*, but *degung*, which some Sundanese musicologists consider to be more closely related to *salendro* than to *pelog*.

Re-mastering commercial cassettes from Indonesia

and releasing them as LP's for the Western audience is a great idea; more Indonesian recordings should be made available in this form. It is hoped, however, that future projects of this nature will add accurate and expanded notes, and not just stunning graphics on the record jacket. [hs]

#### References

Harrell, Max.

1974 "The Music of the Gamelan Degung of West Java," Ph.D. Dissertation, UCLA.

#### BOOKS

**The Dalang Behind the Wayang: the role of the Surakarta and the Yogyakarta dalang in Indonesian-Javanese society**, by Victoria M. Clara van Groenendael. Cinnaminson, N.J.: Foris Publications, 1985 242 pp., paperback (\$15). **Javanese Shadow Theatre: Movement and Characterization in Ngayogyakarta Wayang Kulit**, by Roger Long. Ann Arbor: UMI Research Press, 1982, 195 pp., hardcover (\$33).

Since the early 1970's, when the immensely valuable work of James Brandon (1970) and H. Ulbricht (1970) was published, few new works have appeared in English to further the understanding of Javanese *wayang kulit* (shadow puppet theatre) in the West. Although the two books discussed here differ in focus from each other and from Brandon's pioneering work, they help in many ways to fill that need.

In *The Dalang Behind the Wayang*, van Groenendael explores the social relationship of the Central Javanese *dalang* (puppeteer) to Javanese and Indonesian society, covering ground previously left untouched. (The work is a revised English translation of the author's doctoral dissertation, originally submitted to the Free University in Amsterdam in 1982.) The focus of *The Dalang Behind the Wayang* is socio-anthropological, not musical or theatrical; those looking for detailed analysis of performance practices will not find it here. However, the extensive research she has conducted (along with the appended maps, genealogical tables and translations) contain a wealth of information with usefulness well beyond the primary focus of the work.

After chapters giving a brief survey of the literature and pertinent historical background, *The Dalang Behind the Wayang* describes the evolution of dalang training over the last fifty years, first looking at the dalang-son relationship and methods of apprenticeship traditionally employed in dalang training. Van Groenendael then traces the history of professional dalang schools, from the founding of the *Pasinaon Dhalang ing Surakarta* at the insistence of Paku Buwana X in 1926 to the present day equivalents at the Mangkunegaran (*Pasinaon Dhalang ing Mangkunegaran* or PDMN) and the Kraton Yogyakarta (*Habirandha* school of puppetry). The author

looks at how the dalang's art has changed in the face of an increasingly literary [vs. oral] tradition, first in the courts, and then in the educational system in general. Her examination of the various methods of dalang training includes the founding in 1964 of the *Akademi Seni Karawitan Indonesia* (ASKI) and the subsequent addition there in 1977 of a department of *pedhalangan* (the art of being a dalang). Due to ASKI's recent move in 1984 to a large modern campus, many of observations van Groenendael makes are even more pronounced today than when she did her field work in Java in 1976-78. This is particularly true in regards to the transference of "power" to the new Indonesian social elite, a theme developed more fully in later chapters.

In "The importance of the dalang's genealogy" van Groenendael traces the family relationships of the dalang families in the principality of Surakarta. This clarifies the part genealogy plays in the training of a professional dalang and, more importantly, a *dalang ruwat*, one who is allowed to perform the *ruwatan*, or spiritual cleansing rituals. The exhaustive research and lucid insights into the often complex inter-relationships of the dalang families of Surakarta is interesting reading. Part of her work attempts to trace the ancestry of Solonese dalang families to the legendary Panjang Mas, dalang at the early 19th century court of Susuhunan Sudha Anyakrawati (a difficult task by its very nature; obfuscation of historical "fact" and "myth" leads to some rather nebulous conclusions).

"Styles and stylistic variants in the dalang traditions" is a most enlightening part of the entire book. Van Groenendael provides a cursory comparison of the differences between Surakarta and Yogyakarta court style wayang traditions as well as popular village style. She examines at greater length the relationship of the literary traditions of the court to the popular styles, and the opening up of the court traditions due to the emergence of the dalang schools. She also looks at the life and history of the court dalang, and the titles, duties, associated status and meager remuneration commensurate with being appointed a dalang of one of the courts.

The following chapters examine much more closely the arrangements between the dalang and his sponsor, the occasions for commissioning a wayang, and the dalang's relationship to the new Indonesian elite. Although, as van Groenendael notes, the occasions for commissioning a wayang performance (circumcision, marriage, etc.) have changed little over the years, the role of the dalang has changed hand-in-hand with Indonesia's emerging national identity. The dalang has at times become the object of attempts at standardization from several factions and partner to a new generation of patrons composed of business and governmental elite. Van Groenendael goes on to look at the role of the dalang in Indonesian President Suharto's "new order" and in relation to the government's five year plans.

The final chapters are given over to exhaustive

examination of actual performances. The author analyzes one entire *pathet* (musical mode corresponding to each of the three sections of a wayang performance) in terms of ancillary action, social interaction, and the wayang performance proper. She clearly shows, in several excerpts, how different dalang handle contemporary social issues within the context of their performances.

Appendix II, "The Structure of a wayang play in the Surakarta tradition," is notable for the differences it exhibits in several respects from the earlier work of Brandon (1970) and Becker (1979). Although in certain ways Becker's analysis possesses a structural elegance helpful in initially understanding the wayang, van Groenendael's structure more accurately reflects the current performance practices of Surakarta.

*Javanese Shadow Theatre* by Roger Long, in contrast to van Groenendael's book, is written from a more theatrical perspective. (His work is a revised version of a doctoral dissertation submitted in 1979 to the University of Hawaii.) Long approaches the practice of the dalang's art in a concrete manner, analyzing the role of *sabetan* (puppet manipulation) in the characterization of the puppets. If van Groenendael's work is macroscopic in its view of wayang and the dalang's role in society to the exclusion of relevant theatrical and musical detail, Long's work is microscopic and exclusive to the same degree, his book containing examples of neither music nor dialogue.

The tradition Long examines in *Javanese Shadow Theatre* is the same Yogyakarta tradition partly discussed in *The Dalang Behind the Wayang*, specifically, that of the Kraton Yogyakarta tradition as taught at the Habirandha school of puppetry. After introductory chapters on wayang terminology and background, he launches into a detailed examination of puppet movement in wayang kulit. First he delineates the various types of puppet movements that collectively make up the performance of wayang, then analyzes the function those movements play in the characterization of puppets. Extensive photographs and handsome illustrations complement the text to trace the individual positions involved in the movement and manipulation of the puppets. Long covers the whole range of situations and character types in his analysis of puppet movement, from the refined walking movements and courtly gestures found in the *jejer* (scenes of a king receiving guests) to the often fast and violent movements of the *raksasas* (ogres) in battle scenes. The main text is appended with an analysis of the step-by-step movements involved in a battle scene, (Appendix A) and the standard hand positions employed in puppet characterization (Appendix B).

On the whole, *Javanese Shadow Theatre* is a well-written, nicely produced and extensively illustrated work that, although extremely limited in scope, covers the material in an effective manner. Used in conjunction with exposure to actual performances, the work makes an excellent reference text on the techniques of puppet

manipulation that make up the dalang's art. Both *Javanese Shadow Theatre* and *The Dalang Behind the Wayang* are well thought-out, successfully executed and welcome additions to the wayang literature.

One note of caution. The limited scope of both these works might give the reader a rather distorted view of wayang as an art form. Van Groenendael's work succeeds better in giving the reader a general understanding of how wayang functions in society, but Brandon's work is still the better choice for those wishing to read a general overview of wayang kulit. Perhaps partly due to their very analytical nature, much of the *art* of wayang is missing from van Groenendael's and Long's books.

An inaccurate impression might be given here that the Javanese dalang of today is an institutionally educated pawn of the Indonesian government and wealthy business elite who works hand-in-hand as a tool in the promulgation of government doctrine and modern efforts at standardization. While one could find dalang that fit this description, they are the exception and not the norm. The art of wayang kulit, as it is practiced by hundreds of dalang throughout Central Java almost every night of the week, is still very much a viable art form that exhibits more variation today, perhaps, than ever. [kd]

#### References

- Becker, Alton  
1979 "Text Building, Epistemology and Aesthetics in Javanese Theater" in *The Imagination and Reality: Essays on Southeast Asian Coherence Systems*, Becker, A.L. and Yengoyam, Aram A., eds. Norwood, N.J.: Abex Publ. Co.
- Brandon, James  
1970 *On Thrones of Gold*. Cambridge: Harvard University Press
- Ulbricht, H.  
1970 *Wayang Purwa: Shadows of the Past*. Kuala Lumpur: Oxford University Press

**Compositions For Gamelan (Fragments) by Dutch Composers.** Donimus Amsterdam, Paulus Potterstraat 14, 1071 CZ Amsterdam, Holland. This is a 24-page sampler of four new compositions for Central Javanese gamelan. A representative portion of each piece is printed, rather than the entire score. Each selection includes the performance instructions (several in English), covering instrumentation, use of mallets, explanation of notation, and, in one piece, the tuning (in cents and hertz, no ratios) of the particular gamelan it was written for. The information in the introductions alone is interesting for composers of gamelan music, for each piece deals with the problem of notation quite differently.

The pieces excerpted are: *Suara-Suara Pada Waktu Fajar (Voices at Day-break)*, 1985, by Will Eisma; *Liwung* for gamelan and tape, 1977, also by Will Eisma; *Panyilangan, lagu-lagu laras saling*, for pelog and slendro

gamelan (tumbuk nem), 1985, by Klaus Kuipers; and *Gending* ("A western homage to the musicians of the gamelan"), 1975, by Ton De Leeuw. These composers are not trying to imitate traditional Javanese styles, nor are they using gamelan simply as a set of westernized percussion instruments. They appear to be sensitive to the gamelan's heritage as well as their own "new music" aesthetic, which is the necessary and often elusive balance needed for creating new gamelan music in the west.

This short book, as well as the full scores, are printed by Donemus Amsterdam, and are available in North America from Theodore Presser Company, Bryn Mawr (Philadelphia), phone: (215)525-3636. [mf]

**Lokananta: A Discography of the National Recording Company of Indonesia 1957-1985**, by Philip Yampolsky. Center for South and Southeast Asian Studies at the University of Wisconsin, Madison WI 53706.

Philip Yampolsky's lists are to ethnomusicology as James Joyce's are to literature: extensive, rich, and worthy of several readings. His efforts in recent years have resulted in this impressive publication.

This work presents a detailed listing of all the recordings (LP and cassette), as well as a general history, of the Indonesian national recording company, P.N. Lokananta, from its beginning in 1957 through October 1985. The listings are supplemented by additional sections, some of which could be books themselves. A dictionary of Indonesian musical and theatrical genres contains nearly 70 entries, from Angklung (Sunda) to Wayang Wong (Central Java). Libraries should order the book on the basis of this section alone. There are also extensive indexes of titles and performers, a glossary of Javanese musical terms appearing in the entries, explanatory tables, and an introduction discussing the patterns of Lokananta's disc and cassette production and the company's position within the Indonesian cassette industry as a whole.

Depending on one's interests, many questions can be answered by the wealth of information in these pages. Interested in recordings of Pangkur? There are 72 entries in the index. Looking for recordings made by K.R.T. Wasitodiningrat, a.k.a. Wasitodipuro (to whom the book is dedicated)? The index directs you to his previous name, Tjokrowasito, where there are 14 entries. The various symbols that accompany the entries take a little getting used to, but help provide an impressively detailed and insightful look at the musical richness of Indonesia and how it was documented and perhaps shaped by Lokananta. [jd]

#### BRIEFLY NOTED

PANAP: Performing Arts Newsletter in Asia and the Pacific. Appears bi-annually. Covers music, film, drama and dance; contains reviews, reports on Festivals, and

short articles. Published, in English, with the assistance of UNESCO. Subscriptions are \$10 in the U.S. and Canada, \$5 in other countries. Write to the editor, Dr. Sasithara Pichaichannarong, c/o Fine Arts Department, Na-Phrathat Road, Bangkok 10200, Thailand.

*Indonesia*, by Jean Taylor. Occasional Publication No. 2, Wisconsin Papers on Southeast Asia. Madison, Wisconsin: Center for Southeast Asian Studies, written 1975, ©1987. 30 pp. A short but useful overview of the political history of Indonesia, and the relationships among the different ethnic groups.

"Shadow World of the Javanese," by Ward Keeler in *Natural History*, V. 96, No. 11, November 1987 pp. 68-77, published by the American Museum of Natural History, Central Park West at 79th St., New York, NY 10024.

"The Construction, Technique, and Image of the Central Javanese *Rebab* in Relation to its Role in the *Gamelan*," by Colin Quigley in *Pacific Review of Ethnomusicology*, Vol. 3 (1986) Music Dept., U.C.L.A., Los Angeles, CA 90024.

*Focus on Indonesia*, a quarterly publication, edited by Jakob Isman. Contains short articles and reports on political, economic and diplomatic activities. Copies may be obtained from the Information Division, Embassy of Indonesia, 2020 Massachusetts Avenue N.W., Washington D.C. 20036.

*Sound Choice* magazine is created by and for the members of the Audio Evolution Network. Each issue contains hundreds of informed reviews of unusual recordings and publications around the world. Contact addresses help you get in touch with the artists and publishers. Sample copy \$2.50. Money back guarantee. Write: Box 1251, Ojai, CA 93023.

*Musicworks: the Canadian Journal of Sound Explorations* is a quarterly journal-with-cassette publication that serves as a resource of information on innovations in new music—human and otherwise. Created by musicians and artists, *Musicworks* presents methods and practices of many musical forms, from many perspectives. Subscriptions start at \$10 without the cassettes and \$22 with the cassettes. Write: 1087 Queen St. W., Toronto, Canada M6J 1H3. .

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reviewers: Joan Bell Cowan [jbc], Kent Devereaux [kd], Jody Diamond [jd], Miguel Frascioni [mf], Henry Spiller [hs]. Readers are welcome to submit reviews or notices.



# ARCHIVES

This section of *Balungan* lists new materials that have been added to the Archives since the last issue. Selected items are described as special features. Most materials are donated, and contributions in any category are always welcome. When submitting materials, please indicate in writing if you wish the Archives to distribute your work, or to maintain only a single copy for research purposes. In some cases, the Archives can contribute to the cost of copying materials to be donated.

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Service charges for copying and mailing, unless indicated otherwise, are as follows:

Cassettes: \$7 each

Imported cassettes: \$8 each

Monographs: \$5 per 50 pages or fraction thereof

Scores: \$5 each

Videotapes: \$25 each

plus \$1 per item for postage.

## SPECIAL FEATURES

\***Weintraub, Andrew.** *A Manual For Learning Sundanese Gamelan.* Senior Thesis, U.C. Santa Cruz, 1985. 54 pp [M.Wei01].

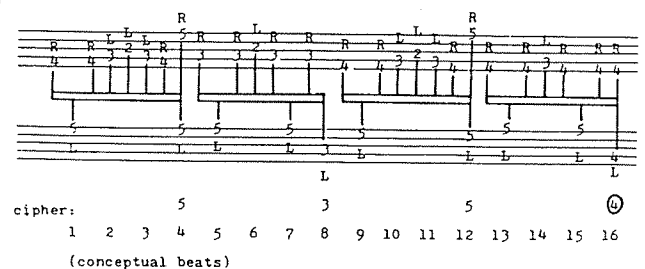
This manual is a clear, concise and well-illustrated document for beginning students of Sundanese gamelan, written while Weintraub studied with Undang Sumarna at U.C. Santa Cruz. It includes a description of the instruments in the gamelan, how the music is notated, and gives examples illustrating technique, musical structure, and some instrumental parts. A more expanded version might include an explanation of the drumming, or of other more complex instruments like rebab and vocal, but this is a good start.

\* **Oliveros, Pauline.** *Lion's Eye,* Score and tape. [S.Oli01] [Tl.Oli01].

Scored for slentem, two demung, three saron, two peking, bonang barung, gambang, gender panerus, gender barung, and kempul. The piece is based on multiple divisions of nine beats. The tape has two realizations of the piece, one by Gamelan Son of Lion in New York, and the other on a Synclavier played by Neil Rolnick.

Ex. 15. *Bonang* part for *pancer* pieces.

Rather than playing in *kemprang* style, the *bonang* can be played using a *caruk* realization. The *bonang* can utilize a *caruk* realization in one of two circumstances: 1) when *rincik* is present to play a *kemprang* realization, or 2) when *rincik* is not present, in conjunction with an alternating *kemprang* style. Similarly, *rincik* styles depend on the presence of *bonang*. A *caruk* realization on *rincik* works well with a *kemprang* realization on *bonang*. For variety, both instruments can alternate between styles, each instrument playing one style for one or two *goang* strokes and then switching. *Kemprang* styles for *bonang* and *rincik* differ as shown before (compare p. 14-15, Ex. 7 with p. 20, Ex. 9), but *caruk* styles are identical. The graph below shows which hand strikes which pot with respect to position on the top or bottom row of the *bonang* frame.



From *A Manual for Learning Sundanese Gamelan.*

\***Kallett, Jim and Manoff, Mark,** *Topeng Babakan.*, a Cirebon-style solo masked dance, is the subject of this film and video. It was made in Slangit Village, Java, in 1982, with *dalang topeng* (master dancer) Sujana Arja. The narration, by Pamela Rogers-Aguiniga, gives background on the dance and describes the character of each mask, the symbolism of the colors, etc. The first part of the film is an introduction to the five masks, the second part is an impressionistic portrait of the performance. 10 minutes. (VHS or Beta: \$40 individual, \$65 institution. 3/4": \$50 individual, \$75 institution) [V.Kal01].

## NEW ADDITIONS

### Monographs and Articles

**Brinner, Ben,** *Competence and Interaction in the Performance of Pathetan in Central Java.* Doctoral Dissertation, U.C. Berkeley, 1985, 480 pp [M.Bri01].

\***Dresher, Paul,** *The Design and Construction of a Contemporary American Gamelan.* M.A. Thesis, U.C. San Diego 1979, 117 pp [M.Dre01].

**Morton, David,** *Thai Traditional Music: Hot House Plant or Sturdy Stock?* Reprint from the Journal of the Siam Society, Vol. LVIII, Part 2, 1970. 44 pp [M.Mort01].

- Rossing, Thomas D. & Shepherd, Robert B., "Acoustics of Gamelan Instruments." Reprint from Percussive Arts Research Journal [M.Ros01].
- Shadeg, N., *Bali: Pocket Dictionary*. Yayasan Swastiastu, Den Pasar 1985. English/ Indonesian/ Balinese [M.Sha01].
- Soedarsono, Astudi, Sunjata, editors, *Studi Gamelan Jawa Di Luar Negri* (The Study of Javanese Gamelan in Foreign Countries). Proyek Penelitian dan Pengkajian Kebudayaan Nusantara (Javanologi) Yogyakarta, 1985. Contains three articles: *Studi Kesenian Jawa di Amerika Serikat* (The Study of Javanese Arts in the U.S.) by R. Anderson Sutton; *Sumbangan Para Sarjana Dalam Pengembangan Karawitan di Amerika Serikat* [The Contribution of Scholars to the Development of Javanese Music in the U.S.] by Harja Susilo; *Studi Kesenian Jawa di Jepang* (Study of Javanese Arts in Japan) by R.M.W. Surjodiningrat, 60 pp [M.Soe02].
- Sumarsam, *Gamelan Sekaten: A Musical Exercise*, 32 pp [M.Sum02].
- Supanggah, Rahayu, *Balungan*. 1987. (translated from the Indonesian by Marc Perlman) [M.Sup01].
- Wallis, Richard H., *Poetry as Music in Java and Bali*. M.A. Thesis, University of Michigan 1973, 125 pp [M.Wal01].
- Walton, Susan Pratt, *Sinden and Patet*. M.A. Thesis, University of Michigan 1974, 156 pp [M.Wal01].

#### Scores and Collections of Scores

- \*Diamond, Jody, *Guru, Murid, Teman*, for solo voice or chorus in Ld. Pangkur, pelog barang, irama kebar. [S.Dia05].
- \*Felciano, Richard, *In Celebration of Golden Rain*, for Javanese gamelan and organ, 1977 [S.Fel01].
- \*Forlin, Gino, *4 Bagatelles for Gamelan*, 1987. [S.For01]. *Bubaran CMcC (slendro with pelog 7)* 1987 [S.For02].
- Frasconi, Miguel, *Stilling*, for Javanese gamelan, with suling, rebab, voice [S.Fra02].
- Harrison, Lou, *Concerto for Piano with Javanese Gamelan*, 1987. Piano with Javanese Gamelan. Recording also on file. [S.Har06]
- Macht, Robert, *Concerto for Gamelan, French Horn and Improvisation Ensemble*, 1986. Recording (\$5) and score available from the composer: 6140 Barroll Road, Baltimore, MD 21209 [S.Mac02].
- Martopangrawit, R.L., *Titilaras Kendangan*, ASKI, 1972. Discussion of and notation for kendangan for Central Javanese gamelan [SC.Mar02].
- \*Polansky, Larry, *Al Het*, for voice and one percussionist playing slendro gender and pelog gambang (tumbuk 6), 1987. Text in Spanish, scored in Western notation. 1987 [S.Pol01].
- Suwardi, Al., *Ladrang Luyu — Lancaran Bendhungan*, slendro pathet sanga. For Javanese gamelan, includes vocal parts (chorus) for each piece, and sketches for the

- bonang part of Ld. Luyu [S.Suw01].
- Wash, Jeffrey, *Endless Gift*, pathet sanga, 1986, for Javanese gamelan [S.Wash01].
- Widiyanto, *Ladrang Pambuko Aptos*, slendro, manyuro, 1987, for Javanese gamelan, gending bonang Semarang style, includes bonang and bonang panerus parts [S.Wid02].

#### Tapes of Individual Composers

- Harrison, Lou, *Scenes from Cavafy & Favorite Tunes From Young Caesar*, 1987. For Javanese gamelan, baritone, and other instruments. Hermes Beard Press, 1987. Available for \$8.95 from Batish Recording Enterprises, 1310 Mission Street, Santa Cruz, CA 95060 [TI.Har01].
- Harrison, Lou, *Concerto for Piano with Javanese Gamelan*, 1987. Piano with Javanese Gamelan. Score also on file [TI.Har02].
- Macht, Robert, *Concerto for Gamelan, French Horn, and Improvisation Ensemble*, 1986. Score also on file. [TI.Mac01] Available from the composer (see address in Scores, above).
- Rusli, Harry, "Titik Api," produced in Indonesia on Aktuil label. Experimental rock music with some gamelan instruments, singers, and sound effects [TI.Rus01].

#### Tapes of Performances

- \*Kyai Udan Mas, Jody Diamond, dir. *Wayang Kulit Purwa: Kresna Gugah* 5/02/87 Dhalang: Widiyanto S. Putro, Pimpinan: Harja Susilo [TP.US.CA.CB08a,b].
- \*Nyai Panjang Sari (Friends of the Gamelan), Jane Knourek, dir. Concert 4/26/87 *Javanese Gamelan* Traditional Central Javanese and Sundanese music. [TP.US.IL.FG05a,b] *New Music for Javanese Gamelan*, 2/01/87 [TP.US.IL.FG06].

#### Video Tapes and Films

- Marin, Eric, *Lou Harrison: "Cherish, Conserve, Consider, Create"* 1986 Video dub of 16mm print. 28 minutes. For rental or purchase, write 2315 Grant St. #7, Berkeley, CA 94703 [V.Mar01].
- \*Kyai Udan Mas, *Music and Dance of Central Java*. K.R.T. Wasitodipuro, dir., Jody Diamond, asst.; I Nyoman Wenten and Nanik Wenten, dancers. Concerts performed at U.C. Berkeley and San Jose State University, March 1986 [V.US.CA.CB01].
- Reed, Larry, *Shadow Master*. Filmed in Bali, 54 minutes. Order from 18 Chatanooga, San Francisco, CA 94114. \$200 on video tape (VHS or Beta), \$700 on 16mm film.

# NETWORK

## AUSTRALIA

Dr. Catherine Falk writes from the Melbourne College of Advanced Education (M.C.A.E.) in Australia, "My students and I were delighted when Poedijono, our gamelan teacher, showed us a copy of [*Balungan*] that mentioned one of our performances. There are many other active gamelan in Australia. Poedijono also teaches at Monash University, Melbourne, and Dr. David Goldsworthy directs an energetic group at The University of New England in Armidale, New South Wales. Dr. Margaret Kartomi has instigated and encouraged many of the groups. The students in the Music Department at M.C.A.E. are practical musicians studying for the degree of Bachelor of Education; they become music teachers as well as professional musicians. There are several courses in non-Western music. Our gamelan in the oldest of the non-Western performance classes at the College. We started in 1979 and have both beginning and advanced classes. Our main problem is losing experienced players every year when the fourth year students graduate."

## CANADA

Tony Reif reports from Vancouver, Canada that the Javanese gamelan from EXPO is now in healthy residence at Simon Fraser University's Centre for the Arts. Martin Bartlett is directing the group which is called the Vancouver Community Gamelan. The gamelan performed at the recent Asia Pacific Festival, [which Reif co-programs], led by K.R.T. Wasitodipuro with Nyoman Wenten and Nanik Wenten dancing. Martin is teaching an introductory gamelan course at SFU this fall and enrollment filled up immediately. The other Indonesian performance at the Asia Pacific Festival was by the University of Washington Gamelan Degung Pusaka Sunda, led by Burhan Sukarma; they also presented kecapi-suling.

The Evergreen Club Gamelan Ensemble is Canada's only new music gamelan and only Sundanese Gamelan Degung. The group's director, Jon Siddall, has been very active in inviting new music composers to write for gamelan. On April 5th, 1987, The Evergreen Club premiered John Cage's first piece for gamelan, *Haikai*, written especially for the group. Other world premieres were James Tenney's *The Road to Ubud*, for gamelan degung and prepared piano, and Andrew Timar's *Palimpsest*, which combined prepared piano and violin with the degung ensemble. Included on the program was Cage's first prepared piano piece, a gamelan-inspired work called *Bacchanale* (1938), and *The Greenhouse: Act II* by Jon

Siddall, the ensemble's director. The prepared piano soloist was Gordon Monahan. [In the next issue of *Balungan* there will be an interview with John Cage about *Haikai* and his view of the new gamelan movement in general.]

The University of Montreal now has a Balinese teacher for the gamelan they were given by the Indonesian government after EXPO 86 in Vancouver. I Wayan Suweca arrived in the Fall of 1987, and will teach Gamelan Kebyar and Gamelan Angklung. The program is directed by composer José Evangelista. (Suweca's brother, I Wayan Sujana, is currently living in Oakland where he directs Gamelan Sekar Jaya.)

## ENGLAND

Neil Sorrel reports that a wayang kulit was presented in England on June 10, 1987 by the Music Department of the University of York and the Heslington Foundation for Music and Associated Arts. The dalang was His Excellency the Indonesian Ambassador, Suhartoyo, and with Gamelan Sekar Petak under the guest direction of Joko Purwanto.

Subscriptions are now available to *PELOG*, the newsletter of the Cambridge Gamelan Society, edited by Bill and Sandra Martin. Subscribers automatically become Associate Members of the Society. The rate for three issues (each is 4 – 10 pages) is \$4 (£2.50). Address: Lint Growis, Foxearth, Sudbury, Suffolk, England. Payment must be in sterling or foreign bank notes, no checks. Those who wish to avoid foreign mail or exchange may obtain a subscription by sending a check to *Balungan* at the address listed in our masthead.

## IRELAND

Annette Sanger, a lecturer in the Department of Social Anthropology at Queen's University of Belfast, is very active with Balinese Gamelan. With the support of Professor John Blacking, the school purchased the gamelan in 1983. It has been used in graduate ethnomusicology classes and in special programs for physically disabled adults and children.

## UNITED STATES

Maria Omo has been appointed as the new artistic director of the Friends of the Gamelan Group (Gamelan Nyai Panjang Sari) in Chicago. This very active group presented eight concerts and four workshops (under the direction of Jane Knourek) in the 1986-87 season. Ms. Omo, a composer of works for western instruments as well as gamelan, has been

with the group since 1981. She began teaching in 1985, and recently started teaching Javanese music at the University of Illinois in Champaign-Urbana (where a gamelan belonging to **Andy Sutton** is being used for classes.) She is interested in new works for Javanese gamelan with or without western instruments, and can be contacted at 2452 W. Berenice, Chicago, IL 60618.

**Barbara Mintz** has returned from a year of studying classic Legong dance with **Sang Ayu Ketut Mukleb** in Ubud, Bali. She plans to teach and perform Balinese dance, and has also produced a coloring book of drawings made while she was in Bali. She can be reached at 35 Russia St. Apt. G, San Francisco CA 94112.

**Abay Subardja**, a Sundanese dancer and choreographer, was a guest artist at U.C. Santa Cruz in the spring of 1987. With gamelan director **Undang Sumarna**, he co-ordinated a performance of an original dance drama.

At Cabrillo College in Aptos, California, current and past students of **Lou Harrison** have formed an on-campus organization called **Friends of the Cabrillo Gamelan** for the purpose of supporting and expanding the college's gamelan program. The President is **Ernest (Terry) Allen**, and Vice-President is **Drew Saltana**. They have already purchased *Gamelan Ombak Banyu* [Ocean Waves] (named by **Undang Sumarna**) [see Directory].

**Michael Tenzer** is interested in selling, renting or making arrangements for the use of his complete Balinese Gong Kebyar gamelan beginning in May of 1988. The gamelan is currently in New Haven, Connecticut. He can be contacted at the Music Department, Yale University, 4030 Yale Station, New Haven, CT 06520, phone (203) 782-6270. He will be spending that year studying music in South India, continuing his research in Bali, and composing new pieces for gamelan and for string orchestra.

The University of California at Berkeley will host the first All-University of California Gamelan Festival on April 15 and 16, 1987, supported by the UC Committee for Intercampus Arts. There will be many participants: **Kathy Foley** and **Undang Sumarna** with a group from U.C. Santa Cruz, **Sue DeVale** and the gamelan group from U.C.L.A., and Gamelan Kyai Udan Mas of U.C. Berkeley, directed by **Jody Diamond**. Activities will include two evening concerts and a day-long symposium on two themes: "Court and Village Music" and "Javanese Gamelan: past, present and future." A presentation on Indonesian dance is planned with **Judy Mitoma**, **I Wayan Dibia**, and **B. Suharto**, all from U.C.L.A. Abstracts for papers may be submitted to Kathy Foley c/o Porter College, U.C. Santa Cruz, Santa Cruz CA 95064.

**Joan Bell Cowan** received the first Honorarium for Study in Indonesia from the American Gamelan Institute. She has long been involved in gamelan, as a builder, composer and teacher, and finally took her first trip to Java and Bali in the summer of 1987, where she collected materials for her children's gamelan classes.

**Gamelan Son of Lion** in New York is planning a special series of concerts called "Process Composing for Gamelan," which will feature works by several composers who are members of the group. They also plan to publish a collection of scores performed in the series.

**World Music in Schools Foundation** was formed last year in Petaluma, California, to bring hands-on programs in the performing arts to elementary school students. There have been three gamelan programs so far, directed by **Jody Diamond**. Classroom instruction is by **Joan Bell Cowan**, and several guest groups have participated in concerts: **Undang Sumarna's** group presented Sundanese music and dance and **Sekar Jaya** presented a concert of Balinese music and dance. The foundation was funded through the Grateful Dead's Rex Foundation, and is co-directed by **Mickey Hart** and **Tom Sipes**.

#### FESTIVAL OF INDONESIA

The Festival of Indonesia, to take place in 1990-91, will be a celebration of Indonesian culture in the United States, and is officially endorsed by the government of both countries. The year-long festival will include major museum exhibits, performances and special events in New York, Washington D.C., Chicago, Houston, Los Angeles and San Francisco, as well as associated activities throughout the United States. The cultural diversity of traditional and contemporary Indonesia will be represented in fine arts, crafts, music, dance, drama, literature, film and other programs. The project was initiated by Yayasan Nusantara Jaya, a private Indonesian cultural foundation headed by Foreign Minister Dr. Mochtar Kusumaatmadja. If you are interested in participating in special projects or tours, or in planning activities in association with the Festival, please write to: **Secretariat, Festival of Indonesia, 280 Madison Avenue, New York NY 10016.**

# PROGRAMS

## AUSTRALIA

*Group:* M.C.A.E. Gamelan  
*Date:* November 1, 1986  
*Place:* Melbourne College of Advanced Education  
*Title:* A Night of Wayang  
*Dhalang:* Poedijono  
*Program (Ramayana):* Metil Dalam; Udan Mas; Kebo Giro; Asmarandana; Wayang: sl. nem, sl. s., sl. m.

## CANADA

*Group:* Vancouver Community Gamelan  
*Date:* June 27, 28, 1987  
*Place:* Asia Pacific Festival, Vancouver  
*Program (Central Java):* Gangsaran-Agun-  
 agun; Dance: Gambiranom, Rena-rena -  
 Kinathi Sandung - Slepengan; Kt.  
 Puspawarna; Dance: Bambang-Cakil,  
 Subakastawa - Ayak-ayakan -  
 Sampak

## ENGLAND

*Group:* Cambridge Gamelan Society:  
 Gamelan Duta Laras [Ambassador of  
 Harmony]  
*Date:* February 25, 1987  
*Place:* Concert Hall, West Road  
*Title:* Music and Dance of Java  
*Director:* Alec Roth  
*Guests:* Joko Purwanto, David Posnett, Neil  
 Sorrell, M.D. Sjoftan, Nawangsasi  
 Narotomo  
*Program (Central Java):* Gd. Bonang  
 Majemuk p. 1.; Ld. Sriwibawa sl. s.;  
 Dance: Golek Surung Dayung; Gd.  
 Parisuka p. nem; Gd. Kinanthi - Ld.  
 Kembang Pepe - Ld. Sigramangsah sl.  
 m.; Dance: Pudyastuti; Ld. Mugirahayu  
 - Ayak-ayakan - Srepegan sl. m.; Bub.  
 Emprit Neba p. br.

## INDONESIA

### Bali

*Groups:* #1 Sekaha Gong Dharma Budaya  
 (from Sayan Delodan Mengwi); #2  
 Sekaha Gong Tunas Mekar (from  
 Pengosekan)  
*Musical Directors:* Ketut Gede Asnawa SS.

Kar.; I Dewa Putu Rata  
*Dance Director:* Nyoman Suarsa/Nyoman  
 Cerita B.A.  
*Vocal Directors:* Desak Suarti Laksmi SST,  
 Ni Wayan Sumiarti (#1)  
*Dalang:* Made Persib B.A. (#1)  
*Date:* July 2, 1987  
*Place:* Arda Candra Open Stage, Art  
 Center, Den Pasar  
*Title:* First and Second Place Winners of  
 1987 Gamelan Gong Kebyar  
 Competition

*Program (Balinese Gong Kebyar):* #1 -  
 Tabuh Kreasi Utara Giri; Tabuh Lelam-  
 batan Windu Segara; Sandya Gita  
 Catur Warga Winagun; Topeng Arsa  
 Wijaya; Tari Kreasi Banda Yowana;  
 (musical direction: Ketut Gede Asnawa,  
 Made Rundu, Gusti Made Lumbang,  
 Wayan Geria B.A., Wayan Wira,  
 Nyoman Sudarna B.A.) #2 - Kreasi  
 Baru Murdaning Cita; Tabuh Lelam-  
 batan Dengkol; Tari Belibis; Topeng  
 Arsa Wijaya; Tari Kreasi Baru Danur  
 Dara (*Musical directors:* I Wayan Jebeg,  
 Ketut Tama B.A., Dewa Putu Putrayasa  
 B.A., Dewa Putu Berata. Coordinator:  
 Dewa Nyoman Batuan)

*Groups:* Sekaha Gong Tunas Mekar (from  
 Pengosekan) and Sekaha Gong Kalingga  
 Jaya (from Banjar Kaliungu Kaja)  
*Date:* August 12, 1987  
*Place:* Wantilan, Art Center, Den Pasar  
*Guest:* Evan Ziporyn  
*Program:* Kreasi Sekar Jaya (Balinese Gong  
 Kebyar); Waiting by the Phone, for solo  
 clarinet (Evan Ziporyn); Sinar Jegog  
 (Michael Tenzer); Pastima Segara  
 Madu (Michael Tenzer)

### Central Java

*Group:* Kyai Pengawe Sari(sl.) / Kyai  
 Telagamuncur (p.)  
*Date:* November 2, 1986  
*Place:* Pura Paku Alaman, Yogyakarta  
*Director:* Pak Mujiono  
*Program (Central Java, radio broadcast):*  
 Kt. Puspawarna sl. m.; Gd. Bonang  
 Sobanlah mg. Ldr. Kopyah p. 1.; Gd.  
 Jamba - Ld. Sobrang sl. nem; Bawa S.A.  
 Musthikengrat - Gd. Kandeg - Ld.  
 Condra Upa sl. s.; Bawa S.A. Sura-

ningsih - Gd. Glewang Gonjing mg. Ld.  
 Ginonjing - Kt. Kinanthi Sandung  
*Date:* Jan. 11, 1987, Kt. Puspawarna; Gd.  
 Daradasih p. 1.; Gd. Kabor mg. Ld.  
 Karawitan sl. nem; Bawa S. A.  
 Rangsang Tuban - Gd. Greget Peka-  
 longan - Ld. Sri Rejeki p. nem; Bawa S.  
 T. Sri Martono - Gd. Sumendang mg. Ld.  
 Cluntang - Kt. Dlongèh sl. s.; Gd.  
 Ngudya Sari - Ld. Sri Mataram p. br.;  
 Ln. Udan Mas

*Group:* Kyai Kanyut Mesem  
*Date:* December 17, 1986  
*Place:* Pura Mangkunegaran, Surakarta  
*Director:* Pak Ngabei Mitropradonggo  
*Program:* (Central Java, radio broadcast):  
 Kt. Puspawarna sl. m., Gd. Lendi mg.  
 Ld. Sawung Galing - Kt. Sri Kacaryan  
 sl. m., Bawa S.A. Sudirawicitra - Ld.  
 Ld. Sri Nindita p. nem; Gd. Lempung  
 Gunung mg. Ld. Gandrung Manis - Ld.  
 Sarayuda p. br.; Ayak-ayakan Kaloran  
 sl. m.  
*Date:* January 29, 1987  
*Program:* Kt. Puspawarna sl. m.; Gd.  
 Kembang Mara - Ld. Playon (bedhayan)  
 p. 1.; Gd. Titipati - Ld. Siyem sl. nem;  
 Bawa S.A. Dadapmantep - Ld.  
 Kembang Pétè p. nem; Ayak-ayakan  
 Kaloran sl. m.

*Group:* Kraton Surakarta Morokoto  
*Place:* Kraton Surakarta  
*Date:* January 5, 1987  
*Director:* Pak Prabuwinata  
*Program (Central Java, radio broadcast):*  
 Ld. Srikaton p. br.; Gd. Babarlayar  
 Bedhaya - Ld. Winangung p. br.; Bawa  
 S.A. Condokusumo - Ld. Sri Hascarya  
 sl. s.; Gd. bondan mg. Kinathi - Puspan-  
 jana sl. s.; Ayak-ayakan Umbuldongga  
 p. br.  
*Date:* February 2, 1987  
*Program:* Ld. Srikaton p. br.; Gd. Kagok  
 Laras - Ld. Playon (bedhayan) p. 1.; Gd.  
 Rondon Cilik - Ld. Utomo (bedhayan)  
 sl. s.; Bawa S.A. Pangajapsih - Ld. Sri  
 Karonsih p. br.; Ayak-ayakan Umbul-  
 dongga p. br.  
*Group:* Musicians of RRI (Radio Republik  
 Indonesia)  
*Place:* R.R.I. Solo  
*Date:* February 12, 1987

*Director:* Pak Dalia

*Program* (Central Java, radio broadcast):

Ln Purwoko p. nem; Gd. Rarawuyung mg.  
Ld. Talak Bodin – Kt. Gambuh sl. nem;  
Gd. Bondet Mataram – Ld. Wirangrong –  
Lagu Aja Ngebut p. nem; Bawa S.A.  
Langenasmara – Ld. Sri Karongron – Ln.  
Ronda Malam sl. s.; Jineman Dhudhuk  
Wuluh – Ld. Kijentrung – Kt. Mijil  
Pamudya – Ln. Bemo p. br.; Ayak-  
ayakan Pamungkas p. br.

*Group:* (see below\*)

*Date:* June 9, 1987

*Place:* I.S.I. (Institut Seni Indonesia) North  
Campus (formerly ASTI Yogya)

*Program* (Central Java): Ld. Kenceng s.m.;  
Ld. Wilujeng p.br.; Dance: Menak  
Koncar (dn. Leslie Dexter), Ld. Asmara-  
dana – Sampak sl.m.; Dance: Golek  
Kenya Tinembe (dn. Micki Altiveros),  
Ld. Asmarandana Kenya Tinembe  
p.nem; Dance: Klana Topeng (dn. B.  
Suharto), Ln. Bendrong sl.m.; Dance:  
Beksan Srikandi- Suradewati (dn. Siti  
Sutiyah, Th. Suharti), Playon – Kt.  
Brondog Mentul – Playon – Ayak-ayakan  
Mijil p. br.; Dance: Beksan Senggana-  
Gathutkaca (dn. Dr. Wisnoe  
Wardhana, Y. Sumandiyo Hadi),  
Playon – Ld. Agung-agun – Playon –  
Sampak Galong sl. m.; Bub. Arum-arum  
p. br.

(\*musicians: Prof. Dr. R.M. Soedarsono,  
Sunarti Soedarsono, R.W. Sasminta-  
mardawa, Soedarso Sp., Drs. Timbul  
Harjono, Y. Murdiyati, Praptodihardjo,  
R.B. Soedarsono, Alan Feinstein, Anne  
Northrup, Andy Toth, Joan Suyenga,  
Suhirjan, Trustho, Sumaryono, Suyono)

## TAIWAN, REPUBLIC OF CHINA

*Group:* Gamelan Angklung of the National  
Institute of the Arts

*Date:* May 31- June 4, 1986

*Director:* Han Kuo-huang

*Program* (Bali): Gamelan Bebonangan,  
Jaran Sirig (Pengechet), Pengisap Kocok  
(with bamboo angklung), Ngedeslema,  
Sekar Uled, Pendet (4 dancers), Bali  
Swing (Dawn Labuy), Berong, Angklung  
Kebyar.

## UNITED STATES

### California

*Group:* Gamelan Si Betty

*Date:* February 28, 1987

*Place:* Hertz Hall, U.C. Berkeley

*Director:* Trish Neilson

*Guests:* David Abel, Judith Hubbell,

William Kraft, Julie Steinberg,  
William Winant

*Title:* Lou Harrison's 70th Birthday

*Program* (Lou Harrison): Film: Lou  
Harrison and His Music (Eric Marin);  
May Rain; Varied Quintet: Gending,  
Grave, Bowl Bells; Rondeau in Honor of  
Fragonard; Suite for Violin and  
American Gamelan; Ld. in Honor of Pak  
Daliyo; Gd. in Honor of Aphrodite; For  
the Pleasure of Ovid's Changes; A  
Cornish Lancaran

*Group:* U.C. Santa Cruz Gamelan

*Date:* April 24, 25, 1987

*Place:* U.C.S.C.

*Director:* Undang Sumarna

*Title:* 10th Anniversary Concert

*Program* (Sundanese Gamelan and Dance):  
Jipang Kraton; Tari Gawil naek  
Ponggawa; Kacapi Suling: Jipang  
Kraton, Ngarajah Nimang, Jereuk  
Manis; Cirebonese Gamelan and Dance:  
Gagalan Tratanagan, Tari Rahwana;  
Dance: Sendratari Perang Sanekala

*Group:* B.A.N.G. (Bay Area New Gamelan)

*Date:* August 19, 1987

*Place:* Trustees; Auditorium, Asian Art  
Museum, San Francisco

*Director:* Jody Diamond

*Guests:* Laurie Kottmeyer, John Kelley,  
Richard Mix

§*Program:* Ld. Duporo p. br. (K.R.T. Wasi-  
todipuro); Jineman Uler Kambang – Gd.  
Gambirsawit mg. kt.4 sl.s.; Al Het: for  
the people of Nicaragua (Larry  
Polansky); Pelog Study #1: Stilling  
(Miguel Frasconi); Ld. Pangkur wolak-  
walik – Bubaran Ricik-ricik p.br./sl.m.  
(Central Java, arr. Jody Diamond)

*Group:* The Berkeley Gamelan

*Date:* November 13, 1987

*Place:* Unitarian Fellowship, Berkeley

*Director:* Daniel Schmidt

*Program:* Little Gamelan Concerto (Jeffrey  
Wash); One White Crow (Daniel  
Schmidt); Pelog Study #1: Stilling  
(Miguel Frasconi); Abies Firma (Daniel  
Schmidt); Tantra (Shin Nakamura);  
Gd. Pak Cokro (Lou Harrison); Ln.  
Daniel (Lou Harrison); Paradise  
Wrinkled (Joe Fancher)

### Connecticut

*Group:* Sekar Kembar

*Date:* April 5, 1987

*Place:* Morse College, Yale University

*Director:* Michael Tenzer

*Guests:* Desak Nyoman Suarti, Kompiang  
Suweta, Dewa Made Wartawan  
*Program* (Bali): Panyembrama, Bunga  
Gugur, Topeng Keras, Gilak Penyuwud

## Delaware

*Group:* Gamelan Lake of the Silver Bear  
(Kyai Tlogo Beruang Perak)

*Date:* May 4, 1987

*Place:* Westchester Conservatory of Music,  
White Plains NY

*Director:* Michael Zinn

*Guest:* Jennifer Wohl

*Program:* Lesung Jumengglung sl. s.  
(Javanese); Kaki Junggu Jagung sl. nem  
(Sundanese); Bendrang p./sl./p.  
(American); Hammerhead (William  
Naylor); In That Bright World (Jody  
Diamond); Lagu Baris (Balinese);  
Manyarsewu sl. m. (Javanese); Vener-  
able Son of Silver Bear (Michael Zinn)

## Hawaii

*Group:* University of Hawaii Gamelan Club

*Date:* April 25, 1987

*Place:* Music Department Courtyard

*Director:* Hardja Susilo

*Title:* Javanese Gamelan and Dance

*Program* (Central Java): Talu: Cucur Bawuk  
– Pare Anom – Srikaton – Sukmallang –  
Ayak-Ayak – Srepegan – Sampak sl. m.;  
Jangkung Kuning mg. Arum-Arum p.br.;  
Dance: Topeng Tayaningsih; Slepegan  
Durma p.br.; Tembang Sunda: Senggot  
Pangemat; Ombak-ombakan; Sekar  
Manis; Gambir Sawit Pancerana p. nem;  
Bubaran Miyanggong

*Group:* Hawaii Loa College Gamelan  
Ensemble

*Date:* April 10, 1987

*Place:* Hawaii Loa College

*Director:* Richard North

*Program:* Jipang Walik; Bayeman  
Keraton; Dance: Topeng Sambah;  
Dance: Kasturun; Dance: Topeng  
Rumyang; Jipang Lontang; Gagalan  
Tayuban; Dance: Topeng Tumenggung;  
Dengkleung; Dance: Ketuk Tilu;  
Munggang

## Illinois

*Group:* Nyai Panjang Sari (Friends of the  
Gamelan)

*Date:* Feb. 1, 1987

*Place:* O'Malley Theatre, Roosevelt

University, Chicago  
*Director:* Jane Knourek, asst. Maria Omo  
*Title:* A Program of Contemporary Gamelan Music  
*§Program:* A Well-Rounded Fanfare, sl. (Barbara Bent); Slendrone, sl. (Robert Lombardo); Crossing Bridges, sl./p. (Maria Omo); Kagok Pangrawit, p. (Ki Wasitodipuro); Giligilig, sl. (Paul Tobin); Main Bersama-sama, p. (Lou Harrison); A Rag for Deena, p. (Barbara Benary); Parisuka, p. (R.L. Martopangrawit); Accumulation, p. (Daniel Schmidt)

#### Iowa

*Group:* Grinnell Gamelan Ensemble  
*Date:* May 2, 1987  
*Place:* Grinnell Colege  
*Director:* Roger Vetter  
*Guests:* R. Anderson Sutton, Peggy Choy  
*Program (Central Java):* Ln. Gula Klapa p.l.; Ln. Manyar Sewu sl. nem; Ln. Gunung p. br.; Dance: Unsur Alusan-Gagahan; Ld. Kenasih p. br.; Ln. Bendrong - Ld. Pucung Rubuh sl. m.; Ln. Kandhang Bubrah - Kt. Puspanjala p.nem; Ln. Singa Nebah - Ld. Bima Kurda Solo p. br.; Dance: Golek Asmaradana, Ld. Asmaradana p. br.; Bubaran Ganggong sl. s.

#### Maryland

*Group:* Towson State University Percussion Ensemble/Baltimore Improvisation Ensemble (Macht Village Gamelan)  
*Date:* March 15, 1987  
*Place:* Baltimore Museum of Art  
*Director:* Dale Rauschenberg/Robert Macht  
*§Program:* Concerto for Gamelan, French Horn, and Baltimore Improvisation Ensemble (Robert Macht)

#### Michigan

*Group:* Kyai Telaga Madu  
*Date:* January 31, 1987  
*Place:* Univ. of Michigan  
*Director:* Marc Benamou  
*Visiting Director:* Aloysius Suwardi  
*Program (Central Java):* Ln. Manyar Sewu sl.m.; Ld. Dhengklung p.l.; Kt. Puspawarna sl.m.; Ld. Tedhak Saking p.br.; Ld. Sri Karongron sl.s.; Dance: Klana Topeng (Ln. Bendrong, Gangsaran, Ld. Pucung Rubuh, Ln. Bendrong, Ld. Eling-eling, Sampak p.nem); Ln. Imdir-undur Kajongan sl.m.

#### New York

*Group:* N.Y. Indonesian Consulate Gamelan  
*Date:* April 5, 1987  
*Place:* St. Ann's Church, Brooklyn  
*Director:* Anne Stebinger  
*Guests:* Sumarsam, I.M. Harjito, Sal Murgiyanto, Endang Ngrangwesti, Widjiono, Tri Widarningsih Harjito  
*Program (Central Java):* Gangsaran-Roning-tawang p.nem/Kagokliwung sl.nem; Dance: Menak Koncar, Ld. Asmarandana - Kt. Asmarandana-Sampak sl.m.; Gd. Sumedang-Ld. Kapidondong p.nem; Dance: Eka Prawira, Ln. Singa-nebah-Ld. Bima Kurda p.br.; Ld. Sri-Rejeki p.nem; Gd. Mesem-Ld. Sri Karongron sl. s.; Dance: Bambang Cakil, Kt. Subakastawa-Ayak-Ayakan-Srepegan-Sampak sl.s.

*Group:* Gamelan Son of Lion  
*Date:* December 12, 1987  
*Place:* Washington Square Church, NYC  
*Director:* Barbary Benary  
*Title:* Process Compositions for Gamelan  
*Program:* Hell's Bells (Benary); [new piece] (Demnitz); Gong Dance (Daniel Goode); Gamelan ADAGIO, for 4 bamboo angklung (Philip Corner); 45's (Jon Child)

#### Ohio

*Group:* Oberlin College Gamelan  
*Date:* April 30, 1987  
*Place:* Finney Chapel, Oberlin  
*Director:* Aloysius Suwardi  
*Guests:* Marc Benamou, Susan Walton  
*Program (Central Java):* Ln. Embat-embat Penjalin - Ld. Seminging - Ln. Jangkrik Genggong sl. s.; Ld. Wirangrong p. nem; Ln. Manyar Sewu sl. m.; Ld. Ayun-ayun p. nem; Kt. Sinom Parijoto - Srep. Bribil sl. s.; Ld. Serang p. br.

#### Virginia

*Group:* Charlottesville Gamelan Ensemble  
*Date:* December 31, 1986  
*Place:* First Night Virginia  
*Director:* Cindy Benton-Groner  
*Guests:* Gunarhadi, Marzuki, Nur'aini, Mochammad Talkah  
*Program:* Prelude for First Night (Cindy Benton-Groner); Sembawa (Central Java); Babar Layar (Central Java); Pangkur (Central Java); Gunung Sari (Central Java); Bubaran Vadera (Ki Wasitodipuro)

#### Washington

*Group:* Gamelan Pacifica  
*Date:* May 11, 1986  
*Place:* South Theatre, Cornish Institute, Seattle  
*Director:* Jeff Morris  
*Guests:* Crystal Bishop, David Bond, Susan Seneft  
*Program (American):* Reflected Light (Jeff Morris); Abies Magnifica, Part I (Daniel Schmidt); O (Jay Hamilton), The Temple in the Ear (Jim Madara); Easter (Jeff Morris), Gd. Jody (Lou Harrison); For the Pleasure of Ovid's Changes (Lou Harrison)

#### Wisconsin

*Group:* Kyai Telaga Rukmi  
*Date:* August 5, 1987  
*Place:* Mills Concert Hall, Univ. of Wisconsin-Madison  
*Directors:* Al. Suwardi, R. Anderson Sutton  
*Guests:* Sunarno, Putu Wijaya, Dewi Pramowanawati, Valerie Mau Vetter, Roger Vetter  
*Shadow Puppetry:* Laurie Sears  
*Title:* Concert of Javanese Music, Dance and Dramatic Reading  
*Program (Central Java):* Gd. Bonang Slebrak p.l.; Ld. Luyu- Ln. Bendhungan sl.s. (Al. Suwardi); Dance: Jaka Tarub-Nawang Wulan (ch. Sasminta Mardawa), Kt. Tunggal Jiwa - Ln. Uluk-uluk p.nem; Gd. Orek-Orek - Kt. Ling-Lung - Srep. Manyuri Banyumasan sl.m.; Dance: Klana Topeng, Ln. Bendrong - Liwung - Ld. Pucung Rubuh - Ln. Bendrong - Ld. Eling-eling - Sampak sl.nem; Reading: Bisma (Putu Wijaya, (music by Al. Suwardi); Kt. Undur-Undur Kajongan sl.m.

*§ indicates that a recording of the concert is on file in the Archives*

# DIRECTORY

This information follows the form used in Barbara Benary's first national gamelan directory, printed in *Ear Magazine* Sept./Oct./Nov. 1983 and reprinted in the first issue of *Balungan*, Vol.1(1):19-23 June 1984. If readers know of any gamelan that have not yet been listed, or have been recently built or imported, please send in the necessary information.

## City

- a) Place of origin (name of builder)
  - b) type of ensemble; repertoire
  - c) material of construction
  - d) tuning
  - e) name of gamelan (or ensemble)
- contact address: Director/Owner  
(owner if other than above)

## TAIWAN, ROC

The first gamelan in Chinese history:

Taipei

- a) Bali
  - b) angklung
  - c) bronze, with locally made gong ageng and 4 bamboo angklung from Bandung
  - d) slendro (4 tones)
- National Institute of the Arts, Department of Music  
Taipei, Taiwan, ROC  
Han Kuo-huang, visiting director

## UNITED STATES

### California

The first radio station gamelan in the United States:

Santa Cruz

- a) Kota Gede, Yogyakarta (Daliyo)
  - b) Central Java slendro, Sundanese degung
  - c) iron and brass
  - d) slendro, degung
  - e) *Kyai Tatit Ratri* [Night Lightning]
- Radio KUSP FM89  
203 Eighth Ave., Santa Cruz, CA 95060.  
Trish Neilson (KUSP)

Aptos

- a) Bandung (Aban)
  - b) degung, traditional and contemporary
  - c) iron
  - d) degung (5 tone pelog)
  - e) *Ombak Banyu* [Sound of Ocean Waves]
- Friends of the Cabrillo Gamelan  
6500 Soquel Drive, Aptos, CA 95003

Santa Cruz

- a) Bogor (Sukarna)
  - b) degung, traditional and related contemporary
  - c) bronze
  - d) degung (5 tone pelog)
  - e) *Lambang Sari* [The Beautiful Symbol]
- Undang Sumarna and Carol Panofsky 2250  
Empire Grade  
Santa Cruz CA 95060  
(Carol Panofsky)

Oakland

- a) Blahbatu, Bali (Pande Sunata)
  - b) Gong Kebyar; Gong Kebyar, Semar Pegulingan, Gong Gede
  - c) bronze
  - d) pelog (5 tones)
  - e) (Gamelan Sekar Jaya)
- Rachel Cooper and Wayne Vitale  
3024 Hyde St., Oakland CA 94601  
(Rachel Cooper)

Oakland

- a) Kayumas, Den Pasar (Pak Kanolan)
  - b) gender wayang
  - c) bronze
  - d) slendro
- Rachel Cooper (see above)

Oakland

- a) Pengosekan (Wayan Ludra)
  - b) tingklit
  - c) bamboo
  - d) slendro
- Rachel Cooper (see above)

Sacramento

- a) Surakarta (Mulyadi)
  - b) gadon/wayangan, Central Java
  - c) iron, brass, and bronze
  - d) slendro/pelog, tumbuk 5
- Richard Mix  
72 52nd St., Sacramento, CA 95819

Illinois

DeKalb

- a) Yogyakarta (Suhirjan)
  - b) Central Java
  - c) iron and bronze
  - d) slendro/pelog
- K. H. Han, School of Music  
Northern Illinois University  
De Kalb, IL 60115



# ERRATUM

*Balungan* apologizes to David Harnish and to its readers for some errors in the article "Sasak Music in Lombok" in *Balungan* II(3):17-22.

In the chart (Table 1) on p. 18, the listing for "wayang Sasak," should not indicate *klentang*, *rebana* and *gambus*. The 'X' for *preret* should be changed to an 'R' and *kajar* and *suling* should both be indicated with an 'X'.

The caption at figure 1 on p. 22 conflicts with the text in the third paragraph of p. 21: "Similar contour, ornamentation, and tuning can be seen in both versions." If the entire transcriptions had been presented, or one complete sounding of the melody in both transcriptions, the reader could have concluded that the performances on the two instruments are similar though their temporal

relationships are extremely different (due to the great lengthening of the melody by the *preret* player and the limited breathing capabilities of the vocalists). Space considerations precluded printing the complete transcription; what was printed was misleading, and the caption erroneous.

A revised version of the instrumentation chart is presented below. For those wishing to correct their issues, we suggest photocopying this page, cutting out the chart, and pasting it over the erroneous chart in the original issue, or place a photocopy of this page in the issue with Mr. Harnish's article. Again, we regret the errors, and appreciate the opportunity to make the necessary corrections. ▀

Instruments	gong	kempul	kemong/kenot	petuk	kajar	klentang	metallophone	reong	ceng2/rincik	kendang	rebana	suling	preret	rebab	Gambus	viola	vocalist
<b>Ensembles</b>																	
oncer	X	O*		X		X	X	X	X		R						R
tawa-tawa	X	X*					X	X	X								
wayang Sasak		X	X		X				X			X	R	R			X (Dalang)
gong Sasak	X	X*		X		X	X	X	X			R					
kamput		R		X					X	X	O[2]	X	X				
preret		X		X					X	X		O	X				R
cepung												X		X			X
rebana									X		X	R					
klentang		O*		O		X			X	R		R					
kecimol									O		X	X	O		O	O	X
ciloka									X		X	X	O		O	X	X

X = standard    O = optional    R = rare    \*a smaller gong, not referred to as kempul    [2] called *jedur*

Table 1.

# BACK ISSUES

## Volume 1, Number 1 (photocopy)

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Profile: West Java Arts (H. Spiller)

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## Volume 1, Number 2 (photocopy)

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Interview: Sardono Kusomo (J. Diamond)

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# FUTURE ISSUES

Gamelan in Japan, compiled by Morishige Yukitoshi and translated by Ueno Michiko.

A review of the second volume of *Karawitan*, by Roger Vetter.

"The Construction and Usage of the Knobbed Gong in Taiwan"  
(including a comparison to Javanese gong making), by Han Kuo-Huang.

"ASKI: Wiromo, Wirogo, Wiroso," by Marlene Heins.

An issue on gamelan in Great Britain, compiled by guest editor David Posnett.

We are still seeking a guest editor for a special issue on Bali, for which Dieter Mack has contributed "Modern Kebyar Music in Sawan Buleleng."

Deadlines for submissions for future issues are: 3/2 (May 1988): **March 15**; 3/3 (September 1988): **July 1**; 4/1 (January 1989): **November 1**.

## CALL FOR SCORES

The American Gamelan Institute is compiling a volume of compositions for gamelan, planned as the first in a series. This will make it possible to publish scores that are too long for inclusion in *Balungan*. Scores in all styles are welcome (from arrangements of traditional material to new works for gamelan with other instruments added), in any notation. All scores submitted will be placed in the Archives; please send written permission if you wish us to distribute copies of the scores.

# PHOTO CREDITS

Joan Suyenaga: pp. 30, 31  
Jody Diamond: pp. 3 – 10, 21 – 29  
René T.A. Lysloff: pp. 11 – 14  
Barbara Scheer: p. 33

