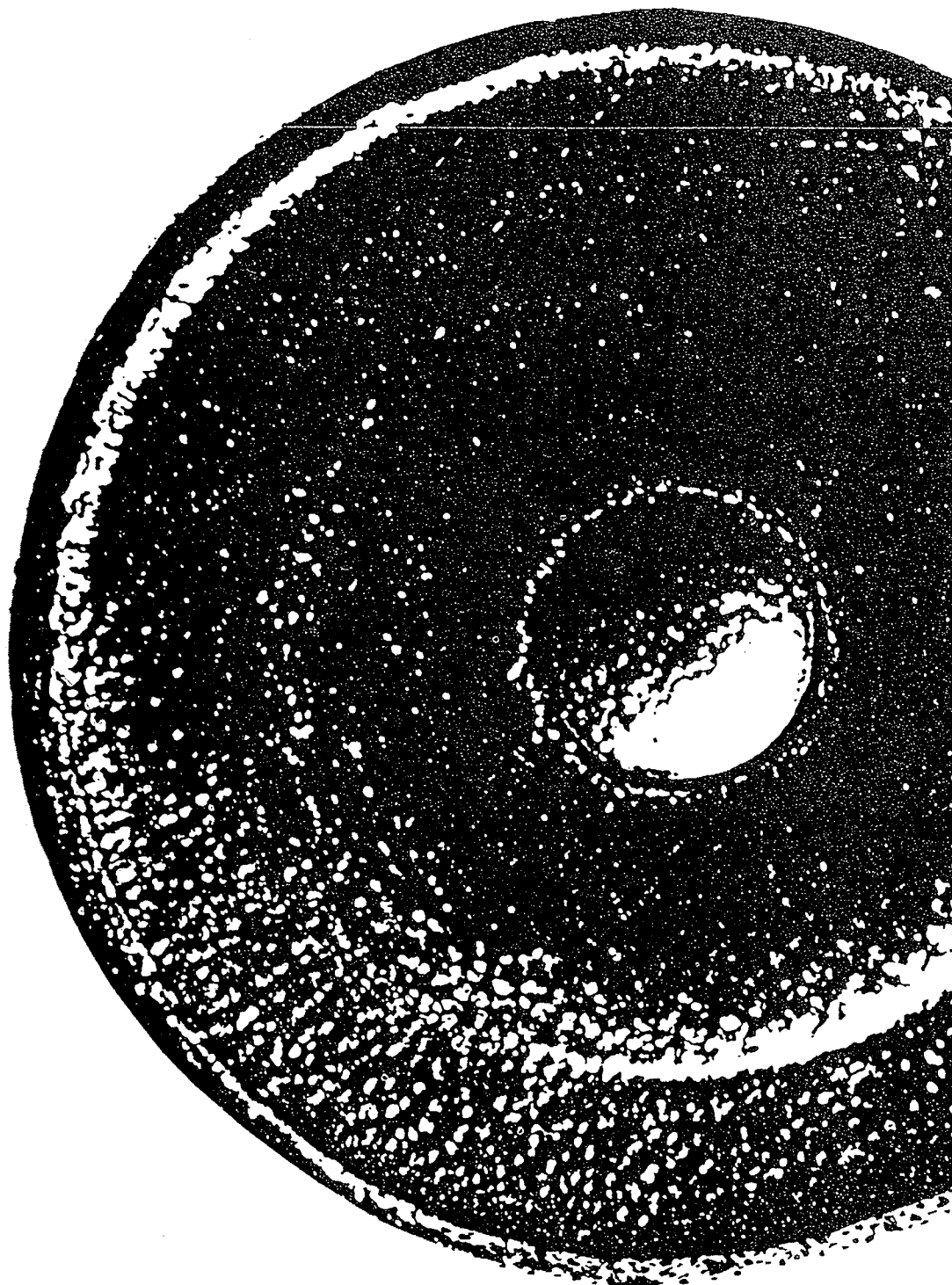


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EDITORIAL

At first glance, Britain is very fertile soil for developing the study and performance of gamelan. Like Indonesia, it consisted formerly of villagers, dependent on oral tradition for the dissemination of skills, crafts, and news. There is the great literary heritage: Shakespeare, for example, is littered with many of the mnemonic and rhythmic devices found in *wayang*; the respective languages of English and Javanese share a depth and richness that allows for a great deal of play with the sounds, inflections, and meanings of the words; the English class system may be profitably compared to the polite systems of Java and Bali; and then there is the predilection of both cultures for tea—a custom that although it may contribute to a conducive atmosphere does not guarantee us to be more receptive to gamelan.

In fact, as Neil Sorrell's article suggests, we were slow to respond at first; ten years ago there were no British gamelan. Yet these ten years have seen a spectacular growth of interest reflected not only in the number of group profiles presented in this issue, but also in the variety of activities they describe. Most of the groups have been fostered by the teaching of players who began as members of the English Gamelan Orchestra. In its time, the English Gamelan Orchestra represented the core of knowledge about Javanese gamelan in the country. The pieces by Michael Parsons and Mark Lockett received their first performances during this period (1980-83).

That is not to say that other composers have had no opportunity since then. The York gamelan has been especially active and has featured American as well as British composers in its programmes. Durham, Cambridge, Oxford, and Belfast have concentrated more on the traditional Indonesian repertoire.

There is also a scholarly tradition now, especially at the School of Oriental and African Studies (SOAS) in London, the Queen's University in Belfast, and the University of Durham, where I am endeavoring to maintain a tradition begun by Alec Roth and Sri Hastanto—hard acts to follow, both.

This activity has reached a climax with the presentation of a gamelan by Suharto, President of Indonesia, to the gamelan project on London's South Bank. The project, directed by Alec Roth, has become a showcase for gamelan throughout the United Kingdom. It is perhaps in this direction that our eyes will turn for new developments in British gamelan, as we enter our second decade.

Finally, I should like to thank all those who have spared valuable time to contribute to this British *Balungan*. I hope that readers will find these contributions informative and useful for the furtherance of their own interest in gamelan.

Dave Posnett
Guest Editor

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REPORT

Pekan Komponis VIII: a national composers' festival

by Nikhil Dally

The *Pekan Komponis* has been an annual event in Jakarta for almost a decade, since it began as the *Pekan Komponis Muda* [Young Composers' Festival] at the Taman Ismail Marzuki Cultural Center in 1979. Sponsored by the *Dewan Kesenian Jakarta (DKJ)* [Jakarta Arts Council] and coordinated by Suka Harjana, it has become a major forum for *komposisi baru* [new composition] in Indonesia.

This year's Festival lasted three days, November 10-12, 1988, and comprised two concerts, two symposia, and a final discussion. Five composers had been commissioned by Hardjana and invited by Irawati M. Sudiarso, DKJ's current director, to compose, rehearse, and perform their works for the Festival: Trisutji Kamal, one of Jakarta's best-known composers and pianists, now a teacher at Institut Kesenian Jakarta (IKJ); Elizar, teacher of karawitan at Akademi Seni Karawitan Indonesia (ASKI), Padang Panjang; Soewarmin, teacher at Sekolah Menengah Karawitan Indonesia (SMKI), Surabaya; Al. Suwardi, teacher

Nikhil Dally was born in Singapore and has lived most of his life in Jakarta. He studied music at the University of Cambridge, and is currently studying Javanese gamelan at STSI Surakarta.

of karawitan at Sekolah Tinggi Seni Indonesia (STSI), Surakarta; and I Nyoman Windha, teacher of karawitan at Sekolah Tinggi Seni Indonesia (STSI), Denpasar, and one of Bali's most popular composers, particularly of dance music. Two papers were read at the symposia: "Sekitar Komposisi Musik" ["On Musical Composition"] by I Wayan Sadra, composer and teacher at STSI Surakarta, and "Sekitar Masalah Komponis Indonesia Masa Kini" ["On the Problems of Contemporary Indonesian Composers"] by Trisutji Kamal.

The most interesting parts of this Festival were the performances themselves, and consequently it is a pity that there was not room in the budget for more of them. Six works by five composers, lasting a total of little more than three hours, can hardly hope to represent adequately the diversity of new music in Indonesia. This diversity was more than apparent in the pieces performed at the Festival. As I Pande Made Sukerta of STSI Surakarta remarked at the final discussion, each of the composers' works had a very distinctive character, one which was often particularly associated with the place of origin of the composer. Kamal's *Lakon*, a short cantata for female choir, two pianos



From left to right: Trisutji Kamal, Elizar, I Nyoman Windha, Suka Hardjana, Soewarmin, Al. Suwardi.

(six hands) and percussion, was the only piece of Western-influenced *musik*, as distinct from traditional Indonesian *karawitan*—perhaps a reflection of the more internationalist flavour of Jakarta arts in general, as well as of Kamal's training in Amsterdam, Paris and Rome. Soewarmin's *Lalonedhan* was a light-hearted stage work incorporating Madurese and East Javanese vocal melodies. Despite the very traditional nature of its melodic material, it was obviously attempting to break new ground in its dramatic concept. Elizar's *Bakucimang*, an arrangement of various traditional Minangkabau styles, and Windha's *Bali Age*, for *gamelan selundèng*, gave a more satisfactory impression than Soewarmin's piece, perhaps because they were content to remain rooted in tradition and did not attempt any self-conscious experimentalisms.

The two works which were most favourably received by the audiences in general were Suwardi's *Sak-Sake* and Windha's *Palapa II*. Suwardi's considerable experience as an instrument-maker and tuner was evident. All the instruments used were designed and built by Suwardi himself: a *gambang* incorporating a separate resonator for each key, often played with a pair of double mallets, each with two heads fixed a *kempyung* [a musical interval, approximately equivalent to a Western musical fifth] apart; a sort of *gambang besar* with large logs instead of keys; *suling*, the air for which was passed through small tins of water prior to entering their respective pipes; an oversized *rebab*; a type of 'thumb-xylophone' with large resonating tubes; and various assortments of tuned pipes; some struck partially submerged in water or while being moved in and out of water. The inspiration for these instruments, recounts Suwardi, came when he was tuning a *gendèr* and he accidentally dropped one of the resonators into a bucket of water, "producing a very attractive sound." Prior to the first rehearsals for *Sak-Sake*, Suwardi had already designed and built most of his instruments, though he admitted he "didn't know yet how to play them." He had also written some musical motifs for the piece, which were gradually explored in rehearsal with his group. When it became evident that the resulting piece would not be long enough for the purposes of the Festival, Suwardi invented another instrument, learned to play it, and used it as the basis for a new section of music—in the process, completely reordering the piece. Suwardi made no secret of the improvised origins of the piece or of its flexible performance practice, aspects that were commented upon in the final discussion, and that are enshrined in the title of the work, loosely translated as "Whatever You Like."

Considerable light was shed upon Suwardi's compositional process by remarks made by Sadra in his paper. Sadra described the compositional process as consisting of three principal stages: exploration [*penjelajahan*], realization [*penggarapan*], and synthesis [*sambung rapat*]. Stage one he saw as characterized by two main objectives: "determining the extent to which one's instruments have potential as sources of sound, to create



I Nyoman Windha.

colors which. . .differ from the original ones," and "broadening or narrowing. . .the traditional vocabulary."

He added that if the composer's discoveries as a result of this exploration "do not satisfy his wishes, he must search, explore again, or make his own musical instruments." Stage three he described as the process of "connecting one discovery [*temuan*] with another. . . . There are several situations which are often met in the course of this synthesis, [for example:] how to connect a melody with a different sound colour; how to join a melodic form in a slow tempo with a melodic form with a more dynamic beat; how to join voices with instruments. . . . Answers to the above questions might take the form: collide the two elements. . .the different tempi can intersect. . .[or the] voices and instruments can be superimposed."

Thus, in both Sadra's theory and Suwardi's practice, the parts come first and are later joined together; there is no concept of an overall form which precedes the composer's discovery. Apart from the initial exploratory stage, then, there is little difference between *komposisi* [composition] and *penataan* [arrangement], which perhaps explains the complaint that many Westerners have of the 'sectionalized' nature of many Indonesian compositions—*Sak-Sake* being no exception.

The title of Windha's piece refers to the *sumpah palapa*, the oath taken by Gadjah Madah, prime minister of the fourteenth-century Majapahit empire, to unite all the major islands of the archipelago under Majapahit control. The term has since come to be used as a symbol for the unity of Indonesia, a theme which Windha obviously wished to emphasize in his piece. *Palapa II* was a brilliant compilation of musical styles from several parts of Indonesia. Played on a Javanese gamelan with Balinese *gong gedé* mallets and using *kebyar* and *pelegongan* drums, it encompassed vocal

and instrumental styles from Java, Bali, Sunda and Minangkabau. The piece was also a *tour de force* of new instrumental and vocal techniques, including fast melodies for sets of *kempul*, tremolo *bonang* chords, melodies ranging across the three octaves encompassed by the whole *saron* family, rapid alternation between *pélog* and *sléndro*, falsetto singing, and polyphonic vocal counterpoint. Despite the heterogeneity of its constituent elements, *Palapa II* had a great degree of cohesion. Certainly in the light of Sadra's theories of form it stood out as particularly original. The piece contained many elements which might, in Western terms, be called motifs. They were repeated, developed and continued in various ways. Instead of being merely 'connected,' they were often alternated to create forms (e.g. ABAB, etc.) that had an internal logic independent of the nature of their ingredients.

For one used to Western methods of musical analysis and criticism, the Festival's final discussion was trying, at best. Its three and a half hours might have provided an ideal opportunity for coming to terms with the various styles of composition represented over the preceding two days, or attempted to place the works performed in some sort of pan-Indonesian or even worldwide context. It also could have provided a forum for constructive criticism of the works, and for making suggestions as to possible directions for development in Indonesian music. Unfortunately, many of the comments made at the discussion were subjective in the extreme, and consequently oscillated between the vague and the trivial. Atik Soepandi, theorist and teacher of karawitan at Akademi Seni Tari Indonesia (ASTI), Bandung—one of the official Festival *pengamat* ['observers']—gave as his main criterion in judging the pieces presented at the Festival, "Were they communicative or not?" Thus, Kamal's piece was deemed "not very communicative," while Elizar's musicians "moved around too much," and Suwardi's instrument frames "could have been improved," etc. Further time was used up in requiring each of the composers to defend himself against the criticisms levelled.

A glance through the DKJ's book of the proceedings of the previous composers' festivals, *Enam Tahun Pekan Komponis Muda: Sebuah Alternatif* [Six Years of the Young Composers' Festival: An Alternative], suggests that this unashamedly subjective style of criticism was not peculiar to the 1988 festival. However, while such subjective criticism may work well when discussing traditional karawitan, it conspicuously fails when applied to komposisi baru; the old aesthetic certainties no longer apply. Some of those present at the discussion voiced similar doubts. One of Soewarmin's East Javanese supporters asked how objective a critic one could be when trying to judge music incorporating elements from traditions different from one's own. Thus, by implication, Soepandi's style of criticism was called into question, and Suka Hardjana felt the need to come to his defense: "Pak Atik has been to various places. . . . I am certain that he communicates well



Composer Trisutji Kamal.

with. . . karawitan, not only works from Sunda but also Java, Bali, and so on."

Despite these problems, several interesting topics arose. The first of these concerned the degree to which composers should remain faithful to traditional music. The word 'tradition' raised a certain amount of confusion. Kamal referred to herself as the only 'non-traditional' composer present, presumably because she wrote for Western instruments rather than for gamelan-type ensembles. Perhaps, however, the terms 'musik' and 'karawitan' are more useful for drawing this distinction. Sukerta's view was that the terms 'traditional' and 'non-traditional' were best not used at all in relation to the compositions presented at the Festival.

One of the few people who was prepared to commit himself to a course of development for Indonesian music and to state what he saw as a realistic alternative to traditional styles was Bagong Kussudiardja, one of Indonesia's foremost choreographers, and a *pengamat* at the festival. He saw Indonesian music as developing towards the future but firmly rooted in tradition: "Don't forget that you already have old music at your command. Continuity is a process of building and development." He complimented Windha and Suwardi for "being familiar with the past, knowing the present, and taking into account the future." He particularly complimented Windha for *Palapa II* and its pan-Indonesian [*nusantara*] consciousness: "Music," he said, "should be written. . . for the whole of Indonesia and for the world." This latter point became the subject of quite heated discussion, its most vociferous opponents coming from among Soewarmin's supporters, who argued that regional styles remain valid within their respective areas of origin,

and that new compositions are an important way of preserving regional styles; people from the regions of Indonesia "have to be selfish in order to allow works from their own regions to flourish." They suggested that composers cannot hope to write good *nusantara* music before they are able to do justice to their respective regional styles.

The "and for the world" part of Kussudiardja's proposal might have been forgotten had it not been for Jody Diamond (director of AGI, in Indonesia as a Senior Fulbright scholar conducting a survey of contemporary Indonesian music and composers), also a *pengamat* at the festival. She pointed out that there is a "serious lack of awareness of new music in Indonesia in the educational and artistic communities abroad. . . . Too few Indonesian composers are represented in the expanding international repertoire of new music for gamelan. . . . It is the responsibility of the composer to see that their creations can be communicated and understood. . . so that the music itself can have a life and identity. . . . But if a new composition is played only once. . . how will it become a tradition of its own?"

Had Diamond's remarks been restricted to aesthetic vagaries, they would probably have been accepted no less readily than Kussudiardja's. However, she went further: "It is possible that through the development and distribution of. . . various forms of notation, good quality audio and video recordings, written descriptions of ideas and processes, and [through] personal interaction with the composer[s]. . . artists and audiences around the world can have a more vital, direct experience of Indonesian contemporary arts."

Opposition to Diamond's remarks came mainly from two quarters: First, there were those who objected to the

suggestion that Indonesian composers should resort to using written notation in order to communicate their works to foreigners; notation was seen, even by Kamal, as an obstacle to creativity. Diamond tried to assuage these fears by clarifying two points: first, that she was not necessarily proposing notation as a panacea, but merely that means had to be found to communicate Indonesian compositions and that it was up to Indonesian composers to find them; second, that her proposals were not made merely for the benefit of foreigners, but that the communication of musical ideas and processes between the regions of Indonesia was important for the nation as a whole and an essential factor in the realization of Kussudiardja's *nusantara* ideal.

A more fundamental objection came from Hardjana, who contended that even if the notation question could be overcome there were too many areas of incompatibility between Indonesian and Western musical processes. Indonesian methods of composition, he said, are mainly communal and involve the gradual working out of a piece by the group, whereas in the West a piece is fully determined prior to the start of the rehearsals. According to the Indonesian concept, a work has its identity not only in the notes played but in its performers, its function, and the circumstances of its origin, whereas in the West a work is seen as having a life of its own, independent of whatever external considerations might act upon it. Finally, he said, the Indonesians think intuitively, while Westerners tend to conceptualize musical ideas in rational, factual terms. That these reservations have a certain validity is clear. Otherwise, Diamond's pleas would not have been necessary in the first place. Diamond suggested, though, that the stereotype images of the difference between East and West were less relevant to modern composition than to



Members of the group from ASKI Padang Panjang performing Elizar's "Bakucimang."



Suwardi's group at dress rehearsal.

traditional or classical styles, and that now, more than ever before, new music and composition could serve as a door through which contact could be made between Indonesian and foreign cultures.

In the last section of his paper, Sadra summarized the condition of new composition in Indonesia as a "half-hearted revolution [*pemberontakan setengah hati*]. . . a revolution born from a fistful of money. When that gift reaches our hand, only then do we demonstrate our individuality, our radical musical ideas. When this Festival is over, we wait for commentaries and accolades. . . then melt back into a massive shadow of tradition." Thus he saw as the principal problem of Indonesian composers their inability to make a clean break with tradition. Hardjana concurred, although with an explanation as false as it was irrelevant: "In the West, composers of new music do not work with traditional music. . . they break the connection. . . but here, in our new music, the roots of tradition can still be traced." Surely though, there is no reason why a traditional musician cannot also compose effective new music, even if that music incorporates traditional elements—as Windha, Suwardi, and many others have proved. The influence of tradition was particularly evident in Suwardi's *Sak-Sake*, which used balungan melodies in regular four-note *gatra*, and even incorporated a *pathetan* for water-suling and gambang in parallel kempyung.

If there is a half-heartedness in the Indonesian composition revolution, it lies not in the compositions themselves, which are as rich as those of any other country, but in the communication of those compositions. Will Indonesian composers continue to allow their works to be forgotten after their first performances? Or will pieces be written to last? Will performances of compositions be limited to the groups for which those pieces were first created? Or will works spread throughout Indonesia and the world? The late S. D. Humardani, former head of ASKI Surakarta, said in 1972, "We have already determined the direction of development we want, that is to be culturally active in a modern way in the midst of the contemporary world." Was he right? Or would Indonesian composers, in the process of making themselves "active in a modern way," lose part of their essential identity as Indonesians? It is left to the composers to answer these questions.

Postscript

In December, 1988, Windha's *Bali Age* and *Palapa II* were recorded by Bali Stereo and are now available in Indonesia and through AGI. Suwardi's *Sak-Sake* was given its second performance in January, 1989, at STSI Surakarta. Audio recordings of all the Pekan Komponis and videos of 1988's performances are in the AGI Archives. ▶

INTERVIEW

"It's not official till the gong is hung": Dr. Sri Hastanto, S. Kar.

by Kent Devereaux

This interview was conducted in early 1987 in Surakarta, Java, shortly after Dr. Sri Hastanto returned from England, and his doctoral studies in ethnomusicology at the University of Durham, to assume the position of Director of the Akademi Seni Karawitan Indonesia (The Indonesian Academy of Musical Arts). In this respect Dr. Sri Hastanto's views are quite insightful as he takes the helm of one of his country's most important traditional arts education institution and charts a new course for it.

In the two years since the interview took place, the plan to elevate the status of ASKI to a full four-year college came to fruition and ASKI now enjoys, along with its sister school in Denpasar, the status of a Sekolah Tinggi [lit. 'high school'; i.e. a college]. Along with that distinction has come a name change, and ASKI is now known as the Sekolah Tinggi Seni Indonesia (STSI). It is hoped that the opinions voiced by Dr. Hastanto will help to shed light on some of the complex problems inherent in any cross-cultural relationship, and specifically on the continued interest by artists around the world in the traditional arts of Indonesia. The original Indonesian was translated by Kent Devereaux.

Devereaux: Last year you became Director of ASKI. What are your plans for ASKI now?

Hastanto: The first order of business is to overhaul the entire curriculum, the contents of the subject matter taught at ASKI. After the death of [the former Director of ASKI] Pak Gendon [Humardani] there was a decline, especially in the course content. The courses were established, but the content of the curriculum had greatly declined. So, the first thing I will undertake is to restore and, if possible, surpass what existed previously. That's the first program.

Then the second program. Outside this country, whether in Europe or in America, ASKI is already very well known, but by comparison within our own country, and moreover within the vicinity of Surakarta, ASKI is not known very well at all. Now, my program is to improve relations between ASKI and the community. I worry that without a program, later formal education will become isolated from the community, and that's something I don't wish to see happen. Before, perhaps if there was a meeting of the artistic community, ASKI didn't show up. Now we would certainly come and participate, in order to become better known. That's the principal program.

Finally, there is another agenda—our relationship with the government. After the government realizes the



Devereaux: Pada tahun yang lalu Bapak menjadi Direktur ASKI [Akademi Seni Karawitan Indonesia]. Apa rencana ASKI sekarang?

Hastanto: Yang pertama kali, adalah membenahi seluruh mata kuliah, isi mata kuliah di ASKI. Sebab selama [bekas Direktur] Pak Gendon [Humardani] meninggal dunia, itu ada beberapa kemunduran, terutama isi mata kuliah. Jadi mata kuliahnya tetap, tetapi isinya lebih mundur. Dan pertama kali yang saya lakukan adalah mengembalikan, bahkan kalau dapat melebihi apa yang sudah terjadi. Itulah program pertama.

Lalu program yang kedua, kami kalau di luar negeri, itu sudah banyak dikenal, baik di Eropa maupun di Amerika, tetapi di dalam negeri sendiri, bahkan di lingkungan Surakarta sendiri, itu lebih tidak terkenal, kalau dibandingkan dengan di luar negeri. Nah program saya

capabilities of ASKI, our status can be increased to an accredited college. Basically, an academy in Indonesia is not permitted to carry out a degree program, but an accredited college may bestow degrees. Of course in the past when the artistic tradition began it was encouraged in order to keep the tradition alive, that was the most important thing to the artist. A degree in art was still not emphasized, but now I think we will soon see the emergence of a degree in art. And God willing, after our status is elevated we will be given the right to administer an art degree program, along with the established artists there still are.

Devereaux: So right now is a time for change at ASKI?

Hastanto: Yes, you could say that.

Devereaux: Related to that, what is your philosophy towards teaching *karawitan* [classical, traditional music] in Indonesia, especially at ASKI? What's important for an artist to know? And, what is the role of the gamelan musician in Indonesia today?

Hastanto: An education in *karawitan*, that's the most important. Because *karawitan* is one branch of an artistic tradition, an artistic heritage, that doesn't belong to any other people. It belongs to us. Because of that, our students, foremost, must understand the tradition in an appropriate manner. They have to! They have to have an understanding so that later if the tradition develops, it is not cut off from its roots, so there is a continuance from the root of the tradition. Because of that, starting in the first semester until the seventh semester, a student's schedule is full of traditional studies. Despite that, they are also given the resources to be able to develop the arts inasmuch as they are also given artistic development skills in general. That's not easy, because we have to remember the history of the evolution of our own artistic tradition. So, for example, if we compare the time of [Sultan] Paku Buwono IX with the time of Paku Buwono X, there are already changes. Change has to continue. Of course if there isn't change, the tradition will become separated from its time. It will not be alive, because it is separate from its age. Like the example of *Sekar Macapat Pringgitan* [a kind of sung poetry]. It is already separate from its time, so it hasn't been able to survive. Whereas *sekar macapat* itself, the concept still survives. Although, if we compare fifty years ago with now it is already different. However, *macapat* still survives. The idea of *macapat* still lives on.

Now, I divide students into several groups. The size of each group by far depends upon the capabilities of each, respectively. However, we are able to carry out a type of education that differentiates. Therefore, we separate students into three groups. That is, first there are the potential artists. The potential artists are only the students that really, truly possess creative strength of the highest order as well as the technique to be in sufficient command of the skills needed to make art. If they are musicians they play well, commanding several of the front instruments, as well as the rest of the instruments. If they are dancers they are excellent dancers. That also goes for those who are *dalang*

mendekatkan ASKI dengan masyarakat. Saya khawatir kalau tidak ada program begitu, nanti pendidikan resmi ini terpisah dari masyarakat, dan itu tidak kami kehendaki. Jadi, mungkin kalau dulu pada pertemuan-pertemuan masyarakat seniman itu ASKI tidak muncul, mungkin, sekarang mesti kami akan datang, dan ikut bergaul dengan mereka. Jadi supaya lebih dikenal lagi. Itu program utamanya.

Lalu ada program lagi yang ada hubungannya dengan pemerintah. Setelah pemerintah sadar akan kemampuan ASKI, maka mereka akan meningkatkan status ASKI, menjadi sekolah tinggi. Kalau Akademi itu pada dasarnya di Indonesia ini tidak boleh menyelenggarakan pendidikan kesarjanaan, tetapi kalau sekolah tinggi, boleh pendidikan kesarjanaan. Ini memang dahulu waktu seni tradisi mulai digalakkan untuk supaya tetap hidup, itu yang paling penting adalah seniman dulu. Sarjana seni, masih kurang dipentingkan, tapi sekarang saya kira juga mulai sarjana seni harus segera dibuat. Dan insya Allah nanti, setelah ini ditingkatkan kami diberi hak untuk mengelola pendidikan sarjana seni, disamping tetap seniman juga masih ada.

Devereaux: Jadi masa kini jaman perubahan ASKI?

Hastanto: Ya, boleh dikatakan perubahan begitu.

Devereaux: Sehubungan dengan itu, apakah filsafat Bapak tentang pendidikan *karawitan* di Indonesia, dan khususnya di ASKI? Apa yang penting untuk orang seniman, dan apakah peranan seniman *karawitan* di Indonesia masa kini?

Hastanto: Tentang pendidikan *karawitan*, itu yang paling penting. Sebab *karawitan* itu salah satu cabang seni tradisi, dan tradisi itu tidak dipunyai bangsa lain. Jadi itu milik kami. Oleh sebab itu mahasiswa kami pertama-tama kali harus mengenal tradisi itu secara baik, itu harus! Maksudnya agar dia nanti kalau berkembang tidak putus dari akarnya. Jadi ada kesinambungan dari akar tradisinya. Oleh sebab itu mulai dari semester ke-satu sampai dengan semester tujuh, ini penuh tradisi pelajarannya. Walaupun demikian, mereka juga diberi bekal untuk dapat mengembangkan. Oleh sebab itu mereka juga diberi bekal pengembangan kesenian pada umumnya. Itu tidak mudah, sebab kita juga harus mengingat sejarah berkembangnya seni tradisi itu sendiri. Jadi misalnya pada jaman Paku Buwono ke-IX dibandingkan pada jaman Paku Buwono ke-X, itu sudah ada perubahan-perubahan. Lho, perubahan ini harus berlanjut. Sebab kalau tidak berubah, itu akan terpisah dari jaman. Ini tidak bisa hidup, sebab sudah terpisah dari jaman. Seperti contohnya *Sekar Macapat Pringgitan* itu sudah terpisah dari jaman, jadi tidak bisa hidup. Sedangkan *sekar macapat* sendiri, wawasan itu masih hidup. Walaupun kalau dibanding lima puluh tahun yang lalu dengan sekarang, itu sudah lain. Tetapi *macapat* masih hidup, *macapat* wawasan itu masih hidup.

Nah, kami membagi mahasiswa menjadi beberapa bagian. Besarnya bagian banyak sekali, tergantung pada kemampuan mereka masing-masing. Tetapi kami sanggup

[shadow master puppeteers]. And really, to be a dalang is the most difficult; the least number of people are able to achieve it.

After we have taught them the tradition and its development from age to age, we have given them one resource, one skill: to be able to adapt themselves to the times. That doesn't mean that a graduate of ASKI is already an artist, not yet. They are an 'artist' in name only. However, they will mature on their own after they immerse themselves in society. This is the first group.

The second group are those whose creative strengths and capabilities are less pronounced. However, we can't

"After we have taught them the tradition and its development from age to age, we have given them one resource, one skill: to be able to adapt themselves to the times."

merely 'discard' them. They are among the few to express an interest in studying karawitan and the other arts related to karawitan, and in Indonesia that can still be said to be rare. If compared to the study of economics, for example, it is dramatic. We are very few by comparison. Although it is still not yet clear to me where they will all go at the time they graduate in economics. [Laughs] Nevertheless, there are still very many that choose to study popular fields. Not that which is useful, but that which is popular. However, I don't think that's the only problem, perhaps it's also a problem of talent. So, if they don't possess artistic talent, they will also never study the arts. These two aspects are inextricably interrelated.

Now, this second group are educated as managers. If they can administrate, maybe later they can educate others in a similar fashion. So, they will never become the top artists, that's impossible, because their capabilities and technique are not exceptional. Although actually, there are those who say that technique can be learned entirely through practice. But certainly that's different, there are people who truly possess the aptitude and skills, who are trained together with those who don't have the talent and developmental capability. They are very different.

Then, the third group is those who are capable of thinking conceptually as well as administrating the arts. They will become artists, but they will never become 'top'. Generally, they are not from an artistic family. However, they are able to think conceptually, "Why does gamelan have to have this tuning?" for example, and the like. This is

melakukan jenis pendidikan yang berbeda-beda. Oleh sebab itu sekarang baru kita pisahkan menjadi tiga bagian. Yaitu, yang pertama itu adalah calon-calon seniman. Calon-calon seniman ini hanya untuk mahasiswa yang memang betul mempunyai daya kreativitas kelas tinggi dan juga secara tehnik dia menguasai secara baik untuk berolah seni. Kalau penabuh ya nabuhnya baik, menguasai beberapa ricikan depan, dan tentunya ricikan belakang juga mesti terkuasai. Kalau penari juga penari yang baik. Demikian juga dalang. Dan agaknya dalang ini yang paling seret, paling sedikit orangnya untuk mencapai itu.

Mereka ini setelah kita kenaikan dengan tradisi dan perkembangannya dari jaman ke jaman, kita beri satu sugu, satu bekal, untuk bisa menyesuaikan diri dengan jamannya. Jadi tidak berarti bahwa lulusan ASKI yang seniman ini, program seniman ini sudah seniman, belum. Hanya seniman itu, hanya sebutan saja. Tapi mereka akan matang sendiri setelah mereka terjun di masyarakat. Itu golongan pertama.

Golongan kedua, adalah mereka yang daya kreativitasnya dan juga kemampuannya itu kurang. Tetapi itu tidak bisa kita buang, sebab itu juga termasuk langka orang yang berminat untuk belajar karawitan dan seni-seni lainnya yang berhubungan dengan karawitan, itu di Indonesia ini masih bisa dikatakan langka. Kalau dibanding dengan belajar ekonomi misalnya, itu perbandingannya jauh. Jadi kita sedikit sekali kalau dibandingkan. Padahal sudah tahu kala lulusan-lulusan sarjana ekonomi itu kemana perginya, itu belum jelas. [Tertawa] Tapi mereka masih banyak yang memilih ke itu bidang-bidang studi yang populer. Jadi bukan yang berguna, tapi yang populer. Tapi saya kira tidak hanya itu saja masalahnya, mungkin juga masalah bakat. Jadi kalau mereka tidak mempunyai bakat kesenian, juga tidak mungkin akan belajar kesenian. Itu jadi dua hal yang saling berkaitan.

Nah, golongan kedua ini, itu dididik sebagai pelaksana. Jadi dia bisa melaksanakannya, dia mungkin nanti bisa melatih, begitu. Jadi tidak bisa menjadi seniman 'top' begitu, tidak mungkin. Sebab dilihat dari kemampuannya, teknisnya juga tidak sampai. Walaupun sebenarnya tehnik itu ada yang mengatakan bahwa tehnik itu bisa dikejar dengan latihan. Tetapi ternyata lain, jadi orang yang memang punya bakat trampil, itu dilatih bersama-sama dengan orang yang tidak punya ketrampilan, kemampuan ketrampilan, itu jauh sekali.

Lalu golongan ketiga, itu adalah mereka yang mampu memikirkan konsep-konsep, dan juga mampu melaksanakan kesenian itu, berkesimanan, tetapi tidak bisa top. Itu biasanya mereka yang bukan keluarga seniman, biasanya. Tapi mampu untuk memikirkan konsep-konsep, "Mengapa gamelan itu harus punya embat?" misalnya begitu, dan sebagainya. Ini juga perlu sekali, dan ini nanti mudah-mudahan setelah ASKI menjadi Sekolah Tinggi, itu tertampung di dalam program kesarjanaan, dan mereka itu adalah sarjana. Mereka akan memikirkan konsep-konsep musikal di dalam karawitan, juga kalau di tari juga

also very much needed, and later I hope, after ASKI becomes a sekolah tinggi, they will be accommodated by a degree program and will matriculate. They will explore musical concepts within karawitan, dance concepts within dance, and likewise with shadow puppetry. Although, they should not be completely without skills—not able to play, not able to dance, and not able to perform as puppeteers, no. They have to be able to play at an acceptable level. Like myself, for example, if I play I am not of the highest caliber. I command only one instrument well. Besides that, the other instruments I play only adequately. However, in terms of conceptualizing about something I am better than most of my artistic colleagues. This is very important, and this is what I have encouraged, because there are a great many opinions expressed by those with a background in the culture of perhaps Western music, who have studied karawitan maybe just seven years, or ten years, that's not a lot. Yes, not much at all. It is very different for a person who actually lives here, and who knows our culture's complexity. That person will have a different viewpoint.

However, I also don't mean to say that a person who lives within this culture, that their opinions are necessarily correct, necessarily true, that's not the case. Nevertheless, at the least there will be two divergent opinions which can create a beneficial dialogue. I feel that the 'insider' is usually less objective in researching something, but if that person possesses a scholarly attitude, generally he will try to the best of his abilities not to be subjective. However, peoples' strengths have limits, and sometimes subjectivity is immediately thrown out, and objectivity unconsciously excludes everything else. But, with criticism from others, a person will become conscious of this and will correct it. This doesn't mean that non-karawitan theories from abroad are bad, not at all! Rather, we now possess two kinds of theory with different backgrounds.

This will be an interesting issue to be examined more closely by this third type of person. Those who study this should be from the artistic community; they should possess academic skills as well as artistic skills, but the fact that they 'feel' the culture will make them far better able to reach an objective position concerning concepts about karawitan. . . . Up until now, the viewpoints of those from this culture have not been widely expressed throughout the world. I think my thesis is one of the few examples. Later, when we differ with Mr. Hood, Mrs. Becker, you, and others, hopefully a new result will emerge which is better than before.

So, why do we have to do this? Well, in Java today most Javanese possess a very self-effacing opinion of themselves. If there is an opinion expressed by a Hollander, an American, a person from wherever, they [the Javanese] seem to believe, "Wow, this is correct." This is a real weakness. If we rise up and voice our own opinions, with concepts and the like, it will hopefully instill pride and lead to self confidence in our country. When that is the case, the evolution of karawitan will have progressed to the point



memikirkan konsep-konsep tari, demikian juga pedalangan. Walaupun demikian, mereka tidak kosong sama sekali, terus tidak bisa menabuh, tidak bisa menari, tidak bisa mendalang, tidak. Mereka harus bisa, dalam tingkatan tertentu. Seperti saya ini kalau menabuh, sudah itu tidak, bukan tingkat tinggi. Saya hanya menguasai satu instrumen yang baik, lainnya saya hanya bisa. Tapi kalau memikirkan sesuatu itu lebih baik dari rekan-rekan seniman. Ini penting sekali, dan ini memang saya pesankan, sebab banyak sekali pandangan-pandangan ini menurut yang latar belakang budayanya mungkin musik Barat, dan mereka belajar karawitan mungkin baru tujuh tahun, atau sepuluh tahun, itu belum banyak. Ya, belum banyak. Lain dengan orang yang memang hidup di situ, dan mengetahui seluk-beluknya, itu akan lain pandangannya.

Tapi saya juga mengatakan bukan berarti orang yang hidup di dalam budaya itu, pandangannya mesti benar, mesti betul, itu tidak. Tapi setidaknya-setidaknya ada dua pandangan yang berbeda, ini bisa menghidupkan satu dialog yang baik. Saya merasa bahwa *insider* [orang-dalam] itu biasanya kurang obyektif kalau meneliti sesuatu. Tetapi kalau orang sudah mempunyai watak sarjana, sebenarnya itu dia akan berusaha sekuat tenaga untuk tidak subyektif sebenarnya begitu. Tapi manusia itu kekuatannya terbatas, kadang-kadang terus subyektivitasnya keluar, dan obyektivitasnya tertutup begitu, dengan tidak sadar. Tapi dengan menerima kritik-kritik dari luar, itu dia akan sadar, dan akan memperbaiki. Tidak berarti teori dari luar yang bukan karawitan itu jelek, tidak! Tetapi, kita mempunyai dua macam teori dengan latar belakang yang berbeda.

Ini akan menarik sekali untuk dipelajari lagi oleh orang ketiga. Yang mempelajari itu mesti, lho ini pandangan dari, dari kalangan seniman sarjana, jadi dia punya bakat kesarjanaannya, kesenimanannya juga sedikit, tapi dia merasakan budaya itu nanti akan jauh lebih, lebih

where people will not be merely messengers, merely workers who take orders, but people who can stand on their own. At present, there are still a great many musicians who are only players, who function as workers who are ordered, commanded, hired, and nothing more. I hope the younger generation will change this attitude and be proud. That is not to say I want to copy the West, that to be a 'top' musician one must follow precisely like this, and that others may not have opinions, not at all. That's not the point. Rather, we must possess our own model. Moreover, with that, in our own way karawitan will continue to survive. If we only do things according to the ways of our elders, where karawitan has to remain like that, we will not survive. A great many older people are set in their ways, and suggest to the young, "Don't change that. Don't. It has to go like this. The *irama* is like such and such," and the like. Actually they forget that their grandmothers and grandfathers also changed things. Yes, they changed karawitan, but that change was somehow legal. They admit those changes were legitimate. But if we change something it's now illegal; that's not fair.

"If we only do things according to the ways of our elders, where karawitan has to remain like that, we will not survive."

Devereaux: In the past the *kraton* [palace of the Javanese Sultan] functioned as the institution mainly responsible for educating each successive generation of musicians, dalang, and the like. Now ASKI and other institutions like it have inherited that function. What's changed?

Hastanto: Seen from the point of view of the development of the classic artistic tradition alone then yes, it has declined. In the past, when the *kraton* was still prosperous and relations with the outside world were still distant, music and the other traditional arts formed a basic part of our lives. A person did not feel satisfied to undertake anything without it being accompanied by the arts. For example, when a child was born, on the occasion of their birth, you had to have art, as in the Javanese saying, "*yen durung nggantung gong kuwi ora resmi*" [It's not official until the gong is hung], or in essence, it's not formal without music. Because it formed a part of everyday life, its development was very rapid. Everyone knew, genuinely knew, the details of the traditional arts. However, after the *kraton* declined, after our independence, relations with the outside world became much closer and the problems of modern technology entered. Our lives have changed, and the function of art has also changed so it no longer forms an

mencapai titik obyektivitas, konsep-konsep karawitan. . . . Selama ini dari kalangan yang punya budaya ini belum mengeluarkan pendapat di dunia. Saya kira baru tesis saya, itu saya mengeluarkan pendapat di situ. Sudah, dan ini nanti kalau dikonfrontasikan dengan Pak [Mantle] Hood, Bu [Judith] Becker, Pak Kent [Devereaux] dan sebagainya, mudah-mudahan akan ada hal yang baru muncul, dan lebih baik dari sebelumnya.

Lalu, mengapa itu harus demikian? Di Jawa ini, orang Jawa, kebanyakan itu mempunyai rasa rendah diri. Jadi kalau sudah Jawa begitu, lalu ada pendapat orang Belanda, orang Amerika, orang anu, dia sudah menganggap, "Wah ini yang baik." Itu satu kelemahan, kalau kami bangkit, dengan konsep-konsep dan lain sebagainya, itu mudah-mudahan bisa membuat mereka bangga akan kekuatan diri bangsa mereka. Sehingga dengan demikian perkembangan karawitan akan lebih maju, jadi tidak sebagai orang suruhan, sebagai tukang yang hanya disuruh, tapi dia akan lebih mandiri. Sekarang masih banyak para penabuh-penabuh itu hanya sebagai tukang yang disuruh, dipesan, dibayar, dan sebagainya, belum punya ini. Nanti mudah-mudahan generasi muda akan berubah sikapnya, merasa bangga. Bukan berarti kami ingin meniru Barat, seorang musisi yang top, mesti terus saya harus begini, orang lain tidak boleh mencampuri urusan saya dan sebagainya, tidak. Tidak itu misalnya ya. Jadi kita punya model sendiri. Itu dengan demikian, maka karawitan akan terus hidup. Kalau kami hanya menurut konsep orang-orang tua, dimana karawitan harus tetap seperti ini, kami tidak akan hidup. Banyak orang tua masih tertutup, yang menyarankan kepada yang muda-muda, "Jangan merubah. Jangan. Harus begini. Irama itu sekian," dan sebagainya. Tapi sebenarnya beliau lupa bahwa nenek dan kakek beliau juga merubah. Iya, mereka merubah, tetapi perubahan itu legal. Mereka akui itu legal, tapi kami merubah itu illegal; ini kurang adil.

Devereaux: Pada jaman yang lalu *kraton* punya fungsi sebagai institut yang mengajar karawitan, pedalangan, dan sebagainya. Tetapi sekarang, ASKI dan institut yang lain punya fungsi pendidikan itu. Apa yang perbedaan?

Hastanto: Itu kalau dipandang dari sudut perkembangan seni tradisi klasik sendiri itu mundur. Begini, kalau dahulu pada jaman *kraton* masih jaya, dan hubungan dengan dunia luar masih jauh, musik dan kesenian tradisi lainnya itu bagian dari hidup kami, orang tidak merasa puas kalau berbuat sesuatu tanpa kesenian. Misalnya, anaknya lahir, lalu dia itu, menyambut kelahiran itu mesti dengan kesenian. Kalau belum, kalau dalam istilah Jawa, "*yen durung nggantung gong kuwi ora resmi*" [kalau belum menggantung gong itu tidak resmi], pokoknya belum—belum sah. Karena ini merupakan bagian hidup, jadi perkembangannya pesat sekali. Dan semua orang tahu, betul-betul tahu tentang seluk-beluk seni tradisi itu. Tapi setelah *kraton* mundur, kami merdeka, hubungan kami dengan dunia luar dekat, lalu masalah-masalah teknologi modern masuk, dan sebagainya. Kehidupan kami berubah,

integral part of our lives. It is no longer an absolute prerequisite that a person has to have in order to live, like in the past. Now a person doesn't need to be artistic at all for life to be complete, to be full. Take, for example, a merchant. There are businessmen who don't think in the least about the arts, because if they can live comfortably, own a home, a car, and the rest, they feel that their life is full. In the past, if it wasn't "nggantong gong," a life wasn't complete. This is the change.

So in light of these changes, it's not fair to compare life today with former times. It's different. I don't think they can be compared, because conditions have already changed radically. Luckily the government was right on the mark, thinking to establish schools and assuming the cultural focus the kraton once possessed. The difference though is that with formal education we can't formulate a curriculum that can replace the informal education of the past. It will never be the same, to teach will not be enough. In the past, with informal education, soon after a child was born and could begin to walk, if the mother had to work somewhere as a *pesindhèn* [female singer], she brought the child. When later the mother said, "I can't bring the child," the child followed along with the father wherever he was playing. So this became the child's education, [but] an artistic education as a way of life, we can't duplicate that again. We can't replace the total number of hours that the child received from that situation with the system today. It's extremely difficult. I don't know. Now we can provide only a portion of the total time of the former system. Consequently, the tradition has declined, actually deteriorated, if looked at in this way. However, in other respects, we don't need to feel as if it has declined. For example, the advancement of knowledge within the field.

In any case we can still protect the tradition and manage to keep it alive coexisting with the life of society. Thus, it's changed, whereas before it formed a part of everyday life that without it life wasn't full, now the coexistence of the arts with society has become paramount. If we don't we won't exist. Moreover, there is no longer a Javanese person, a Sundanese, an Indonesian. It's already that way, already we don't possess a clear identity. I think the arts are the only thing we have left. Our language is already corrupted. Javanese has already begun to change, the introduction of foreign languages is already beyond belief, a great many. The only thing that says, "Oh, this is Javanese," is the music and other traditional arts. In science we are far behind. In technology we are far behind. Perhaps the arts are the only existing defense we have left in the world. Because of that, it is extremely difficult, and more difficult still considering the small group of people who are addressing this problem.

This is the consequence of the decline of the kraton and our stepping forward as its successor. We can not take over the entire function of the kraton, because the situation is already different, it can't be done. And actually it's not only just the kraton that functioned as a cultural wellspring

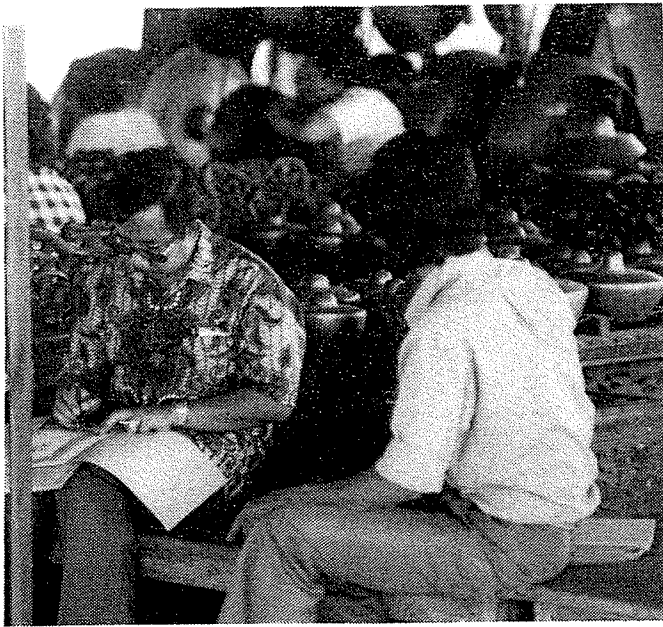
kesenian juga berubah fungsinya, bukan bagian dari hidup kami lagi. Jadi bukan syarat mutlak yang harus dipunyai oleh orang hidup, kalau dulu masih begitu, tapi sekarang orang tidak berkesenian pun, hidup, merasa komplit, hidupnya mereka utuh. Pedagang misalnya, ada pedagang yang sama sekali tidak memikirkan kesenian, tapi kalau sudah bisa hidup, sudah punya rumah, sudah punya kendaraan, dan sebagainya, mereka merasa utuh hidupnya. Kalau kami dulu, kalau belum "nggantong gong," tidak utuh. Ini lalu berubah.

Jadi dengan perubahan itu, tidak wajar kalau kehidupannya dibandingkan dengan masa lalu, itu lain. Dan ini saya kira tidak bisa dibandingkan, sebab situasinya sudah lain sama sekali. Untung pemerintah memang tepat, berfikir mendirikan sekolah-sekolah di bawah pemerintah yang fungsinya mengganti fungsi pusat budaya kraton. Perbedaan ini adalah, kami dengan pendidikan yang formal ini, itu tidak bisa membuat formulasi kurikulum yang bisa menggantikan pendidikan informal dulu. Ini tidak akan cukup selamanya. Jadi kalau suruh mengajar itu tidak akan cukup. Kalau dulu, pendidikan informal, itu lahir, anak itu

"I think the arts are the only thing we have left. . .the only thing that says, 'Oh, this is Javanese.'"

lahir sudah mulai bisa berjalan, kalau ibunya bekerja *pesindhèn* di mana, ia ikut. Kalau nanti ibunya memerlukan, "Wah, saya harus tidak bawa anak," dia ikut ayahnya nabuh di mana. Lho ini pendidikan itu, pendidikan kesenian secara hidup, itu tidak bisa kami ulangi lagi. Dan jumlah jam yang anak itu dapat, dari situasi itu, tidak bisa kami tukar dengan situasi sekarang, itu sulit sekali. Saya tidak tahu, sekarang kami hanya bisa melakukan berapa persen dari sistem dulu. Konsekwensinya mundur, sebenarnya mundur, kalau dilihat dari ini. Tetapi dengan hal-hal yang lain, kita tidak perlu merasa mundur. Misalnya dengan kemajuan pengetahuan di bidang itu.

Setidak-tidaknya kami masih bisa mempertahankan itu ada, dan tetap hidup bersama-sama dengan kehidupan masyarakat. Jadi berubah, kalau dulu bagai dari hidup, kalau tidak dengan itu, itu tidak utuh, sekarang hidup bersama-sama, ini yang penting. Kalau itu sudah tidak ada, maka sudah tidak ada orang Jawa, tidak ada orang Sunda, dan tidak ada orang Indonesia. Sudah itu, sudah tidak punya identitas yang jelas. Saya kira satu-satunya tinggal itu, menurut saya. Bahasa kami sudah rusak. Bahasa Jawa sudah mulai berkembang, kemasukan bahasa asing yang "nggak karuh-karuhan," dan itu banyak sekali. Untuk itu satu-satunya yang "O ini orang Jawa," saya kira tinggal



Sri Hastanto (left) at a rehearsal.

and a source of artistic education. Certainly it was one center, but there were many other small centers outside the walls of the kraton. Don't forget the strength of the Chinese¹ community as a cultural center in actually developing that which originated within the kraton. The Chinese community formed a fairly strong creative 'laboratory'. . . . [Their patronage] developed the creative potential of the gamelan until the *gendèran* became fluent, the *bonangan* intense, as well as other things, because the creativity of the artists was set loose and free without constraints. Because there wasn't pressure from the king. . . . The results of this were extremely fortunate for us, and enriched the style of *garap* [musical treatment] and the like. I don't know, perhaps there were *gendhing pernès* [light-hearted musical compositions] that emerged from this situation, perhaps a great many. This is only one example that it was not only the kraton that functioned as a cultural center. Although we must acknowledge that it was by far the largest, and up until now you couldn't disregard it.

Although no longer possessing its educational function nor being perhaps the sole cultural center, the kraton remains a remarkably deep source, and there is still a great deal that we have to exploit—products of the kraton that can popularize the kraton while at the same time not affronting the prestige of the kraton. Like the dance *Bedhaya Ketawang*. We are not presumptuous enough to attempt to alter [*nguthik-uthik*] it, because it is a type of dance that is specific to the kraton, so a *bedhaya* was cancelled in Yogya. We weren't bold enough to present it. Nevertheless, we study them, we study only in order to study, in order to know. We would not be presumptuous enough to stage these dances in public. We won't because we know, ourselves, that it would affront the integrity of the kraton.

musik dan kesenian tradisional yang lain. *Science* [ilmu], kami tertinggal banyak. Tehnologie tertinggal banyak. Apa, mungkin ini sebagai satu pertahan eksistensi kami di dunia ini. Untuk itu berat sekali, dan beratnya lagi sebenarnya masih segolongan kecil saja yang memikirkan masalah itu.

Ini konsekwensi dari mundurnya kraton dan tampilnya kami sebagai pengganti. Kami tidak bisa menggantikan fungsi kraton secara utuh, sebab situasinya sudah lain, tidak bisa. Dan sebenarnya bukan hanya kraton saja menjadi sumber pendidikan kesenian dan sumber budaya, memang ini suatu pusat, tetapi ada pusat-pusat kecil, di luar kraton, di luar tembok kraton, itu banyak sekali. Jangan lupa dengan kekuatan pusat budaya Pecinan yang sebenarnya mengembangkan apa yang di dalam kraton ini. Itu merupakan suatu laboratorium yang cukup kuat sebenarnya Pecinan itu. . . . Mereka mengembangkan kreasinya sampai *gendèran* menjadi begitu mulut, sekarang *bonangan* begitu hebat, dan sebagainya ini, karena kreativitas seniman yang diumbar itu dibebaskan sama sekali, silahkan. Jadi tidak ada tekanan dari raja. Jadi mereka, sudah. Hal-hal inipun sebenarnya merupakan keuntungan bagi kami, memperkaya ragam dari *garap* dan sebagainya. Saya tidak tahu, mungkin ada *gendhing-gendhing pernès* yang timbul di situ, mungkin sekali. Ini hanya salah satu contoh, bahwa bukan hanya kraton saja sebagai pusat budaya.

Tapi memang kita akui, itu salah satu pusat budaya terbesar. Sampai sekarangpun, kita tidak bisa mengabaikan kraton. Kraton, walaupun sudah tidak mempunyai fungsi mendidik, tetapi mungkin juga bukan, bukan satu-satunya pusat budaya, tetapi dia adalah sumber yang dalam sekali, dan masih banyak sekali yang harus kita keduk, kita keluarkan dari kraton, agar itu memasyarakat, selama itu tidak menyinggung kehormatan kraton. Seperti *Bedhaya Ketawang*, kami tidak akan berani *nguthik-uthik* [menyentuhnyentuh], sebab itu merupakan satu ciri dari kraton tertentu, *bedhaya* semang di Yogya, kami tidak akan berani *ngutik-utik*. Walaupun kami belajar, kami belajar, hanya demi belajar, demi tahu, tapi kami tidak akan berani begitu mementaskan di luar, tidak akan, sebab itu akan menyinggung kehormatan, dan kami tahu diri. Tetapi hal-hal yang bisa kami jadikan bahan untuk mengembangkan yang nantinya itu sebenarnya untuk keluhuran atau untuk sinar kraton itu kraton sendiri, walaupun nanti tinggal sebagai museum, itu masih ada hubungan, oh ini sumbernya dari itu. Jadi orang abad ke-25 nanti masih akan melihat ini sumbernya dari itu. Jadi mengembangkan diri, itu juga demi sinar kraton yang harus tetap memancar, walaupun tinggal museum nantinya, saya tidak tahu, tapi itu merupakan satu sumber yang tidak bisa diabaikan.

Jadi, salahlah pendapat orang kalau ASKI dan orang-orang muda pendidikan di luar pendidikan resmi ini, merusak apa yang ada di dalam, tidak. Tapi kalau yang di dalam itu didiamkan saja, itu mati. Dia tidak akan keluar dan terkubur, lho itu harus kami keluarkan. Dan kalau itu dipindah saja keluar, juga akan mati, sebab tidak sesuai

However, we can acquire skills in other aspects so that later we can develop and actually promote the majesty and grandeur of the kraton, so that the arts don't end up a museum piece, so the arts still have a relationship with their source, and so that people in the twenty-fifth century will see where they came from. So, it is for our own development, as well as out of respect for the kraton, that we continue to develop the tradition. The kraton still might be relegated to a museum, I don't know, but it forms the wellspring of a tradition that can't be surpassed.

It's an inaccurate perception that ASKI and young people outside formal education are destroying the arts of the kraton. However, if those inside the kraton remain content, the traditional arts will die. If they are not promulgated they will be buried; we have to bring them outside the kraton. Likewise, if they merely move outside the kraton, they will die also because there isn't a suitable environment for them. We have to adapt them to the environment, but so they can still be 'claimed' as a possession that was originally from the kraton. We enliven them so that they don't die and so they still possess an inherited relationship. This is extremely important. So I submit that the viewpoint that we are destroying the kraton tradition is utterly false. Rather, we want very much to maintain the tradition, and if we did not do this it would already be dead. For example, at the last celebration of *sekaten* [the religious holiday celebrating both the birth and death of the prophet Muhammad], the Sekaten gamelan could not have been played fully without our participation. Why were we able to participate? Because we took *sekaten* from the kraton and we studied it outside the kraton. Likewise, the *Camelan Munggang* [an ancient three-tone gamelan] could not be sounded without our assistance. Perhaps those remaining inside the kraton that understand *kendhangan munggang* [munggang drumming] are only a few. If it were not rejuvenated it would die, but we don't need to be afraid of it dying because there are already young people, who are still in their teens, studying it and who have plenty of years ahead of them to study it fully. This is a philosophy that is not widely known, but it is what we believe.

Devereaux: What are your thoughts about sending ASKI faculty abroad, and what are the plans to send faculty to countries besides the United States, England, and France?

Hastanto: Essentially, we send faculty to other countries where the Javanese arts are also developing. Because of that we have not yet sent many people to Japan, to the Philippines, to India, and other countries. However, we have sent many more to Europe and America. So the plan in the near future, which is being discussed and implemented, is to send faculty first to Australia. Obviously, this is extremely beneficial. When we send one of our faculty abroad in order to study, they benefit wherever they are. When it assists both sides, it's preferable. That's foremost, because when that's the case the relationship is much more profound than compared to

dengan lingkungan. Oleh sebab itu, itu harus kami sesuaikan dengan lingkungan, dan silahkan masih bisa *claim* [menuntut], kalau itu punya kraton itu, iya memang asalnya dari kraton. Kami hidupkan, agar tidak mati, masih punya hubungan keturunan. Ini yang penting sekali. Jadi saya mohon dengan ini, pandangan negatif, bahwa kami merusak tradisi kraton, tidak, sama sekali tidak! Tapi kami ingin sekali itu tetap hidup. Dan kalau kami tidak berbuat begitu, itu sudah mati. Contoh, pada upacara Sekaten yang lalu, gamelan Sekaten tidak akan bisa berbunyi lengkap, kalau kami tidak terjun. Mengapa kami bisa terjun, sebab kami mengambil Sekaten itu dari dalam, dan kami pelajari di luar. *Munggang* tidak akan berbunyi, tanpa kami datang untuk membantu menabuh Munggang. Mungkin yang mengerti *kendhangan munggang*, tinggal beberapa, di dalam mungkin. Dan itu kalau tidak diremajakan, akan habis, tapi tidak perlu takut habis, sebab di sini sudah ada remaja-remaja yang umurnya masih belasan tahun, yang masih, hidupnya masih lama untuk mengerjakan. Ini filsafat yang nggak keruan pandangannya, yang kami pikirkan di sini.

Devereaux: Bagaimana pendapat Pak Hastanto tentang dosen-dosen yang dikirim ke luar negeri, dan apa rencana lebih banyak dosen-dosen dikirim ke luar negeri, selain Amerika, Inggris, dan Perancis?

"Before I went abroad I saw a hundred problems; after I returned home I saw a thousand problems."

Hastanto: Kami mengirimkan tenaga pengajar itu hakekatnya ke negara-negara yang di sana juga berkembang kesenian Jawa. Oleh sebab itu, kami belum banyak mengirimkan ke Jepang atau ke Pilipina atau ke India dan sebagainya. Tapi Eropa dan Amerika lebih banyak. Lalu rencananya, dalam waktu dekat, tinggal merunding dan tinggal pelaksanaan, itu Australia, kami seperti biasanya di Australia. Memang ini untung sekali. Kalau kami mengirimkan tenaga pengajar untuk belajar, di mana di situ dia bisa dimanfaatkan. Itu dari ke dua bela pihak, itu menguntungkan. Itu yang pertama. Dengan demikian hubungannya itu lebih dalam, daripada kalau hanya belajar saja. Sebab kalau dia juga mengajar, dia akan lebih tahu seluk-beluk, kebiasaan, dan sebagainya. Tentu saja yang mereka serap itu adalah disiplin-disiplin ilmu baru Barat, itu tidak mengapa, memang begitu. Lalu karena dia itu, yang kami kirim itu, kami pilihkan orang-orang yang tradisinya cukup kuat, maka tambahan pengetahuan dari Barat itu tidak akan membaratkan dia. Tapi kalau yang kami kirim orangnya setengah matang, dia akan jadi orang

when a person only studies. Because if they teach also, they will learn more of the underlying principals of the society, the customs, and the like. Of course, they become familiar with Western disciplines, certainly that's the case. And because of that, those that we choose to send must have a strong enough background in their own tradition, so that they can add the knowledge of the West without becoming Westernized. But if we send a person who's only half mature, he will become a Westerner. That's for sure. And usually more Western than a Westerner, that's generally the case. [Laughs] Yes, that's often true. Because of that, we send people whose understanding of their own tradition is fully mature so that what they obtain from the West unveils their own preconceptions. It functions as a tool to open their minds. Also, in general, they possess tools that are not yet sharp, and this experience helps us to "sharpen our tools."

I myself feel that before I went abroad I saw a hundred problems; after I returned home I saw a thousand problems. Because my "lens" was sharper after my experience in the West. That's not to say that I became Westernized. But certainly the knowledge I gained could be put to use on a variety of matters here, in a method appropriate for here. One kind of analysis at first seemed very vague to me, but after I saw several analyses, the kind that I should use became apparent because there are many different kinds of analysis. Certainly this was a useful system. But, what system will we use in our own "operation", if we were similarly sick? Whose system do we use to "operate" on karawitan?

With that experience I could differentiate our problems myself. That doesn't mean I use a knife meant for the dissection of Palestrina to operate on *Genjong Goling*, no! There is a special knife meant for the job. Because this knife was developed for this operation, or perhaps it is too sharp for this operation. It has to possess different qualities. At first, I was advised that, "You should study plainsong." The method of analyzing plainsong was like this, and this, etcetera. I knew how the style [of analysis] worked. But I already thought, there's no way I will ever use this for [analyzing karawitan]. But, by knowing that, I also knew then that, when analyzing this I have to use this method, not that method, and that's what was important. That doesn't mean it's bad, and that it can't be used, no! But what I realized led to the inspiration that I couldn't use that tool. It was fantastic when I realized that. . . . If a person who is lacking in knowledge, who is only "half-ripe", returns, normally what they have discovered are new tools which are then used in order to tear apart something, finally resulting in the view that it's preferable if our tuning system was standardized, for example. This is because they have used the wrong knife to fix something here that will never come to pass. This is the classic example. I point this out as the classic example because it emerged in perhaps the 1950s and was almost immediately opposed because it's impossible, but at the end of this century, here we are in 1987, and still we hear of a doctor who proposes that our

Barat. Sudah pasti ini! Dan lebih Barat dari orang Barat, biasanya begitu. [Tertawa] Wadhuh, biasanya begitu. Oleh sebab itu yang kami kirim yang tradisinya sudah mantap, sehingga apa yang ia dapat dari Barat itu membuka ketertutupan mereka. Sebagai alat untuk pembuka ketutupan mereka. Juga sebenarnya mereka itu punya *tools* [alat], tapi belum *sharp* [tajam], dan dengan itu sebenarnya "to sharpen our tools" [mentajamkan alat-alat kami].

Saya sendiri merasakan, sebelum berangkat mungkin saya melihat seratus masalah. Setelah pulang, saya melihat seribu masalah. Karena lensa saya lebih tajam, setelah mendapat pengertian-pengertian dari Barat. Bukan berarti saya membaratkan diri. Tapi ternyata ilmu yang saya dapati itu bisa untuk menggarap apa yang ada di sini, secara di sini. Jadi semacam *analysis* [analisa], yang tadinya itu kabur sekali, tapi setelah kami melihat beberapa analysis, kalau begitu yang saya lakukan mesti begitu, sebab banyak sekali macam analysis. Ternyata dengan sistim ini kami bisa menggarap itu. Jadi tidak, akan sistim ini kami tidak akan di dalam kami mengoperasi, kalau penyakit begitu, membedah karawitan dengan sistim siapa?

Dengan pengalaman itu kami bisa membedah masalah-masalah kami sendiri. Bukan berarti kami menggunakan pisau pembedahan Palestrina untuk membedah *Genjong Goling*, tidak! Tapi ada pisau tersendiri tentunya. Sebab pisau ini tidak akan mampu untuk membedah ini, atau terlalu tajam untuk membedah ini. Jadi mempunyai sifat yang lain. Dahulunya saya juga pernah diarahkan, "kamu pelajari *plainsong* [lagu gereja dari jaman dulu]." Lalu cara menganalisa plainsong, begini, begini, dan sebagainya. Saya tahu, ya caranya begitu. Tapi saya sudah berfikir, ini tidak mungkin saya gunakan untuk itu. Tapi dengan mengetahui itu, saya lalu mengetahui, kalau begitu yang sana itu harus dibedah dengan ini caranya, tidak dengan itu, itu yang penting. Jadi bukan berarti jelek, dan tidak bisa saya pakai, tidak! Tapi apa yang saya dapat itu bisa menimbulkan inspirasi bahwa ini tidak bisa saya gunakan. Sudah baik sekali kalau sudah tahu begitu. . . . Kalau orang yang datang itu magel, setengah matang, biasanya apa yang dia dapat, tools baru ini, dia gunakan untuk merobek-robek ini, akhirnya lalu apa pendapat sebaiknya embat itu harus tidak ada, standardisasi, misalnya begitu. Ini karena dia mengambil pisau itu lalu untuk membenahi di sini, itu tidak mungkin akan terjadi. Ya, itu contoh klasik. Walaupun itu saya nyatakan sebagai contoh klasik, sebab itu sudah timbul sejak tahun 50-an mungkin, dan itu ditentang terus, sebab itu tidak mungkin. Pada akhir abad ini, ini tahun '87, masih terdengar lagi seorang doktor yang menganjurkan embat itu harus punya toleransi, menekankan begitu, doktor Indonesia lagi. Ya, [tertawa] yang belajar di Barat. Ini saya nilai itu kurang, kurang bijaksana. Ada yang bisa langsung diterapkan, itu juga banyak. Misalnya sistim transkripsi dan notasi, untuk keperluan penelitian. Jadi kita tidak akan langsung mendengarkan dan kita analysis, nggak mungkin, sebelum kita pindah dalam bentuk visual.

tuning system has to have certain tolerances. He stresses that. Another Indonesian doctor. Yes, [laughs] one that studied in the West. These are values that I feel are less than wise. Meanwhile, what can be applied is enormous, for example, the system of transcription and notation to facilitate research needs. So we don't have to immediately listen and analyze, that's impossible, before we transform it into a visual form.

Certainly I wish for my colleagues to be able to go abroad, to be able to gain knowledge overseas, but generally constraints limit the number that are able to go abroad to very few. Every year this is the case. This year at least two more will depart; Sunarno to America, and Santosa to Australia in order to do initial work. Suratno has just returned. Also we normally possess difficulties with language. This is one technical difficulty that is fairly important, so because of this we try to send people abroad to work first in order to polish their language skills within a different community. Later, after they return home, they are processed again, and go abroad in order to study, which can't be done without the language.

The reason I have this policy is because I myself did this. I worked in Australia and, after I acquired a little skill with English, I returned home and departed again [to England] in order to study. This is better. So in this manner, those that are sent to work can be supervised so later they can study abroad. So it's not just that as long as a person can, they just work abroad. Although there have been some like that, but generally it is only for a short time, several months, and then they return home. But those that we pick perennially, like Al. [Suwardi], possess enormous potential. Later, after returning home, composing themselves, and compiling their experiences, they already possess a program of what it is they are going to study. Because, it is very clear, that when we go outside the country to study, if we don't bring a program of study, we will wander and sink overseas. Moreover, we would not know the correct way, and what it is we want. We might be steered by other people who don't know what our needs are here. "You should take this and this." That happened with me. Supanggah already had a good idea of what he had to do when he departed. Once there you have a general direction, and by the time they ask what it is you want to write about you are ready. . . . You are already rehearsed, you already know the materials you want, so the whole process can be very quick. Although in this way, after finishing and returning home we often feel unfulfilled. So we return again, in order to study more.

Devereaux: What are your thoughts about the students who come from overseas to study here at ASKI?

Hastanto: Certainly it's a pleasure to arrange for the foreign students that come to Indonesia. Whether it's those from America, those from Japan, or from Malaysia, they each possess distinct qualities. Obviously though, this doesn't mean that all those who come to Indonesia from developed countries like America or England necessarily



Sri Hastanto (second from left) at ASKI graduation ceremony.

Dan memang kami menghendaki banyak di antara rekan kami bisa keluar, bisa *ngangsu kawruh* [mengambil ilmu] di luar, tetapi biasanya 'terconstraintnya' itu adalah hubungan ini sendiri dengan luar itu belum banyak, dan belum lancar sehingga juga terbatas tapi tetap berjalan, setiap tahun mesti ada nyatanya. Tahun ini paling tidak dua nanti berangkat, Mas Narno ke Amerika, lalu Santosa akan ke Australia untuk merintis itu. Baru saja Mas Suratno kembali dan ini terus begitu. Juga kami sebenarnya mempunyai kesulitan bahasa. Ini suatu kesulitan teknis yang cukup penting. Oleh sebab itu kami berusaha mengirimkan mereka ke luar negeri untuk bekerja dulu, agar bahasanya tergosok dengan lingkungannya. Nanti setelah pulang, diproses lagi baru keluar lagi untuk belajar, tidak begitu jua bahasanya.

Mengapa saya punya *policy* [kebijaksanaan] begitu, karena saya sendiri dulu begitu. Saya bekerja di Australia lalu sedikit-sedikit punya bekal bahasa Inggris, pulang, lalu berangkat [ke Inggris] untuk belajar. Ini lebih baik. Jadi dengan demikian yang kami kirim untuk bekerjapun kami awasi bahwa nanti bisa ikut belajar. Jadi tidak sekadar orang yang asal bisa saja, bisa bekerja. Walaupun demikian juga ada yang begitu, tapi biasanya itu untuk *short time* [waktu pendek], hanya untuk beberapa bulan terus kembali. Tapi yang tahunan itu kami pilihkan, seperti Mas Al. [Suwardi], itu punya potensi besar sekali. Nanti pulang lalu mengendap, mengumpulkan pengalaman-pengalamannya, lalu dia sudah mempunyai program akan belajar apa. Sebab, terus terang, akan kita ke luar negeri belajar, tidak membawa program apa yang harus kita raih, itu akan hanyut, akan tenggelam di sana. Dan tidak tahu arah betul, mau apa. Diarahkan oleh orang lain yang sebenarnya tidak tahu kebutuhan kami di sini, "Kamu begini-begini." Ini sudah jadi seperti saya, seperti Pak [Rahayu Su]Panggah, berangkat sudah dengan konsep, saya harus menyelesaikan ini. Itu, sampai di sana *course* [arah] secara umum. Setelah sampai waktunya itu, anda mau menulis apa, sudah siap, ini. . . . Latihan-latihan sudah, materinya sudah arah yang ingin, jadi bisa cepat sekali, itu prosesnya. Walaupun demikian, setelah selesai dan pulang,

have the motivation to truly study. That's not always been the case. There are those who come with the intention of studying, but once here their motivation is actually not to study, but other things. There have already been several people like this from England as well as from America, Australia, and New Zealand. However, for those who come to study, who have a 'target', and who possess a clear program, it's much easier for us to be able to serve them, much easier. Those who are not clear, generally we throw our hands up, and try to get out of our sponsorship. When that's the case it's quite difficult for us. It's better if they find another sponsor, so it's not a hassle later. What's more there are a great many students from Malaysia, whose ancestors are Javanese, who receive scholarships to study here, but once here they want to visit with relatives. After that, we never see them. My, it's difficult. Really, really difficult. We feel we won't have any success with more arrivals, whereas with our foreign colleagues who come to study it's generally a great success.

"As we give, we gain the experience of discussing what it is that we possess."

The appearance is that we give, but actually we receive something extremely valuable. As we give, we gain the experience of discussing what it is that we possess. At first we didn't have that experience. We can't give if we don't discuss what it is that we possess. Our possessions, for example, are many, but if we only teach insiders, people from here, we only express a small part. Because the other part, the cultural background that completes it, doesn't need to be expressed; we associate with those who already know. Although, it's also not always the case that an insider knows, and this is never expressed. But when we are faced with foreign students, they continually query us. We are made aware of deficiencies when we explain things. This is an immensely valuable experience.

Then secondly, is the manner in which they study. Although there are those to whom this does not apply, most of those who conduct research do so far better than ourselves. They are far more precise. Now, this is a problem, I am not reticent to say it, I have been Westernized to not be shy, because this is certainly something we should emulate, that we can use, without losing our own culture, for example, the system of notation employed in research and the like. . . . This is a Western custom, certainly it is a Western custom, but why not use it? If it's good? Because if it is good, it can help.

Now besides that, we have derived a great deal from those who have come here to study by discussing with them

kami merasa itu masih kurang sekali rasanya. Jadi kami harus mengulang lagi, untuk belajar lagi.

Devereaux: Demikian juga apa pendapat Pak Has tentang mahasiswa-mahasiswa dari luar negeri dikirim ke ASKI?

Hastanto: Memang ada suka dukanya mengurus mahasiswa asing yang ada di Indonesia. Entah itu dari Amerika, entah itu dari Jepang, dari Malaysia, mereka punya sifat masing-masing. Dan ternyata, bukan berarti bahwa negara yang maju seperti Amerika ataupun Inggris, itu datang ke Indonesia, itu mesti dengan motivasi belajar sungguh, itu belum tentu. Ada yang datang dengan alasan belajar, tapi setelah sampai di sini itu sebenarnya motivasinya tidak belajar, ada hal-hal lain. Ini sudah beberapa orang, baik dari Inggris maupun dari Amerika, dari Australia, dari New Zealand. Tapi yang memang datang untuk belajar, dan mempunyai *target* [tujuan], mempunyai program yang jelas itu, jauh lebih mudah dapat kami layani, jauh lebih mudah. Mereka yang tidak jelas ini, biasanya kami terus angkat tangan, kami melepaskan *sponsorship* [usaha] kami. Kalau itu sudah memang sulit untuk kami. Sudah kami begitu lebih baik cari sponsor lain, daripada nanti kami repot. Apalagi yang Malaysia, itu banyak sekali yang dapat beasiswa untuk belajar kemari, tapi tujuan kemari itu ingin berkunjung pada leluhurnya, sebab mereka dulunya orang Jawa. Sudah, tidak pernah kelihatan. Waduh, ini menyulitkan, betul-betul ini menyulitkan. Dan kami merasa tidak mempunyai keuntungan dengan kedatangan jauh lebih banyak, rekan-rekan luar negeri yang datang memang untuk belajar, itu kami memperoleh keuntungan yang besar sekali sebenarnya.

Kelihatannya kami memberi, tapi sebenarnya kami menerima hal yang luar biasa berharganya. Jadi dengan kami memberi, itu kami punya pengalaman untuk berbicara tentang apa yang kami punya. Tadinya kami tidak punya pengalaman begitu. Memberi itu kan kami berarti berbicara apa yang saya punyai. Kepunyaan saya itu misalnya banyak sekali, misalnya begitu, tapi kalau kami mengajar orang-orang *insider*, orang-orang di sini, itu yang kami keluarkan itu sebenarnya sebageian kecil. Sebab bagian lain, latar belakang budaya yang melingkupi itu tidak usah dikeluarkan, kami meng-asosiasikan mereka sudah tahu. Padahal juga belum tentu kalau insider itu tahu, dan ini tidak kami keluarkan. Tapi dengan menghadapi mahasiswa asing, mereka itu tanya terus, mereka itu. Kami sadar jadi kami ini kurang sebenarnya. Kalau memberikan itu kurang. Ini suatu pengalaman yang baik sekali.

Lalu kedua, cara mereka belajar. Walaupun ada yang tidak bisa diterapkan, tapi kebanyakan ketelitian mereka jauh lebih dibandingkan dengan kami, jauh lebih teliti. Lho kalau masalah-masalah ini, saya tidak malu-malu, saya membaratkan diri tidak malu-malu, sebab itu yang memang bisa kita tiru, bisa kita gunakan, tanpa merugikan budaya kami. Itu ketelitian yang begitu sistim pencatatan

the methodology of their research, the gathering and compiling of information, and their presentation of the material they have collected. In general, we are like a warehouse; our people are generally like a warehouse. A warehouse that is a place where things are stored but not ordered in any way, whatever there is, but not organized in a manner for what we need, if there is an organization system, usually it is less than brilliant. So we may just discuss the availability of data, what there is, but the relevance of one thing to another is sometimes beyond our control.

There is one success that I can very clearly express, and that is how our foreign students now here spread our name abroad. They have spread our name quite well to the point that we are famous overseas. Because of this we can begin to form relations with universities in other countries. This is actually thanks to our foreign students, and likewise the research that we are made aware of is thanks to all of them, because generally we are not that active in this way, so far we have not been that active. And this is very fortunate. It would certainly be tragic if ASKI perhaps did not treat foreign students rightly in the past, so when I returned, I put things in order, and have tried to administer difficult matters, not like that, but like this!

I have certainly been looking very closely at the way the degree program is designed in the West. I don't mean to adopt the Western system, but I look at it in the same way as with the previous example of Palestrina. I look at something and say, that is impossible for us, or we have to have this. In any case we have to look at the arts degree program and how it's done.

For example in England there is a doctoral program in composition; here it is still not yet possible. If we added a composition degree, most Indonesians would still laugh at the thought of it. They would simply laugh. "What's this? A degree in composition, that's not academic work!" Yes, it's still like that [in Indonesia]. So, we have to develop especially the concepts and theories. If this happens, it will be beneficial, very beneficial. Because in the West things are already developed, but there is not yet a counterpoint. We are producing that counterpoint, so as to make a choir. I have always longed for that. When we reach this point, the West can produce the soprano while we produce the alto, so there is not just one voice. ▀

Notes

1. *Pecinan*, which commonly refers to the Chinese community, could also be a reference to the kraton musicians themselves who wore caps called *peci*, and were referred to as *pecinan* when playing outside the kraton. The editor thanks Widiyanto S. Putro and Nancy Florida for consulting on this point.

yang begitu, dan sebagainya, dan sebagainya itu. . . . Ini tata-cara Barat, memang ini tata-cara Barat, tapi mengapa digunakan? Lho baik! Sebab ini baik, dan membantu.

Nah, di samping juga mereka yang belajar di sini, pada suatu ketika, kami ajak berbicara bersama-sama begitu, disitu pun kami memetik hasil yang besar sekali dengan cara mereka mengumpulkan informasi, dan cara mereka merangkum, dan melontarkan kembali, ini informasi yang saya kumpulkan. Biasanya kami seperti gudang, orang-orang kami biasanya seperti gudang. Gudang itu tempat menyimpan barang-barang yang tidak diatur, apa-apa ada di situ sebenarnya, tapi tidak bisa mengatur mana yang perlu, kalau ini urutannya bagaimana, biasanya kurang pandai di dalam mengatur itu. Jadi kalau berbicara itu sekedar mengeluarkan data, apa yang ada, tetapi relevansi satu dengan yang lain ini kadang-kadang kurang terkontrol.

Ini keuntungan kami di dalam apa itu terus terang saya utarakan, mahasiswa-mahasiswa asing kami yang ada di sini, itu membawa nama kami keluar, membawa nama kami keluar dengan baik, sehingga kami dikenal di luar. Dengan begitu kami bisa berhubungan dengan universitas-universitas di luar negeri. Itu sebenarnya berkat mahasiswa-mahasiswa ini, sebenarnya begitu, atau peneliti-peneliti yang datang kemari, berkat itu semuanya. Sebab biasanya kami tidak aktif begitu, sudah begitu, kami tidak aktif. Dan ini saya untung sekali. Jadi pada masa-masa lalu, kami memang sedih, kalau ASKI ini mungkin memperlakukan mahasiswa asing dengan agak, jadi seperti biasa, diatur, administrasi yang begitu sulit, oleh sebab itu begitu saya datang, itu saya balik, tidak begitu, begini!

Oleh sebab itu dalam rangka program sarjana, saya memang banyak melihat sistem Barat. Tidak berarti saya akan mengambil sistem Barat, tapi juga seperti, sama halnya dengan pisau Palestrina tadi. Saya melihat begitu, lalu ini tidak mungkin di tempat saya, kami harus punya. Tapi setidaknya itu kita harus melihat program keserjanaan seni itu bagaimana.

Jadi seperti kalau di Inggris ada program doktor untuk komposisi, di sini belum memungkinkan. Jadi kami tidak bisa terus mengubah begitu saja, sarjana komposisi, itu orang Indonesia masih tertawa dengan keadaan begitu, masih tertawa. "Apa ini? Sarjana kok komposisi, itu kan bukan kerja sarjana!" Ya, masih begitu. Jadi tentunya kami lebih konsep-konsep, teori-teori, itu dikembangkan. Ini kalau baik, baik sekali. Sebab ibaratnya, di Barat sudah berkembang, tapi belum ada 'counterpointnya'. Kami membuat *counterpoint* [lagu tambahan yang mengiringi lagu lain]. Jadi paduan suara itu yah begitu. Itu saya mendambakan sekali. Kalau kami nanti sudah berkembang itu. Jadi kalau mereka dengan 'sopranonya' itu, kami mengeluarkan 'alto' begitu, jadi supaya tidak hanya suara tunggal saja. ▀

Gamelan in Britain: the story so far

by Neil Sorrell

Most of this article first appeared in a special music issue of the journal Indonesia Circle, no. 37, June 1985.

Although British interest in gamelan has lagged behind American, Dutch, Australian, and Japanese (the list could go on), the first person from the West entranced by gamelan music appears to have been Sir Francis Drake,¹ an Englishman, while Sir Thomas Stamford Raffles' contributions, in the form of writings and the importation of gamelan instruments and puppets into this country, were of enormous value. Nor should we overlook the extraordinary cross-fertilization of Benjamin Britten's genius with that of Balinese gamelan music.

Sadly, however, little or nothing was achieved in the scholarly study and practical performance of Indonesian music. When I returned to England in 1972 after a stay in America and my first trip to Java (studying gamelan performance in both countries), the only oasis in the desert was Dartington College, where the New Zealander, Allan Thomas, borrowed a gamelan for an exhibition and some workshops. When the gamelan, and subsequently Allan Thomas himself, departed the lull resumed. The major breakthrough came about in two ways. The first Durham Oriental Music Festival was held in 1976. Professor Eric Taylor was especially enthusiastic about Javanese gamelan, yet for this festival a lecturer (Ernst Heins) had to be brought over from Holland, and it was not possible to include any live performance. Still, this festival created a new climate, and it was as a direct consequence that the Indonesian Ambassador ordered a complete Javanese gamelan, so that in the future it would be possible to organize performances without the prohibitive cost of ferrying instruments in and out of the country.

As soon as this gamelan (named *Kyai Rawameja*) arrived in London late in 1977, I contacted the Information Attache at the Embassy, Mr. Kipto Sunoto, with the request to take my students to play simple pieces on it, thereby clarifying the theory I had been teaching. Kipto Sunoto readily agreed and was unfailingly helpful, then and since.

Neil Sorrell was educated at the University of Cambridge and at Wesleyan, where he undertook research into Indian music and developed a strong interest in Javanese gamelan. Since the mid-seventies he has been a lecturer in the music department of York University.

It is no exaggeration to say that without the help and good will of the Indonesian Embassy over these formative years, it would have been very difficult, not to say impossible, to launch the study and performance of gamelan music by British students.

The first workshop, over a weekend in December 1977 with students from the University of York, was followed by others, with students from the University of East Anglia and a Birmingham adult education class run by Jan Steele. As a result of the enthusiasm generated by the latter session, Jan Steele proposed that we organize a group who could meet on a more regular basis and attempt to progress further. He and I invited friends who had already shown an interest in gamelan music, or were otherwise involved, as composers or performers, in the kinds of experimental music which had affinities with it. We first met as a group for intensive rehearsals (at the Embassy) in May 1980, and put on a preliminary concert at Lauderdale House, Highgate, on June 1, under the name of the English Gamelan Orchestra. Partly because we had time to learn only a few gamelan pieces, and partly because we were keen to demonstrate the relevance of the music to Western composition in this century, two piano works with gamelan connections were included. Subsequent concerts mixed traditional Javanese pieces with new works for the gamelan by Western composers. These were usually by members of the group, but there were also works by the American composer, Lou Harrison, and one piece specially composed for us by Michael Nyman. This last work, featured in a tour by the orchestra on the Arts Council Contemporary Music Network in October 1983, marked the climax of the English Gamelan Orchestra's activities in its original format. We were fortunate to have with us five Javanese musicians, one of whom, Sri Hastanto, had worked with us for two years while a British Council scholar at Durham.

During the three years of the English Gamelan Orchestra's work with the Indonesian Embassy gamelan, important developments took place outside London. My new gamelan for York, bearing the appropriate name of *Gamelan Sekar Petak* (White Flower) arrived in York at Easter 1982, and was the first complete Javanese gamelan to be used in a British teaching institution. By this time, Dartington had acquired a set of Balinese instruments, and shortly afterwards Durham received a selection of Javanese instruments in the slendro tuning. Thus the three centres

(Dartington, York, and Durham) which had been striving for so long to realize their interest in Indonesian music in a practical way were able to include performance in their curriculum. Early in 1983, the University of Cambridge was made a present of a Javanese gamelan by the Indonesian government. Fortunately, one of the English Gamelan Orchestra members, David Posnett, was living in Cambridge at the time and could generate enthusiasm for the music and form a group to rehearse and perform. About a year after the arrival of this set, a complete gamelan *gong kebyar* arrived from Bali at the Queen's University in Belfast, for more than a decade at the forefront of ethnomusicological studies in the British Isles. Annette Sanger, who has recently completed her field work in Bali and who now holds a lectureship in Professor John Blacking's Department of Social Anthropology at Queens, organized the acquisition of this set and is in charge of it.

Not only are British college and university students familiar with the basic technique of Javanese and Balinese music, but also hundreds of school children all over the country, and quite a few adult "amateurs" (aren't we all?) have been given opportunities to play. At first workshops were promoted and run by the English Gamelan Orchestra, using the Embassy gamelan, but Dartington has also organized such events, and other sets now in the country have been used by visiting groups from Indonesia. For example, the York gamelan was played by the Sasono Mulyo group from Surakarta in 1982, and the Cambridge and Belfast sets have been borrowed for concerts by Indonesian musicians.

The educational relevance of these workshops is at least equal in importance to actual concerts. There are few types of non-Western music that lend themselves so readily to study and development of musicianship at its basic, crucial level in the West as these ensemble traditions of Indonesia. We are thus at a very exciting juncture in the development of gamelan in Britain, and the assistance given by the graduate students Aryasa (Belfast, 1987-88) and Joko Purwanto (York, 1988-89) to gamelan performance studies cannot be overestimated.

Thanks to another generous donation by the Indonesian government, the Gamelan *Kyai Leb dhajiwa* was established at London's South Bank Centre in 1988, and a large educational programme begun under the direction of Alec Roth. He has been assisted by several expert musicians, among them Joko Purwanto, Sriyanto, Ben and Djumilah Arps, and Simon and Oom Cook. The current Indonesian ambassador, Suhartoyo, an accomplished *dalang*, has performed *wayang kulit* with the South Bank players and also with the York group. It would be true to say that the centre (or at least the biggest programme) of gamelan studies in Britain has moved back to the capital, while the regional Universities (Belfast, Dartington, York, Durham, Cambridge and Oxford) continue to flourish. ▀

Notes

1. "Raia Douan coming aboard us. . . presented our Generall with his country musick, which though it were of a very strange kind, yet the sound was pleasant and delightful."

References

Drake, Francis.

1854 *The World Encompassed by Sir Francis Drake*. London: Hakluyt Society, 16.

SCORES

Changes

by Michael Parsons

Section A (3 times)

6̣ 1 2 3 5 6	1 6̣ 3 2 6̣ 5̣
1 3 6̣ 6̣ 2 5	3 1 6̣ 6̣ 5 2)
3 6̣ 1 5 6̣ 2	6̣ 3 5 1 2 (6)
6̣ 5 3 2 1 6̣	5 6̣ 2 3 6̣ 1̣
5 2 6̣ 6̣ 3 1	2 5̣ 6̣ 6̣ 1 3
2 6̣ 5 1̣ 6̣ 3	6̣ 2 1 5 3 (6)

Section B (3 times)

1̣ 6̣ 5 6 5 3	6 1̣ 6 5 3 5̣
6 6 1̣ 3 5 5	6 6 3 1̣ 5 5̣
6 3 6 5 1̣ 5	3 6 5 6 5 (1̣)
3 5 6 5 6 1̣	5 3 5 6 1̣ 6̣
5 5 3 1̣ 6 6	5 5̣ 1̣ 3 6 6
5 1̣ 5 6 3̣ 6	1̣ 5 6 5 6 (3)

(-)

Section C (5 or 6 times)

- + - + - -	- + - + - p (sim.)
1̣ 2 3 5 6 -	2 1̣ 5 3 - 6̣
2 5 - - 3 6	5 2 - - 6 3
5 - 2 6 - 3	- 5 6 2 3 1̣
1̣ 6 5 3 2 -	6 1̣ 3 5 - 2)
6 3 - - 5 2	3 6 - - 2 5
3 - 6 2 - 5	- 3 2 6 5 (1̣)

Transition (once only)

- + - + - -	- + - + - p (sim.)
6 5 3 2 1 -	5 6 2 3 - 1̣
5 2 - - 3 1	2 5̣ - - 1 3
2 - 5 1̣ - 3	- 2 1 5 3 (6)

Play section A twice more (A4, A5) to end.

Changes was written in 1981 for the English Gamelan Orchestra. The intention was to write a work which would respect the traditional character of gamelan playing and also be authentically English. The melodic structure is based on the English system of change-ringing. In each successive group of six notes, the positions of adjacent notes are exchanged. The result is a cyclic sequence of seventy-two notes; the second half is the inversion of the first. This seventy-two note sequence is used as a melodic ground. It is played in three pitch ranges: in section A, 6̣ 1 2 3 5 6; in section B, 3 5 6 1̣ (notes 5 and 6 are used twice in each group of six); and in section C, 1 2 3 5 6 1̣.

Michael Parsons (b. 1938) is a composer and performer living in London. He was one of the original members of the English Gamelan Orchestra and co-founder, with Cornelius Cardew and Howard Skempton, of the Scratch Orchestra in 1969.

Instrumentation and Performance instructions

The *kendang* player indicates changes of tempo (slow-fast-slow). The part is improvised; tempos given are approximate. The performance should last fifteen to sixteen minutes.

Two *saron* and one *peking*: play the main melody throughout. *Peking* should play on the beat in sections A and B1, half a beat behind the other instruments in B2 and B3, on the beat in C and transition, and half a beat ahead of the others in A4 and A5.

Demung: enter in line 4 of A1, playing only pitch 3, following its shift in position. In the last group of A1 play the last three notes (5 3 6) and play these three notes through A2, again following their shifting positions. In A3 join the *saron* and *peking* playing the complete melody. In B1 again play only the last three notes in the first group (6 5 3) and follow the shifting positions of these three notes

throughout. There are two 6's and two 5's in this section, so be sure to play the right ones: the positions of the three notes in each group are the same as in A2. From B2 to the end play the complete melody.

Slenthem follows a similar procedure: enter in A2, playing only pitch 6; in A3 play notes 6, 1, 2; in B1 play only 1 (low 1 may be used for greater resonance); in B2 play 1, 6, 5 (again using low 1); in B3, 1, 6, 5, 6. (Demung and slenthem parts may be written out separately.) From the last group of B3 to the end, play the complete melody.

Kenong: play the sixth note of each group throughout, playing on the beat in A1 and A2, then slightly after the beat thereafter. *Kethuk* and *kempyang* play only in C and the transition. *Kempul* (pitches 5 6 1), *gong suwukan* (pitch 2), and *gong ageng* play as marked.

Bonang barung and *bonang panerus*: in section A play the sixth note of each group in octaves, without damping. In section B1 play the last three notes of each line (eg. — —323), in B2 play the last five notes of each line, in B3 play all notes.

The order of the sections is A1, A2, A3, B1, B2, B3, C, transition, A4, A5.

A1. One saron player begins alone, playing very quietly at MM. 30 [beats per minute]; the second saron and peking join in during lines 2 and 3. Demung enters in line 4. Kendang enters in line 5, improvising in quarter notes (i.e. a pattern based on four strokes to each note of the melody), at first very quietly, and then accelerating in the last line to MM. 50 to 60.

A2. Slenthem enters. Very gradual crescendo, accelerating in the last line to MM. 80.

A3. In the last line, the kendang changes to half notes, accelerating to MM. 100.

B1 Moderately loud; accelerating in the last line to about MM. 140.

B2. Accelerate in the last line to MM. 160.

B3. Kendang changes to whole notes in the last line, accelerating to MM. 200. In the last group of six notes, all instruments rest on (—) instead of playing pitch 1.

C. Loud, accelerating to MM. 240 during the second time through. Melody instruments and bonang are damped in the rests; kenong should ring out loud and resonant. The kendang may play strongly accented strokes on beats where there are gaps in the melody. The kendang player decides how many times to play this section, indicating the final time by slowing down suddenly in last line, moving into the transition at slightly slower tempo (MM. 200-180).

Transition. Slow down a lot in last line, moving into A4 at MM. 100. On the breath mark after the gong, pause one beat before going on.

A4. Softer; continue slowing down through lines 1 and 2 to MM. 80, kendang changing to half notes; slow down further in last line to MM. 60, kendang changing to quarter notes.

A5. Slow down more in the last line, ending very quietly. Delay final gong.

A recording of this piece is in the AGI Archives. ▶

Mas in 1 Minor

by Neil Sorrell

This piece was composed in June 1986 and first performed at the Cheltenham International Festival, England, in July of that year. It was conceived as a kind of independent sequel to the larger *Gendhing Kencana*, composed in 1983, which ended with the short flute phrase that begins this piece. (The two titles also correspond, of course.)

The flute can be the usual modern one; but, at the original performance a Baroque (wooden) flute was used, to better effect. The gamelan is reduced to a few instruments (both pelog and slendro, assuming a *tumbuk* [common tone] on pitch 6).

Performance instructions

The flute should feel free to improvise (stylistically) in repeated sections (this should come naturally to a Baroque flautist!) Note values are not strict, except in the section with a time signature. When gender dyads, kempul notes,

etc., should coincide with a particular flute note, the alignment is indicated by a dotted line. Otherwise, it should be possible to follow the notation. A recording of the first performance is in the Archives of the American Gamelan Institute. The composer is happy to answer any query that may arise. ▶

Symbols for gamelan instruments used

P	pelog
S	slendro
g.	gender panerus
G.	gender barung
Sl.	slenthem
v	kempul (note indicated by numeral)
O	gong ageng
Pk.	peking
Sr.	saron

Mas in 1 Minor

Neil Sorrell 1986

Flute $\text{♩} = \text{approx. } 48 \text{ (but free time)}$

p *sempre legatissimo*

Gender { P5 1 S5 2 P5 1 P7 3 P5 1 S1 6 }

Kempul { P1 P1 P3 P5 6 }

○

6

P1

○

P5

G. { P5 1 2 P3 5 6 1 5 1 2 3 5 6 1 } %

repeat ad lib. { 1 2 3 5 6 7 2 3 } % { S2 3 5 P6 7 2 3 }

G. % { S2 3 5 S6 1 2 3 2 3 5 6 1 2 3 } %

SL. { S6 1 2 6 } %

fade out

$\text{♩} = \text{approx. } 60$

G. { P3 S2 S1 P7 P3 S2 S1 P7 } % { -S1 5 6 2 1 - 3 2 1 6 - } %

SL. { P3 S2 S1 P7 } %

G. %
SL.

g. G.
Sl. %

g. G.
Sl. %

{ P5 6 7 S1 P5 7 } % ○

all stop abruptly
one eighth note
after gong

slightly faster

Pk. P7 7 6 6 7 7 Si i P5 5 6 6 Si i P5 5 3 3 7 7 6 6 5 5 Si i P7 7 Si i 6
 Sr. unis. P5 6 5 6 5 6 5 6 7 6 7 6 3 2 3 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 7 6 7 6
 Sr. div. 4 3 4 3 5 4 5 6

flute alters phase;
repeat 8ve higher
ad lib.

Pk. P7 6 7 Si P5 6 Si P5 3 7 6 5 Si P7 Si 6
 Sr. { P5 6 5 6 5 6 5 6 7 6 7 6 3 2 3 5 6 5 6 5 6 5 6 5 6 5 4 3 4 3 5 4 5 6 } all gradually rit.
 Sr. unis. div. 6 5 6 5 7 6 7 6 (in own time) and
 g.&G. P5 6 5 6 5 6 5 6 7 6 7 6 3 2 3 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 7 6 7 6 } fade out, leaving
 (Balinese mallets) the flute holding
on A.

G. P5 1 S5 2 P7 3 P5 1

arco (2 bows; doublebass or similar); sostenuto

P1 P1 P5 P5 6 ○ gamelan fades out

g. P2/S2 ad lib.
 G. P2/S2 (arco) ad lib. %
 Sl. P2/S2 ad lib.

G., g., and Sl. play 2 (P & S together or separately, ad lib.) repeating as necessary to maintain the sound. Continue (with flute) until a stroke on gong suwukan 2 signals everyone to fade to nothing.

The Monkey Puzzle

by Mark Lockett

Buka. saron 1 6 4 1 3 - - 6 4 6 4 1 3 - - 6 4 ⑥ bonang panerus -646
 saron 2 - - - - 6 4 1 3 - - 6 4 1 3 - - ⑥ bonang - 6

A. MM. 72. Repeat a few times, then transition to B. Returning from C, repeat a few times, then to coda after third line.

bonang panerus

43-3 ---- -646 43-3 ---- 3 3
 ---- -3- -3-- -646 43-3 ---- -646 43-3 ---- 3 3
 ---- -3- -3-- -646

bonang barung

4 6 - 6 4 6 4 3 3 3 3
 -3-- 3--3 --3- - 6 4 6 - 6 4 6 4 3 3 3 3
 -3-- 3--3 --3- - 6

peking

4 1 1 3 3 6 6 4 4 1 1 3 3 6 6 4 4 1 1 3 3 6 6 4 4 1 1 3 3 6 6 4

balungan (x=damped note or rest)

4 1 3 - - 6 4 6 4 1 3 - - 6 4 6

colotomy (x=kethuk, N=kenong, p=kempul, o=kempyang, %=slendro and pelog kempyang)

o x % o x % N6 o x % p6 o x % N6

b. p.

43-3 ---- -646 43-3 ---- 3 3
 ---- -3- -3-- -131 34-4 ---- -131 34-4 ---- 4 4
 ---- -4- -4-- -131

bon.

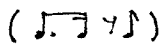
4 6 - 6 4 6 4 3 3 3 3
 -3-- 3--3 --3- - 1 3 1 - 1 3 1 3 4 4 4 4
 -4-- 4--4 --4- - 1

pek.

4 1 1 3 3 6 6 4 4 1 1 3 3 1 1 3 3 6 6 4 4 1 1 3 3 6 6 4 4 1 1 3

bal.

4 3-3-3 - - 1 3 1 3 4-4-4 - - 6 4 1

col. ()

N3 N3 N3 p6 o x % o x % N3 N3 N3 p1 o x % N1

Mark Lockett studied music at York University, in San Diego at the University of California, and at the City University, London. He was a founding member of the English Gamelan Orchestra.

b. p.
 34-4 ---- -131 34-4 ---- ⁴ -4- ⁴ -4-- -131 34-4 ---- -131 34-4 ---- ⁴ -4- -545 43-3

bon.
 3 1 - 1 3 1 3 4 -4-- ⁴ 4 ⁴ 4 ⁴ -4-- - 1 3 1 - 1 3 1 3 4 -4-- ⁴ 4 ⁴ 4 ⁴ -4-- - 5

pek.
 3 6 6 4 4 1 1 3 3 6 6 4 4 1 1 3 3 6 6 4 4 3 3 4 4 2 2 3 3 4 4 3

bal.
 3 6 4 - - 1 3 1 3 6 4 - 4 2 3 - 4 *

col.
 o x % p6 o x % N1 o x % p6 o x N1

On last repeat of A, go to coda.

b. p.
³ ³ ³ ³ ³ ³ ³ ³ ⁵ ¹ ¹
 --3- -3-- -545 43-3 --3- -3-- -545 43-3 --3- -3-- -656 5--- 5--- 1--- 1--- -646

bon.
 4 5 4--³ -³ -5- 4 5 4--³ -³ -5- 4 5 --4- 5 4 5--⁵ --5- --1- ¹ ¹ -1-- -6-

pek.
 3 2 2 1 1 4 4 3 3 2 2 1 1 4 4 3 3 2 2 1 1 5 5 - - - 1 1 - - 6 4

bal.
 3 1 6 4 3 2 6 4 3 1 6 5 - 1 1 - (6)

col.
 o N3 -N3 -N3 p6 N2 o N3 -N3 -N3 p5 o N1 o

transition to B: (5) *instead of p5*

Coda. Repeat 3 or 4 times. Fade to nothing.

* 3 1 6 4 3 2 6 4
 o x % p6 o x %

B. Slightly faster and louder. Repeat a few times, then to C.

b. p.

5 5 5 5 5 5 5 5
--5- -5-- 5--5 --5- -5-- 5--5

bon.

5 5 5 5 5 5 6
5 - 5 5 - 5 5 5 5 - 6

pek.

7 7 5 5 6 6 5 5 7 7 3 3

bal.

1 3 2 3 1 5

col.

o x N2 x o p5

b. p.

5 5 5 5 5 5 5 5 5
--5- -5-- 5--5 --5- -5-- 5--5 --5- -5--

bon.

6 6 6 6 6 6 6 6 7 7
6 - 6 6 - 6 6 - 6 6 - 7 7

pek.

5 5 6 6 5 3 2 2 3 5 6 6 5 5 3 3

bal.

3 2 3 5 6 5 3 2 3 5

col.

o x N3 p6 N3 x o p7

b. p.

5 5 5 5 5 5 5 5 5 5 5 5
5--5 --5-- -5-- 5--5 --5- -5-- 5--5 --5- -5-- 5--5

bon.

7 7 7 7 7 7 7 7 7 7 5
- 7 7 - 7 7 - 7 7 - 7 7 - 7 7 - 5

pek.

1 1 2 2 3 3 1 1 7 7 1 1 3 3 2 2 1 1 3 3

bal.

7 6 5 7 1 7 5 6 7 (5)

col.

o x o N7 p1 N7 o x o suwuk

C. Same speed but quieter. Repeat a few times, then transition back to A.

bonang & bonang panerus tacet

pek.

33 33 33 77 77 77 77 55 55 55 55 66 66 66 66 55 55 55 55 77 77 77 77 33

bal.

- - - 1 - - - 3 - - - 2 - - - 3 - - - 1 - - - 5

col.

o x N2 x o p5

b. p.

- 3 5 3 2--7 --7- - 3 5 3 23-2 3-23 -32- 32-3 2--7 --7- - 3 2 3 5

bon.

- 3 5 3 2--6 --6- - 3 5 3 2-56 -56- 5-65 -65- 2--6 --6- - 3 2 3 5

pek.

3 3 5 5 5 5 6 6 6 6 5 5 3 3 2 2 2 2 3 3 5 5 6 6 6 6 5 5 5 5 3 3

bal.

- 3 - 2 - 3 5 6 - 5 3 2 - 3 - 5

col.

o x N3 p6 N3 x o p7

b. p.

7 7 - 7 - - 5 7 6 5--7 --7- -7-- 7 76-7 6-76 -67- 67-- 5⁵

bon.

6 6 - 6 - - 5 7 6 5--6 --6- -6-- 6 7-21 -21- 3-12 -12- 5⁵

pek

3 3 1 1 1 1 2 2 2 2 3 3 3 3 1 1 1 1 7 7 7 7 1 1 1 1 3 3 3 3 2 2 2 2 1 1 1 1 1 1

bal.

- 7 - 6 - 5 - 7 - 1 - 7 - 5 - 6 - 7 - (5) *

col.

o x o N7 p1 N7 o x o

transition to A: * - 1 1 - (6)

N1
o x %

PROFILES

The Cambridge Gamelan

by Bill and Sandra Martin

As the university year 1987-88 progresses, the Cambridge Gamelan Society looks forward to the anniversary of the arrival of gamelan *Duta Laras* at the Music School early in 1983, and the founding of the Society later that year. Gamelan *Duta Laras* is a complete Javanese court-style gamelan, with both slendro and pelog tunings.

This has been an enriching time for the Society members, both musically and otherwise. Gamelan playing has become an addiction for many of us and our musical understanding and awareness have been enhanced. At the same time strong friendships have been made, and culinary skills have been widened and deepened, thanks to the strong and continuing opportunism of members in having as many parties (self-catered) as occasions offer!

Each year the Society has started with a membership of some thirty players, which has usually dwindled down to a core of around twenty active members. Even so, when performances need augmenting, the Society can call on past members and other friends to join them.

Musical direction

The Cambridge Gamelan has been particularly fortunate with its tutors and music direction. Dave Posnett got the Society off to a very strong start in its first year. When he went to Durham to continue his musical studies, we were most fortunate to have available Dave Hughes, a much travelled scholar and musician, to carry us through for a further year, before Alec Roth took over as the Society's music director during 1985.



Under Alec's guidance the Society extended its repertoire and began to use voices as well as hands and minds in the accompanying *sindhengan*. Although based in London, Alec managed to come to many of the Friday evening playing sessions and led several successful weekend and week-long workshops. The very welcome appearance of Joko Purwanto in 1985 gave us additional experience in learning to play music from the heart as much as from the brain. We have all greatly appreciated and enjoyed his musicianship and talent, as well as his humor and welcome good company.

Repertoire and concerts

The repertoire of the Society has remained firmly traditional, although there are some gentle murmurs from members on the possibility of playing, or at least investigating, Western gamelan compositions. Staple elements in the musical diet have included *Ladrang Wilujeng* and *Ladrang Mugirahayu*, *Gendhing Gambirsawit*, *Lancaran Tropang Bang* and *Kebogiro*, and the suites *Kinanthi/Kembang Pepé* and *Golek Surung Dayung*.

Since the inaugural concert in June 1984, when Sri Hastanto was the principal guest musician, the Society has put on a public concert each year. A less formal concert in the form of "A Taste of Indonesia" event was staged in 1985. The event ran throughout an afternoon and evening and included Indonesian food and a show of photographs, puppets, masks, and other artifacts as well as gamelan music.

As part of the Cambridge Dance Festival in 1986, the Society arranged a programme of music and dance with three Indonesian dancers, Tuty Suhadi, Uky Isfandiari and Kunta Wibisana, who performed the two dance suites *Golek Surung Dayung* and *Gathutkaca Gandrung*.

In February of 1987, there was a second music and dance concert that produced a near capacity audience of over 450 people in the Cambridge Music School Concert Hall. In May we had our London debut—a Sunday lunchtime foyer concert at the Royal Festival Hall. Playing conditions were, as Nikhil our present secretary put it, "authentically Javanese, as the sounds of the audience rang in our ears!" A July summer school culminated in a highly successful *wayang kulit* performance, with *dalang* Ben Arps from the Netherlands providing an enthusiastic Cambridge audience with its first taste of shadow puppetry, the story of *Karta Wiyoga Maling*.

People and organization

Despite appearances to the contrary, gamelan playing requires a lot of organization and Cambridge has been fortunate, in its short history, to have people who have effectively taken on the administrative responsibilities. The first secretaries were Lindsay Dodsworth and Andrea Nixon. They were followed by Cecile Hales. In 1985, Cecile became president of the Society, with Peter Lillington and Anthony Milton jointly taking over responsibility for the growing archive of music and records. Steve Johnson ably mastered our financial strategies for several years, as well as making sure that all dues were paid. Nikhil Dally as secretary and Paul Higgs as treasurer continued the trend of high competence and dedication.

In 1985, Cecile Hales won a travel scholarship for the Society from a Cambridge travel agency. This enabled her, Peter Lillington, and Anthony Milton, to spend time in Surakarta, Central Java, developing skills and their playing knowledge, from which the Society has greatly benefited. Cecile's winning essay was on the problems of too few mallets. From a seeming problem has developed a whole cornucopia of musical riches!

A new phase ahead

Apart from regular playing sessions and concerts (and parties), new developments for the Society could include setting up gamelan workshops with local schools. Several enquiries have already been received and, if time and money permit, this would help to bring gamelan to a wider audience, as well as securing a regular supply of new members to the Society.

Since 1984 the Society has published a newsletter three times a year called *PELOG* (for Players, Ethnomusicologists and Lovers of Gamelan). This has contained articles from members on music and travel, reviews of concerts, gamelan events and other articles of interest. Subscription is available to non-members, at a modest cost-covering rate, currently £2.50 per year (US \$4.00, cash only please); For further information about *PELOG* or the Cambridge Gamelan Society please contact: Bill and Sandra Martin, Lint Growis, Foxearth, Sudbury, Suffolk, UK. Tel: 0787-75777.

Oxford University

by Glenn Black

Oxford is the youngest of the Javanese gamelan groups in Britain. On the May 17, 1985, Oxford University was presented with the Gamelan *Kyai Mas Laras* (Venerable Sweet Harmony) as a gift to the Faculty of Music from the Indonesian Minister of Forestry, H. E. Sudjarwo. It's a fine set of high-quality bronze instruments, comprising a full gamelan in both slendro and pelog, made in the early years of this century. It came to us from Klaten, a small town near Surakarta in Central Java, and is possibly the finest gamelan now in playing condition in Britain.

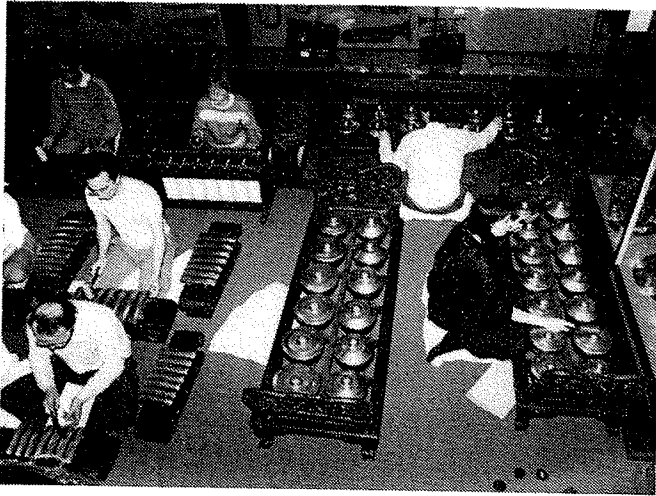
Since its arrival we have formed an Oxford Gamelan Society (under the auspices of Oxford University) and set about learning how to play. Fortunately for us, Nick Gray was back in Oxford from Cambridge, where he had played in the Cambridge gamelan under Alec Roth's guidance. Nick started us off learning our way around the instruments, before Alec was able to take us too under his guidance. It is Alec who has made us what we are; he has travelled down weekly from London to look after a heterogeneous group of people who wished to learn but

knew very little, and has patiently taught us the instruments, the techniques, and the repertoire.

We've been fortunate too in three other respects. The Indonesian Embassy in London has been very supportive, and the present Ambassador, H. E. Suhartoyo has been a valued friend and patron of the society by lending us, from time to time, the services of Joko Purwanto, who has taught us all a good deal. The University's Faculty of Music has supported us financially from the beginning, and their grant secured the services of Alec as our regular weekly teacher. Jeremy Montagu, Curator of the Bate Collection of Historical Instruments (where the gamelan is at present housed) has been tireless in his help and support, arranging tuition, organizing weekends and summer schools, and easing our case through the Music Faculty. We have started with many advantages, and ought to be able to develop into a lively and dedicated group capable of bringing to Oxford audiences some of the many delights of gamelan.

The enthusiasm is there already. Our fledgling group has a number of regulars who have been playing for the past two years, and a steady stream of interested newcomers keep turning up. We think we can boast some of the youngest players in Britain, with a twelve-year-old

Dr. Glenn Black is a Fellow and Tutor at Oriol College Oxford, and a Lecturer in English Literature at Oxford University. He acts as senior member for the Oxford Gamelan Society.



veteran regular and keen novices aged six and eight. We meet once a week, with a beginner's group first, followed by a more experienced group.

On the first anniversary of the gamelan's presentation we celebrated by playing three pieces (*Ladrang Wilujeng*, *Lagu Dolanan Menthog Menthog* and the suite *Iringan Tari Gambiranom*) in front of the Indonesian Ambassador and his party, who then returned us the compliment by playing and singing for us. In the summer of 1986 we performed in a marquee one rainy Sunday in one of Oxford's public parks as part of a day of multicultural activities. We had to share part of our marquee with a team of Middle Eastern folk dancers, and faced some stiff competition from an amplified Jamaican steel band at the other side of the park, but, under Dave Posnett's expert guidance, we felt that we managed to hold our own, and were able to hear for the first time the subtle penetrating quality of the instruments in the open air as the music rippled out across the lake. They may just have been escaping from the rain, but a good number of people found their way to our marquee and many of them, of all ages, had a go at banging out the balungan for *Lancaran Singa Nebah*.

Our real debut came, however, on March 8, 1987, when we gave our first full public concert in the gracious eighteenth century Holywell Music Room and managed to attract an audience of about a hundred. We played eight pieces, adding to the three we played for the first anniversary: *Gangsaran-Ladrang Roning Tawang* and R. L. Martopangrawit's *Ladrang Enggar-Enggar*; using *Lancaran Tropongbang* as a simple demonstration piece and ending with the *Bubaran Udan Mas*. The most ambitious piece was *Gendhing Gambirsawit*, played by a *gadhon* of our best players. The excuse for the concert was that we were playing in aid of *Projet Kelelawar*, an Oxford University Expedition to study bats and other cave life in the Togian Islands in Eastern Indonesia, but it gave us a timely opportunity to test the response of an Oxford audience to traditional Indonesian music. We were very pleased with the result and gratified by the interest we aroused. A

professional recording was made, and cassettes are available from Jeremy Montagu at the Bate Collection.

We are now working on building up our repertoire so that we are in a position to do one or two regular concerts a year. We need to become self-sufficient, to earn enough from concerts and subscriptions to establish Alec Roth as our regular teacher and musical director on a permanent basis. We also need to build up our expertise, and encourage our more experienced players to graduate on to the more difficult instruments. As yet only one or two of us can make a stab at the *gendèr* or *rebab* and none of us is far enough advanced on the *gambang* or *suling* for a public performance. As is often the case with a university group, there is quite a quick turnover of people and we have already lost some of our better players who have moved on elsewhere. We draw our members from both town and gown, and from both music students and non-music students; before long we hope to have enough permanent players to provide continuity while still leaving room for others to join us for three or four years. One of the advantages of Alec Roth's links with both the Cambridge and London gamelan groups is that we have been able to lure several more skilled and specialized players to join us on important occasions, and we shall no doubt want to continue to do so for some years yet.

The world of British gamelan is still small enough for a real spirit of cooperation to exist between the different groups. We have much in common with the Cambridge gamelan group and already have a reciprocal arrangement of sorts with them. Most of the Oxford players would agree that we have learned a great deal from the gamelan weekends and summer schools held each year in Oxford and in Cambridge; one can get so much more out of even a short intensive course that brings together players of all standards and a good number of teachers. Some of us can be learning the *rebab* or *kendhang* while others are rehearsing new pieces or starting off from scratch. It's good too to play all day and then go off together to sample the delights of Oxford's own Indonesian restaurant. The Oxford summer school last year brought together players from most of the British groups, under the guidance of Neil Sorrell, Alec Roth, David Posnett and Joko Purwanto.

What we would like, eventually, in Oxford is some kind of a hall in which we could keep and play the gamelan. We are rather cramped in our present home (which is part of a small museum), and any public performance means a good deal of carrying and rearranging the instruments, or ferrying them by vans through the intricacies of Oxford's one-way traffic system. The Holywell Music Room (England's earliest custom-built music room) is an agreeable place to play in and easily available through the offices of the Music Faculty, but it is rather a squeeze fitting a whole gamelan into it.

It seems to us as if we are poised at the start of an exciting new era for gamelan music in Britain. The foundations laid here are, we hope, sound; our links with

London and Cambridge and the other British gamelan groups are firm and growing; Oxford is twinned with the city of Leiden in the Netherlands, and we have established links with Ben and Djumilla Arps from the Leiden gamelan. With their help and tuition we look forward to the day when we can have a full-scale *wayang* performance in Oxford, with Ben as *dalang* and Djumilla leading a singing group. We hope too that having the gamelan linked with the Music Faculty in Oxford will encourage an academic

interest in Indonesian music here, and encourage our more advanced students to follow in the footsteps of Nick Gray and apply for grants that will take them to Indonesia and then bring them back here to pass on to us what they have learned. For further information about the Oxford Gamelan Society contact: Jeremy Montagu, Curator of the Bate Collection, Faculty of Music, St. Aldate's, Oxford OX1 1BD, or Glenn Black, Oriel College, Oxford OX1 4EW.

Javanese Gamelan in Durham

by David Posnett

Musical connections between Durham and Java go back to the late 1970s when the then Head of the Music Department, Professor Eric Taylor, visited the *Akademi Seni Karawitan Indonesia* (ASKI) in Surakarta and negotiated for a group of gamelan players and dancers to visit England. The result was a spectacular performance at the second Durham Oriental Music Festival of 1979 followed by an enthusiastically received appearance at the Henry Wood Promenade Concerts in London. The group returned again in 1982 to further acclaim.

Developments in Durham soon followed. A set of gamelan instruments was purchased. Alec Roth undertook research into contemporary Javanese music and Sri Hastanto arrived from ASKI to study in Durham for three years on a British Council scholarship—his dissertation now ranks as one of the foremost studies of *pathet* in Central Javanese music. Both were supervised by Robert C. Provine, a specialist in Korean farmers' music, who has taught ethnomusicology at Durham since 1978. In 1982, Pak Hastanto began teaching gamelan to interested students and it soon became a special option in the second year of the music course.

The story of the instruments is an interesting one. The Durham Gamelan (as yet not bestowed with a Javanese name) is a near-complete gamelan *sléndro* lacking only a *gendèr panerus*, but it was not originally thought of as a full, integrated set. Most of the instruments were made in 1981-82 by Resowiguno at Bekonang near Surakarta and arrived at Durham during the summer of 1982. At first the gong was a *gong kemedhong*—the *gambang*, *kethuk/kempyang* and *gong agung* arrived in 1984. However, even this *gong agung* is in one sense not original. The first idea was to have a brand new gong, which was duly commissioned and made, but apparently it was then swapped with another gong from ASKI which, we are told, had already been "beaten in." The *gambang* and *kethuk/kempyang* are also the work of Resowiguno as was the new gong, but the

origins of the "acquired" gong are less certain. Resowiguno was also the maker of the *gendèr barung* which, although privately owned, has the same tuning as the rest of the ensemble, so there has never been any problem in using it as part of the set.

When I first came to Durham in the autumn of 1984, the gamelan was temporarily housed in the Philosophy Department, and interest among the students—with the exception of a few faithfuls to whom I shall always feel deeply grateful—was tentative. However, after the long-awaited move to the Old Library (complete with views of the river and Durham Cathedral), things began to improve. More people began to take part, the instruments seemed less homesick, and a performance was given in June of 1985, the programme being shared between the gamelan and an exhilarating demonstration of Korean drumming by Robert C. Provine. Workshops and slide talks had preceded the main event with the result that a much higher level of interest was maintained into the following year. With half a dozen two-hour rehearsals per term supplemented by individual tuition when necessary, I was able to plan more ambitiously, and this culminated in a full-length concert programme, given in the Durham Exhibition Hall, Palace Green, in June 1986. It included *Ketawang Rajaswala* and *Ladrang Pangkur sléndro sanga*, *Ladrang Dirada Meta sléndro nem* and the *Iringan Tari Gambiranom sléndro nem* together with a very long version of *Gendhing Ketut Manggung Minggah Ladrangan sléndro manyura*. I was very grateful for the assistance of Alec Roth, Neil Sorrell, and the ASKI musician Joko Purwanto on that occasion.

After I left Durham for Java in February of 1987, the group continued to work with some of the basic repertoire I had introduced. Regular rehearsals led to a lunchtime performance in June 1987, that was preceded by a workshop in which members of the audience were invited to learn and play the first section of *Lancaran Masa Liwung*. The occasion was enhanced by the presence of Neil Sorrell,

who in addition to playing *gendèr* and *rebab*, gave a talk with slides about his visit to Java to witness the making of the York University gamelan. Shortly afterwards, in July 1987, the gamelan was tuned during the visit of Sutikno and Panggiyo from ASKI. Apparently they complained about the quality of the gong agung.

Since my departure, the Durham Gamelan has worked under the inimitable directorship of Simon Steptoe, a post-graduate composition student whose initiative at this point saved the group from possibly having to disband. He began with three general aims: to extend the repertoire to include some simpler pieces for educational purposes; to attempt to learn new pieces entirely by rote, and to increase the group's theoretical knowledge. More specific aims included a visit to York for the experience of playing in *pélog* (at last) and several workshops for other students, enthusiasts, and children in the Durham area. After a successful performance at the end of the academic year 1987-88, several of the 'newer' pieces were kept in the repertoire for the following term. Thus new members could be absorbed quickly into the group through the teaching and example of existing ones. By now, not all new members were music students—a most welcome development in view of the declared aim of spreading the word beyond the confines of the University music course. Also, Simon Steptoe and another composition student, Robert Champion, both paid visits to Java during the course of the year. Robert stayed for four

months and was able to gain experience as a *gendèr* player and make a start on the *rebab*. Simon worked on *kendhang ciblon* and made several recordings.

The Durham Gamelan has also kept the direct Javanese contact going—albeit fitfully—in the person of Joko Purwanto, who, after working and teaching in London for a few years, is spending the current year (1988-89) as a graduate student at York University. His assistance will be very much appreciated when this year's activities come to a climax, particularly as we are attempting some new items, including *Ladrang Siyem sléndro nem* and *Gendhing Bondhet sléndro sanga*.

Nevertheless, as I write, the future of the Durham Gamelan is uncertain, despite solid support from the Music Department and the promise of additional instruments in the near future. The problem lies in the flow of expertise—the supply of gamelan research students has dried up. We are a long way from the regular nourishment now available in London and, as with all University activities, important people leave at the end of their courses. Still, over the last two or three years, the group has not only survived, but has made considerable progress on the strength of expertise generated within the group itself, and if this can continue there may yet be no cause to mourn. Information about the Durham Gamelan may be obtained from the Music Department, Palace Green, Durham DH1 3RL, United Kingdom.

Gamelan Sekar Enggal

by Simon Cook

Our set of iron and brass instruments was made by Suhirdjan of Yogyakarta in 1987. It comprises both *sléndro* and *pelog* tunings. The saron are made from *pir mobil* [car springs]. This material, exquisitely tempered on the Javanese roads, is much harder to work than *plat* [sheet iron], as it must be filed as well as beaten, but it sounds better. There are four saron in each tuning, including a *saron sanga* [a saron with nine keys] in *sléndro*. The two gong *suwukan*, six *kempul* and four *bonang* are of riveted iron, with brass bosses. The metal is lacquered, not painted, so the brass parts stand out handsomely against the grey iron. The large brass gong *kemodhong* has a single pot resonator. The brass *kenong* are not of the usual large pots, but *kenong rëntèng*, a set of keys with knobs.

Simon Cook is currently enrolled in the Ph.D. programme at the School of Oriental and African Studies in London. He will return to Java this year for a period of research into Sundanese music.

Suhirdjan's painstaking workmanship is most evident in the brass instruments. The *gender* in particular sound better than many of the bronze instruments that have found their way to the United Kingdom. The *gambang* and *kendhang* also sound beautiful.

The frames and stands are of polished teak, with a simple flower motif, from which the gamelan takes its name. The saron cases are of box-like design with two upright end-pieces. As a way to economize on volume for shipment, these were originally only screwed together, not glued and nailed, so that they could be taken apart and packed compactly. The *bonang* racks were taken apart in the same way. Financial constraints delayed the purchase of the two short gong stands and three of the *bonang* racks. These should be arriving in London in early April 1989, to replace the homemade ones in use until now.

When the gamelan first arrived in 1987, it was housed at the School of Oriental and African Studies, London

University. Unfortunately, conditions at SOAS were somewhat cramped, and the building was closed in the evenings and on weekends. In July 1988 the gamelan was moved to Morley College, an institute of adult education in central London. There the gamelan had a room of its own, not used for other purposes, to which there was always easy access. SOAS now has the use of Ben Arps' iron gamelan slendro, which is a better size for the space available.

The gamelan has been used for beginning courses at SOAS and Morley College. This pays the rent, as it were. There are also weekly rehearsals for more experienced players. These jam sessions are very relaxed, with plenty of refreshments and chatter. They are both an opportunity for players to let their hair down after the somewhat formal classes and rehearsals at the South Bank, and also a chance

to try out interesting (and occasionally over-ambitious) pieces, without having to worry about what needs to be rehearsed for the next concert. Joko Purwanto and Sriyanto from ASKI have contributed much towards making these sessions both lively and challenging.

The gamelan is rather easier to move than a heavy, expensive, bronze one would be. It has been played at several concerts, workshops, parties, receptions, and at one gamelan player's wedding. The gamelan will, for the first time, be played complete with its new gong and bonang stands in a concert at the Museum of Mankind in London on April 29, on which occasion it will be given the name *Sekar Enggal*.

Anyone coming to London and interested in seeing the gamelan, or joining a rehearsal, is welcome to contact Jenny Heaton at (01) 249-0165.

The York gamelan *Sekar Petak*

by Neil Sorrell

Since I arrived in York in 1973 I had argued the case for including the study of gamelan in the University and at last, in 1981, the funds were made available to purchase a complete Central Javanese gamelan. I used a research term in the autumn of that year to go to Java and buy the instruments and also to continue my studies in performance. After an exploratory period, I decided to have a set specially manufactured, and one advantage of this was that it enabled me to observe the whole process of making a gamelan. This set, bearing the appropriate name of gamelan *Sekar Petak* (White Flower) arrived in York at Easter 1982 and was the first complete Javanese gamelan to be used in a British teaching institution.

The Javanese inauguration of gamelan *Sekar Petak* took place in Surakarta, Central Java at the home of the maker, Tentrem Sarwanto, on St. Cecilia's Day, November 22, 1981. This was followed on April 30, 1982 by the English inauguration in the form of a lecture/concert performance in the Lyons Concert Hall in the York University Music Department. The performers were the English Gamelan Orchestra led by Sri Hastanto, who was at this time carrying out his doctoral research at the University of Durham. Since then, the gamelan has not only formed an integral part of the music course at York (nearly all the players are music students) with regular rehearsals throughout the term, but has also proved to be of great educational value outside the University. We have conducted several workshops for school children, other University music departments and adult *ad hoc* groups

(including some psychiatric patients from Leeds). This educational aspect to our work has included some broadcasts as well, most notably the BBC's "Music Time" and TV's "No. 73" programme. Just recently (January 1989) we were filmed by Tyne Tees TV, providing a doorbell chime for a forthcoming series of "The Muppet Show."

Generally speaking, we have always tried to keep alive the old English Gamelan Orchestra tradition of mixing Javanese traditional music with modern Western compositions, partly because of the creative convictions held at York and partly because, without continuous expert Javanese artists in residence (and York is so much further from the Indonesian Embassy than is either Cambridge or Oxford!), our endeavors in the traditional repertoire must remain rather limited. Still, what we may lack in traditional expertise we have tried to compensate for with variety.

Regular performances with the York Gamelan really began in 1984. Several concerts were given in universities up and down the country culminating in a particularly extravagant multimedia event (with music by Mick Wilson) given just before Christmas of 1984 in Manchester Cathedral. That same year also saw a trip to Italy to participate in the Autumn Festival at Como and to give a concert and workshops at Lecco. Back home, we have performed at a number of other festivals including the International Festival at Cheltenham and the Commonwealth Arts Festival at Edinburgh, both in the summer of 1986. In June of 1987, we were able to broaden our traditional horizons somewhat in a performance of

wayang kulit with guest *dalang*, His Excellency, the Indonesian Ambassador Suhartoyo, and guest musicians Joko Purwanto, Sutikno, and Panggiyo. This proved a valuable experience and a year later we were able to accompany further wayang performances (this time with Ben Arps as guest *dalang* and Joko Purwanto as guest musical director) at the Henley Festival of Music and the Arts and at the York Festival and Mystery Plays. Other prestigious events have included concerts and workshops at the Commonwealth Institute in London, a concert at the Drumcroom Arts Centre, Wigan (in conjunction with an exhibition of paintings by Colin Rose) and one at the Huddersfield Contemporary Festival in November of 1988.

Mention of Huddersfield brings me back finally to Western gamelan compositions, since our performance there included the UK premiere of Lou Harrison's *Concerto*

for Piano and Gamelan. The York Gamelan in fact have a particular association with Lou Harrison, having collaborated with him on a number of occasions, most notably the Cheltenham Festival of 1986 where part of his *Double Concerto* for violin, cello and gamelan was also given its UK premiere. Other composers featured by the York gamelan include Adrian Lee (whose *Alice Songs* was also performed in Huddersfield), Clive Wilkinson, Michael Parsons, Michael Nyman, and Anthony Clare, whose *Ngesti* for E-flat clarinet and gamelan was a highlight of our performances of three summers ago.

All inquiries concerning the works of these composers and the activities of the York Gamelan should be made to Dr. Neil Sorrell, Music Department, University of York, Heslington, York YO1 5DD.

From Bali to Belfast: the Queen's University gamelan

by Annette Sanger

Although to some it may seem a most unlikely place to find a gamelan, Belfast in fact has the unique distinction of possessing the only complete Balinese *gong kebyar* ensemble in the United Kingdom. To a large extent we owe this good fortune to John Blacking, professor of Social Anthropology and Ethnomusicology, who worked hard over a period of several years to gain financial backing from the University.

Our gamelan *gong kebyar* at Queen's has been named *Widia Santi*, Knowledge and Peace, a particularly apt name which was chosen by my teacher, I Wayan Sinti (interviewed in *Balungan* 1(5)), who gave many hours of his time in helping me to choose the ensemble. It comprises twenty-six instruments set in elaborately carved jackwood cases depicting scenes from the marriage of Arjuna. The gamelan was made in 1978 in the village of Tihingan (in the province of Klungkung), where many of Bali's gamelan are manufactured, and the carvings were worked in Sukawati (Gianyar Province).

The original owner of the ensemble was I Wayan Suweca from Kayumas, Denpasar, a musician probably known to many of *Balungan's* readers since he taught gamelan in America for several years. He had the instruments custom-made, the tuning being taken from Anak Agung Mandra's gamelan in Peliatan. Rather

untypically for Bali, this gamelan was purchased and owned by an individual for private use in his family compound. However, a few years later, at the time I was looking for an ensemble for Queen's, Suweca needed a considerable sum of money to carry out extensive repairs and improvements in the family compound, so he decided to sell his gamelan to us. Following the long, slow journey by sea to first London and then Belfast, the instruments finally reached the University in December 1984. In addition we received several boxes of dance costumes and traditional ceremonial outfits for musicians to wear at gamelan concerts in the future.

There were two main ideas behind the purchase of the gamelan: to use it in teaching university students, and to employ it in music-making activities in the Belfast community at large, particularly with children. It was felt that gamelan, and other musics from different parts of the world outside Ireland, would give an opportunity for all sections of Belfast's divided community to experience together music with no sectarian connotations.

Gamelan classes have now become an integral part of our undergraduate and post-graduate Ethnomusicology courses at Queen's University, and we have given one or two concerts during each academic year. Last year's was undoubtedly the best yet, billed as an "Indonesian Evening" and performed at a local primary school. We were able to decorate the school hall with Indonesian *kain* pictures, maps, and two large and colourful Balinese ceremonial "umbrellas," and the delicious *sate* and rice served after the concert added the final touches of Indonesian flavour to the

Annette Sanger is a lecturer in Ethnomusicology at the Queen's University of Belfast, Northern Ireland. Her Ph.D. thesis, "The Role of Music and Dance in the Social and Cultural Life of Two Balinese Villages," was based on two years of fieldwork in Singapadu and Pejeng as well as tuition in gamelan with I Wayan Sinti.

evening. The musicians, all wearing traditional Balinese dress, were led by I Wayan Aryasa, a tutor from the KOKAR Conservatory in Denpasar, who was a post-graduate Ethnomusicology student at Queen's.

I have to admit that there have been many problems surrounding the gamelan project at Queen's and possibly our greatest setback lies in the fact that the university has so far been unable to provide us with a suitable room in which to store and rehearse on the instruments. The loudness and sheer weight of a complete gong kebyar make it necessary to have both a large and permanent home so that the instruments do not have to be moved for each practice session. To date we have only been offered rooms which are too small, and/or only available for rehearsals at unsociable hours when other university activities have ceased. Unfortunately this ongoing problem, over which I have virtually no control, has hampered efforts to establish gamelan classes to the extent we had hoped.

Aside from work with university students, we have had great success in teaching physically handicapped adults and children. This started as an experiment in July 1985 when the gamelan was integrated with a summer music course for the physically handicapped in Lisnaskea, County Fermanagh. The gamelan proved to be particularly suitable and adaptable in music-making for people of differing physical and/or musical abilities. Although we stuck as closely as possible to traditional Balinese methods of teaching, instrumental techniques and musical repertoire, certain adaptations were made: *pemade* and *kantilan* were raised on small platforms making them an ideal height for those seated in wheelchairs; instead of standing, the hanging gongs were struck by players sitting in chairs and wheelchairs, the *cèng-cèng* were played on the lap instead of on the floor, and the skills of two players were sometimes combined on one metallophone with one striking and the other damping.

Participants enjoyed the fact that they were playing on a homogeneous group of instruments and not just jumbled percussion. Since the gamelan was unfamiliar to most of them they were far less inhibited in learning and playing than with a musical tradition for which they perceived particular standards of excellence. The exotic, strange, and beautiful aspects of the music and the instruments added further to their pleasure. From a social standpoint as well, the gamelan seemed to open up new channels of communication between those who were unable to make verbal exchanges, either because they spoke different languages or because they suffered from severe speech impediments or aphasia.

This initial success led its organizer, a neurologist by profession, to invite us back for a similar course in the summer of 1987. In addition, in Belfast we have worked and performed with physically handicapped children from a local special school. Perhaps our most unusual concert was in Belfast City Hall where we entertained, surprised, and attracted serious interest in our work from an audience of



one hundred and fifty British neurologists at the final dinner of their annual conference.

Looking towards the future, we hope to find a permanent home for the instruments and then extend our work both at the University and with different groups in the wider community. It would be nice to think also that our work with Balinese gamelan in Belfast may have a role in fostering deeper and wider cultural links between Indonesia and Ireland. For further details of our work with the physically handicapped see the article "Applied Ethnomusicology: The Use of Balinese Gamelan in Recreational and Educational Musical Therapy" by Annette Sanger and James Kippen in *The British Journal of Music Education* 4(1): 5-16, 1987. ▀

RESOURCES & REVIEWS

Lueras, Leonard. *Bali: The Ultimate Island*. New York: St. Martin's Press, 1987, 248 pp., photos, illustrations, maps, historical chronology, discography, cassetography, filmography, bibliography, index.

With its large format (10 by 13 inches) and innumerable breathtaking photographs this book might be more appropriate for conspicuous display on the coffee table—a book to be looked at rather than read. Yet, *Bali: The Ultimate Island* proves to be worthwhile reading despite a slightly flawed text.

The book covers several major topics, including Balinese history, art, music, and cosmology. The author makes no attempt to be comprehensive or to cover these and other topics in any thorough or overtly systematic manner. Rather, *Bali: The Ultimate Island* is oriented around its photographs and touches upon these many issues from a photo-journalistic point of view—a pictorial essay on Balinese history and culture. For example, the author manages, more through superb photography than any particular argument, to categorize Balinese cosmology into four distinct chapter headings: "Religion," "Life Cycles," "Patterns" (referring to Balinese calendrical cycles and spatial orientation), and "Life" (more specifically, the way the Balinese practice their religion in everyday life).

Except for the first and last chapters, the text is generally compelling and reads much like a *National Geographic* article. The writer describes places and events with vivid, almost cinematographic imagery, lending a sense of immediacy to the text. One almost gets the feeling that Lueras, perhaps, wrote the text as he travelled around the island. The two chapters on Balinese history (entitled "Ancient Bali" and "Contact") include reproductions of drawings by the first Western visitors to the island and provide an intelligently written introduction to Bali's sometimes violent past and the role Dutch colonialists had in shaping its present.

The chapters dealing with the visual arts of Bali are by far the most rewarding. Two contrasting themes are presented in these chapters: the world's view of Bali and the Balinese view of the world. These chapters include examples of unusual early photography and astounding paintings by highly talented artists (including the renowned Walter Spies). It is the exotic 'other' that has traditionally interested Western photographers and painters who have come to Bali, and their work reflects this interest, often ranging from the bizarre to the sensuous and even unabashedly erotic. However, the fine studio portraits of R. Ian Lloyd (the book's main photographer) show that the Balinese people are also, as themselves, interesting subjects. Paintings by Balinese artists reflect yet another

perspective of Bali, one that clearly has roots in a mythical past of gods and demons but also looks toward the future. In contrast to the single subject focus of most Western painting, Balinese works capture whole scenes and textures. Perhaps the single most unifying feature of these paintings is their sheer busy-ness and complexity. One senses that these paintings reflect the aesthetics behind Balinese gamelan, a sensitivity toward detail that indeed seems to inform all the arts of Bali.

My only criticism lies with the first and last chapters that seem to have been added sometime later and are stylistically inappropriate to the rest of the book. While the other chapters are written in a general narrative manner, these chapters describe the thoughts and experiences of someone called "the Wanderer," presumably the author. If Lueras wanted to frame the rest of his text within a story, and thereby draw the reader into his own experiences, I wasn't very impressed. The third-person voice seems artificial and the chapters read like a cross between a travelogue and a dime-store novel.

Despite my reservations about these two chapters, I would recommend the book—the photography alone is worth the cost (about \$35). Those especially interested in Balinese performing arts might be disappointed since the chapter on dance and music is surprisingly brief. However, the book contains many photos of dance interspersed throughout the text, and the appendices and carefully prepared lists of additional listening, viewing, and reading material are valuable to all interested readers.

René T. A. Lysloff
University of Michigan

Walton, Susan Pratt. *Mode in Javanese Music*. Athens: Center for International Studies, Ohio University, 1987, 253 pp., Monographs in International Studies, Southeast Asia Series No. 79, pb.

In her recent monograph, *Mode in Javanese Music*, Susan Walton offers an ambitious examination of *pathet* (mode) in Central Javanese gamelan music as it applies to *sindhenan*—female solo vocal music. Specifically, this study describes two different systems of *pathet* that, according to the author, operate simultaneously: the vocal system used in *pesindhen cengkok* (melodic formulas) and the instrumental system realized most clearly in the four-beat melodic patterns played on the saron, known as *gatra*. Walton's theory refutes a common view that one *pathet* system governs all vocal and instrumental music in gamelan. She bases her arguments on an analysis of *sindhenan* and saron melodies in thirty *gendhing* selected from notation and

transcriptions of her field recordings. All of the examples presented are in the slendro tuning system.

After a brief introduction to Central Javanese gamelan and its socio-cultural context, Walton describes the fundamentals of sindhenan theory and practice with particular emphasis on melody and text considerations. The discussion focuses on the relationship between pesindhen cengkok and saron gatra, and the repertoire of cengkok and poetic texts from which a singer may choose according to certain prescribed criteria. Of these, the most important factor governing a singer's choice of cengkok is pathet.

Two principles of pathet for pesindhen cengkok are presented, based on an analysis of more than 250 cengkok. The basic premise of this analysis is that nearly all cengkok are associated with either *pathet manyura* or *pathet sanga*, and that those in pathet sanga are lowered one pitch level from those in pathet manyura. Further, pepesindhen cengkok in pathet nem are predominantly composed of cengkok in the other two pathet, though there are some cengkok which are exclusively in pathet nem. Based on this analysis, Walton states that the pathet of any pesindhen cengkok can be easily identified by its pitch level, and that it is therefore

possible to predict the pathet of a gendhing from the pesindhen cengkok alone. Her discussion of pathet prediction includes a comparison of cengkok for three gendhing, as well as the pesindhen and saron systems of pathet. Walton concludes that the three slendro pathet operate equally in saron gatra, but that only one—pathet manyura—is dominant in pesindhen cengkok.

Mode in Javanese Music is a welcome contribution to the existing literature on this controversial topic. It presents a plausible explanation of pathet which advocates the existence of two similar, yet distinct, modal systems in Central Javanese gamelan music. Once understood, these systems can provide a practical means for predicting the pathet of most gendhing. Although Walton's arguments are not always convincingly supported by her analyses and musical examples, readers familiar with the subject matter will nevertheless find this monograph to be a stimulating and informative study which should be seriously considered in all further investigations of pathet.

James L. Giles
University of Hawaii

NETWORK

Australia

Mike Burns writes from the University of Western Australia that the gamelan there has been busy with performances at Murdoch University, Northbridge, and Fremantle (the latter on the occasion of the visit of the Javanese playwright W. S. Rendra), and the performance of a *Wayang Kelly*, a blend of Javanese shadow puppet theatre with the Australian Celtic tradition.

The newly formed **Australian Gamelan Society**, whose "aims... are in accord with the current educational objectives of making Australia Asia-literate," welcomes subscribers to its Bulletin and upcoming AGS Journal. The editor, Sarah Coventry, may be contacted at Box 5, Holme Building, University of Sydney, New South Wales 2006, Australia. (A cooperative relationship has been established between AGS and the American Gamelan Institute to facilitate subscriptions and distribution of publications.)

Indonesia

The Indonesian government reports that Prince Mangkubumi, 43, eldest of the seventeen sons of the recently deceased Sultan Hamengkubuwono IX, assumed the title of Sultan of Yogyakarta earlier this year.

The 1989 Bali Arts Festival opens on June 16 with a parade leading from Puputan Square to the Werdi Budaya

Arts Centre in Denpasar and runs through July 16 on a daily basis. This year's festival includes *sendratari* productions of *Rangga Lawe* and *Lubdaka* mounted by the **Sekolah Tinggi Seni Indonesia (STSI)**—formerly the Akademi Seni Tari Indonesia (ASTI)—in Denpasar, and *Panji Anggreni* and *Kunjarakarna* by the **Sekolah Menengah Karawitan Indonesia (SMKI)**, formerly KOKAR. Highlights of this year's festival include performances of other styles of Balinese music, such as *tektekan*, *bumbung gebyog*, and *jegog*.

Netherlands

A recording of the 1984 **Walter Spies Festival**, featuring the music of the gamelan *gong gede* of the village of Suluhan, Bali has been issued by Musicaphon (BM 330 SL 2573), as the third in the series *Ritual Music from Bali*. The album was produced in association with the Musicological Institute of the University of Basel. The recording is available for fl 27,50 from the **Stichting Walter Spies**, Steenstraat 1, 2312 BS Leiden, The Netherlands.

Switzerland

Danker Schaareman at the Ethnologisches Seminar der Universität Basel has issued a call for papers for an anthology he is editing on Balinese music. The volume will contain ten to fifteen articles focusing on the context of

music in Bali. Articles have been promised by **Andy Toth**, **David Harnish**, **Dieter Mack**, **Annette Sanger**, **Urs Ramseyer**, **Komang Astita**, **I Made Bandem** and others, but, as reported in the latest issue of the *Bali Arts and Culture Newsletter*, "there is room for more!" An earlier work in the same series, published in 1976 by Schlager/Oesch, dealt with Balinese ritual seven-tone music. Individuals interested in contributing an article should contact Danker Schaareman at the Ethnologisches Seminar der Universität Basel, Münsterplatz 19, Basel CH4051, Switzerland.

United States

Nusantara Jaya Foundation Quarterly is a new periodical published by the Nusantara Jaya Foundation as a "showcase of cultural activities related to Indonesia, especially those taking place in the United States." The initial six-page offering, edited by **Anne Saxon**, contains information about current events related to Indonesian culture as well as information on the upcoming Festival of Indonesia. Individuals wishing to receive the newsletter should contact the Nusantara Jaya Foundation at 325 East 38th St., New York, NY 10016.

Crown of Rama, a film documenting an all night wayang kulit performance by the celebrated Yogyanese shadow puppeteer **Ki Timbul** was recently completed. The film, directed by **Malcolm Leigh** and funded by the Nusantara Jaya Foundation, is presently in a three-hour, multimedia video format as well as a longer, more lifelike eight-hour version.

Dennis Murphy continues his work building and playing gamelan in Plainfield, Vermont, from where he writes that he has built a second set of gamelan instruments known as *The Voice of Thoom*.

As of April 1, the **Friends of the Gamelan** has a new home at the Department of Music at the University of Chicago. After a five year stay at Roosevelt University, a move to the University of Chicago was prompted by the addition of the ethnomusicologist **Philip Bohlman** to the University of Chicago music faculty. Classes taught by **Friends of the Gamelan** Assistant Artistic Director **Carolyn Johnson** are now being offered through the University of Chicago's Office of Continuing Education. The ensemble's annual spring concert was held April 1 on the University of Chicago campus, and featured guest appearances by the Northern Illinois University gamelan ensemble directed by **Han Kuo-Huang** and **Santosa** as well as the gamelan ensemble from the University of Illinois at Urbana-Champaign, directed by **Maria Omo**. A wayang golek performance by *dalang* **Valerie Mau Vetter**, and featuring guest artists **Roger Vetter**, *kendang*, and **R. Anderson Sutton**, completed the program.

Gamelan Son of Lion has been busy with concerts in and around New York City this spring including two concerts in the World Music Institute's series that featured new works for gamelan and electronics by **Neil Rolnick** and **Nick Didkovsky**. In addition, **Gamelan Son of Lion**

was involved in "a cross-ethnic experiment with the gamelan and American banjo music arranged by **Bob Carlin** of Philadelphia."

A scholarly conference and festival of Balinese culture will be held June 15-25, 1991 at Wesleyan University, Middletown, CT 06457 in conjunction with the **Festival of Indonesia**. Planning the scholarly seminar and workshops are **Hildred Geertz** and **Ann P. McCauley**; **Fredrik E. deBoer**, Professor of Theater at Wesleyan, will coordinate the concerts and performances.

The **New York Indonesian Consulate Gamelan**, directed by **Anne Stebinger**, performed at Symphony Space in New York City with special guests **Sal Murgiyanto**, **Endang Nrangwesti**, **Sumarsam**, and **I.M. Harjito** as part of the World Music Institute's spring program.

From the University of Maryland, Baltimore County, comes news that **Dr. Mantle Hood** has acquired a seven-tone *semar pegulingan* gamelan named *Genta Pinara Pitu*. Currently, Balinese composer and musician **I Ketut Gedé Asnawa** and his wife **Putu** are in residence at the University.

The **Berkeley Gamelan**, directed by **Daniel Schmidt**, performed a series of three concerts of new music in late May and early June, featuring works by **Pauline Oliveros**, **Steve Reich**, **John Cage**, and **Morton Feldman**. In the first two concerts they were joined by **The Heavenly Chimes Gamelan Ensemble**, directed by **Alex Dea** and **Laurie Kottmeyer**, which played traditional *gadhon* pieces. Oliveros's piece, *Lion's Eye*, was presented in a new version for gamelan plus computer; the piece was presented again in Canada at **Simon Fraser University** as part of an intensive gamelan workshop, under the direction of the composer, **Martin Bartlett**, and **K. R. T. Wasitodiningrat**. The Berkeley Gamelan would like to share repertoire with other new-music gamelans; contact Daniel Schmidt, 1322 Martin Luther King Jr. Drive, Berkeley, CA 94709, phone (415) 526-7041.

Garry Kvistad writes: "we have acquired a set of gamelan *gong kebyar* instruments from **Michael Tenzer**. This Balinese orchestra was originally called *Gamelan Sekar Jaya* and became *Gamelan Sekar Kembar* when Michael and the instruments moved to the east coast. My company, **Woodstock Percussion**, purchased the set in May of 1988. Our group consists of employees of Woodstock Percussion (50%) and other interested friends (50%). We rehearse in full once a week and hold additional sectionals. Once a month, we bring in **Komang Astita** and **Putu Lastini** from their residency at the University of Montreal for an all day rehearsal of gamelan and dance. This group is the first of its kind in our area and we hope to perform yearly for the Woodstock community. I do believe Woodstock Percussion (seventy-five employees) is the first American corporation to have a resident gamelan offered as an employment benefit!"

Periplus Editions in Berkeley, California will be publishing several books of possible interest to *Balungan* readers later this year. Among the titles now in progress

are *The Wayang World of Indonesia* by Rene Wassing, *Traditional Textiles of Indonesia* by Rita Wassing-Visser, and *Monumental Bali*, by A.J. Bernet-Kempers. For further information about these titles contact Eric Oey, Periplus Editions, 1655 Scenic Ave., Berkeley, CA 94709, (415) 540-0146.

The new revised edition of Bill Dalton's *Indonesia Handbook* is available from Moon Publications, 722 Wall St., Chico, CA 95928 for \$17.95 plus \$4 for shipping.

Gamelan Pacifica, under the direction of Jarrad Powell, presented a concert of new works for gamelan on April 9 at the Cornish College of the Arts in Seattle, Washington. The program featured guest artists Beverly Martin, violin, and Endo Suanda, *kendang* and included the compositions *Philemon and Baukis* and *For the Pleasure of Ovid's Changes* by Lou Harrison, and the premiere of Jon Keliehor's *Gong Kundali Shakti*.

Han Kuo-Huang reports that the Northern Illinois University gamelan acquired the name *Kyai Sekar Gadhung* at a special ceremony and concert given on April 30. The ensemble, directed by Santosa, performed traditional Javanese repertoire at the concert which included special appearances by guest dancer Valerie Mau Vetter and guest artist Roger Vetter.

The San Diego State University *Gamelan Rain of Love*, under the artistic direction of Robert E. Brown, presented a concert of Javanese music and dance and a *wayang kulit* shadow puppet play as part of their spring programs. The concert of music and dance featured guest artists K.R.T. Wasitodiningrat, Widiyanto, Sarna, and Laurie Kottmeyer, and guest dancers Ben Suharto, Nyoman Wenten, and Nanik Wenten. The *wayang kulit* performance, *The Awakening of Kumbakarna*, was presented by *dalang* Widiyanto and the ensemble, under the direction of Sarna. The shadow play was narrated by William Zeiger and was staged with the assistance of guest artists Ben Brinner, Dan Kelly, Alex Dea, and Laurie Kottmeyer.

The University of Delaware, in Newark, Delaware has a new gamelan constructed by and under the direction of Dr. Michael A. Zinn, Associate Professor of Music. *Gamelan Lake of the Silver Bear* is used for teaching both beginning and advanced gamelan classes at the University.

A program of *tembang Sunda* by guest artist Sean Williams along with Cirebonese gamelan and *topèng* dance with guest artist Undang Sumarna, *kendang*, and guest dancer Marjie Suanda was presented on April 11 by the University of Washington gamelan ensemble under the direction of Endo Suanda. The program also featured a performance by Adebisi Adeleke and a Nigerian *dùndún* drum ensemble.

Jody Diamond and Larry Polansky produced three radio programs for KPFA in Berkeley, CA on "New and Experimental Music by Indonesian Composers". This was based on a year of recent research in Indonesia, as were two recent articles by Jody Diamond, "Indonesian Composers or International Composers?" in *Cum Notis Variorum* (UC

Berkeley Music Library, no. 138, October 1989) and "New Music from Indonesia" in the *KPFA Folio*, November 1989. Copies of the articles and a program listing are available on request from AGI.

Festival of Indonesia

Festival of Indonesia performing arts coordinator Rachel Cooper recently announced the plans for the performing arts component of the upcoming Festival of Indonesia in 1990-91.

Of the twelve groups scheduled to tour the United States during the tenure of the Festival of Indonesia, by far the largest group will be a special *wayang wong* and *wayang kulit* troupe from Kraton Yogyakarta, Java. The sixty-four member troupe, scheduled to tour the U. S. in September of 1990, will also perform the Javanese court dances, *bedhaya* and *beksan golek*.

In September and October of 1990 a group of twenty-two musicians and dancers, ages 10 to 14, will present traditional gamelan music and dance of Bali, under the name *Children of Bali*. There are also plans to bring a thirteen-member Sundanese *wayang golek* and music troupe to the United States during that same time period.

During February and March of 1991 the masked dance tradition and music of West Java will be featured in performances by an eighteen member ensemble. In April of 1991, the music and dance of Sumatra will be presented by a thirty-four member company performing both the *saman* and *seudati* traditions of the Aceh in North Sumatra as well as the dance of the Minangkabau people of West Sumatra.

In June of 1991, a twenty-two member troupe will present the dance of the Dayak people of East Kalimantan. June and July of 1991 will also be when a twenty-two member company of dancers will tour the U. S. to present a survey of Indonesian contemporary dance. However, perhaps the highlight of the summer will be the forty-member troupe of Balinese musicians and dancers who will perform *kecak* and *legong keraton*.

In September and October of 1991, a special thirty-member troupe of musicians from the Sekolah Tinggi Seni Indonesia (STSI) colleges of art in Java, Bali, and Sumatra will present a program of new music from Indonesia. The group will also perform the traditional repertoire from each of the regions represented. Finally, in November of 1991, a seven-member troupe of Batak musicians will present performances of the *gondang hasapi* music of northern Sumatra.

Plans are also being made to bring two additional groups: the *Sardono Dance Theater* and an as-yet-undetermined Indonesian contemporary theater ensemble.

FUTURE ISSUES

Volume 4, Number 2. Bali issue. Wayne Vitale, guest editor.

Volume 5, Number 1. Mainland Southeast Asia issue. Deborah Wong, guest editor.

Sunda issue, Kathy Foley, guest editor. Holland issue, Clara Brakhel, guest editor. Australia issue, Kathy Falk, guest editor. New Zealand issue, Alan Thomas, guest editor.

SUBMISSIONS

Submissions in any category are welcome. Articles should be typed and double-spaced; photos may be in black and white, or color. Material may be submitted on a Macintosh disk, 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 self-addressed stamped envelope included. Manuscripts should follow the *Chicago Manual of Style*, 13th Edition Revised (1982). A style sheet is available on request.

THANKS

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PHOTO CREDITS

pages 2-6, 7, 10: Jody Diamond & Larry Polansky
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EXPERIMENTAL MUSIC PUBLICATIONS

Balungan, a publication of the American Gamelan Institute. Information on all forms of gamelan, Indonesian performing arts, and related developments worldwide. Subscription (two issues) \$15 individual, \$20 foreign, \$30 institution. Archives Distribution Catalog, listing tapes, monographs, scores, and videos, \$2. Box 9911, Oakland CA 94613.

Frog Peak Music (A Composers' Collective). Publishes and distributes experimental artist-produced books, scores, tapes, and innovative music software. Catalog on request. Box 9911, Oakland CA 94613.

Musicworks: The Canadian Journal of Sound Explorations. Journalistic and audio perspectives on all aspects of music and music-making. Subscription (3 issues annually) \$26, includes cassettes. Sample issue (28 pages) with 60 min. cassette, \$8.75. 1087 Queen St. West, Toronto, Canada M6J 1H3. (416) 945-4458

1/1: The Quarterly Journal of the Just Intonation Network, David B. Doty, editor. Serves composers, musicians, instrument designers and theorists working with tunings in Just Intonation. One year membership includes subscription. Individual, \$15 US, \$17.50 foreign; institution \$25. 535 Stevenson St., San Francisco CA 94103. (415) 864-8123.

Experimental Musical Instruments. Bimonthly newsletter and yearly cassette documenting new acoustic and electroacoustic sound sources. Subscription \$20/year, tapes \$8.50 general, \$6 to subscribers. Sample issue on request. PO Box 784, Nicasio CA 94946.

Soundings Press. Since 1972 Soundings Press has published an annual anthology of scores and articles by today's young composers, and composers active earlier in the century: Nancarrow, Harrison, Bowles, Cowell, Partch, Revueltas. The radical edge of contemporary American music. Free 16-page catalog upon request. PO Box 8319, Sante Fe NM 87504.

