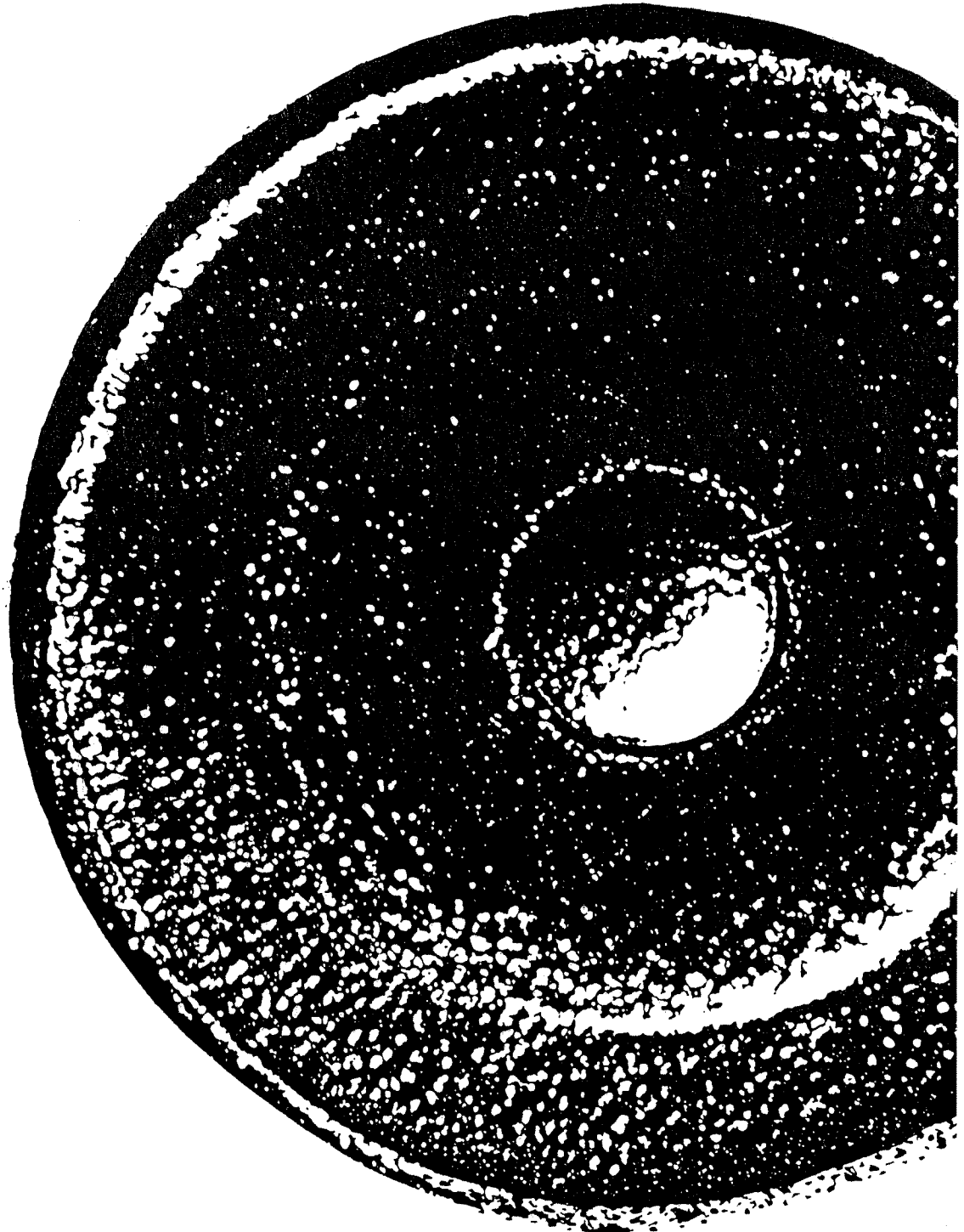


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EDITORIAL

This issue of *Balungan* focuses on the arts of the Sundanese, who live in the western third of the island of Java. The authors here have all investigated the arts of this area, where popular innovation regularly guides gamelan developments. Sunda, lacking the overlay of a defined court structure, has been flexible in changing with the times.

To readers who are best acquainted with Central Java's traditions, it will be apparent that the parameters of Sundanese performance do not clearly fit guidelines of Solo or Yogya, although the broad outlines are related. Sunda is a rich and lively highland region that has important indigenous traditions relating to *angklung* (bamboo ensembles played for rice harvest festivals), *ronggeng* (female singer/dancer) traditions, *topeng* (masked dance), etc. The sense of a lively popular tradition remains strong. I recommend study of the music, dance, and wayang of Sunda to those who feel uncomfortable when they sense the arts are being co-opted by the cultural elite and/or academies. If you like the arts as living entities evolving into the future, Sunda is a good place to spend time.

For those interested in tracing the historical development of gamelan and related arts in Indonesia, Sunda is a thought-provoking region. The more Javanese-related arts of Sunda (gamelan, wayang, etc.) can be clearly traced back to the north coast areas of Cirebon, Pekalongan and Tegal. Common features in music and dance link Sunda, Cirebon, the Pasisir region and Bali, but are sometimes missing in Central Java. Researchers who want to understand the broad groundwork of Javanese arts might profitably move their focus from the refined court complexes of Central Java to comparative study of these other areas. I suspect it would help develop interesting hypotheses about the past. The palaces of the colonial period and the art academies of the present are important institutions of cultural development and preservation, but their versions of history are written from their particular perspectives of era, class, and regional interest. I feel we can gain a deeper sense of the Javanese canon and its modification of older, shared traditions by doing comparative work in other regions.

We dedicate this issue, with thanks, to our teachers, who have shared their music, their knowledge, and their lives. When I asked Dalang Asep Sunandar, who led the gamelan I traveled with in 1978-79, what he liked best about being part of Sundanese arts, he responded, "You always have lots of friends." His words are so true.

Kathy Foley

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CONTENTS

- 2 TRADITIONS
Creative Musical Practices in the Performance of Pantun Sunda
Andrew N. Weintraub
- 8 TRADITIONS
Tembang Sunda Poetry
Gary Young and Marcus Kaufman
- 11 TRADITIONS
**"Our laughter balances our tears":
Humor in Sundanese Arts**
Sean Williams
- 15 TRADITIONS
**Sundanese Dance Accompaniment: the
Career of Pa Kayat**
Henry Spiller
- 19 INTERVIEW
**Linking Past and Future: Asep Sunandar
Sunarya, Irawati Durban Arjo and Endo
Suanda**
Kathy Foley
- 24 ANALYSIS
Nano S.'s Warna: A Life in Music
Linda Burman-Hall
- 30 SCORE
Warna
Nano S.
- 35 PROFILE
**Gamelan Town: Sundanese Arts at U.C.
Santa Cruz**
Linda Burman-Hall
- 37 PROFILE
Gamelan Freiburg
Dieter Mack
- 39 RESOURCES AND REVIEWS
- 42 NETWORK

Creative Musical Practices in the Performance of Pantun Sunda

by Andrew N. Weintraub

*bul kukus mendung ka manggung
nyambuung ka awang-awang
ka manggung neda papayun
ka pohaci neda suci
ka dewata neda maaf
kuring dek diajar kidung
nya kidung carita pantun
ngahudang carita anu baheula*

may the incense billow upward
spreading throughout the heavens
from the heavens I seek protection
from the goddesses I ask a blessing
from the gods I ask forgiveness
I wish to study *kidung* [a poem or song]
yes, the *kidung* of the pantun story
to awaken an ancient story

*Text excerpt of the song "Rajah," performed as part of the story
Mundinglaya di Kusumah, on January 5, 1989, in
Ujungberung, Bandung, West Java.*

In rural areas inhabited by Sundanese throughout West Java, ancient tales called pantun¹ Sunda are sung to honor the ancestors and request blessings at ritual feasts. The purpose of a ritual feast, or *hajatan*, is to obtain well-being for a rite of passage (e.g. circumcision, wedding) or object (e.g. house). The *upacara netepkeun pare*, rice harvest ceremony, and the *ruatan*, a purification ceremony, are other occasions where pantun are traditionally performed.

The performance of a pantun is commissioned by a host family and presented at the host's home. The performance of one story (called a *pantun*, *carita pantun*, or *lakon*), traditionally begins after *isa*, the Islamic sunset prayer, and ends before the morning prayer, *subuh* (around 4 am), the following morning. Audience members sit on mats inside or gather just outside the host's home. They listen and watch with varying degrees of attentiveness to the story recited by a solo performer.

The performer of these ancient tales is known as a

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juru pantun [literally "pantun expert" or "pantun specialist"]. A *juru pantun* possesses the ability to contact spirits and requests their blessing and protection for those present at the *hajatan*. In West Java, "relations between man and the supernatural are usually mediated by recognized experts. . . most villagers do not feel competent to freely approach and deal with supernatural powers" (Wessing 1978:66). The *juru pantun* acts as a medium by making offerings (*sasajen*) such as food, incense and song ("Rajah," "Kidung," and others) to supernatural forces in the hope of receiving a blessing for the host. The performer "serves as an example" to others (Soeryawan 1977:77) and offers advice within the presentation. *Juru pantun* are often blind.²

The majority of pantun recount the initiation of a hero who leaves his kingdom to seek "experiences, beautiful princesses to become his wives, purity, other kingdoms to subject to his power, [and] the realization of a dream" (Rosidi 1984:143). After enduring hardships and finally attaining these goals, he returns to his kingdom to rule. The majority of stories are based on the exploits of heroic figures from the Pajajaran kingdom (1333-1579), which Sundanese consider the apotheosis of Sundanese autonomy and power.

The tales embody the language, history and beliefs of the Sundanese.³ The earliest written reference to pantun comes from a 1518 moral code, *Sanghyang Siksa Kandang Karesian*, which predates the major political, cultural and religious influences in Sunda of Mataram, Central Java and Islam. The changes which have occurred over centuries as a result of Hindu, Javanese and Muslim influences in West Java are reflected in contemporary performance practice. For example, in the invocatory song "Rajah," which opens every performance, the *juru pantun* requests a blessing from animist spirits, Indian-derived gods and goddesses and Allah.

The term *pantun* refers to a story which is rendered through narration, dialogue, and song. The performer accompanies himself with a *kacapi*, a zither. Historical sources (reviewed in Falk 1980:37-57) also mention the use of *tarawangsa* [bowed lute] but the most common instrument in the highland mountainous plateau of West Java (called the Priangan) is the *kacapi*. A more recent phenomenon is the introduction of supporting musicians, ranging from one musician (either *tukang rebab* [bowed lute player], *juru alok* [caller/singer], or *sinden* [female vocalist])

to a complete gamelan.

Juru pantun use sung vocal phrases for narration, dialogue and description of scenes; songs to support dramatic events and characters; instrumental pieces for dramatic effects; and frequent formulaic florid instrumental passages which keep the performer's voice in tune and advance the drama. The use of such varying resources serves to create the association between sound and action, whether it be to describe a character or an action (in a travelling song or battle song, for example). The diversity of musical resources also provides contrast during the lengthy performance event.

The literature on pantun Sunda consists of primarily Dutch and Indonesian sources. Previous studies have focused on the textual content of the stories (for example, Pleyte 1906; Eringa 1949; Rosidi 1973a); my research investigates its form, style and presentation. In particular, I address concerns raised by Indonesian folklorists about the need for musical studies on pantun (Rosidi 1973b:110 and Danandjaja 1986:152).

During 1988-89, I conducted interviews with juru pantun in the regions of Bandung, Banjaran, Sukabumi, Sumedang, and Kuningan in West Java. The juru pantun I interviewed participate in a discourse about continuity and change in musical performance. My examination of musical form, style and presentation of pantun Sunda in contemporary practice reveals a dynamic system which involves processes including borrowing, embedding and juxtaposition of musical and textual materials from other genres. In this article, I will discuss contemporary musical practice with special reference to one performer, Ki Enjum.

Biography of Ki Enjum, juru pantun

Ki Enjum is an older performer noted for his musical skill and creativity, and a major contributor to this study. He was born in 1918 in Ujungberung, a district 12 kilometers east of Bandung. He was told that he became totally blind by his ninth day of life. As a child, he accompanied his uncle and *guru* [teacher] Raden Padmadinata to performances and learned stories by listening and imitating.

His initiation ceremony (*tawajuhan*) as a juru pantun took place in 1933. Soon thereafter, he began performing in cities outside of the Bandung area. During the next two decades, Ki Enjum performed extensively because of his mastery of a large repertoire of stories. Audiences could request an indigenous story, usually based on events and characters from the Pajajaran era (e.g. *Mundinglaya di Kusumah*); an Islamic story set outside Sunda (e.g. *Umar Maya*); or an historical account (*babad*) usually concerning the conversion to Islam of areas in or bordering on Sunda (e.g. *Walangsungsang*). Specific stories could also be requested for the knowledge contained within them and performed with specific events; for example, the story



Ki Enjum, left, and Mang Ili.

Sulanjana is concerned with the planting, maintenance and harvest of rice, and is often performed in conjunction with the rice harvest ceremony in West Java.

In interviews, Ki Enjum recounted that his monthly performance schedule was full during the 1940s through the 1970s, often consisting of 20 to 25 performances per month and sometimes as many as 15 nights in a row. During the 1940s and '50s, the majority of performances occurred in the host's home and at present this is still the norm. During the 1960s, however, with the advent of pantun supported by gamelan, hosts began constructing outdoor stages to accommodate larger musical ensembles.

During the 1960s, Ki Enjum was often joined in performance by Mang Ili, a longtime friend and fellow musician. Mang Ili sang popular songs, interspersing them into the performance, accompanied by Ki Enjum on kacapi.

Ki Enjum was asked to participate in a pantun documentation project directed by the Sundanese author Ajip Rosidi in 1971. Three stories were recorded and transcribed and one transcription was published by the *Proyek Penelitian Pantun & Folklor Sunda* [Research Project of Sundanese Pantun and Folklore]. In 1974, the *Lembaga Kesenian Bandung* [Art League of Bandung], published a transcription of *Mundinglaya di Kusumah*. In 1980, Ki Enjum was one of several juru pantun selected to perform in a festival of pantun at Rumintang Siang, a public auditorium in Bandung.

As of 1989, Ki Enjum continues to perform, although much less frequently (an average of 1 to 2 times per month). He is asked to perform solo, with Mang Ili, or accompanied by a full gamelan. In his solo performances, Ki Enjum is

solely responsible for telling the story and singing all the songs; in the other two situations, he relates the story and sings only a portion of the songs. He is a creative juru pantun whose style incorporates new elements but retains a high degree of continuity with the past.

Music in Pantun Sunda

Musical innovation is and seems to have long been an important feature of pantun Sunda.⁴ A multiplicity of styles exists contemporaneously in West Java, creating a rather complex and fluid situation. Contemporary musical performance practice exhibits a diversity of traditional pantun styles—including the style performed by Ki Enjum.

Sundanese musicians welcome the free flow of musical and textual materials across genres. Borrowing, embedding and juxtaposing materials—such as lyrics from other songs, melodies, and accompaniment patterns—are important processes in the composition and performance of Sundanese music. Musical elements are constantly adjusted across genres to fit their new environment. The use of *kawih sisindiran* [texts], melodies, kacapi accompaniment patterns and tuning systems are illustrative of the dynamic quality of music in pantun Sunda and Sundanese music in general.

Kawih sisindiran

Kawih sisindiran are short poems sung to melodies in fixed meter. The most common type of sisindiran in pantun Sunda are *paparikan*, four line poems consisting of eight syllables each.⁵ The first two lines, called *cangkang* [cover], set up a rhyme that is answered in the second two lines, called *eusi* [content]. The *cangkang* may or may not relate literally in meaning to the *eusi*, which usually communicates a maxim of some sort. The ability of the performer to create sound associations between the two couplets is often central to the audience's attention.

The usual tendency is to address kawih sisindiran directly to the audience rather than relate the poem to the plot of the story (Rosidi 1973a:VI). In contrast to *purwakanti* ("classical Sundanese verse occurring in pantun" [van Zanten 1989:65]), which possess distinct formal characteristics and describe scenes or characters within the story, the performer uses kawih sisindiran to offer advice or topical commentary *outside* the plot of the story.

Ki Enjum, however, weaves kawih sisindiran *within* the plot of the mythical story. For example, the following kawih sisindiran, "Kulu-kulu," performed September 15, 1988, within the story of *Senjaya Guru*, accompanies the marriage scene between the hero Senjaya Guru and the princess Nyi Mas Penglaras Rajunan Tapa. The song is a common feature of a *hajatan* held in conjunction with a marriage where a story such as *Senjaya Guru* would be appropriate. The kawih sisindiran serves a dual function: it links the marriage in the dramatic time frame to the marriage in the real time frame.

ari ayang-ayang gung
gung goongna rame
ongkoh hayang tapi bingung
teu daek sieun kajampe

ari menak Ki Mas Tanu
nu jadi wadana
najan anakna geus tangtu
ingkeun heula ka ramana

naha mana kitu
ari tukang olo-olo
lamun ama teh geus tangtu
poma ulah ngabobodo

mana loba anu giruk
ruket jeung kumpeni
paingan bapa teu rujuk
teu aya tata pasini

let's play [the game] *ayang-ayang gung*
 the gong sounds loudly
 (he) wants to marry (her) but (is) still confused
 afraid of a magic spell

the royal Ki Mas Tanu
 became the district chief
 although ready to become his wife
 better ask your father first

why do you act like that?
 like a spoiled child
 if your father agrees
 don't ever tell lies

many take sides
 with the V.O.C. [Dutch East India Company]
 her father won't agree
 because of his bad manners

In addition to illustrating the creative use of kawih sisindiran as a dramatic framework, the above example shows embedding of lyrics from other sources. The first two lines from each verse derive from the popular *lagu* [song] called *Ari Ayang-ayang Gung*, in which phrases are connected by linked assonance, a common textual device in Sundanese song. In the example below, the syllable at the end of each line is repeated at [or near] the beginning of the next line.

ayang-ayang gung
gung goongna rame
menak Ki Mas Tanu
nu jadi wadana
naha maneh kitu
tukang olo-olo
loba anu giruk
ruket jeung kumpeni

Voice
 RH
 Kacapi
 LH

$\text{♩} = 204$

3 3 so3 3 so3 4 3 3 3 3 so3 3 4 3 4 4 4 4 4 4 3 so3 3 so3 4 3 4 3 4 3 4

me - nak nga-lem - per-eng ko - neng lem-peeng leber wa - wa - nen 6

free

5 4 5 4 4 4 5 5 5 5 4 4 4

lu - lu - rung ti - lu nga-ban - dung

2 2 1 2 1 2 1 2 1 s5 1 1 2 1 s5 1 2 1 2 3

di - so - ra - ng ti - lu - an - a - na

Figure 1. Transcription of the lagu "Renggong Gancang," performed as part of the story Ciung Wanara, February 15, 1989, in Ujungberung, Bandung, West Java.

Kacapi Accompaniment Patterns

Sisindiran text/melody clusters are shared among a variety of musical genres in Sundanese music, and so it is not surprising that musical hybrids frequently develop. Kacapi accompaniment patterns also reflect the hybrid nature of contemporary pantun Sunda performance.

Kacapi accompaniment patterns may be metered or unmetered. Purwakanti are traditionally accompanied by unmetered patterns, whereas sisindiran are traditionally treated with metered patterns. In Ki Enjum's performances, however, many of the melodies associated with kawih sisindiran (*Kulu-kulu*, *Banjaran* and *Renggong Gancang*) have been set with purwakanti that are specific to pantun Sunda. That is to say, Ki Enjum sets lyrics normally associated with unmetered accompaniment to metered accompaniment. This interchangeability is perhaps possible because of the tendency of both purwakanti and sisindiran lyrical formulae to adhere to octosyllabic phrases. The purwakanti text and translation for Figure 1 is shown below. (For another example of purwakanti, see the text excerpt at the beginning of this article.)

*menak ngalempereing koneng
lempereing leber wawanen
lulurung tilu ngabandung
disorang tiluanana*

the prince shines in gold
glowing and full of bravery
the three passages are connected
all three are trodden

The adjustment between unmetered and metered accompaniment requires skill and subtlety, and Ki Enjum often departs from the rigidity of the metered accompaniment. The transcription in Figure 1 shows the fixed meter accompaniment as temporarily unmetered (note the unmetered section outlined in brackets as "free").

Tuning System

In performances of pantun Sunda in the Priangan region, the kacapi is tuned to either pelog, a five tone scale made up of large and small intervals, or salendro, a five tone scale made up of basically equidistant intervals. The vocal part may be sung in pelog, salendro or *sorog*, another pentatonic system.

The approximate Western equivalent note names of pelog, salendro, and sorog, together with corresponding pitch numbers from high to low, are as shown below.

pelog	f	e	c	b ^b	a	F
salendro	f	e ^b	c	b ^b	g	F
sorog	f	e	d	b ^b	a	F
Sundanese cipher	1	2	3	4	5	1

While pitches on the kacapi are fixed, the voice moves freely between pelog and salendro by adding "vocal tones" (Kunst 1949:354), "modulating" between tuning systems (Tamura 1977:69), embedding melodic passages and juxtaposing entire song melodies (in a tuning other than the fixed pitch accompaniment) against the fixed pitch accompaniment.⁶ For example, "Renggong Gancang" (Figure 1) is primarily in pelog; the cipher notation shows the introduction of sorog 3 (so3) and salendro 5 (s5).

The availability of salendro and pelog in the vocal part allows the performer to combine tuning systems within one song for heightened effect. In *Coyor* (Figure 2), the embedding of short salendro melodic passages contrasts with the primarily pelog melody and creates tension that is later resolved when the player shifts back to pelog.

The use of musical and textual materials from different genres contributes to the hybridization of pantun Sunda performance. In contemporary performance practice, poetic forms are skillfully woven into the mythical story. Song texts from other genres are embedded within the context of pantun to form new songs. Generic pantun texts are set within non-generic musical forms. Melodic passages belonging to different tuning systems alternate freely within the same song. Ki Enjum and other juru pantun have used these dynamic musical processes in their continuous efforts to awaken the ancient stories of pantun Sunda. ▀

Notes

1. In West Java, "pantun" refers to a Sundanese performance genre.
2. Historical sources corroborate this phenomenon (Pleyte 1906:25).
3. See Weintraub 1991 for English synopses of five tales.
4. Pleyte (1906:26) mentioned that the younger generation of tukang pantun began using kacapi with a greater number of strings in order to play a wider repertoire of songs. Eringa (1949:3) reports that innovations include the addition of tarawangsa and *suling* [bamboo flute].
5. Papanikan are similar in form to Malay pantun.
6. The latter two are described in Weintraub 1990.

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= 204 pelog _____ salendro _____
 Voice
 rap! ku pa-ul kolot rap! ku pa-ul ngo-ra ku bo-eh beu-nang neu-leum lan-cing-an
 (brush—) (brush—)
 Kacapi
 _____ pelog _____
 o-pat di-rang-kap-keun ku-rang ti-lu cir nga-li-wat hi-ji hi-ji-na
 _____ pelog _____
 sa-di-a beu-nang - na dang-dan

Figure 2. Transcription of the lagu "Coyor" performed as part of the story *Senjaya Guru*, Sept. 15, 1988, in Ujungberung, Bandung, West Java.

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TRADITIONS

Tembang Sunda Poetry

by Gary Young and Marcus Kaufman

The *tembang Sunda* ensemble consists of two plucked zithers called *kacapi*, a long bamboo flute called *suling*, and any number of male and female vocalists, called *Juru Mamaos*. The music is most often enjoyed at home in the company of family and friends. The translations are presented in a sequence typical of an evening performance.

Tembang Sunda (literally "Sundanese song") refers both to the musical ensemble itself and to the body of traditional songs performed by the group. Tembang are often epic in nature and record the activities of ancient Hindu-Buddhist gods as well as gods and spirits indigenous to Sunda. The songs conjure up images of Sundanese kingdoms long past, or sing the blues of lost or unrequited love. Other songs simply chronicle the daily life of the Sundanese people. All are a part of the immense cultural heritage of the people of West Java.

These poems are excerpts from our manuscript of *tembang Sunda* translations, presented here in the original Sundanese and in English. While the identities of the authors of older texts have been lost to antiquity, included here are two recent compositions, the love song *Angin Peuting* (Evening Breeze) by R. Barman Sachyana, and *Reumbeuy Bandung* (a regional recipe for bean salad) by the late Ibu H. Siti Rokayah. The other two poems were taught to Kaufman during lessons and rehearsals.

Tembang Sunda vocalists often begin an evening concert with the short invocation *Gusti, nadapitulung* or "Lord, help me." Sometime later in the evening the singer may offer another invocation, *Gusti, Abdi antosan* or "Lord, I'm still waiting." We have sought to combine in these translations the same playful humor and serious spirituality that permeates *tembang Sunda*. ▀

Gary Young, a poet and artist, is the author of several collections of poetry including Hands and Everywhere I Looked. Since 1975 he has been an editor and designer at his Greenhouse Review Press. He lives in Santa Cruz, California.

Marcus Kaufman is an international training consultant. He has been studying and performing the music of Sunda for 17 years. He was formerly a lecturer of Indonesian language at the University of California at Santa Cruz.

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Mupu Kembang

Sada gugur di kapitu
sada gelap ngadasaran
dur bedug neng locengna
ketuk sada sungkeut ungkeut
kendang sada ciang ciang
sada tepak Raden Sancang
jaman digenggong tarate
*

Metu ti lawang ping pitu
medal ti lawang ping sanga
monteng ti lawang Sakateng
dina iuh iuh tanjung
dina kalangkang katapang
mipir mipir katumbiri
mapay mapay kilat panjang

Bur burinyay bray baranyay
siga bentang kabeurangan
siga Ciibun maruntang
lain Ciibun maruntang
horeng Dewata keur leumpang
Dewa nyatana manusa, geuning
Dewi Asri tanding leuwih

— *Traditional*

Reumbeuy Bandung

Ari reumbeuy reumbeuy Bandung
ngareumbeuy dina jambangan
ari heureury heureury Bandung
heureury ge jeung ka sopanan

Sok resep ucing ucingan
ucing bikang nyangerengan
sok resep ulin ulinan
leumpang bari rerendengan

Ari reumbeuy reumbeuy Bandung
ngareumbeuy dina jambangan
ari heureury heureury Bandung
ulah sok di pasampangan

Sok resep ucing ucingan
ucing cantel di buruan
sok resep ulin ulinan
pacantel paduduaan

— *Ibu H. Siti Rokayah*

Picking all the Flowers

Thunder in the seventh cloud,
lightning in the sky.
The crash of the bedug and the ring of a bell.
Hoot of the ketuk
and the cry of a drum:
the voice of Raden Sancang
in the Age of the Waterlily.
*

She flies from the seventh
to the ninth doorway
and on through the palace gate.
She flies in the shadow of katapang
and tanjung trees
beside rainbows
and lightning.

She is dazzling,
like a sleeping star in daylight
or a hanging dew-drop.
But this is not a dew-drop.
This is a goddess out walking,
a goddess in human form.
It is Dewi Asri and she is beyond compare.

Reumbeuy Bandung

Take Reumbeuy Bandung
all mixed up in a bowl.
Take the jokes in Bandung —
be funny, but polite.

Go on, play tag,
that cat is mean and nasty.
Go on, enjoy your games,
go walking two by two.

Take Reumbeuy Bandung
all mixed up in a bowl.
Take the jokes in Bandung —
watch out where you play.

Go on, play tag,
the cat has a twisted tail.
Go on, enjoy your games,
go walking arm in arm.

Candra Wulan

Candra Wulan anu bendu
bendu turunan ti ibu
bantahan pusaka rama
ngalunjakna ti bubudak
pelit bawa ti aalit
nyukcruk nyukcruk Cihaliwung
mapay mapay Cipandawa

Susah mikir beurang peuting
ka mana abdi nyaneang
mun sumping ku anjeun bae
montong sok nganggo ogoan
sagala kudu di teang
manasina abdi angkuh
da moal di saha saha

Tengah peuting jemplang jempling
reyem reyem cahaya bulan
daun kalapa ngeresek
gumilap ku cahaya candra
siga siga nu talatah
sugan teh junjuran kalbu
nepangan nu keur tunggara

— *Traditional*

Angin Peuting

Cing atuh kuring deukeutkeun
jeung manehna tuh di ditu
sanajan raga paanggang
batin mah hayang padeukeut
hate tetep sasarengan
tapina kuharianeun
bulan teh nyumputkeun deudeuh
ninggalkeun kuring sorangan
dibaturan dibaturan
hiliwirna angin peuting

Cing atuh kuring tepungkeung
jeung anjeuna nu miasih
geus lami urang paanggang
najan batin mah da jauh
ngan hayang patepung teuteup
tapina ku teungteuingeun
beut jauh tina teurteupan
jauhna panyawang kuring
kuring keueung ngan sorangan
dibaturan angin peuting

— *R. Barman Sachyana*

Moon Goddess

Candra Wulan is angry
with a mother's anger
not a father's.
She was a stubborn baby,
an insolent child.
Follow the river Cihaliwung
Wander beside the Cipandawa

I never know, day or night,
where to find her.
She comes when she pleases
whether I ask her or not.
Everyone says
I'm a fool,
but I could never love another.

A quiet night,
just moonlight
the rustle of palms,
and a glimmer of Candra.
Suddenly
I think of loved ones
and my heart fills with sorrow.

Evening Breeze

I want to be
with her.
we're apart
and our souls reach out,
and our hearts reach out always.
I'm sick with love,
but she's hidden in the moon
and I'm alone.
My only friend
is the hint of an evening breeze.

I want to join
my love,
we've been apart so long already.
Our souls may be near,
but I want all of her.
I can't stand
her out of my sight.
I'm alone
with my only friend,
the evening breeze.

TRADITIONS

“Our laughter balances our tears”: Humor in Sundanese Arts

by Sean Williams

In the middle of a typical performance of the very popular form of social dance in West Java known as jaipongan, a dancer climbs onstage. Instead of wearing the normal jaipongan outfit, which consists of flashy, loose-fitting clothes in primary colors, he is dressed like a peasant. His head is covered with a dancer's scarf, but it is tied so that it hangs awkwardly in several points, like a European jester's hat. As the introductory section of the music begins, he strides forward in jerky motions, imitating the bouncy walk of a tukang bakso, a vendor who sells hot soup by the roadside. As he begins to dance, his movements are a reminder of the roots of jaipongan in ketuk tilu, an unrefined and occasionally erotic style of couple dancing that appears in many areas of Sunda. As the gong cycle approaches its conclusion, the dancer stretches his arms out in typical jaipongan fashion, simultaneously pushing his shoulders back and snapping his head forward to correspond with the powerful drum beat that always occurs before the gong. But the drummer doesn't play the expected drum stroke, which throws the gamelan ensemble and audience into gales of laughter and makes the dancer look ridiculous, his unaccented motions suspended in mid-air.

Humor is a very important aspect of Sundanese life, constantly discussed in Sunda and occasionally mentioned by foreign researchers (Baier 1986 and Foley 1979, 1985). Many Sundanese describe themselves as lighthearted, frequently enjoying practical jokes and barnyard humor. The above scene is a frequent occurrence in performances of jaipongan: one member of the dance troupe acts as the *pelawak* or comedian, and does a stand-up comedy routine with a second man while the dancers change costumes or as a break between different dance styles. Vaudeville or slapstick humor is very popular, and bawdy or scatological jokes seem to have their place in almost every sector of society. Practical jokes on foreigners and foreign researchers are particularly enjoyed and are described repeatedly with enthusiasm and embellishments. People engage in constant word play and are particularly acute with puns, a fun and easy pastime because of the vocabulary of the five levels in the Sundanese language.

The use of humor extends throughout many musical genres and art forms. In some cases it is a thinly disguised power play for musical control; other times it is used

deliberately to make fun of someone under the guise of *ngaheureuyan* [just messing around]. Most often, however, it is simply an attempt to make things more lively and fun, if only for the performers. A person with a good sense of humor is popular and is often sought after for performance engagements or as a companion or ice-breaker in social situations. Such people frequently act as masters of ceremony for performances at weddings or minor government events, and they very often lampoon the host or government official in a non-threatening way.

Verbal, Physical and Musical Jokes

One example of word play is the following statement, often heard by this author: “*Orang Amerika makan kéju; saya makan kéjo.*” [“Americans eat cheese; I eat rice.”] *Kéjo* is the coarsest way of saying the word “rice” in Sundanese; the humor is in its similarity to the Indonesian word for cheese, *kéju*. This statement makes a lot of people laugh and in particular points out a difference between American and Sundanese. To the Sundanese, rice is food; if you haven't eaten rice, you haven't eaten. Although Americans don't have an equivalent staple food, some Sundanese think the Americans *must* have a particular type of food without which they can't survive. Because cheese is strongly associated with wealthy foreigners, it must, according to many Sundanese, rank with rice as the most important type of food for Americans. Contrasting something coarse (the lowest way of saying “rice”) with something elite (cheese is frequently eaten by wealthy and upwardly-mobile Sundanese as well as foreigners) appears again and again, not just in word play, but also in music and dance.

Musicians often tell inside jokes to one another during performances to keep things lively. A group of musicians who accompany a vocalist may tell jokes just loud enough for her to hear and then laugh while she is trying to sing. A vocalist may contrast physical features in her lyrics (*Abdi gaduh pesek; hoyong mancung*, meaning “I've got a flat one, want a tall one” [nose]) in specific reference to someone either onstage or in the audience. A *dalang* may refer in his performance to people falling asleep when they have important work to do just as the musicians begin to fall asleep behind him.

In the martial arts dance known as *pencasilaat*, a solo performer may, after executing difficult movements and defending himself from multiple invisible attackers, turn

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tail and run, covering his rear with his hands in mock fright. A jaipongan dancer may throw in a comic imitation of a classical dance movement for an element of surprise and humor. Drummers leave out beats or change the tempo; male dancers omit key movements or abruptly change from the serious to the humorous by staring at their dance partners' chest or hips from a distance of several inches. A classical dancer may, in rehearsal, run from his own arrow after executing the difficult and serious dance movements required to shoot it. A *saron* player in an ensemble might remove one of the keys of his neighbor's *saron* and hide it. In performances of *angklung* (a processional bamboo percussion ensemble), drummers try to trick each other in competing acrobatics so that one of them loses the rhythm (Baier 1986:2-6).

Maintenance of Social Practice

Humor is used for social and musical control at the *latihan*, or public lesson/jam session. A voice, instrument or dance lesson is never private. Groups of up to twenty people or more may gather to watch the lesson and to offer shouted and conflicting criticism, asked or unasked. For the



A comic takes the stage during a folk theater performance. This clown of the Topeng Cisalak troupe is called Bapak Jantuk.

non-musicians who join in, it is a type of entertainment. Many say that a *latihan* is more fun if there are more people present, and claim that they attend to give a spirit of enthusiasm to the proceedings.

The fun begins when a mistake is made, whether by the student or any other musicians or dancers. Uproarious laughter ensues, embarrassing the one who made the mistake and causing him or her to work harder at correcting the problem. Teachers are not above making mistakes, but it is rare that a teacher of real status would be laughed at. Students are never exempt from laughter. This situation is dramatically amplified in actual performances, when not just the musicians but the entire audience (if it is paying attention) laughs, imitating and making comments about the mistake. In performances for weddings and circumcisions, the audience rarely pays enough attention to discern mistakes, but performers are acutely aware when the audience consists of musicians. It is extremely bad form to become angry after being laughed at. Sadly for some performers, particularly embarrassing musical mistakes are remembered for years afterward and imitated repeatedly for the general enjoyment of those who were present as well as those who only heard about them.

Laughter also works very effectively in controlling musical experimentation. If a performer produces a particularly unusual or interesting *senggol* (ornament) that pushes at the borders of appropriate musical style, everyone laughs as if he were a child attempting to act like an adult. Although innovation is acceptable, particularly among the top-ranking performers, it must be within certain appropriate stylistic limits. This principle applies as well to performers who attempt to sing, play or dance differently from what is expected. If a *kacapi* player of the *tembang Sunda* genre (a repertoire of poetry sung to *kacapi* accompaniment), for example, attempted to sing during an actual performance, everyone would laugh even though they know that instrumentalists must have a strong grasp of all *tembang Sunda* songs and may even guide vocalists when they make mistakes. The shift to a role as a vocalist, which would entail crossing a status boundary as well as a musical boundary, is unacceptable for *tembang Sunda* performances. An occurrence so unexpected might provoke commentary and nervous giggling among onlookers reacting to what they consider unfamiliar and inappropriate. As a result, *tembang Sunda* instrumentalists only rarely double as singers.

Professional Comedians

While much Sundanese artistic humor is covert and used simply to make the action more fun, music-comedy revue groups perform quite frequently. These groups often amplify traditional Sundanese instruments, such as the *kacapi siter* (a plucked board zither) and *kendang* (drum). As the member of one humor group mentioned, these

instruments are amplified in the hope of attracting the interest of the teenage members of the audience, who often dislike traditional Sundanese performing arts. Knowing the attraction of humor, comedy groups engender fresh enthusiasm for traditional Sundanese music by packaging it attractively.

Humorous behavior by women musicians onstage is culturally inappropriate in most circumstances. Exceptions are the female *pelawak* who act as a comedy team with their husbands. Professional female comedians are often dressed in clashing colors and are either much larger or older-looking than their husbands. They almost always act as the joker, with the husband in the role of "straight man." A song performed by one of these women could include lyrics referring to the size of her husband's "key" and how it never seems to fit in her "lock." In offstage contexts such as the *latihan*, female musicians and singers are just as entertaining as men, peppering their conversations with off-color remarks and outrageous puns. Jokes about body parts seem to be particularly popular.

Humor in Greater Perspective

Musical humor in Indonesia is certainly not exclusively Sundanese. Javanese musicians also use overt musical humor in many of the same ways, during both their performances and their own *latihan* (Pemberton 1987:25). Lyrics of the extremely popular Indonesian music-and-dance form *dangdut* are often quite humorous. Because *dangdut* frequently contains serious, socially-conscious or proselytizing lyrics (Frederick 1982:122), phrases such as the following make fun of the genre's reputation and style: "*Aku mau bunuh diri tapi takut mati!*" ["I want to kill myself but I'm afraid of dying!"]. Many non-musicians deeply appreciate humor in music and dance when it is at a level accessible to them, either in the lyrics of a song, in a particular vocal timbre or in visual slapstick. Many are able to find humor in what could be regarded as a sad song, such as *Hati Yang Luka* ("A Wounded Heart"), a major hit in the *pop Indonesia* genre during 1988 (Yampolsky 1989:7). Among ethnic groups in Indonesia, however, it seems to be the Sundanese who are not only the most famous for their sense of humor but perhaps the most conscious and proud of it.

Some Sundanese like to make fun of the music of other ethnic groups as much as their own. Musicians enjoy doing parodies of Javanese, Balinese and Batak music; for example, a singer might imitate the high-pitched sound of a Javanese *pesindhen* singing in the *slendro* tuning, causing everyone to laugh at the expense of the Javanese. Javanese musicians with whom I spoke were more vocal about the sadness in Sundanese songs than the humor. "We defeated them, of course," said one musician, "they have plenty to be sad about." He was referring in part to the humiliation of the Sundanese kingdom of Pajajaran by the Javanese



Cepot (wearing the head scarf) and his brothers Dawala (behind Cepot) and Gareng.

kingdom of Majapahit over a proposed marriage, a tragic 14th-century event resulting in the deaths of the king of Pajajaran and his followers. Although this occurrence took place centuries ago, the Sundanese and Javanese have been engaged in political and cultural rivalry ever since.

Cepot, the Sundanese Everyman

One of the strongest images of humor in the performing arts is the *wayang golek* (rod puppet theater) character named Cepot, a Sundanese clown figure who is dearly beloved. In a *wayang* performance, he represents the Sundanese Everyman, from his common black outfit to his crossed eyes, bad teeth, rough, everyday speech, and his gawky and unrefined physical actions. He is uncomfortable around noblemen, giggles frequently and faces many of the same situations that audience members confront in making decisions and coping with daily life. Cepot provides a link for many Sundanese between who they are now (*becak* drivers, petty officials, vegetable hawkers, servants, minor businesspeople) and those they associate with their collective past (gods, kings, princesses, warriors and their clown attendants). According to several musicians and dancers who spoke at length with this author, Cepot's ubiquitous presence in performances of *wayang golek*

assures the audience that they belong in the same company as their lofty ancestors. (See Foley 1979 and 1985 for more information about the lively character of Cepot.)

Taking Humor Seriously

Some of the Sundanese with whom I spoke said that humor represents the opposite extreme of the depth of sadness and longing they feel and express in their songs. One artist explained, "Our laughter balances our tears." Others assert that musical humor, and laughter in general, prevents people from becoming too *sombong* [arrogant] about their musical ability.

Examining the balance between highly refined forms of music and dance and the raucous humor that punctuates them may provide us with a more complete understanding of the Sundanese. Research that stresses only the more serious and refined aspects of the performing arts presents a slanted perspective on Sundanese expressive culture. The importance of humor in the lives and art forms of musicians and dancers cannot be overstated. Humor is an effective means of social as well as stylistic control in performances of music. It functions as a means by which anger or frustration can be expressed in a lighthearted manner. It offers an avenue of interest and pleasure for those who do not enjoy traditional music. It provides a balance against the difficulties of daily life. Humor is an essential component of Sundanese culture and should be considered in any serious study of Sundanese performing arts. ▶

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Sundanese Dance Accompaniment: the Career of Pa Kayat

by Henry Spiller

Most of this article is drawn from conversations with Pa Kayat's grandson Undang Sumarna, a teacher of Sundanese music and dance in Santa Cruz, California.

Sundanese arts underwent a renaissance in the 1920s, when a generation of Sundanese artists revitalized existing genres and created several new forms. Sundanese artists have been remolding indigenous traditions, assimilating outside influences and creating new forms ever since.

Abah Kayat, one of these seminal artists, was a typical Sundanese innovator. He was steeped in his own tradition, open to any non-Sundanese art that appealed to him, and skilled at combining these into something new. Pa Kayat experimented with new pieces, set arrangements, and expanded instrumental techniques to reshape gamelan accompaniments for dance. He worked with Raden Tjetje Somantri, an influential choreographer who created a body of dances in the 1950s that profoundly changed the face of Sundanese dance (Soepandi and Atmadibrata 1976:96). Some innovations in the accompaniments Pa Kayat arranged for Pa Tjetje's dances became part of subsequent dance genres such as the currently popular *jaipongan*.

Music for Dance

Since 1920, several new dance genres have developed that combine materials from the existing Sundanese *tayuban* tradition, *topeng* traditions from neighboring Cirebon, and elements of Central Javanese dance. These genres have become the core of the Sundanese classical dance repertory.

Sundanese dances are accompanied by gamelan *salendro* (slendro) pieces that mirror the character and theme of the dance. The *kendang* plays a central role in Sundanese dance accompaniment. Sundanese dances, like Cirebonese *topeng* dances (cf. Suanda 1988), are constructed of short choreographic building blocks, called cyclical "movement units," that may be repeated a variable number of times, connected by transitional movements. For each dance movement unit the drummer plays a particular drum

pattern which usually has the same name as the dance movement unit. The pattern often emphasizes, enhances and provides an aural analog for the dance gestures and foot movements. Often the other gamelan instrumentalists—who generally realize their parts spontaneously by choosing from a personal repertory of appropriate melodic patterns—will choose a pattern that also emphasizes the dance movement.

Before Independence

Pa Kayat came from a family of musicians. His brother Ardi was known for his *rebab* playing, his brother Rabis for *gambang* playing and his brother Ato for *bonang* playing. Several of Pa Kayat's descendants (including Undang Sumarna) also became musicians.

While a boy of about twelve, Pa Kayat became intrigued with the performances of Pa Koncar, a Cirebonese *dalang topeng* (masked dance master) who was travelling and performing in the Bandung area. Pa Kayat followed the *topeng* troupe back to Cirebon on the north coast of Java, where he studied with them for several years.

When Pa Kayat returned to Bandung he gained renown as a *tayuban* drummer. *Tayuban* is a form of improvisational solo dancing performed by aristocratic men for their own enjoyment at special dance parties. As is typical for Sundanese and Cirebonese dance, each choreographic unit is associated with a particular drum pattern. The challenge for the drummer accompanying *tayuban* is to anticipate the dancer's next movement. Pa Kayat was acclaimed by the Dalem Bandung (the Regent of Bandung) because only he could follow the Dalem Bandung's dancing. (It's probably better not to speculate what this might say about the Dalem Bandung's dancing skills.)

Pa Kayat settled in the West Bandung area near the communities of Cimindi, Cimahi, and Padalarang and joined the *wayang orang* [dance theatre] troupe *Wayang Ibuk*, led by a dancer named Ibu Ibuk. During the struggle for independence, the troupe avoided harassment by travelling from *kampung* (neighborhood) to *kampung* to perform.

Following Indonesian independence Pa Kayat settled in the Babakan Tarogong area of Bandung and started his own *wayang orang* troupe with some of the members of *Wayang Ibuk* (Ibuk herself had passed away by this time).

Henry Spiller has studied and performed Sundanese and Javanese music for over fifteen years; his teachers include Undang Sumarna, Otong Rasta, Burhan Sukarna, Harja Susilo and Widiyanto. He holds a B.A. in Music from U.C. Santa Cruz and did graduate work at the University of Hawaii and Holy Names College. He currently teaches gamelan at Mills College in Oakland, California and directs the Sundanese gamelan and dance troupe Sekar Asih.

Goong/kempul	G	P	.	P	.	P	P	P	G
Kenong	4		5		1		5		4
Saron I	$\frac{3}{4}$ 4 4 4	3	5 . 5 . 1 . 1 . 3 . 1 . 2 . 5 . 2 . 5 . 4 . 4 . 2 . 4						
Saron II	$\frac{3}{4}$ 4 4 4 4	3	. 4 . . . 5 . 4 . 2 . 3 . 1 . 3 . 1 . 3 . 1 . . . 3 .						
Bonang	$\frac{3}{4}$ 4 4 4 4	$\frac{3}{3}$	. $\frac{5}{5}$ $\frac{1}{1}$. $\frac{1}{1}$. $\frac{1}{1}$. $\frac{1}{1}$ $\frac{5}{5}$ $\frac{4}{4}$. $\frac{4}{4}$.						
Kendang									

Figure 1. Ngoreh section of Tari Merak.

Goong/kempul	G	P	.	P	.	P	P	P	G
Kenong	4		5		1		5		4
Saron	4 3 4 3 4 3 4 3	4 3 4 3 4 3 4 3	4 3 4 3 4 3 4 3 2 1	.	4 1	.	1 2 3 4		
Bonang	$\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ $\frac{1}{1}$	.	$\frac{4}{4}$ $\frac{1}{1}$ $\frac{3}{3}$	.	.	.	.
Kendang									

Figure 2. For the walizwis mandi movement, a fast moving bonang melody contrasts with gembyang style of octaves on the offbeat.

Music for Pa Tjetje

Perhaps Pa Kayat's most significant contributions to Sundanese music are the accompaniments he created for Raden Tjetje Somantri's dances. Pa Tjetje had studied and taught *tayuban*, *keurseus* (set dances derived from *tayuban*), and *wayang* dances for many years, and also had studied *penca silat* (Sundanese self-defense dance) and dances of Cirebon and Yogyakarta. After Indonesian independence, Pa Tjetje synthesized these influences into a body of work that comprises a large part of the present standard repertory of Sundanese dance. Many of his students are today's influential choreographers, including Irawati Durban and Indrawati Lukman.

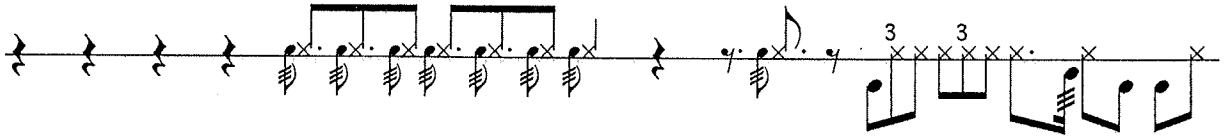
Pa Tjetje expanded the themes, materials, and movement vocabulary of classical dance beyond that used in the existing *wayang*, *tayuban*, and *keurseus* dances. Some of his dances used traditional themes (characters from Sundanese and Indian mythology); others pictured bird and animal scenes, or had nationalistic themes. Pa Tjetje also choreographed solo and group dances for women dancers. The post-Independence climate in Indonesia provided a fertile niche for Pa Tjetje's creations, which were patronized by the government and President Sukarno and performed in the Istana Negara (President's palace) and other prestigious venues, as well as abroad (Durban 1986, 1988).

Pa Kayat's innovations involved several aspects of dance accompaniment, including repertory, drumming, and orchestration. For many of Pa Tjetje's dances, Pa Kayat

selected pieces from the standard repertory of *lagu alit* (short pieces), believing that the simplicity of these pieces was appropriate for the musically naive female dancers (Durban 1988). He composed drum accompaniments for the dances that drew from the existing drum pattern repertory, and he created new patterns when appropriate or necessary. For example, the movement *trisik*, in which the dancer flips an end of the *soder* (dance scarf) over each hand and arm and slowly walks in a circle on tiptoes, was probably borrowed from Central Java (Durban 1988), and thus there was no existing drum pattern to accompany it. Pa Kayat's drumming style was more fluid than the sometimes abrupt *tayuban* drumming style, in keeping with the feminine character of many of the dances. Finally, he fixed some of the gamelan instrument parts—traditionally realized spontaneously—for some parts of the dances, and several of the instruments would play these fixed parts in unison. With this technique, the layered polyphonic texture of some movements contrasts with the melodic and rhythmic unison texture of others.

Tari Merak [Peacock Dance] includes several dance movements that have special gamelan parts. The *ngoreh* movement, for example, depicts the peacocks stamping their feet in a triplet pattern. The drum accompaniment for this movement is characterized by five strokes of the lowest pitched *kendang*, the first stroke of the pattern always coinciding with a *goong* stroke. When the *ngoreh* occurs, the *bonang*, *saron*, and other melodic instruments loudly

Goong/kempul P . P . P P P G
 Kenong 5 1 4
 Saron/Bonang .4 . 4 3 .2 . 3 4 .3 . 2 1 .2 . 5 1 .3 . 2 1 .5 . 4 3 3 3 3 3 3 3 3 3 . 4

Kendang 

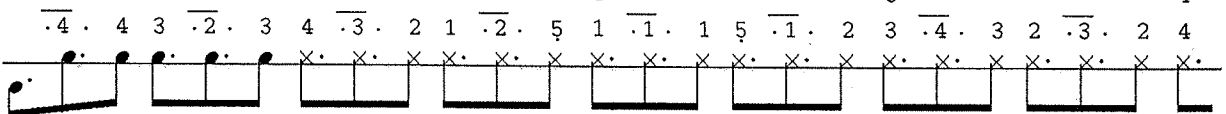
Goong/kempul P . P . P P P G
 Kenong 5 1 4
 Bonang .4 . 4 3 .2 . 3 4 .3 . 2 1 .2 . 5 1 .1 . 1 5 .1 . 2 3 .4 . 3 2 .3 . 2 4
 Kendang 

Figure 3. Two examples of special melodies and uneven triplets to accompany the trisik movement.

Goong/kempul P P G
 Bonang 1 3 2 1 1 3 2 1 1 5 1 2 3 1 2 $\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ 1 5 2 . 1 . 2 . 3 . 4
 Gamelan 3 3 3 3 3 3 1 5 2 . 1 . 2 . 3 . 4

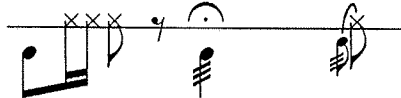
Goong/kempul G G
 Bonang 2 1 3 4 1 3 2 1 3 2 1 5 1 2 3 4 1 3 2 1 4 2 3 4
 Gamelan 4 tremolo ...
 Kendang 

Figure 4. Two examples of expanded pangkat for the piece Gendu. The upper example includes newly composed material unrelated to Gendu, and the second quotes a rebab melody from Macan Ucul.

play the goong pitch in the same rhythmic pattern as the drum then return to their usual patterns. Figure 1 shows a part of the ngoreh section of Tari Merak (transcribed from transcription source 1).

Another Tari Merak movement, *waliwis mandi*, shows the peacocks bathing and moving very quickly. The drum accompaniment is a fast sixteenth-note pattern played with alternating hands. For this movement, the bonang breaks from its usual *gembyang* style of playing octaves on the offbeats and undertakes a fast melodic phrase, also played with alternating hands (see Figure 2, transcribed from transcription source 1).

The trisik movement is generally accompanied by a slow, uneven triplet pattern. The other instrumentalists replace their usual patterns with a special melody, in unison, for this movement. Two such melodies are shown in Figure 3 (the first is transcribed from transcription source 1 and the second from transcription source 2). The piece in both examples is *Gendu*.

The famous composer [Mang] Koko Koswara coined

a term for these techniques: *wanda anyar* [new style]. They are used extensively by contemporary Sundanese gamelan groups for dance and instrumental arrangements. Sundanese listeners consider arrangements that include *wanda anyar* to be exciting and dynamic and believe this approach is evidence of quality in musicianship and arranging.

In Pa Kayat's style the bonang is the most important instrument for performing *wanda anyar*. The bonang player follows the kendang player and the other melodic instruments follow the bonang player's lead. In performances Pa Kayat played bonang and his son, Pa Kandi, played kendang. Other bonang techniques used in Pa Kayat's style include very fast melodic patterns and tremolo.

Dance accompaniments often begin with an expanded *pangkat* [introduction], with special melodic material and orchestration. Typically, Sundanese *pangkat* are short phrases (seven notes or so) played by saron or rebab that end with the piece's first goong stroke. Two expanded

pangkat for Tari Merak are shown in Figure 4. The first (transcribed from transcription source 1) includes newly composed material unrelated to the piece *Gendu* that follows. The second (transcribed from transcription source 2) states a fragment of the melody piece *Macan Ucul*, typically played by the rebab while the gamelan plays *Gendu*, followed by a dramatic tremolo phrase. Following a drum signal, the bonang plays a more typical pangkat for *Gendu*.

Later Accomplishments

In the 1960s, Pa Kayat worked with the choreographer Enoch Atmadibrata to create music for Pa Enoch's *sendratari* [dance drama] *Lutung Kasarung*, which tells a Sundanese legend of a god who came to earth in monkey form. Pa Enoch's vision for this piece was for all its components to emphasize indigenous Sundanese elements. He chose to use degung and tembang Sunda, genres unique to Sundanese culture but never used for dance accompaniment, rather than gamelan salendro, which was always used for dance accompaniment but derived from Central Javanese models. Pa Kayat incorporated dance drumming into the degung pieces and also arranged some Cirebonese pieces for gamelan degung, such as *Kodehel*, which he had learned during his boyhood sojourn in Cirebon. Pa Kayat also worked with Pa Enoch and *Teater Bandung* as musician and composer/arranger on other dance productions, such as *Geusan Ulun* and *Kaman Daka*.

Pa Kayat taught Sundanese music for several years at KOKAR (high-school level conservatory of traditional music) in Yogyakarta. There he became friends with K.R.T. Wasitodiningrat (Pak Cokro), a noted Yogyaneese composer and musician, who also taught there. Pa Kayat arranged some Javanese pieces he learned during this time for Sundanese gamelan salendro and gamelan pelog, such as *Taropongan* (Rasta 1981). Pa Kayat passed away in 1967.

Pa Kayat's Legacy

Since the renaissance of Sundanese arts in the 1920s, Sundanese artists have been remolding indigenous traditions, assimilating outside influences, and creating new forms. Pa Kayat's experiments with new pieces, set arrangements, wanda anyar, and expanded instrumental techniques set directions that contemporary artists still follow in today's new choreographies.

Pa Kayat's family continues his legacy. His son Pa Kandi formed the group *Sekar Binangkit*, and Undang Sumarna, who is Kayat's grandson and Kandi's nephew, has brought Pa Kayat's music and style to scores of students in the United States. ▀

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- (1) *Tari Klasik Sunda: Kandagan Cindelaras*. Padepokan Tari Irawati Durban. Dian Record (no date).
 (2) *Tari Merak*. Yayasan Badan Bakti Guru. SP Record (1977).

Notation

The notation in this article uses Western rhythmic notation and a one-line staff for relative pitch notation for the kendang examples. Sundanese kendang usually include one *indung* (large drum) and two or more *kulanter* (small drum). Both heads of the indung are played; usually only one end of each kulanter is played. "x" noteheads indicate *tepak* (slapping) technique, which is done either on one small kulanter (x's above the line) or on the smaller head of the indung. Round noteheads are used for the various other techniques, placed according to approximate relative pitch. The lowest pitched sounds come from the large head of the indung, and other, higher pitches from the various kulanter.

For the other instruments, Sundanese cipher notation is used. The rhythmic notation is the same as Javanese cipher notation, and a bracket for triplets has been added. While both the Javanese and Sundanese systems use numerals to represent pitches, the numbers are assigned in a different order. The Sundanese pitches are numbered 5 4 3 2 1 from low to high. Pitches in the middle octave of an instrument have no dots. Pitches in the lower octave have dots above the cipher; pitches in the upper octave have dots below the cipher. This is the opposite of Central Javanese cipher notation.

Sunda	2̇	1̇	5	4	3	2	1	5	4̇
Central Java	5̇	6̇	1	2	3	5	6	1	2̇

INTERVIEW

Linking Past and Future: Asep Sunandar Sunarya, Irawati Durban Arjo, & Endo Suanda

by Kathy Foley

In October 1989 I had a conversation, in English and Indonesian, with three leaders of the Sundanese arts from the Bandung area: Asep Sunandar Sunarya, Irawati Durban Arjo and Endo Suanda. I asked these artists to explore their feelings about the relation of tradition to their current innovations. None of them view the tradition as static, yet all seemed to feel that change is probably more crucial for this generation of artists than it may have been in some prior periods.

Dalang Asep Sunandar Sunarya of Gamelan Giri Harja in Jelekong, near Bandung, is the top performer of Sundanese Wayang Golek Purwa, the rod puppet theater of West Java. He performs hundreds of shows a year to audiences of thousands at a time. His performances are featured on television and radio, and numerous recordings of his performances are available in stores. His innovations in music have included commissioning pieces from modern composers and incorporating jaipongan arrangements of traditional songs into his wayang performances. His is well-known for his ability to make the puppets breathtakingly lifelike and to infuse the performance with humor.

Noted dancer Irawati Durban Arjo of Bandung trained and performed with Raden Tjetje Somantri in the '50s and '60s. In the last two decades she has been one of the top choreographic talents in Sunda and a major teacher at ASTI Bandung. International touring has taken her to Europe, the United States and other Asian nations on a regular basis.

Choreographer/ethnomusicologist Endo Suanda's work has ranged from the avant-garde to the traditional. He was a guest artist at La Mama in New York and the American College Dance Festival in Durham. He has performed as a musician and dancer of the traditional wayang and masked dance of the Cirebon area, and has specialized for a number of years in the style of his teacher, Dalang Sujana Arja of Slangit, Cirebon. He has a Master's degree from Wesleyan University and is currently completing a doctorate in ethnomusicology at the University of Washington in Seattle.

Kathy Foley is an Associate Professor of Theater Arts and Provost of Porter College at the University of California at Santa Cruz. She received her Ph.D. from the University of Hawaii in Asian Theater and is Southeast Asia Editor for Asian Theater Journal. She performs Sundanese wayang golek frequently and lectures and writes on Sundanese arts. Her teachers include Dalang Otong Rasta, Dalang Abah Sunarya, Enoch Atmadibrata, Abay Subardja, Irawati Durban Arjo, Pa Effendi Lesmana, Dalang Aji Wijaya and Rutjita Suhayapoetra.



Dalang Asep Sunandar Sunarya.

Prelude: Dalang Asep Sunandar Sunarya, Endo Suanda and Irawati Durban Arjo

Foley: Debate goes on in Sunda about Pa Asep's innovations: introducing ogres that vomit noodles, puppet heads that split into multiple pieces in battle, slow motion fight sequences, new musical compositions, and so on. Some people say this is "ruining the tradition." Others point out that Asep's immense popularity is keeping wayang alive. What are your comments on this controversy?

Endo Suanda: Pa Asep's wayang it is still very traditional. He comes from generations of tradition, but he creates something that is very new. His style varies from the classical or older generation, but it has the traditional soul. Pa Asep said once to me, "Our ancestors made traditions, why can't we? I am continuing my tradition." His puppet movement is more dynamic—more suited to today's people for whom, without modification, the tradition would be finished.

Irawati Durban Arjo: Maybe it is just a coincidence, but I have the same view as Asep. I try to do something different with my choreography, but I still maintain, as the root, the classical art. Tradition is not a static form. Life and

lifestyle change constantly, so do people. Only traditional expression that satisfies contemporary tastes will be spared from oblivion. It is fitting to define "tradition" not as a static form, but as something that is alive and adjusting to changes. Otherwise, people—mostly young people whom we hope will continue the tradition—will leave it and like modern or western arts more. We must try to attract their attention to our culture; keeping true to the root, we must also attract the young.

Asep Sunandar Sunarya: I am not trying to get away from tradition, because it carries important philosophy from the ancestors. Instead I am trying to keep the tradition popular, well-received, and alive. Each dalang applies his creativity to keep the form popular with the people. Wayang has so much meaning. For example, what is wayang? A "shadow." Wayang is a shadow of the human being. A human is the nine elements, and the tenth is the unity. [He counts to nine while pointing to the nine different holes—mouth, ears, nose, eyes, anus, urinary duct—through which food and stimuli enter and leave the body. On ten, he points above, invoking the idea that sensual faculties are ruled by and united in a higher force that comes from the principle behind them all.] The important thing is the tenth; this is the meaning of life and makes us alive. The principle of the tenth is life itself. In your form there is something that stays—the wholeness of your body and its life. So with my approach to wayang, there is change, but that main principle stays the same.

A Dancer's Perspective: Irawati Durban Arjo

Foley: Can you speak a bit, firstly, about how you came to dance as a profession; and, secondly, about your relation to your teacher and your development as an artist in your own right?

Durban: I do not come from an artistic family. My neighbor asked me to join a dance class where her uncle, Pa Tjetje Somantri, was the teacher. I liked it very much. Actually my mother forbade me to do this, because at that time being a dancer had a low connotation. Indeed, in folk tradition, to be a female dancer was to be associated with prostitution. The only high-class female dance was a court dance called *Bedaya*, which was only danced by aristocrats and could not be done by common people.

Then, after three months of my learning the dance, my mother got a letter from the leader of the group who was an aristocrat from Banten and the head of the cultural department in Bandung. When my mother saw that the letter was from a good person, she permitted me to dance in front of the governor for the first time. After that I performed for dignitaries in Bandung and also for the President [Sukarno] with his honored guests from other countries.

It was a new era for dance in Sunda because my teacher's choreography was a new style. Formerly, most of



Irawati Durban Arjo.

the dance done by women was just the folk dance associated with prostitution. And then this . . . leader of the cultural department formed a group and asked Tjetje Somantri to teach the girls in his family. His style of dance was preferred by everybody. Although it was new, it had older roots in Sundanese movement that had existed for years and years. Common people as well as high-class people were free to learn. His style of dance became very famous; in every cultural group sent abroad by the government, Pak Tjetje's dance was always performed, and I was always appointed to be one of the dancers.

Actually, I never chose dance as a "profession." I gained a degree in interior decorating, but when the national dance academy [ASTI] was founded, I was asked to teach there. Before that I never knew that there was another form of dance in Sunda, I only knew my teacher's style. At the dance academy I saw there were so many styles, like *keursus* style [a codified presentation of different character types developed by Wirakusumah to be taught to aristocrats in the early decades of this century] and masked dance style. I realized that Sunda has more than I had known.

When my teacher died in 1963, we, his students, wanted to do something new in dance. I didn't know where to go: I felt some emptiness when I looked at dance from other regions like Java and Bali. I felt there was something I liked, yet I could not borrow the movements or details from that kind of dance. So when I learned that in West Java we had more types of dance, I turned back and I tried to learn the most traditional forms in Sunda. Even my teacher learned wayang theater-style dance and masked dance in

Cirebon. When I saw these other styles, I recognized in them the root of my dance from my teacher. So I tried to learn on my own from the traditional dancers in the village.

Through this I made other dances. These choreographies are a mixture of old traditional dance, my background in the fine arts department, and my experience of going around with the other troupes, from Bali, Java and other places. I don't take the details of a dance and put it in my choreography: I take the essence. I even like to see modern dance or ballet, but I don't take the ballet, only the essence. These dances broaden my consciousness of expression, dance technique, characters and style. My fine arts knowledge helps me understand the dance costumes, choreographies, space design and the sense of it.

Foley: Can you talk about your experience of learning different character types?

Durban: When I first learned dance my teacher taught us a very refined female dance. The movement was very slow, with the eye sweeping the floor. The second character he gave us was a little bit stronger, like the Peacock Dance: the eye not only sweeps the floor but is higher, and the movement is a little bit more dynamic.

My teacher taught very refined characters to all his students, and he only chose a few of his students to do *topeng* [mask] or stronger character types. I feel very blessed that my teacher chose me to do this stronger character. After experiencing that stronger kind of emotion in dancing, I feel I can express my feelings more in dance. But in my teacher's dance even the stronger dance is not so strong. This is why I tried to create another dance where I can show that the female dancer is not always a weak dancer, but can do stronger movements. That is why some of us like to do the *Klana* [a very strong character] dance style, because in that kind of dance we can show our inner force and strength.

Foley: Only in the last few years have I started to see a new style of female choreography with very strong and dynamic, but still somewhat refined female characters. Strong gestures are no longer reserved for just the aggressive *Klana* character, but are used for female warrior types. These women characters are in command of their world. They are not out of control, but liberated and liberating models of Indonesian womanhood in this generation. You are one of the people who has been introducing this new character and, additionally, all kinds of new uses of the dance scarf.

Durban: Yes, you see this in one of my dances for the President's palace, *Kandegan Cinde Laras*. The traditional kicking movement is like this [she demonstrates the traditional way of grasping the scarf with the toes and tossing it over the head by a thrust of the foot]. But I tried to think of this scarf as a dance prop: "What can I do with this?" It can strengthen and enlarge the dimension and expression of the dancer. For example, you can make it an

arrow [releasing the scarf with her hand gives the impression of an arrow flying] or also as a spear [demonstrating how two dancers, each using their scarves pulled taut, can create the illusion of spears clashing against each other].

Foley: What do you predict for the future of Sundanese dance?

Durban: I feel we have to retain our tradition, whether it is folk or classical style. For example, the traditional mask dance of the Cirebon region lasted an hour or two. The *Losari* mask dances that I studied with *Dalang Ibu Sawitri* were one-hour dances. I shortened my version of the dances to 15 minutes, but I did not leave out the main elements of the tradition. In new choreographies, we are challenged to make something new. What is the new thing in it? The music? The costumes? Movements? Sunda is very rich in performing arts elements. I believe Sundanese artists can make hundreds of new things from their artistic tradition, developing new ideas out of it. I am eager for creative Sundanese artists to make good pieces, but hope that they will still maintain the root or the flavor of Sundanese art. Otherwise their art will not be recognizable as Sundanese art, just as a new piece of contemporary art. I have maintained the interest of younger people in order to continue the tradition. I try to preserve the tradition and carry it on.

The Artist as Ethnomusicologist: Endo Suanda

Foley: How did you come to your art as a profession?

Suanda: I'm not really sure anymore whether I'm an artist or a scholar. I'm not from an artistic family, though some of my relatives are important in supporting the arts. But since I was little, I was really attracted by gamelan and, later on, to dance.

Foley: Why didn't you stay with wayang, one of your early interests?

Suanda: I knew my voice was limited for wayang. I went to the dance academy, and I shifted to dancing.

Foley: Do you think that dance is considered more acceptable in an urban environment?

Suanda: That may be true, and it is more easily learned by a lot of people. Puppetry is very special. In the tradition and to the present, puppetry is more *keturunan* [inherited in a family tradition]. If you are not *keturunan* [a descendant of the family] you will not be able to be a good *dalang*. You know that as soon as you go into the wayang. There is so much to do, to know—not just the technical but the spiritual too. In dancing this is also true, but it is not as direct. In wayang you have to express the ideas in words, in philosophy. Also, dancing was introduced into academic training earlier than puppetry.

Foley: Do you consider yourself more an artist or a scholar? How does your family feel about your career?

Suanda: Back in 1964–66 an artist made a lot more

than a government official. That was when my father first started to support me in my decision to be an artist. I was optimistic that one could make better money as an artist-teacher. From the beginning, I didn't like to be formalized. I felt the artist's life was freer. My father was a school teacher; you couldn't say a dirty word or make a joke in the house. Among artists, well you know [he laughs].

When I got into ASTI Bandung, I got more institutional philosophy. Pa Enoch Atmadibrata taught me. He introduced me to notation, a system. For a while I did that, and then I ran back to performing again. I found a dryness in that kind of system—if you move a certain way it gives a certain impression, and so on. For example, with wayang I tried to observe *patet* [different musical modes for different parts of the performance]. I thought, perhaps that is what happens, but after I observed [practitioners in Sunda and Cirebon] more, I saw nobody does that.

Foley: Is it true that Sundanese dalang do not use *patet* to structure performance, even though ASTI teaches about wayang as if *patet* were used? I always thought that academies in Bandung taught *patet* to make it seem that Central Java's ideas applied in Sunda. Perhaps because teachers at ASTI got degrees in Central Java they feel obligated to teach ideas about gamelan that don't really apply in Sunda.

Suanda: Definitely, but at the beginning I didn't know. I thought it was, perhaps, true. But after a while I asked myself, Who is doing this? [using *patet*] Nobody! Even in dance, if you compare ASTI's style to Pa Parnis' [an expert in wayang-style dance] in Babakan Tarogong [an area of Bandung] or to [styles in the city of] Karawang—looking back to the village, something sparks more in those places. It is less refined, less standardized. At one point I hated standardization, and I said: "That's all bullshit!" and went back to the village. I was going to do research on Cirebon topeng, but I didn't finish my research as scholarly research. I just went and danced with them. I was surprised that people could make a thesis for an academic degree so quickly. I thought: "It is not right, it doesn't [really] go that way."

Foley: Do you feel this way about the scholarship going on in Sunda, or all scholarship?

Suanda: I don't know if it is true for all scholarship, but most. However, in ethnomusicology people are not just trying to find the rule—the surface level—but the deeper level. For example, at one time people didn't talk about improvisation. But, after all, improvisation in our arts has actually the highest value and level in performance. It is very easy to set choreography, compared to this [improvising]. Still, I think people are getting to be more aware of this fact, and it is different than the early 1970s, [when scholars ignored the importance of improvisation in Sundanese arts].

Foley: I have always wondered if everything in



Endo Suanda, right, with Kathy Foley.

Central Java is really like people describe it in articles, so set and clear, so different from Sunda, or if in the villages it is more diverse or related to what you find in the Pasisir area. I've wondered if it might be beneficial for ethnomusicologists to start in the villages and only later look at the academies and palaces.

Whom do you consider to be your teacher or teachers?

Suanda: That is a difficult question. I consider the older people in the gamelan group I started in to be my teachers, though they didn't really "teach" me. Instead, I tried to imitate them. I had a good rebab teacher in Majalenka who came from Ujung Burung near Bandung. After I entered the dance academy, I studied with Pa Nugraha [an important dancer and teacher of this generation]. I would go to his house almost every night after class. He's really good as a dance teacher and tries to know what you need, special things: how to work on your body, what kind of choreography is more suited to you. And, of course, Pa Enoch was my first scholar-teacher who inspired me to go further and study academically. Pa Kandeg [a dalang of *wayang wong* who lived near Cirebon] taught me mask-making both spiritually and practically and a lot of different things. I learned dancing from Ibu Suji and Ibu Dasih [two sisters who were noted dalang of topeng style dance in Palimanan, Cirebon]. Of course, Pa Jana [Sujana Arja, a dalang of topeng Cirebon from Slangit, Cirebon] was my main teacher in the mask dance style.

Foley: What responsibility do you feel toward your teachers, toward preserving their work?

Suanda: What I feel concerning my responsibility to

my teachers, for the art or to the artists, is always changing. At one point I felt that I should find my own style so I studied with five or so teachers, whoever I felt like. But I didn't find satisfaction in that kind of work. I changed to doing just one style. You know, to create in one style is very important; to create your own style is not easy, it takes time. I'm not saying today I don't mix styles, but much less than I used to. Mostly, I have danced in the style of Pa Jana for many years now. If you try to go back and forth, it confuses you very much. I think, why? It is good to concentrate in one style and really work on it.

Foley: What kinds of transitions have you seen in the arts of Cirebon or Sunda?

Sunda: On one hand, people are more and more aware of traditional arts as an expression of oneself. In dancing and choreographing you project yourself. In the past I think it was more just "dancing," not much emphasis on choreographing. The idea of trying to "choreograph" something started perhaps with Tjetje Somantri and Pa Wirakusumah. Later on, more and more, people thought of making something different in terms of style. For example, Tjetje Somantri made *Tari Merak* [Peacock Dance], *Tari Tani* [Farmer's Dance], or *Tari Tenan* [Weaving Dance], with a sort of movement that was very new and never explored before. In this generation someone like Pa Enoch Atmadibrata created in *sendratari* [dance drama] style, a different approach, or Sardono [Kusumo] created *Sanggita*, which was influenced by freer movement. You can really read the contextual and social change quite clearly there. Before, it was very much the traditional arts for wedding and circumcisions, and festivals. It was not like the more

modern style performances for opening buildings and for the governor's office. In the 1960s people performed on the modern stage, with tickets being sold to the audience, etc. Before there were not so many formal institutions involved in the traditional life, but now ASTI and KOKAR [high school and college arts conservatories] are involved in making cassettes, sponsoring performances, etc.

Foley: Do you feel your own personal work is carrying on tradition or changing it?

Sunda: I carry on my tradition. I've been involved in music, dance, and even theater. When I was involved in modern theater with Julie Taymor [an American designer/director who had the company *TeaterLoh* in Indonesia in the 1970s], I didn't have any training in any western theater, music or dance. It came from what I knew—the traditional form. Now I have experienced a lot of influence from here [the US], and that aspect is growing. But I feel the root [of Sunda] is there inside me. Whenever I dance or act or play music, I feel that my original aesthetic is the root or essence of everything. I feel strongly attached to it.

For example, when I first created my non-traditional pieces in Sunda, I tried to create from zero. In *Badawan*, which I did for the first Young Choreographers' Festival, all the performers but one were from Sunda. We shared an artistic source, an expression, a dance style. Even though we said we started from nothing, from improvisation, we actually started from the same root: tradition. It was Sundanese—even though we didn't perform traditional pieces or even one full traditional phrase of movement, the elements were from our tradition. ▀

Nano S.'s *Warna*: A Life in Music

by Linda Burman-Hall

Statements in this article attributed to Nano were made in the course of composing and teaching Warna or at an interview conducted after the premiere performance of Warna on April 29, 1990. Statements not specifically attributed to Nano are the author's. The score for Warna is in this issue of Balungan. A video recording of the performance is available from the Archives of the American Gamelan Institute.

<i>Musik mempersatukan warna</i>	Music unites color
<i>menjadi bahasa</i>	becomes a language
<i>dengan hati</i>	with heart
<i>dengan rasa</i>	with feeling
<i>dengan senyum</i>	with smiles
<i>dan kedamaian.</i>	and peace.

Poem by Nano S. from program notes for the premiere of Warna.

Experiment and tradition co-exist in the performing arts of Sunda, Java, Madura, Bali and other areas of Indonesia. In Sunda, it is common to enliven well-known melodies through fresh arrangements, and to create new pieces within established styles and genres. In Bandung, West Java's provincial capital, the finest traditional music and the most adventurous new music interact in a lively Sundanese/Indonesian context of "experimental tradition"; western rock and pop also have an impact on both musicians and audiences of classical and contemporary forms in Sunda and elsewhere in Indonesia.

Sundanese composers of *komposisi baru* (new music) or *kreasi baru* [new creations] such as Suhendi Afriyanto, Dody Satya Ekagustdiman, Harry Roesli, Nano S. and others, while sometimes criticized for their innovative role, identify strongly with their tradition. They consider their work in a broader context of Indonesian, international or absolute music rather than specifically Sundanese (Diamond 1992). For Nano S., a remarkably prolific composer who moves successfully between popular and avant-garde music, the connection with tradition is paramount: "When I die, I don't want people to say that my

music was good or bad, but just that I did it, that I tried. And even if I'm lucky enough to create something new or different, I'm really just continuing the music of my ancestors" (Diamond 1992:1).

Nano Suratno, born in Pasar Kemis Tarogong Garut, West Java in 1944, is known professionally as Nano S. Involved since childhood in Sundanese arts, Nano studied with the well known Sundanese composer Mang Koko Koswara, and has degrees from ASTI Bandung and STSI Surakarta. He teaches regularly at the arts high school in Bandung (SMKI), and also teaches and tours internationally. Some 200 different cassettes of his pop hits, classical arrangements and new works are currently available.

Nano uses the processes and materials of traditional Sundanese genres in his compositions. Like other Sundanese and Indonesian composers, his compositional process involves oral transmission, experimentation and revision of the structure and its details, as well as eventual notation of a skeletal score. In discussing *Warna*, his first collaboration with American performers, Nano articulated principles that might guide any composition student: (1) know traditional music well, (2) be able to play as well as compose, and (3) be flexible and able to modify your ideas to fit the situation (Burman-Hall 1990).

Warna as Concept

As a through-composed work of twenty-one sections, *Warna* is intended to represent the story of a life, with scenes of travel and adventure balanced by nostalgia and bitter-sweet memories. Through creative combinations and juxtapositions of a wide variety of Sundanese traditional sources, *Warna* creates a fresh image of familiar materials. In speaking of *Warna* at its premiere, Nano described the work as "arising from happiness" and expressing "an East-West heart connection." *Warna* is scored for Sundanese *gamelan salendro* with *kacapi siter* [flat rectangular 20-string zither], *suling*, and bamboo *angklung*, *dog-dog réog* (one-headed cylindrical drums) and other percussion including *keprak* [bamboo percussion forks]. [See score for complete list of instruments.]

While *warna* literally means "color", the word also implies a great deal more. In the ancient Vedic concept, the four *warna*, or four colors of humanity, imply station and occupation, hence caste or inherited position in a stratified

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society (Rig Veda 10:90; see Trikha), such as historical Sunda and Java or modern Bali. In the Hindu-Buddhist teaching that underlies traditions of central Indonesia (Java, Madura and Bali), hence also the culture of the Sundanese, black is associated with North, white with East, red with South, and yellow with the West. In the center, the colors and attributes combine in perfect balance. Traditional color associations also extend to gods, attributes, syllabic sounds, and weapons (cf. Eiseman 1986:305-6).¹

The title *Warna* implies an interest in creating contrasting sound-colors in the ensemble.² Nano's exploration of a Sundanese sound-world of struck bronze, bamboo, wood and skin, bowed and plucked strings, and bamboo flute extends the frontiers of gamelan composition by combining instruments normally not heard with Sundanese gamelan salendro: suling, kacapi, dog-dog réog, angklung, keprak, etc. The full spectrum of Sundanese instrumentation in *Warna* might be seen as a synopsis of indigenous Sundanese musical culture. According to Nano, the contrasting colors of *Warna* reflect relationships between individuals and nations, as well as portraying a full life-cycle: "In *Warna*, I talk about many problems in my life, like the relation of soul, music and players; and how the music changes nations, faith, and feelings about anything [within] a life cycle." (Burman-Hall 1990).

Composition and Transmission

Warna was composed in April, 1990 for the West Javanese gamelan ensemble of the University of California at Santa Cruz during Nano's six week residency there. Nano worked with professional Sundanese artists—suling virtuoso Burhan Sukarma and master-drummer Undang Sumarna—as well as American gamelan players and advanced students. In addition to *Warna*, two pieces for gamelan degung were given premieres: the previously composed *Karesmen* [innovation] (1988) and the new popular-style *Madenda Sari* [sweet Madenda model] (1990).

Before coming to Santa Cruz, Nano already had developed ideas and concepts for the composition *Warna*. Nano used his first rehearsals as an experimental learning lab, first teaching *Cikeruhan*, a Sundanese folk-style arrangement of a tune from Sumedang based on the *ketuk tilu* repertory, and the short experimental piece *Kehidupan*, which included vocal delivery of gamelan patterns, which was incorporated into *Warna* in sections F, G, the second line of section I, and section K. He completed the piece using material from an earlier work for mixed ensemble, *Umbul-umbul* [Ceremonial Banner], composed in 1985 for the re-opening of Bandung's Asia-Africa Building.³

Analysis

Warna is conventional in its use of familiar materials developed in balanced binary phrases, yet unconventional in other ways, particularly in combinations and contrasts of

instruments, rhythms, and styles. Nano's sources are almost exclusively Sundanese. His fascination with stylistic, modal and timbral contrasts is shared by various other Sundanese composers, including Nano's mentor and teacher Mang Koko Koswara (1915 - 1985) and following generations.

Stylistic analysis of a single work is one way to evaluate the rich network of references upon which Nano's style depends and establish some stylistic signatures of his compositional style. The following is a description of the structure and materials in *Warna*, from both the composer's Sundanese perspective and the author's western analytic viewpoints.

Section A. *Warna* opens with the solitary frog-like croaking of a bamboo *keprak* (played by the composer), soon joined by *kempul* and *goong* [gong] to produce a eight beat short (*sekar alit*) Sundanese gong cycle, marked by *kempul* (P), *kenong* (N) and *gong* (G) in the following pattern: P N P N P P / N P G.⁴ This cycle is heard five times, with new instruments added each time. The second time, *angklung*, *gambang*, *kenong* and additional *keprak* instruments are added while the *demung* plays a syncopated rising melody on the salendro tones 5 4 3 2 1 [corresponding to Central Javanese 1 2 3 5 6]. *Rincik* and *peking* join the third time; in the fourth cycle, the *saron* pair in *caruk* [interlocking parts] and *rebab* is added. Nano compares this opening to the *tatalu* [overture] of a traditional *wayang* performance.

Section B. The conjunct motion up and down the scale develops (at a slightly faster tempo, and with the addition of *suling*) into a very simple tune which Nano used to invoke gamelan in the *karawitan Sunda* [classical Sundanese music] style from the Ciasem region, located directly north of Bandung. Nano noted that all instruments play a unison melody which in Ciasem would be played only by *saron* instruments.

Section C. A dialogue begins, featuring what Nano refers to as the more difficult instruments in the ensemble. In the Sundanese gamelan salendro repertoire, the *gambang* is not normally assigned a prominent solo role (although it may be featured in the genre *gagambangan*, accompanied only by *ketuk* and *goong*). Nano—who likes the characteristic timbre of this instrument as a contrast to the metallophones—juxtaposed an opening *gambang* statement with a reply from the *suling* and *rincik*. According to Nano, the melody of this entire section, supported by punctuating accompaniment from the ensemble, suggests the rhythms of walking. Altogether, this four measure section is played three times, each time with increasing urgency.

Section D. The dialogue expands to a "trialogue" of three contrasting elements. At the same time, the melodic pace doubles and the phrase length is halved. Solo *saron* is supported by a cadence pattern in the ensemble during the first half of this section. This two measure group repeats, followed by a short repeated motive in the *rincik* answered by syncopated rhythmic exclamations in the ensemble

(notes 1 and 4 together, in the manner of the jengglong in the gamelan degung repertory). Notes 1 and 4 in combination are heard elsewhere as a typical bonang or gambang harmony.

Nano compares this section's brief melodic motives from *goong renteng* and *gamelan ajeng* (archaic forms of Sundanese village gamelan, made up largely of bossed gongs) to the characteristic regional dialects of Sunda commonly heard among vendors and traders in Bandung and other cities, such as the contrasting speech-patterns of Cianjur, Bogor, Garut, Sukabumi and Majalengka.

Section E. As the climax to sections A through E, kendang and dog-dog drums improvise over a straightforward foundation played in unison by the ensemble. These foundation pitches (3 5 3 1 3 5 3 4) are those of the *patokan* [melodic framework] for the classical Sundanese piece *Gendu/Macan Ucul* realized as the demung would play: goong 4 and *panyelang* 1 with *pancer* 5 and secondary *pancer* 3 inserted. (*Panyelang* is the kenong tone marking the midpoint of the gong cycle; *pancer* is a recurring tone inserted between the goong and *panyelang*.) This section, according to Nano, is intended to suggest *réog*, a rustic street-theater accompanied by dog-dog drumming.

Section F. This section opens with all instruments playing what is usually a *pankat* [solo introduction]. This leads to a more rapid melody with repeated tones, using a saron playing style that Nano identified as characteristic of one version of *Lagu Karatagan*, a traditional opening piece for a wayang golek performance. Instead of one of the more familiar *karatagan* progressions, such as 3 3 5 ①5 ①1 1 2 2 2 2 2 2 ④, this extended paraphrase is based on the underlying structure 1 5 3, with dramatic pauses added. A sequential melody cast in traditional style and based on the downward progression 1 2 3 4 (invoking the traditional *patokan* tones of *Sireum Beureum*) then leads to a syncopated phrase which Nano describes as aimed at the youth of contemporary Sunda.

Section G. In a complete change of mood, the phrase 3 2 5 1 that ended the previous section is repeated in slower tempo, followed by "dissolving" figuration (*rincik* echoed by bonang and saron). The 3 2 3 · 3 2 3 figuration and halting melody of the repeated section, identified by Nano as referring to the creaky walk of an elderly man, accompanies the wavering tones of the rebab. This rhythm is commonly used to accompany walking dance movements.

Section H. This quasi-improvisational section pairs gambang and suling. According to Nano, the inspiration for the gambang patterns in this section was the mallet technique of the archaic Sundanese bamboo village style *gambang renteng* (heard daily throughout Indonesia to signal that the RRI national televised news is about to begin). The gambang part was specified in the draft but not in the final score. Nano noted that while the gambang typically

performs in its high register, its lowest notes as used here closely mimic the unique timbre of the (*calung*-like) gambang *renteng*'s suspended keys, a sound which he compared to water dripping. This section ends by gradual diminuendo.

Section I. The figuration of this section seems to reflect western pop influences. Metal timbres contrast with the saron group's syncopated pop rhythms. The *rincik solo* is punctuated by the ensemble playing tones 1 and 4 together (heard as a fifth) as in section D. This first line consists of a written-out repeat: the two measure pattern is presented twice. Then, demung and bonang are answered by the syncopated twangs of two bamboo *keprak*, the first on pitch 5 and the second on pitch 3, approximately a fourth higher. This section, which is repeated, ends with a goong.

Section J. Nano's signature style for saron melodies—a syncopated repetition—dominates this special setting of *Kahyangan* [paradise], an old Sundanese dance tune associated with *ronggeng* [female dancers]. Based on the *patokan Larkili* (usually set in *pelog*), this melody is used in the Sundanese *pantun* [sung and chanted epic stories] *Lutung Kasarung*. Nano identifies this as the music heard when Guru Minda, son of the Goddess of *Kahyangan*, descends to earth.⁵ Gamelan players add *senggak* [interlocking vocal cries] to this section and the next.

Section K. The common Sundanese cadence formula 3 5 3 4 (which was just stated in the tune *Kahyangan*, and is also identical to the final notes of *Gendu/Macan Ucul* cf. second half of section E and line 2 of section J above) anchors improvisation by dog-dog *réog*, *angklung*, and other percussion. Nano suggested that his main inspiration for this section was *réog Sunda*, the exuberant music and joking performance form of the Priangan region, which uses dog-dog drumming and cries to encourage the performers.

Section L. As a contrast to the wild *réog*-like energy of the previous section, the sound of a solo *rincik*—first ringing, then damped on the repeat—opens this section. The basic structural tones of *Karatagan* (see section F) are heard in the first line, damped, as support for the *rincik*. The *patokan* tones of *Gendu/Macan Ucul* from the demung part in section E are heard in the kenong with scalar figures emphasizing high and low versions of *pancer* 5 in the freely ringing demung and saron group. The change from the timbre of the solo *rincik* to the richness of the full gamelan is gradual: the first line is played twice, and the second three times, producing a crescendo.

Section M. Beginning softly and building to a climax over a period twice the length of section L, the *kacapi* initiates an extended dialogue with the metallophones. In this complex section of *Warna*, each line is heard only twice, except the final line, which continues, building to fever pitch with vigorous drumming until cued by the kendang



Figure 1. Geber-geber Hihid Aing, a children's song in compound triple meter.

to stop. Throughout this section, Nano orchestrates a combination of two Sundanese scales, a frequently used element in his compositions for fifteen years.⁶ This is accomplished by the use of three tones common to both scales, tuned for this piece in the relationship shown below. (The actual pitch may be lower on some Sundanese instruments.)

5	4	3	2	1	salendro		
3	2	1	5	4	sorog or madenda		
c	d	e	f	g	a	b	approx. Western pitch

According to Nano, the contrast of sound color and mode is meant to suggest a dialogue between an optimistic man (solo saron, solo demung, or metallophone group in salendro scale) and a wistful or reluctant woman (kacapi, or kacapi with suling, in madenda or sorog scale). The brevity of the opening exchange soon gives way to an extended "feminine" statement in which the eloquence and passion of the kacapi and suling (using all five tones of madenda or sorog) are accompanied by the common tones 4 1 2 4 in the "masculine" group, using the same 1 1 2 4 pattern central to section L (see section F). Balance is maintained in line 4 by having both parties in the dialogue end their contrasting melodies first on salendro pitch 1 (madenda/sorog 4) and then on pitch 4 (madenda/sorog 2). As a synthesis of contrasting elements, the conclusion to this exchange is a development of the (mostly scalar) established motives on 1, 2 and 4.

Section N. The demung anchors this improvisation for all players with very slow presentation of the pattern 3 5 3 4, which, in rapid form, also anchored the improvisation for dog-dog and/or kendang in section K. The kacapi and suling are prominent at the beginning of the improvisation, and the kacapi cues the moment of transition for the demung into the new ostinato pattern of the following section. As in section K, this ostinato provides stability for the improvisations. In addition to instrumental entrances, beginning with kacapi, performers were free to strike multiple instruments with mallets, beads or marbles, to make vocal sounds, and to express themselves freely. The conclusion of this section was cued by Nano.

Section O. Like section L and the longer passage of

section M, the final sections of *Warna* build from an intimate beginning toward a loud conclusion. The short sections that create this exciting progression (O, P and Q) refer to and develop material from earlier sections of the piece. The repeated demung figure $\cdot 4\ 3\ 4 \cdot 4\ 3\ 4$ introduces this section and might be considered to represent aging, as it is one step higher the motive heard in section G that depicts an elderly man. The kenong plays the patokan tones of *Kulu-Kulu Bem*, an old and well-known Sundanese classic piece based on the tones $\cdot 2 \cdot 4$, with pancer 1 instead of the more familiar pancer 5 to create $1\ 2\ 1 \cdot 4$ while saron and rincik add an ascending scale to each kenong note.

Section P. This section, played three times, begins suddenly loud and then crescendos. It is based on the patokan tones $5\ 1\ 5 \cdot 4$ of the old piece *Gendu* (or *Macan Ucul*; see section E and S). Nano's saron style, a syncopated invocation of youth culture, contrasts well with the aged affect that runs through the previous section, and perhaps represents a synthesis of innovation and inherited tradition.

Section Q. The core melody played by the demung is based on the last phrase of the saron melody in the previous section, while the saron group presents another syncopated expansion. The continuing crescendo is accompanied by an *accelerando*; the section is played five times. As in sections J and K, *senggak* are provided by the gamelan players to increase the excitement.

Section R. Near the end of the piece, the keprak sets the tempo for the startling introduction of triple meter, another musical device used frequently by Nano (perhaps an idea inherited from Mang Koko, who used it in *Hujan Munggaran* [First Rain] in 1966). Nano mentioned a Sundanese children's song set in compound triple meter, *Geber-geber Hihid Aing* [Working to Fan My Rice], as an inspiration for this transition (see Figure 1). He also pointed out that in Sunda bamboo rice cookers are washed by village women to a simple triple meter vocal accompaniment.

The melodic structure of the first line relates to the underlying pattern 4 1 2 4, introduced in Section M. The second line is a rhythmic elaboration, developed further in the third line. Each line is played twice.

Section S. The reassertion of duple meter in this concluding tutti section confirms once again the centrality

of traditional Sundanese folk melodies to Nano's compositional process. The two lines of this section differ only in their cadences to 1 or 4. The section is played twice. The tune is derived from the *ketuk tilu* [lit. three ketuk] music used for *ronggeng gunung* (a mountain version of *ronggeng*) in the Ciamis area of the Priangan highlands.⁷ The musical ensemble that accompanies this dance usually consists of three ketuk, kendang, rebab and kempul. A pattern of *senggak* emphasizing the off-beats, typical of ketuk tilu music, enlivens the performance of this section (see Sections J, K and O). Nano said of this section that, ideally, the cries should reproduce the step-size interlocking pattern of the ancient *Gending Kodok Ngorek* [croaking frog], a piece also known in other regions of Indonesia (see Kunst 1973:216, 263). The two lines in this section differ only in their cadences to 1 or 4. This section is played twice.

Section T. According to Nano, the rapid four-note ostinato pattern (2 3 2 4) in the final climax of *Warna* is a traditional framing device known as *boboyongan*. In ketuk tilu performances as well as Sundanese wayang or dance, use of this pattern signals the end of the performance, the moment when the dancer may make a *sembah* [bow] and walk off stage. It is also used for beginnings in wayang, e.g., following *Karatagan*, or for the dancer to enter the performance area. The motive starts one step higher than the related pattern 3 5 3 4 (see sections E, J, K and N), with the lowest pitch second instead of fourth. This pattern repeats numerous times, accompanied by the drums, played as loud and fast as possible until cut off suddenly at the final drum signal.

Section U. Nano intends the graceful denouement of the final section to resemble the traditional ending of a wayang performance. Pitch is emphasized instead of rhythm; a suling melody floats over a saron harmony on tones 1 and 4 as the final gong sounds.

A Life in Music

The compositional style of Nano S. as seen in *Warna* is characterized by numerous discrete sections of regular lengths, coordinated according to a sophisticated overall plan, similar to much Sundanese gamelan music. Antecedent-consequent structure is used within the sections, often with instrumentation assigned to maximize contrast of timbre, register, dynamics or motives. While traditional Sundanese motives and musical structures predominate, Nano's work draws on contemporary western and popular music as well as on his previous works. Nano's new arrangement of ancient materials demonstrates the integration of old and new art forms. Repeated statements of tones 1 and 4 unify the work⁸, as do patterns based on traditional Sundanese patokan tones. In addition to the small surprises of the group improvisation in section N, spontaneous and unique performances of the work as a whole were insured by permitting the three Sundanese

master performers—Sukarma on suling, Sumarna on kendang and dog-dog réog, and Nano himself on kacapi, keprak, dog-dog, etc.—great freedom, both instrumentally and in the leading of *senggak*.

Extrapolating with some imagination from the indications given by Nano, and analyzing the characteristics of *Warna* and its numerous sections, the author suggests the following chronological life-cycle program.

Birth, Childhood and Youth. The rising melody (5 4 3 2 1) and incremental repetition of the opening depicts the rebirth of the tropical world from the depths of night with the rising of the sun, waking birds and other creatures of light, and implies also the beginning of an individual human life (section A). The simple world of early childhood (section B), and the gradual expansion of a young perspective is suggested by the dialogue and "trialogue" (of sections C and D), where the youth encounters the speech of distant villages, experiences diversity, and learns by interaction. The sexual energy and excitement of flirtation and romance (section E) is associated throughout the work with the foundation pitches 5 1 5 ④ or 3 5 3 1 3 5 3 ④.

Employment. The beginning of public life, in which the hero first functions as an adult, is signaled by a parody of *Karatagan*, the opening tune for wayang golek performances (section F). The character of the elderly advisor (section G) with traditional values (section H) contrasts with the "colors" of the modern world (section I).

Love and Marriage. The quotation of *Kahyangan*, which for Nano recalls Guru Minda's search for true love, signifies a dream of finding love, or the desire to transform oneself in order to find romance (section J). The dog-dog réog, angklung and rebab improvisations (section K, the middle of the piece) suggest whirlwind dating in search of true love; the contained but optimistic rincik solo of section L suggests that the beloved has been found. Serious courtship and amorous dialogue establishes and consolidates common ground (section M).⁹ Musically, in marriage (section N) all things are possible in the outer world (gamelan and kacapi improvisation) because of the security of the inner world (the "romantic" 3 5 3 4 ostinato).

Spiritual Fulfillment. In *Warna*, the coming of old age is occasion for celebration and intensified energy (section P). The old man's motive from section G, set one step lower and transformed into a syncopated tune (section Q), suggests rapid progress toward a metric (spiritual) breakthrough, which Nano associates with a magical text (section R). Dog-dog réog drumming increases the energy level (section S), which, supported by an ostinato at higher pitch level (section T), spirals upward to the final gong.

Death. As *Warna* ends, we have come full circle. Structurally, it is the end of the wayang, the final gong of this life cycle. Musically, this "death" is a positive transformation, and the focus remains on the spiral of energy that progresses to higher spiritual levels. Undang

Sumarna concurred that the rush toward the conclusion may reflect the near-frantic family preparations occasioned by a death, as well as the individual spiritual transformations associated with dying, and that the melodic improvisations of the solo suling, invoking degung-style playing, might suggest the soul's journey to Paradise.

Looking Forward

Warna, at the intersection of experiment and tradition, is an important contribution to a future in which Indonesian composers will create more pieces for non-Indonesian performers and audiences. To Sundanese composers, and to other Indonesian artists, Nano's evolutionary approach to tradition can serve as a compelling model. *Warna* manages to be both Sundanese and international, fostering connections between artists and audiences of diverse backgrounds.

Reflecting on the major role the arts play in cross-cultural interaction, and his own experience in creating *Warna*, Nano optimistically suggested that "although we live so that we cannot become each other, we can at least reach toward one another, and even embrace." ▀

Notes

1. The physical and psychological relationships between colors and sounds have been the subject of numerous studies by Western scholars and artists as well, from Isaac Newton (1700) through W. von Goethe (1810) and H. Helmholtz (1860-80). Composers Rimsky-Korsakov, Scriabin and Arthur Bliss also developed subjective theories of the relationship of music and color.

2. Similarly, Schoenberg extended the scope of Western composition with his revolutionary explorations of shifting orchestral colors (*klangfarben*). For example, *Summer Morning by a Lake: Colors from Five Pieces for Orchestra, Opus 16* (1909), like *Warna*, uses fragmentary motives and regular oscillations of instrumentation.

3. A recording of *Umbul-Umbul* is in the Archives of the American Gamelan Institute.

4. For more information on the Sundanese *sekar alit*, see Weintraub 1993.

5. In the version recalled by Undang Sumarna, *Sampiung* may accompany the actual descent, and *Larkili* the journey through the forest. For a synopsis of this and other pantun stories, see Weintraub 1991.

6. Mang Koko Koswara was known for his use of kacapi in gamelan degung since 1950, and various Sundanese composers have combined pelog (madenda or sorog) scales with salendro. Nano claims that he is the first to combine kacapi in madenda (or sorog) scale with gamelan salendro.

7. Related traditions are known as *bangreng* in Sumedang, and *topeng blantek* or *banyet* in Karawang.

8. Nano identified this tone system emphasizing notes

1 and 4 as "pathet barang," although Sundanese do not normally use this terminology.

9. This portion of *Warna* could be associated with Nano's wife, Dheniarsah, a professional Sundanese vocalist whose repertoire is closely associated with kacapi accompaniment.

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SCORE

Warna

by Nano S.

Instrumentation and abbreviations

ANG	Angklung	KC	Kacapi	PK	Peking	SR II	Saron II
BN	Bonang	KD	Kendang	RB	Rebab	TGT	Together
DM	Demung	KP	Keprak	RC	Rincik		
G/⊙	Goong	N	Kenong	SL	Suling		
GM	Gambang	P/˘	Kempul	SRI	Saron I		

Notes

The kenong, kempul and goong are most often notated on one staff. The kenong plays the pitches indicated by the ciphers, and the kempul and goong play are indicated by the ˘ and ⊙ symbols. This score is notated in Sundanese cipher notation, with the pitches number 5 4 3 2 1 from low to high, corresponding to the Central Javanese 1 2 3 5 6. Dots above a pitch indicate lower octave.

A Play five times, starting soft and getting loud, except keprak, which is loud throughout. First time, KP I and NG; second time, add ANG, GM, KN, KP II; third time, add RC, PK; fourth time, add SRI-II, RB; fifth time, TGT.

N/P/G	⋮	.	.	.	.	.	.	5	.	.	.	.	.	.	.	4
KP	⋮	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
DM/ANG	⋮	.	.	.	.	.	.	5	.	.	.	.	.	.	.	4
PK	⋮	5	1	5	.	5	1	5	.	5	1	5	.	4	1	4
SRI	⋮	5 1	. 2	5 2	5 1	. 1	. 1	. 1	5	5 1	. 2	5 2	5 1	. 1	. 1	. 1
SR II	⋮	5 1	. 01	. 3.1	5 3	. 3	. 3	. 3	5	5 1	. 01	. 3.1	5 4	. 4	. 4	. 4
RC/BN	⋮	.	.	.	. 32	1	45	1	32	1	.	.	.	. 32	1	45
GM	⋮	.	.	.	.	3	2	1	5	.	.	.	.	.	2	1
N/P/G	.	.	.	.	.	.	.	3	.	.	.	. 2	.	.	.	. 1
KP	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
DM	.	.	.	.	.	.	.	3	.	.	.	. 2	.	.	.	. 1
SRI	5 1	. 2	5 2	5 1	. 1	. 1	. 1	3 33	3 3	3 3	3 2	. 22	2 2	2 2	2 1	. 4
SR II	5 1	. 01	. 3.1	5 3	. 3	. 3	. 3	3 11	1 1	1 1	1 5	. 55	5 5	5 5	5 4	. 4
PK	4	1	4	.	. 3	5	3	. 33	3 3	3 3	3 2	. 22	2 2	2 2	2 1	. 4
RC/BN	.	.	.	. 32	1	45	1	32	1	. 33	3 3	3 3	3 2	. 22	2 2	2 2
GM	.	.	.	.	5	1	2	3	3 3	3 3	3 2	. 22	2 2	2 2	2 1	. 4

B Play twice. Loud.

N/P/G	⋮	.	.	.	.	.	.	5	.	.	.	.	.	.	.	4
TGT	⋮	4 3	3 2	2 1	1 1	2 1	5 1	2 1	5 4	4 3	3 2	2 1	1 1	2 1	5 1	2 3
DM	⋮	4	3	2	1	1	2	1	5	4	3	2	1	1	2	3
N/P/G	.	.	.	.	.	.	.	1	.	.	.	.	.	.	.	. 1
TGT	4 3	3 2	2 1	1 1	2 1	5 5	1 2	3 4	4 3	3 2	2 1	1	1 4	. 4	1	.
DM/KN	4	3	2	1	5	1	2	3	4	3	2	1	.	4	.	1

C

Play three times.

N/P/G	[. . . 4	. . . 4	. . . 3	. . . ④]
DM	[. 4 . 4	. 3 . 4	. 5 . 3	. 5 . 4]
TGT	[. 4 4 . 4 4	. 3 3 . 4 4 5	1 2 3 5 1 2 3	_____ 4]
GM	[5 4 4 4 5 4 4	5 4 3 . 4 4	suling	_____]

D

N/P/G	. . . 4	. . . 4	. . . 4	. . . ④
SR	5123 4321 5 1 4	5432 1321 5 1 4	5123 4321 5 1 4	5432 1321 5 1 4
TGT	. 4 . 4	. 1 . 4	. 4 . 4	. 1 . 4
RC	5454 3 5454 3	5454 3 . .	5454 3 5454 3	5454 3 . .
TGT	. . 4/1 . . 4/1	. . 4/1 . 4/1 4/1	. . 4/1 . . 4/1	. . 4/1 . 4/1 4/1

E

Play twice. Kempul, kenong and goong second time only.

N/P/G	. . . .	. . . .	. . . .	. . . . ①
KD	. . . .	. . . .	. . . .	. . . .
TGT	. 3 . 5	. 3 . 1	. 3 . 5	. 3 . 4

F

Twice as fast.

RC/SR	1 1 1 1	1 1 1 1	1 5 1 2	4 3 2 1
N/P/G	. . . 1	. . . 1	. . . 1	. . . ⑤
DM	. 5 . 1	. 5 . 1	. 5 . 1	. . . 5
SR	_____ 1	_____ 1	_____ 1 1	5 1 2 4 3 .
N/P/G	. . . 5	. . . 5	. . . 5	. . . ③
DM	. 1 . 5	. 1 . 5	. 1 . 5	. . . 3
SR	_____ 5	_____ 5	_____ 5 1	5 1 2 4 3 .
N/P/G	. . . 3	. . . 3	. . . 3	. . . ①
DM	. 2 . 3	. 2 . 3	. 2 . 3	. . . 1
SR	_____ 3	_____ 3	_____ 3 1	5 1 2 4 3 .

Play twice.

N/P/G	[. . . 2	. . . 3	. . . 4	. . . ①]
DM	[1 5 1 2	5 1 2 3	1 2 3 4	3 4 5 1 4]
TGT	[1 1 5 1 5 1 2 2	2 2 1 5 1 2 3 3	3 3 2 1 2 3 4 4	4 4 3 2 4 5 1 4]

Play twice.

N/P/G	[. . . 1 . . . 1	. . . 5 . . . ①]
TGT	[. 3 . 2 . 5 1 4 . 3 . 2 . 5 1	5 5 5 5 5 4 5 5 . 4 . 5 4 5 1.]
DM	[. 3 . 2 . 5 1 4 . 3 . 2 . 5 1	5 5 4 5 3 4 5 1.]

G

Approximately one third as fast. Soft.

N	. . . 1 . . . 4	. . . 3 . . . 3
DM	3 2 5 1 . . . 1 4	5 1 2 3 323 . 323 . 323 . 323
TGT	3 2 5 1 . . . 1 4	5 1 2 3
SRI	3 2 5 1 . . 445 4 1 4	5 1 2 3
RC	3 2 5 1 1445 4 . . 1 4	5 1 2 3
BN	3 2 5 1 . 445 4 . 1 4	5 1 2 3 . 321 5432 1 5 3
GM	3 2 5 1 . . . 4	5 1 2 3 . 321 5432 1 5 3

Play twice.

TGT	. 323 . 323 . 323 . 323	. 323 . 323 . 1 4	4 4 . . 4	1 1 . . 1
ANG	2 3 2 3	2 3 1 4	. 4 . 4	. 1 . 1
GB	~~~~~3 ~~~~~3	~~~~~3 . 1 4	4 4 . 15 1515 4	1 1 . 32 3232 1
RB	ad lib			

H

GM/SL	Improvise. . .	1 2 3 4
RC		o543

I

Same tempo as rehearsal letter A. "o" indicates damp on rest.

Play twice.

TGT	[. . . 1/4 . . . 1/4 . . . 1/4 . . . 1/4]
RC	[2432 1321 5 . 512 1234 3451 5 . 543 2432 1321 5 . 512 1234 3451 5 . .]

N/P/G	. . . . .	. . . . .	. . . . .	. . . . .
KP	. . . . .	. . . x x	. . . . .	. . . x x
TGT	. . . . 3o	3o3o . . .	. . . . 1o	1o1o . . .
DM	1234 5432 1234 53o	3o3o . . .	. . . . 1o	1o1o . . .
BN	. . . . 3o	3o3o . . .	4345 1543 2345 . 1o	1o1o . . .

N/P/G	. . . . .	. . . . .	. . . . .	. . . . .
KP	. . . . .	. . . x x	. . . . .	. . . x x
TGT	. . . . 3o	3o3o . . .	. . . . 1o	1o1o . . .
DM	1234 5432 1234 53o	3o3o . . .	. . . . 1o	1o1o . . .
BN	. . . . 3o	3o3o . . .	4345 1543 2345 . 1o	1o1o . . .

J

N/P/G	. . . 1 . . . 2	. . . 2 . . . 2	. . . . 2
DM	4 3 2 1	4 3 1 2	2 5 1 2
SR	44.4 33.3 22.2 1 1	44.4 33.3 11.1 2	. . . . .
RC	. . . . .	. . . . .	2134 5345 1451 2

N/P/G	.	.	.	4	.	.	.	4	.	.	.	3	.	.	.	④
DM	3	5	3	4	3	5	3	4	3	3	3	3	1 1	. 2	1 3	4
SR	<u>33.5</u>	<u>5 5</u>	<u>33.4</u>	4	<u>33.5</u>	<u>5 5</u>	<u>33.4</u>	4	3	3	3	3	1 1	. 2	1 3	4
BN/RC	<u>. 3</u>	<u>. 3</u>	<u>. 3</u>	<u>. 3</u>	<u>. 3</u>	<u>. 3</u>	<u>. 3</u>	<u>.154</u>	<u>3154</u>	<u>3154</u>	<u>3154</u>	3	1 1	. 2	1 3	4

K

Twice as fast. Play two or more times. For last time, play goong with kenong at drum signal.

N/P/G	.	.	.	4	.	.	.	4								
TGT	3	5	3	4	3	5	3	4	∕	dogdog, angklung, etc.						

L

Play twice. Second time play soft and damped; get loud on goong.

RC/PK	{:4	2	1	.	4	2	1	.	<u>4 2</u>	<u>1 2</u>	<u>2 2</u>	<u>2 1</u>	<u>4 1</u>	<u>. 1</u>	<u>2 1</u>	4:]
TGT	{:.	.	.	1	.	.	.	1	.	.	.	2	.	.	.	④:]

Play three times. Loud.

N/P/G	{:.	3	.	5	.	3	.	1	.	3	.	5	.	3	.	④:]
SR O 4	{:3 4	<u>5 4</u>	<u>3 4</u>	5	~~~~~	~~~~~	~~~~~	1 4	3 4	<u>5 4</u>	<u>3 4</u>	5	~~~~~	~~~~~	~~~~~	4:]
DM	{:2	3	4	<u>5 1</u>	<u>2 3</u>	<u>. 3</u>	<u>2 1</u>	.	2	3	4	<u>5 4</u>	<u>3 2</u>	<u>. 2</u>	<u>3 4</u>	.:]

M

Play twice. Very soft.

DM	{:.	<u>1</u>	<u>1</u>	1	.	<u>.123</u>	<u>4123</u>	<u>4123</u>	4							
TGT	{:.432	<u>1432</u>	<u>1432</u>	1	kacapi and suling	.	4	4	4	kacapi and suling						

Slightly louder.

KC	<u>5432</u>	<u>3432</u>	<u>3543</u>	<u>2 .2</u>	<u>1232</u>	<u>1234</u>	<u>5444</u>	<u>4 .5</u>	<u>3451</u>	<u>3451</u>	<u>2134</u>	<u>5 3</u>	<u>4 5</u>	<u>.345</u>	<u>3451</u>	2
TGT	.	.	.	4	.	.	.	1	.	.	.	2	.	.	.	4

Play twice. Crescendo.

KC	{:3232	4	<u>3232</u>	<u>4 .2</u>	<u>1234</u>	<u>5154</u>	<u>3543</u>	2	<u>3232</u>	4	<u>3232</u>	<u>4 .2</u>	<u>1234</u>	<u>5154</u>	<u>3451</u>	2:]
TGT	{:.	1	.	1	.	2	.	4	.	1	.	1	.	2	.	4:]

Play twice. Crescendo.

KC	{:.	.	.	.	<u>3 2</u>	<u>1 2</u>	<u>3 5</u>	4	.	.	.	.	<u>5 4</u>	<u>3 4</u>	<u>5 1</u>	2:]
TGT	{:4 2	<u>1 2</u>	<u>4 2</u>	1	.	.	.	.	<u>1 2</u>	<u>4 2</u>	<u>1 2</u>	4	.	.	.	.:]

Repeat until kendang cues to end.

N/P/G	{:.	.	.	1	.	.	.	2	.	.	.	2	.	.	.	④:]
DM	{:4 2	<u>1 2</u>	<u>4 2</u>	<u>1 2</u>	<u>4 2</u>	<u>1 2</u>	<u>4 1</u>	<u>2 2</u>	<u>1 1</u>	<u>2 2</u>	<u>1 1</u>	<u>2 2</u>	<u>1 1</u>	<u>2 2</u>	<u>1 1</u>	4:]
TGT	{:4442	<u>1111</u>	<u>4442</u>	<u>1111</u>	<u>4442</u>	<u>1111</u>	<u>4441</u>	<u>2222</u>	<u>1111</u>	<u>2222</u>	<u>1111</u>	<u>2222</u>	<u>1111</u>	<u>2222</u>	<u>1111</u>	4:]

N

Very slow.

DM	.	3	.	5	.	3	.	4	∕							
										kacapi and suling jemplang						

O Three times. Start soft and crescendo through second and third times. Get loud on last goong.

KN	[. . . 1 . . . 2 . . . 1 . . . (4)]
DM	[3 4 . 4 3 4 . 4 3 4 . 4 3 4 . 4 3 4 . 4 3 4 . 4 3 4 . 4 3 4 . 4]
SR/RC	[. 5 4 3 1 . . 5 4 3 2 . . 5 4 3 1 . . 5 4 3 4 . 4]

Three times. Suddenly loud. Stay loud to end.

N/P/G	[. . . 5 . . . 1 . . . 5 . . . (4)]
DM	[3 4 3 5 3 4 3 1 3 4 3 5 3 4 2 4]
SR	[3 4 3 5 3 4 3 1 3 4 3 5 3 4 2 3 4]

Gradually faster.

N/P/G	. . . 4 . . . 1 . . . 5 . . . (4)
DM	3 4 3 4 3 4 3 1 5 1 5 1 5 2 3 4
SR	3 2 4 2 3 2 4 2 3 2 4 4 3 2 1 5 2 5 1 5 2 5 1 5 2 5 1 5 2 3 4 2
BN	$\frac{4}{1}$ $\frac{4}{1}$
	3454 4454 3454 4454 3454 4454 3452 1154 3452 1154 3452 1154 3452 1154 3452 1154 3123 4

P Half beat pulse remains constant.

N/P/G	[. . . 4 . . . 1 . . . 2 . . . (4)]
TGT	[. . 5 . . 4 . . 5 . . 1 . . 3 . . 2 . . 1 . . 4]
N/P/G	[. . . 5 . . . 1 . . . 3 . . . (4)]
TGT	[5 5 5 5 5 5 5 5 5 4 5 1 1 2 3 3 3 3 2 1 5 2 3 4]
N/P/G	[. . . 4 . . . 1 . . . 1 . . . (4)]
TGT	[2 3 4 2 3 4 2 3 4 3 2 1 2 1 5 1 2 1 2 1 5 2 3 4]

Q

N/P/G	. . . 5 . . . 5 . . . 5 . . . (1)
TGT	4 . 4 5 4 . 4 5 4 4 4 4 4 4 5 4 3 2 1
N/P/G	. . . 5 . . . 5 . . . 5 . . . (4)
TGT	4 . 4 5 4 . 4 5 4 4 4 4 4 4 5 1 2 3 4

R Twice as fast as previous section.

N/P/G	. . . 4 . . . 4 . . . 4 . . . (4)
TGT	2 3 2 4 2 3 2 4 2 3 2 4 2 3 2 4 2 3 2 4

S

NG	1/4	Suling . . .	$\frac{1}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4}$ (0)
Kendang . . .		Keprak	

Nano S.
Santa Cruz, April 11, 1990

A video recording of the premiere of *Warna* is available from the Archives of the American Gamelan Institute. This score is in the Kepatihan font, designed by Carter Scholz.

Gamelan Town: Sundanese Arts at U.C. Santa Cruz

by Linda Burman-Hall

The Sundanese music program at the University of California at Santa Cruz (UCSC) began in 1975 with instruments from Central Java. Dr. David Kilpatrick arranged to transfer from UCLA to UCSC a complete pelog/slendro gamelan that had been given to the UC system by the Republic of Indonesia during the 1960s. Richard North, a percussionist/rock drummer dedicated to the study of Sundanese music, and Beth Anderson, a music student, contributed significantly during this early period.

The UCSC program became one of the few outside of Indonesia to regularly teach music of the Sundanese, the second largest ethnic group in Indonesia. The UCSC Board of Studies in Music now has a master's degree program in western and non-western music performance. Students of dance and theater can enter a graduate certificate program in theater arts with a focus on Indonesia.

Regular instruction in Sundanese music traditions with Undang Sumarna began in 1976 [Pa Nugraha had made some earlier visits]. Undang was a master musician from a traditional Sundanese background who had come to the United States to teach at the Center for World Music. Undang had studied with his grandfather, the renowned Sundanese musician Pa Kayat, and had taught and directed performances at ASTI Bandung, the Indonesian Academy of Performing Arts, and at KOKAR Bandung, the Indonesian Conservatory of Music.

The emphasis on West Java and its arts has also led to presentations of music and dance from Cirebon, a Javanese area of West Java. In addition to instruction in gamelan salendro and pelog, members of the UCSC gamelan have participated in *angklung buncis*, *kacapi suling*, and music for *penca silat*, a form of martial arts. For several years, instruction was offered in Sundanese dance, first by Pamela Rogers Aguiñiga, and later by Bethanie Gilbert through the Recreation Department, while Sumarna taught dance through the music program. Regular dance instruction has been offered through the Theater Arts Board in recent years. Currently, in each quarter there are three beginning sections

of gamelan, and one intermediate and one advanced section, serving approximately 75 students a quarter, or up to 270 per year, and about 15 students take dance or puppetry classes each quarter through the Theater Arts Board.

Interdisciplinary collaboration accelerated when Kathy Foley, a specialist in Sundanese theater traditions, joined the UCSC Theater Arts faculty in 1980. The group participated in many major productions of Sundanese performing arts, such as *topeng babakan* (mask dance of Cirebon), performances at the Olympic Arts Festival in Los Angeles, as well as recitals, open rehearsals, and numerous outreach performances at schools and community centers.

Student-performed dance dramas staged by Kathy Foley using Sundanese dance as the basis for the choreography have included *Arjuna's Meditation* (1982, 1983) and *Damar Wulan* (1989). Major dance dramas performed by gamelan members include *The Death of Nirwatakawaca* (1982), in which Pamela Rogers Aguiñiga directed the choreography by Abay Subarja; *Purbasari* (1986) with choreography by Undang Sumarna; *The Battle to End All Battles (Perang Sanekala)* (1987) with choreography by Abay Subardja; and *Rice Harvest Festival (Pesta Panen)* (1988) choreographed by Irawati Durban Arjo. In Fall 1990 Enoch Atmadibarata choreographed *Si Concorong* using the village dance tradition *ketuk tilu* as the movement base.

Numerous performances of *wayang golek* [rod puppet theater] with Kathy Foley as dalang have been presented. Stories include *Young Sumantri*, *Young Arasoma*, *The Eight-sided Diamond Case*, *Hanoman the Messenger*, *Young Kombayana*, *Gusti Sinuhun*, *Sunun Kalijaga*, *Rama Distraught*, *Brajamusti*, *Arjuna's Meditation*, *The Marriage Contest of Giantipura*, *The Death of Karna*, *The Birth of Gotokaca*, *Sanghyang Rancassan*, and others. Story material is drawn from several epic sources, such as Arjuna Sastra Bahu, Ramayana, Mahabharata, Amir Hamzah stories, as well as from Javanese history and legend. The group performed for the Puppeteers of America National Festival (1981), American Theater Association (1984), and the Cabrillo Music Festival (1981).

In Indonesia, the group's performance was televised when they appeared with Kathy Foley at the *Pekan Wayang*, an Indonesian National Wayang Festival, in Jakarta in 1988, the first time that any foreign dalang were invited to participate in the quadrennial event. Jody Diamond joined

Linda Burman-Hall, faculty coordinator for the UCSC Gamelan Program since 1984, is an ethnomusicologist and performer with degrees from UCLA and Princeton University. In addition to performing with and administering the gamelan program, she directs the research group "Performance Practice and Context in the Arts."



The UCSC gamelan performing a Sundanese wayang golek with dalang Kathy Foley at the 1988 Pekan Wayang in Jakarta.

the group, then and on several other occasions, as a guest *pasinden* (female singer). After the festival performance the group toured through the Sunda-Cirebon region as guests of the government of West Java.

Some of these events would have been impossible without dedicated gamelan alumni who participate in gamelan activities even after graduation, many of whom studied in Indonesia or outside of the university setting in this country. These include Bernie Assaly, Dena Bjornlie, Michael Ewing, Robin Holcomb, Marcus Kaufman, Dan Kelly, Joan Lieberman, Debra Lurie, Trish Nielsen, Patricia O'Donovan, Carol Panofsky, Bob Petersen, Henry Spiller, Rae Ann Stahl, Suzanne Suwanda, Andrew Weintraub, Elizabeth Yates and many others.

Guest artists have included Herman Suwanda, exponent of the Mande Muda school of peca silat, suling virtuoso Burhan Sukarma, dancer Endo Suanda, Sundanese dance master Abay Subardja, and choreographer Irawati Durban Arjo. Nano S., a leading creative force in Sundanese music, composed the new work *Warna* for the group in 1990 [score and analysis in this issue]. Enoch Atmadibarata, a leader in Sundanese music, dance and cultural preservation, also worked with the group. Modern drama and film director Arifin C. Noer involved the group in a 1991 production of his play *Ozone*.

As a result of the UCSC group's tour to West Java, the efforts of Irawati Durban Arjo, and the close links between Santa Cruz and Bandung, two Sundanese gamelan sets

were donated to UCSC by the Honorable Ateng Wahyudi, mayor of Bandung. The gamelan salendro, *Galuh Pakuan*, was formerly owned by Dalang Safa' at Suwanda of Soreang who inherited it from his father. A gamelan degung was donated and given the name of *Nyi Arum Bandung* by Gugum Gumbira, head of the Jugala Arts Group.

The UCSC Board of Studies in Music program in Indonesian music now include courses in Balinese kecak and gender wayang, taught for two years by I Nyoman Sedana, a dalang, dancer and musician from STSI Denpasar. A Balinese gamelan angklung has also been added. The UCSC interdisciplinary research group "Performance Practice and Context in the Arts" supports faculty research activities in Bali and Sunda.

The UCSC program has many ties to the community. The internationally celebrated composer Lou Harrison, who builds and writes for gamelan, has long been in residence in the Santa Cruz area. A network of gamelan programs and players connects UCSC to Mills College, San Jose State University, UC Berkeley and other institutions. Local non-commercial radio station KUSP-FM was probably the first outside Indonesia with its own "radio station gamelan" of Sundanese and Javanese instruments. A gamelan degung group under Burhan Sukarma's direction has been practicing in Santa Cruz since 1990, an offshoot of his San Jose group *Pusaka Sunda*. With all of this activity, Santa Cruz may truly be characterized as a "gamelan town." ▀

Gamelan Freiburg

by Dieter Mack

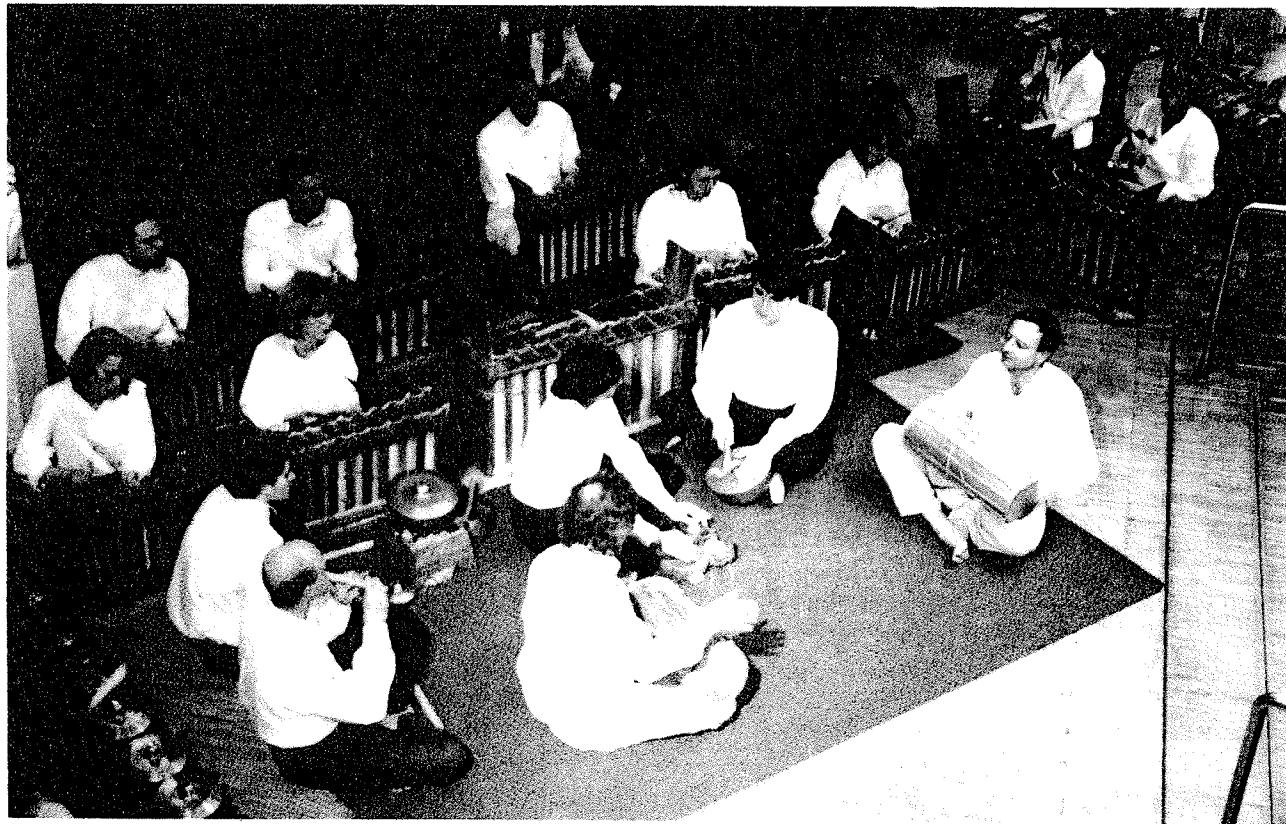
I was lucky that Wayne Vitale was around to help me form my group in 1982. We started with *pelegongan* music and added *kebyar* in 1985. That year we also had the good fortune to play with two Balinese dancers from the village of Mas, who strongly influenced my group, especially the "hard-core" members. Since then we have tried to maintain and develop our performance standards, and I am quite happy with the quality of the group, although there is still a lot to do!

Our group has two basic problems. The first is the difficulty of keeping members for a long time. This may be the same with other groups too, but I believe that the problem is worse in Germany because there is little interest in ethnomusicology, and even less in actual performance [of

Dieter Mack, a composer from Freiburg, Germany, is currently involved in a three year music education program at IKIP Bandung.

non-Western music]. For several years I have struggled to get the gamelan into the curriculum at the music department where I teach. With the support of the Indonesian Embassy (the Cultural Attaché is a big fan), I had convinced all the necessary institutions to support a gamelan program (by inviting them to listen to us!), but at the last moment the program was canceled because there was no money for it. So the gamelan is still my sole responsibility, which, though it is better as far as our independence, is hard concerning discipline.

Since 1985 we have maintained a membership of about 23, with a core group of 12. Some now have jobs in other towns, but they return for weekend rehearsals before concerts. We also work with the other two German/Swiss gamelan groups (Andras Varsanyi's group in Munich and Charlie Richter's gambuh group in Basel). The gambuh members play in my group also, five people from Munich



Pelegongan Freiburg.



Dieter Mack performing at ASTI Bandung with 12 gamelan players and 7 jazz musicians.

join us for our concerts, and members of our group play in their concerts. We must collaborate if we want to play with a full orchestra, because of the large gap between beginners and advanced players.

Our second problem is that we rarely have Balinese teachers in Europe. I am somewhat satisfied with what we have achieved, although it could be better, especially in comparison with groups such as Sekar Jaya [in El Cerrito, California].

Nonetheless, we have given many concerts. The big event in 1990 was a tour of southern Germany sponsored by the local government to bring "culture to rural areas." It was a great success—every concert in small towns drew about 400 people. The other major series was an invitation by the Indonesian Embassy for three concerts. One was for a gathering of Indonesians in the embassy, who didn't believe that a concert like this could take place in Germany. As a result, we played for a visit of President Suharto on the Fourth of July, 1991.

Our current repertoire consists of the following styles and pieces. Pelegongan: *Sekar Ginotan*, *Kebyang-dong*, *Gambangan*, *Liyar Samas*, *Tabuh Gari*, *Legong Kutir* and *Ampin Lukun*, a dance of the Sisian (not really Pelegongan but it fits). Kebyar: *Kebyar Duduk*, *Hujan Mas*, *Sekar Kamuda*, *Budi Duwit Tunggal* and *Purwa Pastima Baris*. We perform the *Topeng* repertoire and almost all the basic repertoire of *Gambuh*. Except for the *Gambuh*, the only dances we do are *Kebyar Duduk* and *Ampin Lukun*. We performed *Topeng* with Balinese dancers in 1985 and 1990. We do not have Indonesian dancers in our group, so we concentrate on instrumental music.

My other work for gamelan is totally different and relates more to my work as a composer and teacher. This started in 1988 when I was invited by the Goethe Institute to

tour my music in Southeast Asia with a chamber music group of six people. The tour (including seminars) was an unexpected success and led to invitations to teach at various institutions in Indonesia in 1989, including ISI Yogyakarta, Surabaya, and especially in Bandung at ASTI (*Akademi Seni Tari Indonesia*, an arts college).

My first workshop at ASTI focused on two projects. The first started from a composition of mine for alto flute and percussion. The idea was to create a version of this piece for Sundanese instruments (and also to discuss basic ideas of composition). I had two German players with me, and a Sundanese dancer, Juju Musnah, choreographed a dance to the original version of the piece while I arranged the Sundanese version. The work was not easy but I think it was interesting for both parties. The second project was a multimedia work created in collaboration with the ASTI theater department. This was easier, with a more improvisational structure, but difficult in terms of rehearsal discipline. This was always the first point of conflict between the Indonesians and me, but we always came to a reasonable resolution.

Another project at ASTI focused on basic musical training. I gave a workshop and concert where I composed a piece for seven western jazz musicians and the 12 Sundanese players who were there. I also wrote a big multimedia work for Sundanese and Western instruments, live dancing and a kind of black-box stage, working with invisible screens, black light and fluorescent colors and a basic idea of geometrical symbolic structures. I liked the piece a great deal but it got mixed reviews. Recordings and videos of the performances are in Bandung at the Goethe Institute and ASTI. ▀

RESOURCES & REVIEWS

Recordings

The Music of K. R. T. Wasitodiningrat. Performed by Gamelan Sekar Tunjung under the direction of Djoko Walujo. Recorded in Yogyakarta, Java, by Walter Quintus. Compact Disc CMP CD 3007. Published by CMP Records, Box 1129 D-5166, Kreuzau, Germany, or 140 West 22nd Street, Suite 7B, New York, NY 10011, (800) 443-4727.

When Ki Nartosabdho died in 1985, K. R. T. Wasitodiningrat published his reflections on his fellow composer in an Indonesian newspaper. Part tribute, part reminiscence, his essay also pointed out that one of the pieces sometimes attributed to Nartosabdho, *Modernisasi Desa*, was in fact composed by Wasitodiningrat himself.

This fact is interesting for the light it sheds on problems of attribution in a musical culture poised between oral and written traditions. But more interesting is the insight Wasitodiningrat (henceforth, "Pak Cokro") provided into his own compositions:

"Ki Nartosabdho's compositions . . . have their distinguishing features: they sound good, the language [of their texts] is refined, and sometimes they use easily-understood literary phrases, and sometimes humor. Almost all of Nartosabdho's published compositions actually [were composed] to support his performances as a dalang. . . ."

"My compositions are different because most of them were composed at the order of high government agencies. For example: *Modernisasi Desa* pelog nem, at the order of the Governor of Central Java. *Mbangun Kuta* pelog nem, at the order of the mayor of Yogyakarta. *Keluarga Berencana* pelog nem/barang, at the order of Winarno, head of the Information Department in Yogyakarta. *Koperasi* pelog nem, at the order of the late Drs. Suharto Djojosumpono. The *Pahlawan Diponegoro March* (pelog), at the order of General Surono in his capacity as leader of the Diponegoro [Army] Division, Central Java . . . *Usdek*, which is no longer allowed to be played . . ."

Perhaps Pak Cokro intended this recitation of mayors, generals, and governors to distance himself from Nartosabdho's love songs and ditties describing family picnics. Pak Cokro's music is not, however, as entirely political as this suggests: he wrote other sorts of pieces too, some of them included on the recording under review.

But even when Pak Cokro's music was not composed at the request of government leaders and agencies, it was usually composed at the request of *someone*, or for some specific occasion. Thus it is functional music, created in response to a specific social context.

This may come as a surprise to Americans who are drawn to Javanese gamelan music—as I was—by its heavenly, transcendent, otherworldly sound. I, at least, was

bemused by Pak Cokro's explanation (in February 1981) of his compositional process. When you start to compose, he said, meditate alone on a beach (so far, so good, I thought). Think about the topic: say, rural development. (Not exactly what I expected to hear, that.) What kind of melody will fit that topic? Slendro or pelog? And so on.

Of course, music that endures many replayings has a way of detaching itself from its original context, and we no longer think about (say) Haydn's particular performers and commissions when we listen to his symphonies and string quartets. And thanks to the splendid recording reviewed here, we can now all profit from many rehearsals of Pak Cokro's music.¹

For many American devotees of Javanese gamelan, this recording may well be their first introduction to Pak Cokro as a composer. To the best of my knowledge, the only previous collection of his pieces was released by Lokananta (Indonesia's national recording company), at first on record (in the 1960s), then on cassette (in the 1970s). It is still available in the latter format, as Lokananta ACD-037. (The two recordings feature entirely distinct repertoire.)

The present recording includes pieces in relatively large formal structures. Few composers nowadays stray too far from the lancaran form, and when they do, hardly any attempt anything bigger than a ladrang. Although Pak Cokro has composed prolificly in the smallest forms, it is good to find here a *gendhing kethuk 2*, *Purnomo Sidhi*.

As a composer, Pak Cokro has explored many novel musical devices, including the three-part vocal writing found here in *Ketawang Basonto*. (Oddly, though Pak Cokro wrote three-part vocal lines for other pieces on this disc—*Sri Duhito*, for example—they are performed here with only two parts.) He is also fond, however, of the time-honored method of reworking, or closely imitating, a pre-existing composition. *Purnomo Sidhi*, for example, seems based on *Gendhing Mudhatama* (to the extent of incorporating the latter's *ngelik*, note for note). *Angleng* is in fact a version of a well-known piece usually associated with East Java (compare the version of it on the cassette of the same title, Lokananta ACD-185).

Pak Cokro also commands two regional styles, those of the cities of Yogyakarta (his birthplace) and Surakarta. Like the Paku Alaman court which he served for many years, he favors the latter. Most of the pieces on this disc are thus composed in Surakarta style, except for *Ketawang Cokrowala*, which is in robust Yogyanese style.

Recording a full Javanese gamelan in the field is a formidable challenge. One American recording engineer I know remarked (after making an attempt) "It may be that this music just isn't recordable." Of course, with enough

equipment, or the right space (or both), fine recordings can be made. Robert E. Brown's *Javanese Court Gamelan*, Volume 1, chose the latter method, with lots of audible ambient space; Quintus seems to have chosen the former. Perhaps he did not have a suitable *pendhapa* [pavilion] at his disposal. At any rate, he seems to have used close-miking to bolster certain instruments. The advantage of such a technique is that it can capture all sorts of wonderful details. The disadvantage is that the ear detects differences in 'presence' (listen, for example, to the rebab on this recording).

Personally, I don't mind tasteful close-miking. When the stereo image is arranged with care (as here), clarity of the individual parts is consistent with sonic saturation. The rebab, gender barung, gambang, siter, suling, bonang barung and singers are all distinctly audible (though the bonang panerus, gender panerus and saron panerus are not, and the choral voices sometimes swamp the mix). Heard through headphones, the resulting sound image is a rich field in which the ear can happily graze. The performers are in fine form; though based in Yogyakarta, they sound authoritative in both Surakarta and Yogyakarta styles.

Proponents of a more natural recording technique may well say that Quintus' disc is symptomatic of an era in which extremely sophisticated studio techniques have come to redefine our aural expectations. This may be so. The same perfectionist *Zeitgeist* will also be pleased that the performances are largely free of mistakes. Of the few less-than-masterful moments in these performances, the one I found most regrettable is in the *ngelik* of *Purnomo Sidhi*, which seems to have taken the players by surprise—the drummer misses or displaces some strokes. The group wobbles imperceptibly but never falters, however, and the piece continues in its placid sublimity. (Mistakes are more common on gamelan recordings than one might think. There is, for example, an egregious *pesindhen* flub thirteen minutes into *Gendhing Mandulpati* on Robert E. Brown's wonderful *Javanese Court Gamelan*, Volume 1. Recordings sold in Indonesia are not immune, either: listen to the first *gongan* of the *ingguh* of *Gendhing Gendhiyeng* as recorded on Lokananta cassette ACD-163, where the *gerong* start out on the wrong foot. One would like to think that these clams were approved for release in deliberate affirmation of the value of live performance, and in defiance of the modern aseptic, airbrushed studio aesthetic. For the Indonesian recordings, however, I fear it is less a matter of idealism than of economics.)

The booklet of notes is refreshingly respectful of the performers, all of whose names (and academic titles, in the Indonesian manner) are listed. The notes are reasonably informative, though tinged with a trace of hyperbole. The photographs are handsome but unlabeled: I recognize Djoko Walujo playing his rebab in front of his house plants, but the two women with him (one of whom was apparently considered decorative enough to warrant a close-up) are strangers to me. The only identified picture is of Nyoman Wenten, Pak Cokro's son-in-law and consultant for the

recording. (It would also be nice to be told more about Djoko Walujo, whose biography is one-third the length of Wenten's.) The booklet's errors are few: Djoko Walujo's name is spelled in two different ways; the bonang player, Marsudi, has lost his first vowel; KOKAR, the Balinese conservatory, is mis-abbreviated.

Although it was not planned this way, perhaps, this recording is a fine tribute to Pak Cokro in the year of his retirement from California Institute of the Arts. One could hardly ask for a better commemoration—though it would be nice to have examples of his own remarkable playing style on all of the gamelan instruments. It's unfortunate that (as far as I know) there are no recordings of Pak Cokro's own playing commercially available in this country. Those of us fortunate enough to have been his students have our memories, of course. And now, for us and for everyone, there is this marvelous recording of his compositions. To paraphrase the nineteenth-century *Serat Centhini*, it is music that can cure the sick [*amarasaken wong gering*].

Marc Perlman
Wesleyan University

1. Scores for some pieces in this recording as well as several others are in *The Collected Compositions of K.R.T. Wasitodiningrat*, available through the AGI Archives. [Ed.]

Salam Manis. Compositions by Mang Koko Koswara.
Recorded in Sunda on Hidayat cassette; distributed by the American Gamelan Institute.

<i>Ieu salam manis</i>	this is the sweet affection
<i>manis salam kuring</i>	my sweet affection
<i>nya ieu pisan nu salawasna nyanding</i>	that exists forever
<i>nyaring ngahariring</i>	passionately humming

This is the first verse of *Salam Manis*, the title song of a cassette produced by Hidayat Cassette Recordings in Bandung, possibly in the 1980's, of music composed and performed by the well-known Sundanese artist, Koko Koswara (1915–1985), known as Mang Koko. I was rather surprised to receive this tape for review, since I had previously tried unsuccessfully to find it, even in Sunda. It is even more rare than recordings of classical gamelan *degung*. It is a particularly valuable recording since Koko Koswara himself sings on it, giving a rare example of the *wanda anyar* [new style] song style.

The recording *Salam Manis* represents the Sundanese traditional music genre known as *lagu-lagu wanda anyar*, consisting of songs accompanied by either gamelan or *kacapi* (plucked zither). The *wanda anyar* genre was pioneered by Koswara, who was former director of the *Konservatori Karawitan* (now called SMKI or *Sekolah Menengah Karawitan Indonesia*) a high school arts conservatory. Koswara also taught at the college level conservatory ASTI Bandung.

The pieces on this tape represent two types of this

music genres: *wanda anyar* [new style] on gamelan pelog-slendro (*Salam Manis*, *Balebar*, *Jali-jali*, *Langit Ceudeum*, *Saha*) and *kacapi wanda anyar* (*Longkewang*, *Tanjung*, *Di Langit Bandung Bulan keur Mayung*, *Salempay Sutra*, *Sempal Guyon Ganda Mekar*). The pieces are performed by the group "Ganda Mekar," which included Koswara himself on kecapi as well as his daughter Ida Rosida, Eka Gandara, and other musicians under the direction of Nano S.: Pandi (saron), Risyaman (saron), Suaman (bonang), Riskonda (rincik), Udjang Sardi (demung), Eka Gandara Wk [sic] (selentem), Atang Warsita (peking), Undang (kendang), Nandang (rebab), and Riskonda (goong).

Mang Koko was an important figure in contemporary Sundanese traditional music. He composed a great number of songs and gamelan compositions that still influence many other styles of music. At first his new style was not easily accepted by other musicians, many of who claimed that he was trying to walk away from his tradition. But he was confident enough to continue creating many new songs and pieces for gamelan. The quality of his work finally won him the admiration and respect of his critics.

Today, the compositions of Mang Koko are widely accepted, and have a great influence on other musical styles, particularly music for gamelan degung and for the rod puppet theater *wayang golek*. The contemporary gamelan degung music for which composer Nano S. is so famous is based, not on classical degung, but on the *wanda anyar* style of Mang Koko, Nano's teacher and mentor. This contemporary degung or *degung kawih* is now more popular in West Java than the original classical degung, and a great number of degung kawih recordings are available in every cassette shop. The influences of gamelan *wanda anyar* on wayang golek music is also discernible in recordings, where several songs or compositions accompanying the wayang are composed in the *wanda anyar* style.

The cassette *Salam Manis* is like a time machine, taking us back to the era of Mang Koko Koswara and the beginnings of the *wanda anyar* style.

Denni Hermawan
University of Washington, Seattle

The *Smithsonian Folkways Music of Indonesia* series, curated by Philip Yampolsky, is not to be missed. Excellent recordings with thoughtful and thorough documentation have been completed in several previously undocumented areas. *Music of Indonesia 1: Songs Before Dawn* (SF40055) presents Gandrung Banyuwangi, a tradition of East Java. *Music of Indonesia 2: Indonesian Popular Music* (SF40056) covers the popular styles of Kroncong, Dangdut, and Langgam Jawa. *Music of Indonesia 3: Music from the Outskirts of Java* (SF40057) records the amazing Gambang Kromong. *Music of Indonesia 4: Music of Nias and North Sumatra* (SF40420) represents the traditions of Hoho, Gendang Karo and Gondang Toba. These recordings are just the beginning of what promises to be a landmark collection. [JD]

Dissertations

David Posnett. *Gendhing Gambir Sawit: Context and Association in Javanese Gamelan Music*. 628 pp. in 2 vols. with 3 cassettes. 1991.

This dissertation examines the nature and influence of one piece of Central Javanese gamelan music—*Gendhing Gambir Sawit*—from as many standpoints as possible. The central premise is that greater understanding of the music and its cultural context results from . . . a concentrated focus on one composition. The various chapters cover the "one composition" idea, the relevant traditional and contemporary literature, interpretation, different possibilities for tempo and levels of subdivision (*irama*), the influence of *Gambir Sawit* on the repertoire as a whole, the variety of performance contexts, and regional contexts in Yogyakarta, Tulungagung, Surabaya and Banyumas.

The final chapter provides an overview of the relevant contexts and associations. The concluding pages relate these to the individuality of *Gambir Sawit* and the underlying philosophies of the Javanese musical system. Appendices include range-charts, notations, bibliography and a list of recordings cited. [Excerpted from author's abstract submitted by Rob Provine, Durham University, England.]

Sumarsam. *Historical Contexts and Theories of Javanese Music*. Cornell University, 1992.

This dissertation is a study of the history and theory of Javanese music, especially gamelan of the courts of Central Java, based on the premise that the continuous exposure of the Javanese to foreign cultures resulted in rich variants in the contexts and contents of Javanese music and in the development of theories of gamelan compositions (*gendhing*). The relationship between Javanese elites and Europeans, Indos, and Chinese contributed to the institutionalization of the study of Javanese culture.

The expansion of European thought in Java after the turn of this century, especially in education and print-technology, provided the impetus for the emergence of two aspects of Javanese music: the question of the role of Javanese music in a modern, plural Indonesian society and the development of Europeanized theories of *gendhing*.

From the mid-twentieth century onwards the government-sponsored gamelan schools also attempted to classicalize gamelan and gamelan scholarship made great advances. By the 1970s indigenized gamelan theories emerged, and Western and Javanese musicologists worked more closely together to question the validity of previous gamelan theories.

This study examines literary texts from the past and present centuries. Collating them with European and contemporary Javanese sources, these literary texts show changes and innovations in Javanese arts as well as indigenous perspectives on theories of *gendhing*. [Excerpted from author's abstract.] ▶

NETWORK

Australia

Peter Hadley and John McGregor have reported from Perth. Mike Burns, whose Cari Makan group still performs, has established two gamelan groups at Murdoch University, assisted by the Asia Research Centre. A two month residency by Edhy Brodjowaskita, a musician and composer of dance music from Surabaya, East Java (the sister state of Western Australia) invigorated all the groups. Edhy also worked with a group of Aboriginal musicians on combinations of gamelan, percussion, didgeridoos and rhythm instruments. Gamelan instruments were combined with other instruments by the Nova Ensemble, led by David Pye, when they played at the annual Artrage Festival. The Academy of Performing Arts held a gamelan course for percussion students, led by Gary France, who will visit East Java for further research.

Hazel Potts reports that the gamelan at the University of Western Australia had several successful concerts, and that the gamelan is now a required course for (music?) students. She has conducted workshops for children and adults in several locations. Two players from the U.S. joined the group for a while, Linda Maher and Doug Hudson.

The Indonesian Arts Society has published *Masks of Kalimantan* by Michael Heppel, 72 pp. with 75 photos and drawings. Available for A\$19.50 plus postage from Wendy Hocking, 23 Robert Street, Bentleigh, Victoria 3204.

Canada

Matt Rogalsky (now a graduate student at Wesleyan University) reports that the Vancouver Community Gamelan performed two concerts with Central Javanese gamelan music as well as dances by Lorraine Thomson and DB Boyko. Pieces included *Gd. Parisuko*, pl. barang, *Gd. Pareanom*, pl. nem, *Ldr. Wilujeng* pl. barang, *Ktw. Kasatriyan*, sl. sanga and *Gd. Bondhet*, pl. nem. The group sponsored a "Javanese Gamelan Music Intensive" August 9th -27, 1993. Kyai Madu Sari, 1435 East 2nd, Vancouver, B.C. V5N-1C6, or call Tony Reif at 734-1628.

Simon Fraser University's 1992 Worlds of Music intensive presented *Lagu Misra* for Javanese gamelan by South Indian percussionist Trichy Sankaran, for mrdangam, kanjira and Javanese gamelan instruments. A concert of Javanese and Balinese music and dance featured I Nyoman Wenten and Hardja Susilo.

England

"Striking Out: A Festival of New Music for Gamelan" was held at York University on August 21-27, 1993, with workshops and lectures on new music, education, music therapy and instrument building, along with an impressive array of concerts. Speakers included Pauline Allen, Jenny

Heaton, Jody Diamond, Adrian Lee and more. A new work was created by festival participants, facilitated by Roger Marsh. Guest teachers included Sutarno Haryono, A.L. Sutikno, Maria Mendonça, Andy Channing and many others. The organizers were Neil Sorrel and Liz Haddon, Music Department, University of York, Heslington, York YO1 5DD, tel. (904) 432438, fax (904) 432450.

The Dartington Gamelan, a Balinese Gamelan Gong Kebyar, is directed by Steve Bolton. They offer concerts and workshops, and can be contacted at Dartington College of the Arts, Totnes, Devon, TQ9 6EJ, fax (0803) 863569.

Bill and Sandra Martin will be stepping down after 10 years (!) as editors of the gamelan newsletter PELOG. They are to be congratulated for an excellent job of keeping all of us informed about gamelan in the British Isles.

Finland

Erkki Pekkila reports that Reijo Lainela is running a 10 piece gamelan and preparing a thesis on Central Javanese shadow theater. His address: Kangasalanatie 4 A 4, 00550 Helsinki, Finland, tel. 358-0-701 4052.

Germany

The gamelan group in Freiburg will be led by Charlie Richter while Deiter Mack is in Bandung (see Indonesia).

Dody Satya Ekagustidiman is living in Freiburg, Germany for two years on a music scholarship. He also participated in an Indonesian music festival in Basel.

A meeting of the Young Ethnomusicologists took place in Berlin, Germany, June 14-15, 1993. Scheduled presentations included Marie-Luise Bahr (Berlin) on "Current Gamelan Activities in Germany," Martin Ramstedt (Muenchen) on "Jegog and the Pasek from Sangkaragung, Jembrana, Bali," and discussion of the multicultural aspects of education. The meeting was coordinated by Kai Fikentscher, Music Dept., 703 Dodge Hall, Columbia University, New York, New York 10027.

Indonesia

Heri Dono created a large multi-disciplinary group work called *Kuda Binal* that "was born out of dissatisfaction with the imprisoning of traditional art... in museums." It was performed as part of the Yogyakarta Festival of Arts on July 29, 1993 in the Alun-alun Utara [North Square] in Yogyakarta, with a troupe of over 25 dancers and musicians, including composer Joseph Praba.

Joan Suyenaga and Suhirjan are exporting excellent iron instruments. They have developed a new method for welding a brass cap onto the iron knobs of the gongs, which has greatly improved the sound. They also make a pelog gender *sorogan* on which keys for pitches 1 and 7 can be

switched and the resonator adjusted. They can also procure and tune bronze instruments. Contact them at Condronegaran MJI/951, Gedong Kiwa, Yogyakarta 55142; fax 62-274-71139.

Composer, writer and arts activist **Sutanto** has hosted several performances and public discussions on contemporary music and art at his *Studio Seni dan Budaya Mendut* (Studio of Arts and Culture at Mendut) near Borobudur. He served as a commentator at the Modern Music Concert '92 held on December 27 at ISI Yogyakarta, which featured the work of **Slamet Syukur**, **Tonny Prabowo**, **Royke B. Koapaha**, **Haryo Yose Suyoto** and **Budhi Ngruh**. Sutanto has also developed a studio and gallery for *lukisan kaca*, a technique of painting on glass. To find out about current activities, write to him at Jl. Mayor Kusen Ds. Mendut I, Mungkid, Magelang, Central Java.

Dieter Mack is developing a music education program at IKIP Bandung, and participating in national discussions of the role of traditional Indonesian musics in the curriculum. He can be reached at IKIP Bandung, Fakultas FPBS, Jl. Setiabumi 229, Bandung 40164, fax 62-22-213651.

I Wayan Sadra attended the **Asia Pacific Festival Conference** coordinated in New Zealand by **Jack Body** in November of 1992. He created a new piece for the gamelan, titled *Tanpa Judul*. In Indonesia, he arranged music for the dance *Nagasada*, created by **Susanne Krober** of Germany.

Sua Bali Centre for Foreign Languages offers an intensive Indonesian language course, accommodations and cooking classes. Contact **Dra. I.A. Agung Mas** at Box 574, Denpasar 80001, Bali, Indonesia, tel/fax 62-36-32142.

Y. Subowo of Yogyakarta participated as both composer and dancer in the Expo '92 in Seville, Spain. He also prepared a concert work for television that combined instruments from several areas of Indonesia.

Felicia Hughes-Freeland was working on several projects in Bali in 1992. "Television and Cultural Transformation in Bali," run by **Mark Hobart** of SOAS in London, created an archives of traditional Balinese performance as broadcast on TVRI Denpasar. She was also working on a collaborative video project to document communication between dancers and drummers.

Switzerland

Indonesia in Basel '93, from June 13-23, 1993 included **Paul Sacher** and the **Basel Percussion Ensemble** playing works by **Pierre Favre** and **Lou Harrison**; 35 musicians and dancers from the Kraton Surakarta, including **Koes Moertiyah**, **Maridi S.**, **Wakidjo**, **Hartoyo** and **Suparni**; music and dance from the Kraton Gowa in Sulawesi presented by 20 artists led by **Sirajuddin Bantang**; mask dance and music from Kalimantan; **Teater Sae** from Jakarta with **Slamet A. Sjukur** and 11 others; a 33 member group from Bali led by **I Ketut Kanto**; a concert of compositions by **Thomas Kessler**, **Dieter Mack**, **Sjukur** and **Paul Gautama Soegijo** played by the **Banjar Gruppe Berlin**; Batak music

and dance from North Sumatra led by **Rizaldi Siagian**; Sundanese music by **Ensemble L.S. Malti Ida** from Bandung; and **Dennis Russel Davies** conducting the **Basel Symphonic Orchestra** in works by **Colin McPhee**, **Lou Harrison** and **Chinary Ung**. There were also photo exhibitions, an Indonesian film series, concerts by groups from Basel and Freiburg, and a kecapi-suling presentation by **Dody Satya Ekagustdiman**.

Taiwan

K.H. Han spent the year in Taiwan teaching gamelan and ethnomusicology courses at National Institute of the Arts. The Institute has ordered a bronze Central Javanese gamelan from **Suhirjan** in Yogyakarta. National Normal University, also in Taiwan, has a Balinese gamelan angklung made by **I Made Gableran**.

United States

A concert called "Heavier Metal" was organized at Wesleyan University on February 22, 1992 by **Maria Mendonça** and included works by **Michael Nyman**, **Leopold Godowsky**, **Markus Trunk**, **I.M. Harjito**, **Alec Roth**, **Adrian Lee** and **R. Ng. Martopangrawit**.

Panya Roongruang recently completed two bilingual books with tapes (in Thai and English) on Thai music. *Thai Music in Sound* and *Practice Thai Music*. Contact him at Kent State Village Apts., Room 288, 680 Alpha Dr., Kent, OH 44240, tel. (216) 673-5925.

Sekar Asih, a Sundanese gamelan salendro directed by **Henry Spiller**, performed at the U.C. Gamelan Festival and with **Kathy Foley** at the Climate Theatre's puppet festival. They appear monthly at the Dutch East Indies Restaurant in Jack London Square in Oakland, California. They are often joined by Sundanese guest artists **Undang Sumarna** and **Burhan Sukarma** and dancers **Suzanne Suwanda** and **Margot Lederer**. Members include **Judy Foreman**, **Elizabeth Yates**, **Debra Lurie**, **Colleen Donovan**, **Andy Bouchard**, **Andrew Weintraub**, **Suzanne Suwanda**, **Gina Fatone**, **Rae Ann Stahl**, and **Bill Welch**. A concert on February 13, 1993 included *Jipang Karaton*, *Kastawa neak Bungur*, *Tari Jayengrana*, *Sebrakan-Gunungsari-Sekar Mawar*, *Banjar Mati*, *Overture* by **Sumarna**, *Es Lilin* by **Mang Koko**, *Tari Topeng Ratu Kencana Wungu* and *Klana Menak Jinggo*, and *Kebojoro*.

The **Eugene Chamber Theater and Gamelan** is looking for new members. They will be playing classical and contemporary gamelan music on instruments designed by **Daniel Schmidt**. Contact **Catherine Vandertuin** at 800 Nantucket Street, Eugene OR 97404, (503) 689-1515.

New instruments for **Gamelan Pacifica**, reports **Jon Keliehor**: a slendro Cirebon gamelan previously used at the University of Washington by **Endo Suanda**. Gamelan Pacifica also recorded **Janice Gitek's Home** with the Seattle Men's Choir, released on the New Albion label. Jon and his wife **Signy** spent part of 1992 in Venezuela. He used many gamelan techniques in a composition for six percussionists

as part of the dance-theater work *Zona Torrida*. Instrumentation included "deconstructed" vibraphone, marimba, bronze plates, suling, Chinese bells and more.

Robert Macht reports on a program at Peabody Conservatory of Music at Johns Hopkins University. A recent concert included *Pangkur*, *Kebo Giro*, *Sampak* with a drum solo, a Percy Grainger arrangement of Debussy's *Pagode*, and a new work by Robert Macht, *Kreasi Baru*. They were joined by **Suatmadi** and **Nyoman** of the Indonesian Consulate in Washington, D.C. Macht is working on a commissioned piece for gamelan and orchestra for the Baltimore Chamber Orchestra.

Lou Harrison's gamelan at Cabrillo College shared some spring concerts in 1993 with the San Jose State University Gamelan, directed by **Trish Neilsen**.

The UCSC West Javanese Gamelan, directed by **Undang Sumarna**, performed for the Music Library Association on February 6, 1993 in San Francisco. The program included *Gagalan Tratangan*, *Ketuk Tiliu*, three masked dances (*Samba*, *Kencana Wunggu* and *Klana Menak Jingga*), and *Lagu Elang Yusuf* by **Lou Harrison**. **Nyoman Sumandhi** was Regent's Professor at U.C. Santa Cruz in early 1993 and was involved in several performances.

Burhan Sukarma taught Sundanese gamelan at U.C. Berkeley, reports Andrew Weintraub.

Made Lasmawan, formerly at San Diego State University and now in Colorado, ordered a new gamelan from **Wayan Beratha**, a five tone slendro angklung that can also be used for arrangements of Javanese pieces. With **Tunas Mekar** in Denver, Lasmawan composed *Kreteg Layang* for angklung, viola, flute, Javanese rebab, Balinese suling and original instruments made from iron pipes (based on a 1988 design by **A.L. Suwardi**). Tunas Mekar performed on New Year's Day 1994 at the Mercury Cafe.

On April 5, 1992, the Spring Music Festival at California Institute of the Arts honored **K.R.T. Wasitodiningrat** (aka **Pak Cokro**) on the occasion of his retirement after 20 years of teaching. A concert by students and alumni presented the American premiere of *Jaya Manggala Gita*, a major suite of pieces written in 1952 to commemorate Indonesian independence. Also performed were *Gending Candranata-Ladrang Retnaningsih P5*, the dance *Serimpi Manggalaretna*, *Gending Randukentir-Ladrang Ayun-Ayun-Lagu Mentok-mentok*, *Lagu Kupu Kiuwe*, *Lagu Modernisasi Desa P6* and the dance *Panji Bugis* with **Nanik Wenten** and **I Nyoman Wenten**. **Djoko Waluyo**, a well known teacher and musician from Yogyakarta, has become the new guru at California Institute of the Arts. Pak Djoko, from Yogyakarta, was himself a student of Pak Cokro's.

Gamelan Lake of the Silver Bear played March 6, 1993, for the Mid Atlantic Chamber Music Society in Wilmington, Delaware. The program included *Rapids* by **Christopher Venaccio**, *Hammerhead* by **Bill Naylor**, choreography by **Alison Kaplan** to *Ladrang Liwung* and two pieces by the group's director **Michael Zinn**: the signature piece *Venerable Son of Silver Bear* and *East of Java* in a

combination of slendro and pelog. On May 12, 1993 they performed a wayang kulit, *The Tale of Arjuna*, with **Soeprapto** as dalang and music by Zinn.

Larry Reed is working a new theater piece called *In Xanadu*. . . , a large scale shadow work for actors and puppets on a 30 x 15 foot screen, featuring members of the Tibetan Chaoksam Pa Opera Company in San Francisco. The work in progress was presented at Theater Artaud in June of 1993 and at the International Puppet Festival in San Francisco on July 12. Music is by the Tibetan troupe and **Forest Fang**, a Chinese-American composer. **Eva Soltes** is collaborating on the choreography and is the producer.

The **Indonesian Embassy Gamelan** in Washington D.C. had a six-hour wayang with four dalang on September 12, 1992, reports **Karl Signell**, the group's president. The dalang were **Soeprapto**, **Marc Hoffman**, **R. Hadiwijoyo**, and **S. Siswojo** all doing sections of the *Ramayana*.

The **University of Hawaii at Manoa** offers a Ph.D. in Music with specializations in ethnomusicology, music education, history, and composition. Contact Allen Trubitt, Music Department 2411 Dole Street, Honolulu, HI 96822. The **School for Hawaiian, Asian & Pacific Studies** offers B.A. and M.A. degrees. Write to Ed Porter, Student Programs, SHAPS, University of Hawai'i, Honolulu, HI 96822-2318.

The **Fine Stream Gamelan**, built and directed by **Matt Finstrom** of Tucson, gave a performance of Banyumas style calung in September 1992 at a large music festival, reports member **David Dettman**. On March 7, 1992, they performed music from Bali, Banyumas, Banyuwangi, and Central Java, including *Kagok Pangrawit* by **K.R.T. Wasitodiningrat** and *Suara Manis* by Finstrom. **Day Ravenscroft** noted the acquisition of a new gong from Blahbatu, Bali. David (David_Dettman@um.cc.umich.edu) is looking for the liner notes of an LP produced by Italian Albatross called *Giava/Java*, edited by Anne Caufriez and Michel Plumley, and the vocal text for the Banyumas piece *Kacang Asin* from the *Hidup Baru* cassette *Cithut - gending2 Banyumasan*.

Basso Bongo is the name of the new music duo **Robert Black** (bass) and **Amy Knoles** (electronic percussion). They enjoyed a residency with the Pacific Rim Gamelan Ensemble and are interested in creating new music for gamelan and electronic instruments. Contact them at 1800 Albany Ave., Hartford, CT 06105, fax (203) 232-5214, tel. (203) 523-1820.

At the University of Oregon, **Robert Kyr** teaches a course in the composition and performance of music for Balinese gamelan, a requirement for the undergraduate and graduate composition degrees, and directs the **Pacific Rim Gamelan**, a "multicultural composing and performing orchestra." They have worked with many guest artists, including cellist **Rhonda Rider**, choreographer/dancer **Janet Descutner** and director **Jerry Williams**, composer **Elaine Barkin**, and dancer **I Nyoman Wenten**.

The **Asian Cultural Council** supports cultural exchange in the visual and performing arts between Asia

and the United States, providing fellowships to Asian artists and scholars and some support for Americans in Asia. Grants are also awarded to arts organizations and educational institutions. Contact **Ralph Samuelson**, ACC, 1290 Avenue of the Americas, NYC, NY 10104, tel (212) 373-4300.

A joint concert was presented at Greenwich House Music School in New York on May 5, 1993 by **Gamelan Son of Lion** and **Gamelan Lipur Sih**. The concert included pieces played by both groups —*Hard Times* with violin and mandocello by **Jody Diamond** and *Slendro Steel* by **Barbara Benary**—as well as compositions by **Jody Kruskal**, **David Fuqua**, **Daniel Goode**, **Darryl Gregory** and **Laura Liben**.

Trips to Bali focused on arts, healing and other themes are offered by **Danu Enterprises**, 313 McCormick Avenue, Capitola CA 95010, tel/fax (408) 476-0543. Tours are organized by **Made Surya** and **Judy Slattum**, who wrote *Masks of Bali* (available at the address above).

The **Boston Village Gamelan** has a new artistic director, **Barry Drummond**, who brought back from Java a new gamelan built by **Tentrem Sarwanto** called *Rinangga Sih Tentrem*. They performed a dance concert at the University of Massachusetts in Lowell with **Nanik Wenten**, **Urip Sri Maeny**, **Sumarsam** and **I.M. Harjito**.

Gamelan *Kyai Jati Mulya*, built in the mid-1800's, arrived at the **Museum of Fine Arts** in Boston on August 17, 1990. Bought from a family in Blora, Central Java who had owned it for three generations, the gamelan includes four gong ageng and four ivory rebab. Repair and conservation is being supervised by **Samuel Quigley**.

Dalang I Wayan Wija performed *Arjuna Tapa* at MIT in Cambridge, accompanied by **I Wayan Mardika Bhuwana**, **Ketut Partha**, and **Christopher Romero**.

David Fuqua and **Gregory Wylie**, members of **Gamelan Lipur Sih** in New Hampshire, received an Arts International Travel Grant to Indonesia in Fall 1993. In Solo, Wylie, a violin maker and gamelan builder, studied gong-making with **Tentrem Sarwanto**; Fuqua studied karawitan and composition with **Panggiyo** and **Sukamso**.

"Planet Gamelan" the second Gamelan Festival and Symposium, was sponsored by the **Hopkins Center at Dartmouth College** on April 17, 1993 with assistance from the **Asian Cultural Council**. Symposium presentations by **Wayan Rai**, **M. Miroto**, **I.M. Harjito** and **Michael Zinn** were followed by an exhibit, coordinated by **Aldy Milliken**, of instruments built by **Gregory Wylie**, **Barbara Benary**, **Dennis Murphy** and **Suhirjan**. **Gamelan Lipur Sih**, assisted by Harjito and **Denni Harjito**, performed compositions by Benary and Diamond, as well as Rai's new works *In Memory of John Cage* and *Cough*. Rai's son **Degus** danced the Balinese *Baris*. **Miroto** performed *Klana Topeng* and his own *Incarnation*. **Gamelan Lila Muni**, directed by **Ellen Koskoff** played angklung pieces learned from **Wayan Suweca**.

The students of **Goddard College** in Plainfield, Vermont performed Javanese and Balinese music on

November 29, 1993, assisted by **I.M. Harjito**, **David Fuqua**, **Greg Wylie** and faculty member **Jody Diamond**. A gamelan is being built for the college by **Suhirjan**.

Cyberspace

SEASIA-INFO is a read-only list that forwards news of informational resources on Southeast Asia. To submit an item or to signon/signoff, email **John A. MacDougall** (apakabar@access.digex.net).

Antara Kita [Between Us] is the English-language newsletter of the Indonesian Studies Committee, chaired by **Rita Kipp** (kipp@kenyon.edu), within the Association for Asian Studies. It is now available on-line: a 4-issue email to subscription to any location costs US\$5. (Paper copies are US\$6; in Canada US\$7; other Western hemisphere, US\$8; Europe, US\$9; Asia, Africa, & elsewhere, US\$10.) Send your check payable to the **Indonesian Studies Committee** to: *Antara Kita*, 7538 Newberry Lane, Lanham-Seabrook, Maryland 20706, USA. Subscribers may receive free the electronic "indonesia" and/or "easttimor" mailing lists managed by *Antara Kita* editor **John MacDougall**.

The discussion group **PERFORM-L**, formed "to initiate an exchange of ideas on the 'performance paradigm' as it applies to rituals, aesthetics, popular entertainments, and performance," has been started by **Richard Schechner** (SCHECHNR@ACFcluster.NYU.EDU).

Marc Perlman facilitates an excellent international discussion of issues related to multi-culturalism and music. Write MC-ETHNO@EAGLE.WESLEYAN.EDU.

The **Southeast Asian Music** list, started by **Tom Braden**, can still be reached at sea-music@sfu.ca.

soc.culture.indonesia is a USENET news group created for discussions about Indonesia.

Field recordings of Indonesian music at **Wesleyan University** have been catalogued in an online system, reports **Jim Farrington**, who has access information (JFARRINGTON@EAGLE.WESLEYAN.EDU).

Steve Schrum at Penn State Hazleton says; "The **THEATRE** discussion list is for people who are involved in theatre . . . and performance studies, which includes the practices of Asian, Native American, African, and other groups not usually studied in American theatre courses." To subscribe, send **LISTSERV@GREARN.BITNET** the message: **SUBSCRIBE THEATRE <Your Name>**. ▀

Gamelan for Sale

A full slendro gamelan, with iron keys and iron with brass gongs, made by Pak Daliyo of Yogyakarta. A duplicate of Si Aptos, owned by Lou Harrison. Wooden cases made in the U.S. and painted a royal red. Also includes instruments (except drums) for a Sundanese gamelan degung. Priced at \$4000 for the gamelan slendro, \$2000 for the gamelan degung, or both for \$5000. Shipping not included.

Contact **Dan Garr**, 619 Seabright Avenue, Santa Cruz, CA 95062, tel. (403) 426-4575.

