

INTERVIEW

Djoko Waluyo: How Can I Explain Feeling?

by Sean Hayward

This interview was conducted in Indonesian, which follows the English translation.

Hayward: Tell me about your early life. How did you begin studying gamelan?

Waluyo: My immediate family didn't play, but they had long-standing connections with the Solo Kraton. My father traced his family tree back to Sunan Paku Buwono III. So almost all of my ancestors worked in the Solo Kraton. My house was nearby, behind [the Kraton] in the village of Wirengan, a neighborhood where some nobles had gamelan in their houses. Almost every day, there were dance rehearsals, gamelan rehearsals, wayang kulit rehearsals. Until I was old enough to go to school, I always watched them. If my parents went to the Kraton, I always joined them. Sometimes I saw rehearsals of dances like *Bedhaya* or *Wireng*. At first I didn't want to go to school, because in school no one gave you snacks, but if you played gamelan they gave you food (laughs).

In my elementary school, starting in the third grade, there were extracurricular courses; you could sing, play

Djoko Waluyo Wimboprasetyo (b. 1946) is an esteemed artist, court musician, and composer. He is a widely respected and experienced teacher of Javanese gamelan. After nearly two decades serving as professor of music at the Indonesian Arts Institute in Yogyakarta, Waluyo moved to the United States in 1992 and began directing Javanese gamelan ensembles in California, notably at the California Institute of the Arts (CalArts), the Consulate General of Indonesia in Los Angeles, the University of California, Los Angeles, and San Diego State University. Maintaining an artistic and teaching presence in Indonesia and the United States, Waluyo has performed widely, and created award-winning music for Javanese dance-dramas and wayang kulit shadow-puppet plays. Since the 1960s he has composed hundreds of pieces, including numerous works combining Western instruments with Javanese gamelan.

After studying with Pak Djoko for four years, I had the opportunity to sit with him at his home in Valencia, California to discuss his early life, his inspirations for compositions, and his views regarding current challenges for the performance of Javanese music in the United States. The interview was conducted on May 28th, 2018.
—Sean Hayward



gamelan, or dance. I joined the gamelan. The rehearsal was in the house of a Kraton musician named Pak Darmo Wiyoko. My father was a photographer in the Kraton, but when his position was terminated in 1957, he moved to Yogya to work in the office of *Jawa Tengah Departemen Kebudayaan dan Balai Bahasa* [Central Java Language and Culture Center]. I stayed in Solo with my uncle, Raden Mas Sri Handoyo Kusumo. He could dance, play gamelan, sing; he wasn't a dhalang, but he knew a lot about wayang. He often taught me bonang and other instruments. In Solo, I sometimes studied gender with Pak Ngebehi Prawiro Pangrawit, a gender specialist at the Kraton who also taught in a Kraton school called Pamarti Putri.

I was still very young when I moved to Yogya. I met Mantle Hood in 1960 or 1962; he often discussed gender with my uncle, who had a *gamelan gadhon* in his house. Every Wednesday there were classes in wayang kulit attended by

students from many departments at Gajah Mada University.

One of the musicians was Pak Gendhon Humardani, who was the coordinator and founder of an organization called *Himpunan Siswa Budaya Yogyakarta* [Community of Students of Yoganese Culture]. This organization offered classes in dance, wayang, and Islamic songs accompanied by frame drums (*Santi Swaran*).

Wayang rehearsals were in my uncle's house in Yogya. He taught me music that accompanies wayang kulit (*ada-ada, pathetan*, etc.). I wasn't confident enough to play kendang, so I just listened. I studied gender and rebab (and bonang when I was younger) only with my uncle. No one taught me to play kendang. I studied by listening to the radio, and sometimes watching wayang orang. When I heard them, I absorbed the kendang patterns immediately. I just learned by ear. I felt it, practicing with just my mouth.

Every fasting month the schools were on holiday. At RRI Yogya [Indonesian National Radio station in Yogya] there was a program called "Holiday School," that had gamelan. That is where I met Pak Cokro [aka KPH Notoprojo]. I was playing gender and Pak Cokro was the leader of the RRI Yogya gamelan. After I had played, he said, "Your gender playing is good, where did you learn?" I answered, "From my uncle, Raden Mas Sri Handoyo Kusumo." Pak Cokro respected my uncle very much. My uncle's gender playing was good, his rebab was good, his singing was good, but the one thing he couldn't do or didn't want to do was play siter. Even if I wanted to study it, he didn't want to teach it. He felt it wasn't a Kraton instrument. He said it was an "instrument for street musicians."

Then my older brother started a gamelan group called *Ngesti Budhaya*. There was a dance teacher who taught in the style of Surakarta; I led the gamelan. Many of the players who joined were Chinese [who didn't understand Javanese], so I made a piece using the Indonesian language. We performed wayang orang, dance, and music alone. Honestly, I didn't know very much but the players assumed that I did. They would ask me, "Pak Djoko, what is the kendangan for *Gendhing Padang Bulan*?" Then I would have to search, ask around, and study by myself. They thought I was very clever, but honestly my hands were tied (laughs).

When ASTI [Indonesian Academy of Dance] had not yet become ISI [Indonesian Institute of the Arts], I became the assistant to Pak Mloyowidodo, teaching Solonese gamelan. This gave me a chance to watch Pak Mloyo's style of bonang playing, as though I were studying with him. I also helped Pak Cokro by playing gender at his house when he taught a course on *bawa* [solo sung poetry], before he went to America. That was my experience learning gamelan.

Hayward: Had you already begun teaching gamelan when you were studying law at Gajah Mada University (UGM). After you graduated, did you work at all in the field of law?

Waluyo: Yes, I was teaching gamelan at UGM, in Chinese schools, and in Catholic schools. When I was in

college, I was already teaching gamelan in ASTI, especially dance accompaniment. After I graduated I worked in a bureau of law assistance. I helped someone from the village east of Prambanan with a conflict between siblings about land. I only worked in law that one time.

After that, I continued teaching gamelan, sometimes with Pak Cokro. There was a group called *Karawitan Ibu-Ibu Yogyakarta* [Women's Gamelan of Yogyakarta]; we played every Mother's Day and Kartini Day. The coordinator was Pak Cokro, and I taught the group. After I met Pak Cokro, sometimes I would go RRI Yogya, to listen to the Yogya style rebab and sometimes have discussions about the differences between Yogya and Solo styles.

When ASTI became ISI Yogya, I couldn't be promoted because my degree was in law. So, I had to write a thesis about gamelan. I wanted to write about why compositions are always changed for dance. For example, in the music for *Golek Lambangsari* the whole piece has four kenong per gong, but only three are used when accompanying dance. Also, the music used for *Srimpi Lobong* has two cengkok, but we only use one to accompany the dance. That was my thesis proposal to Professor Sudarsono. But he thought it was too technical. He said, "Don't do that. Change it to something about history." Since I frequently went to the Pakualaman, I wrote about the reasons why the Pakualaman has great status in Yogyakarta, but practice performing arts in Solonese style. That is how I got my degree.

Hayward: I also want to ask about your musical treatment (*garapan*). Why it is different from the style used in Solo now?

Waluyo: My gender playing is from my uncle. If you play gender for the first part of the piece (*merong*), you must understand the composition. Don't just simply play. For example, once I was playing kendang for *Ladrang Gondo Manyura*. I was still young, and playing very full kendang variations. Pak Ngebehi, who had bad vision and often chewed betel nut, just laughed. I asked "What was my mistake?" He responded, "You didn't make a mistake, that was right." I asked again, "Why did you laugh?" He clarified: the player has to know that the piece has a connection to wayang: it accompanies Prabu Puntadewa, a refined character. The kendang part must then also be refined, and the gender playing as well. Later, in the *inggah*, you have to know if the kendang uses *golek* or *ciblon* styles of drumming, because the gender part is different. If you play *Gambirsawit*, don't play a lot, just a little bit. Later if you play *Bondhet* or *Rujak Sentul* with a lot of variations, that's no problem.

ASKI [Indonesian Academy of Traditional Music] used to be close to the Kraton. Many of the teachers had been there a long time. So, another teacher, Pak Martopangrawit, wasn't brave enough to do anything different. But after the older teachers retired, Pak Marto shared his writings on *genderan*, *rebaban*, and various other subjects. His work was good, and creative, but after

that everyone just focused on his approach to gender and rebab. Today not many young people learn to play in the way I did. Once there was a discussion in *Bentara Budaya Yogyakarta*, and Pak Marto was a guest. There was a question and answer period. I asked why his gender playing between the sections of a piece (*merong* and *inggah*) was almost the same, that is, very full. He responded “Yes, yes, that is correct. Correct, Mas Djoko—but I like the way I do it” (laughs).

Hayward: I want to ask about your experience in the United States. What is the difference between teaching American and Indonesian students?

Waluyo: First, my difficulty was not being fluent in English, of course. Second, the students just thought about *cengkok* [melodic patterns]; it was difficult for them to understand the emotion and feeling in a piece. The feeling of *pathet* [a system of tonal hierarchies, associated with wayang and music] like *nem*, *lima*, and the rest—how can I convey this to American students? If you are playing gender for *Kombang Mara*, the meaning of the title, “many beetles buzzing together,” must be expressed by the gender patterns. Honestly, this is difficult, even for Indonesian students. If they are children of *dhalang* or *pengrawit* [expert musicians] and they are at ISI only as a formality, they already have the feeling. I once taught singing to students who were not all Javanese. There was a student from Sumatra, who had to take the class. I sang and asked the Javanese students, “How is the feeling for you? Sad?” The Javanese students replied “Yes Pak, sad.” Then the Sumatran student responded, “I didn’t feel anything from that, Pak” (laughs). So the difficulty for me in teaching Javanese gamelan is to explain the feeling. Some non-Javanese, however, have started to show that they can understand what this means, like in the book *Rasa: Affect and Intuition in Javanese Musical Aesthetics* [by Marc Benamou].

Hayward: What do you think is the biggest challenge for the future of Javanese gamelan in the United States?

Waluyo: Some groups, like the one at UC Berkeley, can perform compositions for wayang; but not here. In my experience performing [with groups] on the East Coast, when Javanese gamelan was played alongside concerts of Western orchestral music, we played large compositions, like *Gonjangan Bedhaya*. The audience was focused, and listening very closely. But not here. Many people here have the feeling that Javanese gamelan is old-fashioned. The audience here is physically present, but they don’t understand the feeling. On the East Coast, it is possible; the audience paid \$65 a ticket and the theater was full. I have asked Pak Cokro’s students about [performances] when he was here. They said it was varied, like now; there are the small pieces that we are doing, and only sometimes we play larger pieces. I’m not sure why this is the situation.

Hayward: How did you start making new compositions?

Waluyo: When I was still in high school, I was very impressed by the creations of Pak Nartosabdho and

sometimes I wanted to imitate his compositions. During the events of 1965, the rebellion of the PKI [Indonesian Communist Party], I was playing with the women’s gamelan at RRI, which was filled in by men playing gender, rebab, gambang, etc. That was when we performed my first composition, *Bung Karno Jaya* [Victorious Sukarno]. Many soldiers entered the room, and I became afraid. When we had finished playing, one of the soldiers said to me, “Playing gamelan, eh?” “Yes sir.” “Wow...what you just played was great.” He didn’t know we had just played my composition, *Bung Karno Jaya*.

After that, I made a composition called *Ijo-Ijo* [Greens]. The words were in Javanese and honestly, I was writing sarcastically about the government of Suharto and the fact that the *bupati* [governmental head of a district] was from the military, the governor was from the military, everyone was from the military, and their uniforms were green. Get it? Later, when the communists were arrested in 1980 in the Ismail Marzuki Culture Center, I performed that piece and it was seen by Pak Gendhon Humardani. He asked me if it was my composition, because he was surprised that I was addressing the government sarcastically. Then, I was frankly stunned because Pak Narto said that it was a good composition.

After that, I made a composition for *terbang*. I rearranged it for gamelan, and I shared it at RRI. The title was *Kuswa Wirangrong*. The next morning, Pak Cokro came to my house and asked “What was the piece you played yesterday in Ngesti Budhaya, Mas Djoko?” “I composed that,” I said. He said that he liked it and we continued playing it. The composition ended up in Judith Becker’s book, *Traditional Music in Modern Java*. She thought it was Pak Cokro’s piece, but really I wrote it.

Hayward: When you write a new piece, where is your inspiration from? Are you inspired by both musical and extramusical elements?

Waluyo: When I was at ASTI, I was often asked to accompany dance drama. Sometimes I would wake up in the middle of the night at one or two o’ clock and hear the sound of a gamelan. I would think, for example, “Oh, this would be good for an angry situation.” I wrote ideas down until the whole area near my bed was covered in notecards filled with those melodies, one for anger, one for love, and more. From this, the pieces would emerge.

I am also inspired by nature. My composition *Musim Gugur* [Autumn] takes inspiration from a time when I was sitting and looking at trees that had started to lose their leaves, and were full of crows. Another time, when I was still a student, I joined a tour that traveled from Yogya by bus. I saw teak trees, just after the rain, with the rays of the sun, and dew still clinging to the leaves. From this I made a composition called *Janggleng Ireng* [Teak Tree Seed]. When I was a child, if there was a full moon I played outside in the yard, and saw many stars. That was the inspiration for my piece *Lintang* [Stars]. To make the three-part vocal harmony, I composed the first part and then I would sing and try to

find a connection between notes to make the other parts.

Hayward: What were some of the happiest moments in your life as a gamelan musician and teacher?

Waluyo: Once, at CalArts, I was very happy because there were three students who joined the gamelan: one played *mridangam* [South Indian barrel drum], one played cello, and one played piano. The pianist learned gender, the mridangam player studied kendang, and the cellist played rebab. In the recital, they performed *Budheng-Budheng*. That performance was very good for Americans who had only ever studied with me here.

Another time, when I young, I was asked to arrange the music for a dance drama. I hadn't done that yet. But the choreographer came to my house, and asked me to do it, so I quickly finished it. I can only do that if someone comes and forces me. That is my weakness, especially now that I am older. But if I have a new inspiration, I can still make a composition very quickly. ▮



Bagaimana Saya Menerangkan Rasa?

Interview in Indonesian

Hayward: Waktu Pak Djoko masih kecil, bagaimana cara hidup Anda? Terus bagaimana mulai belajar gamelan?

Waluyo: Keluarga saya orang-orang yang tidak mampu, tetapi semua keluarga saya sejak dulu memang ada koneksi dengan Kraton [Solo], karena bapak saya masih ada silsilah dengan Sunan Paku Buwono III. Jadi hampir semua leluhur saya bekerja di Kraton Solo. Rumah saya di belakang Kraton Solo di kampung Wirengan. Lingkungan saya sejak kecil ada rumah-rumah pangeran yang punya gamelan. Hampir setiap hari ada latihan tari, latihan gamelan, latihan wayang kulit. Saya selalu lihat itu sampai saya umur harus masuk sekolah. Kalau orang tuanya masuk Kraton, saya selalu ikut. Kadang-kadang ada latihan tari Bedhaya, tarian Wireng, saya ikut melihat. Dulu saya tidak mau sekolah, karena di sekolah tidak ada yang kasih makanan tetapi kalau

main gamelan dikasih makan (tertawa).

Di sekolah SD saya, setelah mulai kelas III, ada mata pelajaran ekstrakurikuler, bisa menyanyi, bisa main gamelan, bisa menari. Waktu itu saya ambil gamelan. Latihannya di rumah seorang musisi Kraton yang tua, namanya Pak Darmo Wiyoko. Bapak saya fotografer Kraton, nanti banyak pegawai Kraton diberhentikan termasuk bapak saya. Setelah itu bapak saya pindah ke Yogya tahun 1957. Dia bekerja di kantor Jawa Tengah Departemen Kebudayaan dan Balai Bahasa. Saya tinggal di Solo terus sama paman saya, namanya Raden Mas Sri Handoyo Kusumo. Dia bisa menari, main gamelan, nembang, dan dia tidak bisa ndhalang tetapi tahu banyak tentang wayang. Paman saya sering mengajar saya bonangan dan sebagainya. Di Solo, saya juga pernah belajar gender dengan Pak Ngabehi Prawiro Pangrawit. Dia spesialis penggender Kraton dan mengajar di sekolah Kraton namanya Pamarti Putri.

Terus saya pindah ke Yogya. Di Yogya tahun 1960 atau 1962, saya ketemu Mantle Hood. Tetapi saya masih pakai celana pendek. Dia sering ada diskusi tentang gender sama paman saya. Di rumah paman saya, ada gamelan gadhon dan setiap hari Rabu ada semacam kelas wayang kulit. Yang main mereka mahasiswa-mahasiswa Universitas Gajah Mada dari semua fakultas. Salah satunya Pak Gendhon Humardani. Dia koordinator dan mendirikan organisasi namanya Himpunan Siswa Budaya Yogyakarta. Itu pembuka kuliah tarian, kuliah pedhalangan, terus Santi Swaran. Latihan wayang itu di rumah paman saya di Yogya. Terus saya diajarin Ada-ada, pathetan dan mengiringi wayang kulit. Saya belum berani main kendang, tetapi saya hanya dengar. Yang saya belajar sama paman saya itu rebab, gender, dua itu saja; dan bonang waktu saya masih kecil. Saya sendiri tidak ada yang diajarin kendang. Terus saya belajar dari radio, kadang-kadang melihat wayang orang. Kalau dengar, saya langsung masuk kendangan. Saya belajar sendiri dari dengar. Terus saya cuma merasakan, saya praktek sendiri dengan mulut saja.

Setiap bulan puasa semua sekolah libur, terus di RRI Yogya ada acara namanya "liburan sekolah" yang punya gamelan. Terus saya kenal sama Pak Cokro waktu itu. Saya main gender, Pak Cokro pimpinan gamelan RRI Yogya. Terus setelah selesai saya ditanya "genderan bagus, belajar dari mana?" "Dari paman saya, Raden Mas Sri Hando Kusomo." Pak Cokro menghormat sekali dengan paman saya. Paman saya ada gender bagus, rebab bagus, kalau nembang bagus, tetapi yang dia tidak bisa atau tidak mau main itu siter. Kalau saya mau belajar siter dia tidak mau diajarin. Di pikiran dia, itu bukan termasuk instrumen gamelan kraton. Dia bilang "Itu arah orang ngamen." Kemudian kakak saya Djoko Suparo mendirikan grup gamelan namanya Ngesti Budhaya. Di sana ada guru tari, latihan tari gaya Surakarta. Terus gamelan yang mimpin saya. Yang ikut main di sana banyak orang Cina. Jadi saya membuat gendhing pakai bahasa Indonesia. Terus membuat pentas wayang orang, pentas tari, dan juga klenengan. Saya ini sebetulnya tidak banyak tahu, tetapi orang-orang menganggap saya tahu.

Itu tanya, “kendangan untuk Gendhing Padang Bulan itu bagaimana mas Djoko?” Terus saya harus cari-cari, tanya-tanya, dan belajar sendiri. Dikira saya pintar sekali tetapi sebetulnya tangan saya kepepet (tertawa).

Terus waktu ASTI [Akademi Seni Tari Indonesia] Yogya belum jadi ISI [Institut Seni Indonesia], saya menjadi asisten Pak Mloyo [widodo], mengajar karawitan gaya Solo. Waktu itu saya bisa tahu, “Oh, Pak Mloyo bonangan begini,” itu seperti belajar dengan Pak Mloyo. Setelah itu waktu Pak Cokro belum kesini [ke AS], dia buka kuliah vokal bawa. Saya juga membantu main gender di rumah Pak Cokro waktu itu. Itu pengalaman saya belajar gamelan.

Hayward: Waktu Pak Djoko belajar hukum di UGM [Universitas Gajah Mada], Pak Djoko sudah mulai mengajar gamelan? Setelah anda lulus, anda sudah pernah kerja dalam hukum?

Waluyo: Iya, saya masih mengajar gamelan di UGM, di sekolah-sekolah Cina, dan sekolah-sekolah Katolik. Waktu saya kuliah, saya sudah mengajar di ASTI, mengajar gamelan gaya Solo terutama iringan tari. Setelah saya lulus, saya pernah bekerja dalam biro bantuan hukum. Saya pernah membantu orang desa dari sebelah timur Prambanan. Ada sengketa di antara saudara tentang tanah. Cuma satu kali itu saya kerja sama hukum.

Habis itu, mengajar gamelan terus. Kadang-kadang bersama Pak Cokro, karena ada grup namanya Karawitan Ibu-Ibu Yogyakarta; itu main setiap Hari Ibu terus Hari Kartini. Yang koordinator Pak Cokro, dan saya yang mengajar. Setelah saya kenal Pak Cokro, kadang ke RRI [Radio Republik Indonesia] Yogya, melihat rebaban gaya Yogya dan kadang-kadang ada diskusi tentang perbedaan di antara gaya Yogya dan gaya Solo.

Kemudian ASTI jadi ISI Yogya. Sampai saya tidak bisa naik pangkat karena ijasah saya hukum. Terus saya harus membuat semacam tesis begitu tentang gamelan. Waktu itu saya mau tulis tentang kenapa gendhing itu selalu dikalahkan oleh tarinya. Misalkan iringan Golek Lambangsari; kalau lengkap itu empat kenong, satu gong. Tetapi kalau untuk mengiringi tari itu cuma tiga kenong sudah gong. Terus Srimpi Lobong lengkap itu dua cengkok, tetapi mengiringi tari itu cuma pakai satu. Itu proposal saya ditolak sama Profesor Sudarsono. Dia pikir itu terlalu teknis. Dia bilang “Jangan itu. Ganti saja yang tentang histori [sejarah].” Saya sering ke Pakualaman. Jadi saya mengajukan kenapa Pakualaman itu domisili status wilayah di Yogyakarta tetapi kesenian [mirip] Solo. Terus saya bisa dapat Doktorandus.

Hayward: Terus saya mau tanya tentang garapan Pak Djoko, karena yang sering dipakai di Solo, itu beda sekali sekarang. Jadi beadaan itu dari apa?

Waluyo: Genderan itu dari paman saya. Kalau Anda nggenderi merong harus lihat-lihat gendhingnya. Jangan pokoknya anda main saja. Misalnya, saya main kendang untuk *Ladrang Ganda Manyura*. Terus saya masih muda, main variasi kendangan penuh semua. Pak Ngabehi, dia sakit mata dan makan sirih; dia tertawa saja. Saya tanya, “Apa salah

saya?” Dia jawab, “Nggak salah, itu betul.” Jadi saya tanya, “Terus kenapa tertawa?” Dia jelaskan, yang main harus tahu ini kembali lagi ke wayang. Gendhing ini mengiringi Prabu Puntadewa, watak yang halus. Itu kendanganya harus halus, genderan itu harus halus. Nanti kalau sudah inggah, harus lihat kalau itu golek apa ciblon, karena genderan beda. Kalau Gendhing Gambirsawit jangan banyak sedikit saja, nanti kalau Bondhet atau Rujak Sentul, genderan sudah ada banyak variasi begitu tidak apa-apa.

Kemudian, ASKI [Akademi Seni Karawitan Indonesia] dulu di dekat Kraton [Solo]. Guru-guru tua masih mengajar. Pak Marto [pangrawit] belum berani apa-apa. Terus setelah guru-guru tua pensiun, Pak Marto muncul dengan tulisan cengkok genderan, rebaban, menulis macam-macam. Bagus kreatif, tetapi setelah itu, semua fokusnya genderan dan rebaban Pak Marto. Yang sekarang anak-anak ini tidak ada banyak yang bisa main seperti saya katakan.

Pernah saya ada diskusi di Bentara Budaya Yogyakarta, kedatangan Pak Marto. Ada tanya-jawab. Saya tanya kenapa genderan Pak Marto antara merong dan inggah hampir sama saja, penuh sekali itu. Dia jawab, “Iya, iya, itu betul, betul Mas Djoko. Tetapi saya suka yang gaya saya saja” (tertawa).

Hayward: Saya mau tanya tentang pengalaman Pak Djoko di Amerika Serikat. Kalau mengajar orang Amerika sama orang Indonesia, apa perbedaannya?

Waluyo: Pertama, kesulitan saya Bahasa Inggris tentu saja. Kemudian, mereka cuma menirukan cengkok; kesulitan juga memberikan rasa. Rasa pathet nem, lima dan sebagainya bagaimana saya bisa menerangkan ini pada mahasiswa Amerika? Juga kalau nggenderi *Kombang Mara*, maksudnya nama itu “banyak lebah bersuara bersama.” Rasanya itu harus membawa ke cengkok gender. Sebetulnya untuk mahasiswa Indonesia ini juga sulit. Kalau anak dhalang atau pengrawit dan ikut ISI hanya formal saja; itu sudah punya rasanya.

Tetapi saya sudah mengajar tembang; mahasiswa yang ambil tidak semuanya Jawa. Ada yang dari Sumatra, tapi harus mengambil waktu itu. Saya nembang terus tanya pada yang [mahasiswa] Jawa, “Bagaimana rasamu, sedih apa gimana?” “Iya Pak, sedih.” Terus yang [mahasiswa] Sumatra jawab, “Tidak terasa apa-apa itu Pak” (tertawa). Jadi kesulitan saya gamelan Jawa itu selalu menggunakan rasa. Ada banyak orang asing yang menulis tentang gamelan. Saya sudah pernah membaca buku, *Rasa: Affect and Intuition in Javanese Musical Aesthetics* [oleh Marc Benamou]. Jadi orang asing sudah mulai ikut apa yang dirasakan oleh orang Jawa.

Hayward: Untuk gamelan Jawa di Amerika Serikat pada masa depan, apa yang paling sulit di pikiran Pak Djoko?

Waluyo: Seperti saya lihat, di daerah-daerah lain [di AS] ada yang bisa menerima gendhing wayang seperti di komunitas Berkeley, tetapi di sini sulit. Pengalaman saya main di East Coast, gamelan Jawa main bersamaan dengan konser musik orkestra Barat. Terus kita juga harus main gendhing besar. Waktu itu, kita main *Gonjangan Bedhaya*. Penonton di sana begitu dengar sampai fokus sekali. Di

sini tidak. Orang di sini sudah tidak suka; ada rasanya seperti Jawa itu ngantuk. Karena mereka hanya fisiknya tidak merasakan rasanya yang betul. Di East Coast bisa begitu, penonton beli tiket 65 dolar, terus teater itu penuh. Saya tanya pada murid Pak Cokro tentang [pentas] waktu Pak Cokro di sini. Lebih variasi seperti saya waktu di sini, ada gendhing kecil, yang sedang, dan kadang-kadang bisa gendhing-gendhing yang besar. Saya kurang tahu bagaimana situasinya begitu.

Hayward: Dulu, bagaimana Pak Djoko mulai membuat komposisi baru?

Waluyo: Waktu saya masih SMKI [Sekolah Menengah Karawitan Indonesia] itu saya kagum pada kreasinya Pak Nartosabdho, terus kadang-kadang ingin membuat meniruniru gendhing. Waktu Peristiwa 1965, pemberotakan PKI [Partai Komunis Indonesia], saya main di RRI gamelan dengan grup ibu-ibu, dilengkapi bapak-bapak main gender, rebab, gambang, dan sebagainya. Waktu itu saya ciptakan kreasi saya yang pertama, *Bung Karno Jaya*. Banyak tentara masuk tempatnya, terus saya jadi takut. Terus setelah selesai, tentara tanya "Main gamelan ya?" "Iya Pak..." "Wah, bagus ini tadi," tentara bilang. Dia tidak tahu saya bunyikan *Bung Karno Jaya* itu.

Terus saya setelah itu, saya buat komposisi namanya *Ijo-Ijo*, terus cakupannya Basa Jawa sebetulnya saya nyindir pemerintahan Suharto waktu karena habis itu bupati tentara, gubernur tentara, semua tentara, dan tentara berpakaian ijo [hijau]. Maksud saya itu. Nanti, waktu pegang komunis muda di Taman Ismail Marzuki tahun 1980, saya mengeluarkan itu terus dilihat Pak Gendhon Humardani juga. Terus dia tanya "Karyamu dik?" Dia kaget. Maksudnya karena saya menyindir pemerintah. Juga saya terus terang itu terpengaruh karena Pak Narto bilang "gendhing dibikin bagus."

Habis itu saya buat gendhing dari musik terbang, ganti suara saja. Terus saya berbagi di RRI. Namanya *Kuswa Wirangrong*. Paginya, Pak Cokro ke rumah "Kemarin itu di Ngesti Budaya gendhingnya apa Mas Djoko?" "Itu buatan saya." "Oh ya, gendhingnya apa?" Dia suka dan kita main itu terus. Itu sampai sama Pak Cokro gendhingnya ditulis di buku Judith Becker. Dia kira ini ciptaan Pak Cokro, sebetulnya yang buat saya.

Hayward: Inspirasi Pak Djoko untuk bikin komposisi baru biasanya datang dari mana? Dalam musik juga di luar musik?

Waluyo: Saya itu, waktu di ASTI itu sering diminta untuk menyusun sendratari. Saya itu sekarang masih kadang-kadang malam jam 1:00 atau jam 2:00, saya bangun saya dengar ada suara gamelan. Saya pikir ini bagus untuk suasana marah misalkan. Saya catat. Sampai dekat tempat tidur saya banyak kertas kecil-kecil isinya melodi itu. Ini marah, ini cinta, macam-macam gitu. Saya kemudian dari situ berkembang. Saya sering ada inspirasi dari alam juga. *Musim Gugur* inspirasi datang waktu saya duduk di sini melihat pohon-pohon yang mulai gundul, dan banyak burung gagak. Ada lagi waktu saya masih mahasiswa ada perlawatan pergi ke satu tempat untuk main. Dari Yogya



Bapak Djoko and Ibu Endang in 1987.

satu rombongan naik bis. Ada hutan jati, setelah hujan terus sinar matahari ada embun yang masih menempel daun-daun. Dari itu saya buat gendhing namanya *Jam Lengiren*. [Komposisi] *Lintang*, bayangan ini waktu saya masih kecil kalau padang bulan saya main di halaman; di sana ada banyak bintang. Itu inspirasinya. Untuk harmoni vokal, saya buat yang Suara I (satu) dulu. Saya barangkali saya nembang terus saya mencoba hubungkan nada-nada itu.

Hayward: Ada beberapa saat yang paling senang dalam hidup gamelan Pak Djoko?

Waluyo: Dulu saya senang sekali ada tiga student [siswa Cal Arts]. Satu yang main mridangam, satu main cello, satu main piano. Itu ambil gamelan semua. Yang piano main gender, yang mridangam main kendang, yang cello main rebab. Akhirnya resitalnya *Budheng-Budheng*. Pentas itu bagus sekali untuk orang Amerika yang belajar hanya dari saya di sini.

Juga, waktu saya masih muda, saya diminta untuk menyusun untuk sendratari. Saya belum bisa membuat gendhing; yang membuat koreografi main ke rumah saya. Saya diminta membuat komposisi khusus, terus selesai cepat sekali. Kalau tidak datang dipaksa tidak bisa saya. Itu jeleknya saya, apalagi sekarang sudah tambah tua tidak boleh begitu. Kalau saya ada inspirasi, saya masih bisa membuat komposisi cepat sekali. ▀

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