

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 menjadi bahasa dengan hati dengan rasa dengan senyum dan kedamaian.</i>	Music unites color becomes a language with heart with feeling with smiles and peace.
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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 mode] (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 *pangkat* [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	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 · 4 3 4 · 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 · 2 · ④, with pancer 1 instead of the more familiar pancer 5 to create 1 2 1 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 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—Sukarna 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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