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NEW
COMPOSITION
FOR
JAVANESE
GAMELAN

VOLUME II

A. R. ROTH

SUBMITTED FOR THE DEGREE OF DOCTOR OF PHILOSOPHY
UNIVERSITY OF DURHAM
JULY 1986



C O N T E N T S -- V O L U M E I I

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APPENDICES

A P P E N D I X I

C O M P O S I T I O N S

Annotated list and index of the new works by ASKI composers
used as the basis of this study*

Note: For each composition, after the name(s) of the
composer(s), the following information is given:

- (1) Genre: K = Komposisi (Concert Work)
IT = Iringan Tari (Dance-accompaniment Work)
- (2) Date of first performance
- (3) Place of first performance
- (4) Circumstances: E = Examination performance
F = Festival performance

* For a chronological listing, see Fig. 1 (p. 67).



BENDUNGAN WONOGIRI

Aloysius Suwardi (IT/1983/ASKI/F)

80, 101, 104, 123, 124, Fig.16.

BONANG

Supardi (K/1985/Jakarta/F)

91, 92, 97, 118, 140, Chapter 10•3, 222-3, Appendix IVii.

CINTA DAN TEKAD

Sutiknowati and Slamet Riyadi (IT/1983/ASKI/E)

79, 97, 98, 99, 113, 135, Chapter 10•5, 208, 209, Appendix IViv.

DANDANGGULA

Sri Hastanto (K/1979/Jakarta/F)

2, 63, 72, 90, 107, 169-73, Fig.30, 174.

DEBAH

Aloysius Suwardi (K/1983/ASKI/E)

71, 73, 87, 91, 92, 93, 95, 97, 98, 101, 110, 121, 138, 183,
Chapter 10•2, Appendix IVi.

GAMBUH

Rahayu Supanggah (K/1979/Jakarta/F)

2, 63, 93, 100, 169-73, Fig.31, 174, 214.

HARYA PENANGSANG GUGUR

Rustopo (IT/1980/ASKI/E)

75, 80, 97, 98, 159-67, Fig.28, Fig.29.

KEMELUT

Dwiono Hermantoro and Supardi (IT/1984/ASKI/E)

81, 82, 89, 90, 108, Fig.10, 113, 115, Fig.13, 143, 154-5,
Fig.26, 155, 189-91, Fig.36.

KEN AROK

Rusdiyantoro and Suroto (IT/1984/ASKI/E)

79, 87, 92, 97, 107, 111, Fig.11, 132, Fig.20, 143, 156, 157,
Fig.27, 188, Fig.35, 189.

KOMPOSISI II

I Nengah Muliana and Sukamso (IT/1984/ASKI/E)

71, 79, 90, 92, 94, 95, 100, 101, 110, 115, 134, 183, 193, 194,
Chapter 10•6, 210, Appendix IVv.

NAN TARASO

Asri M. K. (K/1983/ASKI/E)

73, 74, 90, 91, 92, 94, 99, Fig.5, 101, 118, Fig.15, 119, 120,
130, Fig.19, 142, 143, 147-8.

NGALOR-NGIDUL

Al. Suwardi, Rustopo and T. Slamet Suparno (K/1982/Jakarta/F)

75, 91, 95, 97, 109, 110, 148-9, 151, 174, 196, 217.

ONDE-ONDE

Rustopo and Al. Suwardi (K/1980/Yogyakarta/F)

110.

OWAH-OWAH (SWARA PENCON)

B. Subono and Santosa (K/1983/Jakarta/F)

75, 89, 92, 94, 97, 106, Fig.8, 108, Fig.9, 110, 129, 138, 139,
Fig.23, 140.

PELING

Sigit Astono (K/1984/ASKI/E)

75, 82, 90, 92, 93, 97, 100, 136, 137, Fig.22, 144, Chapter
10•4, Appendix IViii.

PENGORBANAN DALAM KONFLIK

Mahdi Bahar and Sriyanto (IT/1984/ASKI/E)

75, 79, 97, 99, 100, 101, 113, 131, 136, Fig.21, 147-8, 194,
208, Chapter 10•7, Appendix IVvi.

PUTUS DAN TERHEMPAS

Waridi and Joko Purwanto (IT/1983/ASKI/E)

92, 93, 97, 98, Fig.4, 99, 101, 104, 105, Fig.7, 116, Fig.14,
127, 128, Fig.18, 129, 131, 145, 146, Fig.24, 155, 186-7, Fig.34.

RUDRAH

Wahyu Santosa Prabowo (IT/1979/Jakarta/F)

93, 100, 113, 114, Fig.12.

SITER

Joko Purwanto (K/1985/Jakarta/F)

140, 200, 222-3.

[untitled]

Prasadianto (K/1981[unfinished])

75, 175-8, Fig.32; see also 218.

VOKAL

Sukamso (K/1985/Jakarta/F)

110, 140, 200, 222-3.

YANG MEMBANGUN - YANG MERUSAK - YANG KASIH

Panggiyo and Darsono (IT/1983/ASKI/E)

75, 87, 88, Fig.2, 91, 93, Fig.3, 94, 97, 100, 102, 103, Fig.6,
107, 117, 122, 125, 126, Fig.17, 142, 144, 145, 152-3, Fig.25,
155, 184-6, Fig.33.

A P P E N D I X I I

C O M P O S E R S

Annotated list of the ASKI composers

Asri M. K.

b. Bukittinggi (W. Sumatra); Sarjana Muda ASKI Padang Panjang; S. Kar. ASKI Surakarta 1984.

NAN TARASO

Darsono

b. Wonogiri 1955; S. Kar. ASKI Surakarta 1983.

YANG MEMBANGUN - YANG MERUSAK - YANG KASIH

Dwiono Hermantoro

b. Bandung (W. Java) 1951; S. Kar. ASKI Surakarta 1984.

KEMELUT

Joko Purwanto

b. Karanganyar 1957; S. Kar. ASKI Surakarta 1984.

PUTUS DAN TERHEMPAS

SITER

Other works include the first version (with Rusdiantoro) of KEN AROK (1983).

Hastanto, Sri

b. Jombang 1946; S. Kar. ASKI Surakarta 1977; Ph. D. Durham 1985.

DANDANGGULA

Other works include Ro-Lu-Ma-Nem composed for the English Gamelan Orchestra and first performed in London in 1983.

Mahdi Bahar

b. Basar, Agam (W. Sumatra); Sarjana Muda ASKI Padang Panjang; S. Kar. ASKI Surakarta 1985.

PENGORBANAN DALAM KONFLIK

I Nengah Muliana

b. Singaraja (Bali) 1958; S. Kar. ASKI Surakarta 1984.

KOMPOSISI II

Panggiyo

b. Sukoharjo 1951; S. Kar. ASKI Surakarta 1983.

YANG MEMBANGUN - YANG MERUSAK - YANG KASIH

Prabowo, Wahyu Santosa

b. Tegal 1952; graduate of, and now teacher in the Dance Department at ASKI Surakarta.

RUDRAH

Prasadianto

b. Surakarta 1951; S. Kar. ASKI Surakarta 1985.

(An unfinished and untitled composition by Prasadianto is discussed in Chapter 9.4)

Rusdiyantoro

b. Brebes 1958; S. Kar. ASKI Surakarta 1985.

KEN AROK

Rustopo

b. Brebes 1952; S. Kar. ASKI Surakarta 1980.

HARYA PENANGSANG GUGUR

NGALOR-NGIDUL

ONDE-ONDE

Santosa

b. 1952

OWAH-OWAH (SWARA PENCON)

Sigit Astono

b. Surakarta 1958; S. Kar. ASKI Surakarta 1985.

PELING

Slamet Riyadi

b. Wonogiri 1958; S. Kar. ASKI Surakarta 1984.

CINTA DAN TEKAD

Slamet Suparno

b. Wonogiri 1948.

NGALOR NGIDUL

Sriyanto

b. Tawangmangu 1960; S. Kar. ASKI Surakarta 1985.

PENGORBANAN DALAM KONFLIK

Subono, Blacius

b. Klaten 1954; S. Kar. (Pedhalangan) ASKI Surakarta 1985.

OWAH-OWAH (SWARA PENCON)

Other works include the dance accompaniments (Iringan Tari): Komposisi Hitam Putih, Ranggalawe Gugur, Ramayana, Rara Mendut; and the "concise wayang" (Pakeliran Padat) accompaniments Kangsa Lena, Rajamala.

Sukamso

b. Karanganyar 1958; S. Kar. ASKI Surakarta 1984.

KOMPOSISI II

VOKAL

Supanggah, Rahayu

b. Surakarta 1949; S. Kar. ASKI Surakarta 1978; Ph. D. Paris 1985.

GAMBUH

Other works include the dance accompaniments (Iringan Tari): Babad Pajang, Wayang Budha, Bedaya Alok; and music for the film Nopember 1828.

Supardi

b. Klaten 1958; S. Kar. ASKI Surakarta 1984.

BONANG

KEMELUT

Suroto

b. Klaten 1957; S. Kar. ASKI Surakarta 1985.

KEN AROK

Sutiknowati, Al.

b. Wonogiri 1949; S. Kar. ASKI Surakarta 1984.

CINTA DAN TEKAD

Suwardi, Al.

b. Sukoharjo 1951; S. Kar. ASKI Surakarta 1983.

BENDUNGAN WONOGIRI

DEBAH

NGALOR-NGIDUL

ONDE-ONDE

Other works include the dance accompaniment Bima Gugur; and Gender and Subuah Proses both performed at the 1984 Young Composers' Week in Jakarta.

Waridid

b. Boyolali 1958; S. Kar. ASKI Surakarta 1984.

PUTUS DAN TERHEMPAS

A P P E N D I X I I I

T R A N S L A T I O N S

Translations from the Indonesian of three important texts:

- i S. D. Humardani, "Fundamental Problems in the Development of the Traditional Arts."
- ii Rahayu Supanggah, "The Creation and Realization of Karawitan Compositions Departing from Traditional Karawitan."
- iii Sri Hastanto, "Some Experiments to seek Innovation in Karawitan."

Appendix IIIi

Fundamental Problems in the Development of
the Traditional Arts

by

S. D. Humardani

MASALAH-MASALAH DASAR PENGEMBANGAN SENI TRADISI

[Fundamental Problems in the Development of the Traditional Arts]

S. D. Humardani

Surakarta: Akademi Seni Karawitan Indonesia, 1981

Translated from the Indonesian by A. R. Roth

PREFACE

"Fundamental Problems in the Development of the Traditional Arts" is the title of a paper by Mr. S. D. Humardani, Director of the Project for the Development of the Central Java Arts Centre [PKJT] and Principal of the Academy of Traditional Indonesian Music [ASKI] in Surakarta, which was presented as one of the reports to the Seminar on the Arts held in Surakarta in October 1972.

The Academy of Traditional Indonesian Music in Surakarta considers it essential to reproduce this paper because it covers many important aspects of the Arts, particularly the Traditional Arts, which should be more widely known. These aspects cover basic concepts, activities, and characteristics and also the significance of the artistic world in the world of tradition. The latter question has given rise to many misconceptions in recent times.

All these matters are of essential interest to anyone concerned with the Arts, even moreso to students in higher education in this field.

The Publisher.

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"The ossification of the Javanese literary arts has possibly been caused by the sickness of "kultus" [convention, mindless copying, fashion] in all things Javanese, which has resulted in the separation of Javanese literature from its roots in its own world and time."¹

Ki Hajar

FUNDAMENTAL PROBLEMS IN THE DEVELOPMENT OF THE TRADITIONAL ARTS

(1) In this paper I shall discuss possible directions for the line of development of our traditional arts, a matter with which I am well acquainted, in some aspects more than others. I shall not be examining the line of development of the modern arts, which form an important part of our artistic life alongside the traditional arts, firstly because I am not sufficiently familiar with it in depth, and secondly because, however complex it is, the modern line is sufficiently solid, basically because it is open in the orientation of its ideas, and is healthily impregnated with the ideas of our modern world - including the treasury of ideas of the primitive world, tradition etc., which differ greatly, but are utilised to enrich, and are the possession of the world of modern thinking. This matter will be raised again later. The line of the traditional arts, however, is still too isolated from the vital and dynamic ideas of the modern world, so that development, which cannot be avoided or prevented, will be dry and infertile, or at least not infused with the wealth of rich and profound modern ideas. This situation is rather dangerous. Thirdly, the traditional arts have roots which

are widespread, and represent a channel of expression for the majority of us, and also a means of dialogue for most of us.

I The Direction of the Modern Age and World

(2) Reasons two and three above imply one basic thought, namely, that the development of our arts will only prosper if it is open to the riches of fertile and productive ideas from the cultural resources of all, or a large part of our society now - modern society. This condition of modernity or modern orientation is actually valid for all types of cultural activity. Survival at the present time, that is cultural survival, means productive development, and productive development means development in the modern direction.

(3) This modern attitude and culture, or characteristic of modernity, is not a Western attitude or the exclusive property of Western culture. Certainly, Western ideas are a huge and strong part, but this modern line is also built with the bricks and mortar of other cultures. In present thinking it is asserted that "Western principles (canons) have been replaced by World principles".² What is clear is that modernity is an outlook which we possess; the modern outlook which exists for us is in essence our own selves, as was the case in the past. This essential seed of identity subsequently grows with the fertilisation of the modern outlook.³

(4) The conviction that we must, and cannot do other than align ourselves with the way of thinking of the present-day world - a modern or contemporary alignment - is not a conviction which is individual

or exclusive to any one person among us. This conviction is generally held by us all whether we acknowledge it or not, and is manifested in almost all aspects of our lives, from clothing, food, health care, the organisation of material prosperity, for example by regulating economic life, to the organisation of education in order to bring up members of society to be as good and as capable as we would wish, the formulation of ideas about basic philosophy of life in Panca Sila [the five founding principles of the Indonesian State] and the 1945 Constitution, which represent the essential view of life held by us as a society and as a culture,⁴ and to our own individual thinking and personal responsibility.⁵

It is also demonstrated historically in the deeds of our National activists, such as arranging study-clubs, holding congresses, working with organisations, including political organisations and the media, etc.

One National hero, Kartini, seventy years ago exhibited a world orientation in her aspirations, the realization of which had just become possible for her through the medium of Dutch culture. Discussing the Indonesian (Javanese) women who strongly desired progress and whom she greatly admired, Ibu Kartini wrote about one of them in one of her letters as follows: "She doesn't (can't) speak Dutch, but her ideas are more progressive (than others who can speak Dutch). She very much admires European women who are independent, free; she thought how wonderful if in our own world our own women could be like this."⁶

(5) Even in the world of the upholders of tradition such as the world of the kraton [royal palace] itself, this modern direction is not only visible - in its values, which are limited according

to the nature of the kraton, and in ambitions which do not always succeed - but also actually advocated in an explicit way.

At the end of the last century, even within that closed tradition, a voice was already being heard: "Jamake wong met kawruh . . . Kawruh liyan dadyo busananing nagri" (It is a custom of man to seek knowledge . . . Other men's knowledge becomes additional material for our own knowledge).⁷

(6) Sentiments of this kind have never really been absent from our world. At least, they have never been absent since then. Nowadays they are possibly more realistic, more frequent; for example, Bung Hatta: "Where there is much in the Western world that we must now take, we should receive it by adapting it to our own culture".⁸

The following is a direct quote from the exhortations of the late Pak Purbotjaraka which is (conveniently) all-encompassing: "Don't get besotted with the ancient culture, but don't get besotted with the West either; get to know both, choose what is good from the two of them, so that we may use it safely".⁹

(7) To expound what has been discovered, understood and interpreted by every individual might be thought boring or banal, but actually this is not so in discussing the development of the traditional arts. In this field of the traditional arts there are still too many who fall into the trap of thinking, whether defensively or not doesn't matter, that the traditional arts, along with the whole area of culture and its traditions, are still authentic, pure, virgin, as if the changes which have already taken place had never happened, as if they had never heard the call-to-arms of Kartini and her sisters seventy years ago.

II Working Definitions of Traditional Arts and Modern Arts

(a) Traditional Arts

(8) Before going any further, let us draw up the range of definitions essential to the discussion, i.e. the concepts of traditional and modern arts.

I use the terms traditional and modern with reference to the conventions of cultivating medium or content, as, for example, the prime conventions or basic rules of fixed forms, which represent a vocabulary or repertory for working the medium, conventions of composition, the manifestations of objectives, the manifestations of content etc. The traditional arts have rules such as these which appear throughout history and live on changeably in the hands of the creative masters of the tradition.

In their present-day application, these rules can be very limited in type or function, or very far-reaching, to the extent of defining quality. For example, the Serat Sastramiruda gives an example of an episode from a wayang performance, with kondo (description) and pocopan (dialogue) which are "patut ginawe babon" (suitable for use as a basic model).¹⁰

(9) Some examples may make clear what is meant by this. Karawitan, for instance, cultivates its medium (sound) with certain rules concerning the intervals within the slendro and pelog tuning systems and the function of notes as the bases of patet. These rules are general. The workings of tradition are felt more in subsequent rules - rules of how notes are to be strung together in terms of antecedent and consequent ['padang-ulihan'], rules of form (merong, minggah),

structure (ketawang, ladrang, gending), irama (lancar, dados, rangkep), orchestration ['orkestrasi'] (sendon, patet[an], jineman, klenengan, iringan tari), playing style (striking, damping), the place of patet in the time of day or night, etc.

Within performance practice ['garap'] is available a vocabulary, established forms in the shape of cengkok [melodic patterns] which are peculiar to each instrument. (The term cengkok is usually used for leading instruments such as rebab, gender, bonang, but also celem-pung, which is not a leading instrument.) The smallest structural unit or smallest element of melody is the gatra, consisting of four balungan notes. In a composition, tuning system, patet ["tonality"], and the connecting principle referred to as antecedent-consequent, are all exploited. To create a piece in this way is to bind these small units - gatra - together in the context of tuning system, patet, antecedent-consequent, within fixed forms, and so the process may be semi-automatic and very quick. I once observed a group of musicians putting together a composition with five kinds of strophic content (in arrangement, 6 (six) strophes) within ten minutes. Speed is achieved because what is referred to as creation here is actually the application of rules.

(10) In wayang theatre there are also rules which it is forbidden or difficult for one to violate, namely: The large-scale structures (three parts referred to according to the patet of their musical accompaniment, for example, the nem or patet nem part, the sanga or patet sanga part and the manyura or patet manyura part) with their individual times or periods of time; the tuning system of the accompaniment - slendro for [wayang] purwa, and pelog for [wayang] gedog; the ordering of the scenes; the musical accompaniment is chosen

according to the characters and/or the action (for example, Kurupati in the jajaran (first act) is accompanied by [the piece] Kabor; Banowati in the kedatonan (palace scene) is accompanied by Damarkeli; for the battle-scenes, srepegan is used in the first part, sampak is added in the subsequent parts). The movement of the wayang figures comprises a fixed repertory or vocabulary - for walking, for battles (e.g. gendiran, kabrukan, menendang), the movement of horses, snakes, elephants etc. A performance should last for a whole night, no matter whether the story is "short" or "long". There is a repertory - or vocabulary - of the way scenes are constructed, such as for jejer [first scene], kedatonan [palace scene], perang gagal [first battle], pertapan [hermitage], alas-alasan [prince entering forest], perang kembang [next battle, e.g. between prince and demon] etc. - the terms indicating the fixed formal units which recur in each story. Also there is a repertory of words, or descriptive vocabulary (kanda), dialogue etc.

(11) The physical forms of the wayang puppets are fixed with rules of carving and rules of painting. Lines, dots, the composition of the complex of lines and dots, curves etc., make up units in the vocabulary of carving, to be fitted in where they can be used, such as tuwalung (broken line) for decorating the edge of the kain [batik skirt], tratasan-bubukan for "lajuran" or outlines, seritan for hair, etc. There is a vocabulary of eyes (liyepan [half-open], kedelan [bean-shaped], kedondongan [fruit-shaped], etc.), rules for the hair, headgear, clothing etc.

(12) In traditional dance there are also binding rules in operation, such as for make-up, costume (even as to the number of sashes), the

entrance and exit of the dancers. There is a repertory or vocabulary of movement, which represents established material for those who wish to compose dance (dance embellishments, such as gajah-gajahan [name of a body movement], ngiris tempe [name of a position] etc.; connecting forms; openings; endings).

(13) Hopefully, these examples give a sufficiently clear picture of what I mean by the nature of tradition. Its special characteristics are the operation of rules which are strict in principle, and the existence of a vocabulary which represents material for the creation of actual works. These rules establish fixed forms, for example: a [traditional Javanese] house must have a pendopo [pavilion] at the front, open, with columns; there has to be an enclosed inner part with three doors, the inner part having three rooms at the back, the central one being the patanen.

One rule of wayang performance may add further clarification, that is "kawiradya" ["king among poets"], one of the many requirements of being a dalang. Kawiradya means that "the dalang must be able to glorify the kraton, which appears at the start of the story (jejer), and the calm and peaceful situation in each realm, and he must also be able to paint an accurate picture of the grandeur of the king's palace".¹¹

The dalang must neither "kebogelan" or "not yet dawn and already finished!" [i.e. underrun], nor "kerinan" or "the sun has risen but not yet finished!" [i.e. overrun]. The rule is valid for "stories both long and short".¹²

(b) Indonesian Modern Arts

(14) This loyalty of our traditional arts to rules (covering everything from technique to the treatment of content) is very different from, or even the opposite of the nature of our modern arts. The modern arts demand an individual attitude, originality in the realization of form and content.¹³

It must be emphasised that, for the purposes of this discussion, the meaning of the term Indonesian modern arts is not a matter of actual styles or tendencies, rather its character appears in terms of technique and content, as a positive result of firm contact with the culture and art of the present-day world. This world orientation sees us as part of the present, i.e. we, as builders of Indonesian society and culture exist today within the currents of world cultures. Such is the contemporary attitude. Indonesian modern arts are therefore at one with Indonesian culture, a clumsy or simplistic way of saying that Indonesian modern arts are a concrete manifestation of modern Indonesian culture.

There are no rules, or if there are, they do not operate merely as such, without due consideration of their applicability, no matter whether they are old or newly-formulated. The breath of creativity flows on, creating, always creating, giving form to things which are new, things which are fresh.

(15) This exciting, continuous breath of creativity, this characteristic of alertness and of rising to every challenge, is not difficult to find. For instance, just take at random some remarks of a prominent artist. Ajip Rosidi says: ". . . the form of the book represents a totality of self-expression for a writer",¹⁴ "what

I discuss . . . are . . . short stories, which I consider most powerful and most suitable . . . to reflect the writer himself",¹⁵ "to become a (successful - Humardani) writer, it is not necessary . . . for one's language to be magnificent, tortuous, or flowery".¹⁶ Of Achdiat K. Mihardja, he says: "his comparisons are fresh and new".¹⁷ His remarks with regard to form, which need not be "magnificent" etc., are extended to cover kinds of subject and method. The writer, in his works, "does not need (to write) about wonderful kingdoms or sacred loves (as is usually the case in the traditional arts - Humardani), but may also [write] about buffalo dung or a stupid bean-seller".¹⁸

(16) The above concepts of traditional and modern, which are based on the position of rules (principally the rules of working a medium, which appear during development from sources and origins in the past) are practical concepts which have arisen in confronting the problems of the development of the arts.

III General Activity within the Traditional and Modern Lines

(17) In considering the evidence of the way our arts are moving, the traditional and modern lines represent two attitudes, each with its own manifestations, which require to be differentiated.¹⁹ In the approach to understanding²⁰ or promoting fruitful artistic life, differences in method and kind become clearer.²¹ As has already been stressed, the above concepts of lines of development are practical concepts, working concepts to enable us to approach the subject fruitfully.

(18) For the modern line, creativity, discovering and working on new problems, or aspects other than artistic objectives, freedom from externally-enforced rules, are the essential requirements, as can be gathered from the above quotations. An awareness of this is clear in the statement: "A creative artist needs new impressions and stimuli if he doesn't want to sink into soul-destroying repetition or banality of ideas".²² The central problem in the development of this line is resources, such as publication, and not ideas. The concept of development for survival is no longer an issue. Our modern arts are an aspect of present-day or modern Indonesia, as was suggested above. As for complaints about creative activities, criticism, public reaction etc., this line is far richer in terms of new works; far richer also as regards momentum-inducing exchange of ideas in the form of writings, polemic, criticism etc. As for the tearful complaints of the modernists, their creative activities, and other other related aspects such as the stimulant of exhibitions and performances at centres of cultural life in the towns, take place with participants and enthusiast of far greater numbers and quality, and are also generally more serious, important and relevant - if comparison may be made - than [comparable activities] in the traditional field. Moreover, its parallel in entertainment has even taken place in the countryside. Crude "Western" films, third-class Indian films, or instructional films in the villages, or in the countryside outside the centres, can push aside traditional audience entertainment forms such as wayang kulit, ketoprak, ludruk.²³

There are a number of specialist magazines - a very important medium of support for activity and interest - for the modern arts, such as Horizon, Sastra, Majalah Budaya Jaya, which in each issue almost always include an article or articles about modern arts and

always include modern poems. These have already entered their fifth year, and although slight, they still provide a breath of fresh air; they are not just confined to works of art (such as polemic concerning batik, for example), the situation and problems of criticism itself have already begun to be discussed energetically.²⁴

(19) The line of modern arts has a potency and a commitment of view. Nowadays it is not too difficult to come across powerful advocates, reviewers or critics in the centres of cultural life such as Jakarta, Bandung, Jogjakarta, Medan, and there are even one or two in Semarang and Surakarta.²⁵

IV The Problem of the Traditional Arts Today

(20) The general situation of the traditional arts presents a very different picture.

As was illustrated by the examples above, this line holds on to rules of execution. These rules may be limited to a vocabulary of technique, but may extend as far as realization of content. In the "Serat Sastramiruda" an example is given in the form of a wayang scenario in the Kasepuhan [aristocratic] style, a "peptikan soko kagungan ndalem pakem ing karaton" [quotation from the main manuscript of the kraton] which is "patut ginawe babon" (suitable for use as a basic model).²⁶ The lakon [scenario] is called "Polosoro". At the opening, the basic scenario of the act is narrated [by the dalang] beginning "Swuh rep data winata . . ." Whatever the lakon, this narration always begins with this sentence, possibly with differences of pronunciation here and there.

(21) We must examine further the extent of this basic principle - its breadth and depth, its manifestations in the living reality of the traditional line. All ideas put forward to help in the understanding of a phenomenon are in the form of opinions. These opinions may be true, mistaken or absolutely wrong, but they are all reasonings, explanations or interpretations about what is actually happening. What is essential is the basic subject, i.e. the truth which we wish to understand, meaning the truth of reasoned interpretation at least. This truth in the traditional arts is a conceptual fog, and (providing a hindrance to development) a conceptual fog which very much tends to result in a preoccupation with just the outward aspects. This is an unhealthy, if not dangerous situation. In all kinds of discussion about traditional arts at the Central Java Arts Centre, this condition has been felt, expressed and noted in different ways.

(22) During a discussion of wayang, the observation was made that "the performance of wayang is in a dangerous condition" ("Pakeliran sak punika saweg gawat kawontenanipun"). In Central Java, and also in some other places outside it, the dalangs most in demand, commanding the highest fees (by their own admission) are those who turn the performance of wayang kulit into a concoction of comedy which sends the audience into uproar, right from the opening scene through to the final placement of the kayon.

Dalangs who are already well-established, with personal styles which are fairly good and far cleaner, purer and more relevant, not infrequently do an about-turn of style, joining the comedy race to enter or corner the market. Young dalangs who are talented and begin to attract serious attention from connoisseurs and public try to

consolidate their position in the market by imitating and applying the comedy recipe which is clearly in demand. The rise of this defective but saleable style, this infiltrating form of commercialisation, is a manifestation of an unhealthy situation. The eclipse of the dalang by the female vocalist during the wayang performance, as happens in Sunda, as happens in the "wulu cumbu" part of the "perang kembang" scene in Central Java, is also a symptom of this unhealthy state of affairs.

Compared with the situation ten to fifteen years ago, this is clearly a worrying deterioration. At that time there were also prominent figures who held sway over the wayang theatre, but their style was still considered good, if not astounding.²⁷

The variety of musical accompaniment has also declined, and its wealth of harmony is no longer beautified with character and imagination. The dalangs are no longer masters of the accompaniment genres.²⁸ Even the musicians are dragged down into this miserable state.

(23) If this situation is felt to be gloomy it is because it is gloomy - as gloomy as possible. This is not being melodramatic. We need only remember the characteristic position: previously, wayang theatre was a product of the essential thinking of our society, that is the educated people of our society, the educated people of Javanese culture at that time. Wayang theatre, amongst other things, was capable (within its established environment) of exploring contemporary issues (i.e. more or less unite the macrocosm and microcosm in "lebet" lakon such as Dewa Ruci); it was considered capable also of power at a spiritual level, making safe, guarding against "rubeda" (disturbance) with its function of "deliverance". Nowadays, the

wayang performances in demand are those which become vehicles for the noise of action scenes, vehicles for clowning which makes fun of the whole story and almost all the characters, and vehicles for the musical requests of the audience. Some prominent dalangs who have already gone so far as to change their style of performance, not only convey their insecurity, but also their confusion in seeking a way of combating and reducing this grip on wayang which has turned it into a spectacle offered up to the raw tastes of an uneducated public, with total lack of discrimination.

(24) Confronted with this cheap form, people from the traditional field are shaken by thoughts which they are not capable of analysing satisfactorily.²⁹

Positive reactions against this cheapening process are still weak, but may be seen, for example, in studies at institutes, schools and arts colleges promoted by the government. Efforts at radical performance practice based on the fundamental working techniques of the medium, as demonstrated in "pakeliran padat" ["concise" wayang performance] are still not sufficiently understood to remove the prejudices which get in the way of evaluation and true appreciation.

(25) During a conference on karawitan (at PKJT) in the presence of master artists, the late Bp. Prodjopangrawit, a prominent musician, asserted that nowadays karawitan had declined into a noisy entertainment. "Difficult" gending are very rarely requested and performed, and then usually the same old three in rotation. Imposing vocal and instrumental styles such as kemanak style can no longer be appreciated because they are not lively, because their orchestration is simple.

However, karawitan does have some bright spots, because formal study in arts schools has already been established for some twenty-odd years. Even so, these institutions, in the hands of people who do not understand the problems, may even speed up the process of vulgarising karawitan.

(26) Traditional dance has produced the Prambanan-style dance drama, which professes noble and firm foundations, but only confirms its obedience to a new set of rules which are at root dubious, such as using gangsaran rather than sampak in the musical accompaniment. Patetan, ada-ada and macapat are not allowed - the accompaniment must flow without stopping. The choreography is symmetric, using straight linear arrangements with small fussy decorations. The performance has no weight, it is just a vehicle for the story. The content is not approached by means of direct presentation, but by means of conventional symbols and representational methods (pantomime with dialogue).³⁰

Confronted with the existing wealth of tradition, the selection of musical accompaniment on no stronger basis than the desire to establish new formal rules (sampak, for instance, is not allowed because it is used in wayang wong) is a retrograde step. Compared with presentative ['presentatip' i.e. non-representational] principles and performance - a practice which is strong in the tradition, pantomime - an explanatory method of the representative ['representatip'] approach, also appears to be a retrograde step. Moreover, the Pandan [a town in East Java] version begins with a scene in which women bearing censers are accompanied by men dressed in silk, as a physical representation of the first principle of Pancasila - i.e. belief in God, which does not have any connection

with the story or the performance.

The Prambanan style has become idiotic, "kitsch"; moreover, it represents a false direction which has dominated the development of dance as far away as Bali, so that it is not far wide of the mark to describe it as a decisive factor. This infertile style has strangled further development.³¹

(27) The situation in West Java is more favourable. There is already a well-worn path of cooperation there, between traditional and modern in the field of literature. Sundanese literature is happy in its emerging authors, who have grown up with, and within, the field of modern Indonesian literature - such as Toto Sudarto Bachtiar, Achdiat K. Mihardjo, Rusman Sutiasumarga etc.³²

What is important here is that more and more people of our modern culture (new culture, to use Takdir Ali Sjahbana's term), children of Indonesian culture, are using the Sundanese language, the living language for the majority of people in the traditional field in Sunda, as a tool of literature.

With such pioneering it has been possible for cooperation to take place with official blessing between the field of traditional dance and the field of modern Sundanese and Indonesian literature, to produce a Ramayana whose approach was very presentable, although it certainly caused a stir amongst many from the traditionalist camp.

(28) Summary

These sketches are quick and untidy, and only concern three kinds of traditional arts descended from the kraton, but are perhaps already enough to give a proper idea of the situation of the traditional arts. Formal rules strongly govern them and make them like

the execution of instructions from above. Rigidity and decline are thus easy to understand, and result in slight and aimless work. Artistic life is thus absorbed in surface activity - beauty degenerates into spectacle and decadence, outward brilliance, golden brilliance,³³ with a superficial attractiveness and glamour, whether it be in dance movement, karawitan or wayang performance.

V The True Characteristics of the Traditional Arts

(29) After the above sketches, it may be felt that the authentic tradition cannot be as cheap and empty as this. The principle of working a medium - sound, movement, line, rhythm etc. in a tradition is a universal principle which is tested in the arts, i.e. in non-realistic (or non-representational) "presentation" ['presentasi'] which exhibits the medium in a working to be experienced directly.

(30) This is a basic principle of the authentic karawitan tradition, which never attempts to imitate the sounds of everyday life, such as rain, thunder, a person weeping, sighing, a horse running, and so on.³⁴ The authentic karawitan tradition creates the particular sounds of karawitan in terms of fixed intervals and arranges them with tempo and rhythm, reaching us directly.

"Tan karungu gamelan nang nong gungipun

Tate tetonira

Sadaya datan kapyarsi

Mung rarusing gending kang nganyut ing dria"³⁵

(The sounds of the gamelan are not heard - its "nang nong gung tete teton" - there is none of that. There is only the feeling of the gending to enchant the heart)

(31) This "presentation" has also become a principle of the authentic dance tradition, which composes the movements and positions of dance - such as tancep, junjung kaki, ukel, mbesut, pacak gulu, and composes dance embellishments such as sekar suhun, ngacap, laras etc., not for the purpose of representing someone who is engaged in the movements of everyday life. Fighting, in the authentic tradition, is not wrestling or silat, but fast movement to-and-fro (or what was then felt to be fast confused toing-and-froing) with the movements kengser, tantang-tangan, jeblos etc. The authentic tradition arranges the Bambang-Cakil [young warrior - demon] confrontation using agitated ngasak movements for the Cakil (subsequently enriched by present-day Cakil movements), hurriedly seeking (yak-yakan) as he moves round the Bambang, and not with childish representational movements which anyone could make up in half a minute.³⁶

(32) This non-realistic basis is also a principle of the wayang theatre and its puppets. Wayang puppets do not copy the human form in an exact way, but change and distort - lengthening the nose, the arms, the shoulders, making the eyes round, making the curving kadal menek hairstyle stand up on top of the head, etc.

The faces are coloured in a quite unnatural way - black, blue, white, gold, red, pink. The [dalang's] voice is lowered and raised in pitch and its fluctuations increased. The principle of changing not copying the real world, the "presentation" principle, are principles of modern art which in the Western world have been attained through centuries of development. Forest, storm, ocean, waves, precipice, river and mountain are not represented by their physical forms, but by the single form of the gunungan. The feeling of howling wind or storm is achieved by the movement of the gunungan.

(33) The great masters of the past astonish us with their creativity and the fruits of their labours, which are still fundamentally alive in our hearts in a very strong way. The same is also true of the Centini period, which was totally absorbed in artistic activity.³⁷

The works of the great masters of the past will today fade away in our hands - we whose tastes are reduced to the level of copying nature. This is a question of understanding. A lack of understanding increasingly blunts our feelings, leading to a loss of the vision or aesthetic attitude which has the capacity to penetrate the living body and reach into the soul.

(34) These remarks, together with the facts of artistic life in Central Java and East Java, in my experience, also apply, in their main features, in Sunda and Bali. Their relative strengths and weaknesses possibly differ. This basic similarity also applies in other provinces, also coloured by the character of the individual region. The weakening of our art forms is a phenomenon within the cultural evolution of our society, confronted with the challenge of change. The pattern is the same.

(35) The Significance of Artistic Life within Traditional Life

One hears in the traditional field, that the arts (of our tradition) are noble, a refined mirror of the intellect. "Kagunan kabudayan karawitan punika dados pratanda ingkang premati, lebet ceteking raos, wadag alusing bebudening bangsa . . ."³⁸ But this view nowadays exists alongside the view that the arts are (physical) beauty to entertain, "kelangenan"³⁹ [pleasures] for those with money; also alongside the assertion that one of the most powerful of the arts, wayang theatre, has the function of teaching, instructing,

to educate and give examples of what is good and what is bad to the masses. This is edification in the shallow sense of the word, edification which means that good actions are made clear, evil ones obvious, without there being anything at all problematical for human beings who suppose themselves powerless to confront the real world and the burden of fate. People say that art has two uses - to function as a medium of high-minded instruction, and at the same time to entertain because of its enjoyable methods. Or, if the edification is more than that, these two aspects are said to come from an art of many levels; this is rather like the apology for the all-night wayang performance - the evening is for the children, the night for the adults. But I would still raise a question mark over the weight of this edification, because its content is usually still just for teaching, instruction, example etc., like the medium of pantun verse. The content of this instruction is that man must be wise, must do good, that good will overcome evil, greed etc. It is clear in this connection why dalangs appear unwilling to comply if requested to refrain from lecturing.

(36) Apart from the explicit means of conveying content, i.e. instructional, there is the indirect method via symbolism. The jaranan [equestrian] scene is valuable because it "has a philosophical content" which is also instructional: "man must mount the horse and hold the reins, i.e. passion, and not the other way round". Apart from this additional interpretation concerning personal responsibility, this "content" also has a connection indirectly with the content of the story, for similar instances are found in any story, as in the majority of the scenes in the first and second parts of the wayang kulit performance. The connection is a matter of detail

without the necessity of it being represented, although it is very true that it is a joy to ear and eye. The equipment of the wayang performance such as debog, kelir, blencong etc., the order of positioning the gunungan, other scenes beside the jaranan, all these are interpreted as symbols which are presented as content. This symbolism is a general and traditional method, full of possibilities for giving enlightenment of this kind.

One further example from karawitan:

"Mula ingaran patetan
Pinanteng pantenging batos
Sabarang ingkang jinangka
Lamun nota patetan
Katemah gendinge kuwur"⁴⁰

(For that which is called patetan purifies the heart. Whatever is desired, without patetan the progress of its melody will be confused)

Compared with concepts of this kind, then the authentic tradition, such as the tradition of the Centini, is far more precise and strong, more universal in its attitude.

(37) What was this authentic tradition like before "today"? Facile teaching and lecturing were not prominent, except of course where the prime purpose was to instruct. If it was enjoyable, well then it was frankly acknowledged as enjoyable, without weighty pretence, without being didactic in order to become more weighty.

"Ki Kidang Wiracapeku
Suka gumuyu sarya ngling
Dukilah dene kepenak
Amarasaken wong gering"⁴¹

(Ki Kidang Wiracapeku was happy, and smiled, saying: Ah! Such beauty could make a sick man whole.)

On the other hand, artistic weight by capturing us heart and soul,

may ultimately bring us to modern problems within the context of the times:

"Yen wus wruh rasaning gending
Lan surasaning niat
Gending dadya pangatere
Marang sejatining niat."⁴²

(If you are responsive to the feeling ['rasa'] of gending, and understand the [spiritual] goals of life, then gending may be used as a means of attaining those goals.)

Works of art are to be experienced, not a study resource. The range of experience extends from being "wowed" by the lightly enjoyable, to the opening of the way to the summit of religious experience.

(38) Summary

To summarise, the traditional arts, in terms of their creativity, have reached points which are now considered strong: the principle of non-realistic creative realization which does not slavishly follow the forms of nature; the principle of experience direct from the art form to the inner being of the observer; and the principle of present or contemporary humanitarian aims, with the widening of the spiritual activity of mankind. The objective of traditional art therefore, is the spiritual life, or spiritual problems, of its time.

Traditional arts which truly have this cultivating nature also have other characteristics of a contemporary kind. This is what should become our objective now.

VI The Direction of Present-day (Contemporary) Traditional Arts

(39) A living artistic situation occurs when an artist produces an artistic creation which is directly experienced by the observer.

The content and value of artistic experience are thus dependent on the level of capability, or creativity of the observer; dependent on an artist who is sufficiently mature to be capable of fathoming the spiritual problems of his times - the times of his society in the wider world context; on the artist who, besides that, has the technical skill to give form to his inner conflicts within those spiritual problems.

(40) Now we come to the nature of the traditional artist. The majority of artists working in traditional ways come from a background of traditional culture or outlook, which arises from and gives rise to a traditional society, with a "pre-Indonesian" culture, according to Takdir Ali Sjahbana.⁴³

This traditional culture, which previously represented the only culture, has now become a sub-culture. It is a part of contemporary Indonesian culture, a new culture, as in the past when the interior agrarian part of traditional [Javanese] culture was different from the coastal or maritime part.

This society has frequently been studied by the experts, and will certainly be in evidence in the reports of this seminar which is discussing values and development aims. Whatever its aspects - communal peasants, feudalism,⁴⁴ feudal ties, irrigation,⁴⁵ or patrimony⁴⁶ - all indicate the element of tradition, i.e. the characteristic of conservatism, or the tendency to conservatism, as a hindrance to development.⁴⁷ We know and perceive the negative aspects of tradition very clearly. The development of society requires time if we desire constructive development, without the excesses of fluctuation in the equilibrium of our unity, and therefore values which allow this, and which we choose for ourselves. The

difficulty is, we are now in a phase which is still strongly governed by the hindrances of tradition.

(41) We have already established the path of development which we desire, i.e. to achieve a modern culture within and along with the modern world - a common attitude of today's world. We must change more than a few of the elements of the old traditional culture. This has been desired since the time of Kartini, through the period of the Pujangga Baru, up to the present day.⁴⁸

We intend progress, to develop materially and spiritually more prosperous than before. Moreover we intend to speed up our development consciously to catch up with the speed of the modern world. Thus we establish our prosperity, both physical and spiritual, by creating economic and educational systems which are orientated to the contemporary world. This orientation, although a continuation of yesterday's, is also a creation of our own. Its values are not identical to the values of yesterday - traditional values - but values which we experience and are sure of, whether they are from our tradition or not.

(42) This has consequences for every aspect of culture, including artistic activity - increasingly clear in the traditional line. If we do not want to make the people of our traditional culture into something which, in artistic activity, we can squeeze and exploit for international festivals, for tourism, for entertaining guests etc., but rather have the intention of urging our traditional artists - the largest section of our artistic community - to join together in making the building of Indonesian culture the focus of their artistic activities, then we must so urge them - slowly or quickly

- to build a present-day, modern, contemporary Indonesian culture. The task of being Indonesian and of Indonesianising clearly demands activity of full potential in all fields, representing the efforts of the whole of society.

This clearly requires methods of culturising which are firmly and precisely Indonesianising. This is not achieved by command, indoctrination or sloganising - evils of the past and present, but by what might be termed updating - "penjarwaan"⁴⁹, i.e. realising and putting into practice in all actions, including especially the actions of government.

(43) Given this background of conscious large-scale Indonesianisation, the Indonesianisation of the traditional arts world, i.e. the development of the traditional arts, is a sure consequence. Sector development has now become possible in the form of partial upgrading. Now, with this background of all-encompassing Indonesianisation, present-day Indonesian-style artistic ideas using the capital of the resources and creative concepts of the old tradition, may successfully be extended and established. In this way tradition becomes up-to-date, contemporary Indonesian tradition.

The form and direction of this development can be of many kinds, ranging from the traditional, using traditional concepts or materials in a new way, to forms which have only a whiff of tradition about them. These forms and their details will no doubt be discussed in special sessions of this conference.

VII Some Important Practical Questions

a) Important Recurring Problems

(44) Although the solving of any problem in essence means the consideration of principles which are recurring and wide in application, practical considerations arising from such principles may be equally recurring and wide-ranging, and so must also be taken into account. Some of these recurring practical considerations within the development of the traditional arts are discussed below.

(45) The development which we also require within the arts is that which is all-encompassing and rapid. This gives rise to a situation of intellectual inadequacy in the handling of conditions very different from those of the past. This is a general situation within our society, even moreso in the field of the arts and traditional arts, which we would like to be together in parallel with other activities in the culturisation of Indonesia.

This deficiency in ability and thinking causes practical difficulties in what is called construction ['pembinaan']. By construction, what is often meant is the forming of organisations, or the carrying out of upgrading ['penataran'] (referred to, of course, as "upgrading" [i.e. using fashionable English terminology]) in the form of three-day crash courses. If the intention is to mobilise trained performance or teaching personnel, then such efforts are very adequate. But the question of construction in the arts is quite different - it is one of concept, as was explained above, and concepts which are resilient.

(46) Officials - who are important figures with great influence in our society - who of necessity cannot do other than listen to the advice of people whom they consider to be in the know, often unwittingly are assisted by staff who are really inadequate. Their good intentions may have unsuspected consequences. This is already realised, but it is still very difficult to take decisions about something in the dark.

(47) Another difficulty arises in connection with the social status of traditional artists.

We are proud of our arts; traditional society never forgets to sing the praises of the traditional arts. However, it is clear that paid or professional artists - swarawati [singers], penggerong [chorus], pengrawit [musicians], penari [dancers], and all paid personnel - are considered to have low status.⁵⁰ This appears to be the convention, as was stated by Ki Hajar.⁵¹

Although the situation has improved since Independence - greatly improved, and although artistic ability is very much respected in people of high status, there are still traces of a feeling of being unsuitable, so that artistic occupations have still not spread proportionately to all levels of society as we would wish. This certainly has a restrictive effect. An artist is not a tradesman. A dalang is not a labourer. He brings the entire experience and background of his life to his performance. Dalangs, the majority of whom come from the country areas or from the traditional classes, who are insufficiently in tune with the needs, both spiritual and physical, of the other classes, who occupy no mean role in giving form to Indonesian culture, will not succeed in capturing the attention of these classes of important people. Thus it can also

be understood why wayang performance is now declining in quality and pandering to indiscriminating tastes, and will be unable to capture the interest of these classes. Wayang theatre for the majority of the educated classes is a matter of mystical speculation, literary artefact, nostalgia, and something to be photographed.

The majority of budding artists and enthusiasts are also still from the same social stratum - the majority of the students at the Konservatori Karawitan [now SMKI] and the Akademi Seni Karawitan Indonesia (ASKI) in Surakarta come from the rural areas.⁵²

(48) Nowadays there is a strong factor being cultivated in connection with raising status, but unfortunately it may have a negative effect, or at least a dangerous one - that is tourism. This activity makes it easier for a dangerous or disquieting situation to arise because it "commercialises" man along with the products of his culture.⁵³ Unless it is based on a policy of construction in the arts, tourism may aggravate the problems of the traditional arts.

b) Intermezzo

(49) There is one more thing which could be classed as a recurring difficulty, although one which is more likely to draw a smile to our lips, and that is the considerable and wide-ranging expressions of public interest which at root show a concern for the vicissitudes of the arts. This concern produces a great desire to be helpful. Some of the thinking which appears in this field is as follows:

The arts are entertainment (already mentioned at the outset), the arts must be (totally) useful, the arts must instruct, teach (already mentioned).

Art is that which is performed to be admired.

The arts must have a national character (and national character in dance, for example, consists of traditional dance costumes with gamelan accompaniment etc., never mind whether serious or not).

Our identity is (only) determined by the traditional arts, not by that which is non-traditional (in other words modern Indonesian arts - this is from a press interview). There is a proposal to hold a seminar on identity in the arts.

One city wishes to become a centre for naturalist painting which can be considered indigenous, the purpose being to guard against foreign influences such as abstract and pop styles etc. (several forms of impressionism are allowed).

Our culture is waking up to tourism, and our art studios must be ready to become tourist attractions.

The above entertaining ideas regularly, in their up and down way, add spice to the arts scene. Sometimes they can be laughed away; but sometimes they give rise to damaging misconceptions.

VIII Conclusion

(50) After we have surveyed the field of action together, it is up to us how we proceed.

We may reject everything presented above with a shrug of the shoulders. For all of this endangers our attractive image of the greatness of our culture and arts as the inheritance of our forefathers - endangers our image of our own greatness. This is the kultur referred to by Ki Hajar, whose outlook (vision) I have made

the motto of these radical thoughts. Our mentor also was not inattentive to the development of our line of modern arts which has a contrary direction:

"Meanwhile, at the same time as the aforementioned decline, we can see the artistic and literary development of our national language, Indonesian, thanks to the activities of the pioneers, the "Pujangga Baru", the members of the "Angkatan '45" and others."⁵⁴

Twenty years ago he was already feeling the need for contemporaneity in the traditional arts.

Apparently it is still necessary for his message to be reiterated today.

Together with everyone in the field of tradition, I exalt his name, who is no longer with us but to whom we owe much. Together with them, I exalt the un-named masters of bygone traditions, who with their works clearly pointed towards the contemporary road. As creative masters they demand of us creative action today.

NOTES

- 1 Ki Hajar Dewantara, "Kebekuan dan Pembaharuan dalam Hidup Kesenian Kita" [Ossification and Renewal in our Artistic Life], Budaya, 8 (Jogjakarta, 1953).
- 2 Lynn White Jr., "The Changing Canons of our Culture", in Frontiers of Knowledge in the Study of Man, ed. L. White Jr. (New York, 1956), p. 303.
- 3 It is better to avoid formulating a definition of "modern", no matter how essential or central the concept is to this paper. Its meaning within the context of this discussion will be clear each time it occurs. The "modern" characteristic is an attitude, hence complex. "Modern means connected with the present time, the concept is vague and manifold." (S. Takdir Alisjahbana, "The Modernisation of Languages in Asia in Historical and Socio-cultural Perspective", a paper presented to the Conference of the Malayan Society of Orientalists, 1976, in The Modernisation of Languages in Asia, ed. S. Takdir Alisjahbana (Kuala Lumpur, n.d.))
- 4 The wealth of ideas from world cultures contained in Pancasila and Undang-Undang Dasar '45 [1945 Constitution] was made clear in President Sukarno's speech on Pancasila and in the minutes of the meetings which prepared for Independence in 1945.
- 5 As an example, it can be said that, of the important currents in Javanese mysticism there are elements of thinking which came from other than Islam, from the Christian religion, modern science, and contemporary political life. See Harun Hadiwijono, Man in the Present Javanese Mysticism (Baarn, 1927), especially pp. 249-50.

- 6 Raden Adjeng Kartini, Letters of a Javanese Princess, trans. Agnes Louise Symmers (New York, 1920), pp. 150-51. Achdiat K. Mihardja draws a parallel between this quotation from Kartini and the fiery writings of our young people about 35 years after Kartini's statement, which "examine, dissect and question the old values and standards", in the anthology Polemik Kebudayaan [Polemics of Culture] (Jakarta, 1948).
- 7 P. B. IX [Paku Buwana IX], Dandanggulo couplet quoted in Widodo Sastrodiningrat, "Onze Dubbel le Plitch", in Mangku Negara VII, Supplement op Het Triwainoe-Gedenboek (Surakarta, 1940), p.198.
- 8 Moh. Hatta, from a Vice-Presidential welcoming speech, in Indonesia Nomor Konggres Kebudayaan ke II [2nd. Cultural Congress Number], (1952), p. 29.
- 9 Purbotjaroko, in Achdiat K. Mihardja, op.cit., p. 30.
- 10 "suitable for use as a basic model" (trans. Humardani) Serat Sastramiruda: Analysis and Guide, by K. P. H. Kusumodilogo, handwritten copy.
- 11 Javanese newspaper (?) Bramartani, 1878, No.33, quoted by G. A. J. Hazeu in Bijdrage tot de kennis van het Javaansche Toneel (Leiden, 1897), mentioned by J. Kats in Het Javaansche Toneel, I. Wayang Poerwa (Weltevreden, 1923), p. 34.
- 12 M. Ng. Nojowirongo, Serat Tuntunan Padalangan, I, II (Jogjakarta, 1959), p. 52.
- 13 Compare: Sarah Newmeyer, Enjoying Modern Art (New York, 1960), p. 9: "Modern art is primarily a view. The modern artist views the world, or the part which he has chosen to paint, as if it had been newly created that morning . . . it is vision such as this which distinguishes the modern artist from the traditional or academic artist."

- 14 Ajip Rosidi, Tjerita Pendek Indonesia [Indonesian Short Stories] (Jakarta, 1959), VII.
- 15 Ibid, IX.
- 16 Ibid, 15.
- 17 Ibid, 113.
- 18 Ibid, 15.
- 19 See i) Claire Holt, Art in Indonesia (Ithaca, New York, 1967), especially pp. 7, 97, 191 ff., 211 ff. The book's subtitle is also relevant in this context: "Continuities and Change".
- ii) Frits A. Wagner, Indonesia: The Art of an Island Group, trans. Ann E. Keep (New York, 1959).
- 20 See, for example: S. D. Humardani, "Ballet in the Development of our Dance", Nasional [daily newspaper], 3 July 1959. In my implication of the term "traditional" in Dance, "I ask the composers of modern dance, who have left behind the forms of traditional dance, to be patient."
- 21 See S. D. Humardani, "Pembinaan Kehidupan Kesenian", a paper read at the Discussion organised by the Dewan Kesenian Surakarta [Surakarta Arts Council], 1970 at PKJT.
- 22 Popo Iskandar, "Tentang Seni dan Kreasi" [Concerning Art and Creation], Budaya Jaya, I No.5 (1968), 279.
- 23 On the question of choice, 20 out of 25 villages in the Surakarta region have expressed a preference for film shows rather than ludruk or wayang kulit. It is not long since a ludruk group in one district experienced a falling-off in their audience until only a third of the usual number remained when there was a film showing nearby.
- 24 E.g. Achdiat K. Mihardja, "Kekaren Simposium Kritik Sastra"

[Opening of the Symposium on Literary Criticism], Budaya Jaya I, No.7 (1968), 422 ff. The Criticism Symposium itself was recently reported in Sinar Harapan [daily newspaper] (including - "Arief Budiman dan M. S. Hutagalung", Sinar Harapan, 4 September 1972.)

- 25 A fallow region such as Solo, for example, to sustain itself has had to develop highwayman tactics: if a speaker or a critic comes this way, he is hijacked to take part in discussion.
- 26 Serat Sastramiruda, handwritten copy.
- 27 I refer to the style of the late Wignjosoetarno. At that time, a style with elaborate movements was considered by the older generation to be messy, impure, unclear.
- 28 In one performance, a dalang whose name was starting to become well-known, gave confused signals, and had to surrender to the kendang player and musicians (who were trained at an institution which pays regard to such things) when he tried to use an accompaniment according to hallowed tradition, in precisely the wrong place.
- 29 There are some who compare the whiz-kid of this cheap style in wayang theatre to the great artist Rembrandt (may he smile, tickled but forgiving in his resting place). It is stated that both stepped out of line, were "different". During their lifetimes neither of them are given their due. Like Rembrandt, the prophet of this cheap style will subsequently bring forth a new outlook and achieve appropriate recognition.

This disgraceful and cheap comparison shakes some people in the field of the authentic tradition, who are insufficiently familiar with the phenomenon of Rembrandt - the great Rembrandt who chose not to bow to the demands of his customers and died

in poverty. How different from the whiz-kid of the cheap style whose performance as a dalang is tailored to the occasion, especially to his customer. He has no scruples about pandering to his patron who watches him purse-in-hand in front of the screen. Such an "off-screen" action is forbidden in the tradition.

- 30 S. D. Humardani, "Sendratari Ramayana Prambanan Gaya Lama" [Old-style Prambanan Dance-drama], in Laporan Seminar Sendratari Ramayana Nasional 1970 [Report on the National Seminar on Ramayana Dance-drama, 1970] (Jogjakarta, 1970), p. 127.
- 31 Ibid, p. 119.
- 32 Ajip Rosidi, Kesusateraan Sunda Dewasa Ini [Present-day Sundanese Literature] (Bandung, 1966), pp. 42-43.
- 33 At TIM [Arts Centre in Jakarta], watching a performance of the Sundanese version of the Ramayana (1970) which consciously avoided the cheap brilliance of gold, a rather prim lady's voice was heard behind me: "Oh, kasihan toooo - arme koning zijn costum tooo - zonder - emas - werbelijk" ("Ah, poor thing, an impoverished king, and just look at his clothes - no gold, oh its too bad").
- 34 The piece "Pangkur Westminster" alternates the sound of the Westminster chimes with the tick-tock of a clock. This is a little eccentric but in an amusing, light-hearted way. This sort of thing is allowable now and again, in its proper place. In any case, the sound of Westminster is a sound in itself, not a sound representing something in nature, but a sound created by someone, arranged in an attractive way.
- 35 Tjentini [Serat Tjentini] (Jakarta, 1915), VII-VIII, 204, Pucung verse 277.

- 36 Tradition has also known the process of deterioration in the past, as for example in the kiprah dance with its imitative movements, from washing and powdering the face, to arranging the pleats of the kain. It is highly probable that this is relatively new, i.e. composed about a hundred years ago.
- 37 On hearing Jayangrana's playing of the rebab:
 "Entong atine kang nabuh
 Anjomblong para niyogo"
 (the musicians were carried away by the feeling, the players were transfixed)
Tjentini, loc.cit., Kinanti, verse 276.
- 38 "The art of karawitan becomes a sure sign of the depth or shallowness of feeling, the coarseness or refinement of intellect of a nation . . ."
- 39 ". . . cakepanipun
Winangun lelangen asri"
 (. . . the text is arranged to give pleasure).
Titi Asri (Surakarta, 1925).
- 40 Ibid
- 41 Ibid, [trans. Sri Hastanto]
- 42 Ibid, [trans. Sri Hastanto]
- 43 "Menuju Masyarakat dan Kebudayaan Baru" [Towards a New Society and Culture], in Achdiat K. Mihardja, op.cit., p. 18.
- 44 D. H. Burger, De Ontsluiting van Java's Binnenland voor het Werldverkeer. Diss. Wageningen 1939, p. 5 ff.
- 45 "hydraulic civilisation", a concept of Karl Wittfogel mentioned in Ina E. Slamet, Pokok-pokok Pembangunan Masyarakat Desa, Sebuah Pandangan Antropologi Budaya (Jakarta, 1965), pp. 132, 139 ff.
- 46 W. F. Wertheim, East-West Parallels: Sociological Approaches

- to Modern Asia (The Hague, 1964), p. 206 ff.
- 47 W. F. Wertheim, Indonesian Society in Transition. 2nd. ed. (Bandung, n.d.), pp. 11, 250, 251.
- 48 In the field of philosophy, see Dr. N. S. T. Dryarkoro, Pertjikan Filsafat [Smatterings of Philosophy] (Jakarta, 1904), p. 48.
In the arts field, see H. B. Jassin, Analisa, Sorotan Tjerita Pendek [Analysis, Spotlight on the Short Story] (Jakarta, 1961), p. 11.
- 49 Umar Khayam, Tentang Pariwisata terhadap Perkembangan Masyarakat [Concerning the effect of tourism on the development of society], a report to the Seminar on Tourism 1972, arranged by Natour in Surakarta.
- 50 Musicians, if they wear Javanese costume with keris [dagger], according to tradition, must use a scabbard of the gayaman type, i.e. the working type - the type used by "employees".
- 51 Ki Hajar Dewantara, op.cit.
- 52 Of first-year students at ASKI, 80 percent come from families whose income is less than Rp.5,000 per month.
- 53 Umar Khayam, op.cit.
- 54 Ki Hajar Dewantara, op.cit., 10.

Appendix IIIii

The Creation and Realization of Karawitan Compositions
Departing from Traditional Karawitan

by

Rahayu Supanggah

Menyusun dan Menggarap Komposisi Karawitan Bertolak dari Karawitan Tradisi [The Creation and Realization of Karawitan Compositions Departing from Traditional Karawitan]

A working paper for the Sarasehan Komposisi Musik [Discussion on Musical Composition], 17-21 October 1979, PKJT Surakarta, published in Buletin ASKI [Surakarta], No. 13 (1980)

by Rahayu Supanggah

translated from the Indonesian by A. R. Roth

[1] Our karawitan has grown and developed by undergoing changes until it has reached the form which we know, experience and perform today.

At the present time we do not know for certain when karawitan first appeared or in what form, but from the explanations of experts, old musicians, and from several written sources, we can recognise that there have been changes in:

- the number of instruments, or even constituent parts of instruments, as in the increase in the number of keys on the gender from 10 to 12, 13 or even 14;
- the number of pencon on the slendro bonang, increasing from 10 to 12;
- the use of instruments such as engkuk kemong, which are now used in the full gamelan, and which previously were only used in the gamelan klenengan;
- the function or use of a complete gamelan, such as a large

gamelan in slendro and/or pelog tuning to accompany wayang purwa, which was previously accompanied by a gamelan klenengan/wayangan in slendro tuning; such as gamelan pakurmaten [types of ancient ceremonial court gamelan], now used to accompany dance, which was never the case previously; such as the use by ASKI/PKJT of a gamelan klenengan to accompany the dances Lawung and Sesaji;

- garap, which covers the arrangement of the composition, the sections of the composition, the form and the realization of the playing of individual instruments.

[2] In traditional karawitan, it is difficult to separate composition, form and garap, because, generally speaking, in compositions of the gending type there is already a system of fixed forms (lancar-an, ladrang, ketawang etc.), and the composer ['penyusun'] is not (too) concerned with giving the garap to the performers. The players have freedom within fixed limits to realize ['menggarap'] a given composition.

[3] In the arrangement of compositions, changes and/or mixtures of form may be found, as can be seen in the Gending Srundeng Gosong, Majemuk and Laler Mengeng, each of which exhibits differences in the total number of balungan strokes per fixed kenongan. In the Jineman Gendro and Glatik Glinding can be found compound forms, i.e. mixtures of several forms (ketawang, ayak-ayakan, slepegan) within one jineman.

Apart from changes and mixtures of form, also to be found is the compositional use of triple time, or 3/4 metre, as in the Gending Langen Sekar by R. L. Harjosubroto and Ngimpi by Nartosabdo.

[4] As for demonstrating the existence of changes in garap with regard to the playing of individual instruments, it is already very difficult to enumerate them individually because they are so advanced in both method and type. I shall mention just some of these techniques which have been developed, without touching on the actual addition of new instruments which in themselves necessitate the existence of new garap (for example, the addition of the kendang ciblon has led to the gender style pioneered by Bp. Martopangrawit and Bp. Poncopangrawit, with the development of a more active right-hand playing style).

- the introduction of playing techniques from other traditions, such as the use of Balinese mallet techniques in the gending of Ki Wasitodipura;
- the garap of a gending by including a playing style specific to a different form, such as in the "gobyog" [loud, vigorous style] garap used in the Gending Gonjing Miring, Ayun-Ayun and Surung Dayung, which represent srepegan-form garap which has been applied to these gending. In a similar way, lancar-form garap may be inserted into a ladrang.
- the combination of melodies in metrical rhythm ['berirama metris'] with melodies in free rhythm ['berirama ritmis'], such as vocal melodies of the pesinden type in general, melodies of the palaran type, and also including the garap used by ASKI/PKJT in the accompaniment for the Wayang Budha, several accompaniments for dance dramas, the choral pieces Rujag Uleg, Dondadape, etc.
- also several new methods which have been developed at ASKI/PKJT such as the changing of accents, stopping or even undertaking a transition without having to wait for a certain cadence point,

development of playing patterns ['pola tabuhan'], volume ['volume'], irama, etc.

[5] It is clearly evident that there have always been changes since time immemorial. It seems only natural if we ourselves make changes in accordance with what we require and what we feel today.

Thus it is we ourselves who can do more in our karawitan at this time, by departing from our [traditional] karawitan in terms of both instrumental resources and existing performance practice.

To take a step forward in realizing or creating compositions, perhaps it is necessary for us to turn back to what has already been done by prominent musicians before us and try to learn, to see what we as prospective composers feel to be deficient, weak, or indeed, positive, as a point of departure for our own work.

[6] In karawitan we possess physical resources in the form of instruments or sets of gamelan instruments (including the human voice), and garap itself is also a resource of expression of the spiritual experience of the composer or performer.

Observations on the Physical Resources

[7] Truly we feel fortunate to have the instruments of the gamelan which are in existence today. In the materials and forms of the instruments which exist at the present time we possess the possibilities of an extraordinary wealth of sonorities. With these materials, forms, and methods of playing, without the assistance of amplification, we can already obtain a wide range of volume of sound. In

a complete (large) gamelan we already possess a sufficiently wide pitch range (frequency range). We can say that there is a deficiency in the gamelan in terms of expressive resources, that is, a deficiency in wind and string sonorities compared to the richness of percussion which we possess. The qualities and possibilities of stringed instruments are very great, and not just in terms of their richness in microtones (small differences in frequency as, for example, in the sound of a siren). Given such materials, we can surely develop them further.

Observations on Garap

[8] The realization of old-style compositions produces an effect of slowness and regularity which is possibly a result of the techniques of irama, tempo, volume and dynamics which have a relative tendency to avoid contrast, and the use of instrumentation which is regular, that is, involves a number of instruments which are almost the same from the beginning of the gending to the end. All these I consider to be elements which weaken, along with the poverty of rhythm and garap of individual instruments (seen in relation to the possibilities which could be extracted from these instruments).

One very positive feature of the workings of traditional karawitan is the existence of freedom (within fixed limits) for the musicians to interpret a new composition.

[9] With the possession of the physical resources in the form of gamelan instruments or sets of instruments, in addition to what has already been achieved by our predecessors, we can pursue further development of:

[a] Sonority ['kwalitas suara'], for example:

- make use of the presence of harmonics in the sound of individual keys and gongs;
- explore the possibilities of creating different kinds of sounds by means of striking different parts of the keys/gongs/instruments;
- by using beaters and methods of striking which are different;
- by using different vocal techniques;
- by making additions to the instruments or the beaters;
- by use of different methods of damping.

[b] The use of tempo ['laya'] in our Javanese karawitan at present is more inclined to avoid changes of tempo which are abrupt, especially where approaching a change of irama. The opportunities for developing irama or tempo in our karawitan are still wide open as can be seen, for example, in those developments which began at ASKI/PKJT in ways of executing a change of irama, or of moving to a different gending, without the use of a transition.

[c] The same could also be applied to the use of volume. The performance practice of "ngumbang isep" [fluctuating loud and soft] in Balinese karawitan could perhaps be used for comparison here.

[d] The idea of projecting the playing of one or more instruments might also be mentioned here. Some of the ways in which this could be done include:

- prominence of the chosen instrument in terms of volume;
- providing the chosen instrument with the opportunity of playing alone;
- creating a sonority, melody or rhythm especially for the chosen instrument.

[e] The individual playing style of instruments has, of course, already received some attention. The concept of a flowing playing style in Javanese karawitan perhaps should now also be reconsidered.

[f] Some new possibilities of garap which are capable of being applied to various instruments must be considered. For example, in the case of the gambang, the possibility of using techniques which are not restricted to the method of playing in octaves (nggembyang) - maybe the Thai style (ranat) could be used, for instance. The same applies to the other instruments. Initiatives such as those undertaken by Bp. Martopangrawit and Bp. Poncopangrawit could possibly be developed further.

[10] The creation or realization of compositions is certainly not just a matter of developing elements in isolation, and that in itself is no guarantee that successful results will be achieved. The act of creating or realizing a composition is a total act. The weaving together of the elements is a matter which is more important and productive than the presentation of them individually. The concept of totality ['ketotalan'] in Javanese karawitan is a positive feature and must be developed. Individual musicians have freedom of interpretation and expression using all their expressive resources. The creative element is more prominent than the recreative. A karawitan performance appears to be more a product of kerjasama [cooperation] rather than kerja bersama [working alongside/concurrently]. We can take as an analogy a game of football. The play develops by the players passing the ball to one another. In the realization of a particular gending, the rebab player may invent his playing after

receiving a "pass", or stimulus from the pesinden. The bonang player may receive a "pass" from the senggakan, and so on; or they may go into the attack (in terms of garap, that is) together. Thus in karawitan the role of "play-making" is also necessary within a group for the performance to come to life.

[11] So, for the composer, and also the performer, it is essential to possess the right qualities. These are, amongst others, sensitivity, a wide background and culture in terms of experience, performance or appreciation ['apresiasi'], history of music, imagination, ability to analyse and, of course, an ability to compose. Such qualities, without the labour of experimentation, rehearsal and courage, will have no meaning.

Once again, this paper does not represent a recipe, but only a contribution of ideas which it is hoped will be of some use.

Appendix IIIiii

Some Experiments to seek Innovation
in Karawitan

by

Sri Hastanto

Beberapa Percobaan Mencari Kebaruan dalam Karawitan [Some Experiments to Seek Innovation in Karawitan]

A working paper for the Sarasehan Komposisi Musik [Discussion on Musical Composition], 17-21 October 1979, PKJT Surakarta

by Sri Hastanto

translated from the Indonesian by A. R. Roth

New

[1] First I must explain the meaning of the word "new" as used in this paper: it is to denote something which has not previously been found within the sphere of karawitan as far as I know. It is very possible that something which I consider new actually already exists in karawitan but that I have not yet come across it.

Experimental Material

[2] I would distinguish two kinds of experimental material: [i] traditional material such as gending, kalimat lagu, gatra, nada, padang ulihan, seleh, irama, laya, tembang, etc., and [ii] all other materials apart from those.

In the following experiments, I emphasise the use of the first, that is the traditional materials. The reasons for this are:

1. I do not agree with the view that karawitan is stagnating, or

that it is orientated towards a by-gone age.

2. I should like to make clear the non-stagnation of our karawitan. Why do I trouble to state this? Because I feel sure that it is something which is insufficiently recognised, for example:

[3] Realization of laya [tempo] in Ladrang Agun-agun slendro manyura.

// • 6 2 • 6 2 3 2) 5 6 5 • 5 6 2 3)
5 6 5 • 5 6 2 3) 5 6 1 6 5 3 5(2) //

- realized in irama tanggung with laya ajeg and in flowing style.

In gending bonang for nguyu-uyu [prelude to a ceremony or festival] for example, it is usually realized with laya ajeg [regular tempo] or else with gradual transitions.

A different laya realization is as follows:

// • 6 2 • 6 2 3 2) 5 6 5 • 5 6 2 3)
a b
5 6 5 • 5 6 2 3) 5 6 1 6 5 3 5(2) //
b

a. fast in irama tanggung

b. softly in irama dados

The change of laya and irama is without transition.

In fact we have here an example of non-stagnation in relation to laya and irama. This effect would be noticed by people involved in karawitan, and even possibly by people in the field of the traditional arts. Non-traditional ears will also feel a difference, but they do not feel that this is evidence of non-stagnation.

[4] The above phenomenon is possible because the world of karawitan and the world of the traditional are still open to ideas. This is because they are already tending to be against strict rules. It is unfortunate that such changes have been subject to abuse from the traditional camp itself. For the conservative, such an innovation attacks the concept of flow or bridging. To the non-traditionalist, however, it still feels stagnant.

A further example:

. 1) . 3 . 2 . 1 . 6)
 . 1 6 . 6 1 2 3) ---- sampak
 3333 1111 1111 2222 6666 222(2)

The ketawang is cut off - the sampak starts without so much as a by-your-leave. According to the camp which does not want change, this is uncivilised, it is fit only for abuse or to be given the epithet "violent". But the non-traditional camp still does not realise whether this is progress.

So, for the above reasons, I choose to use traditional materials, with the hope of:

- finding new feeling ['rasa'] in karawitan
- making more evident the non-stagnation of karawitan.

Some Experiments

[5] From experiments I have performed, I have obtained several raw

ingredients which are not yet finalised but still in the form of containers or frameworks.

Of course, I have intentionally not yet "added the spices" or even "done the mixing". I am still exploring the possibilities which can be used with respect to these existing materials.

Try changing the rhythmic stress:

(Arrangement of the balungan of
Ladrang Moncer, slendro manyura)

// 5 3 1 6 5 3 1 6 5 3 236
5 3 232 356 5 3
2 1 6 5 3 5 6 1 (6) //

If the rhythmic stresses of a gending are changed by means of altering the pattern of striking, which is usually regular, does a new feeling result? We must now seek to stabilise the feeling further.

Still on the matter of rhythmic stress:

(Ladrang Gondorio, pelog nem)

// 6 1 6 2 •6 •3 •5 •6 •3 •5 •6 •3 •6 •5 3 2
2 3 5 3 •6 •5 •2 •3 •2 •2 •1 •6 •1 •2 3(2) //

The notes are located at points which are not stressed. (Actually,

examples of this kind of thing are already familiar, but not numerous.) There are several notes which still occupy positions which are stressed, with the intention of making clear the points which are not stressed.

Arrangement of the balungan.

[6] Usually, the balungan is arranged in the form of a musical sentence ['kalimat lagu'], either long or short. To be able to achieve a musical sentence, the notes must be chosen very carefully. The musical sentence given above will have a different feeling if some notes are omitted.

Let us examine the ladrang below. (Ladrang Kopyah Ilang, pelog nem)

Buka	• 3 5 5	2 3 5 5	2 3 5 6	5 3 1(2)
	3 1 3 2	3 1 3 2)	3 1 3 2	3 1 3(2)
	• 3 5 5	2 3 5 5)	2 3 5 6	5 3 1(2)
	7 5 7 6	7 5 7 6)	7 5 7 6	7 5 7 6)
	3 1)	3 1 3 2)
	. . 5 5	. . 5 5)	. . 5 6	5 3 .(.)
	7 5 . .	7 . . 6)	. . . 6	7 5 . .)
	. . . 5	2 3 . .)	. . . 6	5 3 .(.)

I feel that the effect is strange and funny when heard.

As I explained above, to construct a musical sentence which is typical

in karawitan, notes must be chosen which can be strung together and grouped in 4/4 metre, or in free rhythm.

In the next example, I try to create a particular atmosphere, and discover arrangements of notes which are unusual. I have chosen to use free rhythm.

2 3 5	3 6	6 7 4	5 6
6 5	6 7	4 5	4 7
4 7 6	•4•6•4•7	6 4	6 7 6
			• 4 • 64 7
3 5	(6)		

Could it be because I myself constructed it, that I still feel the above sound to be karawitan? I do not know.

[7] So much for efforts in the field of balungan. Certainly it is balungan which is easiest to use here as experimental material. After the balungan is created, we have the headache of what the instruments who can actually play more than the balungan should play. It is for this reason that I have concentrated on balungan. Perhaps this discussion will lead to ideas for developing different playing styles for instruments, to support the character of such balungan arrangements. This is what I meant by "adding spice", as I explained above.

For instruments such as gong, kempul, ketuk, kempyang and kecer, it is probably not too difficult to join in with a balungan which

has such a construction. They would not, however, have their usual functions.

[8] I have possibly been comfortable for too long in the feeling of existing karawitan, whose stability, I feel, has so far been invincible, but possibly this is what is known as not being creative enough, so, I have now composed a short piece ["Ga" - see over].

The feelings which I expound are still the feelings of existing karawitan, flexible, with familiar seleh; nevertheless, I have tried to present a texture and instrumental parts which are not as per usual.

The central idea in this arrangement is to present a macapat song with voice. However, the instruments which are played together with the voice are not intended as an accompaniment, but take part in the presentation of the melody itself.

Two instruments, bonang panembung and gong, play a very simple ostinato throughout, in a regular rhythm.

The suling and rebab, separately, or sometimes together, enter in free rhythm. For the suling this is normal; but for the rebab, it usually only does this if it is not playing with other instruments which are in regular rhythm, and then only with a familiar melody from existing karawitan.

The vocal line, which I intend as the essential nucleus here, enters in the tempo of the macapat itself. It does not present the lines of the the macapat continuously in sequence throughout, for this

function is sometimes taken over by the suling, rebab, or even the balungan.

I wish to place the melody to the fore, and so the text of the song is not important. Nevertheless, by singing the text, clearly there is a different sound colour as compared with sounds such as "em-em-em", or "na-no na-no".

Actually, I should like the vocal part to be more prominent in performance, whether sung solo or in unison. Yet this effect is still in the experimental stage. In these experiments, I have encountered problems which have not yet fully been solved, especially problems of technique, such as the running-out of breath when required to sound continuously, as in the manner of the bonang panembung mentioned before.

I have explained several examples in the hope that they will be a spur to the development of further ideas - ideas which I very much need as a stimulus to further experimentation until my intentions are realized.

"Ga"

kethuk	{	• x • x • x • x • x • x • x • x • x	} This background ostinato continues throughout.
bonang penembung I		• • • 5 • 1 • 5 • • • 5 • 1 • (5)	
bonang penembung II		• • • • 6 • • • 6 • • • 6 • • •	
kenong banggen		• • • • • x • • x • • x • • x •	

A || Suling Bali (gambuh) - free improvisation (The suling gambuh also plays softly and intermittently in sections F-K)

B || Suling (freely): 5 • • • 6 [•] 1 [•] 2 • • 1 [•] 3 [•] 2 [•] 1 6 5

C || Rebab (sim.) : 5 • • • 6 1 • • • 2 3 • 5 3 2 1 6 5

D || Suling : 5 • • • 6 [•] 1 [•] 2 • • 1 [•] 3 [•] 2 [•] 1 6 5 • 6

E || Suling : [•] 3 [•] 3 [•] 3 [•] 3 [•] 2 [•] 3 [•] 2 1 • • 2 [•] 3 [•] 5
 || Rebab : 3 3 3 3 2 3 5 • • • 3 2 1

F || Voice : 5 6 [•] 1 [•] 2 2 2 2 2 2 • • • 2 1 1 2 1 2 1
 Dhedhep tidhem prabawaning ratri Sasadara
 || Suling : 1 [•] 3 [•] 2 [•] 1 [•] 2 1 6 5 6 5 • • • 5

G || Voice : 6 5 5 5 5 5 • • • 5 5 6 6 6 6 6 6 5 5
 wus manjer kawuryan Tan kuciwa memanise
 || Suling : 5 5 6 1 [•] 2 • 1 [•] 2 3 • 1 6 5 • • • 5

H || Voice : 1 [•] 2 [•] 2 [•] 2 [•] 2 [•] 2 • 1 [•] 2 [•] 1 [•] 2 3 1
 Menggep Sri Nateng da- lu
 || Rebab : 5 • • 6 1 • • 1 1 2 1 2 1
 || Chorus : 6 5 3 2
 Ho- ho- ho- ho

I || Voice : 1 1 1 1 1 2 1 6 6 5 1 1
 Winulat nge-la- ngut Saking
 || Rebab : 5 • • • 6 1 2 2 2 3 2 2

J || Voice : 1 2 1 2 1 6 5 5 5 5 6 1 2 1 2 2
 keh- ing taranggana kang sumi- wi
 || Chorus : 5 3 2 1
 Ho- ho- ho- ho

K || Rebab : 5 • • • 5 6 1 1 2 2 2
 (gong)

[N.B. This notation of "Ga", which is in fact the final section of Sri Hastanto's composition DANDANGGULA, has been revised by the composer to agree with the version recorded on Cassette Ia. The original version uses a different vocal text.]

A P P E N D I X I V

N O T A T I O N S

Translated editions of the notations of six selected compositions:

- i DEBAH by Aloysius Suwardi
- ii BONANG by Supardi
- iii PELING by Sigit Astono
- iv CINTA DAN TEKAD by Sutiknowati and Slamet Riyadi
- v KOMPOSISI II by I Nengah Muliana and Sukamso
- vi PENGORBANAN DALAM KONFLIK by Mahdi Bahar and Sriyanto

Appendix IVi

D E B A H

by

Aloysius Suwardi

Translated edition of the notation of:

Komposisi "DEBAH"

An examination work composed for the degree of
Seniman Karawitan (S. Kar.) ASKI Surakarta

by Aloysius Suwardi

Performed in the Sasonomulyo building, Baluwarti, Surakarta

8 September 1983

Source: Suwardi 1983, 8-22

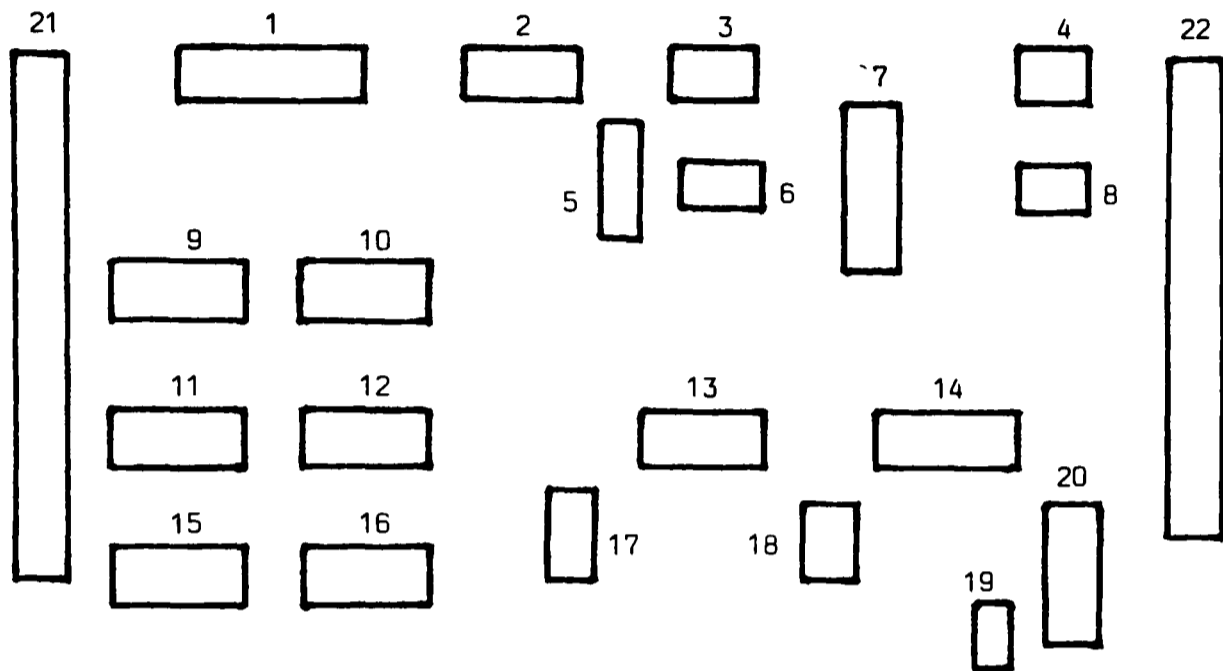
Recording: Cassette IIa (1)

For general editorial procedure see Chapter 10.1

For commentary see Chapter 10.2

[N.B. In addition to the instruments shown, additional instruments and "effects" are distributed among the performers, including bambung (bamboo tubes), pipa bambu (bamboo pipes), suling, bonang pencon, gamelan degung pencon, water-filled pencon]


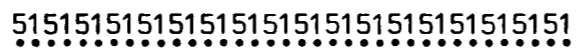
ARRANGEMENT OF THE GAMELAN



K E Y

- | | |
|----------------------|--------------------|
| 1. Bonang penerus | 12. Saron barung |
| 2. Gender barung | 13. Kecapi |
| 3. Vokal | 14. Ketuk |
| 4. Rebab, vokal | 15. Saron barung |
| 5. Gender vibraphone | 16. Saron barung |
| 6. Vokal | 17. Kendang |
| 7. Gambang | 18. Slentem |
| 8. Vokal | 19. Siter |
| 9. Demung | 20. Gambang gongso |
| 10. Demung | 21. Gong, kempul |
| 11. Saron barung | 22. Gong |

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
I•1	gender vibra- phone (slendro)	a) 5 $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{2}$ b) 2 5 2 5 2 $\overline{65}$ $\overline{65}$	<p>The first player (a) bows the gender-vibraphone note 5 repeatedly to give an unbroken sound, followed by the second player (b) who bows note 2 repeatedly also with an unbroken sound (while the first player is still bowing note 5). After the second player strikes notes $\overline{65}$ with his fingers in quick succession, the first player moves on to bow note $\dot{1}$. In this manner the two players continue to bow, building up the sound with the sequence of notes shown in the notation (I•1 a, b).</p>
I•2 [00'57"]	kecapi	<hr style="border-top: 1px solid black; width: 100%;"/>	<p>After the gender-vibraphone has been struck with the fingers, the kecapi enters, the lowest-pitched string being bowed, with slow strokes, near to the bridge. To obtain an unbroken sound, two bows are used in continuous alternation.</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
I·3	Vocalisation sounded through a bamboo tube which is stopped with a plastic membrane [cf. kazoo]		<p>When the kecapi has been sounding for a few moments, it is joined by vocal sounds with a pitch of about note 6̣, performed by four musicians together (who should try to stagger their breathing). After the vocal sounds have continued for a while, the kecapi (I·2) starts to be bowed with short strokes and in the same quick rhythm as the degung pencon which now enter [I·4], played in alternation, starting quietly, gradually becoming louder, then, when very loud, slowly dying away again until the sound is lost. When the sound is very loud, the gender-vibraphone (I·1) stops. The balungan <u>kebyar</u> [a loud tutti "crash" (Balinese gamelan terminology)] occurs at the moment when the degung pencon are at their loudest. [see next page]</p>
I·4 [c.3'00"]	degung pencon (pelog)		

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
I•5 [03'36"]	pelog balungan instruments	<p style="text-align: center;">...</p>	<p>For this kebyar [see explanation on previous page] the demung notes 1 and 4, and the saron notes 1, 3, 5 and 7 are struck, all the notes being struck simultaneously with very loud volume and without being damped. After this kebyar, the degung pencon [I•4] slowly fade away (as do the other sounds).</p>
I•6 [03'46"]	<p>rebab, gender, gambang (pelog)</p> <p>vocalisation</p>	<p>a) 5 5 5 6 7 7 7 7 6 5</p> <p>b) 5 _____ e</p>	<p>Section I•6 a) is realized like <u>patetan onengan</u> but centred around seleh notes 5 and 7, with a background of wavering vocal sounds centred around pelog note 5 [I•6 b)] with a light tone (Javanese: <u>kemeng</u> [cramped, closed]) performed by several people in a continuous fashion.</p>


SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
II•1 [04'24"]	balungan instruments, ketuk, bonang penerus (pelog)	$\overline{67} \dagger \underline{67}, \underline{6767} \underline{5675} \underline{3567}$ $77756765 \quad 3567567$ $76535676 \quad 5454354534$ $\cdot \cdot \cdot 4 \quad \cdot \cdot \cdot 4 \quad \cdot 5 \cdot 3 \cdot 4 \cdot 5$ $\cdot 6 \cdot 1 \cdot 2 \cdot 1 \cdot 1 \cdot 6$	<p>Section II•1 begins when the patetan [I•6] has been sounding for several moments.</p> <p>At $\overline{67} \dagger \underline{67}$, the $\overline{67}$ is played by the balungan instruments emphatically in strict tempo, the + sign indicates the slendro and pelog ketuk played together, while <u> </u> beneath the notation indicates that the notes are to be damped at the moment they are struck.</p> <p>The comma sign (,) means pause for a moment.</p> <p>The whole section is played loudly apart from the notes which are damped. After the pause, a slow tempo is used, gradually becoming quicker, then slowing after balungan $\cdot \cdot \cdot 4$. Starting from this balungan $\cdot \cdot \cdot 4$, the bonang penerus enters with a (Balinese) <u>trompong</u> pattern and simultaneously the sarons enter with a <u>kintilan</u> pattern (having previously been playing the balungan). [see next page]</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
II•2 [04'49"]	bonang penerus, balungan instru- ments (pelog) [NB. the vocal part for this section is given on the next page as II•3]	<pre> : • 5 6 • <u>6 5 4 3</u> • 3 4 2 3 4 3 2 3 • 2 3 1 3 2 1 • 6 5 6 7 5 6 7 6 7 5̄6̄ 7̄6̄ 7̄ 5̄6̄ 7̄ 6 5 6 4 1_4_1_5_6_4_1_3 • 6 3 7 • 5 6 3 1 4 3 4 2 1 *) • 2 1 • 2 1 2 4 <u>•2̄ •1̄ •2̄ •4̄ 1̄2̄ 4 • 3</u> • 1 3 5 3 • 1 3 5 6 5 6 • 5 6 3 5 6 5 6 : *) 4 1 2 1 4 1 2 1 4 1 2 • short pause </pre>	<p>In this section the tempo is the same as the preceding section, with medium volume. However, at balungan <u>6 5 4 3</u>, the volume is loud; balungan <u>1_4_1_5_6_4_1_3</u> is also played loud and by all instruments.</p> <p>• 2 • 1 • 2 1 2 4 etc. is played with medium ===== volume, then slowly becoming louder.</p> <p>This section is played twice; on reaching the sign *) [second time round], go to *) below and then pause for a moment.</p>
[06'56"]	balungan instru- ments	<pre> a) 4 5 6 7 • b) 5 4 3 2 1 </pre>	<p>a) and b) are played simultaneously on demung (a) and saron barung (b).</p> <p>Initially the playing is in slow tempo, loud volume, and with the keys damped at the moment they are struck (repeated three times). Thereafter played in fast tempo, loud volume, then fading out (the keys are not damped).</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
II•3	voices (pelog)	<p>[This is the vocal part for section II•2 , previous page]</p> <p> : 6 . . . 5 6 . . . 5 6 1̇ o <u>a o</u> <u>a o e</u></p> <p>. 5 . 6 . 1̇ 5 6 7 <u>a o e</u> <u>a o e</u></p> <p>. 2̇ 2̇ 1̇ o <u>o e</u></p> <p>. . 6 5 . 6 7 5 *) <u>a o</u> <u>a e o</u></p> <p>. . . 2̇ . 3̇ 2̇ 1̇ 7 1̇ o <u>u o e</u> <u>a e</u></p> <p>. . 7 1̇ 2̇ 1̇ . 7 1̇ 2̇ : <u>a e o e</u> <u>a e o</u></p> <p>*) . . . 2̇ . 3̇ 2̇ 1̇ . . 7 1̇ . . 7 1̇ 2̇ 1̇ o <u>u o e</u> <u>a e</u> <u>a e o e</u></p>	<p>Section II•3 is sung by four people and is performed at the same time as section II•2, with loud volume and in the same tempo as the balungan. This vocal melody is repeated and on reaching the sign *) for the second time, proceed to *) below.</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
II•4 [07'08"]	vocal (slendro)	<p> $\overset{6}{\cdot}$ $\overset{6}{\cdot}$ $\overset{6}{\cdot}$ $\overset{6}{\cdot}$ $\overset{5}{\cdot}$ $\overset{6}{\cdot}$ $\overset{6}{\cdot}$ $\overset{6}{\cdot}$ $\overset{6}{\cdot}$ Hyang ka- lang-yang ku- rang ngang kang </p> <p> 1 1 1 1 1 1 $\underline{1\ 3\ 2}$ ka- rang ka- rang ku- mam- bang </p> <p> $\overset{6}{\cdot}$ $\overset{6}{\cdot}$ $\overset{6}{\cdot}$ $\overset{6}{\cdot}$ $\overset{6}{\cdot}$ 1 $\overset{6}{\cdot}$ be- dhi- ang go- thang ta- lang </p> <p> $\overset{5}{\cdot}$ $\underline{\overset{6}{\cdot}\ \overset{1}{\cdot}}$ $\underline{\overset{6}{\cdot}\ \overset{2}{\cdot}}$ 3 $\underline{\overset{2}{\cdot}\ \overset{1}{\cdot}}$ 2 $\underline{\overset{1}{\cdot}\ \overset{6}{\cdot}}$ ba- rang kang a- wang a- wang </p> <p> 2 2 3 2 $\underline{\overset{2}{\cdot}\ \overset{1}{\cdot}}$ $\underline{\overset{2}{\cdot}\ \overset{3}{\cdot}}$ 3 5 $\underline{\overset{3}{\cdot}\ \overset{2}{\cdot}}$ dha-wang so- wang ku- nang gu- ma- wang </p>	<p> This vocal part enters after the demung and saron barung section (II•2 a, b) has become quiet. The vocal sounds are directed into bamboo tubes in order to provide reverberation (echo). Two people sing the given notation while two others sing a fifth [<u>'kempyung'</u>] above in the same tempo and volume. </p> <p> As a background, this vocal part is accompanied by the sound of bamboo tubes banged (Javanese: <u>digedhugke</u>) on the ground in slow tempo and irregular rhythm. </p>
III•1 [08'05"]	bonang barung pencon (pelog)	<p> \parallel: $\overset{5}{\cdot}$ $\overset{6}{\cdot}$ $\overset{5}{\cdot}$ • $\overset{5}{\cdot}$ $\overset{6}{\cdot}$ $\overset{5}{\cdot}$ • $\overset{5}{\cdot}$ $\overset{6}{\cdot}$ $\overset{5}{\cdot}$ • $\overset{5}{\cdot}$ $\overset{6}{\cdot}$ $\overset{5}{\cdot}$ • $\overset{5}{\cdot}$ $\overset{6}{\cdot}$ $\overset{5}{\cdot}$ • \parallel </p>	<p> The playing of the bonang pencon begins after the vocal melody (II•4) reaches the words "<u>be-dhiang gothang</u>", and is repeated over and over quietly in irama dados. </p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
III•2 [08'16"]	bonang penerus (pelog)	66•6•622 6625525• 3523523• 1561516• 55•5•5•5 5•53235• 656•565• 656•33•3 636•5535 2353235• 212•2121 5613561•	<p>The bonang penerus and balungan in this section form one piece. It is begun after the bonang part (III•1) has been played for some moments and continues in the same irama.</p>
III•3	balungan instruments (pelog)	• 2 • 3 • 1 • 5 • 5 • 6 • 5 • 3 • 5 • 6 • 1 • 6	<p>At the balungan <u>• 5 • 6 • 5 • 3</u>, the slendro vocal part (III•4) enters with loud volume and in slow tempo; then this is answered by the word "manungso" [man/human being] in a questioning tone and with loud volume. After the word "manungso" comes in response the vocal texture "so", "so", "so" also with loud volume.</p>
III•4 [08'34"]	vocal (slendro)	$\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{2}$ $\dot{2}$ $\dot{1}$ •6 5•3 ka- ma- nungsan kang den u- di	<p>At these "so", "so" sounds, the piece becomes loud and stops at balungan note 1 in the gatra <u>• 1 • 6</u>. When the piece stops at this balungan note 1, the unison vocal part (III•6) enters in slow tempo and loud volume.</p>
III•5	vocal	Manungso ? so-so-so-so-so-so-so-so	
III•6 [09'08"]	vocal (pelog)	6 5 6 $\dot{1}$ <u>ha o a e</u>	

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
IV•1 [09'29"]	large gong		<p>Before the vocal part (III•6) is finished, the large gong enters, struck repeatedly starting quietly, then followed by the entry of the vocal part "<u>nggero</u>" [howl/moan] (IV•2) and the kempul, played using the <u>ngguguk</u> pattern (as in sampak form) with soft (quiet) volume.</p>
IV•2	vocal	Hehehehehe, hehehehehehe, hehehehehe,	
IV•3	kempul	• v • v • v • v • v • v • v • v	<p>The sound "teng" (the face of a kempul struck with the handle of a kempul beater) is answered by the unison shout "he", then everything is played with loud volume, and the gambang gongso enters loudly in free rhythm together with the kendang which is played as though accompanying a battle scene.</p>
IV•4 [10'13"]	gambang gongso	XX XXXXX X XX X X XXXXX X XXXXX	<p>All this subsides and fades out after the gender-vibraphone is played with loud volume, undamped (V•1).</p>
IV•5	kendang	BD TT D B T BD B T BD BD	
V•1 [10'36"]	gender vibra- phone (slendro)	$\begin{array}{c} \dot{3} \quad \quad \dot{2} \quad \dot{1} \\ \hline 1 \quad \quad 6 \quad 5 \end{array}$	

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
V•2 [10'46"]	gender vibra- phone (slendro)	$ \begin{array}{cccc} \cdot \cdot \cdot 3 & \cdot 5 6 3 & 6 \cdot \overline{56} 3 & 6 5 6 \dot{1} \\ \cdot 6 \dot{5} \dot{3} & \cdot \cdot \dot{2} \dot{3} & \cdot \dot{5} \dot{6} \overline{35} & 6 \dot{5} \dot{3} 1 \\ \\ 6 \cdot 6 \dot{1} & \cdot \dot{2} \dot{3} \dot{1} & \cdot \cdot 6 \dot{1} & \cdot \cdot 6 \dot{1} \\ \cdot 2 3 \cdot 2 & 1 \cdot 6 1 & \cdot 2 6 1 & \cdot 2 6 1 \\ \\ \cdot 6 \dot{1} \dot{2} & \cdot \cdot \dot{1} \dot{2} & \cdot \cdot \dot{1} 6 & 5 \cdot 5 3 \\ 6 \cdot 1 6 & \cdot 1 2 \cdot \cdot & \cdot 3 1 2 & \cdot 1 2 6 \\ \\ 2 \cdot 2 3 & \cdot 5 6 3 & \cdot 2 3 5 & \cdot \cdot 3 5 \\ \cdot 5 6 3 & \cdot \cdot \dot{2} \dot{3} & 2 \cdot 3 2 & 3 5 \cdot \cdot \\ \\ \cdot 6 \dot{1} 5 & \dot{1} 6 \dot{1} 5 & \dot{1} 6 \dot{1} \dot{2} & \dot{1} \cdot \dot{1} \dot{2} \\ \cdot \cdot 3 5 & \cdot \cdot 3 5 & \cdot 6 1 5 & \cdot 2 \cdot \cdot \\ \\ \dot{1} \cdot \dot{1} \dot{2} & \dot{1} \cdot \dot{1} \dot{2} & \dot{1} \cdot \dot{1} 6 & \cdot \cdot \dot{1} 6 \\ \cdot 3 1 2 & \cdot 3 1 2 & \cdot 3 1 2 & \cdot 3 1 2 \\ \\ 5 \cdot 5 3 & 2 \cdot 2 3 & \cdot 5 6 3 & \cdot 5 6 3 \\ \cdot 1 2 6 & \cdot 5 6 3 & \cdot \cdot \dot{2} \dot{3} & \cdot \cdot \dot{2} \dot{3} \end{array} $	<p>Section V•2 is begun before the sound of the gender (V•1) and section IV [see previous page] have faded away. This section is presented in slow tempo and medium volume (like <u>gembyungan</u> [grouping] technique normally used in patetan).</p> <p>After this has continued for some moments, the sounds of the water-filled pencon enter. [see next page - section V•3]</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
V•3	bonang pencon containing water	a) 0•••••• 0•••••• 0•••••• { 0••• 0•• 0• } b) 0•••••••• 0•••••• 0••• 0• { 0•••• 0•• 0• } c) 0•••••• 0•••••• { 0••• 0•• 0• } d) 0••••••••• 0•••••••• 0•••••• 0•• { 0••• 0• 0•• }	<p>These [bonang barung] pencon are held upside-down, that is with the boss ['pencu'] facing downwards; after being struck [on the boss] they are tilted a little so that the sound bends.</p> <p>Each pencon is played by one person and each follows his own tempo and rhythm (V•3 a, b, c, d). After this bonang pencon section has reached the repeating sections, the kecap enters, plucked on the "wrong" side of the bridge in irregular rhythm (V•4).</p> <p>Some moments later, the siter is added, which is scraped on its strings with an iron saw, starting quietly, becoming loud (V•5).</p> <p>When the siter is loud, the gender-vibraphone and water-filled pencon begin to quieten and then fade out; after a few moments the kecap and siter also quieten and fade.</p>
V•4 [11'49"]	kecap siter	t tttt t t tt ttt t tttt ttttt I I II I I IIIIII I II IIIII	

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
VI•1 [12'44"]	vocal (slendro) ["kazoos"]	<p>a) : $\overline{\cdot 1} \overline{\cdot 6} 5 6$ $\overline{\cdot 5} \overline{\cdot 6} \dot{1} 6$ $\overline{\hat{1} 6} 5 \overline{3 5} \overline{\cdot 3} 5$:</p> <p> : $\cdot 5 \overline{2 3} \overline{\cdot 5}$ $6 \overline{3 2} \overline{\cdot 3} \overline{\cdot 5}$ $3 \overline{2 3} 5 \overline{3 6} 5$: x2</p> <p>b) $\cdot \overline{6 5} \overline{6 3} \overline{5 6}$ $\overline{\cdot 6} \overline{\cdot 6} \overline{\hat{1} 6} 5 3 5 2$</p> <p> $\cdot 2 3 \overline{5 6}$ $\dot{1} \overline{5 2} 3 2 3 5 6$</p> <p>c) $\cdot \cdot 5 3$ $\cdot 2 3 \cdot$ $5 \cdot \overline{\hat{6} 1} \overline{\hat{1} 5} \overline{6 1}$</p> <p> $\cdot 1 5 6$ $\cdot 5 3 2$ $\overline{\cdot 5} \overline{3 5} \overline{\cdot 5} \overline{3 5} \overline{3 2} 3$</p> <p>d) $\cdot \overline{6 5} 6 \overline{3 5} \overline{\cdot 6}$ $\dot{1} \overline{5 6} \overline{\cdot 5} \overline{3 2}$ $\overline{\cdot 2} 3 \overline{2 5} 3$ $\overline{\cdot 6} \overline{\hat{1} 6} 5$</p> <p> $\cdot \overline{3 5} \overline{3 2} 3 3$ $\overline{5 6} \overline{5 3} 5 6$ $\overline{5 6} \overline{\hat{1} 5} \overline{6 1}$ $\overline{\hat{1} 5} 6 1$</p> <p>Huuuuud $\cdot 5 \cdot 5 \cdot 5 \cdot 5 \cdot 5 \cdot 5$</p> <p> $\dot{1} \cdot \dot{1} \cdot \dot{1} \cdot \dot{1} \cdot \dot{1} \cdot \dot{1} \cdot$</p>	<p>Section VI•1 begins when the siter and kecapu are already weak in volume (but before they have faded away). This vocal section is in the form of a texture or combination of two melodies, written one above the other in the notation. It begins quietly, and after the first time through the first line becomes louder until the end.</p> <p>After the melodic texture is ended, the sound "Huuuuud" is heard rising from low to high, followed by the sound texture $\dot{1}$ and 5 loudly in fast rhythm, slowly fading out.</p>

Appendix IVii

B O N A N G

by

Supardi

Translated edition of the notation of:

Komposisi "BONANG"

A work created for the Young Composers' Week (Pekan Komponis Muda)
organised by the Jakarta Arts Council (Dewan Kesenian Jakarta) 1984

by Supardi

Performed in the Teater Arena, Taman Ismail Marzuki, Jakarta

23 March 1985

Source: Composer's manuscript notes

Recording: Cassette IIa (2)

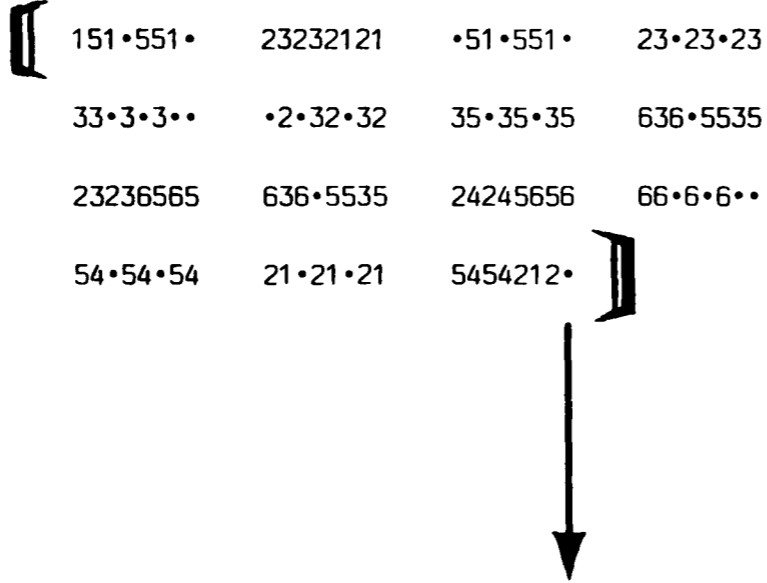
For general editorial procedure see Chapter 10•1

For commentary see Chapter 10•3

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
1	bonang penembung pencon	<p>Bonang penembung pencon texture (repeated over and over)</p> <p>a : • X • X • X • X</p> <p>b : X • X • • X • •</p> <p>c : • X • • X • X •</p> <p>d : • • • X • • • X</p>	<p>Interlocking texture using bonang penembung pencon (free choice of notes). The pencon are held inverted and struck onto a floor-mat in the pattern indicated.</p>
2 (a) [00'28"]	pencon, gong		<p>Another group of pencon enters, quietly at first, then loud, growing quieter until disappearing. No.1, which has continued throughout, goes on for a while and then stops abruptly.</p>
(b) [01'05"]			<p>The pencon sound again, but randomly. The pencon which are scraped on the matting now enter, together with other pencon which are bowed with a rebab bow, bowed gong, and pencon which are struck while inverted with tin cans [acting as resonators] moved over them.</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP														
<p>3 [03'25"]</p>	<p>slendro bonang barung, pelog bonang penerus, slentem, saron penerus</p>	<p>slendro bonang barung: 1̣ 2̣ 3̣ 5̣ </p> <p>pelog bonang penerus: 56•56•6•56• </p> <p> 45•45•5•45• </p> <p> 67•67•7•67• </p> <p>balungan (saron penerus and slentem) 6 5 6 5 2 4 6 4 6 4 6 5</p> <p> 2 4 6 4 7 6 7 6 2 4 6 4</p> <p> 6 5 6 5 6 5 6 5 2 4 6 4</p> <p> 6 4 6 4 </p>	<p>The "mbengung" [onomat.] sound (of the bowed pencon) continues, then [starting imperceptibly, becoming louder] the slendro bonang barung and pelog bonang penerus enter with imbal patterns, together with balungan played by slentem and saron penerus.</p>														
<p>4 [05'08"]</p>	<p>pelog bonang barung* and pelog bonang penerus*</p> <p>*N.B. Arrangement of the bonang pencon:</p> <table border="1" data-bbox="747 1465 1193 1589"> <tr> <td>7</td><td>6</td><td>5</td><td>4</td><td>3</td><td>2</td><td>1</td> </tr> <tr> <td>1̣</td><td>2̣</td><td>3̣</td><td>4̣</td><td>5̣</td><td>6̣</td><td>7̣</td> </tr> </table>	7	6	5	4	3	2	1	1̣	2̣	3̣	4̣	5̣	6̣	7̣	<p>pelog bonang barung* 7654 6543 5432 4321 3217̣ etc.</p> <p>and</p> <p>pelog bonang penerus* 1̣2̣3̣4̣ 2̣3̣4̣5̣ 3̣4̣5̣6̣ 4̣5̣6̣7̣ 5̣6̣7̣1̣ etc.</p>	<p>After becoming loud, Section 3 returns to being quiet and continues. The pelog bonang barung enters with the fast pattern 7654 6543 etc., in alternation with the bonang penerus in contrary motion, i.e. 1234 2345 etc., changing over with the bonang barung in like manner. The [slendro] bonang barung plays 1 2 3 5 fast and loud. The patterns on the bonang barung and bonang penerus eventually become like imbal with the notes played stopped finishing together.</p>
7	6	5	4	3	2	1											
1̣	2̣	3̣	4̣	5̣	6̣	7̣											

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
5 [06'42"]	balungan with slendro bonang barung pencon and wordless vocal	<p>• 2 3 5 • 2 3 1 • 2 3 2 • • • •</p> <p>• 2 5 3 • 2 5 3 • 2 3 1 • • • •</p> <p>• 2 3 1 • 2 3 1 • 2 3 2 • • • •</p> <p>• 2 5 3 • 2 5 3 • 2 3 1 • • • •</p>	There is also a vocal part consisting of (quiet) laughter. On certain seleh the slentem is bowed.
6 [07'51"]	balungan, bonang barung, bonang penerus	<p>balungan: <u>2 3 2 3 1 2</u> • 1 • 6 • 2 • 1</p> <p>demung saron penerus imbal</p> <p> bonang barung, bonang penerus</p>	
[08'06"]	balungan : (bonang mipil)	• 6 6 • 6 1 2 3 5 6 2 1 5 2 3 5	
[08'20"]	balungan : (bonang imbal)	<p>o o o o o o o o o o o o o o o o [x2]</p> <p>↓ ↓ ↓ ↓</p> <p>free choice of seleh note in each gatra</p>	
[08'51"]	balungan :	• 2 • 2 • • 4 5 6 7 1	

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
7 [09'00"]	bonangs	<p>The upper part of the bonang barung is played as follows:</p> <p>  </p>	<p>The bonang penerus fills in these seleh with patterns in Banyumas style. The bonang barung (lower part) also fills in the given melody.</p>
8 [10'32"]		<p>• 2 • 2</p>	<p>Tin cans are held and moved up and down over several pencon (the pencon being struck while held inverted), entering quietly and seldom, then together, adding the sound of the gong which is struck on the rim, finally fading away.</p>

Appendix IViii

P E L I N G

by

Sigit Astono



Translated edition of the notation of:

Komposisi "PELING"

An examination work composed for the degree of
Seniman Karawitan (S. Kar.) ASKI Surakarta

by Sigit Astono

Performed in the Pendopo Ageng, Kampus ASKI, Kentingan, Surakarta
12 December 1984

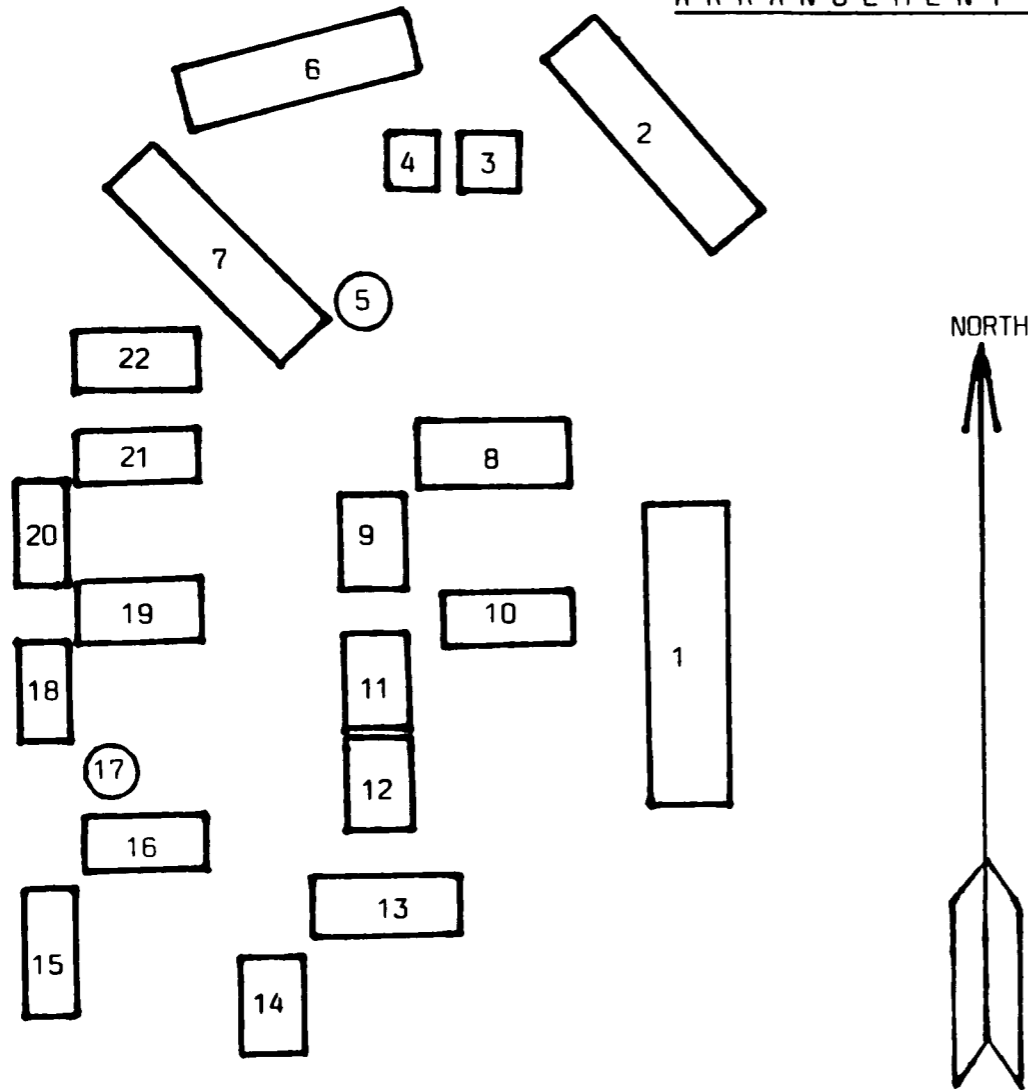
Source: Sigit Astono 1984, 14-31

Recording: Cassette IIb (1)

For general editorial procedure see Chapter 10.1

For commentary see Chapter 10.4

ARRANGEMENT OF THE GAMELAN



Key:

- | | |
|--------------------------|---------------------------|
| 1. Gong and kempul | 12. Saron barung pelog |
| 2. Bonang penembung | 13. Slenthem slendro |
| 3. Saron penerus slendro | 14. Slenthem pelog |
| 4. Saron penerus pelog | 15. Gender barung slendro |
| 5. Kempul | 16. Gender barung pelog |
| 6. Gambang pelog | 17. Kempul |
| 7. Gambang pelog | 18. Demung pelog |
| 8. Saron barung slendro | 19. Demung slendro |
| 9. Saron barung pelog | 20. Demung pelog |
| 10. Saron barung slendro | 21. Demung slendro |
| 11. Saron barung pelog | 22. Kethuk |

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
I·A	vocal [solo]	<ol style="list-style-type: none"> 1. Mangkya kulup paran kang kinarya sangu, Yen minta pitedah mring janma sung udani, Mangka dadiya abon-aboning laksita (P) 2. Sena matur sanguning minta pitedah, Amung ngandel pracaya myang mituhu mangastuti, Mring warahe kang den andel pracaya. 3. Malih dangu Dewa Ruci sabdanipun, Lah sapa kang sira pracaya paring udani, Mring wujud asma kang sira pracaya. 4. Titah ulun wus dangu sun antu-antu, Samangkya wus wayah sira nampani, Tirta marta pasucining gesangira. 	<p>Section A is sung by a solo male voice, with a level sound (one note) with free choice of pitch. [(P) = pause. - see next page]</p> <p>[N.B. When the voice reaches section 2., the instrumental parts begin to enter - see next page but one, sections C, D, E etc.]</p>
B		<ol style="list-style-type: none"> 1. Mangkya kulup paran kang kinarya sangu, Yen minta pitedah mring janma sung udani, Mangka dadiya abon-aboning laksito. 	

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
I•B	vocal [solo]	<p>2. Sena matur sanguning minta pitedah, Amung ngandel pracaya myang mituhu mangastuti, Mring warahe kang den andel pracaya.</p> <p>3. Malih dangu Dewa Ruci sabdanipun, Lah sapa kang sira pracaya paring udani, Mring wujude asma kang sira pracaya.</p> <p>4. Aturipun Sena amung pukulun, Kang gogya sung wikan tirta pasucining urip, Mring jiwamba kang dahat sudama papa.</p> <p>5. Sukeng kalbu duk myarsa titising aturipun, Bayu suta mangkana sang Dewa Ruci, Sabdanira winoring pengela-ela.</p> <p>6. <u>Titah ulun wus dangu sun antu-antu,</u> <u>Samangkya wus wayah sira nampani,</u> <u>Tirta marta pasucining gesangira.</u></p>	<p>In this section the pitch is raised one note from that previously sung, becoming quicker and louder. At the sign (P), silent for a few moments then proceed to the next section. [This note refers to the (P) sign on the previous page]</p> <p>Becoming faster, and still performed by a solo voice.</p> <p>In this section, the vocal line is still fast, broken up, and sung like everyday speech by the solo vocalist.</p> <p>Still like everyday speech, faster and louder.</p> <p>The underlined text shouted loudly, unpitched by the solo vocalist.</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
[I] C [00'17"]	pelog gender slentem kempul/gong suwukan	$\left(\begin{array}{cccc} \underset{\cdot}{3} & \underset{\cdot}{2} & \underset{\cdot}{3} & \underset{\cdot}{5} \\ \hline \underset{\cdot}{1} & \underset{\cdot}{6} & \underset{\cdot}{1} & \underset{\cdot}{2} \end{array} \right)$ $\left(\begin{array}{cccc} \cdot & 2 & \cdot & \underset{\cdot}{6} \\ \underset{\cdot}{6} & \cdot & 2 & \cdot \\ \underset{\cdot}{6} & \cdot & 2 & \cdot \end{array} \right)$	<p>The pelog gender barung part is played when the solo voice [see previous two pages] has reached section A•2, with quiet volume and fast tempo.</p> <p>The slendro slentem enters with quiet volume after the pelog gender has been playing for a few moments.</p> <p>Kempul slendro note $\underset{\cdot}{6}$ and gong suwukan slendro note $\underset{\cdot}{2}$ are played together with the slentem, with quiet volume using kenong mallets.</p>
D [00'27"]	vocal	$\left(\begin{array}{cccccc} 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 \\ ku & ku & ku & ku & la & la & la & la \end{array} \right)$	<p>This section is performed by all the musicians (apart from the solo vocalist) at the moment the solo vocalist reaches A•3, with quiet volume and fast.</p>
E [00'54"]	gender	- - - - -	<p>The slendro gender enters when the solo vocal reaches B•2, quietly, becoming louder and stopping at a certain moment.</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
[I] F	vocal	$\left(\begin{array}{cccc} 2 & 3 & 3 & 3 \\ ku & ku & la & la \end{array} \right)$	<p>Begun at the moment the solo vocal reaches section B•3, performed loudly by two musicians, while a section of the musicians is still performing vocal part D. [see previous page]</p>
G	vocal [solo]	<p><u>6•565</u> 5 5 5 5 5 5 5 5 5 5 5 0 wus si- ne- rat ing wa- yah sam-be- ka- la</p> <p>Kabeh reretu bakal lebur ! dijur ! sumyur !</p>	<p>Performed by the solo vocalist in slendro tuning, while the section of text (words only) is performed unpitched, loudly and clearly. This section is the continuation of vocal part B.</p>
H [01'48"]	vocal	<p>Hee hee hee hee hee hee</p>	<p>Declaimed by two performers, the vocal accents like the voices of giants in the wayang; this vocal part is performed at the same time as vocal part G.</p>
I	vocal [solo]	<p>6 . . . 2 6 6 6 6 6 6 6 6 . . . Mung jir A- mi-wi-ti nembang a-wur-an</p> <p><u>6•565</u> 5 5 5 5 5 5 5 5 . . . 0 Au-di-ka da- tan pa-ring pe-ling</p>	<p>Performed by the solo vocalist in a slendro tuning whose notes are not the same as those of the gamelan being used.</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
I. J	vocal [solo]	la ya apa ta kok ora di udari pisan reruwet iki	Performed unpitched in the manner of every-day speech by the solo vocalist.
K [00'09"]	vocal [tutti]	Wis !	Declaimed freely by all performers, fast and with loud volume.
L	vocal slendro demung I, saron barung I, & saron penerus demung II, & saron barung II kempul demung I, saron barung I, & saron penerus demung II, & saron barung II kempul	$\frac{\cdot\dot{1}\cdot\cdot \quad \cdot\cdot\cdot\cdot}{0}$ $\cdot\dot{1}\cdot\cdot \quad \cdot\cdot\cdot\cdot \quad \cdot\dot{1}\cdot\cdot \quad 6\dot{1}65 \quad \cdot\dot{1}\cdot\cdot \quad 6\dot{1}65$ $\cdot 3\cdot\cdot \quad \cdot\cdot\cdot\cdot \quad \cdot 3\cdot\cdot \quad 2321 \quad \cdot 3\cdot\cdot \quad 2321$ $\cdot\dot{1}\cdot\cdot \quad \cdot\cdot\cdot\cdot \quad \cdot\dot{1}\cdot 6 \quad \cdot\dot{1}\cdot 5 \quad \cdot\dot{1}\cdot 6 \quad \cdot\dot{1}\cdot 5$ $\cdot 5\cdot\cdot \quad 3532 \quad \cdot 5\cdot\cdot \quad 3532 \quad \cdot\dot{1}\cdot\cdot \quad 6\dot{1}65 \quad \cdot\dot{1}\cdot\cdot \quad 6\dot{1}65$ $\cdot 2\cdot\cdot \quad 1216 \quad \cdot 2\cdot\cdot \quad 1216 \quad \cdot 3\cdot\cdot \quad 2321 \quad \cdot 3\cdot\cdot \quad 2321$ $\cdot 6\cdot 5 \quad \cdot 6\cdot 2 \quad \cdot 6\cdot 5 \quad \cdot 6\cdot 2 \quad \cdot\dot{1}\cdot 6 \quad \cdot\dot{1}\cdot 5 \quad \cdot\dot{1}\cdot 6 \quad \cdot\dot{1}\cdot 5$	<p>This section is the continuation of section K.</p> <p>This section is performed together with vocal part L, loud and fast, all in slendro tuning.</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
L [contd.]	demung I, saron barung I, & saron penerus	•6•• 5653 •6•• 5653 •111 1111 1111 1111	Sung loudly and in tempo with the instrumental parts, becoming faster until covered by section N.
	demung II, & saron barung II	•3•• 2321 •3•• 2321 •111 1111 1111 1111	
	kempul	•6•5 •6•2 •6•5 •6•2 •1•6 •1•5 •1•6 •1•5	
vocal	•1•1 •1•1 •1•1 •1•• Ko-ka-ki-ka-ko-ka-ki		
kempul	•6•5 •6•2 •6•5 •6•2		
vocal	•1•1 •1•1 •1•• Ko-ka-ki-ka-ko..		
kempul	〔 •1•6 •1•5 •1•6 •1•5 •6•5 •6•2 •6•5 •6•2 〕	Repeated until covered by section N.	
vocal	〔 •kokaki kakokaki kokakika ko... 〕	The vocal part is repeated, becoming louder and louder, the pitches becoming free, ending when the demung enters loudly with section N.	

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
[I] M [02'32"]	solo vocalist	$\begin{array}{cccccccccccc} \dot{1} & \cdot & \cdot & \cdot & \cdot & \dot{1} & \dot{1} & \dot{1} & \dot{1} & \dot{1} & \dot{1} & \dot{2} & \cdot & \dot{1} & \dot{2} & \cdot & \dot{1} \\ 0 & & & & & \text{Mangkana} & \text{kang} & \text{ki-no-cap} & & & & & & & \text{si-ra} & & & \end{array}$ $\begin{array}{cccccccc} \cdot & 2 & \cdot & 6 & \cdot & 3 & \cdot & \cdot \\ 0 & & & & & & & & \end{array}$ $\begin{array}{cccccccccccc} 3 & 3 & 3 & 3 & 3 & 3 & 3 & \cdot & 6 & 6 & 6 & 6 & 6 & 6 & 6 & 6 & 6 \\ \text{nilar sipat} & \text{manungsa} & & & & & & & \text{la-li} & \text{ka la} & & & & \text{ka ja-ti-ning} & & & \end{array}$ $\begin{array}{cccccccc} 6 & 6 & \cdot & 3 & \cdot & \cdot & \cdot & \cdot \\ \text{di-ri} & 0 & & & & & & & \end{array}$	<p>This vocal part is performed at the same time as section L ("ko-ka-ki"), loudly, in slendro, by the solo vocalist.</p>
N [02'46"]	pelog demung slendro demung	$\begin{array}{cccc} : & 4 & 3 & 4 & 2 & : \\ : & 6 & 5 & 6 & 3 & : \end{array}$	<p>Pelog and slendro demung played together with the keys stopped, volume increasing from soft to loud, entering with vocal part M; after becoming loud, the stopping is released. Ending at a signal from one of the performers.</p>
0	gong	0	<p>The gong is played tremolo when the slendro and pelog demung are loud, with volume increasing from soft to loud, and stopping at the signal.</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
II. A [03'04"]	child's toy (<u>kik-kik</u>)	\$ \$ \$ \$	This is played after the sounds of sections N and O have faded away, in irregular rhythm.
	pencon from bonang [panem- bung]	@ @ @	Struck lightly and irregularly on the rim (the pencon being inverted), this section is performed freely.
	gambang	& & &	The gambang keys are scraped with cork, freely, the volume to be matched to the sounds of the kik-kik and pencon.
	kempul	+ + + + + + + +	Kempul held in the lap and struck on the boss with the hand, quietly and infrequently.
	bonang pencon	∅ ∅ ∅ ∅ ∅ ∅ ∅ ∅	Two bonang pencon are played tremolo, the volume increasing from quiet to loud.

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
[II] B [05'30"]	Pelog		Section A ends as section B begins, on a signal from one of the performers. Section B is performed in irama lancar. This and the subsequent lines are a continuation of II•B.
	demung I/II	7 5 7 5 4 5 . . 5 . 1 . 7 . 7 . . 7	
	saron barung	7 5 7 5 4 5 . 4 5 4 1 3 7 6 7 . 6 7	
	saron penerus	7 5 7 5 4 5 . 4 5 4 1 3 7 6 7 . 6 7	
	gong ageng	•(•)	
	demung I/II	• 5 • 6 • 4 • 5 • 2 • 6 • 4 • 7 . . . 6 • 4 . .	
	saron barung I/ II/III/saron penerus	6 5 4 6 5 4 2 5 4 2 2 6 2 4 5 7 5 • 2 6 2 4 2 •	
	demung I/II	• 3 • 2 • 3 • 4 • 5 • 7 • 2 • 1 • 5 • 5 • 5 • 1	
	saron barung I II/III/saron penerus	$\overline{123}$ 1 2 1 3 1 4 1 5 1 7 6 2 2 1 7 5 7 5 4 5 4 1	
	demung I/II	• 6 • 5 • 7 • 7 • • 7 • 5 • 6 • 4 • 5 • 2 • 3 •	
saron barung I/ II/III/saron penerus	3 6 3 1 3 7 6 7 • 6 7 6 5 4 6 5 4 2 5 3 2 $\overline{123}$ 1		
demung I/II	2 • 3 • 4 • 5 • 7 • 5 6 • • 7 • 3 • 4 • 5 • . . .		
saron barung I II/III/saron penerus	2 1 3 1 4 1 3 1 7 6 5 6 • 6 7 2 3 2 4 2 5 2 1 2		

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
	demung I/II saron barung I/ II/III/saron penerus kempul	<p>• • • • • • • 1 • 3 • 4 • 1 • 3 • 4 • 4 • 1 • 3 • 4</p> <p>1 2 0 0 0 0 1 2 1 3 1 4 1 2 1 3 1 4 1 2 1 3 1 4</p> <p>• • • • • • • 1̇ • 7 • 6 • 1̇ • 7 • 6 • 1̇ • 7 • 6</p>	Continuation of II•B [see next page for explanation of the symbols]
	demung I/II saron barung I/ II/III/saron penerus kempul	<p>• 1 • 3 • 4 • • • 1 • 3 • 4 • 1 • • • • • 1 • 3</p> <p>1 2 1 3 1 4 • • 1 2 1 3 1 4 1 2 • • • • 1 2 1 3</p> <p>• 1̇ • 7 • 6 • 1̇ • 1̇ • 7 • 6 • 1̇ • • • • • 1̇ • 7</p>	
[N.B. The following section, between the dotted lines, is not included in the composer's notation, but is played on the recording. It comprises a re-ordered repetition of material found on the previous page. The kempul continue the ostinato pattern • 1 • 7 • 6 • 1̇ • 7 • 6 etc.]			
	demung I/II saron barung I/ II/III/saron penerus	<p>• 4 • • • 5 • 5 • 5 • 1 • 6 • 5 • 7 • 7 • • 7 •</p> <p>1 4 • • 7 5 7 5 4 5 4 1 3 6 3 1 3 7 6 7 • 6 7 6</p>	
	demung I/II saron barung I/ II/III/saron penerus	<p>5 • 6 • 4 • 5 • 2 • 3 • 2 • 3 • 4 • 5 • 7 • 2 • 1</p> <p>5 4 6 5 4 2 5 3 2 1̇ 2 3 1 2 1 3 1 4 1 5 1 7 6 2 2 1</p>	
	demung I/II saron barung I/ II/III/saron penerus	<p>• 5 • 5 • 5 • 1 • 6 • 5 • 7 • 7</p> <p>7 5 7 5 4 5 4 1 3 6 3 1 3 7 6 7</p>	
	demung I/II saron barung I/ II/III/saron penerus kempul	<p>• • 7 • 5 • 6 • 4 • 5 • 2 • • •</p> <p>• 6 7 6 5 4 6 5 4 3 5 4 2 • • •</p> <p>• 6 • 1̇ • 7 • 6 • 1̇ • 7 • • • • •</p>	

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
C	tabuh [mallets] vocal tabuh demung I/II saron barung I/ II/III/saron penerus demung I/II saron barung I/ II/III/saron penerus	• 0 0 • • hiha • • • = = • • 7 5 • • • • 7 5 4 5 • • 5 • 1 • 7 • 7 • • 7 • • 7 5 • • • • 7 5 4 5 • 4 5 4 1 3 7 6 7 • 6 7 • 5 • 6 • 4 • 5 • 2 • • 6 5 4 6 5 4 2 5 4 2 • • 1 3 1 6̣ 1 3 1 6̣ 1 3 1 6̣ 1 3 1 6̣ 1 3 1 6̣ 1 3 1 6̣ • 1 • 3 • 1 • 3 • 1 • 3 • 1 • 3 • 1 • 3 • 1 • 3	<p>The wooden instrument cases ['rancakan'] are struck on the top to the side of the keys with the mallets, followed by the shout (ha) while throwing the mallets onto the floor (=).</p> <p><u>Explanation:</u> [see previous two pages] The symbol (\emptyset) in the notation indicates that the sound is stopped, and the symbol 0 indicates that the upper part of the instrument case is struck with the mallet.</p> <p>This section is a continuation of section II•B, and is the same as II•B in both tempo and volume.</p> <p>This is still a continuation of the above.</p> <p>In this section the slendro and pelog saron penerus are played together in fast tempo and with the keys stopped. This is followed by the pelog gender barung section III•A</p>
D	slendro saron penerus pelog saron penerus	1 3 1 6̣ 1 3 1 6̣ 1 3 1 6̣ 1 3 1 6̣ 1 3 1 6̣ 1 3 1 6̣ • 1 • 3 • 1 • 3 • 1 • 3 • 1 • 3 • 1 • 3 • 1 • 3	<p>In this section the slendro and pelog saron penerus are played together in fast tempo and with the keys stopped. This is followed by the pelog gender barung section III•A</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
III•A [06'39 ^u]	pelog gender barung	$\begin{array}{cccccccc} \cdot & 5 & \cdot & \cdot & - & \cdot & \cdot & - & - & \cdot & \cdot & - & - & \cdot & \cdot & - & - & \cdot & \cdot & - \end{array}$ $\begin{array}{cccc} \underline{561} & \cdot & \cdot & \cdot \end{array}$	The pelog gender barung is played using existing cengkok from traditional Surakarta-style karawitan in irama dados.
B	pelog slentem	$\cdot 1 \left[\begin{array}{cccccccc} \cdot 3 \cdot 4 & \cdot 6 \cdot 5 & \cdot \cdot \cdot 6 & \cdot \cdot \cdot 1 & \cdot 2 \cdot 3 & \cdot 5 \cdot 6 & \cdot \cdot \cdot 5 & \cdot 4 \cdot 6 \\ \cdot 5 \cdot 6 & \cdot 4 \cdot 5 & \cdot 6 \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot 1 \cdot 3 & \cdot \cdot \cdot 1 & \cdot 3 \cdot 5 & \cdot 3 \cdot 1 \end{array} \right]$	This is played as soon as the pelog gender barung III•A plays the notes $\frac{5}{7}$, continuing throughout the demung section III•D.
C	pelog gambang	x x x x x x x x x x x x x x x x	The pelog gambang is played using the existing vocabulary of traditional Javanese karawitan.
D	pelog demung I/ II	$\cdot 1 \cdot \cdot \left[\begin{array}{cccccccc} 1234 & \cdot \cdot 61 & 23 \cdot 1 & \cdot 2 \cdot 1 & \cdot 2 \cdot 1 & 5611 & \cdot 3 \cdot 6 & \cdot 3 \cdot 1 \\ \cdot 311 & \cdot 3 \cdot 1 & \cdot 3 \cdot 6 & \cdot 2 \cdot 1 & \cdot 6 \cdot 5 & \cdot 6 \cdot 7 & \cdot \cdot \cdot \cdot & \cdot 1 \cdot \cdot \end{array} \right]$ <p style="text-align: center; margin-left: 200px;"> \downarrow $\cdot 5 \cdot 7 \quad \cdot 5 \cdot 7$ [to G, double tempo] </p>	The demung are played loudly, along with the slentem.
E	gong ageng	$\cdot (\cdot) \cdot \cdot \left[\begin{array}{cccccccc} \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot \\ \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot \cdot \cdot \cdot & \cdot (\cdot) \cdot \cdot \end{array} \right]$	The gong ageng is played according to the notation the tempo being the same as that of the demung part III•D.

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION								EXPLANATION OF THE GARAP
F	pelog saron barung I saron barung II	1	2	•	•					The pelog saron barung are played along with the demung III•D [see previous page], by two players using <u>klenangan</u> technique. [i.e. as given in the notation].
G [08'28"]	pelog demung I/II/ saron barung I/II [-do-]	67•6	7567	23•2	372•	2625	676•	2567	6•67	This section is a continuation of the demung part III•D. (See the arrow in section III•D [previous page] - from this arrow go straight into III•G.)
H	pelog saron barung slendro saron barung pelog saron barung slendro saron barung	••••	••76	7576	7576	7576	7576	7576	7576	The pelog and slendro saron barung are played together, loud and fast, stopping suddenly when given a signal.
		••••	•••5	•1•5	•1•5	•1•5	•1•5	•1•5	•1•5	
		7576	7576	7576	7576					
		•1•5	•1•5	•1•5	•1•5					

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
	slendro saron penerus	1316̣ 1316̣ 1316̣ 1316̣	The slendro and pelog saron penerus are played together, this section being a continuation of the saron barung part above [previous page], which is broken off, with slow tempo, until the pelog gender barung III•A interrupts, thereafter continuing again, matching the tempo to that of the gender barung.
	pelog saron penerus	•1•3 •1•3 •1•3 •1•3	
I	pelog saron barung I	1 2 • 1 2 1 • 2	This section begins when the pelog gender barung III•A enters to interrupt the saron penerus part III•H, and is performed in pelog tuning.
	pelog saron barung II	5 • 3 5 • 5 3 •	
	pelog saron barung III	• 3 • 6 • 3 • 1	Pelog saron barung III and IV are played together with pelog saron barung I and II, in the same tempo and volume.
	pelog saron barung IV	2 • 5 • 5 • 2 •	

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
<p>J [09'13"]</p>	<p>vocal</p>	<p>5 6 $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}$. . Ke- ki- dungan tinim- bang-ing nganggur</p> <p>$\dot{3}$ $\dot{3}$ $\underline{\dot{2} \dot{1}}$ $\underline{\dot{2} \dot{3}}$ $\dot{2}$ $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{1}$. . ra- sa se- pi a- nge- nganyut a- ti</p> <p>$\dot{1}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{3}$ $\dot{1}$ $\underline{\dot{2} \dot{1}}$ 6 tan pe- gating ra- sa beg- ja</p> <p>$\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ sa- te- mah an- tuk nu- gra-ha</p> <p>6 5 3 2 1 1 1 1 Dhuh gusti pa- ringa e- mut</p> <p>1 2 3 5 5 5 $\underline{6 5}$ $\underline{3 2 1}$ 1 1 1 . pange- ran ka- wu- la a- mung sa- der-mi</p> <p>1 2 3 3 3 3 3 $\underline{1 2 3}$ 3 $\underline{3 \cdot 2 1}$ mu- gi pa- du- ka tansah nya- ke- ti</p>	<p>This section is performed by the solo vocalist in pelog tuning, in <u>macapat</u> style. This section begins at the same time as the repeat of section III•A *.</p> <p>* <u>Explanation:</u></p> <p>Section III is performed twice, i.e.:</p> <ul style="list-style-type: none"> - First time through - A, B, C, D, E, F (once), G (once) and H (once). - Second time through - after H, return to A, B, C, D, E, then I, the tempo quickens; section D is played softly; after the vocal section the playing becomes loud towards section K and ends at section L.

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
[III]•K [10'13"]	<p>pelog demung I pelog demung II</p> <p>pelog demung I pelog demung II</p>	<p>•1•• 1234 ••61 23•1 •2•1 •••• 5611 •3•6 •5•• 5671 ••34 56•4 •6•5 •2•1 •244 •31•</p> <p>•3•1 •311 •3•1 •3•6 •2•1 •••• •••• •••• 1•14 •344 •34• 2•24 •6•5 •4•1 •6•5 •6•7</p>	<p>This section is played by pelog demung I and pelog demung II together, loudly and speeding up.</p>
L [10'27"]	<p>pelog demung I/II</p> <p>[demung I/II]</p> <p>[demung I/II]</p>	<p>• 5 • 7 • 5 • 7 6 7 • 6 7 5 6 7</p> <p>2 3 • 2 3 7 2 • 2 6 2 5 6 7 6 •</p> <p>2 5 6 7 6 • 6 7 • 6 • 5 • 3 • 6</p>	<p>This section is a continuation of section K.</p>
[10'44"]	<p>[demung I/II]</p> <p>pelog saron penerus</p> <p>pelog slentem</p> <p>slendro kempul and gong suwukan</p>	<p>6 • 2 6 6 • 2 6 6 • 2 6 6 • 2 6</p> <p>• • • $\overline{66}$ $\overline{66}$ $\overline{66}$ $\overline{66}$ $\overline{66}$ $\overline{66}$ $\overline{66}$ $\overline{66}$ $\overline{66}$ $\overline{66}$ $\overline{66}$ $\overline{66}$</p> <p>• • • • • 2 • 6 • 2 • 6 • 2 • 6</p> <p>• • • • 2 • 6 • 2 • 6 • 2 • 6 •</p>	<p>The saron penerus and gambang enter as indicated in the notation. The pelog slentem and slendro kempul enter in the same tempo as demung I and II.</p>

SECTION	INSTRUMENTATION	SYMBOLS/NOTATION	EXPLANATION OF THE GARAP
<p>[END] [10'50"]</p>	<p>pelog demung I/ II/pelog saron barung I/II pelog saron penerus pelog Slentem slendro kempul and gong sulukan</p>	<p>6 • 2 6 6 • 2 6 6 • 2 6 6 • 2 6 6 • 2 6^(*) $\overline{66} \overline{66} \overline{66} \overline{66} \overline{66} \overline{66} \overline{66} \overline{66} \overline{66} \overline{66} \overline{66} \overline{66} \overline{66} \overline{66} \overline{66} \overline{66} \overline{66}$ • 2 • 6 • 2 • 6 • 2 • 6 • 2 • 6 • 2 • 6 2 • 6 • 2 • 6 • 2 • 6 • 2 • 6 • 2 • 6 •</p>	<p>This is still a continuation of section III•L. Pelog demung I,II, saron barung I/II, pelog saron penerus, pelog slentem and slendro kempul stop abruptly at the sign (*), remaining fast and loud to the end.</p>

Appendix IViv

C I N T A D A N T E K A D

by

Sutiknowati and Slamet Riyadi

Translated edition of the notation of:

Iringan Tari "CINTA DAN TEKAD"

An examination work composed for the degree of
Seniman Karawitan (S. Kar.) ASKI Surakarta

by Sutiknowati and Slamet Riyadi*

Performed in the Sasonomulyo building, Baluwarti, Surakarta

29 December 1983

Sources: Sutiknowati 1983, 9-20; Slamet Riyadi 1983, 9-18

Recording: Cassette Iib (2)

For general editorial procedure see Chapter 10.1

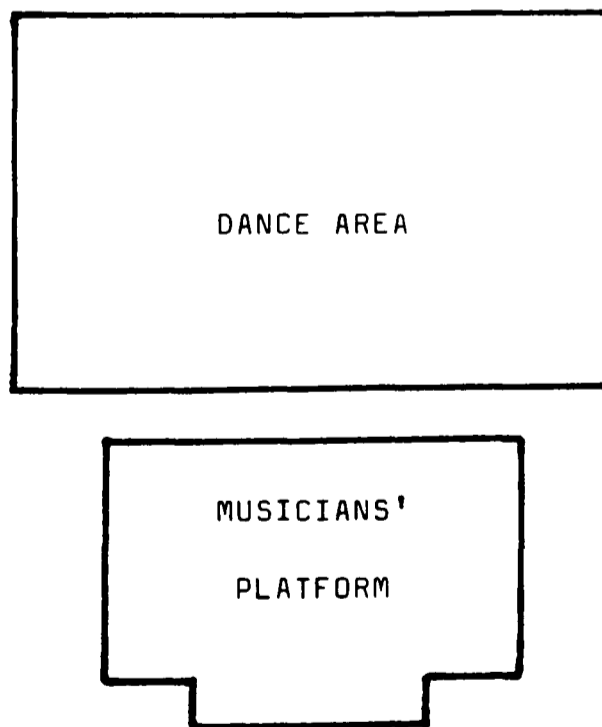
For commentary see Chapter 10.5

* For which sections are by which composer see note in commentary.

Instrumentation

Large complete slendro/pelog gamelan
Bonang sekaten [bonang penembung]
Angklung [10]
Triplek [large sheet of plywood]
Vocalists [6]
[8 small suling]
[1 Jegog - Balinese gamelan instrument]
[1 Saluang - bamboo flute, West Sumatra]

Stage Plan



SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
I [00'19"]	The group of female dancers enters the stage	<p>[1] A. <u>KAWIT</u></p> <p>Balungan melody in pelog and vocal melody in slendro</p> <p>I. Balungan melody in pelog</p> <p>777 666 555 44(4) 222 544 254 21(1)</p> <p>777 666 555 44(4) 222 544 254 21(1)</p> <p>•7• 5•7 •5• 7•(1) •7• 1•7 •1• 7•(5)</p> <p>•7• 5•7 • ∅</p> <p>II. Vocal parts in slendro</p> <p>Group I : 3 3 3 3 ' <u>3 6</u> <u>5 6</u> <u>3 5</u> 3 ,</p> <p>Group II: 6 6 6 6 ' <u>6 2̇</u> <u>1̇ 2̇</u> <u>6 5</u> 3 ,</p> <p>A nut jan tra ning a- u- rip</p> <p>Groups I : 3 5 6 i̇ ' 2̇ i̇ <u>2̇ • 3̇</u> <u>i̇ 2̇ i̇</u> 6 ,</p> <p>and II : da tan bi sa su wa leng pas- thi</p> <p>Groups I : 5 5 3 6 ' i̇ <u>i̇ • 2̇</u> 6 <u>6 i̇</u> <u>6 • 5</u> ,</p> <p>and II : ma na wa wus ti nak dir a ke</p> <p>Group I : 2̇ <u>i̇ 2̇</u></p> <p>Group II: 6 <u>5 6</u></p> <p>da dya</p> <p>I and II: 6 5 3 6 <u>2 3</u> <u>2 • 1</u></p> <p>boyonganing pe rang</p>	<p>A. KAWIT</p> <p>This piece consists of two sections which are performed consecutively. The first is a balungan melody played in 3/4 metre ['irama 3/4']. The second section is vocal.</p> <p>The performance is begun by the playing of a bonang barung pencon, slendro note 1̇, which functions as a ketuk, its strokes falling on the odd beats of the balungan.</p> <p>One gong-section consists of 4 gatra, 4 kenong, and 4 kempul, and each gatra comprises 3 balungan strokes. The kenong falls on the first beat and the kempul on the the third beat of each gatra.</p> <p>The balungan melody is followed directly by the vocal section, which is introduced by the slendro gender barung playing <u>samparan</u> technique onto note 3:</p> <p style="text-align: right;"> $\begin{array}{c} \cdot & 3 \\ \hline 6 & 5 & 3 \\ \cdot & \cdot & \cdot \end{array}$ </p> <p>[continued on next page]</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
		<p>Groups I 1 2 3 5 ' 6 1 ' <u>6 3 6 1</u> <u>6 • 5</u> and II : merang dhuh ki- teng war da ya</p> <p>[NB. In the recorded performance only the first two lines of the vocal section are sung before moving on to the next piece]</p>	<p>The vocal parts are performed in chorus by the singers. At the words "Anut jantraning aurip" (first line) and "dadya" (beginning of line four), the voices divide into two parts. This vocal section is accompanied by the rebab, gender, gambang and suling. The gender and gambang use patetan technique. The rebab accommodates itself to the vocal melody, but the tuning is to pelog note 6 in a tumbuk lima gamelan. The suling is in pelog and played to accompany and fill-in the vocal melody.</p> <p>Note: The balungan melody [section I, previous page] is cut off halfway through the fourth line (at the ∅ sign) by damping the balungan note which has just been played.</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[00'56"]	The last two dancers of the bedaya group execute the <u>sindet</u> movement and then turn round on the stage	<p>[2] B. <u>KOSEK</u>, <u>laras pelog</u> (2)</p> <p>// 6656 7653 7̇(2) ••7̇6 ••6̇7 2353 ••56 353(2)</p> <p>••35 67̇2(7) 2765 7653 56 353(2)</p> <p>66 7523 27̇5(6) ••6̇• 567(6) //</p> <p>Gerongan KOSEK laras pelog</p> <p>/ • • • • • • <u>6 5 6 / • • 7 5 • 6 5 3 / • 7 2̇32 /</u> Ka tres nan mung a- ti Men dut tan ka- re- nan</p> <p>/ • • • • • 7 2̇ <u>•36 / • 6 • • • 6 •27 / • 2 •33 • 5 653 /</u> pi tu ko- ne da-tan bi- sa ti ing warda- ya kra na tan- sah bi</p> <p><u>/ 5 3 2 3 • 5 •66 / • • 353 •22 •372/</u> nu- ku ing do- nya nu- jung mring menggung</p> <p>/ • • • • • • 3 • <u>56 / • 7 2̇ 2̇ • 7 677 /</u> tan keng guh ma- rang Wi- ra gu na- ji</p> <p>/ • • • • • <u>2̇ 7 675 / • • • 67 • 5 653 / 2 3 566 /</u> pang- kat dra jat tan la pi nṙih da dya kra mi</p>	<p>Kosek is performed in irama dados (1/4). Each gongan has a different number of gatra, and the gstras differ in the number of balungan strokes; some have two and some have four. This piece is introduced by the pelog bonang barung playing 2̇ 6̇ 2̇ (•) slowly. Traditional garap techniques are used in the performance of this piece. For the gatra which have two balungan strokes, the gender uses 1/2-gatra garap ['garap separo']. The kendang plays using appropriate drumming patterns ['kendangan matut'], but on approaching a gong should play a fixed pattern one gatra before.</p> <p>For gatra which have:</p> <p>2 balungan strokes: p 1 p b • p •(b)</p> <p>4 balungan strokes: • 1 • 1 • 1 • p p 1 p b • p •(b)</p> <p>Note: drumming notation</p> <p>p = <u>tung</u> • = <u>tong</u> b = <u>deng</u>, <u>bem</u>, <u>dah</u> 1 = <u>ket</u></p> <p>The gerongan for KOSEK is sung in unison by the chorus.</p> <p>[continued on next page]</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[01'53"]	Dancers of the bedaya group on the stage	<p data-bbox="639 363 1435 480">/ . . . <u>353</u> <u>22</u> <u>32</u> / . . . 6 6 / <u>5675</u> . . . <u>653</u> / ku pi- nek sa pa se mon- ne nanging pu- guh tan kar- sa nim-</p> <p data-bbox="639 521 1642 637"><u>/ . . . 7 2</u> <u>2</u> <u>7676</u> / [. / //] ki- ye bang- i</p> <p data-bbox="639 759 1596 876">[NB. In the recorded performance on the second time through this piece breaks off at gong (7) and goes straight into the the next piece "Manembrama"]</p> <hr data-bbox="682 1125 1451 1132"/> <p data-bbox="682 1148 1451 1173">xx</p>	<p data-bbox="1693 363 2475 480">The music speeds up ['ngampat'] when the dancers move forward to the left in the <u>mangenjali</u> attitude and turn to face the back.</p> <p data-bbox="1693 1118 2475 1265">When the dancers of the bedaya group are in the back right corner, the angklung (xxxxxxx) start to play while KOSEK (====) continues quietly.</p> <p data-bbox="1693 1292 2475 1360">The angklung are shaken rapidly to achieve a refined and even sound.</p> <p data-bbox="1693 1462 2072 1496">[continued on next page]</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[02'24"]		<p>XX</p> <p>OO</p>	<p>The bonang penembung (oooooo) from the Gamelan Sekaten ensemble enters, played with interlocking texture technique by three players who each use two beaters.</p> <p>Bonang penembung figuration:</p> <p>I : A B • B A •</p> <p>II : $\overline{\cdot C} \overline{\cdot D} \cdot \overline{\cdot D} \overline{\cdot C} \cdot$</p> <p>III: • • E • • F</p> <p>The angklung are first to stop, when Roro Mendut jumps at the front right-hand side.</p> <p>The music stops all together when the bedaya group change from the <u>ngleyek</u> position to the position of sitting and about to stand.</p> <p>The next piece follows immediately.</p>
[03'02"]	Wiraguna enters	<p>[3] C. <u>MANEMBRAMA</u>, laras slendro</p> <p>// 5 2 5 1 //</p> <p>Balungan : 5 2 5 1</p> <p>Gender barung: $\overline{532} \cdot \overline{561} \cdot$</p> <p>Gong suwukan : • $\overline{\cdot 2} \cdot \overline{\cdot 1}$</p> <p>and Kenong</p>	<p>MANEMBRAMA is played in irama dados, introduced by the sound of the bonang barung notes $\overline{5}$ and $\overline{1}$ in the pattern: $\overline{1} \overline{5} \overline{1} \cdot$</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[03'50"]	Wiraguna and the dancers of the bedaya group	<p>[4] D. <u>DHESEG</u>, laras slendro</p> <p>I) • $\dot{1}$ 5 $\dot{1}$ 5 $\dot{1}$ 5 6 1 2 3 1 $\underline{6}$ 1 2 3</p> <p> 6 5 3 5 6 5 3 2 1 2 3 5 1 • 1 2</p> <p> 5 3 2 1 2 3 5 6 1 2 6 5 2 3 5 6</p> <p> • 2 2 • 2 $\underline{6}$ 2 1 • 1 1 1 $\underline{6}$ $\underline{5}$ $\underline{3(5)}$</p>	<p>D. DHESEG</p> <p>This consists of two sections which are played consecutively.</p> <p>The first section is played in irama dados. The demung uses <u>kintilan</u> technique. The kendang uses <u>kendang dua rangkap</u> drumming patterns.</p> <p>At the moment when Wiraguna attacks Roro Mendut at the centre-left, the music is played <u>sirep</u> (softly).</p>
[04'27"]		<p>II) // $\underline{6}$ 1 2 1 3 5 6 5 $\dot{1}$ 6 5 6 5 3 2 3</p> <p> 6 5 3 5 3 2 1 2 //</p>	<p>The first section is played only once and is then followed by the second section [II] which is repeated over and over.</p> <p>When Wiraguna attacks again at the front, the music plays <u>udar</u> (loud) and then <u>sirep</u> again when Wiraguna is in the centre, having stopped chasing Roro Mendut.</p> <p>When Wiraguna, at the right-hand side, stabs his <u>keris</u> [dagger] into a dancer of the bedaya group, the music moves on to the next section (E).</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[05'02"]	Wiraguna stabs his keris into a dancer of the bedaya group	<p>[5] E. <u>RENGU, laras slendro</u></p> <p>// 1111 5555 6666 3333 5555 2222 //</p>	<p>E. RENGU</p> <p>This piece is played in sampak form.</p> <p>The bonang plays <u>gembyangan</u> [octave-interpolation technique] according to the balungan.</p> <p>The slentem plays according to the balungan.</p> <p>The balungan instruments are divided into two groups:</p> <p>Group I : play the slentem pattern</p> <p>Group II: play the balungan pattern</p> <p>This section ends all together and is followed by the next section when Wiraguna stabs his keris in the direction of Roro Mendut.</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[05'10"]	Wiraguna with Roro Mendut and the dancers of the bedaya group on stage	<p>[6] F. <u>BENDU</u>, laras slendro</p> <p>// 3 2 3 2 3 2 3 1 2 1 3 2 1 6̣ 1 6̣ 1 6̣ 3 2 //</p>	<p>F. BENDU</p> <p>This section contains gatra of irregular length - some have two balungan strokes and some four.</p> <p>BENDU is played using only the following instruments: gender barung, gender penerus, gambang, slentem, kenong and gong suwukan.</p> <p>The piece is performed using traditional garap.</p> <p>The music fades out when the sound of the saluang is heard.</p>
[05'46"]	Wiraguna leaves the stage	<p>[7] G. <u>NGLANDENG</u></p> <p>The sound of the saluang</p>	<p>G. NGLANDENG</p> <p>This is played by a single musician on the saluang.</p> <p>The saluang is played with unbroken blowing technique [circular breathing] resulting in a smooth continuous sound.</p> <p>This fades out when the sound of the Javanese slendro seruling is heard, at which point the dancers of the female group of common-people approach the stage.</p>





SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
II [05'58"]	The dancers of the female group (common-people) enter the stage	<p>[8] A. 1. <u>Slendro suling (Javanese)</u></p> <p>2. <u>Vokal ANANG-ANUNG, slendro</u></p> <p>6 6 $\dot{1}$ $\dot{2}$ ' 6 3 3 5 <u>6</u> $\dot{1}$ ' $\dot{3}$ $\dot{3}$ $\dot{2}$ $\dot{3}$ ' $\dot{1}$ $\dot{2}$ a nang a nung a nang a nung a nang a nung a nung a nang</p> <p>6 3 <u>21</u> 1 ' 1 1 1 ' 1 <u>12</u> 6 1 ' 3 <u>5 3 5</u> a nang a nung nang a nung a nang a nung nang nung</p> <p>6 $\dot{1}$ $\dot{2}$ $\dot{3}$ ' $\dot{3}$ $\dot{3}$ $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{3}$ ' <u>$\dot{1}$ $\dot{3}$</u> 6 a nang a nung a nang a nung a nang a- nung</p>	<p>This change of scene is signalled by the sound of the Javanese suling which improvises a melody. This is followed by the slendro vocal piece ANANG-ANUNG.</p> <p>The suling elaborates on the vocal melody using slendro suling patterns.</p> <p>The vocal melody is performed by two members of the chorus in alternation, sometimes overlapping, sometimes not (the periods between alternations at first being long, then becoming shorter until the last line, <u>1 3 6</u>, is reached, then returning to long periods again)</p> <p>When the dancers of female group II are in the <u>jongkok</u> position about to stand, the vocal piece ANANG-ANUNG fades out after the unison male chorus enters and reaches the words "Sumungkem maring" [see next page].</p>




SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[06'46"]		<p>[9] B. <u>Vokal SUMUNGKEM, slendro</u></p> <p>5 5 5 ' <u>5 6</u> <u>5 6 5 3</u> <u>3 5 6</u> <u>5 . 6</u> , 2 <u>2 3</u> <u>1 2 1 6</u> Sumungkem ma ring ma non su pa ya</p> <p>6̣ 1 <u>1 2 . 3</u> 3 3 6 5 ' 3 2 3 5 , ntuk ra har ja ing siang tu win ratri</p> <p>3 6 5 ' 3 2 3 5 , 5 5 <u>6 1̣</u> <u>5 . 6 5 3</u> ' manggih ba gya wu ri nya tan su pe nga</p> <p>3 2 <u>3 5 . 6 5</u> <u>3 . 2</u> , 1 1 <u>2 3</u> 3 gungken Gus ti kang wus pa ring</p> <p><u>1 . 2 3 2 . 3 2 1 . 2 1 6 5 . 6 5 3</u> ' 3 <u>2 3 2 1</u> <u>1 2 . 3</u> 3 nu- gra ha da sih</p> <p>Balungan: [pelog]</p> <p>7 2 5 4 2 3 2 7 6 7 6 7 6 5 4 3</p> <p>4 3 4 3 2 1 . 1 . 1 1 . 1 2</p>	<p>This piece is performed using the following resources: rebab, male chorus (unison) and (a single) female voice. The rebab plays the choral melody, and after the words "Sumungkem ma ...", the female voice begins humming. In addition, the playing of the balungan provides a background for the vocal parts. The balungan melody is given in the Musical Accompaniment column.</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[08'00"]	The male and female groups on stage	<p>[10] C. <u>Lagu GUYUB, slendro</u> Lagu GUYUB represents a development of lancaran form</p> <p style="text-align: right;">(2)</p> <p style="text-align: center;">• 6 • 2 • 6 • 2 • 6 • 2 • 3 • (5)</p> <p>a. // 3 5 • 2 3 5 2 3 5(6)</p> <p style="padding-left: 2em;">• 3 5 6 5 3 2 5 3(2) 6 ¹ 6(5)</p> <p style="padding-left: 2em;">¹ 6 ¹ 5 ¹ 6 ¹ 5 3(2)</p> <p style="padding-left: 2em;">6 ¹ 6 5 2 3 5 6 1 2 3 1 2(5)</p> <p>b. • 2 • 5 • 2 • 5 • 2 • 5 • 2 • (6)</p> <p style="padding-left: 2em;">• 3 • 2 • 1 • 6 • 5 • 6 • 1 • (2)</p> <p style="padding-left: 2em;">• 3 • 2 • 3 • 2 • 6 • 5 • 3 • (5)</p> <p style="padding-left: 2em;">• 6 • 5 • 6 • 5 • 2 • 5 • 3 • (2)</p> <p style="padding-left: 2em;">• 6 • 2 • 6 • 2 • 6 • 2 • 3 • (5) //</p>	<p>C. This piece is played after the female group of dancers (common-people) finish praying, and is divided into two sections:</p> <p>In section a. the number of gatra per gongan is irregular, and the number of beats per gatra is also irregular, whereas section b. is a development of lancaran form.</p> <p>The bonang garap is <u>cegatan gembyang</u> [interpolated octaves].</p> <p>Each time section b. is approached, the balungan 2 3 1 2(5) is played quietly, and, precisely on the gong, the angklung join in, followed by the <u>senggakan</u> [vocal cries].</p> <p>Then, all at once, all the musicians shout "lho" in different tempi and with heavy tone. The "lho" sounds stop all together when the dancer playing the part of Roro Mendut stops at the rear right-hand side towards the centre. Roro Mendut and Pranacitra move to approach each other as the next musical item, Lagu RENYAH (D) begins.</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[09'32"]	Mendut and Pranacitra approach each other	<p>[11] D. [<u>Lagu RENYAH, pelog</u>]</p> <p>[//] 6 6 6 5 3 . 2 3 5 3 5 6</p> <p>. . . . 6 6 6 5 3 . 2 3 5 3 5 .</p> <p>6 6 6 6 5 3 . 2 3 5 3 5 .</p> <p>6 . 3 . 6 . 5 . 2 3 1 2 6 . 3 .</p> <p>6 . 5 . 2 3 1 2 . . 6 1 . 2 . 3</p> <p>. . 3 5 . . 3 6 . . 3 1 . 2 . 3</p> <p>. 2 . 3 . 5 . 6 . 3 . 1 . 2 . 3</p> <p>. 2 . 5 . 2 . 6 . 2 . 6 . 5 . 3</p> <p>. 5 . 3 . 2 . 1 2 3 [//]</p>	<p>D. This piece is begun by the bonang penerus followed by the other instruments. The balungan instruments, apart from the slentem, use (Balinese) <u>gangsa</u> mallets.</p> <p>The bonang barung and bonang penerus play: 5 3 2 1 using klenangan technique.</p> <p>Gong suwukan note 1 (barang) is used, and kempul note 3.</p> <p>This section ends cut off and the next section follows when the following pattern is heard on the kendang penuntung and kendang ageng:</p> <p>p p p b . . . (-)</p> <p>Precisely on the "b", the balungan change to the slendro instruments note 1, as follows:</p> <p>p p p b . . . (.)</p> <p><u>. . . 1 5 2 5 1</u></p> <p>pelog slendro (see section E.[on next page])</p> <p>Explanation of the symbols:</p> <p>p : "<u>thung</u>" (ketipung [= penuntung])</p> <p>b = "<u>dah</u>" (kendang ageng)</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[10'31"]	The female group execute the <u>srisig</u> movement to the centre from centre-left	<p>[12] E. [<u>Lagu KEBAR, slendro</u>]</p> <p>E₁ 1 5 2 5 (1)</p> <p>E₂ 5 $\overline{1\ 2\ 3\ 5\ 6\ 1}$ $\overline{5\ 2\ 3}$ $\cdot\overline{6\ 5}$ $\overline{3\ 6\ 5}$ 3 2 6 $\overline{2\ 5\ 3\ 2\ 1}$</p> <p>E₃ 2 $\underset{\cdot}{6}$ 2 $\overline{1\ 6}$ $\overline{1\ 6}$ $\overline{1\ 6}$ 1 6 5 2 3 1 2 5 2 1 ($\overline{5}$) $\overline{2}$</p> <p>E₄ $\cdot\overline{2\ 5\ 2}$ $\overline{1\ 6}$ 1 2 $\overline{6\ 1}$ $\overline{2\ 6}$ 1 6 $\cdot\overline{5}$ $\cdot\overline{3}$ 5 2 1 $\underset{\cdot}{6}$ (1)</p>	<p>This section is accompanied by re-echoing vocal cries [<u>senggakan</u>] which decorate the cadence points [<u>seleh</u>] with high notes.</p> <p>The sequence of section E is as follows:</p> <p>E₁</p> <p>E₂</p> <p>E₃ becoming slower</p> <p>E₄</p> <p>E₂</p> <p>E₃ becoming faster, then fast, stopping at E₃ (5 2 3 5)</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[13'21"]	Pranacitra and Roro Mendut are chased by the soldiers at the front left-hand side	<p>[15] B. <u>DEGUNG</u></p> 	<p>The instruments used are gong, kempul, bonang penembung, all balungan instruments and <u>Jegog</u> [Balinese gamelan instrument].</p> <p>This section begins when Pranacitra and Roro Mendut are being chased by the group of soldiers. It begins quietly while section A. [see previous page] still continues, and then becomes loud. The suling and saluang [section A.] stop when the soldiers shout again.</p>
[13'49"]	Roro Mendut and Pranacitra with the group of soldiers		<p>All the instruments are played tremolo [<u>'getar'</u>] producing a resounding noise ()</p> <p>When Pranacitra and Roro Mendut are surrounded by the soldiers, the accompaniment becomes quiet.</p> <p>Then the sound becomes loud again, the bonang penembung changing its playing pattern, at first by increasing its volume at random points:</p>  <p>This section ends abruptly with the jegog being struck loudly when Wiraguna leaps, shouting.</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[14'05"]	Wiraguna, Roro Mendut and Pranacitra	<p data-bbox="647 387 1059 422">[16] C. <u>TRIPLEK</u> and <u>JEGOG</u></p> 	<p data-bbox="1696 387 2010 422">C. <u>TRIPLEK</u> and <u>JEGOG</u></p> <p data-bbox="1696 467 2462 736">This begins at the moment when Wiraguna leaps, shouting, and is performed with soft intermittent sounds at first, then grows (by becoming louder and more frequent). After Pranacitra and Wiraguna have executed the <u>mentang</u> and are about to execute the <u>jeblos</u> movement, the accompaniment becomes even louder.</p> <p data-bbox="1696 781 2462 852">The <u>triplek</u> [sheet of plywood - "wobble-board"] is played by shaking it.</p> <p data-bbox="1696 888 2462 969">The triplek () and the jegog () are played together and their sounds interlock.</p> <p data-bbox="1696 1094 2462 1166">This section ends on the signal from the bedug when Wiraguna strikes at Pranacitra.</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[14'38"]	Fight between Wiraguna and Pranacitra	<p>[17] D. <u>Lagu TANDING</u></p> <p>• 6 • 3 • 6 • • 2 • • 6 • • • 2</p> <p>00000000 00000000 00000000 00000000</p> <p>VV---V---VVVV-----VV-----V-----</p>	<p>D. In this section the tempo is regulated by the saron penerus note 4 (0000000).</p> <p>This section is accompanied by the "<u>byong</u>" (V--VV---VVVV---VV-V--) of the bonang penembung played irregularly in terms of both number and timing of strokes, stopping when section E begins.</p>
[15'25"]		<p>[18] E. <u>Lagu SREPEGAN</u></p> <p>4 3 4 3 4 5 7 5 7 5 3 1 4 3 1 3 5 4 5(7)</p> <p>5 7 5 4 2(3)</p>	<p>E. This section is in the form of a srepegan. It begins at the moment when Pranacitra is stabbed by Wiraguna, and is introduced by the kendang.</p> <p>The srepegan ends when Pranacitra collapses.</p>
[15'41"]		<p>[19] F. <u>Genderan Wayang (Bali)</u></p>	<p>F. This section begins when Roro Mendut squats at the side of Pranacitra, starting softly, becoming rather loud, and finally, fast and loud, ending when Roro Mendut assumes the <u>panggal</u> attitude.</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[16'21"]		<p data-bbox="631 354 1158 396">[20] G. <u>PENUTUP</u> [Closing piece]</p> <p data-bbox="1042 516 1327 557">1 1 2 2 5 $\bar{5}$•(5)</p> <p data-bbox="736 596 1327 637">• 1 • 3 • 1 • 3 • 1 • 3 • 5 •(6)</p> <p data-bbox="736 677 1327 718">• 2 • 1 • 2 • 3 • 5 3 6 5 3 6(5)</p> <p data-bbox="736 758 1327 799">• 3 • 5 • 6 • 5 • 1 • 2 • 3 •(5)</p> <p data-bbox="736 838 1360 879">• 3 • 6 3 6 5 3 1 2 3 1 • 2 3 •(5)</p>	
[16'50"]		<p data-bbox="1096 1220 1177 1261">[END]</p>	

Appendix IVv

K O M P O S I S I I I

by

I Nengah Muliana and Sukamso

Translated edition of the notation of:

Iringan Tari "KOMPOSISI II"

An examination work composed for the degree of
Seniman Karawitan (S. Kar.) ASKI Surakarta

by I Nengah Muliana and Sukamso^{*}

Performed in the Sasonomulyo building, Baluwarti, Surakarta

26 May 1984

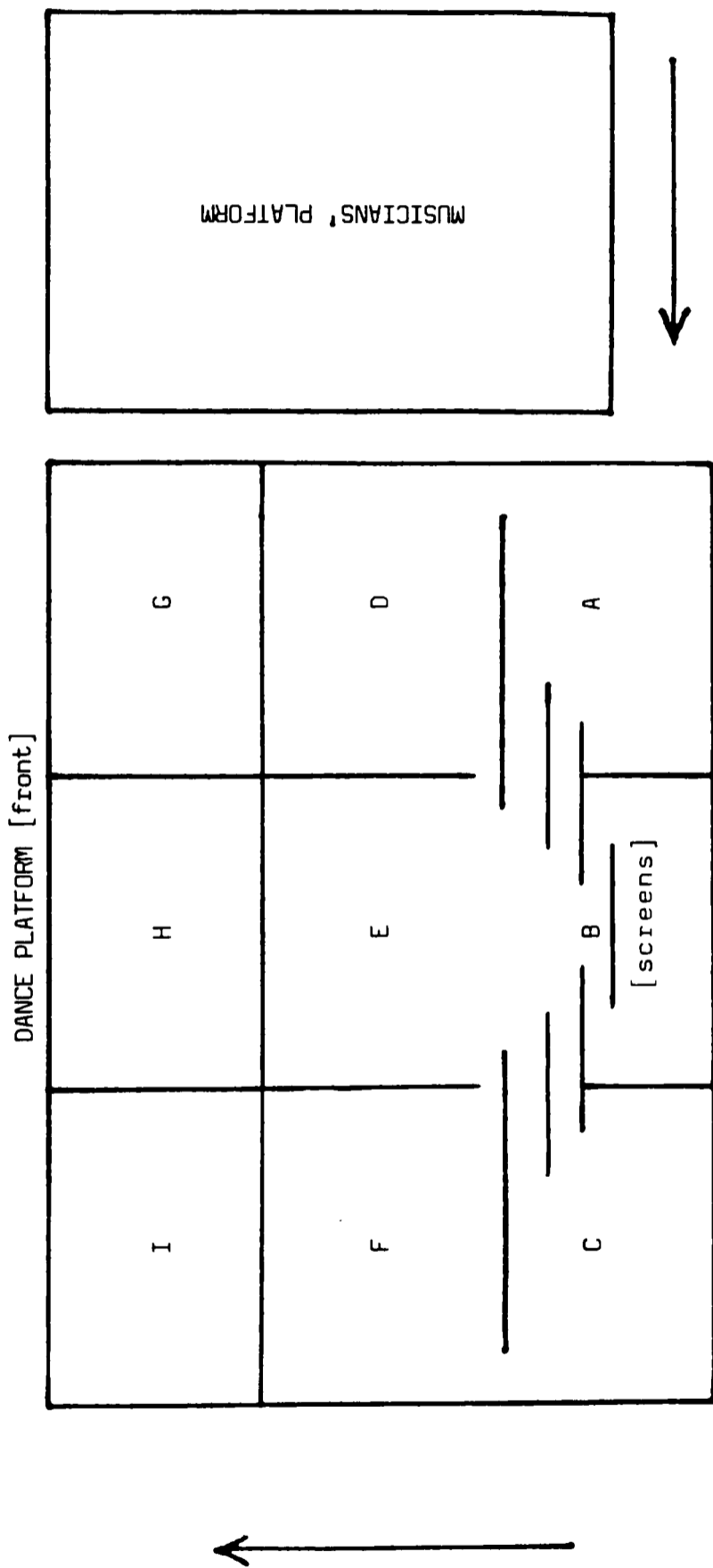
Sources: Muliana 1984, 12-18; Sukamso 1984, 10-17

Recording: Cassette IIIa



For general editorial procedure see Chapter 10.1

For commentary see Chapter 10.6

* For which sections are by which composer see note in commentary.



PLAN OF PERFORMANCE AREA

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[01'23"]	<p>The first principal male and female dancers move from E to H.</p> <p>The first principal male and female dancers step from H to E to join the male and female groups, which move from B to E.</p> <p>The male and female groups unite with the first male and female principals at E, and, standing, lift their arms slowly.</p>	<p>C. Vokal KOCOS MOKES</p> <p>This consists of a solo male voice, male chorus (without melody) and the [vocal piece] tembang <u>Durma</u> sung without the words.</p> <p> 1 2 3 5 5 5 3 3 1 2 6 6 3 3 5 3 1 2 1 1 1 2 1 6 5 6 1 1 6 2 1 6 3 3 5 3 1 2 1 1 </p> <p>D. PENCON NITIR [tremolo]</p> <p>Bonang barung, bonang penerus, ketuk kempyang and gong.</p>  <p>E. Vokal TIK TAK</p> 	<p>This vocal piece begins with a solo voice using the text "<u>Riwus Mangkana</u>", interrupted by the chorus singing clearly (Kocos Mokes). This is followed by the chorus singing tembang Durma. Vokal KOCOS MOKES ends when the first principal male dancer takes hold of the waist of the first principal female dancer.</p> <p>PENCON NITIR begins before the vocal piece KOCOS MOKES ends. The pencon are played starting quietly then becoming louder and ending with the sound of the gong.</p> <p>Vokal TIK TAK is performed by the group of male singers and several instrumentalists. The vocal sound is produced by clicking the tongue against the roof of the mouth. These TIK TAK vocal sounds enter progressively (little by little) with moderate volume.</p>





SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[03'29"]	<p>The male and female groups together with the first male and female principals move slowly from E to H and then, one after the other, lie down and roll over.</p>	<p>F. Vokal BATUK-BATUK</p> <p>+++ ++++++ ++++++++ +++ ++++++ ++++++++ +++ ++++++ ++++++++</p>	<p>Vokal BATUK-BATUK also enters progressively and with moderate volume until finally becoming loud and noisy. The vocal part is accompanied by the sound of the <u>cengceng ricik</u> played intermittently.</p>
	<p>The male and female groups together with the first male and female principals line up at D, E, F and C.</p>	<p>G. Gending LIANG [Pelog]</p> <p>(2)</p> <p> - 3 5 - 2 3 5 5 6 3 5 - 3 - 1(2) - 3 5 - 2 3 5 5 6 3 5 - 3 - 1(2) 3 3 - 2 2 - 6 6 1 2 3 - 1(2) 3 3 - 2 2 - 6 6 1 2 3 - 1(2) </p>	<p>Gending LIANG begins with the sound of the kendang ketipung followed by the other instruments. This gending is played loudly and quietly (<u>ngumbang ngisep</u>). After being played three times, it is immediately followed by NYET-NYET PUR [see next page].</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[04'10"]	<p>The dancers who previously were at D, E, F, G and I move to D and G.</p> <p>The dancers at A, D and G are still standing.</p>	<p>H. Gending NYET-NYET PUR</p> <p> 0 0 - 0 0 - 0 [^] 0 0 - 0 0 - 0(0) </p> <p>I. BATEL</p> <p>(6) (5 6 5(6))</p>	<p>This piece is played by the saron group, the keys being struck with the side of the mallet heads, and is accompanied by the sounds of the kempul and gong.</p> <p>BATEL is played by the gender barung and gender panerus using Balinese mallets and Balinese playing techniques.</p>
II [04'25"]	<p>All dancers are seated at A, D and G with their right hands placed on their shoulders, with the exception of the first male principal who remains standing.</p>	<p>J. Gending PEBAKTIAN</p> <p> - - 1 2 3 1 3 2 - - 5 5 6 1 5 6 - - 1 2 3 1 3 2 - - 5 5 6 1 5 6 - 1 2 3 - 2 3 1 2 1 6 6 - 1 2 3 - - - 3 - 1 2 3 - - 2 1 6 1 2 3 - - - 3 - 1 2 3 - - 2 1 6 2 1 6 - 5 6 1 - 1 6 5 3 - 3 5 6 - 6 5 3 - 3 5 (6) - - - 6 - 3 5 6 - - 3 5 2 3 5 6 </p>	<p>This piece is realized using the <u>kekenyongan</u> (<u>nibani</u>) system [Balinese gamelan technique]. The core melody is played by the bonang barung. This gending is accompanied by the singing of <u>Kawitan Warga Sari</u> [Balinese vocal form] and the vocalisation "Aum". The vocal is performed in two parts an octave apart.</p> <p>[N.B. Notation for the vocal part is given on the next page.]</p>






SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[05'47"]	The female group of dancers move from D and G to E and H with their right hands on their chests.	<p>Vocal part [for Gending PEBAKTIAN - section L.]</p> <pre> 3 3 - - - 2 - 3 2 1 - - - - - 5 6 1 - - - 6 - 1 6 5 - - - - - 6 1 2 - - - 1 3 - 2 - 1 - - - - - 5 6 1 - - - - - 5 6 1 - - - - 6 - 1 6 5 - - - - - 3 3 3 - - - - 6 - 3 - - - 2 - 3 2 1 </pre> <p>K. Gending ANGKLUNG Batel Maya (ketuk and gong) gangsaran 3 2</p> <pre> 6 4 3 2 6 4 3 2 3 4 2 3 4 6 4 6 - 6 - 6 4 3 2 4 - 4 - 3 6 4 3 2 - 2 3 4 3 6 4 3 2 1 - - 1 - -(1) </pre>	This piece is begun by the entry of the ketuk and gong playing regularly [<u>Batel Maya</u>], followed by the saron [ostinato] 3 2 (gangsaran). The gangsaran gradually increases in speed and volume, and after a signal from the kendang, the gangsaran slows down and becomes quieter, then moves on to the ANGKLUNG melody.
[07'20"]	The dancers of the male group get up from A, D and G and dance in areas A, D, G, E and H.	<p>L. Gending GAGAH</p> <pre> - 3 - 1 - 6 1 - 3 - 1 - 3 - 2 - 6 - 2 - 3 - 2 - 6 - 1 - 6 -(5)- 2 - 4 - 6 - 5 - 3 - 1 - 6 - 5 - 6 - 1 - 2 -(1) </pre>	This piece is performed using <u>balungan melaku</u> [as notated] by the saron group, plus gong, kempul kenong and kendang. The piece is realized both loudly and softly.




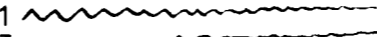

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[08'18"]	The male dancers who were previously at D and G move to E and H to unite with the female group who move from F and I.	M. Gending UYANG saron I - 4 - 6 - saron II 3 - 5 - 7 bonang barung 1 2 - - bonang panerus - - 3 5	This piece begins [before the previous section ends] with the saron using <u>imbal</u> technique followed by the bonang barung and bonang panerus, then joined by the demung playing loud and disjointedly. Towards the end of this piece, the texture is filled out by free improvisation on the bonang playing the notes stopped. The piece is realized loud and soft and is accompanied by the male voices in chorus "Ha He Ho Ha".
[08'41"]		demung 1 6 - - 2 4 - - 7 4 - - 7 4 - - 6 2 - - 3 1 - - - 1 - - - 1 - -	



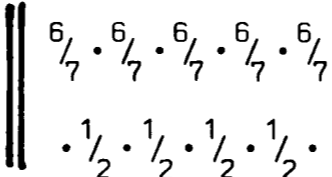
SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
<p>III [09'38"]</p>	<p>The male principal sits in <u>sila</u> position at F, while the second principal female dancer stands at his side, then the two of them dance in areas D, E, F, G, H and I.</p>	<p>N. Gending ANYING-ANYINGAN</p> <p> - - - - 1 2 3 5 - - $\overline{356}$ 5 3 2 1</p> <p>- - - - $\overline{561}$ 6 $\overline{55}$ $\overline{56}$ $\overline{33-3}$ 2(1)- -</p> <p>3 2 - - 3 2 - - 5 3 - - 6 $\overline{55-56}$ (1) </p>	<p>Gending ANYING-ANYINGAN starts with the suling, then joined by the saron which play the melody, while the bonang barung and bonang panerus fill in appropriately. After the second playing, the piece stops a moment, then continues with the kendang played tremolo, fast and slow. Before this piece ends, the saron become loud and faster in order to move into the next piece.</p>

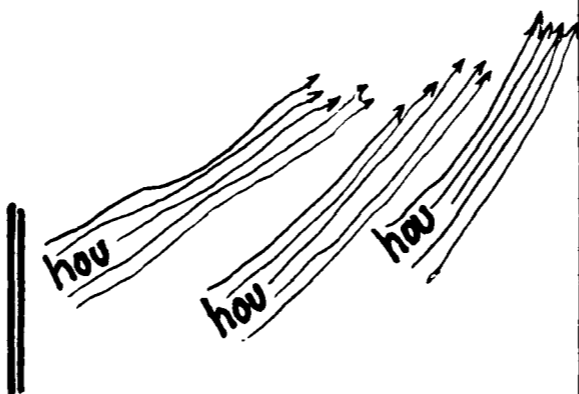
SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
III continued [12'19"]	The male and female principals in the centre (E) move to the front left-hand side (I).	[O] "Lagu Konflik" // 1 • 1 5 3 • 3 2 1 3 1 2 1 6 5 5 //	This piece is performed in pelog tuning, starting when the male and female principal dancers move from the centre (E) to the front left-hand side (I).
[13'00"]		[P] "Sesak" voices with throat tremolos  gento [cowbells] tremolo  oklokan [wooden rattle] 	Initially, Lagu Konflik is played slowly and softly then becoming loud when the two male and female principals go from the front left-hand side (I) to the rear centre (E). When the music has become loud, "Sesak" begins, and after the male and female principals have reached the rear centre (E) and the male principal passes the female principal, Lagu Konflik fades out. After the female principal goes out, "Sesak" becomes louder and when the male principal jumps up at the centre-front (H), "Jeritan" begins. Jeritan stops several seconds before the male principal falls down at the front left-hand side (I).
[13'36"]		[Q] "Jeritan" vocal cries/yells 	

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[13'55"]	The male principal slowly gets up; shadows appear on the screens (A, B, and C)	<p>[R] "Vocal Bayangan" [shadows]</p> <p>// 2 5 6 6, 2̇ 2̇ 2̇ 2̇, 16̇2̇ 2̇ Wajib-e wongu-rip a-neng do-nya</p> <p>2̇ 2̇ 1̇ 1̇, 1̇ 1̇ 1̇ 16̇ 6 rehningyayi edan pangankuh</p> <p>5 6 1̇ 2̇, 1̇ 1̇ 15̇ 165̇.65 datan pantes denlakon- i</p> <p>2̇ 2̇ 1̇ 2̇, 1̇ 1̇ 216̇ 6 saran-du se-tan re- ra-ton</p> <p>6 6 6 5 56 6 ang-go- da mring janmo</p> <p>6 1̇ 6165̇, 2, 2 3 5 2 16̇ yenma-nung-sa da-tanwas-pa-da</p> <p>3 5 6 6 6 6 6 56 sayek-ti ge-tun tem-be- ne</p> <p>6 5 2 16̇, 5 5 5 5 sa- te- mah a- nun-jang pa-lang</p> <p><u>32</u> 2 i- ku</p> <p>2 2 2 <u>23</u> <u>21</u> // da-tan pra-yo- ga</p>	<p>After "Jeritan" ends, everything is silent for a few moments, then "Vocal Bayangan" begins, sung, in slendro tuning, by a (solo) female voice. When this reaches the second sentence, "Vocal Koor" enters sung by the chorus ['<u>koor</u>'] in pelog tuning [see next page]. At this moment, "Gong Bayangan" also begins [see next page]. When "Gong Bayangan" is loud, "Vocal Bayangan" and "Vocal Koor" are soft, and vice versa throughout.</p> <p>When the male principal is at the rear right-hand side (D), "Gerengan" [see next page] begins, and ends when the male principal falls down at the rear right-hand side (D), after which "Lagu Rakyat" [section V] begins.</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[15'17"]		<p>[S] "Vocal Koor" [choir - in two parts]</p> <p>// 4 5 6 5 6 5 4 5 6 5 5 2 1 1 1 1 1 2 1 6 1 1 Hana- ta rikang kada-den ing donya</p> <p>6 1 1 6 5 3 2 1 2 2 4 4 4 5 1 6 5 5 5 5 sakar-so ingkangba-pa pu- ku-lun</p> <p>6 5 6 1 1 1 2 1 1 1 2 6 2 2 5 3 3 3 2 3 1 6 6 1 en-tek ka-beh sa-da-ya ingkangre-re-tu</p> <p>5 5 // 1 1 ni-ka</p> <p>[T] "Gong Bayangan"</p> <p>gong I • x • x • x • x • x suwukan II x • x • x • x • x • x [stopped] III XXX XXXXXX XXXXXX X XXXXX</p> <p>bonang barung  bonang penerus  tremolos </p> <p>[U] "Gerengan"</p> <p>vocal sounds  moaning </p>	<p>[For explanation, see previous page]</p> <p>The moaning/buzzing sounds are vocalised into paper tubes.]</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
IV [15'31"]	The female group of dancers enters via the centre (B).	[V] "Lagu Rakyat" [folk melody] // i 6 i 5 i 3 i 2 1 3 1 2 1 6 i 5 //	"Lagu Rakyat" is played in slendro tuning, and begins when the male principal falls down at the rear right-hand side (D). At the gong at the end of the introduction, the voices join in (<u>senggakan</u> [stylised vocal cries]). "Lagu Rakyat" is initially played loudly in irama lancar; after approximately three gong-cycles, the tempo slows down and changes to irama tanggung, at which point "Kotekan" begins, played on individual gambang keys [distributed amongst the players] in interlocking patterns. After one gong-cycle, Lagu Rakyat enters again loudly in a slightly faster tempo. After the gong, the tempo slows down and the volume decreases, stopping at the moment when the dancers of the female group sit at the rear centre (E). The tremolo on note "ji" accompanies the entry of the group of male dancers. After the tremolo on slendro note "ji", the "Jalanan Vocal" begins. Initially this is quiet, then becomes louder and then soft again when the dancers shout and fool around. During the soft playing the tempo and volume increase, ending up with the players shouting along with the dancers. Several seconds of silence are then followed by "Lagu Neseq" [see next page].
[15'59"]		[W] "Kotekan" [clattering/cackling] gambang-key x x x x x x x x sound x̣ x̣ x̣ x̣ x̣ x̣ x̣ x̣ texture x̣ x̣ x̣ x̣ x̣ x̣ x̣ x̣	
[17'12"]		[X] "Geteran" [reiteration/tremolo] tremolo note 1  "ji" [1] and 1  tremolo note 1  mixture 3  6  [Y] "Jalanan Vocal" [vocal texture] voice I // • • 1 • 5 1 1 • // ho ha ho ha II // 3 • 3 2 1 • • • // ho ho hu ha III // • 3 • 3 • 3 5 3 // ho ho ho ha ho	

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[18'15"]	All the dancers (both male and female) in the centre (E) slowly stand up together and move to the front.	[Z] "Lagu Neseq" // 6 7 6 7 5 6 5 6 3 5 3 5 2 3 2 3 1 2 1 2 //	<p>"Lagu Neseq" is played in pelog tuning. It is played with the notes stopped, starting when all the dancers (both male and female) slowly stand up together and move to the front.</p> <p>"Lagu Neseq" begins slowly and quietly, after reaching the end of the line, the chorus enters in the same tempo as Lagu Neseq. At the start, the dance follows the tempo of Lagu Neseq, then Lagu Neseq becomes louder and faster, finally the dancers are not together with the music. Several seconds before the dancers stand straight, Lagu Neseq is played allowing the notes to ring (undamped) and loudly.</p> <p>After the dancers stand straight, turn round (with their backs to the audience) and move slowly, "Mangu" begins.</p>
[18'56"]	<p>The dancers move slowly towards the back in the centre (H).</p> <p>[dialogue]</p>	<p>[AA] "Mangu" [uncertain/confused]</p> <p>gong tremolo </p> <p>suling played continuously </p> <p>bonang barung notes 6 & 7 played together in alternation with bonang penerus notes 1&2 </p>	<p>"Mangu" is played softly.</p>

SCENE	SECTION	MUSICAL ACCOMPANIMENT	EXPLANATION OF THE GARAP
[20'03"]		<p>[BB] "Tekad" [will-power/energy]</p> <p>voices in chorus sliding from low to high [vocalised into paper tubes]</p>  <p>[CC] "Penutup" [ending]</p> <p>7 5 7 • 5 7 5 6 5 7 5 6 7 5 7 •</p> <p>5 7 5 3</p>	<p>When the dancers move quickly towards the screens, "Tekad" begins, and is performed about three times, finishing with "Penutup".</p>

Appendix IVvi

P E N G O R B A N A N D A L A M K O N F L I K

by

Mahdi Bahar and Sriyanto

Translated edition of the notation of:

Iringan Tari "PENGORBANAN DALAM KONFLIK"

An examination work composed for the degree of
Seniman Karawitan (S. Kar.) ASKI Surakarta

by Mahdi Bahar and Sriyanto*

Performed in the Pendopo Ageng, Kampus ASKI, Kentingan, Surakarta
16 December 1984

Source: Mahdi Bahar 1984, 14-48

Recording: Cassette IIIb (1)

For general editorial procedure see Chapter 10.1

For commentary see Chapter 10.7

* For which sections are by which composer see note in commentary.

INSTRUMENTATION

[A slendro/pelog gamelan is used, so the numbers given for the gamelan instruments refer to pairs of instruments, eg. "2 demung" means 2 slendro and 2 pelog demung. The gamelan used is tumbuk lima, ie. slendro note 5 (lima) is the same pitch as pelog note 5.]

2 Demung
 1 Slentem
 4 Saron barung
 1 Saron penerus
 1 Gender barung
 1 Gender penerus
 1 Bonang barung
 1 Bonang penerus
 Usual Kenong/ketuk
 Usual Kempul/gong
 10 Talempong [set of small gongs from West Sumatera]
 2 Jegogan [Balinese gamelan instrument]
 1 Bansi [kind of bamboo flute]
 15 Angklung [bamboo rattle]
 2 Tin cans containing glass marbles
 1 Saluang [kind of bamboo flute from West Sumatera]
 1 Minang rebab [West Sumatera]
 Usual kendang

SYNOPSIS OF THE DANCE

Tuanku Lareh Simawang, a prominent figure much respected in his village, has a wife named Siti Jamilah. Happiness does not last for ever and he comes to consider his wife to be no longer capable of providing contentment. In the meantime a young woman comes into the life of Lareh Simawang. He is attracted and falls in love. His wife (Siti Jamilah) tries to remove this young woman feeling that her own rights to her husband are being usurped, but the attempt is futile and her efforts do not succeed.

Finally, the wife experiences a spiritual conflict which leads to actual conflict. After wrestling with her conscience, finally she has the will-power to go her own way.

STAGE PLAN

A	B	C
D	E	F
G	H	I

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
I [00'00"]	The group of female dancers approaches the stage	<p>1. <u>Lagu "gebyar"</u></p> <p>I: $\begin{matrix} \textcircled{3} \\ - \\ 1 \end{matrix} \cdot \cdot 5 6 3 \cdot \cdot 2 1 \cdot \cdot 1 3 5 1 3 5 6 \quad \begin{matrix} = \\ = \\ = \end{matrix}$</p> <p>II: $\begin{matrix} \cdot \cdot 2 3 1 \cdot \cdot 6 5 \cdot \cdot 5 6 1 2 3 2 1 \\ \quad \quad \quad x \quad \quad \quad x \end{matrix} \quad \begin{matrix} \\ \\ x \end{matrix}$</p> <p>I: $\begin{matrix} 654651232121 \\ \hline \end{matrix} \quad \begin{matrix} 5 \cdot 5 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot \\ \hline \end{matrix} \cdot \cdot \overline{2} \quad \begin{matrix} \textcircled{1} \\ \hline \end{matrix}$</p> <p>II: $\begin{matrix} 446441236565 \\ \hline \end{matrix} \quad \begin{matrix} \cdot 6 \cdot 3 \cdot 1 \cdot 1 \cdot 1 \cdot 3 \\ \hline \end{matrix} \cdot \cdot \overline{6} \quad \begin{matrix} \textcircled{5} \\ \hline \end{matrix}$</p>	<p>Lagu "Gebyar" is performed in pelog tuning and uses the following instruments: (two) demung, (four) saron barung, slentem, bonang barung, kenong, kempul, gong, cengceng and kendang.</p> <p>Realization:</p> <p>Balungan notation I is played by one demung and two saron barung.</p> <p>Balungan notation II is played by one demung, two saron barung and slentem.</p> <p>$\textcircled{}$ indicates that all the above-mentioned instruments play.</p> <p>x indicates that 2 demung, 4 saron, kenong japan and slentem play.</p> <p>= indicates that all instruments should be played stopped.</p> <p>The balungan notation enclosed in a box is played by two demung only using imbal technique in fast tempo.</p> <p>Lagu "Gebyar" is played once. It is followed directly by Lagu "Gangsaran".</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[00'14"]		<p>2. <u>Lagu "Gangsaran" 5 (mo) slendro</u></p> <p>// • 5 • 5 • 5 • 5 • 5 • 5 • 5 • 5 //</p>	<p>Lagu "Gangsaran" is played in slendro tuning using the following instruments: kenong, kempul, bonang barung and bonang penerus.</p> <p>The bonang barung and bonang penerus are played using "klenangan" technique, as follows:</p> <p>Bonang barung : <u>12•• 12•• 12•• 12••</u> Bonang penerus : ••35 ••35 ••35 ••35</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[00'42"]	3 female dancers move back (<u>srisiq</u>) and 3 others sit at the front (B)	<p>3. <u>Lagu "Riang Rakyat"</u> [Cheerfulness of the people]</p> <p>I: • 2 • 5 • 2 • 5 • 2 • 1 • 2 • 3</p> <p>II: • 2 3 5 • 2 3 5 2 1 2 3 2 6 5 3</p> <p> • 5 • 6 • 3 • 5 • 2 • 1 • 3 • 2</p> <p> • 3 5 6 5 3 5 • 2 3 2 1 6̣ 1 2 •</p> <p> • • • 3 • 5 • 6 • 5 • 2 • 1 • 6̣</p> <p> 2 3 2 • 2 3 5 6 6 6 6 6 5 2 1 6̣</p> <p> • • • 1 • 2 • 3 • 5 • 1̣ • 6 • 5</p> <p> 6̣ 6̣ 1 1 2 2 3 3 5 5 2 6 5 1̣ 6 5</p>	<p>Lagu "Riang Rakyat" is played after an introductory kendang signal (dung dung •), and follows the previous Gangsaran without a break.</p> <p>Lagu Riang Rakyat is in lancar form with the following garap:</p> <p>Saron barung and saron penerus "<u>nacah</u>" (II)</p> <p>Demung and slentem "<u>nibani</u>" (II)</p> <p>This piece is played once only, going straight into Lagu Klenangan.</p> <p>The instruments used in this piece are: bonang barung, bonang penerus (with "klenangan" playing technique), (2) demung, (4) saron barung, saron penerus, slentem, kenong and kempul/gong.</p>
[01'01"]	The group of dancers in the centre (E) stretch out their arms	<p>4. <u>Lagu "Klenangan"</u></p> <p>Bonang barung: 12•• 12•• 12•• 12••</p> <p>Bonang penerus: ••35 ••35 ••35 ••35</p>	

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[01'09"]		<p>Balungan:</p> <p style="text-align: center;">• 2 • 1 • 2 • 1 • 2 • 1</p> <p style="text-align: center;">• 3 • 2 • 3 • 2 • 3 • (2)</p>	<p>To Lagu Klenangan is added (superimposed) a balungan part as notated which is realized as follows:</p> <p>Slentem and saron penerus: •2•1 •2•1 •2•1 demung and saron barung follow: •2•1 •2•1 •2•1</p> <p>likewise also for noation •3•2</p> <p>After balungan •3•2 (3 times) Lagu Klenangan ends</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
<p>[balungan (5.b.) starts: 01'17" vocal (5.a.) starts: 01'31"]</p>	<p>The group of male dancers (Rakyat [the People]) enters the stage</p>	<p>5.a. <u>Vocal part for Lagu "Nan Singgalang"</u></p> <p>// $\overline{3\ 3}$ $\overline{3\ 3\cdot 4}$ $\overline{5\ 5}$ $\overline{4\ 4}$ $\overline{3\cdot 4}$ $\overline{5\ 5}$ $\overline{4\ 4}$ $\overline{3}$ Nan Singgalang ta danga runtuh ah tadanga runtuh ah</p> <p>$\overline{5\ 6}$ $\overline{7}$ $\overline{5\cdot 3}$ $\overline{3\ 3}$ $\overline{3\ 3}$ Ba ba liak nan lai dari pa kan</p> <p>$\overline{6\ 6}$ $\overline{6\ 7}$ $\overline{1\ 1}$ $\overline{7\ 7}$ $\overline{6\cdot 7}$ $\overline{1\ 1}$ $\overline{7\ 7}$ $\overline{6\ 6}$ Ta ka na mandeh bapi ta ruah yo nan bapi ta ruah lai</p> <p>$\overline{5\ 4}$ $\overline{3\cdot 4}$ $\overline{5\ 5}$ $\overline{4\ 4}$ $\overline{3\cdot 4}$ $\overline{5\ 5}$ $\overline{4\ 4}$ $\overline{3}$ yo ba na sa ba lun lah dapek u sah yo ba ja lan</p> <p>$\overline{5\ 6}$ $\overline{7}$ $\overline{5\cdot 3}$ $\overline{3\ 3}$ $\overline{3\ 3}$ // balun da pek u sah ba ja lan</p>	<p>a.</p> <p>The transition to this vocal piece is made when the group of male dancers has reached (C). As an introductory signal for the musicians, the kendang plays "tak tak dlang tak".</p> <p>Lagu Nan Singgalang is performed using a mixture of slendro and pelog tones. The vocal part is sung in unison by 4 male voices. This vocal part is executed together with the balungan melody b. [see next page] which is in slendro tuning.</p> <p>Realization:</p> <p>Kenong and kempul are played using srepegan form.</p> <p>Demung, slentem, saron and saron penerus are played in accordance with the notes written in the notation column. The bonang is also played in srepegan style.</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[02'00"]		<p>b. Balungan</p> <p>[//] • 3 • 2 • 3 • 2 • 3 • 5 • 3 • 2 [- to vocal part]</p> <p>• 5 • 6 • 1 • 2 • 3 • 5 • 3 • 2 [//]</p> <p>[vocal part]</p> <p>• 3 • 2 • 3 • 2 • 3 • 5 • 3 • (2)</p> <p>[//] • 5 • 6 • 5 • 6 • 3 • 5 • 6 • (1)</p> <p>• 6 • 1 • 6 • 1 • 6 • 5 • 3 • (5)</p> <p>• 3 • 2 • 1 • 2 • 3 • 5 • 3 • (2) [//]</p> <p>• 4 • 5 • 4 • (3) [- to No.6]</p> <p>6.a. <u>Lagu "Talempongan"</u></p> <p>bonang part:</p> <p>Seleh 3 (1 3) • 1 // 1 1 3 3 1 1 1 3 3 1 //</p> <p>[bonang penerus: $\overline{\cdot 2 \cdot 5 3} \overline{\cdot 2} \overline{\cdot 2 \cdot 5 3} \overline{\cdot 2}$]</p> <p>Seleh 2 (6 2) • 6 // 6 6 2 2 6 6 6 2 2 6 //</p> <p>[bonang penerus: $\overline{\cdot 1 \cdot 3 2} \overline{\cdot 1} \overline{\cdot 1 \cdot 3 2} \overline{\cdot 1}$]</p> <p>Seleh 5 (2 5) • 2 // 2 2 5 5 2 2 2 5 5 2 //</p> <p>[bonang penerus: $\overline{\cdot 3 \cdot 6 5} \overline{\cdot 3} \overline{\cdot 3 \cdot 6 5} \overline{\cdot 3}$]</p>	<p>All instruments play quietly [<u>'lirih'</u>]. Until the vocal part begins, all instruments play loudly.</p> <p>The instruments used are: (two) demung, (four) saron, (two) saron penerus, (one) slentem.</p> <p>The end of this piece leads straight into the following one.</p> <p>b.</p> <p>Lagu "Talempongan" begins when the male and female groups of dancers come together, after which there is a coming-together of male and female dancers half-squatting at (GH1).</p> <p>Lagu Talempongan represents a fusion of talempong motifs and bonang technique.</p> <p>This piece is accompanied by the playing of a set of actual talempong instruments. [see next page]</p> <p><u>Note:</u> Note 6 (nem) is in slendro tuning.</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
		<p>b. Balungan:</p> <p>• 2 • 3 • 2 • 3 • 2 • 3 • 1 • (2)</p> <p>• 1 • 2 • 1 • 2 • 1 • 2 • 1 • (3)</p> <p>• 5 • 3 • 5 • 3 • 5 • 3 • 7 • (5)</p> <p>• 7 • 5 • 7 • 5 • 7 • 5 • 1 • (3)</p> <p>c. Talempong part:</p> <p><u>Dasar</u> : $\overline{\cdot 2}$ // $\overline{2 2}$ $\overline{\overline{772}}$ //</p> <p><u>Paningkah</u> (filler-in): $\overline{\cdot 6}$ // $\overline{3 33}$ $\overline{3 6}$ //</p> <p><u>Anak</u> : // $\overline{5 5}$ $\overline{5 5}$ //</p>	<p>Realization:</p> <p>The bonang play as notated [see previous page] according to the seleh notes in the balungan. The other instruments used - demung, saron, slentem, saron penerus - are played according to the balungan notation in pelog tuning. The kenong and kempul are played as in lancar form.</p> <p>All instruments are played with medium volume.</p> <p>Instruments used: (two) demung, (four) saron, (one) saron penerus, slentem, bonang, kenong, kempul and talempong.</p> <p>The next piece follows on immediately.</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[02'22"]	The principal male and female dancers enter the stage (C)	<p>7. <u>Lancaran "Gembira"</u> [happy]</p> <p>[//] • 2 • 1 • 2 • 5 • 2 • 1 • 6 • (5)</p> <p>2 1 • 2 3 • 2 3 • • • 2 1 • 3(5) [//]</p>	<p>Lancaran "Gembira" begins when the principal male and female dancers enter the stage at (C) at the same time as the group of female dancers turns at (ABD).</p> <p>As a signal, the demung player lifts high his mallet.</p> <p>Realization:</p> <p>This piece is played three times [only 1½ on the recording]</p> <p>All the instruments used play as for lancaran form, gradually increasing the volume. When the principal male and female dancers have reached (C), immediately play softly ['sirep']. As a signal the kendang plays "tak tak tlang tak". The instruments used are the balungan instruments.</p> <p>The next piece follows on immediately.</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[02'33"]		<p>8. <u>Lagu Riang [cheerful piece] "Tentram" [quiet/peaceful]</u></p> <p>Balungan:</p> <p style="text-align: center;"> $\begin{array}{cccc} & \vee & & \vee \\ \wedge & \wedge & & \wedge \\ 5 & 6 & 5 & 3 \end{array} \quad \begin{array}{cccc} & \vee & & \vee \\ \wedge & \wedge & & \wedge \\ 2 & 3 & 1 & 3 \end{array} \quad \begin{array}{cccc} & \vee & & \vee \\ \wedge & \wedge & & \wedge \\ \cdot & 1 & 2 & 1 \end{array} \quad \begin{array}{cccc} & \vee & & \vee \\ \wedge & \wedge & & \wedge \\ 2 & 3 & 6 & (5) \end{array}$ </p> <p> $\cdot 3 2 1 \quad \underline{1 \cdot 2 1} \quad \cdot 5 6 7 \quad 6 5 2(3)$ </p> <p> $1 2 1 \cdot \quad 1 2 3 5 \quad 2 3 2 1 \quad 2 3 2(\cdot)$ </p> <p> $1 1 1 \cdot \quad 6 4 6 5 \quad \cdot 6 4 5 \quad 4 3 2(1)$ </p>	<p>Lagu Riang "Tentram" begins after the previous piece becomes quiet ['sirep' - see previous page]. Then "Tentram" is played, but only as far as the underlined gatra in the balungan.</p> <p>Realization:</p> <p>Begin with the gender (1 6 5), then as per the notated balungan. All instruments play quietly and in slow tempo [<u>'laya pelan'</u>] (irama dadi).</p> <p>As this piece is being performed, it is accompanied by the voices of the male dancers at (F), crying intermittently : "<u>Huku Hwahh</u>", until the group of male dancers turns round.</p> <p>The saron are played in imbal style and the saron penerus normally. The kenong and kempul are played according to the symbols in the notation column:</p> <p>Symbol \wedge : kenong</p> <p>Symbol \vee : kempul</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[03'15"]		<p>9. <u>Lagu Riang "Gagah"</u> [strong/bold]</p> <p> $\overline{56} \overset{\wedge}{5} \quad 3 \overset{\vee}{\overset{\wedge}{3}} \quad \overline{56} \overset{\wedge}{\cdot} \cdot \overset{\vee}{\overset{\wedge}{3}} \quad \overline{23} \overset{\wedge}{\cdot} \quad 2 \overset{\vee}{\overset{\wedge}{1}} \quad \overline{23} \overset{\wedge}{\cdot} \cdot \overset{\vee}{\overset{\wedge}{5}}$ $\cdot \quad 3 \quad 2 \quad 1 \quad \overline{21} \cdot \cdot \cdot \quad 3 \quad 5 \quad 6 \quad 7 \quad 6 \quad 5 \cdot (3)$ \cdot $\overline{23} \cdot \quad 2 \quad 1 \quad \overline{23} \cdot \cdot \quad 5 \quad \cdot \quad 3 \quad 2 \quad 1 \quad \overline{21} \cdot \overline{2} \quad 1 \quad 1$ $1 \quad 1 \quad 1 \cdot \quad \underline{\cdot \quad 4 \quad \cdot \quad 5} \quad \cdot \quad 3 \quad 4 \quad 5 \quad \cdot \quad 3 \quad 2 \quad 1$ $\overline{23} \cdot \quad 5 \quad 6 \quad 5 \quad 3 \quad \overline{32} \quad \overline{12} \quad 3 \quad \overline{65} \cdot \quad 5 \quad \overline{35} \cdot \quad 6 (5)$ </p>	<p>After the male dancers at (CF) turn round and stamp their feet, the following piece begins.</p> <p>Lagu Riang "Gagah" is played only as far as the underlined gatra in the balungan, in irama tanggung and with loud volume.</p> <p>Realization:</p> <p>The (two) demung are played normally from beginning to end.</p> <p>The (four) saron barung are played using Balinese mallets (<u>giyeng</u> mallets) starting in the second gatra ($\overline{56} \cdot \cdot 3$) until one gatra before the end ($1 \quad 1 \quad 1 \cdot$).</p> <p>The kenong and kempul are played according to the symbols. [see previous page]</p>

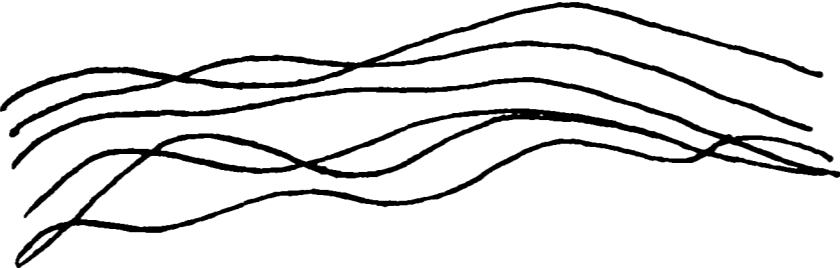
SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
		<p>Bonang barung part:</p> <p style="text-align: center;">// $\overline{\\$}$ x \overline{x} \$ $\overline{-}$ x x //</p> <p>Bonang penerus part:</p> <p style="text-align: center;">// $\overline{-}$ x \overline{x} x //</p> <p style="text-align: center;"> \$ \$ \$</p> <p>[For example, the bonang parts for seleh 3 would be as follows:</p> <p style="margin-left: 40px;">barung: $\overline{3}$ 3 $\overline{3}$ 3 $\overline{\cdot}$ 3 3</p> <p style="margin-left: 40px;">penerus: $\overline{\cdot}$ 3 3 3]</p> <p style="margin-left: 40px;"> \cdot 3 3 3</p>	<p>The bonang barung is played according to the symbols given in the notation column, and playing in octaves ['gembyang'].</p> <p>\$ = low note x = high note</p> <p>This pattern should be applied to the seleh note of each individual gatra.</p> <p>The bonang penerus is played in octaves ['gembyang'] according to the symbols given in the notation column, in accordance with the seleh notes.</p> <p>The next piece follows on immediately.</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[03'40"]		<p>10. <u>Lagu Riang "Akrab"</u> [close/intimate]</p> <p>(DM) // 1 6 3 (5)</p> <p>(SP) // <u>3 5 6 •</u> <u>3 5 6 •</u> <u>2 3 5 •</u> <u>2 3 5 •</u></p> <p> 1 4 2 (5)</p> <p> <u>4 4 • 4</u> <u>• 4 4 •</u> <u>4 4 • 4</u> <u>• 4 • •</u></p> <p> 3 6 3 (1)</p> <p> <u>3 5 6 •</u> <u>3 5 6 •</u> <u>2 3 5 •</u> <u>2 3 5 •</u></p> <p> 2 1 3 (5)</p> <p> <u>1 1 • 1</u> <u>• 1 1 •</u> <u>1 1 • 1</u> <u>• 1 • •</u></p> <p> 3 2 5 (1)</p> <p> <u>5 3 2 •</u> <u>5 3 2 •</u> <u>3 2 1 •</u> <u>3 2 1 •</u></p> <p> 3 2 6 (3)</p> <p> <u>2 2 • 2</u> <u>• 2 2 •</u> <u>2 2 • 2</u> <u>• 2 • •</u></p> <p> 5 2 3 (1)</p> <p> <u>5 3 2 •</u> <u>5 3 2 •</u> <u>3 2 1 •</u> <u>3 2 1 •</u></p> <p> 5 2 3 (5) //</p> <p> <u>1 1 • 1</u> <u>• 1 1 •</u> <u>1 1 • 1</u> <u>• 1 • •</u> //</p>	<p>Lagu Riang "Akrab" is begun after the group of male dancers at (G) stand up. It is played through three times plus the first gongan.</p> <p>Realization:</p> <p>- The Demung is played according to the notation line indicated by (DM). The saron barung are played according to the notation line marked (SP) [sic]</p> <p>The slentem plays the same as the demung and the saron penerus the same as the saron barung. The bonang play in imbal style, for example, for seleh 5 (mo):</p> <p>Bonang barung : <u>•6•3 •6•• •6•3 •6••</u></p> <p>Bonang penerus: <u>5 5 • 5 5 • 5 5 • 5 5 •</u> <u>5 • 5 • 5 • 5 • 5 • 5 • 5 • 5 •</u></p> <p><u>Explanation of the symbols:</u></p> <p>(DM) = Upper line of notation</p> <p>(SP) = Lower line of notation</p> <p>===== = stopped notes</p> <p>----- = unstopped notes (normal)</p> <p>[The explanation for No.10 is continued on the next page.]</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
			<p>In this piece some notes are to be played stopped and some unstopped (normally), as is indicated in the notation column. When the group of male dancers at (E) are lying face down, the volume of sound is reduced. After this group of male dancers slap the floor three times, the volume becomes loud again.</p> <p>After the second repetition of the piece, exactly on the note 2 (ro) of the final gong the piece stops for a moment (<u>singget</u>) by not playing the group of notes after 2 (ro), that is note 3 (lu). Thereafter start again with the demung etc. as before.</p> <p>When the playing starts again after the singget, it is accompanied by shouts from the vocalists and the dancers: "tijjahhh". [04'37"]</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[05'09"]		<p>Transition</p> <p style="text-align: center;"> 4 5 4 5 4 5 3 2 2 3 2 3 2 1 1 1 ◡ <hr style="width: 50%; margin: 0 auto;"/> 4 5 4 5 4 5 3 2 2 3 2 3 2 5 5 5 [tremolo] </p>	<p>As the last gongan of this piece [No.10] is played, the tempo and volume increase, and the transition section given in the notation column is used to move into the next piece.</p> <p><u>Explanation of the symbols:</u></p> <p>◡ free to determine duration.</p> <p>Upper line - notes played on demung and slentem. Lower line - notes played on saron barung and saron penerus.</p> <p>Bonang barung and bonang penerus play the transition with seleh note 1 (ji).</p> <p>After the transition all play tremolo [<u>'nitir'</u>].</p> <p>This continues into the next piece.</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[05'14"]		<p>11. <u>Vocal part "Resah"</u> [restless/alarmed]</p> <p>// 1 3 6 7 • • 6 5 • • hu hu hu hu hu hu</p> <p>4 5 6 3 1 hu hu hu hu hu</p> <p>// 1 3 6 1̇ // hu hu hu hu</p> <p>12. <u>Balungan "Resah"</u></p> <p>// 2 3 • • 6 5 • 3 1 2 3 • 5 5 6 7 6 5 • (1) • x x x x</p> <p>4 2 3 T • 1 1 3 5 • • • • 3 5 7 • 6 5 • // x x x</p>	<p>The vocal piece "Resah" is performed accompanied by the fast tremolos on notes 1 (ji) and 5 (mo) of the preceding piece. As a signal, the group of female dancers at (D) turn. The vocal piece "Resah" is to be sung boldly (strongly) by the vocalists.</p> <p>On the repetition of the vocal piece "Resah", the Balungan "Resah" is played, along with vocal sounds "waw waw ..." [note 1] until the end.</p> <p>Realization:</p> <p>All instruments are played loudly. At each x symbol the (Balinese) <u>jegogan</u> is played and on note 7 (pi) the bonang barung is played tremolo loudly.</p> <p>[The explanation for No.12 continues on the next page.]</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[c.6'44"]		<p data-bbox="674 964 975 999">13. "<u>Gender Wayang</u>"</p> 	<p data-bbox="1714 378 2489 489">For the notation with a line above it (eg. 6 (eg. 6 5), the bonang play in octaves. ['gembyang']</p> <p data-bbox="1714 494 2489 646">The kenong and kempul are played throughout in irregular tempo, using kenong notes 7 (pi) and 1 (ji), kempul notes 7 (pi) and 1 (ji) and gong suwukan.</p> <p data-bbox="1714 691 2489 838">This balungan [No.12] is played for 3 gongan counting from the first [gong]. At the final gong after the repetitions the bonang play tremolo.</p> <p data-bbox="1714 964 2489 1035">When the bonang play tremolo, the (Javan) gender barung enters.</p> <p data-bbox="1714 1080 2489 1349"> Realization: The gender barung is played using Balinese gender wayang playing style, starting quietly then becoming loud. An approximate indication of this is given graphically in the notation column. Gender wayang mallets should be used. </p> <p data-bbox="1714 1430 2489 1501">Before the gender wayang is finished, the next piece, "Konflik" begins.</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
		<p>14. <u>Lagu "Konflik"</u> [conflict]</p> <p>Saron I 1 2 4 1 2 4 1 2 4 2 4 1</p> <hr/> <p>Saron II 4 5 6 4 5 6 4 5 6 6 5 4</p> <p>Demung I 1 3 • 1 3 • 1 3 • 1 3 •</p> <hr/> <p>Demung II 6 4 • 6 4 • 6 4 • 6 4 •</p> <p>Slentem 4 3 • 4 3 • 4 3 • 4 3 •</p>	<p>Lagu "Konflik" begins as the gender wayang decreases in volume.</p> <p>Realization:</p> <p>The saron enter one by one playing as indicated in the notation column. The volume increases from soft to loud and then becomes soft again, and then the saron are joined by the demung playing loudly. This rise and fall [<u>'ngumbang ngisep'</u>] (in dynamics) occurs twice.</p> <p>When the principal male and female dancers are at (E), the second female principal enters, and all instruments play loudly.</p> <p>When the group of male dancers at (G) are about to leave the stage, all instruments play loudly until the group of female dancers leave the stage.</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
II [08'03"]	A principal female dancer enters the centre of the stage (E)	15. <u>Lagu "Ayu"</u> [pretty] // . . 5 $\dot{1}$ 7 $\dot{1}$. 7 $\dot{1}$ 6 7 $\dot{1}$ 7 $\dot{1}$ $\dot{2}$. . . 7 $\dot{1}$ $\dot{1}$ 5 6 6 6 \emptyset 6 \emptyset 6 5 6 7 $\dot{1}$ 5 6 6 6 \emptyset 6 \emptyset 6 5 6 7 $\dot{1}$ 5 5 6 5 4 3 4 5 6 5 4 3 4 2 4 3 2 3 2 1 //	Lagu "Ayu" is played for a few moments and is a solo for the wind instrument <u>bansi</u> (a type of Minang musical instrument) which makes use of one of the Minang melodic forms namely " <u>Lagu Palayaran</u> ". The tuning of the bansi approaches the diatonic, so, as an outline, I have written the melody (in the notation column) using diatonic notation.
§ [08'35"]	Two groups of female dancers enter the stage at areas (G) and (I)	16. <u>Lagu "Genit"</u> [coquettish] [//] . 3 5 5 . 3 2 2 . 3 5 5 . 3 2 2 $\bar{\cdot}2$ $\bar{1}2$ $\bar{1}2$ 3 $\bar{\cdot}2$ $\bar{1}2$ $\bar{1}2$ 1 $\bar{\cdot}2$ $\bar{1}2$ $\bar{1}2$ 3 $\bar{\cdot}2$ $\bar{1}2$ $\bar{1}2$ 1 . 3 5 5 . 3 2 2 . 3 5 5 . 3 2 2 $\bar{\cdot}2$ $\bar{1}2$ $\bar{1}2$ 3 $\bar{\cdot}2$ $\bar{1}2$ $\bar{1}2$ 1 $\bar{\cdot}2$ $\bar{1}2$ $\bar{1}2$ 3 $\bar{\cdot}2$ $\bar{1}2$ $\bar{1}2$ 1 $\bar{\cdot}1$. 1 . 5 3 2 1 \$ (.) (.) [//]	Lagu "Genit" begins before Lagu "Ayu" comes to an end. Instruments used: bonang barung, bonang penerus, (four) saron barung, (two) demung, kendang, gender penerus, kenong, gambang, kempul and gong. [The explanation of No.16 is continued on the next page.]

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
			<p>Realization:</p> <p>All saron are played "imbal"-style using Balinese <u>qiying</u> mallets, while the demung play "nibani"-style.</p> <p>At the balungan • 3 5 5 • 3 2 2 all play rather quietly, whereas at $\overline{\cdot 2 \dot{1} 2 \dot{1} 2 3}$ and $\overline{\cdot 2 \dot{1} 2 \dot{1} 2 1}$ the volume is increased.</p> <p>The kenong is played on the third balungan beat, eg. • 3 $\overset{\wedge}{5}$ 5 • 3 $\overset{\wedge}{2}$ 2</p> <p>At the balungan • 1 • 1 • all balungan instruments are played together and in the same tempo.</p> <p>At the \$ sign, the instruments to be played are: bonang barung, bonang penerus, kenong, gambang, gender penerus, gong and kenong.</p> <p>Bonang barung : • 6 • 3 • 6 • • • • 6 • 3 • 6 • • •</p> <p>Bonang penerus: $\frac{5}{7} \cdot \frac{5}{7} \cdot \frac{5}{7} \cdot \frac{5}{7} \cdot \frac{5}{7} \cdot \frac{5}{7} \cdot \frac{5}{7} \cdot \frac{5}{7} \cdot \frac{5}{7} \cdot \frac{5}{7}$</p> <p>On the second time through, the note 3 (lu) on the bonang barung is changed to 4 (pat), and note 7 (pi) [on the bonang penerus] is changed to $\dot{1}$ (ji).</p> <p>[The explanation of No.16 is continued on the next page]</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[09'44"]	A principal male dancer enters the stage in the midst of the female group at the back (I)	<p>17. <u>Lagu "Bimbang"</u> [disturbed]</p> <p>1 4 5 6 5 4 2 1</p> <p>// 2 1 2 3 5 3 2 1</p> <p>2 1 2 3 5 3 2 1</p> <p>6 1 6 5 6 4 6 5</p> <p>6 4 6 5 6 4 2 1 //</p>	<p>Gambang: $\frac{\cdot 6 \cdot 3 \cdot 6 \cdot \cdot \cdot \cdot 6 \cdot 3 \cdot 6 \cdot \cdot \cdot}{5 \cdot 5 \cdot 5 \cdot 5 \cdot \cdot 5 \cdot 5 \cdot 5 \cdot 5 \cdot}$</p> <p>The gambang is played tremolo.</p> <p>The gender penerus is played seleh "nem".</p> <p>Lagu "Genit" is played twice through. The second time at the dots (\$ sign), continue into Lagu "Bimbang" which is begun by the demung and kendang.</p> <p>The instruments used in this piece are: (two) demung, (four) saron barung, saron penerus, kendang (played as for srepegan), bonang barung, bonang penerus, kenong, kempul, gong, ketuk.</p> <p>Realization:</p> <p>For balungan 2123 5321, the demung are played as follows: 2 1 2 3 5 $\overline{\underline{\underline{11}}}$ • (the = sign indicates that the note is played stopped)</p> <p>Saron: $\overline{\underline{\underline{12}}}$ 3 • $\overline{\underline{\underline{12}}}$ 3 • $\overline{\underline{\underline{12}}}$ 3 • $\overline{\underline{\underline{1}}}$ 1</p> <p>[The explanation for No.17 is continued on the next page]</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
			<p>At balungan 6 1 6 5 etc., the demung are played "mbalung" and the saron "pinjalan".</p> <p>The ketuk, gong and bonang are played as in "gegilak" (Balinese style), ie. as follows:</p> <p>Ketuk : // <u>+ + + + + + + +</u> //</p> <p>Gong : // <u>. . . (.) ^v. ^v. (.)</u> //</p> <p>Bonang: // <u>1 1̄1̄ .1̄ 1 1̄1̄ .1̄ 1 1̄1̄ .1̄</u> //</p> <p>Lagu "Bimbang" is played several times until the kendang gives the signal to play quietly, then all the playing, which was previously loud, becomes quiet and at the same time the tempo becomes slower (irama tanggung). Continue in irama tanggung until the final gong then continue into the next piece.</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[10'21"]		<p>18. <u>Lagu "Cinta"</u> [love]</p> <p>// $\overline{21} \cdot \overline{1} \overline{23} 5 \overline{55} \overline{35} 3 2 (1) \overline{21} \cdot \overline{2} \overline{12}$</p> <p>$3 \overline{33} \overline{23} \cdot \overline{5} \overline{32} 1 \overline{21} \cdot \overline{2} \overline{12} 3 \overline{33} \overline{23}$</p> <p>$\cdot \overline{5} \overline{32} 1 \cdot \underline{\overline{13} 5 \overline{13} 5} \overline{65} \overline{76} 5 [\overline{36} 5] \cdot 3 2 (1) //$</p>	<p>Lagu "Cinta" is performed as if in palaran form in slow tempo (irama tanggung).</p> <p>Realization:</p> <p>The bonang barung and bonang penerus are played using klenangan technique according to the seleh. eg. for seleh 3 (lu):</p> <p>Bonang barung : $\underline{61 \cdot \cdot} \underline{61 \cdot \cdot} \underline{61 \cdot \cdot} \underline{61 \cdot \cdot}$ Bonang penerus: $\cdot \cdot 23 \cdot \cdot 23 \cdot \cdot 23 \cdot \cdot 23$</p> <p>At the balungan which is underlined, all the balungan instruments are played stopped, the bonang barung, hand-stopped, plays after the balungan, ie.:</p> <p>Bonang barung: $\overline{1 \quad 3} \quad 5 \quad \overline{1 \quad 3} \quad 5$ Balungan : $\underline{1 \quad 3 \quad 5} \quad \underline{1 \quad 3 \quad 5}$</p> <p>Lagu "Cinta" is performed using the following instruments: bonang barung, bonang penerus, (two) demung, (four) saron barung, saron penerus, gender penerus, gambang, kendang (suitable ciblon drumming).</p> <p>This piece is played twice. On the second time round, where the balungan is stopped, the irama quickens to become "irama dados".</p>



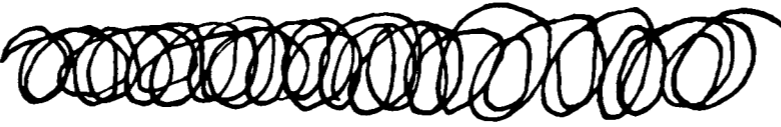
SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[11'45"]		<p>19. <u>Lagu "Pacaran"</u> [courtship] (vocal piece)</p> <p>I. 567••772765•6•5•3•2 -----</p> <p>II. 567••567••2̣3̣2765</p> <p>I. 35321232.....565•6•1̣•3̣•2̣ -----</p> <p>II. ...3•5•6•5•4•561̣••2̣3̣•2̣1̣6</p> <p>I. •1̣•6•5•4•2•4•565 -----</p> <p>II. ...6•1̣•6•5•65421</p>	<p>Lagu "Cinta" ends in irama dados, and is followed immediately by Lagu "Pacaran".</p> <p>Instruments used for Lagu "Pacaran" include: kenong, kempul, kendang (suitable drumming as for palaran), bonang barung using note 1 (ji) as a ketuk substitute.</p> <p>Lagu "Pacaran" is performed like a palaran using the above-mentioned instruments.</p> <p>The vocal parts (as notated in the adjacent column) are sung by several male and female singers, by singing the mnemonic syllables associated with each note. eg.: 567 is sung "mo", "nem", "pi" etc.</p> <p>The upper line (I) is sung by several male voices while the lower line (II) is sung by several female voices.</p> <p>Lagu "Pacaran" is repeated until the musicians are given a signal by the kendang to move on to the next piece.</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[12'33"]	The female group of dancers make sharp movements at the front of the stage (ABC), the male and female principals are in the centre (E) and the other female principal enters with the male group.	<p>20. <u>Lagu "Gaduh"</u> [commotion]</p> <p>// 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ //</p> <p><u>Vocal part for Lagu Gaduh:</u></p> <p>2 3 5 5 5 5 5 5 Si gro da ya ning tu man dang</p> <p>5 6 7 7 7 7 7 6̇ 5̇ Sang putri nggen nyo ang gu gat</p> <p>2̇ 3̇ 2̇ 7 7 6̇ • 5̇ Mring sang raka ni ro</p> <p>5 5 5 5 6 3 5 6 nggenyo tu min dak cu li ko</p> <p>6 7 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ Ra tu do ra kang pi nas thi</p> <p>7 6 7 2̇ 2̇ 7 7 6̇ • 5̇ tan ke no ti nu lat ma lih</p>	<p>Lagu "Pacaran" leads straight into Lagu "Gaduh" when the kendang gives the following signal: tak tak tak tak tak tak tak</p> <p>Lagu "Gaduh" uses the following instruments: kenong, kempul and kendang.</p> <p>This piece is performed in fast tempo, using palaran-style technique for the kenong and kempul played loudly.</p> <p>The piece is repeated until the musicians are given a signal by the kendang to go on to the next piece.</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[12'49"]	The female principal and the male group move from (I) to (G)	21. <u>Lagu "Gugat"</u> [reproach/accusation] // • 6 • 5 • 3 • 5 • 3 • 2 • 1 • 2 • 5 • 3 • 2 • 3 • 1 • 3 • 2 • 1 //	<p>Lagu "Gaduh" ends and is followed by Lagu "Gugat" when the kendang gives the signal: - thung - dlang - dlang dlang dlang -</p> <p>Lagu "Gaduh" is played in pelog tuning (lancaran form).</p> <p>The piece is played twice, loudly.</p> <p>After the second time, the piece is played quietly ['sirep'] (on the kendang signal - tak tak - -</p> <p>As this piece ends, continue directly into Lagu "Kacau" (in sampak form).</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[13'00"]	The principal female and male group are at (G) the male principal and the other female principi in the centre (E), and the female group at (C) and (F)	<p>22. <u>Lagu "Kacau"</u> [confused]</p> <p>// 3 3 3 3 2 2 2 2 2 2 2 2 1 1 1 1 //</p>	<p>Lagu "Kacau" is performed in slendro tuning. Initially it is played quietly, then, after a signal from the kendang (dlang), it becomes loud.</p> <p>Realization:</p> <p>The bonang barung plays fast reiteration ['nitir'] like the kenong in sampak form, using "kempyung" intervals. For example, for the balungan 3333:</p> <p>Bonang barung: $\frac{3}{1} \frac{3}{1} \frac{3}{1} \frac{3}{1} \frac{3}{1} \frac{3}{1} \frac{3}{1} \frac{3}{1} \frac{3}{1}$</p> <p>Demung I and saron barung I and II play the same as the slentem. For example, for balungan 3 3 3 3:</p> <p>Demung I, saron barung I/II : $\underline{5 \cdot 5 \cdot 5 \cdot 5 \cdot}$ Demung II, saron barung III/IV: $\cdot 3 \cdot 3 \cdot 3 \cdot 3$</p> <p>Lagu "Kacau" ends when the kendang gives a signal as if for sirep (tak tak dlang tak).</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[13'14"]	Female principal in the centre(E) with sharp movements, male group at the side (F) and female group at (D)	<p>23. <u>Lagu "Perang"</u> [fight]</p> <p>a. Large pencon texture</p> <p style="text-align: center;"> $\begin{array}{cccccccc} \underline{5} & \underline{1} & \underline{2} & \underline{5} & \underline{1} & \underline{2} & \underline{5} & \underline{1} & \underline{2} \end{array}$ </p> <p>b. Slentem texture</p> <p style="text-align: center;"> $\begin{array}{cccccccc} // & 2 & \cdot & 4 & \cdot & 2 & \cdot & 4 & \cdot & 2 & \cdot & 4 & \cdot & // \\ \hline & \cdot & 3 & \cdot & 5 & \cdot & 3 & \cdot & 5 & \cdot & 3 & \cdot & 5 \end{array}$ </p> <p>c. Demung texture</p> <p style="text-align: center;"> $\begin{array}{cccccccc} x & - & x & - & x & - & x & - & x & - & x & - & x & - \\ \hline - & x & - & x & - & x & - & x & - & x & - & x & - & x \end{array}$ </p> <p>d. Kenong japan and kempul texture</p> <p style="text-align: center;"> $\begin{array}{cccccccc} * & * & * & * & * & * & * & * \\ \hline * & * & * & * & * & * & * & * \end{array}$ </p>	<p>Before Lagu "Kacau" has ended, Lagu "Perang" has already begun, that is the pencon texture (a) and the slentem texture (b).</p> <p>The slentem is played with the keys stopped.</p> <p>The pencon are played stopped.</p> <p>These two textures continue, and are joined by the demung texture, played loudly.</p> <p>The demung volume decreases then increases again for a moment, then stops as does the slentem.</p> <p>Before the slentem (b) and demung (c) textures end, the kenong and kempul texture (d) enters.</p> <p>The kenong and kempul are played stopped, loudly.</p> <p>When the kenong japan and kempul start to become quieter, the pencon texture (a) becomes loud.</p> <p>[No.23 is continued on the next page]</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[c13'50"]		<p>e. "Stopped" balungan</p> <p>3</p> <p>1</p> <p>6</p> <p>f. The sound of large and small Angklung</p> <p>small </p> <p>large </p> <p>g. The sound of marbles being rolled around in a tin can</p> 	<p>As the volume of the large pencon reaches a peak, the kenong japan and kempul enter again, loudly.</p> <p>Before the kempul and kenong japan become quiet, the balungan instruments enter together playing with the keys stopped [e] and with loud volume. The notes to be struck are 3 (lu), 1 (ji) and 6 (nem).</p> <p>The moment the balungan instruments start to decrease in volume, the large and small angklung enter, rising and falling in volume (when the large angklung are loud, the small angklung are quiet, and vice versa)</p> <p>As the angklung continue, the stopped balungan instruments continue (quietly), and the kenong japan and kempul return loudly.</p> <p>When the kenong japan and kempul are loud, the sound of marbles being rolled around in tina cans enters together with the sound of talempong being played loudly in Balinese "reyong" style.</p>
[c14'08"]	The male and female groups line up at the back (G, H and I)	<p>h. Talempong played in Reyong style</p> <p>3 • 2 3 2 • 3 2 3 • 2 3 2 • 3 2</p> <hr/> <p>• 1 • • • 1 • • • 1 • • • 1 • •</p>	<p>[No.23 is continued on the next page]</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[14'27"]		i. Male voices ah, ih, uh, ah, ih, uh,	When the male and female dancers line up at (G, H, I), the sounds "ah, ih, uh" are vocalised loudly, starting slowly then becoming faster and faster ending with a unison yell (j) precisely at the moment when the dancers of the male group collapse at the side (F).
[14'37"]	The dancers of the male group collapse at the side (F)	j. Yell/Shout yaa k yaa k yaa k yaa k yaa k	

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
III [14'40"]	Male and female principals move to the front (B) then the female group leaves the stage	<p>24. <u>Lagu "Manembah"</u> [supplication]</p> <p>a. Solo female vocal part</p> <p>5 <u>6 1 1</u> . <u>1 2 1</u> <u>6 . 5</u> Dhuh gus- ti ka wu lo</p> <p><u>4 5 6</u> 1 . . <u>1 2</u> <u>4 . 5</u> Mu gi eng gal</p> <p><u>3 3</u> . . <u>2 . 1 2 1</u> pa ring</p> <p>6 <u>5 . 4 5 6</u> 4 1 <u>3 2 1 . 2 1</u> pa dhang ing ga lih</p> <p>5 <u>6 7</u> . . <u>5 . 6</u> <u>4 . 5</u> Tu hu ma ring</p> <p>3 <u>2 3</u> <u>1 . 5</u> <u>5 6</u> <u>4 . 5</u> gar weng tyas a sih</p>	<p>Just before the yell (ya....k) the solo female vocal begins and is sung loudly in pelog tuning.</p> <p>A moment after the solo female vocal begins (after the first line), the unison vocal "em,em" enters [see next page], together with the talempong, Minang rebab, saluang and slendro and pelog slentem.</p> <p>[No.24 is continued on the next page]</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
		b. Vocal "em, em"	
		I. • • • 2 // • 1 • 3 • • • 3 • 1 • 2	Line I is played "nibani"-style by the slentem. The slentem notes are as follows: slendro slentem notes 6 (nem), 1 (ji) and 3 (lu), and pelog slentem note 2 (ro).
		II. • • 2 2 // • 2 1 3 • • 4 3 • 3 1 2	
		• 6̣ • 2 • 3 • 2 • 6̣ • 1 • 2 • 1	Line II is the notation for the talempong and is played together with the Minang rebab, saluang and unison male and female voices (em, em ...), all performed quietly.
		• 6̣ 1 2 • 3 1 2 • • 6̣ 1 2 2 1 1	
		• 6̣ • 1 • 2 • 1 • 6̣ • 2 • 3 • 2	
		• • 6̣ 1 2 2 1 1 • 6̣ 1 2 • 3 1 2	When the group of female dancers has left the stage, the music becomes soft. To indicate this, the kendang player gives a signal. The next piece follows without a break.
		• 6̣ • 1 • 2 • 1 • 6̣ • 1 • 2 • 1	
		• • 6̣ 1 2 2 1 1 • • 6̣ 1 2 2 1 1	
		• 6̣ • 2 • 3 • 2 • • • • • • • 2 //	
		• 6̣ 1 2 • 3 1 2 • • • • • • 2 2 //	

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[17'01"]		<p>25. <u>Lagu "Tekat"</u> [will-power]</p> <p>• 5 • 1 • 5 • 1 • 3 2 1 • 6 • 3</p> <p>5 6 • 5 • 2 3 5 • 6 • 3 5 6 • (5)</p> <p>• 5 • 5 • 6 5 3 5 6 • 3 • 5 • 2</p> <p>3 5 • 6 5 6 • 1 2 3 • 1 • 5 • (3)</p> <p>• 3 • 3 • 1 • 3 2 3 • 1 2 3 • 5</p> <p>• 3 2 1 2 3 2 1 5 3 2 1 1 1 1 (•)</p>	<p>Lagu "Tekat" represents a development of lancar form.</p> <p>Realization:</p> <p>All instruments play loudly, that is, demung, saron, saron penerus. The bonang use mipil lamba technique. The slentem plays the same as the other balungan instruments.</p> <p>Two gatra before the first gong play softly ['sirep'] on the kendang signal "tung tung tung". Play quietly until the second gong. After that, loud again, becoming faster until the final gong, then quiet again.</p>

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SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[17'45"]		<p>26. <u>Lagu "Penutup"</u> [Closing Piece]</p> <p>a. 3 2(1)• 1 1 • 1 2 3 1 2 3 5 • 3</p> <p> • 6 • 5 • 3 • 2 •(1)• • • 3 • 6</p> <p> 5 6 • 2 3 5 3 2 3 • 1 2 3 6 5(•) • • •</p> <p>b. 3 2(1)• 1 2 3 1 2 3 5 • 3 • 6 •</p> <p> 5 • 3 • 2 •(1)• • • • 3 6 5 6 •</p> <p> 2 3 5 3 2 3 1 2 3 6(5)• • • • <u>1 1</u></p>	<p>Lagu "Penutup" starts after Lagu "Tekat" is played softly and is begun by the bonang.</p> <p>The instruments used in this piece are: balungan instruments, kempul, gong and kendang.</p> <p>Realization:</p> <p>The bonang are played as indicated in the notation column [see next page], in irama tanggung. When the bonang play, the balungan instruments enter playing balungan (a). Their tempo is matched to that of the bonang, and they play loudly.</p> <p>For transition to balungan (b), balungan (a) is played quietly then leads straight into balungan (b) also played softly.</p> <p>[No.26 is continued on the next page]</p>

SCENE	SECTION	NOTATION OF THE BALUNGAN AND VOCAL PARTS	EXPLANATION OF THE GARAP
[18'24"]		<p>I. <u>Bonang barung : • 2/5 • • • 2/5 • • • 2/5</u> Bonang penerus: 5/1 • 5/1 • 5/1 • 5/1 • 5/1</p> <p>II. <u>Bonang barung : • 2/5 • 2/5 • 2/5 • 2/5 •</u> Bonang penerus: 5/1 • 5/1 • 5/1 • 5/1 • 5/1</p> <p style="text-align: center;">E N D</p>	<p>In balungan (b), the tempo and the bonang parts continue the same until the second gatra of the second line. The balungan instruments use irama dadi and soft volume. The kendang is played using Sundanese-style drumming patterns.</p> <p>After this, the bonang change to pattern II and the balungan instruments together with the bonang play loudly and gradually become faster until the note 1 (ji) which is underlined, then play softly.</p> <p>Explanation of symbol: (=) : "stopped" note.</p>

A P P E N D I X V

N O T A T I O N

Two Songs from 'The Tempest'

by Alec Roth

TWO SONGS FROM 'THE TEMPEST'

"Come unto these Yellow Sands"

"Full Fathom Five"

for voices and Javanese gamelan

by Alec Roth

These two songs form part of a projected setting of the whole play and are composed with specific stage action in mind, including dance. (Even in concert performance, the visual element is important.)

The scene should be imagined as follows:

Ferdinand wakes to find himself shipwrecked on a the shore of a seemingly deserted island believing that he is the only survivor of the violent tempest which has sunk the ship carrying his father, the King of Naples.

A strange music is heard. Ariel (solo voice) and the other spirits (musicians and dancers) who inhabit the magic isle literally en-trance Ferdinand as they sing "Come unto these yellow sands". The spirits proceed to enjoy themselves at Ferdinand's expense in a wild dance, eventually waking him out of his trance with the sound of the cock crowing.

In a short soliloquy (omitted in concert performance), Ferdinand describes how "this music crept by me upon the waters, allaying both their fury and my passion with its sweet air".

The music begins again, but now the mood is changed as Ariel and the spirits sing to Ferdinand of his father's fate - "Full fathom five thy father lies".

FULL FATHOM FIVE (pelog)

ALEC ROTH

Gender: GRIMINGAN pelog lima

KETAWANG (Gending kemandak)

Buka celuk
solo voice:

1 1 1 1 . . 1 6 . 6 . ①
Full fa- thom five thy fa- ther lies

SLG. 6 5 . . 6 5 . 2 6 5 3 2 1 2 3 ⑤

SLG. . 3 . 2 . 1 6 5 . 6 5 . ⑥

SLG. 5 6 1 . 2 3 2 1^{vs} 5 6 1 . 2 3 5 ③
CHORUS 5 6 1 . 2 1 6 6 1 . . 1 1 1 . 1 2 3 5 3
Full fa-thom five thy fa- ther lies of his bones are co-ral made

SLG. 2 3 5 6 7 6 5 3² 2 3 2 1^{vi} 6 1 2 ①
CHORUS . . 3 6 6 . 5 6 5 3 2 1 6 12 1 . .
these are pearls that were his eyes

SLG. 5 5 . . 6 5 . 2^{vi} 6 5 3 2 1 2 3 ⑤
CHORUS . . . 1 1 1 1 2 . . 1 1 1 1 6 6 6 . 6
no-thing of him that doth fade but doth suffer a sea-change in-

SLG. 6 6 . 7 5 6 3 6 5 4 3 (2) 6 5 6 5
CHORUS . 6 6 1 2 3 1 . 2 1 6 2 1 6 . . 5 4
to some-thing rich and strange

* genduran karok nangk

NOTES

- 1 For full descriptions of the various gamelan instruments see Kunst 1973, 135-243; Heins 1981b, 173-76; Susilo 1981, 191-94; Soeharto 1978.
- 2 For descriptions of the various types of gamelan ensemble, see Kunst 1973, 243-95; Mensink 1982.
- 3 An account of contemporary gamelan-building practice is given in Rustopo 1981a.
- 4 Other, less expensive, materials may be used, such as brass, or, more commonly, iron. Kunst (1973, 278 & 281) even mentions an ensemble made of glass.
- 5 The generic term pencon will be used throughout for this form of knobbed gong. The word gong itself refers to one specific instrument of the pencon type.
- 6 An account of gamelan tuning methods is given in Panggiyo 1980.
- 7 For more detailed accounts of Javanese tuning systems, see Hood 1966; and Rahn 1978.
- 8 See Surjodiningrat et al. 1972.
- 9 This is a somewhat simplified analysis of the pelog system. Pelog tunings are open to a variety of interpretations, especially when the added problem of pathet is introduced.

- Compare, for example, the analyses of Martopangrawit (1984, 127-69) and Hastanto (1985, 158-214).
- 10 Concerning miring tones, see Martopangrawit 1984, 231-37.
- 11 It is interesting in this regard that the relatively recent extension of the range of the saron instruments to include low 6̣ has made such melodic figures as 2 1 2 6̣ playable in their true contours, but the habit of playing 2 1 2 6 still persists. On the other hand, I was told that the addition of the low 6̣ on the gender was purely a matter of visual balance and that none of the traditional melodic patterns make use of this note. However, my teacher then went on to demonstrate several ways in which traditional patterns can be modified or embellished to incorporate this "new" note.
- 12 This is referred to as gambang sorogan - see Susilo 1981, 192.
- 13 For an acoustical analysis of the gong ageng, with its built-in vibrato (ombak), see Giles 1974.
- 14 An interesting comparison of the learning processes of karawitan and jazz can be found in Forrest 1980, 67-8.
- 15 For an account of Javanese concepts of melody, see Hatch 1980.
- 16 Details of Javanese vocal forms are given in Kunst 1973, 122-35; Kartomi 1973; and Hatch 1976.

- 17 Such as the many gamelan pieces in ketawang form based upon traditional macapat melodies, e.g. Ketawang Kinanthi Sandhung, Ketawang Sinom Parijatha, etc. (See Hastjarjo 1980).
- 18 For a more detailed discussion of irama, see Martopangrawit 1984, 10-17.
- 19 The standard structural units and fixed forms of traditional karawitan are described in Martopangrawit 1984, 17-39.
- 20 For a discussion of the conceptual nature of Javanese cyclical structures, see Becker 1979b; and Becker J. & A. 1979.
- 21 The padhang-ulihan structures of the various traditional fixed forms are given in Martopangrawit 1984, 68-82.
For a more extended development of this type of melodic structural analysis, see Hasto 1985, 45-63.
- 22 See, for example, Kunst 1973, 73-90; Hood 1954; Becker 1981; Martopangrawit 1984; Hasto 1985.
- 23 For analysis of the gender's role in relation to pathet, see Martopangrawit 1984, 48-63, 99-120, and 128-39; Sumarsam 1975a; Sumarsam and McDermott 1975.
- 24 R. M. Jayadipura, quoted in Kunst 1973, 72.
- 25 Jakub and Wignyarumeksa, quoted in Kunst 1973, 72.

- 26 On the concept of "inner melody", see Sumarsam 1975b.
- 27 Javanese concepts of melodic pattern (including cengkok, wiletan, etc.) are discussed in Forrest 1980.
- 28 For analyses of instrumental garap, see, for example, Sutton 1978 and 1979.
- 29 See Susilo 1967; Martopangrawit 1972b.
- 30 See Susilo 1984, 141-46.
- 31 Cf. Supanggih's analogy with playing football in Appendix IIIii, paragraph [10].
- 32 Mangkunagaran IV (1809-1881), for example, is credited with many fine works especially in ketawang form.
- 33 See Martopangrawit 1984, 26.
- 34 Cf. Hastanto's analysis of this piece (Hastanto 1985, 125-26).
- 35 For example, Mloyowidodo 1976; Martopangrawit 1975b.
- 36 As, for example, in the collection of Pak Martopangrawit's compositions published by ASKI (Martopangrawit 1983).
- 37 See, for example, ASKI 1976.

38 For other accounts of the impact of recent social and cultural change on the traditional arts, see Holt 1967 and 1970; Morgan and Sears 1984 (especially the Foreword by Jo Sears, pp. ix-xv); Umar Kayam 1981; Suwandono n.d.; Hatch 1976 and 1979a; Brown 1979; Hastanto 1980b; Murtidjono 1982.

39 For a description of the effects of cassettes on wayang kulit performance, see Beem Tyas 1981; and on karawitan in general, see Sutton 1985a.

Of course, recording technology has its positive side. At ASKI, for example, small "walkman"-type cassette machines are now increasingly being used to record instrumental garap of musicians for study purposes. Sutton (1985, 35-36) even suggests that the commercial success of cassette sales is one factor which has led to the revival of the calung music of Banyumas.

40 See Hatch 1979b and Supanggah 1981.

41 On the forces of conservatism in the traditional arts, see Sutton 1984, and Freeland 1985.

42 In 1984 ASTI (Academy of Traditional Indonesian Dance) was merged with the other academies in Yogyakarta - ASRI (visual arts) and AMI (Western music) - to form ISI (Institut Seni Indonesia = Institute of Indonesian Arts) Yogyakarta, with full university status.

43 See Dewan Kesenian Jakarta 1976.

44 Reports of the Young Choreographers' Festivals have been published by DKJ under the editorship of Sal Murgiyanto (see Murgiyanto 1980, etc.)

A report on the Young Composers' Weeks 1979-85 edited by Suka Hardjana is due to be published in 1986.

45 The information contained in this chapter is largely culled from my own observations as an ASKI student, from questioning students and staff, from documentation in the ASKI library, and from two extensive interviews with the late Pak Humardani at his home on 7 January 1981 and 30 October 1982.

46 For other accounts of ASKI, its teaching methods and problems, see Hatch 1979b; Supanggih 1981.

47 S. D. Humardani was born in 1923, the youngest son of Hoemardani Djojosoedarmo, and from an early age was involved in the arts, concerning himself with Javanese literature (especially the art of macapat), wayang and dance. However, medicine was his chosen career. His formal studies were disrupted by the War for Independence, but by 1957 he was working as a teaching assistant in the Medical Faculty of Gajah Mada University, Yogyakarta, and in 1959 graduated Sarjana Kedokteran. In 1960-61 he was engaged in anatomy research (microscopy) at Guy's Hospital in London on a scholarship from the British Council, then in 1961-63, with the help of a grant from the Rockefeller Foundation, he studied modern dance, ballet and choreography

in the U. S. A., also visiting Japan and Thailand before returning home.

Although he worked in, and subsequently became Head of the Anatomy Section in the Medical Faculty at UNDIP, Semarang, it soon became clear that he felt he had a mission to perform in the field of the arts. He had been actively involved in arts organizations since his student days (in 1952-60, for example, he was leader of the group Himpunan Siswa Budaya in Yogyakarta), but it was not until 1969 that he first began working professionally in this field. In 1970 he was appointed Leader of PKJT, the Central Java Arts Development Project, and in 1974 became Director of ASKI. Besides his activities as head of PKJT/ASKI, he was a well-known figure in the Indonesian arts scene at all levels.

Development of the traditional arts was central to all his thinking and much of his work at ASKI was directed to practical ways of tackling the problem. Like all great men, he was nothing if not controversial, but his constant pressuring of his staff and students engendered a hothouse atmosphere in which all manner of experimentation was encouraged. His early death in 1983 was a major loss not only to ASKI but also to the Javanese traditional arts, to Indonesian cultural and educational development, and to all who love the performing arts and the spirit of creativity which drives them.

48 See Sudarsono 1981, 200.

49 Many of the examples of recent innovation in karawitan given

by Supanggih (Appendix IIIii, paragraphs [3] and [4]) were developed in the musical accompaniments to these early ASKI dance dramas.

For a very valuable account of musical accompaniment in the new pakeliran padat genre, see Subono 1981.

- 50 Nano Suratno 1979.
- 51 Interview with Nano Suratno at his home in Bandung, 29/30 January 1983.
- 52 Pande Made Sukerta (b. 1953, Singaraja, Bali) studied at the SMKI Denpasar, and from 1973 at ASKI, Solo, graduating S. Kar. in 1979 and joining the staff. He established and led the development of Balinese music at ASKI and became involved in experimental composition. His own works include Asanawali (1980), Gora Suara, performed at the 1981 Young Composers' Week in Jakarta, and Laras, at the same festival in 1984.
- 53 An imbalance between the co-composers in terms of skill or experience can have unfortunate effects. In one particular work I observed, there was a wide disparity between the two composers. At each development rehearsal the less-experienced composer's section grew more and more to resemble the section of his more experienced colleague, provoking the latter to make increasingly desperate changes in his own section to maintain his position.

- 54 A battery-driven "vibrator" purchased by the composer during a visit to London in 1979.
- 55 The term geter is used for the continuous rattling of the kepyak (metal plates) by the dalang in wayang performance.
- 56 Pak Resowiguno of the village of Wirun, Bekonang, about 10km east of Solo. A general account of Pak Reso's workshop can be found in Scott-Kemball 1976; his working methods are described in Rustopo 1981a; and his methods of tuning are detailed in Panggiyo 1980.
- 57 This matching of tuning was not in fact regarded as a complete success in that it necessitated over-large instruments; it is difficult, for example, to produce a good sound from the demung keys, the upper harmonics overpowering the fundamental tone.
- 58 A dance accompaniment commissioned by the Jakarta-based choreographer Sardono W. Kusumo, but never completed.
- 59 The gambang gangsa was used to great effect in a piece entitled Ro-lu-ma-nem which Sri Hastanto composed in 1983 for the English Gamelan Orchestra.
- 60 Panggiyo is quite thorough in exploring all the possibilities of garap of this exotic instrument, and very precise in his instructions: "At the moment when the group of male and female dancers move (as though walking normally) from area B5 towards

- B4, the metronome is started. This is done by releasing the pendulum with the counterweight set at the figure 168 (andante 76-1080 [sic]); and, later: "When the dancer playing the part of Kamajaya approaches the dancer playing Batara Guru, the 'ting' sound of the metronome begins. This is effected by pulling out the stop which regulates the number of 'ting's to number 6." (Panggiyo 1983, 23-24).
- 61 See, for example, Kunst 1973, 196, 242-43.
- 62 See Kunst 1973, 434 illustration 106.
- 63 Cf. Messiaen's "geophone" in Des Canyons aux Etoiles, etc.
- 64 See Kartomi 1973.
- 65 I am indebted to Pak Sri Hastanto for his analysis of this and other vocal extracts.
- 66 And, of course, modern Indonesian literature such as the very influential work of the poet Rendra. See, for example, Rendra, Potret Pembangunan dalam Puisi (Jakarta: Lembaga Studi Pembangunan, 1980).
- 67 Some experimentation with wayang kulit in Indonesian has been undertaken both inside and outside ASKI (see, for example, Subono 1983b), but even to my ears the results sound strange.

68	note	abbreviation	literal
	name	of	meaning
	"ji"	<u>siji</u>	one
	"ro"	<u>loro</u>	two
	"lu"	<u>telu</u>	three
	"pat"	<u>papat</u>	four
	"ma"	<u>lima</u>	five
	"nem"	<u>enem</u>	six
	"pi"	<u>pitu</u>	seven

69 The very regularity of traditional structures and their realization can be used by composers to make an effect, even to shock. For example, for all the instruments to stop playing in the middle of srepegan slendro nem (in the middle of a phrase, moreover), for no apparent reason, is quite disturbing: "At the gatra 5 2 3 5, stop, without any signal from the kendang" (Prabowo 1980, 20).

70 Although new, this is "developed from Sekar Balabak, pelog barang" (Darsono 1983, 10).

71 The dance is based on a traditional folk-tale from West Sumatra. (Of the three choreographers involved, Mulyadi was a graduate of ASKI, Padang Panjang, W. Sumatra).

72 Lagu Bangun makes an interesting comparison with Lagu Tekad (Fig. 14) by the same composer. The former's innovative melody and harmonic colour are thrown into relief by the conventional regularity of the metre, whereas Lagu Tekad's ultra-stable pathet

lima tonality makes the rhythmic irregularities even more startling.

- 73 Interview with Pak Subono at his home in Solo, 12 April 1983.
- 74 Based on a count of the sections of ten of the new works which are clearly in either one or the other system, the pelog outnumber the slendro by about two to one.
- 75 For example, some experiments were made using widely spaced instrumental groups antiphonally, but were considered not very successful.
- 76 ASKI continued its policy of reinvigorating archaic styles by commissioning a copy of a huge Balinese gong gede ensemble in 1982.
- 77 That ASKI has taken over the "refining" role previously held by the court in the traditional court/village interplay is also amusingly illustrated in the ASKI version of jaranan - the trance-inducing "horse-dance" of the rural areas - which appears on a commercially-available ASKI cassette (Ira Record Cassette WD-578). Although using a village-style ensemble of tarompet (shawm), angklung, kendhang, voices etc., and conveying a suitably spirited atmosphere, the feeling is far from the folk original. The structure, for instance, is elegantly balanced and the whole conception implies the composer firmly in control. The effect seems quite as arch as Percy Grainger's view of the English countryside and even more entertaining.

78 Irregular structures are not unknown in traditional karawitan - Gendhing Majemuk, for example, has five kenong sections per gong section instead of the usual four.

79 This problem has already been mentioned in Chapter 4 in relation to Martopangrawit's criticism of pop-style gamelan pieces and Hastanto's criticism of Lancaran Daniel by Lou Harrison.

Another interesting example arose during discussions at the 1981 Young Choreographers' Festival in Jakarta, when A. M. Munardi (from the SMKI, Semarang) was criticised for using the name of a form of folk dance (seblang) for the title of his dance-drama:

"Sal Murgiyanto also suggested that if the word seblang was already in use as the name of an existing and widely-known dance, then it would be better to find another name for this new work which had been developed from it, so as not to create a false impression for those who have never seen the original. This opinion was reinforced by S. D. Humardani who suggested that the title of the work simply be changed to Seblangan."

(Murgiyanto 1981, 22)

80 In its use of layering and antique gamelan styles, this sequence makes an interesting comparison with Ki Wasitodipuro's composition Jaya Manggala Gita of 1952, as described by Becker (1980, 40-48). In that work, the munggang, carabalen and sekaten styles are used as a mood-creating background to the narration of a potted history of Java. Several strange effects are also employed, such as the Kodok Ngorek gamelan continuing to play quietly in the background while Gendhing Gambirsawit is performed in the foreground; and another section where a ladrang in slendro

is overlaid by the gender penerus playing a pelog version of a Japanese march tune - the result is meant to symbolise the arrival of the Japanese in Java during World War II.

Such effects provoke the following perceptive remark from Judith Becker: "Simultaneous or superimposed images fit Javanese conceptual patterns better than temporal, linear sequential images." (Becker 1980, 42)

Ki Wasitodipuro's use of these techniques, however, is entirely illustrative and symbolic, whereas Rustopo's is also the result of a more abstract desire to produce new sounds and combinations of sound.

- 81 Of the 29 numbered sections in the notation of HARYA PENANGSANG GUGUR, only six are original compositions by Rustopo, the rest being arrangements of traditional material, and of pieces by Supanggah, Martopangrawit and others.
- 82 GAMBUH is probably influenced in its use of Buddhist chant by Supanggah's work on the musical accompaniment for the Wayang Budha, one of the pioneering ASKI works of the 1970s.
- 83 During the post-performance discussion, the composers of NGALOR-NGIDUL were asked whether their creative concepts were the same as those of Supanggah, to which they replied: "As to the concepts, they are indeed the same as Supanggah's; the method of realizing them is also the same, but only in part." (Dewan Kesenian Jakarta 1982).

84 This piece was intended for performance at the 1981 IKI Festival in Bandung, but was abandoned unfinished because of insufficient rehearsal time.

85 Lagu Boman is clearly based on ladrang form as the kenong/kempul/gong pattern shows, but the composer is careful not to describe it as such, probably because of its highly unconventional melody.

86 "It is also evident that Javanese music has had a strong influence. The gong kebyar is supplemented by a seven-tone semar pegulingan, just as the gamelan pelog supplements the gamelan slendro in Central Java. This allows for modulations and transpositions into different modal scales, including the slendro configurations essential to the wayang repertoire. A gerong choir of five women takes a prominent role in the music as in Java."

(Report on the Seventh Pesta Kesenian Daerah Bali [Bali regional arts festival], Wredi Budaya Arts Centre, Denpasar, 1985, in Bali Arts and Culture Newsletter 10 (July 1985) published by Wesleyan University.)

87 ". . . throughout all the difficulties [of composing a new work] I was sustained by a great resource (by that I mean the very presence of the gamelan itself, which is such an enormous spur to creativity)."

(Sigit Astono 1984, 10)

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