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Directorate General for Culture

Ministry of Education and Calture Republic of Indones 4.

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Frontiers for Composers and Choreographers:

Problems of Multiculturalism

JAKARIA, SEPTEMBER 27 - 28, 1995



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FOREWORD

he idea to hold the international festival and seminar, called the ART SUMMIT INDONESIA 1995: MUSIC AND DANCE, was stimulated the facts that, firstly, there had been a number of Indonesian choreographers and composers that had become known in international circles, and secondly, there was, and still is, a dominant problem of intercultural communications in art, even within the sphere of contemporary art.

Contemporary music and dance, as a more recent development of the modern movement in art, tends to oppose traditions. The thrive to find new forms of expressions, new principles of composition, and even new sources of sound and movement, is always there at the center of the creative field, within which artists work to find their freedom. Contemporary art in general also tends to address either actual problems in its respective societies, or any problem globally identified. However, there are existing traditions in the environment of the contemporary artist, either directly confronting him, or vaguely visible from a considerable distance, and this may tantalize him. In both situations the artist is often urged to deal with traditions, either through a conceptual or a technical dialogue.

A discourse along that line was expected to come forth in the 1995 seminar as well as through the festival. Whether that discourse had come to a more vivid delineation of the problem of multiculturalism in music and dance creation, it is up to the readers to judge from this proceedings.

Edi Sedyawati

Chairperson of the National Committee

Mr. Chairman, Prof. Dr. I Made Bandem;

Distinguished Presentors; Distinguished Seminar Participants; Ladies and Gentlemen,

t is a pleasure for me to be with you during this particular seminar, organized as part of our celebration of 50 years of Independence. As I indicated in my remarks last Saturday, when I officially opened the Art Summit Indonesia '95, I attach great value to the activities that are undertaken as part of this music and dance summit. In particular, today's seminar is an important event, as is evidenced by the expertise that is assembled here, to deliberate on key issues facing contemporary composers and choreographers.

Although I thoroughly enjoy both traditional and contemporary music and dance, I would not like to call myself an expert in these areas, on a par with the ones assembled here. Therefore, it is with a certain amount of trepidation that I address you here today. However, I hope you allow me to provide, as Minister of Education and Culture, my perspective on this particular event, in the hope that my perspective provides some direction to your discussions.

Ladies and Gentlemen.

Music and dance —traditional and contemporary— are important forms of the creative arts. Without precisely defining art, I would like to recognize the essential place that the creative arts occupy in any society and in any culture. Art is not something that is "constructed". To the contrary, art "happens". It is in this sense that I would like to view the sheer creativity of composers and choreographers. The arts are as natural to a society as breathing. It creates and sustains life. In effect, in my view the arts form the bonds between our material and our spiritual sides. They define our humanity, explore our imperfections, and celebrate our triumphs. They validate our dreams and aspirations and enrich our lives.

Viewed this way, I would like to think that the subjects of discussion in this seminar —music and dance—, together with other art forms, are the true manifestations of our culture, of our civilization, of who we are. These manifestations have the power to transcend barriers of language, culture, race and ethnicity.

I think it is important to look at music and dance as truly creative and, to some extent, individualistic experiences. It engenders a certain amount of REMARKS BY

Prof. Dr. Ing. Wardiman Djojonegoro

MINISTER OF EDUCATION AND CULTURE OF THE REPUBLIC OF INDONESIA humility and modesty when we want to analyze contemporary dance and music. Where analysis is a tool of reasoning and logic, we should be prepared that logic can not always provide the answers to some of the questions that we pose. In the extreme, we need to recognize that our search for answers may in the end have nothing any more to do with the feelings and motivations of the creators of music and dance, be they composers or choreographers. This is particularly true when we consider their feelings and motivations while they were in the act of writing music scores or developing dance sequences.

In considering the creative aspect of music and dance, allow me to briefly comment on the title of this seminar, which is stated as: "Frontiers for Composers and Choreographers: Problems of Multiculturalism". In Indonesia multiculturalism and diversity is not a choice, it is a fact inherent in our society. Our pluralistic society is similarly a defining characteristic of who we are. In this context, I don't think the phrase: "problems of multiculturalism" is an appropriate one, because multiculturalism is a condition and not a problem in and by itself. It is perhaps better to say that our type of society provides unique challenges for composers and choreographers. On the other hand, I would also like to consider that our society provides unique opportunities for them to explore multiculturalism through contemporary music and dance. Personally, I was reminded of that when I watched the excellent contemporary dance performance at the opening last Saturday.

Ladies and Gentlemen.

My perspective on the arts as an essential societal issue has also wider implications when it comes to the development of Indonesia. At the time that we celebrate our 50 years of Independence, it is with pride that we look back at a most successful period in our history. In my view, retrospection into our recent past also provides us with the confidence to look at the future with great expectation. It is true that this future holds major challenges. Without being all inclusive, one of these challenges is that we need to place much greater emphasis on the development of the creative arts because they form an integral and inseparable part of the developed society that we are striving for. We need to place emphasis on the development of a public policy framework for development of the arts, including music and dance. Equally important, we must develop policies to strengthen education in the arts. With respect to the latter, the arts have too frequently been regarded as a frill, while in reality art is as essential to human development as mathematics, science and languages. It is through education in the arts, at all levels from primary schools to specialized academies, that we can give form to this frequently forgotten aspect of our development efforts.

Clearly, there is an important role for the Government in stimulating development of the arts. Making public policy in this regard is a process for translating our shared aspiration for the future of the arts, and the value we attach to its development, into action. It implies an ongoing, flexible approach to supporting the arts that is always changing to meet the developmental needs of a creative, open, dynamic and culturally diverse society.

Thus far, it has proven to be difficult for Indonesia to move actively in this direction. Too many other development priorities had to be taken care of first. However, now that we are at the verge of making our next major step forward, the arts must receive greater priority. It will be part of a new period of awakening, during which we will have the task of stimulating the, development of all art forms, commensurate with the importance of the arts as an integral part of the continued development of an open and vibrant society.

It is in this light that many of our cultural activities during this year have to be seen, including events such as the 1995 Jakarta Exhibition and Seminar on Contemporary Art of the Non-Allied Countries in April of this year, as well as the current festival and today's seminar. It is from this perspective that one also has to consider our efforts to develop, for the first time, a truly National Art Gallery. For sure there will be skeptics as, for example, reported in the May 4 issue of the Far Eastern Economic Review, and it is true that numerous difficult issues will have to be resolved in formulating a comprehensive art policy. However, one thing is very clear and that is that in Indonesia we must work hard to provide the arts with the place it deserves in our society.

Ladies and Gentlemen,

I have spoken largely about the arts in Indonesia, and the need for its vigorous development as one of our future challenges. In doing so, I have given you my perspective on the direction that we are heading for in Indonesia. It is my hope that this seminar will be another step in this evolutionary process. I hope that this seminar will make a contribution toward strengthening the position of contemporary music and dance, as a result of a better understanding of how these art forms evolve in our world of today.

It is with gratitude that I recognize the work of the many people that have made this seminar possible. Also, I would like to extend our thanks to those of you who have come from foreign countries to join us in this seminar. You can be assured that your trip was not in vain. Your inputs will be most valuable in our continuing efforts to stimulate, encourage and promote contemporary music and dance. Most importantly, I hope that you will approach your work, today and tomorrow, in the spirit of building a

better future for the creative arts. In my view this is the spirit that accompanies our celebration of 50 years independence.

Thank you very much. Jakarta, September 27, 1995

Prof. Dr. -Ing. Wardiman Djojonegoro Minister of Education and Culture Republic of Indonesia is Excellency Minister of Education and Culture of the Republic of Indonesia, Prof. Dr. Ing. Wardiman Djojonegoro; Honorable Director General of Culture, Ministry of Education and Culture of the Republic of Indonesia, Prof.Dr. Edi Sedyawati; Prominent Guests, distinguished participants, ladies and gentlemen.

Let us, first of all, raise on our high praise and gratitude to God Almighty, who has blessed us all, that we may gather here safely and peacefully together with His Excellency Minister of Education and Culture of the Republic of Indonesia, Prof. Dr. Ing. Wardiman Djojonegoro at this "Art Summit Indonesia 1995 Seminar on Contemporary Music and Dance" which take place here at the Hotel Wisata International, Jakarta, from the 27th to 28th of September, 1995.

At this great opportunity, I, on the behalf of the Organizing Committee, would like to warmly welcome you to Jakarta., and express my gratitude for your esteemed participation in this important event, and I assume that the City of Jakarta is a perfect venue for this meeting.

At this noble gathering, it is a great pleasure for me to speak before you all, to report on the organizing of the Seminar. Theme of the Seminar is "Frontiers for Composers and Choreographers: The Problem of Multiculturalism". This theme is chosen in order to arrive at a same perception towards the growth of contemporary arts in multiculturalism by raising problems in diverse arts resources of pluralistic societies at the ethnic, national, regional, and international levels. And, for Indonesia, the seminar is hoped to bring us into awareness of the role of Indonesian musics and dances in the growth of the world contemporary arts. Besides, it is hoped that this seminar be a medium of finding venue of how to create contemporary musics and dances in the future.

Distinguished guests, ladies and gentlemen.

For the purpose of the theme of the seminar we would like to raise seven important topics consisting of four topics on music and three others on dance. The prominent speakers to be invited are, among others:

In music: The first speaker will be Prof. Dr. Maceda, a prominent ethnomusicologist from Manila who is expert in Southeast Asian music and

"Art Summit Indonesia '95 : Music and Dance"

Jakarta, September 27–28, 1995 whose works have much been influenced by exotic musics of Southeast Asia.

The second speaker, Mr. Paul Gutama Soegijo, an Indonesian-German contemporary composer whose works have been mainly based on the principles of Indonesian gamelan music.

The third, Dr. Sumarsam, a well-known Indonesian expert in music who had a proficient knowledge and marginal experience on ethnic music and now teaches at Wesleyan University in USA.

The fourth, Dr. Tian Feng, a Chinese composer who has Western-music background, and now as the director of Institute of Arts in Yunnan (China).

In Dance: the first speaker will be Dr. Sunil Khotari, an Indian scholar and dance criticist who is interested in the development of Indian dance and theater. He is a regular contributor of the Times of India group of publication. He has served as a dance critic for the Times of India.

The second will be Mr. Jochen Schmidt, a well-known German scholar in dance theater, who is involved in the development of contemporary Western dance.

The last, but not least, Dr. Sal Murgiyanto, a well-known Indonesian art critic and contemporary choreographer.

The seminar is participated by some 150 participants including seven speakers and a keynote addresser. As the keynote addresser, we are honored to present Prof. Dr. Edi Sedyawati, the Director General of Culture, Ministry of Education and Culture of Indonesia. She, who initiated this Art Summit, Festival and Seminar, is a dancer herself, a scholar in the humanities with plenty of publication in arts.

In addition, it is also important to inform you all, that the seven presentations will be classified into three major categories, namely :

The first category involves in Philosophy and Concepts which include

- Contemporary World Arts: Convergence's and Divergence's
- Role of Performing Arts in the Development of National Identity
- Grafts, Hybrids, and Cross-cultural Traditions
- Transmission, Mass Media, and Multiple Audiences

The second category involves in Methods and Techniques including innovations in musics and dances especially within a multi cultural setting. The third category involves in case study including case studies and examples from the participating countries.

ART SUMMIT INDONESIA



Finally, with the blessing of God Almighty, we would like the great pleasure of Honorable Director General of Culture, Ministry of Education and Culture of Indonesia, to deliver her keynote speech and officially open the seminar.

Thank you.

Chairman of the Organizing Committee, **Prof. Dr. I Made Bandem.**



To Compose in Music and Dance

he terms "composer" and "choreographer" were coined in the western world, in societies where creation in art has been mostly considered as an individual responsibility. In the "eastern" world, individual masters in art do emerge from time to time, but they work mostly in a more collaborative atmosphere. Copying from his work is not regarded as a crime, but as a proof of an acknowledgment of his excellence by his fellow artists. Sharing of ideas became the general rule, and yet the master's lustre will glow naturally. That, constitutes the traditional situation.

A traditional system of art is constructed anonymously, as an accumulation of findings and creations that are brought forth from time to time, fitted into the existing system through a maintenance of the accepted range of values within the society concerned. These "accepted range of values" are translated into a specific set of norms and technique for each branch of art, among others music and dance. Criteria of beauty are symbolic manifestations representing the basic mental attitudes regarded as correct within a society.

A contradicting stance against tradition is, on the contrary the typical attitude of modernism. To find things outside the normal path becomes the rule, both in modern and contemporary art. The thrive to find new forms of expressions, new principles of composition, and even new sources of sound and movement, is always there at the center of the creative field, within which the contemporary artists work to find their freedom.

It is worth noting at this point that in countries like Indonesia where traditions abound and have been instrumental in forming a nation's identity, cultural life, including art, has two sources of vitality, namely the values brought forth through traditional channels, and the values of progress and modernization. On the other hand, in countries like the United States of America, where explorativeness has been the main value and no indigenous tradition prevails, it is indeed natural that no esteem towards tradition is promoted. However, having our view expanded beyond the boundaries of nations, we have to admit that we are living in a world with a multitude of nations, each with their own cultural particularity.

On Cultural Boundaries

In human life in this world there has always been the dynamics between multifariousness and universalness. It has been the preoccupation of students of culture to seek empirical knowledge, and henceforth to THE CHALLENGE
OF MULTIPLE
CULTURAL
RESOURCES:
FRONTIERS FOR
COMPOSERS AND
CHOREOGRAPHERS.

BY EDI SEDYAWATI

Keynote Address for the Seminar on Frontiers for Composers and Choreographers: The Problem of Multiculturalism establish concepts and build theories, with the ultimate goal of among others explaining that very dynamics in cultural development. The sheer fact of variousness of cultures in the world, however, does not hamper the adherents of one culture or another to pursue the claim that his particular culture is the bearer of universal values. Viewed from a scientific angle, it is widely acknowledged that such a claim is at odds with empirical facts. Nevertheless, historical facts have shown to us too that those kinds of a claim, from era to era, have yielded an appearance of being true, due to ideologies that were (and are) promoted through forceful and determined political endeavors.

Let us reflect for a while on the meaning of culture in human life. Culture, the core of which comprises the value system and the conglomerate of basic concepts within it, is an integrated set of ideas to which members of the respective society orient their behavior. As such, culture should be considered as a grace of God, by which man is given the chance to direct his own deeds and give a meaning to his own life. Culture is the property, as well as the boundary, of a society. Albeit, the boundaries of cultures are flexibly shifting within the course of the history of societies.

The most explicit unit of bearers of a specific culture is the ethnic group. The very term "ethnic" (from Greek ethnikos, meaning "foreign, of a national group"), implies a distancing from, and also suggesting a lower scale than, one's own cultures. It happened to be used initially in European discourse. Hence, the science of Ethnography and Ethnology used to deal with "foreign", non-European, societies. The change of name into Anthropology indicated the change of attitude of the scientists: they began to regard different societies with specific cultures within Europe itself, even the mainstream "general" European culture, as ethnic too.

A cultural unity may also center around a religion which from the very onset was meant to be followed by all people of the world, irrespective of their ethnicity or nationality. The core of these great religions consists of the dogma, or a set of doctrines, the actualizational rules of which form the characteristics of the respective religion. However, the further implementations of those doctrines may partly be adapted in a special manner within each different society. Thus, varieties of expressions of the same doctrines may be observed from place to place.

Since people of the world are moving spatially, and interact mentally and physically, either in a faster or a slower pace, the lines of boundary between cultures may shift, or overlap. There are even many examples of large scale migrations or colonizations into lands that are already inhabited. Those migrations or colonizations had often brought forth a superimposition of one culture upon another. The resulting amalgamated social unity out of those migrational and colonizational processes became then multicultural. However, multiculturalism is not only present as the

outcome of such processes. There are other conditions, other processes of state formation that can also bring about a multicultural society.

Types of States, with Reference to Multiculturalism

Within a historical perspective types of state with reference to multiculturalism can be differentiated as follows. The first type is that resulting from endeavors of imperium building. The empire consists of many originally independent states, mostly kingdoms. The states under the control and power of the emperor may have citizens of a specific ethnicity, thence they have their own cultures, possibly quite at variance with the culture of the imperial ruling group. Taking the Roman empire as an example, it can be observed that the variety of people with their divergent cultures within the empire's hegemony is relatively great, and yet a distinctly Roman character of their historical and archaeological remains are present throughout the empire. To yield themselves to Romanness was then an expression of tribute to the hegemonical power. The many cultures within the empire were pushed aside to give way to the greatness of the Roman Empire. Therefore, although the many cultures were there, they were not given due recognition as such.

The second type of a state is that which came into existence through a process of colonization and occupation. Vast lands were occupied by waves of migrants, resulting in greater or lesser confrontations with the indigenous inhabitants. After a long period of ever expanding colonization, and when subsequently a state was made with the colonizers as the majority and or the holder of power, then the cultural situation became settled: the colonizers were considered as the bearers of mainstream culture within the new state, whereas the indigenous population along with their respective cultures are marginalized.

Within this second type of state multiculturalism may develop into a more complicated matter. Often times social and cultural discord does not happen only between the colonizers and the indigenous people of the territory, but also amongst the different sections of the immigrants themselves. Within a typical example of this kind of a state, for instance the United States of America, Canada, and Australia, discussions on these matters abound. In fact, the launching of the issue of multiculturalism itself originated from these countries, where the problems are from time to time acutely felt.

The last, third type of state where multiculturalism is very likely to prevail is a state based on the principle of unification. In this type, more than one ethnic group decide to unite themselves and make a new state, thus forming one new nation; the motivational background of that decision being the recognition of the same ideal for the future, a common historical background, and or a closely relatedness of their cultures. As an example,



Indonesia, India, and Thailand can be mentioned. In the Indonesian case, more than 300 ethnic groups, large and small, are united into a newly formed nation and a newly formed state. Within this state every ethnic group has the same status as members of the unified nation. It means that no notion of majority-minority dichotomy is put into any national discourse regarding these indigenous ethnic groups.

That fact is indeed contrary to what is found in most states of the second type, where what is as a rule called "minorities" are identical with ethnic groups. Within the second and third types of a state, then, there is a difference of general or induced attitude towards what is coined as "primordialism". In second type states "primordialism" tend to be regarded as something negative, as an indication of unwillingness to "join the new nation wholeheartedly". It is also regarded as a kind of retardedness, an inability to cope with the "modern" demands. To the contrary, in states of the third type based on the idea of unification, regard towards one's primordial bounds is deemed necessary and positive, as it gives the feeling of rootedness in one's own culture, and at the same time that feeling will still be valid within the new nationality. The difference lies in the fact that in states of the second type the original land of the respective ethnic group lies mostly outside the territory of the present state, whereas in states of the third type the land of origin of the ethnic group is still within the territory of the new nation.

There are indeed well-known examples of second type states in which some ethnic groups are indigenous. In typical states of this kind the indigenous culture becomes marginalized, because the dominant culture is that of the colonizing immigrants. However, there is a variant of this type of a state, in which the indigenous culture and that of the immigrants became amalgamized, forming a new hybrid culture. In this case, multiculturality does not create such a severe problem as it is very likely to be found in a typical second type state.

Addressing Multiculturalism

Social and cultural situations are empirical facts, which can, however, be either analyzed scientifically, or addressed to in a political perspective. The present political perspectives regarding multiculturalism vary from country to country, and even from group to group within a society. Advocacy is often given to the "indigenous", the "ethnic", or the "minorities" which are mostly identified with each other. However, the advocate often use the paradigm of the majority, and thus giving the impression of a patronizing agent. Contrary to advocacy, there are sometimes pressures directed towards those "ethnic minorities" that are considered as not willing to conform to the so-called "general norm".



What is considered as the general norm within a multistate unity is determined by the holder of hegemony. It is the hegemonic voices that construct the set of basic norms and its derivatives. Even the rules regarding its procedure of implementation are often set up by the hegemony holder, and thus often claimed to be universal. A historical fact that could be made an illustration for this thesis is the mental structures and related rules of behaviour that have been implanted in colonized societies through the colonists' western education system. It goes without saying that some parts of those constructions introduced by colonizers have been adopted by the colonized people and incorporated within their culture. Some other parts of the constructions are, however, modified to meet the specific needs, taste and feelings of the receiving people.

The upsurge of vehement political expressions from local ethnic groups may most probably happen as a result of cultural underexposure of those groups within a multicultural society. Against the political and sociocultural dominance of the majority, ethnic minorities are often found struggling for recognition, especially in states of the first and second type. Referring to this problem of recognition, related to the problem of rights, Jurgen Habermas 1) somewhere posed a rhetoric question: "Can a theory of rights that is so individualistically constructed deal adequately with struggles for recognition in which it is the articulation and assertion of collective identities that seems to be at stake?"

The answer should be "no". The modern movement, with individualism as its main feature, within the history of human civilizations has indeed its paramount contribution in promoting human achievements. It has enhanched scientific explorations and developments, and through the dissemination of which had succeeded in forming a layer of global culture, transecting a multitude of cultures in the world. However, it should not mean that that cultural layer only is to be regarded as the valid one to be reckoned with. On the contrary, individual cultures (of ethnic groups, of nations) need to be maintained for the sake of collective identity and giving people a feeling of rootedness. Indeed, art as well as science require a substantial amount of allocation of individual freedom for its development. Along the development there may occur from time to time a spur and frequent emergence of innovations that gives momentum to a revolution. But then, as history has demonstrated, after a revolutionary development, there follows a period of settling into an equilibrium. The function of the human being in a society is both as explorer and as conformer. It is the balance between individuality and collectivity that makes a culture exist and flourish.

Within a multicultural social entity, when the different cultures interact in a mutually beneficial mode, pluralism is very likely to exist. That social entity as a whole contain several cultural units, each of which offering values, sets of norms and concepts, that can be referred to, even chosen,



¹⁾ Habermas, Jurgen "Struggles for Recognition in the Democratic Constitutional State", in Any Gutman (ed.), *Multiculturalism:* Examining the Politics of Recognition, Princeton, New Jersey: Princeton University Press, 1994: 107—148.

by members of the whole social entity. Put in another way, there is a multiple sources of values, norms, and concepts within that social entity. That multitude of sources makes a man either be able to jump from one source to another, from time to time, depending on the demand of a certain situation, or he can be a bi-cultural man permanently. In the last case, a bi-cultural man can allocate one source of values for a certain field of activity, and another source for another field. In fact, a man can even be a tri-cultural being, such as for instance a cosmopolitan Indonesian: he refers to his sub-national ethnic culture for domestic matters, to his national culture for official matters, and to global cosmopolitan culture for his enjoyment, recreational and business affairs.

On Facing the Other Culture

Going back to the issue of collective identity, we should address the problem of cultural resilience. The problem is relevant to a culture facing or confronting another culture, or other cultures simultaneously. The culture having a weaker position tends to generate a mechanism of survival and resistance. The idioms of resistance, however, are sometimes using also the conceptual vocabulary of the stronger culture faced by it. Basically, idioms of resistance can be classified into three categories: the first one comprises those having a mode of evasion and deliberate neglect; the second one comprises those having a mode of confrontation and opposition; while the third one comprises those forming compromises.

As has been discussed earlier, within multicultural societies of the second type states there are the so-called ethnic minorities. Those "minorities" in that kind of a state does not automatically represent, nor identical with their "home" ethnic groups. The ethnic group at home may very well be a majority. The two normally have different access to mass media facilities.

The problem of cultural resistance is indeed closely related to the access to the media. The media has an empowering quality that may determine the success or failure of the maintenance of culture. The other way around, it can also be asserted that the media is offering a challenge: an offer to be strategically used, manipulated, and enhanced as a means to fight for an idea.

What is just mentioned is the media for communication. The work of art itself is also a media, although not necessarily a mass media. It is, moreover, not a media for sheer communication, but more a media of expression. It has, though, a special quality, in that it is a symbol-laden media. In traditional music and dance the symbols are familiar to a majority of members of the society, while in contemporary music and dance the symbols are just recently made, each for a particular work of composition.

When a contemporary choreographer or composer is attracted to, or feels intrigued by a certain artistic tradition, there are three possible levels of interaction with the tradition concerned that he will likely be involved, namely on the levels of philosophical concepts, of aesthetic concepts and of techniques referring to the specific style of the tradition.

Confronting another culture, or dealing with more than one culture of one's own, an artist is assigned a free choice among a multitude of modes of operation. The involvement with another culture in the process of creative work can either be deep or shallow, either all-pervading or segmental, depending both on the intention or scheme of the work, and the familiarity with the 'guest' culture. On the whole, people keep on fulfilling their needs to express and to interpret, using any possible opportunity. It is these problems of inter-cultural dialogue in artistic creation that is put on the table today.

COMMON STRUCTURAL ELEMENTS IN THE EAST ASIAN AND EUROPEAN MUSIC

(Is Classic Logic of Bipolarity and Fifth Intervals an Obsolete Tool in Contemporary Music?)

BY DR. JOSE MACEDA

Introduction

search for new ideas in music composition lies not only in the use of modern technology but also in concepts that can be gathered from the past, as a basis of what this past can do for the present. Music historians speak of how European music has its lies with Asia, and in particular, Professor Laurence Picken said that "the music of Asia and Europe constitute a single historical continuum; ... that musical evolution in Europe is not to be understood in isolation from that of Asia, any more than evolution in East Asia is to be understood in isolation from processes in Central and Western Asia, in the Ancient Middle East ..." (Musica Asiatica 1977:1, forward).

In a perspective of music history, and for purposes within limits of this forum, salient features of a court music in East and Southeast Asian music may be seen vis-à-vis similar features in European music. The folk musics of Southeast Asia have also important ensembles with similar structural elements, but it would be simpler to limit discussion to the court music whose unity of musical structure is not widely recognized. This view is not a revision of comparative musicology, nor is it stimulated by terms such as pan-Asianism or hegemony.

The musical systems of East Asia and Europe have a courtly background with musical elements tied to the antiquity, the former in a very slow process of change since about the Tang dynasty and the latter in a very quick one since the discovery of harmony in the 17th century. The two systems are recipients of long-held ideas fundamental to music and feelings of human behavior. They have developed totally divergent concepts of the orchestra, which are symbols of a their differences in a classification of things. It is only now that these fundamental structures and concepts are being left aside in favor of other ideas influenced by technology.

COURT MUSICS OF ASIA

The court musics of Asia may be taken together as a unit-culture with parallel if not similar practices in court manners, social hierarchy, dance, architectural plans and historical links that need to be searched and explained to fulfill the details and veracity of this view, based mainly and for the moment on fundamental musical elements that bind these musics.

These structural elements are: pentatonic scales; pulse or a regular beat to measure time; counts of four; bipolarity; the fifth interval and hierarchy.

Together, they build up a system of logic or an order of events upon which resulting qualities of court music are produced. The homogeneity of these elements are what matters for today's discussion rather than analytical detail showing how they work together. Nevertheless, analysis of a view musical examples in gamelan, in Southeast Asian ensembles and Tang dynasty court music may be read in articles I have preliminary studies on other Javanese repertoire and the Thai piiphaad show how the aforementioned elements function in these court musics. In Korea, Chunggo and other pieces fall under counts of four. A repertoire in Tang court music includes pieces in the Japanese gagaku.

Pulse, a constant beat played by one, several instruments, or just felt by all the players is a characteristic element in both court and folk music in East and Southeast Asia. Without this pulse, the ensuing sequence of tones for every four counts would have no basis of time measurement. In the Javanese gamelan and the Thai piiphaad the instruments that mark a constant time are the Javanese tieng-tieng and the Thai ching-chap.

Counts of four direct melodic movement towards the fourth count, the point of conversion of tones in a complex process of music composition. Four counts are a strict implacable measure of time which place music phrases ad entry of particular gongs in the gamelan—kenong, kempul, ketuk—and drums in piiphaad, Tang and gagaku ensembles into a tight framework. In European harmonic music, pulse and counts of four are likewise basic elements which served merely as vehicles to ride through with irregular lengths of dissonant-consonant phrases. In three Asian court musics above, the sequence of fourth tones for each piece of music identifies that piece.

Four counts are used as squares with four sides in architecture, in plans of cities, temples and abbeys mostly in Asia, but also in Europe, as in the Louvre and the abbey of Royaumont. The Borobudur in Java is a good example of a structure of squares. Its base is exactly 113 meters on each side, and its main body is made up of five square terraces of diminishing size as it reaches the top (Soekmono 1976). In gamelan, these terraces are a structure of diminishing number of tones for each musical form—from gendhing tengahan with 128 fixed-melody beats; gendhing alit with 64 beats; ladrang with 32 beats; ketawang with 16 beats and lancaran with 8 beats. The sides of these square forms are represented by four gongans beats, each one-fourths the total sum of their respective forms.

The fifth degree as an appointed ending tone in the fourth count is identified and used repeatedly in a technique of bipolarity or opposition with the first degree, making these two intervals he principal tones that characterize a piece of music. This first degree or ending tone varies from one modal group (pathet) to another, and it is in the use of other tones besides the assigned fifths to each pathet where the game-process differs from rules of harmonic fifths in Europe.



Hierarchy is present in an elimination process of identification of principal tones. In a mode or melodic cluster of tones, first and fifth degrees are identified and isolated. They become the principal tones in the hierarchy.

(If there is time, illustrate with gamelan and Tang music examples).

The apparent simplicity of a compositional process involving the afore mentioned elements in deceptive, for the innumerable choices for ending tones, the use of attraction, evasion, insistence, apposition, and elimination of tones — were long in use in East Asia, from the Tang dynasty to present times, producing separate bodies of music over a wide geographic area.

The very slow, mostly unnoticed transfer of this compositional process makes it difficult to estimate its importance which may be compared to the discovery of harmony in 17th century Europe. In Europe, scale formation, pulse, and counts of four are less important than bipolarity and the fifth interval which Europe made full use of and revolutionized music.

One difference in the application of these two systems lies in the concept of an "orchestra", two principal musical system that fully developed that concept. The music of Mozart and Strawisnky can be heard with the same family of instruments, and passages for violins may be repeated by woodwinds or brasses. By contrast, the music of the Japanese gagaku can be heard exclusively on gagaku strings and winds, while gamelan music is heard exclusively on gamelan gongs and metallophones. In gagaku, the role of the *koto* is separate from that of the *biwa*. In gamelan, the *bonang*'s part cannot played by the *gender*.

Now the two music systems meet, unified even if centuries apart in the use of a logic of bipolarity and the fifth interval, but overwhelmed by other ideas in the contemporary world, in a quandary as to what follows. It seems as if the two systems had their own time limits of development beyond which other factors set in.

MUSICAL ELEMENTS IN CONTEMPORARY MUSIC

Pitch Discrimination

Today, the opposition of dissonance and consonance has lots its value, and all 12 tones may be used in different combinations, some still with remnants of bipolar oppositions, and others with no distinction of tones being pitted against other groups of tones.

This introduces us to questions about the limits of exact pitch as a unit of music expression. It is not that there are only 12 tones or 5 tones in either system. Rather, it is that for centuries, both systems were governed by rules of proportion built in a relationship of intervals. Tones arise from a

concept of proportion identified as octaves, fifths, and fourths, a relationship corresponding to divisions of vibrating air columns as in flutes and strings. This structure limits pitch distribution to a code, a mode of behavior which conditions taste, refinement, emotions and separates them into categories in each system.

Any application of pitch structure would forcibly identify that structure with a particular music system, in or outside of the above two systems, for every song or musical instrument would have an interval system of music to which it belongs.

Flutes are a measure of a culture's system of intervals, especially if the system is based on proportions. Archeological artifacts in China, in the Hemadu ruins of Yuyao, Zhejiaang province, date back to the Neolithic age, about 5,000 BC (A Pictorial Guide 1988:9). They show three out of seven flutes with stops located near each blowing and, a location with no rapport to a measure of proportions.

In modern times in the island of Hainan in south China, the Yi people use a nose flute with two blowing holes, one on each end-node of the tube, either end of which may be blown in. A hole or stop is bored beside each blowing end. The forefinger stops this hole to produce one interval, either interval not being related to a proportion of fifth, fourths or thirds of the flute's length. In the Philippines among the Cuyunin of Palawan island, large-size nose flutes in Northern Luzon have two stops bored beside each other in the lower half of the tube. In Mindanao, another rare flute has two holes located on the ventral side, and another pair of holes on the dorsal side.

The stops bored on these flutes do not belong to a system of proportions found in most flutes in Asia, where stops are placed according to the flute's length and subdivisions of that length. It is through this measurement of lengths that both court musics of Asia and Europe found their scales and intervals that held together their musics.

We can then begin to think of intervals as a concept of proportions, a part of mathematics, the study of algebra and geometry with applications to measurements in practical life—of agricultural land, lengths and weights of things, city planning and architectural build of temples—and courts. A question arises as to what sense would intervals have, after their use with all the 12 tones drawn out of a measure of proportions have been exhausted. The music based on proportions would lose its meaning. And yet, proportions are the very foundation of the fifth interval and the logic of opposition, of music-making in both East Asia and Europe.

Today, other combinations of intervals may be formed outside of the culture of proportions. The use of clusters, tone colors, musique concrete, sounds



under water, in the stratosphere and in nature may be taken as a movement away from a culture of proportions, a natural outcome of the impasse of fifth interval structures in harmonic music of three centuries. An application of this musical movement has no escaped the gamelan, piiphaad and gagaku ensembles eager to share the benefits of a liberation from their own rules of fifths and counts of four.

An opposition of fifth intervals without their power of attractions is in the following example.

Music Example: Music for 5 pianos

Each piano is treated as a sound box with resonating octaves. In the final section the use of fifth degree without the intervening factor of harmonically related intervals makes bipolarity lose its force. Instead, the opposition becomes one of colors (with cassette and music score).

Measure of Time

Instead of pulse, another measure of time, a "drone" sound, may be represented by repeating sounds, struck, plucked, blown or strummed, with or without a regular beat. This musical element with a classical use in the *tambura* of Indian music, is found in double flutes, double xylophones, double bamboo zithers, or double performers for each of these instruments and two part singing in Southeast Asia. One instrument, part of an instrument or one of two performers functions with only one or a few repeating sounds, a background for the permutation on several tones by his partner playing the melody" instrument or song (Maceda 1974).

The feature of repetition may be seen and heard in folk ensembles in the Philippines, Sumatra. Borneo, the Malay peninsula, South China and the continental Southeast Asia. While the "melody" instrument provides changing intervals, the supporting instruments repeat their particular parts. In this sense, the *kenong, kempul, ketuk* parts of the gamelan and the *koto, biwa, kakko, shoko* and *taiko* parts in gagaku are repeating phrases or tones.

The cooperation of several performers affect time in a distribution of sound in space. It has a social background in Asia, where large numbers of people are needed to plant rice, clear a forest, clean a filed, move a house, and make music. In Lombok and central Vietnam, several instrumentalists are needed to complete a long melodic phrase. In the Balinese gamelan, the *gender* and *gangsa* parts are shared by a pair of performers.

I have in several compositions (Ading, Udlot-Udlot, Pagsamba, etc.) used "drone" as an aspect of time with the help of several performers.



Music Example: Udlot-Udlot

Udlot-Udlot is a music for open space lasting 30 minutes, played by several if not hundreds of performers, thus allowing participation of people without a special musical training. It consists of three basic elements — rhythm, color and pitch — as follows:

- 1. Rhythm, a constant beat with a pair of sticks, struck by about 100 performers walking clockwise around a circle.
- Color, a mixture of sounds buzzers, scrapers, percussion tubes, whistles — played by about 100 or more people.
- 3. Pitch, a melody sung on one long note with a glissando, by about 100 singers.

(Videocassette of performance around the Ninnanji temple in Kyoto, Japan and music score)

Another measure of time comes from the Western hemisphere, expressed in jazz and popular music as "participatory discrepancies". Here, it is said that music is not so much about structure, reason, cause and effect, and logic as it is about motions, dance, feelings or *feel*, *swing* and *groove* (Kell 1995:SEM 39-1, p. 1). This aspect of rhythm or syncopation is indeed forceful in jazz, and has other feelings of suspension or floating in the Brazilian *candomble* or in Nigerian drumming. The feature may even be seen in the Thai piiphaad, where principal tones of the *khonh wong yai* may fall before or after strong beats. However, without pitch or melody, jazz and popular music would lose much of its content, just as an adagio of Mozart with what may be identified as "feel" or "groove" in different placements of dissonant-consonant phrases would not be possible without the entire melody.

Inspite of this aspect of "feel", the feeling of time in gamelan and in jazz is not the same, and may be even one the opposite of the other. The difference spells their place in contemporary music. As much as there is a yen among the youth for that aspect of rhythm in jazz, there is a corresponding attraction to a more settled aspect of rhythm in gamelan music that has now invaded the Western world.

Classifications of Things

In computer music and the synthesizer do not distinguish tension between high tones and low tones, there is no sense of classifying pitches accordingly. The low sound of the trombone would not have the same effect that a trumpet has, and the low strings of the piano would not have the tension of the short strings. Lines, waves, clouds, atmospheres, windows, and landscapes are a vocabulary for this alternative to pitch discrimination.

Still, a concept of structure without the components of intervals an oppositions between intervals has to be expressed.

The variety of music ensembles made up of bamboo, wood, bronze and other materials in both insular and continental Southeast Asia are a rich source of groupings of instrumental colors. These ensembles may be played as they are in festivals, concerts, regional and international events, but they also be assembled in different combinations. This may take a long process of change, but would probably be faster than the slow pace it took for ensembles of winds, strings and gongs in Asia to be transferred from one region to the other or for the 19th century to be known in Asia.

A grouping of performers in contemporary music need not be mainly soloists or duos, quartets, and orchestras. With the participation of a great variety of instrumentalists in Asia, new compositions involving lines, double lines, groups and densities would distribute the players in space. Even a small group of violins with separate parts can be heard with their sounds to actually travel in space. It should be possible to train performers on xylophones, the rebab and the erh-hu to read simple music, and singers may be Buddhist monks, shamans or singers of epics.

In orchestral instruments, I used mixed groupings of instrumental colors in a non-traditional classification, Music Example: Distemperament

Mixed colors are represented by 3 instruments each of the following:

- 1. violin, flute, oboe (not a brass)
- 2. viola, clarinet, trumpet
- 3. cello, bass clarinet, horn
- 4. double bass, bassoon, trombone

Using tones of the whole orchestral spectrum, the end results is a consonance of tempered tones which color division of the instruments cannot surpass. This consonance has another color in an ensemble of jaw harps with a non-tempered tuning. It would be another step to tune the jaw harps to a 16 step gamut and the orchestra to a 5-tone gamut (with cassette tape and music score).

CONCLUSION

Ideas for music composition in Asia may be drawn out of performances of music from several language groups in continental and insular Southeast Asia. A channeling of these ideas through contemporary techniques of Western music would be a continuation of a long historical process which in both Europe and Asia, had a separate and yet common use of bipolarity and the fifth interval.

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With Non-Western Musical Material

COMPOSING

BY PAUL GUTAMA SOEGIJO

WHY NEW SOURCE MUSIC?

am honored to be given the opportunity of potraying some of my thoughts and experiences an a composer to this important Forum. As far as I know this is the first time that an International seminar has been held with the specific purpose of discussing the problem of multiculturalism as a challenge and frontiers for artist. What were the event which led to multiculturalism acquiring its present significance?

In the 70's the term World Music began to be heard among Afro-American jazz musicians. They were the first to experiment with non-Western elements. Melodies of Arabian origin of African rhythms, played on original instrument, merged with the typical sound of jazz.

In the wake of this movements. New Music, which has its roots in the European musical tradition, began to open up to these non-European influences.

At the same time it should be expressly noted that the world of the New Music, always experimentally inclined, had already, a great deal earlier, concerned itself with non-western elements.

However, these elements were-always subjected to a process of abstraction. With Varese, for example, the abstraction of non-Western elements takes the form of a widening of the parameter through the use of exotic percussion.

Other composers take over non-Western ideas in order to revolutionize certain compositional procedures; for example John Cage's use of the Chinese oracle, the I Ching, for the optional achievement of his aleatoric purposes.

The rhythmic complexity in Messianen's music has its basis in the Indian Tala rhytmisation. I love and enjoy the music of Varese and Messianen, but I an unable to hear ethnographic points of reference in it.

It was jazz musicians who were the predecessors of the global syncretism of pop music today. The concept 'World Music 'has never been defined or developed . As slogan, however, it is bombastic enough to promote the commercialization of pop music.

The term multiculturism come into being in Germany at the beginning of the 80's along with efforts to cope with particular social problems caused by the large numbers of immigrants coming into the country. Thus

multiculturalism became important first of all in a sociocultural context, not in an artistic one.

In the meantime Germany, like the USA, has become de facto a target land for immigration. The concept of multiculturalism has nevertheless remain a controversial one there.

Does the problem of multiculturalism exist for us, the artists? Depending on personal experience, the answer will presumably vary greatly. For me, multiculturalism has in any case never been an object of artistic consideration. I have never set out to create a work with the aim of serving multiculturalism.

My aim has always been to work innovatively. This was the case at the time I founded the Banjar Gruppe Berlin in 1973, initially as an ensemble for live electronics plus an ad hoc collection of non-Western musical instruments.

But let us start at the beginning and proceed chronologically. I would now like to play you a three-minute excerpt from my first composition from the year 1967: Music for 4 trombones and Percussion.

As you can hear, I began, and have continued until today, as a composers of New Music, which as I have said, has its roots in the European tradition.

The compositional intention expressed in this piece can be described as horizontal, contrapuntal and imitative. It reflect a musical approach which originated in the European middle Ages and has continued to be developed and transformed up to the present time.

But what motivated me personally to compose in this fashion? In 1965, when I began to study composition, the world of New Music was dominated by the serial-atonal ideology which had emerged from Sconberg's twelve-tone/dodecaphonic system. However, I could not develop any real enthusiasm for the loss of a horizontal coherence in the movements of tones. The atonal system denies tone-hierarchies; all tones are of equal value.

On the other hand I had no reason to write tonal music harking back to the old system of functional harmony. After all, it was my intention to work innovatively. By the same token, although I tremendously admired traditional models, I did not wish to deconstruct them, as Bartok an Stravinsky had already done in such an exemplary fashion.

I discovered that by thinking in horizontal lines, by exercising a preference for a certain kinds of movements - that is to say by favoritizing particular tone orders and movements, and developing these in a transformative fashioned, I could achieve an inner coherence.



Speaking about this piece for 4 trombones and percussion, the Polish composer Zgmunt Krause once remarked that it was basically a profoundly tonal composition. From his points of view he may be right. Since motivic repetition occurs within its development, I can't exclude the possibility that configuration have come into being which are reminiscent of tonal music.

My compositional idiom-thinking in horizontal lines-can also have other results.

In the following musical example you will hear a Sestetto for violin, viola, violoncello, alto flute, clarinet and piano, which was written last year. The musical procedure can be described as a sequence of sound-events which are abruptly broken off or not completely expressed. Modelled on the verse-metres of the Japanese Haiku, the structure uses first of all series of 5 tones, then for a short section seven tone, and 5 tones again in the closing section. Here is a three-minute excerpt of Sestetto.

What I have been talking about up till now has actually no direct connection with the subject of 'New Source Music'. For me, New Music and New Source Music are two separate developments, two very different worlds. The only connection is that they both exist in one person, in myself. In order to explain this, I would like to make a small detour.

At the beginning of the seventies I became acquainted with the modal and cyclic Minimal Music of the American composer Terry Riley. I was very taken with this music, particular as I became aware that Terry Riley's system of an endless series of rhytmic periods took its inspiration from the techniques of traditional Indian music. At about the same time as the founding of my group, in 1973, the vocal Ensemble Prima Materia was founded by the Italian composer Roberto Laneri. This ensemble used vocal techniques of the Tibetan Buddhist monks, which consist of singing in such a way that both the fundamental tone and its overtones are audible.

I founded the Banjar Guppe Berlin with the aim of widening the sound spectrum beyond the possibilities available to the instruments of the symphony orchestra. The principal tone-sources of electronically prepared piano, tamtam and synthesizer. In addition an ad hoc collection of exotic musical instruments was used.

At some stage in the mid seventies I was no longer able to feel any enthusiasm for the meditative music of Prima Material or Terry Riley, let alone the eternal sicklysweet seventh chords in the music of Philip Glass. Meditation is the wisdom of the East, and this wisdom was popular in the west. As a Javanese, I experienced Gamelan music as not merely one sidely meditative. This music is capable of speaking to all levels of human emotion it can be tender, temperamental or playful. One merely needs a pair of Javanese ears to hear it!

In my opinion intercultural misunderstanding begins as follows: the western composer takes over Eastern musical values, transfer them into a musical context whose syntax is characteristically Western, and calls the result multicultural innovation. What is particular fatal is the fact that many non western musicians with a western musical education are motivated by the same misunderstanding.

With the waning of my enthusiasm for Minimal music and other forms of music syncretistically created with non Western elements, I experienced a radial transformation of attitude. One the one hand I continued to be attached to the achievements of Western culture, to New Music, and on the other hand I was not content with the way non Western cultural values were being reinterpreted in the West. I was convinced that the innovation process had to be a different one. Together with my group I spent several years learning traditional Javanese Gamelan music. And I discovered that in this music there exist structures and possibilities which are capable of further development. For me this means that the innovative process has to be carried out in several stages: it is not dissimilar to the development of European music from the Middle Ages up till the present day. This also means for me that the innovative process has to burst forth from the innermost heart of the autochthonous: not only are the musical structures which are my starting point indigenous; the way are played must also be indigenous in character. This is the ideology which has helped me to develop my concept of 'New Source Music'. Both in New Music and in my New Source Music my compositional way of thought is basically the same: horizontal, in lines and levels. But the material I work with differs: the seventone Pelog scale has its home in a different musical-syntactical way of thought from that of the chromatic twelve-tone scale.

Ladies and gentlemen, no doubt you have often enough written some kind of manuscript, and are bounded to have experienced how, during the writing process, new, previously unconsidered realizations suddenly come to the surface of the mind. This is the magic of abstraction, when the simple fact of making notes has been known to bring about brilliant inspirations. In this connection, a precise form of notation was necessary for the composition of 'New Source Music'. It took me several years to develop a well-functioning system of notation. Without this notations continuing process of innovation would have been inconceivable.

I have already mentioned the fact that the innovation in New Source Music taken place in several stages. One of these stages is the widening of the modal possibilities. In other words, the strict adherence to a particular mode (or Pathet) is now abandoned. My means of carrying this out is as follows: I treat the seven-tone Pelog scale diatonically. Theoretically each step of this scale can serve as the tonic. In the Gamelan piece which you are about to hear, the tones Pelog (the fourth tone), Barang (the seventh



tone) and Bem (the first tone), together with a floating modality, are used for stages of modulation. The piece you will hear is called Southeast 36, after the district in Berlin where the Banjar Gruppe has its studio. The piece shows traces of Balinese influence, but uses Javanese instruments, with two Bonang players, three Saron players, of whom two players each use two hammers on two instruments (Demung-Saron and Saron-Peking), two Kendhang drummers, one. Kenong player and finally one player for Gong and Kempuls - a total of nine players.

As well as the modulations, none that, apart from a few exceptional lasymetricall bar-divisions, the cyclic, binary pulse is to a great extent adhered to. Here is the Gamelan piece: South-East 36 (1986).

The next Gamelan piece is for six players. The first and second players respectively play Demung with Saron, and Saron with Peking; the third player plays, instead of two octaves, three octaves of Bonang, the fourth player alternates between a bamboo traverse flute and a selfbuilt metalpipe percussion instrument which divides the seven-tone Pelog scale into chromatic steps; the fifth player plays a set of Kendhang drums, and the sixth and last player plays Tamtam, Kempuls, Chinese gongs and cymbals. The piece is called ORAMOZ, and was composed in 1992. You will hear a long introduction, a kind of Buka, constructed on the addition and accumulation of even and uneven bars. The chromaticism causes an alienation effect in the Gamelan sound. However one can hear how the tonality shifts. I've received the inspiration for this Buka while listening to Gamelan Ajeng in Karawang.

Both compositions make use of traditional compositional principles, such as the construction of a basic melodic structure (Balungan) and the paraphrasing of the same. However they appear in a new syntactical context, extended, and transformed. The coupling of instruments, that is, the playing by one musician of two instruments which are normally played each by a single player, brings a dynamic level to the possibilities for the building up of sound texture.

In the next composition, DOLANAN for two percussionists, the compositional categories have been developed another step further away from the traditions. In a normal, traditional approach, the percussion patterns are constructed onomatopoetically, that is to say, like a language. This take place through the coupling of pitch and tone-colour to the rhythmic sequences. The rhythmic sequences themselves, however, are mostly asymmetrical and therefore do not always move in stop with a regular pulse.

Use is also made here of the technique of collectively building up figurations, known as interlocking parts. In Bali this is called Kotekan, and in Java, Imbalan. However, the technique in not restricted merely to the



filling in of gaps between tones in the units of figuration, but is also extended to include the building up of whole phrases in a collective or dialogue fashion.

My aim in all this is as far as possible to avoid periodicity, in order to create an impression of disorder and irregularity. And yet, within this seeming absence of a regular time-division, the musical impulses should take their course with a trance-like certainty of movement.

In Java there is a certain kind of song-bird which is only kept in pairs. Kept singly, its song sounds incomplete. A pair, on the other hand, will start singing at the same moment, and although each bird has its own individual song patterns, it completes the song of the other in a truly remarkable fashion. I had these birds in mind composing the piece. Here is an excerpt from: Dolanan for 2 Percussionists (1995).

As I have said, the innovation in 'New Source Music' is achieved in a number of steps or stages. However, in practice it is not the cast that my compositions, in the course of time, have moved by stages further and further away from the traditions. Whether I merely deconstruct the traditional categories in one of my compositions, or whether I use them in a contradictory manner - all this depends on the occasion and on the inspiration at the moment of composing. And no matter which level of innovation I use, there is always a relationship with the original indigenous source.

In the next and final example of my composition you will hear the relationship with various archetypical cultural forms. The composition is conceived as a layering of different levels of material over one another. In the excerpt you are about to hear, three levels of information are layered over one another. First of all you will hear the 'singing' sounds of two tamtams. These sounds are intended to imitate the song of the whales. The second layer consist of the sound of three Balinese bamboo flutes, and is an allusion to the ancient art form of Gambuh music. The third level is a drum cascade. Here, I am calling to mind the drum music of Africa; to be precise, the drum music of the Burundi.

I have now come to the end of my contribution to this seminar. Thank you for your attention. And now for the last musical example: Playback to my Scenic Piece *DEPROKAN*.



GAMELAN AND THE WEST: CULTURAL AND MUSICAL INTERACTION 1)

BY Dr. SUMARSAM

INTRODUCTION

hen the Indonesian Art Summit Committee asked me to speak about gamelan activity in Western countries, my initial reaction was that the topic was too easy for me to handle. I will have plenty to say and will have a good time to carry out the research and the writing of it. This is because teaching and performing gamelan abroad, especially in the US, have been my work for the last two and half decades.

Originally, what I want to say was that I am grateful to my University, who has kept me for so many years, allowing me to carry out a kind of work I enjoy doing it. From an Indonesian angle, I will say that my fellow countrymen are proud of me that I have succeeded in making gamelan to be well represented in the Western world of education and well recognized by Westerners through gamelan concerts my students and I have given at Wesleyan and throughout the US.

I gradually realize, however, that the gamelan activity in the West is a vast topic. In the first place, the topic involves intercultural musical under-standing, racial relationship, history of cultural interaction, colonialism, nationalism, and the recent most celebrated and debated concept of multiculturalism that American educational institutions can not escape from. Second, since most gamelan activity in, the West is affiliated with the university's program, discussion of this topic should include pedagogical aspect of music teaching. Teaching music at a liberal arts university (as in my case) is geared to a certain result that differs from teaching music in the conservatory. In a liberal art education, the majority of students who take a music performance class. Western or non-Westerm, do not think of wanting to become musician or music teacher (except if the student is a music major of a graduate student in music); rather, music is an elective class to be taken as part of "the sensitizing, informing, awareness-making, braindeveloping, character-strengthening process intended by liberal arts institution" (Winslow 1981: 17-18). Third, we cannot ignore the fact that the presence of gamelan in the West has inspired the works of well-known Western composers (from Claude Debussy to Steve Reich). Moreover, with the increasing accessibility of gamelan in the West, for the last two decades some Western composers have composed new music for gamelan.

In line with my recent interest in history, my paper will focus on the discussion of the gamelan activity in the West in a broader historical perspectives that links with ideological assumptions of intercultural understanding and reception from both Western and Indonesian views.

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EARLY INTERACTION

Java has long been the center of culture and political power. It was in Java that foreigners and their cultures (in the early centuries consisting of mostly traders from India and West Asia) were conspicuously presence in the island. The foreign cultures mixed, interacted with Javanese cultures, forming hybrid characteristics of traditional Javanese ways of life. In the 16th century, European traders (Portuguese and Dutch) entered the archipelago. Gradually, the Europeans, especially the Dutch, dominated trading activity in the archipelago. Eventually, in the eighteenth century the Dutch's trade domination changed the political domination. In early nineteenth century, as a result of the Napoleonic war, British briefly took over Indonesia from the Dutch. During the period of colonialism, beside being the center of culture and political power, Java was also the headquarter of the European colonial government. Consequently, the European officials and intellectuals focus their attention on Java. Particularly, they paid attention to the Mataram kingdoms in Central Java.

It is no wonder, therefore, that the interest of the Europeans in Indonesian cultures was first on Java, beginning in the early part of the nineteenth century. Land marking this early interest was the study of Javanese history by a British colonial governor Stanford Thomas Raffles. His keen interest in Javanese performing arts can be seen in his rather lengthy coverage of Javanese music and theater in his book The History of Java (1817). Moreover, his fascination with Javanese led him to bring two gamelan sets to England in 1816. As far as I know, this is the first introduction of gamelan ensemble to the West. Once, Raffles offered a gamelan demonstration with the help of his Javanese informant Raden Rana Dipura, who played "his national melodies before an eminent composer, all of which were found to bear a strong resemblance to the oldest music of Scotland" (Raffles 1982[1817]: 470). Raffles's sections on Javanese gamelan and vocal music in his book, however brief, gives us useful information about the existence and practise of Javanese music in Java in the early nineteenth century. 2)

In the mid-nineteenth century, there was not known gamelan activity in Europe. Raffles's gamelan soon became museum object.3) Today, Raffles's gamelan, one in Claydon House and the other in the museum of Mankind in London, are well protected as invaluable museum objects. Only a few instruments are displayed publicly in the museum. To see the whole sets, one needs to make appointment well in advance.

In colonial Java, the presence of Europeans and Indo intellectuals in the island brought about the formation of certain perspectives of Javanese elite toward their arts. In this period, the Dutch colonial government felt the need for European scholar-officials to study Javanese language and



^{2.)} For an analysis of *gendhing* OnangOnang and Boyong, whose notation appears in Raffles's *The History of Java*, see Benjamin Brinner (1993).

^{3.)} As indicated in the present tuning of one of these gamelan, there might have been an experiment to retuned the gamelan to Western music scale (Quigley, pers.com., 1994).

cultures, teaching them to its young officials so that they equipped with some knowledge about Javanese people to whom they were going to deal with. From this training eminent Dutch scholars-officials emerged. They were, to mention a few, T. Roorda, F. W. Winter and his son C. F. Winter, J. A. Wilkens, and J. F. C. Gericke (see Sumarsam 1995:102-104).

From the mid-nineteenth century onwards, the study of Javanese culture by European gained its momentum, resulting in the publication of several books and essays. For example, C. F. Winter (1848) wrote Javaanze Zamenspraken, Gerick and Roorda (1901) wrote Javaansch-Nederlandsch Handwoordenbogk. The publication of Sekar Kawi (1850s), a book containing the notation in Western staff of forty-nine sekar ageng, marks the beginning of European style of gamelan study.

In doing their work, these scholar-officials had close relationship and had ample time to interact with Javanese court poet and leading artist, such as R.Ng. Yasadipura, K.P.H. Kusumadilaga, R.M.H. Tondhakusuma, and R.Ng. Ronggawarsito. Concurrent with the introduction of print technology in the island, the European intellectual atmospheres give court poets and leading artists an impetus to study and write their own cultures. For example, Kusumadilaga (1879) wrote Serat Sastramiruda (Book of Sastramiruda), Tondhakusuma (1870) wrote Serat Gulang Yarya (Joy of Leaming), Ronggawarsita wrote Serat Mardawa Lagu (Book of the Rules of Singing), and Djakoeb and Wignyaroemeksa (1913) Layang Anyumurake Pratikele Bab Sinau Nabuh Sarta Panggawene Gamelan (Book of Knowledge about the Playing and Making Gamelan).

Up to the late nineteenth century, there were only sporadic, short essays on gamelan written by European scholars. Interestingly, it was a Dutch medical doctor in the court of Yogyakarta, J. Groneman (1890), who wrote the first rather thorough musicological study of gamelan. Subsequently, other publication followed, for example, Jacobson and van Hasselt (1907) wrote *De Gongfabrikatie te Semarang*.

In Europe, there were a few scholars, now are commonly called "armchair scholar," whose works include gamelan. Land, who never came to Java, wrote an introduction of Groneman's work, basing his information from literature on gamelan existed to his time. Ellis and Hornsbostel wrote in passing about tone-systems in gamelan.

Return to Europe, we learn that in 1889 the Dutch colonial government brought a West Javanese village and its people to Paris Exposition. The nightly Sundanese gamelan and dance performance was important part of the exposition. Apparently, a well-known French composer Claude Debussy was a regular listener of the performance. He spent many hours in the Javanese kampung, "listening to the percussive rhythmic complexities of the gamelan with its inexhaustible combination of ethereal, flashing



timbres, while with the amazing [dancers] the music came visually alive". Certainly gamelan sound fascinated Debussy. Debussy never said that his composition was influenced by gamelan. But many musicologists are convinced that some of Debussy's compositions contain gamelan element. Later on I would like to discuss the impact of gamelan on Debussy's work.

Debussy's admiration and response to the gamelan were musical. Politically, the fair reinforced the hegemonic function of the European empire. As Rydell (1984: 3) states, "the fair propagated the ideas and values of the country's political, financial, corporate, and intellectual leaders and offered these ideas as the proper interpretation of social and political reality".

Among the intellectual leaders Rydell speaks about was a group of Anthropologists. In fact, intellectually, the Paris Exposition was an Anthropologist's show, whose aim was to display the evolution of human kinds and human dwellings.

This intellectual atmosphere was the same for the next World Exhibition: the 1893 Columbian Exhibition in Chicago. In fact, the planning committee of the Chicago Fair sent two prominent anthropologists to Paris exposition in order to seek a guidance.

Like Paris World Exposition, the Chicago Columbian Exhibition also brought a Village and its people from West Java. Sundanese gamelan and dance performance was also an important part of the Exhibition. One among many other villages from around the world, the Java village was constructed along the Midway Plaisence. The Java village supposed to represent the life of people in that village. Interestingly, the representation of Sundanese gamelan, dance, and theater in the village was appropriated according to the a European standard of performance: a nineteenth-century European proscenium stage was built to house this performance.

As far as I know, it is through the Chicago fair that Javanese gamelan was first introduced to America. Politically, Chicago fair is no different from Paris Exposition: a confirmation of Western Empire hegemony. To the anthropologists, whose world view was still far from cultural relativism, the aim of the fair was to show the hierarchy of human races. The aim seems to come across well to white visitors of the fair. The following is an excerpt of responses drawn from newspaper and popular journal at the time, as Rydell (1984: 66) sums it up:

Among white visitors there seems to have been unanimous consent about which people belonged at the respective extreme of the racial spectrum. With the Anglo-Saxons at one end, "the Negro types at the fair," according to one publication, "represented very fairly the barbarous or halfcivilized state of a people who are a numerous and rapidly increasing class of



American citizens. "White observer generally agreed that, of the blacks, the Dahomeyans were the most savage and threatening. "Sixty-nine of them are here in all their barbaric ugliness," a correspondent wrote for Drank Leslie's Popular Monthly, "blacker than buried midnight and as degraded as the animals which prowl the jungles of their dark land ... In these wild people we easily detect many characteristics of the American Negro" ... By contrast to the Dahomeyans, with their war dances and rumored cannibalism, the American Indian became, according to a souvenir publication, "a thing of beauty and joy forever."

Climbing the rungs of the evolutionary ladder, a Midway tourist moved from the "savagery" of the Dahomeyans to the delightful and engaging Javanese — the "Brownies". "About the shade of a well-done sweet potato," the Popular Monthly reported, "the Javanese holds the position closest to the American heart of all the semi-civilized races". Javanese men were described as industrious workers, the women as untiring in their domestic duties. Described as cute and frisky, mild and inoffensive, but childlike above all else, the Javanese seemingly could be accommodated in America's commercial empire as long as they remained in their evolutionary niche.

For the anthropologists, the fair was a fertile ground for study. Benyamin Gillman was assigned to study gamelan music in the Fair. Sponsored by the Harvard Peabody museum, Benjamin Gilman recorded the music with audio cylinder wax recording technology. Thirty-four cylinder wax recording of gamelan performance in the fair is now kept in the Library of Congress.

After the fair ended, the gamelan and other performance items were purchased by and kept in the Field Columbian museum. As far as I know, no trace of gamelan activity can be found after the Fair. In 1970s an ethnomusicologist Sue Devale rediscovered the gamelan in the storage of the museum. Her research of the gamelan and her work to preserve them resulted in the production of her dissertation (1978) for Northwestern University. 4)

INTELLECTUAL AND TECHNOLOGICAL DEVELOPMENT

Mid-nineteenth century marks the development of Western technology and scientific study. The development gained its momentum in the turn of the twentieth century, concurrent with the rise of Indonesian national awakening. In this context, on the one hand, the Indonesian intelligentsia admired and adopted Western perspectives and modern technology. On the other hand, they were aware the importance of freeing Indonesia from European colonialism and uniting Indonesians to build their future nation state.

^{4.)} For a while in 1970s, the 1889 gamelan was played as a part of program in the museum. The change in policy and emphasis of the program led the gamelan to be returned to the storage again in 1980s.

In this transitional period both indigenous and Western perspectives were in the minds of Indonesian intellectuals. The distribution of the hybrid outlooks in the minds of Indonesian intelligentsias was not always even. Concerning Indonesian art, sometimes it was necessary for one to justify the invaluable existence of Javanese art form according to the standard of Western thought. In other times, Western ideas should be rejected.

In order to discuss the impact of this intellectual development, let me return to Java's contact with European cultures. The development of modem technology influenced the contexts of and the Javanese's outlooks toward gamelan music. First, printing technology caused the introduction of notation for gamelan. A number of notation systems were experimented, all were modelled after Western notation. Second, the introduction of scientific study of culture led to the development of gamelan scholarship. The presence of Dutch scholars reinforced this development. These scholars interacted with Javanese court poets and leading artists, giving them an impetus to them study their performing arts. Lastly, this development also brought about the Europeanization of the Javanese elites' outlooks on their arts.

Recognizing the importance of European education, Javanese aristocrats compelled to send their children to Europe to study. Pertinent to the activity of these students in Javanese performing arts, I should mention three Javanese students. They were the sons of the royal families of the Paku Alaman: R.M. Noto Soeroto and RMA. Soerjo Poetro (they were the sons of Pangeran Aria Noto Dirodjo, who was the son of Paku Alam V), and R.M. Jodjana, the son of K.R.T. Surodiningrat (regent-prime minister of the Kepatihan Yogyakarta) (see Dewantara 1967). As the sons of educated aristocrats, they were sent by his parent to Holland for study. Noto Soeroto studied law and literature; Soerjo Poetro enrolled in technical school; and Jodjana studied commerce.

None of them could finish their studies. Eventually, Jodjana became known as a dancer, performing traditional Javanese dance and his own new dances. Surjo Poetro was known as gamelan music theorist, chiefly through his several short essays on gamelan that appeared in Dutch journals. Noto Soeroto became known as a poet and journalist. It was these three figures, joined by whoever happened to be studying in the Netherlands at the time (including Ki Hadjar Dewantara), who spent some of their times to introduced Javanese performing arts to the Europeans.

The presence of Dutch scholar-officials in the second and third decades of this century contributed to continuing dialog between the native and the world of European intellectuals. Brandt Buys and Jaap Kunst were two Dutch scholar-officials who committed to the study of Indonesian music. Subsequently, Jaap Kunst became a prominent scholar in Indonesian music.



Initially, Jaap Kunst came to Indonesia in 1919 as a violinist (he also hold a law degree) (see Heins 1976). With his trio group, he played light music throughout the archipelago. But when he arrived on Java, almost immediately he was fascinated by gamelan music. Whereas the violinist and singer returned to Holland, Kunst stayed in Indonesia for the next fifteen years, studying music and working as an official of the Dutch colonial government.

The contribution of Jaap Kunst in the study of Javanese music is particularly noticeable. He wrote essays and monograph on music from other Indonesian islands, but his writing on Javanese music is numerous. In particular, his book *De Toonkunst van Java* (1934), which was published soon after his return to the Netherlands, became a very important book in the study of Javanese music. Subsequently, the book was translated into English in 1949, and reprinted in 1973, resulting in the widely dissemination of the book.

Jaap Kunst also had an important role in the early development of ethnomusicology. In fact, the term ethnomusicology, substituting the earlier term "comparative musicology", was his invention. His *Ethnomusicology* (1959) was an important pioneering book on the technique and method of the field.

From the preface in *Music in Java*, we learn that Kunst worked closely with Mangkunegara VII (r. 1916-1944), a well-known Javanologist Prof. Dr. Purbacaraka and his brother Raden Kodrat, and Raden Mas Jayadipura of Yogyakarta. In formulating his theory of Javanese gendhing, he consulted the works of the regent of Temanggung R.A.A. Tjakrahadikusuma, Raden Bagoes Soelardi of the Mangkunegaran, and Ki Hadjar Dewantara. He also consulted an early Yogyakarta kraton gamelan manuscript, *Serat Pakem Wirama* and made reference to *Serat Centhini*, a great nineteenth-century Javanese encyclopedic work.

In shorts, he discussed his works mostly with learned Javanese elites and leading court artist-intellectuals. Obviously, the social structure of colonial Java made it easy for European men of Jaap Kunst's stature to have a close relationship with Javanese aristocrats.

However, Kunst's relationship with musicians was not close. As one of his closest students, Ernst Heins (1976: 99), observes: "Jaap Kunst never touched [played] a gamelan instruments except for measuring purposes". This happened.

Because of the colonial situation it was unthinkable for a European to play in a *gamelan* and thus become one of a group of Javanese musicians, or even to take private lessons with a tutor. The social barrier (which extended in pre-revolutionary Java also to the high Javanese nobility) were

insurmountable, no Dutchman or other foreigner would or could dream of entering the tightly-closed unit of a gamelan-group in those days (Ibid. 100).

This suggests that, perhaps in spite of how eager was Jaap Kunst to have closer relationship with Javanese musicians, he could not do so because of the social structure in colonial Java. The method of participant observer — a way for gathering data and gaining musical inside by communicating with the musicians and leaming to play music from them — that nowadays is almost a necessity in doing research in ethnomusicology, was not possible in Kunst's time.

I mentioned earlier that the turn of this century witnesses the rapid development of modem technology. It was in the first decade of the century that European recording company began to produce recording of non-Western music. Through this recording, sometimes in 1920s a Canadian-born composer, Colin McPhee heard Balinese music for the first time, and immediately he felt in love with the music (Oja 1990: 55). 5) Subsequently, he was interested in studying Balinese music and cultures. His marriage to an anthropologist Jane Belo, whose works and research focused on non-Western cultures, intensified his interest. In 1931, they went to Bali.

In this juncture, I should mention that in 1931 there was another World exhibition in Paris, called the International Colonial Exposition. The Dutch colonial government sent Balinese gamelan and dance group from Peliatan to this fair. As far as I know, this was the first life Balinese gamelan being introduced in the West.

It was in the Paris Colonial Exposition that Colin McPhee and his wife, who, in their way to Bali, were exposed for the first time with life performance of Balinese music (Ibid. 65). There McPhee met I Made Lebah and Anak Agung Gede Mandera; later Lebah became one of his primary informants and his chauffeur. Also there he met an artist Miguel Covarrubias (a friend they knew before), who was on his way home to the US from his six-month study in Bali. This meeting made McPhee and his wife even more exciting for their journey to Bali.

Three times did McPhee visited Bali. The first six-month visit in 1931 was followed by the second three-year stay, from 1932 to 1935; and the third stay was from 1937 to 1938.

Beside studying Balinese music, McPhee also spent his time to play piano, both in his house and in the cruise ship (the later was for tourist in the ship); he often played duet with Walter Spies, a musician turned to painter. 6)

Transcribing Balinese pieces was one of McPhee's primary works. About his work transcribing Balinese music McPhee (1946: 146) states: "In the

- 5.) The discussion of McPhee is based mostly on Carol Oja's *Colin* McPhee: Composer in two Worlds (1990).
- 6.) Formerly, Walter Spies was a music director in the court of Yogyakarta. He was also a pianist. He often played light music in the European club located near the court. In addition, he had some experience to transcribe Javanese music, playing the transcriptions on piano. Thus, he shared the same experience with Colin McPhee. When Walter Spies moved to Bali, he became a painter, whose painting style has certain impact to the work of Balinese painters.



afternoon Lebah would sit down near the piano, to play phrase by phrase some gender melody while I wrote. Or he would pick up a drum to show the rhythm in a certain part of the music. Seriously, leisurely, we worked together till sundown". McPhee also had the same working experience with Nyoman Kaler. Together they [Kaler and McPhee] began the painstaking process of transcribing. Kaler would play a melody on the gener. McPhee would write it down in Western notation and play it back on the piano. Kaler would suggest corrections. "Nyoman had all the patience in the world. We would work for an hour or so each morning or late afternoon, ..." (Oja 1990:84)

We learn that Colin McPhee used piano to confirm his transcription. This suggests that he did not intend to learn to play Balinese music, but to collect musical material. He did this by transcribing Balinese tunes from various genres of Balinese gamelan. This transcriptions of the Balinese tunes were meant to be played on Western instruments. In fact, transcribing Balinese music and playing the transcriptions on piano became his principal work.

As composer, Colin McPhee lived among and interacted with other friend-composers; they were, to mention a few, Henry Cowell, Carlo Cheves, Aaron Copland, and a British composer Benjamin Britten. But he was also surrounded by anthropologists, including Jane Belo (his wife), Margaret Mead, Gregory Bateson, and Katharine Mershon. It was an intellectual environment created by a circle of researchers that encouraged him to carry out an ethnographic study of Bali. Consequently, he became known as both composer and ethnomusicologist, although his composing work was waning gradually. The duality on him has made us learn a great deal about Balinese music and cultures from his writings, his performance of Balinese music on Western instruments, and his composition.

It is no question that McPhee was very compassionate to Balinese music and musicians. Especially in his third visit, he was concerned with the sign of the disappearance of some genres of Balinese gamelan because of the growing introduction of modem life on the island. He felt the importance of his work as a researcher, to document what might be a lost art. He helped to revive some genres of gamelan that began disappearing. He encouraged musicians to play old pieces. He also wanted to make recording of Balinese music, although he failed to carry out this project because of his failure to get a fund.

Returned living in New York in 1939, he resumed composing, performing, writing articles for journals writing book. In spite of his encounter with economic hardship, he completed two books, *A House in Bali* (1946) and A *Club of Small Men* (1948), and working on what turns out to be his classic, *Music in Bali*.

In 1960 Mantle Hood brought McPhee to UCLA. He was appointed as a professor of music, teaching composition. While in UCLA, he tried hard to return to Bali. In 1963 a long sickness of cirrhosis liver caused his life. After a long delay, mostly because of McPhee's lengthy process of revising the manuscript, *Music in Bali* appeared in 1966, two years after his death.

THE DEVELOPMENT OF "WHITE" GAMELAN CLUB:

PERFORMANCE STUDY GROUP

Since the end of the nineteenth century, a number of gamelan were brought to Europe by the Dutch colonial government, as part of colonial heritage of cultural objects. One of these gamelan was housed in the Tropical Museum in Amsterdam. Together with his friends, in 1946 Jaap Kunst's assistant Bernard Ijzerdraat, who was fascinated with gamelan since he was 15 years old, founded the first "white" gamelan performance group in Europe named "Babar Layar" in 1946 (Mensink 1983: 20). Babar Layar played gamelan regularly at the museum and touring throughout Europe. Jaap Kunst, who apparently did not play gamelan when he was in Java, played gamelan with this group (Heins 1976).

The group ceased to exist before Ijzerdraat's departure to Indonesia in 1950. Subsequently, he became an influential scholar in Indonesian music and was naturalized Indonesian citizen with the name Surya Brata. The gamelan activity in Holland continued in 1960s under the guidance of Ernst Heins.

Thus, it was in Holland that "white" gamelan club first started. In 1940s and 50s, there was not yet a sign of gamelan movement in North America. There were gamelan troupes from Java and Bali that are worth mentioning. In late 1940s Dewi Dja Java-Bali Dance Troupe Dandanella performed throughout the US.

In 1952, the Peliatan Balinese music and dance troupe traveled to the US, with a brief prelude performance in Europe. The tour was led by a British manager, John Coast and his Javanese wife Luce, who got blessing from and collaborated with the newly founded Indonesian government for leading this tour. 7)

In a four month tour, the Peliatan group performed in many cities throughout the US: New York, Boston, Philadelphia, Newark, Cleveland, Cincinnati, Chicago, Las Vegas, Los Angeles, San Francisco, New Orleans, Orlando, and Miami. It is worth mentioning about McPhee's involvement with the Peliatan group performing in New York. He wrote a preview for New York Times about the group. The exciting part for him was to meet his Balinese friends and primary informants, especially I Made



^{7.)} For an illuminating story about the life of John Coast during the Indonesian revolution, about his admiration to Balinese music and dance and his tour with a Balinese music&dance group, see his story in his Dancer of Bali (1953).

Lebah, Anak Agung Gede Mandera, and Sampih (he was a principal dancer in the group; Mc Phee knew him in Bali when he was still very young, and encouraged him to learn dancing).

As I mentioned earlier, the name Jaap Kunst was known in the circle of ethnomusicology, in Europe as well as in North America. A UCLA student, Mantle Hood was just finished his MA graduate study in 1952 when he heard about Jaap Kunst. His admiration to Jaap Kunst led him to engage in a doctoral study at the University of Amsterdam. Under the direct guidance of Jaap Kunst, he earned a Ph.D cum laude, with a dissertation on modal practice (pathet) in Javanese gamelan. With the title The Nuclear Theme as a Determinant of Pathet in Javanese Music, the dissertation was printed as a book in 1954.

Returned to UCLA, Mantle Hood taught ethnomusicology. In 1956, Mantle Hood went to Java for further research on gamelan, with a grant from Ford Foundation. In Java, Mantle Hood studied gamelan playing with prominent musicians in Solo and Yogya, including R.L. Pontjopangrawit, R.L. Mlojoreksoko, and R.T. Tjokrowasito (his later name is R.T. Wasitodipura).

When he returned to UCLA, he brought with him a complete set of Javanese gamelan and Balinese gamelan Kebyar. In the context of ethnomusicology program at UCLA, he instituted what was then called "performance-study group" This is a class in non-Western music that consisted of a mixture of learning to play, discussing and performing the music. 8) The experience he learned from this performance-study group led him in 1960 to constitute an important concept in ethnomusicology, called "bi-musicality". This is a study of music outside of one's own tradition by actually learning to play that music. Thus, beside being the first university's gamelan program in the US, UCLA gamelan also served to carry out the concept of bi-musicality.

UCLA ethnomusicology program attracted many American and non-American students. Subsequently, the UCLA graduates found teaching positions in universities throughout the US. Most of them promoted the concept of bi-musicality that considers performance-study group as essential part of the program. The following UCLA graduates had important role in opening gamelan program in their colleges. To mention a few: Robert Brown was the founder of Wesleyan gamelan program; William Malm, University of Michigan in Ann Arbor; Lois Anderson, University of Wisconsin in Madison; and Hardja Susilo, University of Hawaii.

By late 1960s, the number of gamelan program at American universities increased. In 1964, Wesleyan bought its gamelan from the 1964 New York World Fair. The other gamelan from the same fair is now at Cornell University. In 1970s, the following universities had their gamelan: University of Michigan in Ann Arbor, University of Wisconsin in Madison,

^{8.)} It is worth noting that when Mantle Hood returned to UCLA, he asked a young dancer-musician, Hardja Susilo to come with him. Beside enrolled in graduate student, Susilo assisted Hood to teach and perform gamelan and Javanese dance. Subsequently, UCLA had a continuous program of visiting student/lecturer from Indonesian and from other countries.

California Institute of the Arts at Valencia (Javanese and Balinese), University of California in Berkeley, University of California in San Diego (Javanese and Balinese), University of California in Santa Cruz (Sundanese gamelan). In 1980s, the number of gamelan program at colleges kept growing.

The demand for teachers also arose. Most gamelan programs are run and taught by American graduates in ethnomusicology, whose area of specialty is Indonesian music. In some cases, these university gamelan programs felt the need for native gamelan teachers. For this, often they search for Indonesian gamelan teachers who, besides teaching gamelan also pursuing his study. In some cases, gamelan teachers came to teach in the US colleges under the auspices of a grant. Only a few universities (Wesleyan is one of them) have a more or less permanent position for gamelan teacher.

In 1983, Barbara Benary published her survey of the number of gamelan found in the US. She came up with 98 gamelan sets. In 1984, Jody Diamond added to the list with 7 sets. These gamelan consist of a variety of Balinese gamelan ensemble (Kebyar, Semar Pegulingan, Angklung, Gender wayang, Batel, and Gambang), Central Javanese gamelan ensemble (Ageng, Klenengan, Gadhon; made of bronze or iron); a variety of West Javanese ensemble (Sunda, Dhogdhog, Cirebon, Renteng, Dhegung, Kecapi Suling); and home-made American gamelan (mostly modelled after Central Javanese gamelan). About these gamelan and the American players, Benary (1983: 34) was correct to say that both American gamelan players and the gamelans they play are extremely mobile. Players go to colleges, leave colleges, disappear to Indonesia, return with new instruments. Private groups are formed and dissolve; university program fold; instruments are sold, traded, put in indefinite storage, discovered in closets and resurrected. This makes it very difficult to keep track of all the gamelans. Yet on the other hand, it is this very mobility which helps the American gamelan movement grow.

GAMELAN IN THE UNIVERSITY'S CURRICULUM

It is safe to conclude from the discussion above that university is the root of the gamelan activity in the US. There is no gamelan activity run and participated by Indonesian immigrant. Even the members of gamelan group it the Indonesian embassy or consulate usually consist of a mixture of Indonesian and Americans. The only place where a community of Indonesian immigrant has long played gamelan is in Suriname, a nation in South America. The community existed since the turn of this century. They consisted of Javanese workers who were sent there by the Dutch colonial government to work in plantation.



Now I would like to discuss gamelan program at the university. Music, especially music performance, is relatively a newcomer to the academy. The music activity at the university began with an extracurricular activity of a chorus singing group called Glee club. Subsequently, the grandeur musical activity, the Western orchestra performing Classical Western music, takes a central and dominating role at the university's musical scene.

Sometimes in the 1960s, other music were introduced at the university, including Afro-American music, early European music, ethnic or folk music, and non-Western music.

Some universities recognized music performance as an academic course, i.e., student may take it to get a partial or a full credit. There are many universities in the US that still did not acknowledge music performance as an academic course. These universities adhere to the European-based conventional meaning of the word "academic", which Webster Dictionary defines it as: "a school, particularly of higher education; relating to liberal or classical studies, rather than vocational; theoretical; having no practical value; learned, but lacking practical application of knowledge; ... Thus, practical aspect of art has no place at the university, except as an extracurricular activity. A program that emphasizes in performance should be taught in an art institution or academy; music is to be taught at school of music or music conservatory.

The introduction of ethnomusicology in the university program in 1960s led to the changing of musical scene in the world of academy: from a single musical to polymusical experience; hence, the inmauction of non-Classical Western music (e.g. Jazz and folk music) and non-Western music. Such diversification of musical experience might now be commonly called "multiculturalism", an education concept that was introduced in 1980s. But the multimusical program at the university's music department predated multicultural movement.

As I mentioned earlier, the diversification of music program at the university was the result of the growing of ethnomusicology program. Develop in Europe in the late nineteenth century, the field was considered as a subdivision of musicology that focused on comparative study of musics around the world; hence, the original name "comparative musicology". In the beginning, the field was concerned particularly with the study of non-Western music, which was then called "exotic" or "primitive" music. Propagated by German scholars, the field concentrated in the study of music as sound. Thus, acoustic, psychology, and physiology became the primary topics of the study. Most of these early works were considered as armchair study (i.e., fact gathering and analysis without regard to the cultural context and the meaning of the music).

Led by Jaap Kunst, in 1930s the field developed to another dimension.



First, Jaap Kunst coined a new term, i.e., ethnomusicology, replacing the original term. Besides his believe that any field of study is by nature comparative, Jaap Kunst also felt (as did many of his contemporaries) the need to study non-Western musics more seriously; they should not be considered them as "nothing more than expression of inferior, more primitive civilizations, or as a kind of musical perversion" (Kunst 1959: 1). An influential ethnomusicologist Alan Meniain (1964: 8) concurs with Kunst. He said that "the purpose of ethnomusicology is to disabuse ethnocentric of the notion that music of other peoples is inferior or unworthy of study and appreciation, and this must indeed be considered one of the aims of the discipline, for ethnocentrism must be attacked wherever it is found". It was also in this period that scholars began to feel strongly the importance of the study of music in its cultural context.

These noble aims of ethnomusicology became the continuing basis for subsequent university's ethnomusicology program. For example, the former chair of Wesleyan music department, Richard Winslow (I 981: 8) states that: The term World Music [Ethnomusicology] represents a point of view, not a "subject" that is taught as an appendage to something else. It embodies the notion that all music, from whatever culture of whatever style, is worthy of study and awareness. Beethoven is subject matter, as are Indian rages, the hocket music of African pygmies, motets by Palestrina, pieces by Duke Ellington, Pierre Boulez, John Cage, etc.

Wesleyan's present music faculty contains musicians and scholars from the United States, India, Java, and Ghana, representing skills in performance, musicology, ethnomusicology, anthropology, electronics, theory and composition both traditional and experimental.

If there is a radical element in this is not the presence of the exotic or the experimental; it is rather the attempt to act out the "world" point of view.

Notice that the statement above treats all musics —Western, non-Western, folk, jazz, and experimental music — as worth for a study. Although still concerns mostly with non-Western music, ethnomusicology developed to become a field with particular techniques and methods that can be applied to the study of any kind of music, including Western music.

We learn from the above discussion that the diversification of music program in the university concurs with the recent propagation of multiculturalism. But multiculturalism developed only two decades ago. Originally, multiculturalism responded to a particular kind of American socio-political discourse: the growing need to pay attention to the oppressed groups of minority and their cultures. In the academy, multiculturalism grew out of the calls for curricular attention to these minority groups. Initially, the responses to these calls were the

9) This is a point proposed by my colleague Rick Elphic (a world historian, an Africanist) in our symposium on multiculturalism at Wesleyan. It seems to me in studying gamelan (or music other that one's own tradition) can serve the above two seemingly contradictory principles. For American student, learning gamelan means to distancing of self from other. It is distancing because the incompatibility of gamelan with Euro-American music. The slendro-pelog tuning system, the orchestration, the compositional process (irama, non-

harmonic modal systems, invisible

conductor, etc.) are incompatible

with the same aspects in Western

music.

But learning gamelan may also mean studying self with the other together. In the format of performance-group study, this can be achieved in occasional discussion in the class. However distinct is gamelan sound structure, the contexts of the development of gamelan cannot be discussed without mentioning the involvement of foreign cultures (India, Islam, and the West). It was the West who (for better or worst) introduced notation for gamelan; shaped Javanese views toward gamelan; led the development of gamelan scholarship; in a few instances, adding a few Western musical instruments in gamelan and composed new pieces for this mixture: etc.

10.) Japanese Gagaku ensemble will be a good candidate for this. However, koto seems to be offered more in the US universities. At Wesleyan, following Sawai school of new music, the Japanese music program tend to prefer representing koto ensemble, a relatively new musical entity in Japan.

institutionalization of specific programs, such as Afro-American Studies, Women Studies, Asian-African Studies, and American Indian Studies.

Multiculturalism seeks to go beyond this rather separatist programs. It aims at larger perspectives as how the world views get solidified. It is an attempt to act out the "world" point ofview. It looks for what relations can exist between the multiplicity of cultures. It should teach student how to distancing of self from other and studying self and other together. 9)

But the forces behind the initial development of multicultural program (i.e., the calls for the study of certain minority groups) differ with the original reason of the development of the ethnomusicology program. Thus, although non-Western music such as gamelan seems to be a perfect icon of university's multicultural program, their inclusion in multiculturalism is based on different reason.

As a large musical ensemble, gamelan seems to be suitable for a course in the university (not to mention the physical attraction of the instrument). This is because gamelan class can involve many students. It is also possible to suggest as Bruno Nettl (1994:179-180) did, that the tendency of favoring ensemble that involving many students is to conform with the standard of Western symphony orchestra. As I mentioned earlier, Western symphony has long dominated musical activity in the university. This is why the university's Afro-American music program prefers representing "big band" with conductor, rather than a small jazz band. Gamelan and African music, minus visible conductor, fall to this appropriation. Perhaps this is another reason for the spread of gamelan program in the university. 10)

Another commonly held opinion for the appropriateness of gamelan in musical education is the different level of technical and compositional difficulty of the ensemble. A teacher can begin with a short simple piece (e.g., Lancaran Ricik-Ricik and Ladrang Tedhak Saking)in an ensemble consisting of instruments that have relatively simple playing techniques (i.e., gamelan bonangan). This ensemble has only minimal aspect of "improvisation". With this ensemble playing a short piece, beginner gamelan students will be able to play the piece in less than an hour. However, the same pieces can be played with different irama in which "elaborating" instruments can join in. These "elaborating" instruments have a difficult technique, a technique that involving "improvisation". It will take many years of study and experience for a student to master these leading instruments. In many cases, it is in the "elaborating" instruments that the soul of composition can be found. Often a vocally inspired melodies (the essence of a gendhing) is deeply hidden in the melodies of the percussion instrument.

In late 1970s, after more than two decades of gamelan activity in the US universities, there had to be some hundred students who graduated and



took gamelan classes. These students might found the gamelan class as special and unique. There were also students who were "hooked" to gamelan. They students cannot resist to continue studying or getting involve with the music, formally or informally. It was these students who became a force for the expansion of gamelan program in the US. Some of these students continued studying in a graduate program, studying gamelan in Java, and promoting gamelan program at his or her university. They encouraged their colleges to buy gamelan. A few of them even bought gamelan for his/her own use.

The membership of gamelan club at the university gamelan program consists of mostly students. The membership is not always stable, since eventually the student would graduate and leave the college; or the student could only afford to join the gamelan for one semester or one year, since they have to fulfill their other academic commitment. 11) Thus, it is difficult to achieve highest artistic level of performance. This situation brought about the establishment of some gamelan clubs that are not affiliated with the university. These "community gamelan club" committed to high degree of artistic level of performance and to building up substantial musical repertoire. These groups are: Boston Village Gamelan, Indonesian Consulate Gamelan in New York, Pusaka Sunda of Santa Cruz, and the Balinese Sekar Jaya gamelan.

GAMELAN'S INSPIRATION IN WESTERN MUSIC

Some early Western composers, including Rameau, Beethoven, and Berlioz, had been interested in Eastern music and cultures. However, they did not have a direct contact with Eastern music. 12) The 1889 Paris Exposition changed this condition: A handful of Western composers listened life performance of non-Western music in the Exposition, including music from West Java, Indochina, Africa, and New Zealand. Among these composers, Debussy was the only one who was effected by Eastern music he listened at the Exposition.13) From Debussy's own statement and from the impression of his admirers, we know that Debussy greatly admired gamelan. In 1913, he wrote: "Javanese music is based on a type of counterpoint by comparison with which that of Palestrina is child's play. And if we listen without European prejudice to the charm of their percussion, we must confess that our percussion is like primitive noises at a country fair".

Scholars have long debated on the question of the influence of gamelan on Debussy's works. Commonly, musicologists pointed to the rhythmic texture and pentatonicism as musical aspects in Debussy's works that are inspired by the gamelan. For example, in his recent essay, Richaid Mueller attempts to identify the similarity of the theme of Debussy's Fantaisie with a melodic skeleton of a Javanese piece named Ladrang Wani-Wani. But the most recent essay by Roy Howat (1995:48,fn.10) dispelled this idea,

- 11.) Some university's gamelan programs, such as the University of Hawaii program (Susilo, pers. com. 1994), manage to have both student and community gamelan groups. Oftentimes they are overlaping.
- 12.) My discussion of the inspiration of gamelan music in the works Debussy, Messiaen, and Boulez relies on an unpublished essay by William Austin with the title "Western Composer and The East: From Beethoven to Boulez".
- 13.) Before encountering gamelan at the Exposition, Debussy had an information about gamelan from a few reports on the gamelan at the Paris Conservatoire, a set given to the institution by the Dutch government, in 1887.



arguing that such a theme might come from some of Mussorgsky's works. He also argues that the frequent use of pentatonic scales (that is, the type of scale produced by the black notes of the Western keyboard) is by itself of gamelan derivation. Pentatonic scales are endemic to folk music worldwide, leaving a whole range of equally plausible sources for Debussy's use of pentatony (Ibid.)

Like many Debussyists, Howat picks *Pagodes* as a good example of Debussy's pieces that contains gamelan character. He showed passages from the *Pagodes* that he claims to have been inspired by the rhythmic texture of gamelan. He warns us, however, that several people familiar with Indonesian music, but not technically specialized in it, have viewed "Pagodes" as very gamelan-like, whereas some Western specialists in Indonesian music strenuously deny the kinship. In short, the newcomer, viewing the canvas from afar, is most struck by the affinities, while the specialist, close up with a magnifying glass, is all too aware of the differences. Perhaps this is just the reaction Debussy would have wished, an assurance that he had succeeded in his evocation without his technical means being left obvious (Ibid. 54).

Debussy's ways of incorporating gamelan in his compositions will remain mystery, especially since he never explained about them. In any event, scholars seem to agree that gamelan was not the only musical sound that influenced Debussy. His musical background prior to listening gamelan and his listening to other music at the Paris Exposition, all together might have inspired his musical works.

Another composer, who happens to be Debussy's admirer, who had a direct contact with gamelan music is Olivier Messiaen. In 1931, he saw and heard life performance of Balinese gamelan at the International Colonial Exposition in Paris. In addition, the twentieth-century technology, i.e., recording technology, reinforced his exposure to Eastern music, including Indian music.

The use of percussion instruments in Messiaen's orchestral works might have been inspired by Eastern music. In particular, in his *Three Short Liturgies of the Divine Presence*, he states that the piano, vibraphone, and celesta parts should evoke the sound of a Balinese gamelan. In his important orchestral work *Turangalila-Symphonic* he even mentions in the score that the section that dominated by percussion instruments is meant to sound like "gamelan".

Boulez was one of Messiaen's favorite students, whose interest was as vast as his teacher. He was exposed to Eastern music by listening to phonograph and reading literature in ethnomusicology. In his *Hammer with no master*, perhaps inspired by gamelan, the percussion instruments are dominant.

In short, gamelan and other Eastern music had certain impacts on the works of Debussy, Messiaen, and Boulez. But the nature of the impact of Eastern music in these composers works cannot easily be explained. The transformation was not simple imitation of the sound or musical structure of the Eastern music. Boulez was quite up front about this transformation. In his speech for UNESCO in 1968 about the subject of the influence of Eastern music on Western music, he says:

People form a too sentimental and emotional idea of Oriental music. They now dive into it like tourists...I detest the idea of a 'lost paradise'...Mistrust all approximation, superficial acquaintance, infatuations...Just to beat gongs and utilize a gamelan orchestra means nothing. This is a superficial procedure. But there is a lesson to be learned...A relativity exists between the instruments, a relativity not only of timbre but also timing, dependent on the creation of the moment (Boulez and Cadieu 1968: 30,54)

He believes that the only good influence is when the composer can transcend Eastern music in his Western composition. To exemplify his statement, he says that "the composer who received this influence [from Oriental music] and transcended it in the most marvelous way was Debussy". Indeed, Boulez made a profound and discriminating statement. To whom his criticism was aimed at is not clear.

We know that in the US a growing number of composers were interested in looking at Asian music as a source of inspiration. They were, to mention a few, Colin McPhee, Henry Cowell and his students, Lou Harrison and John Cage, Benjamin Britten, and Steve Reich. In their endeavour, these composer were more aggressive than composers before them. Many of them have heard or studied gamelan, either in the US or in the country of the music under studied.

As I mentioned earlier, McPhee primary work relating to Balinese music was the transcriptions of Balinese tunes from different genres of Balinese gamelan. These transcriptions are to be performed on Western musical instruments. Viewing McPhee's project from today's perspectives, a discussion about copyright would have risen. But the absence of the concept of ownership in many traditional music and the colonial environment had made copyright issue irrelevant.

The only compositional work that consists of a combination of Balinese and Western musical idioms was his orchestra piece *Tabuh-tabuhan* (The playing of percussion instruments). It is worth noting that the idea of composing *Tabuh-tabuhan* came from his friend Carlo Chaves, whom McPhee admired Chave's works that incorporated the element of Mexican-Indian music. In fact, the rehearsal of the piece was held in Mexico City by Chaves's orchestra. The premiere of *Tabuh-tabuhan* was held in New York in September 4, 1936. Although the premiere was a big success, the subsequent attempt to perform the piece did not get any where.



Tabuh-tabuhan is a musical celebration by a composer who lives in two cultures, Western and Bali. First, the instrumentation of Tabuh-tabuhan illustrates these two worlds. A group of Western percussion instruments (except two Balinese gong), simulating gamelan — two pianos, marimba, xylophone, celesta, glockenspiel, and two Balinese gong — is mixed with the rest of the Western instruments. The piece also demonstrated McPhee's ability to mix Balinese and Western musical idioms.

While living in New York, McPhee's friends include a British composer Benjamin Britten. They often performed together with McPhee's transcriptions of Balinese music. His interest to Balinese music led Britten to visit Bali in 1956. Subsequently, he composed *The Prince of the Pagodas*. Beside Balinese gamelan-like found in some passages, in this piece he also inserted a Balinese piece *Kapi Raja*.

There are other eminent composers that have direct experience to play gamelan. Steve Reich is one of them, although he studied gamelan only briefly. In addition, he also studied African music. Sometimes characterized as "minimalism", his works concentrate in the process of repetition of short musical phrase. What was the impact of gamelan in Reich's work is not clear. From his own statement, we learn that he has no intention to imitate the sound of gamelan. His explanation about the process of transformation of non-Western music into his composition seems similar to "transcendental process" that Boulez speaks about. He says: "The least interesting form of influence, to my mind, is that of imitating the sound of some non-Western music."

Alternately; one can create a music with one's own sound that is constructed in the light of ones knowledge of non-Western structures.

This brings about the interesting situation of the non-Western influence being there in the thinking, but not in the sound. This is a more genuine and interesting form of influence because while listening one is not necessarily aware of some non-Western music being imitated. Instead of imitation, the influence of non-Western musical structures on the thinking of a Western composer is likely to produce something genuinely new (Reich 1974: 40).

NEW COMPOSITIONS FOR GAMELAN

As I mentioned earlier, the development of gamelan in the university's ethnomusicology programs and the continuing interest of many students in gamelan bring about a growing number of gamelan sets to be exported to the US. In addition, a handful of gamelan's students, pioneered by a Wesleyan graduate named Dennis Murphy, made their gamelan from iron, brass, or aluminum. An influential composer Lou Harrison I mentioned earlier, in collaboration with William Colvig, also made his own gamelan.



There are a dozen or more musician-composers who made their own gamelan.

With the increase accessibility of gamelan in the US and Europe, a new kind of musical activity emerged: composing new music for the gamelan by composers of diverse backgrounds. Certainly the most active composer in this experimental gamelan music is the ones that have easy access to gamelan set. Occasionally, eminent composers in experimental music, such as the late of John Cage and Alvin Lucier of Wesleyan, are commissioned to compose a new piece for gamelan.

Broadly speaking, new compositions for gamelan are inhibiting two broad categories, between whose extreme there is hybrids and border cases. As Peter Hadley (1993: 134) concludes in his study of this topic:

At one extreme are works that use gamelan purely as a sound source, employing very Western approaches to composition and little, if any, influence from traditional Javanese/Indonesian musical theory and practice. At other extreme are works that draw heavily on the originating culture's musical idiom, including formal organizational structures, modal systems, notation systems, and performance practice.

John Cage's Haikai (1986) is the best example of the first extreme. He even explains in unambiguous terms about this piece. When he was asked if he thinks or relates to traditional gamelan musical idioms when he composes this piece, his answer was: "I was naturally thinking of it in terms of not doing it. I wanted to make some use of the gamelan that, as far as I knew, hadn't been made of. I think that if I'm good for anything, that's what I'm good for: finding some way of doing things other than traditional way. Don't you think?" (Frasconi 1988: 20).

Inspired by Korean music which Cage understood it as representing the "idea of not being together, precisely, not being metrically together", Haikai was composed for the Sundanese gamelan Dhegung, but all the instruments are fumed upside down (except suling).

Lou Harrison's works for gamelan is a good example of the second category — the works that draw heavily on gamelan musical idioms. Often his works also represent hybrids or border cases. His *Double Concerto for Violin, Cello and Javanese Gamelan* (1981) is a case in point.

CONCLUSION

I would like to conclude my paper with two questions often asked by some of my Indonesian friends. Each question will be followed by a summary of my answer.

1. Why has the gamelan dominated the scene of Indonesian music in the West?



The strong gamelan domination in representing Indonesian music in the West is the result of Indonesia's history. Java has long been the center of power and of converging local and international commerce. The Hindu-Buddhist and Islamic philosophies stimulated the development of traditional Javanese way of life.

The colonial experience had brought, on the one hand, the suffering of Indonesians. On the other hand, colonialism led to the adaptation European modes of thought and technology by the Indonesians, leading to the introduction of Javanese performing arts in the West and the development of gamelan scholarship.

In postcolonial period, concurrent with a rapid development of modern technology, the gamelan activity in the West expanded and gamelan scholarship continued to proceed. Ethnomusicology, a field of study that develops as a result of colonialism, carries on the propagation of gamelan in the West.

2. Doesn't the dominant representation of gamelan in the West project Indonesia's musical diversity?

The answer is: yes, it does not. Once again, here one should seeks explanation about this circumstance from Indonesia history. With the founding of Indonesian nation state, Java's centrality dissolved. Java became one among hundreds of the regions of the Indonesian state. Consequently, gamelan became one among hundreds of the regional Indonesian music.

Here the dynamics of cultural development concerns the search for Indonesian national identity, *kebudayaan nasional*. In this search, the crux of the matter is the tendency "to revolve around the question of the content, relative weight, and proper relationship of two rather towering abstractions: 'The Indigenous Way of Life' and 'The Spirit of the Age'" (Geertz 1973: 240). The Spirit of the Age suggests the creation of a national culture that could be appreciated by all Indonesian.14) The Indigenous Way of Life suggests the cultivation of indigenous cultures, such as gamelan music, to be promoted as a national culture. But Indonesia's diversity seems to lead to the situation in which multiform in the past would have to be multiform in the present.

It is also in the context of *kebudayaan nasional* that the presence of gamelan abroad has sometime became a subject of debate. The contention involves the question of representing Indonesia abroad. That is, that gamelan alone cannot represent Indonesia's musical diversity.

As Indonesian, I am fully aware the diverse cultural performances of our homeland. I will do my best to make my student aware of this diversity. We should be aware, however, that the aim of teaching non-Western music in

^{14.)} See Suka Hardjana (1978) who was hoping for the formation of a national music. He suggests that Jakarta should be considered as the center of national music. With the existence of so many regional cultures in the capital city, Jakarta is the best place for the potential growth of national art (music). Also see Murgiyanto (1991) on the discussion of the dynamics search for Indonesian national culture in dance after the Indonesian independence in 1945.

the US university is not about how many different music we ought to teach; rather, it is to teach student to learn, by example, a new musical language and to communicate with musicians with different perspectives.

As gamelan teacher abroad, I wish that my historical account of the gamelan activity in the West will explain to my fellow Indonesians why gamelan dominated the scene of Indonesian music abroad. Historical consciousness is to be expected when we seek explanation of a present phenomenon. The past cannot be quarantined from the present, and we all are the victim of history.

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o make innovation through "change", it could be said as the core of the theory of modern Occidental arts and the unique target. For modern arts which create new concept by "change", its core is just a word of "change". Short-time ago, Mr. Karl Wolds told me that the word which never be changed in the world is just the word "change" must be sought. There is nothing never change. This is a very profound but simple, very modern but plain truth. More than one hundred years ago, a French historian Mr. H.A. Taine became sensitively aware of the inevitability of "change", he pointed out the properties of danger and destruction of "change" and said "The characters of civilization transition is that, the concept is getting stronger and stronger, but the images is getting fainter and fainter, the things instead of images is the naked concept and classified words ... thus daily mental activities become a pure inference since then".

With the great change from pure reason to unreason, the modern western arts have really changed with a great number of variation. There is no lack of strange things on it. So many new doctrines are being produced, such as the Abstraction, Decadentism, Imagerism, Futurism, Construction, Disstructurism, Cude (Stereoism), Naturalism, Tache, Surrealism, Latecontemporarism etc.. They are too many to be listed here. The change in their works is so miraculous and strange, for example, Mr. Duchamp, a Pop painter added some mustache onto "Monalisa" and wrote his name in white color urinal, both of them have become so-called famous pictures. The other example is that, Mr. Klein Yves, an Action painter painted three naked model with a lot of blue paints, let them creep, roll over to touch the canvas laid on the ground, made mess and ravelled traces of blue paints left on the canvas. He also composed a piece of "music" by himself accompanied by a band formed by twenty, members. The title of this "music" is called "Monochrome Symphony" in which one monotonous sound lasts ten minutes followed by a silence which also lasts another ten minutes. The entire procedure about mentioned was filmed a document movie named as "Mando Cane". Mr. John Cage, an Aleatory "Music Master", all his workers are non-rational/no sense, intuitional, accidental result from acts on impulse by chance. He determine his material source of music by tossing, compose music by the accidental sound made by computer. His representative work "Imaginary Landscape" which is commented as a notorious one was produced in that way that: Switched on twelve radio simultaneously, each one received the broadcasting from different stations for certain time, such accidental compound by all noises became his most famous work! The most extreme example of the Disstructurism could be "The Absolutely Empty Exhibition". There was nothing in the hall, neither furniture nor exhibits, just painted some blue paints at the windows and white paints on the walls and ceilings, and place a safeguard at the door. The exhibition was so ridiculous that every visitor THE
DEMONSTRATION
ON "CHANGE"

PRELIMINARY STUDY ON THE MODERNITY AND TRADITION, AND THE RISE OF PLURALISTIC CULTURE

BY TIAN FENG



couldn't understand anything but puzzled expressions. Moreover, an even more ridicule is that the commentary written on the visitors' book by Mr. Cimes Albert, a French Existism author, after visiting "the Empty Exhibition". He wrote "Because there is nothing here, so the hall is full of the strength." His words makes me with a comprehension in my heart that, the creator and critic of modern western arts are not different individuals, but a pair of indivisible body-joint together brothers.

The Avant-Gardism pioneer authors go to in the corner facing an impasse because they cut themselves off the masses and deviate from the tradition. However, the critic of Avant-Gardism said "Actually, there is no any pioneer artist, just a pity that the people masses come up too late!" (words by Mr. Edgar Wallace). The modernism has betrayed the essence of arts, combat all kinds of contents, proposed a point of view that "No matter whatever will be expressed, just concern how to express". Therefore, pig, monkey, fowl and dogs are all become artists. Since the painting made by Miss Animals and Mr. Contemporarism that no one can distinguish any difference between them. So that an American rich Lady bought a "masterpiece" made by Mr. Roost and Mr. Hen spent several hundreds of thousand US\$. It is said that the secrete about the painters was revealed by the awful smell of chicken droppings, and caused a big joke on the argument of the copyright. However, those masters of the "Late-Contemporarism" flatteringly extol those painters as "the leader to mental freedom", "the discover of the buried beauty", and "the liberator for traditional binds". This pair of body-joint together brothers are exactly like the cheater and minister/secretary described in the fairy tale "Emperor's New Dress" by Anderson Hans, aren't they? I think if there was no the guidance of the cheating theory on "change" of modern arts by the "ministers" such as Mr. Cimus Albert, the emperor would not made that naked-body parade on the street in front of the masses, and certainly, the cheaters' trick would have not has gone to far place where no one knows, or perhaps the boy had became mature too early? Or he had lost his childish and innocence because there were too much lies surrounding him.

Except this body-joint brothers, some "kind-hearted" theorists are still defending for the evil action by the Modernism in a thousand and one ways. On one hand they admit that "the modern arts is seriously confined", on the other hand, they made comment of "remarkable achievement to them" by wide coverage on a printed pages. I extremely admire a point of view by Mr. Joseph Machlis, a music theorist. He said, "What the modern culture could obtain finally is only the ability that destroys themselves from the earth". Why a type of Culture is going to such sad end? I come to a conclusion that this is the result people eagerly and blindly want to change.

For long time, people only know the theory of "change", but do not know the theory of "change ten thousand times without leaving the original stand". What is the stand? Mr. Cheng Zi, an ancient Chinese philosopher, said "non-deviation is called "zhong"; and non-exchange is called "Yong". The above mentioned stand is the core of the theory of "Zhong Yong". "Zhong" is a correct way and "Yong" is an authentic theorem all over the world. However, with the passing of several thousand years, what's the present status of this authentic doctrine? A great philosopher Confucian said "The imperial power could be shared, the rank of nobility and nice income could be given up, the sword with sharp blade could be brandished, but "Zhong Yong" doctrine has not yet been in effect. Why? The good answer is also by Confucian's words "A man fell down into a trap because of driving by a love for gain, and did not try to restrain his desire". For going to an extreme so that the correct path was abandoned, for seeking private desire so that the genuine theorem was forgotten. I think this is just the essential reasons why "Zhong Yong" doctrine could not be followed up, and why the civilization of mankind will go to an impasse!

Recently, a friend in academic circles pointed out that the artistical work should have a new face. His point of "new face" has actually propagandized and utilized for more than one hundred years in West, and already been a head skeleton without flesh and blood. But his same path fellow and himself are still addicted to study the "innovation" and "change" of this face, love it too much to stop propagation. Let me talk my points of view on the "new face". At first, I'd glad start with a face of people, since the time when a man was born, from baby to kid, child, teen-ager, then to youth, middle-age and old-age, his face is always changing, this kind of change is one of the nature, they took the means of face-painting. face-tattoo, facial-mask, etc. to worship Gods piously and expel ghosts, monsters, to hunt up animal ... This kind of change is the one for requirement. When a man grow up into certain age and want to be goodlooking, he tidy up his face, with making up, putting facial powder, using cosmetic or even taking plastic operation, this kind of change is the one for pursuing beauty. When a man goes to evil extreme to seek gain driven by greedy, he covers his face with a mask to be robber or killer, this kind of change is one of guilt. When men lost their reason and sense, regard "change" as final target, making the robot whose features is exactly identical with true man by advanced S & T. The worse thing is that they do their best continuously to create a thought and soul into a robot, a new kind of mankind. Everybody please imagine, if the day comes when a robot with thought and intelligence appears, is it still necessary for men, made by fresh and blood, "the spirit of all things on the earth, to exist and live? Therefore, I think that this kind of "change" is the one of selfdestruction.



The status on culture is the same, it also has the difference among the change of the nature, of the requisition, the change for pursuing beauty, for the guilt and the change of destruction. The first three cultures are correct doctrine and theorem in the world. The behind two are evil doctrine and dishonest theory on the earth. If mankind's action run counter to correct way and contradict the genuine theorem, it just like that, to drive a car on a superhighway, only watching and pursuing private gain, in spite of the direction, steering by wild brutishness towards people masses, towards guilts and death ... speed driving ahead vigorously! One does like this, causes one group to die; One group do like this, causes all groups and human being to die. This dangerous tendency of development has obviously lain in front of us, but people are still blindfold shouting: Change! Change!

Man is not an animal, that's why man can be taught. Teaching is one of the culture. When material civilization has developed to certain extent, it is most importance to educate mankind with the correct doctrine and theorem of the world so that man is capable to clearly distinguish good from bad, beauty from ugliness, to tell high and low, right and wrong. Because "when people create their history, they can't do it follow their inclinations or make it willfully" (Karl Marx). Therefor, for the purpose of education, the first thing is that to make people has a correct knowledge and reasonably choice on the word "change" which never change its own spelling/feature.

Facing the tendency of change which is hardly to be retrieved, Mr. Tian Jun from Taiwan said with bitter broken-heart: "The civilization of human being has gone towards its end". How shall we do on this? The philosopher Marx said good words about this situation: "Only the uncivilized people can make the world become younger which is struggling in a deadly throe". Of course, the word "uncivilized people" here means the history and traditions of mankind, and the hundreds of thousand cultural heritages of the natives which is still lively scattered all over the world, I think that the "fever of search root", "fever of the folk custom", "fever of return to nature", as well as "fever of the pluralistic culture", is absolutely not the needs for a little while or tacking the road back.

There were two great turns in the course of events in the history. One was the transfer from Slave Society to Feudal Society; the other one was the transfer from Feudal Society to Capitalist Society. These two transfer periods were both the years when the culture and science were in thriving prosperity. Particularly, the "Early Qin Culture" in China in first transfer period two thousand years ago really had extensive knowledge and profound scholarship, there were so many great thinkers, literary and art critics lived in that age such as Lao Zi (Li Er), Confucian, Mo Zi, Meng Zi, Zhuang Zi, Xun Zi and Qu Yuan etc. It may be said "hundreds of super-



stars are shining in the sky making a spectacular view". Even if very hardly to find a few person could be thought having surpasses them nowadays. Of course, the reasons to create and appear these historical great figures, except the influence of Age and tradition to them. There was other very important one that they almost never create their works/theories with extreme utility or material gain, but did their best to contribute their wisdom and talents for the societies and the people, so that their masterworks, such as "Li Sao Fu" by Qu Yuan, the symphony by Beethoven and the oil paintings by Leonardo deVinci, they all includes the wisdom of the whole ages and ethnic traditions. Being a great artist, he or she is never a single one, there is a large family and group of artist behind his/her works. Therefore, from their masterworks "you can distinguish the cantata around the artist and just because there is this harmony, the artist becomes a great one!" (H.A. Tain).

So, a profound memories to Qu Yuan, Beethoven and Leonardo de Vinci will be everlasting kept in the history of mankind. For the pioneer and their followers of the Modernism who betrayed traditions and the groups, ignore correct way and abandoned true principles, only seeking change for private gain up hill and down dale. History has early made a solemn pronounce that they can only leave nothing except their body-joint together brother left some pray words in front of the college mourning hall which will disappear in a twinkle of eye.

Certainly, I don't want to deny all modern culture, some contents of it are correct and worthy, for example, in the field of music, the developing and widening of dodecaphonic (Twelve sound system), Tone vow (omnibearing alignment), Polytonality bitonality, Atonality (tonelessness). Tone of extreme Vegister (sound resource) and the sound color, etc. have made some positive significance for the skill of music composition. What I want to deny and fight against are those modern culture which betrays the right way and correct doctrine for the purpose of destruction to human being's civilization.

Let's talk about an example on science and technology. Someone said that Modern Science and Technology is No. 1 production power. That's right and easy to be accepted by people. However, till now people have not understood that "modern S & T is also No. 1 destructible power". It was not only proved in a big atomic catastrophe in Hiroshima and Nagasaki in Japan fifty years ago, but more obviously indicated in rivers and oceans, lands and sky, in whole globe and the Universe S & T will develop continuously & furtherly, the future destructible result caused by it will be worse than, and more distant than the present interests/gain people are pursuing. When the beautiful dream of No.1 production power is broken by the truth of No.1 destructible power, when mankind will have to perish with the Nature together, people will be woken up. Nevertheless, it's too late!



Therefore, the urgentest task today is that, let people to study and analyze "modern and traditional", "art and technology", "soul and body", "material and spirit" from positive side and negative side of "modern S & T", "modern culture" to distinguish and deal with any relationship of politics, economy, culture between presence and future, gain and loss by the change today and tomorrow from strategy of contract. Because through the way of contrast, we can clearly see the beauty and ugly, good and bad, high and low, satisfying and greedy, far and near, gain and loss etc., to know everything. Anything in the world could be recognized its truth by the contrast. At the critical period when mankind is going into the destructive change. I think that the only way out for culture is to come back the correct way of traditions. The manifest of the pluralistic culture is also the one of pluralistic traditional culture, as well as the manifest of pluralistic economy and politics. Those cultural-center doctrine, superpower-economy doctrine and superpower-politics doctrine certainly will be replaced by pluralistic culture, economy and politics.

Nowadays, mankind is entering the third historic transfer. I often heard such saying that next century will be the century of Asia. Most people think this is because of the speedy development of Asia economy, but I think the basic cause of it is because of the Asian traditional culture. The orient culture regards objects and group as the core, and the occidental culture regards the subject and individual as the core. Therefore, orient culture is closer the correct way and theorem of change, so the superiority of orient culture certainly will rapidly develop with economy developing at the same time. The achievement made by Singapore is one of living examples.

Nowadays, to promote and flourish the pluralistic culture is the only way out and correct choice. Great thinker Lu Xun said "The more distinctive national characteristics things have, the easier to be international". So, to respect the regional culture, could bring a new all flowers in bloom, thriving and prosperous appearance to the culture all over the world.

Ladies and gentlemen, friends, let's look for a unique available bright and wide road for human being through the appropriate theorem and correct way of "change" and "no change". Whenever proposing a tentative conception of "change" or making a "new face" work, we should seriously consider that what it will finally bring to the people after the work publishes to the earth.

I think that, so long as we human being harmonizes with our emotion, reality is concordant with tradition, individuals are concordant with groups, and today is in concordance with tomorrow. In the way I believe this globe is belong to we human being forever.



he origins of Indian Classical Dance go beyond 2nd century BC. They reflect an entirely different way of life, where dance was an inseparable part of life. Its origins are found in the temples to worship the Gods, as a part of the rituals. Dance was considered one of the ways of Bhakti, devotion for the Gods. Of the nine varieties of Bhakti, Navadha Bhakti, dance was one of them.

Poet Rumi has said: "Whoever danceth. in him liveth the God". Dancing was considered by the devotees as one of the way 'to merge with the God'. The Indian philosophy and thought speak of 'the yearnings of the soul, Atman to merge with the super soul, Paramatman. The Hindu view of life as developed over the centuries, has spoken of this longing. But after the 7th Century AD with the advent of the *Bhakti* cult, the cult of devotion, and its spread later on, the God has been treated as the only male, and all his devotees, irrespective of the gender, his female consorts. Symbolically, the devotees are the souls longing to merge with the beloved God.

The poets have poured that feeling in their songs and poems, which later on found their way into dance. The content of the songs dwells upon these yearnings. The *nayika*, the classical heroine or the devotee longs for the union with her Lord while depicting the love for the Lord, the state of separation, *Vipralambha Shringara*, and the union, *Sambhoga Shringara*, finds a felicitous expression in dance. It forms the content of the songs that are danced away.

In the technique using the symbols, the classical Indian dance reveals great complexity. The dance is an invitation through its musical rhythms, to the world in time, and through its sculpturesque poses to the world in space. The presentation is obviously contextual and allusive. It derives from traditions crystallized over several centuries.

The aesthetic enjoyment of the classical Indian dance is considerably hampered today by the wide gap between the dancer and the spectator. Even the accomplished dancer, in spite of his mastery of the technique, may sometimes only be partially initiated in the essential qualities of the dance form and its aesthetic significance. For it anticipates an awareness and comprehension of the essential interrelationship of the arts, which is one of the basic assumption of classical Indian aesthetics.

The wheel of Indian aesthetics seems to have come full circle in the technique of classical Indian dance. Whereas in other arts the human being is the subject of 'artistic treatment', Indian dance treats the human form as a vehicle of artistic expression, and synthesizes in itself the content and form of the arts into one homogeneous whole. The image of dancing

Shiva is the supreme symbol of all aspects of life as much as dance itself represents the synthesis of all aspects of creative activity.

Indian Classical
Dance:
Philosophy and
Concepts
New Directions
In Indian Dance

By Dr. SUNIL KOTHARI

For the traditional Indian artists artistic creation was the supreme means of realizing the **Universal Being**. Art was a discipline, *Sadhana*, a *Yoga* and a sacrifice, *Yajna*. Any form of *Sadhana* is a means of achieving a state of complete harmony (*samarasya*) and thus of total release (*swatantrya*) from the so-muchness, *iyatta* of life; it leads to a recognition of one true self. These were also the ends which Indian artists, as a *sadhaka*, pursued. The spiritual, mental and physical discipline required in the search for complete harmony is *yoga*. *Yoga* is adeptness or efficiency in any activity undertaken by the individual: this is *karmasu kaushalam* of the *Bhagavadgita*.

Yoga is the power of withdrawal of mental energy from all activity not directed towards the single end in view; it is also perspicacity of vision which enables one to see the underlying unity of everything. All activity, in as much as it is dedicated activity, is a sacrificial offering: yajna is the offering of the best that one has to the best one seeks. The Shatapatha Brahmana elaborates the concept of cosmic sacrifice, the counterpart of the idea of perpetual sacrifice created of in Upanishad literature. The artists was also obliged to the offering of his best to his ishta devata, the God.

This major concept of Hindu spiritual and philosophical thought guided the Indian artist. Therefore he could not possibly regard the problem of art creation as one of giving universal significance to his own subjective experience. The problem for him was one of suggesting of revealing or recreating the Infinite, the Universal Being, in his individual self. Through this creation he sought to evoke a state of pure joy, ananda. The artists was like a worshipper who saw again and again the Godhead and who attempted to recreate the ultimate state of his realization through the specific technique of his art. To a person so conditioned, an art creation was a spiritual discipline, in which he had intuitively to know the truth of what he experienced before he gave it a concrete manifestation in art. Physical perception, the imitation of nature was irrelevant to this belief. and artistic creation could be a success only if it achieved the supreme artistic purpose of creating a state of bliss, second only to the seeker's ultimate goal of a bliss in the Brahman, Brahmananda. The aesthetic experience was considered second only to the supreme experience and was thus termed its twin brother, Brahmanandasahodara.

The aesthetic which emerged as a result of these beliefs was the theory of rasa. Since the human being and his subjective emotion were not themes important enough to be portrayed in art, life was seen as a series of states of being which, though diverse, led to one transcendental experience of bliss. The theory of rasa as conceived by the Hindu aesthetician and as practiced by the artists, has **two** aspects. The **first** is the evoked state, rasavastha in which transcendental bliss in experience; the **second** is the sentiments, the moods, the permanent and the transitory states, which



were the object of presentation. The second provided the **content** of the art; the first was its ultimate **objective**.

The configuration of numerous transitory states, *vyabhichari* or *sanchari bhavas*, the involuntary states, *sattvika bhavas* and dominant moods, *sthayi bhavas* into eight or nine states of being can be understood in the light of these spiritual beliefs. The technique of art was directly conditioned by these principles, and the techniques of the Indian arts are the **rules** through which these *rasa* states can be evoked.

The continuity of tradition in the arts was maintained as long as these principles were accepted as a matter of faith. When the underlying beliefs came to be doubted, the tradition fell into decay or disintegrated altogether.

With India's attainment of independence and of her rightful place in the brotherhood of nations, the world has begun to look at India with new eyes. This sudden upsurge of interest in India's culture has drawn a number of people to look at Indian classical dance closely. The impression they generally receive is of the traditional dance with a legacy of the past, epitomizing a culture with a history that spans several centuries. The classical Indian dance, as observed earlier, reflects the philosophy, the spirituality, the religion and also deals with the concept of the rasa, evoking a state of mind amongst the spectators. They also look for all these things in Indian dance. And wonder if changes are taking place in the dance forms and its content? The popular perception in that Indian classical dance is very old, with a long tradition. Nothing new, contemporary or innovative is found in them. For, what has been presented abroad is generally classical and traditional, under the cultural exchange programs.

These neoclassical Indian dance forms with which we have become familiar during the past five decades have now moved into new directions. With the advent of artists like *Uday Shankar, Rukmini Devi, Madame Menaka, Ram Gopal* and others, with the poets like *Gurudev Rabindranath Tagore* and *Vallathol Narayan Menon*, who took interest in dance forms, with the artists from abroad like *Anna Pavlova*, and *Ruth St. Denis* and *Ted Shawn* who showed interest in Indian dance and presented their own versions of what they thought was Indian dance, the intelligentsia in India woke up to their own past legacy. In the wake of the freedom movement and the spirit of nationalism, the arts received a fillip and acquired respectability.

The revival period saw the popularity of classical dance forms like *Bharata Natyam*, *Kathakali*, *Manipuri*, *Kathak*, *Odissi*, *Kuchipudi* and *Mohini Attam*. There was a phenomenal growth and increase in the number of practitioners. With the independence, the cultural policies were formed to revive



and encourage the classical and traditional art forms. The Academy were established in the Capital and also in the States. The National School of Drama was set up in Delhi and also a National School of classical Kathak dance, Kathak Kendra, as a constituent body of the Central Sangeet Natak Academy was set up. Another Academy for dance of similar lines was set up for Manipuri dance forms in Imphal, Manipur. There already was a school for Bharata Natyam by Rukmini Devi Arundale called Kalakshetra in Madras. Poet Rabindranath Tagore had set up Shantiniketan known as Vishva Bharati in West Bengal where classical dance was introduced and Manipuri and Kathakali were taught. Using both the forms Tagore evolved a form which has come to stay as the Tagore School of Dance. Poet Vallathol Narayana Menon had established Kerala Kala Mandalam for Kathalali dancedrama form with the help of traditional gurus. He also made arrangements for Mohini Attam dance form for girls. In Andhra Pradesh in Kuchipudi village Siddhendra kalakshetra was established for revival and continuity of Kuchipudi dance-drama form. And in Orissa for odissi dance Kala Vikash Kendra was set up. Of course in Madras several schools (private) came up to teach Bharata Natyam. To this day Bharata Natyam remains the most popular dance form.

The dance form that Uday Shankar has evolved and which was followed by his colleagues was modern in its approach and concept. But with the revival of classical dance forms, Uday Shankar's style took a back seat and the classical dance forms came into their own. They were neoclassical dance forms, deriving their authority from the *Natyashastra*, and the aesthetics enunciated therein. Brilliant dancers reforming solo numbers dominated the scene. The dance-dramas were choreographed in classical techniques. Bharata Natyam, Kathakali, Kathak, Manipuri, Kuchipudi and Odissi. However, the themes were essentially from the mythology and the two Hindu epics viz., the *Mahabharata* and the *Ramayana* and the *Puranas*. A trend started to delve deep into the past and emphasize the classical element drawing justification for the movements mentioned in the *Natyashastra* or as seen in sculptures in various temples across the centuries.

However, this state could not last long. India was not progressing as a nation in isolation. Also with the changing times, there was a definite *shift* in the class of the performing dancers. In place of traditional classical dancers, belonging to professional class of dancers, the young people from middle class started taking training in dance. These were educated performers. They did, of course, master the techniques, from the gurus, the inheritors of the traditional of dance.

But after mastering the technique and performing them with virtuosity and flawless perfection, some of the dancers, who were given to thinking and questioning, raised issues. They could see that the dance techniques were



superb, but the content of the dance was getting outmoded, as it did not reflect the contemporary issues relating to life. Whereas literature, painting, sculpture were exploring new avenues and directions to express themselves and the artists were finding ways and means to liberate from the past and give expression to contemporary issues or extend their horizons, in terms of forms, the classical music and dance were way behind.

The audiences also began to get bored with the oft repeated themes of the nayikas waiting for their Lord in separation, unable to bear pangs of separation and wasting away. The dancers began to question what they wanted to express in terms of their contemporary issues through the forms they had mastered. Though they had studied the form from the old masters, they knew that their life styles and those of their gurus were different. And they had to find a way out to express their own aspirations and issues through dance.

Among the dancers who rejected the themes of the nayikas eternally waiting for their Lord, was Chandralekha. She was at the height of her career in 1970, but she opted out from dancing, being unable to resolve the conflict between the traditional dance she was performing and the reality she was facing from day to day. The others like Kumudini Lakhia, an exponent of classical Kathak examined the content of the Kathak dance. She rejected the feudalistic content, the salutations to the patrons of the Kathak form. the Mughal Kings and Nawabs. She also got away from the theme of Krishna and Radha, the milk maids, Krishna breaking pots, stealing butter and teasing the milk maids and so on, which form the favorite content of Kathak dance form. Earlier to Kumidini's questioning attitude, Mrinalini Sarabhai, a Bharata Natyam and Kathakali exponent explored the possibilities of attempting themes like journey of Man from birth to death in a choreographed version titled Manushya, using Kathakali technique. Later on she used the abstract concepts from the Vedas, attempted issues of environment, pollution, the dowry deaths and marriages and so on in Bharata Natyam, also performing and presenting classical Bharata Natyam and Kathakali forms.

Kumudini Lakhia looked at the Kathak form with a different perspective. She attempted group choreography, extending the lines using hands by a number of dancers. She used levels, explored space and **shifted** focus from a **scle performer to the dance** and the **form**. Her choreographic versions of *Dhabakar*, the beats, *Drishtikona*, the views and perspective, *Atah Kim*, and recent choreography of *Samasamvedana*, common sensibilities, have shown how an imaginative choreographer can take the classical form of Kathak to different heights and contemporary sensibilities.

Chandralekha returned to dance after a hibernation period of fourteen years.



In 1984 in Bombay Dr. Georg Lechner, the Director of Max Mueller Bhavan organized East - West Dance Encounter inviting principle dancers like Susanna Linke from Germany and others and leading Indian dancers. He put his brief succinctly as follows: 'We see that Indian dancers continue to dance as if nothing has changed. God has taken on new dimensions of terror. Don't depict him in the old way. Depict him including the new way. Or if you don't believe in God then say so. The question in India now is whether this sacred element is honestly felt and is deep enough to carry on the dance in the next millennium. Either India goes back to the depths of its mythology or is honest enough to admit that we no longer have the temple dancer's view nor can we live that life. It needs to reflect on the new reality and evolve an appropriate language. Otherwise Metropolitan Indian dancers will be failing to respond to the contradictions of a changing changed to content of her dance. Showing alternatives and directions Indian dance can take, a critique of the performing arts scene of postindependent India has seen in her works. Since her life has embraced the feminist movement also, it reveals the dilemmas such artists and their creations face. Chandralekha has successfully established the relationship between the martial arts, the yoga, the Natyashastra, the poetry, the Rasa. the most important concept in a meaningful manner. Far from being limited to traditional forms and the sensibilities of another age, in her hands one can see that Indian dance scene has never been as vibrant with new ideas.

Among dancers using Gurudev Rabindranath Tagore's works and a technique evolved from using elements from various dance forms is Dr Manjusri Chaki Sircar from Calcutta. She too has examined the issues of patriarchy, and interpreting women's roles in Tagore's works differently. In *Tomari Matir Kanya*, based on Tagore's *Chandalikha* dwelling upon the untouchable class and the resultant in equality in the society, Manjusri interprets untouchable woman, becoming aware of her dignity and a welcome consciousness. She has also experimented with the form drawing from various dance traditions.

Dancers face problems for complimentary contemporary music to go hand in hand with the new choreography. Today many turn to New Age music and Western musicians who have been inspired by non Western music. Maya Krishna Rao, a Kathakali dancer and actress, used Phillip Glass' Glassworks for the improvisatory piece she has choreographed, based on a short story dwelling upon the aftermath of the partition of India. In the process she brings very, personal intensity to the nature of the work. There have been also experiments and fusions. Astad Deboo, Uttara Asha Coorlawala and others have attempted fusion of Indian and Western dance forms as well as music. Personal dance idioms have been developed by using Kalaripayattu, the martial art forms of Kerala and Chhau dance forms



of Orissa, as in case of Daksha Sheth who has choreographed Yajna, the sacrifice using the chantings from the Vedas.

Chandralekha has explored the relation between dance and mathematics, using Bhaskaracharya's Sanskrit text *Lilavati*. Her troupe members Padmini Chettur and Krishna Devanandhan have choreographed women's theme in *Unsung*, emphasizing the plight of women. Isolated, alone, experiencing the male gaze, push the two women dancing in this piece, together. Relief at discovering they are not alone, a relationship, gentle, nurturing develops. Their playfulness soon turns manipulative, the desire to oppress the other, jealousies and possessiveness lead to mutual hunt and separations. Is the ideal relationship we imagine between two people a myth? To dominate and control is an urge that is real not only in male-female relationships. The dance explores these ideas along side with the image of the two women, enjoying their togetherness.

Often with the new dance the story line with the libretto and the songs is not found. In the traditional classical dance, the padams, the love lyrics, provided a dancer scope to use the language of the hastas, the hand gestures often with one to one relationship for translation of word into kinetic language of the hastas, the hand gestures. In new dance, the entire body speaks and various spaces are used. The feeling of exploration in space and time acquires validity and meaning commensurate with the contemporary sensibilities.

However, the classical Indian dance continue to exist with the new experiments and innovations. The heritage is extremely precious and no one in his right senses would ever throw the baby with the bath water. Recently in BBC 2 series Dance showed Tradition and the Individual. It was refreshing to find the Indonesian choreographer who said in this very gentle tone without a hint of resentment: In every piece of mine there is something that is on the verge. If it is always the same, how can it be alive? But at the same time I don't want to force myself to look at new things if old thing is still relevant and needed I can accept it, whatever it is. But if it is not enough I make a new one. But while making the new ones I always keep the old ones in back of my mind.

This is a welcome definitions of artistic integrity. At the same time one is also reminded of the observation, Mahatma Gandhi, the Father of Nation of India, made: "I do not want my home to be walled in on all sides and its windows to be stuffed. I want cultures of all lands to be blown about my home as freely as possible. But I refuse to be blown off my feet by any".

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y first visit to Indonesia was in 1982. At that time the Goethe Institute had send me to Southeast Asia to hold some lectures on German dance, and within these lectures I always made my listeners laughing. When I explained that nowadays all German dance and ballet companies had dancers from foreign countries all over the world and only some German members. We have to talk about that more seriously later on, but at the moment let me say that this was not a joke; especially our leading dance companies have a lot more non-German that German members - twenty percent Germans in average may be a good guess.

During my first stay at Jakarta in 1982 I did not only talk about ballet and dance in Germany. I also was a judge for an Indonesian ballet competition, which I remember as a very strange event. When I first heard about it I naturally thought it would be a competition in Indonesian dances, and so I refused to become a judge because I didn't know much about Indonesian dance. But it really was a ballet competition, a competition among ballet schools (which was won by the school of Farida Oetovo), and at the side of this competition I and the other judges, all of them from different (Asian) countries, had a hard discussion, especially wether the Indonesian ballet competition was part of cultural colonialism or just another step of the history of border crossing as which the history of ballet and dance can be written from it's early beginning as a strange art. (At that time, thirteen years ago, I was not totally sure - and in this special case I even now am not. But generally spoken, I think it wouldn't make much sense to see the spread of ballet - and even less: of modern dance - over the world as a part of global colonialism by the Westerners).

In Schubert's song cycle **Die Winterreise** one song is telling us "Die Liebe liebt das Wandern, Gott has sie so gemacht" - in English: love likes to wonder; God made it like that. Same thing with ballet and dance - and not only in western History.

Almost from it's birth ballet has travelled from one country to the other. One nation learned from the other by inviting dancers and ballet masters from countries where the art of dancing already had reached a better quality. These ballet masters thought the dancers of their new home country and improved the quality of their dancing so that these dancers could cross other borders to teach there and so on. So ballet travelled from Italy to France, France to England, Denmark, Germany, Russia, from Russia back to the west and from Europe to the United States ...

It already started during the Renaissance. What we call "classical ballet" now, did not fall from heaven at a certain moment, but needed a long process of developing before it became what it is today. From upper Italy, where dance masters like Domenico da Piacenza and Guglielmo Ebreo during the 15th and 16th century brought dancing from a rural amusement

Crossing
Borders
FROM
The Beginning

BY JOCHEN SCHMIDT

to a festival of the court, the new art from with Italian dance masters travelled to France, where it strengthened to an autonomous form of theatre, with Baltazarini's "Ballet comique de la reine" from October 15th 1581 as supposingly the first real ballet of dance history.

As France at that time was dominating Europe not only politically, but also esthetically, and it's culture radiated to all sides, soon every European court, regardless of it's political or economic power, wanted to have and to do what was fashion at the court of the French kings. It was not colonialism, but simply imitation and copying what promoted the spread of ballet all over Europe - and that way it worked since today.

The history of European ballet during the next centuries is a history of migrations and foreign influence. During the 18th and 19th century mainly Italian and French ballet masters as ambassadors of the new art form went from country to country. Vincenzo Galeotti, for example, born in Florence 1733, travelled to London first and Copenhagen later, and in Copenhagen he laid the foundations for the work of Bournonville father and son, which till now makes the increasing fame of the Royal Danish Ballet.

Gaspero Angiolini from Milano, two years older than Galeotti, worked in Vienna, where he created the choreography for Glucks' **Don Juan**, but also in St. Petersburg and Moscow. Salvatore Vigano, who was born in Naples in 1789, came to Vienna by way of Madrid; in Vienna he choreographed the first version of Beethoven's only original ballet score, **Die Geschopfe des Prometheus**. The Frenchman Jean-Baptiste Lande, whose date of birth is unknown, 1734 came to St. Petersburg after working in Dresden, Germany, and Stockholm before, and here, in St. Petersburg, he founded a ballet school which trained the first professional Russian dancers; if you want you can see it as the foundations of the famous St. Petersburg ballet, which - 150 years later under the direction of another Frenchman, Marius Petipa, changed the romantic ballet to the classical ballet.

If you consider some of the most important personalities of ballet during this period you can see the geographic range of their life already in their biographic dates. The first generation of the famous Vestries family - Teresa, Gaetano and Angelo - was born in Florence; the next generations - Auguste, the most famous dancer of his time, in competition with the great ballerinas Marie Taglioni, Fanny Elssler, Fanny Cerrito and Carlotta Grisi, as will as his son Armand - were already born in Paris. The Frenchman Charles-Louis Didelot, to whom the English and the Russian ballet owe a lot, was born 1767 in Stockholm, where his father was engaged as ballet master, and died seventy years later in Kiev, Ukraine. Of the Bournonvilles, who created the singular style of the Royal Danish Ballet, Antoine, the father, was born in Lyon in France, while August, the son, came to earth in Copenhagen and always felt as a Dane; he left the Danish capital only for

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short trips and studies, among others with Auguste Vestris in Paris. Even those two ballet masters, whose life began and ended in France and whom we consider the most "French" of all the ballet masters of the 19th century - not only because they created the immortal ballet "of Giselle" - Jean Coralli and Jules Perrot spent a good part of their life in foreign countries: Coralli as ballet master in Milano, Lisboa, and especially Vienna, Perrot in London, Milano, Naples and St. Petersburg, he was ballet master from 1851 to 1859, before Marius Petipa took over.

The greatest of all, Jean-Georges Noverre (who lived from 1727 to 1810), blowed up all national categories. Already the dancers important stations of career were foreign places like Dresden and Berlin, and as a ballet master he was more successful abroad than in France: in London, Milano, Vienna, not to forget Stuttgart in Germany, where he was considered the greatest choreographer of his time, but got problems with the citizens (who are noted for their thrift); when Duke Karl Eugen spend too much money for his French theatres (not only ballet, but opera and drama also), they made a revolution, forced the duke to cut the money for the theatre and so expelled the great Noverre from Stuttgart to Vienna. But if he worked in Stuttgart, Vienna or wherever: Noverre's influence, spread by his ballets as well as by his theoretical writings, dominated the European ballet stages and installed a new kind of ballet, which - for some people and in some countries - even today is the alpha and omega of the art of dancing: the dramatic story telling ballet.

The border crossing history of ballet didn't stop with the end of the 19th century. Had it been first the French, who learned from the Italians, and then the rest of Europe - England and Denmark, Sweden and Russia, Germany and Austria - From the French, the esthetical influence during the 20th century took new ways and directions. At the beginning of the century the classical ballet with Diaghilevs "Ballets Russes" from Russia, where it have survived unspoiled, came back to Western Europe, where it during the second half of the century had been perverted to a caricature of itself. Then the classical ballet crossed the Atlantic ocean and came to America, where George Balanchine with help from Lincoln Kirstein founded the New York City Ballet and changed the ballet in a way, that he could tell the Russians, who greeted him welcome to the country of classical ballet on his first visit in his country of birth in 1962, that Russia now was the country of romantic ballet: "But the country of classical ballet today is America".

The spread of modern dance worked quite similar. Of course the development of modern dance is a very complicated story. But you are not totally wrong if you tell it as a simple story of fertilization. At the turn of the century, the American Isadora Duncan came to Europe where the Wiesenthal sisters from Vienna were inspired by her dancing. The Wiesenthal sisters



then implanted the idea, that she wanted to become a dancer, into the soul of a young lady named Mary Wigman who was already 22 at the time, but later on became the main figure of the German dance movement, which during the twenties and thirties had a lot of students from all over the world and even got some influence in the American Modern Dance, which had developed parallel to what happened in Europe.

In Germany modern dance was absolutely dominating during the first third of the century, and even during the Nazi period. But after the end of the war, which the Germans had started and which they - fortunately - lost, a totally different development took place. During the fifties and sixties all the famous ballet companies, west and east, came to Germany, and the Germans, for no certain reason, fell in love with ballet. Perhaps it was kind of escapism: live was so hard and so difficult at that time, that the people didn't want to see the reality on stage, too - and modern dance, which had no bigger Nazi-background than other art forms, of course was closer to reality than the lighthearted, light-footed ballet.

What reason ever: the neoclassicism of George Balanchine, the international repertoire of **Giselle** and **Swanlake** and later on the new classicism of the Dutch choreographer Hans Van Manen for a long time became the main esthetic influence on German dance stage. As a good example you can see Stuttgart, where the British ballet master Nicolas Beriozoff and later then the South African Choreographer John Cranko set the standards what ballet could do in a country with a quite fragile, underdeveloped tradition.

Meanwhile there is, so I suppose, no other country all over the world which dance is more internationalized than the German. At the beginning of this lecture I already talked about the companies - and especially the big and famous ones - which are full of dancers from all over the world. And not only the dancers come from foreign; so do the choreographers and directors. The three big ballet companies of the German capital Berlin are directed by an American, a Frenchman and a Dutch. The Hamburg and the Frankfurt Ballet have directors from the United States, the Stuttgart Ballet is directed by a lady from Brazil, the Dusseldorf Ballet by a Swiss gentlemen. But our smaller companies also have directors from England and French, Spain and Switzerland, Czech and former Yugoslavia, the United Stated and Russia, Australia and even from China, and main language in a lot of companies is not German, but English.

A closer look to the German example could make us doubt if the theory of the colonial force of classical ballet, which we condemned earlier, really makes no sense. Eastern Germany, the former GDR, without any doubt was forced - sometimes with brutality - to take over that kind of dance, the big brother in the Soviet Union was doing: ballet, Soviet style. In the West nobody has forced the theatre directors, company directors or



choreographers to a certain style. The introduction of "ballet a l'americain" was part of a more general colonization (speak: Americanization), which was achieved by a new way and feeling of live and by the powerful influence of the media, from cinema to television.

I suppose that the spreading of western dance forms - and especially of the classical ballet - into those regions of the world, who do not belong to western culture, is a similar phenomenon. Of course the classical ballet has a strong position not only in Latin American, but also wherever the British Empire set the standards: in Australia and New Zealand, South Africa and Hong Kong; only India makes an exception. In India the only important force outside the highly developed classical tradition for decades was the dancer Uday Shankar, who had been a partner of the legendary ballerina Anna Pavlova for a while, but as a choreographer more or less was involved in a kind of modern dance, which you can till now see in the works of one of his students, Narendra Sharma, and his group Bhoomika of New Delhi.

But also in country like Japan, which for centuries cut himself consequently off from western influences, the classical ballet during the last decades became the dominating style of dance, with a big lead in public interest over western modern dance, Butoh and traditional Japanese dances, of which only the Kabuki - if you call it dance and not theatre - has a really broad basis with viewers. There seems no other country in the whole world which organizes more ballet competition than Japan, Tokyo alone hosts more than a dozen ballet companies, and when one of the more important companies, the Tokyo Ballet or the Star Dancers, organize a season with one of the great classics (or even a cheap imitation) they seem to have no problem to sell out a theatre with two or three thousand seats for two or three weeks (on the other hand young Japanese dancers have almost no chance to perform and even have to pay when they want to be on stage instead of getting a fee or a salary for her work: a fact, hard to believe for somebody from the west).

If I'm informed correctly, it's a little bit similar in Korea, where ballet mobilizes the big masses of viewers while a strong modern dance movement and a carefully cultivated Korean dance tradition has to be content with theatres of medium and small sizes. That the religious sect of the "moonies" supports their own ballet company - the Universal Ballet - which must be considered the best ballet company of the country in front of the National Ballet, is more than just a curiosity; it tells us a lot about the status of the western classical ballet in the country.

But in Japan, which after the Second World War was forced to open it's borders for western culture and the western way of living at least partly, as well as in South Korea, where a general turning to the American way of living said thanks for the salvation from communist rule, it's not simply

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colonialism - in that sense, that a nation was forced to something foreignwhich lead to the introduction and spreading of ballet (and, on a much smaller scale, modern dance). Both countries - at least that's the way I see it - try to imitate a way of live which seems to be desirable and of which ballet seems to be the foremost cultural representative. That, in a way, explains why there is no similar spreading of Asian or African dance forms in the West. Of course there exist some western Butoh dancer, and guite a lot of people try to do belly dancing and African movements. But as long as the Asian or African Way of Living are not considered as a desirable thing in the West, Asian and African Dance forms will be only acceptable for those few persons who see themselves on the fringe of the western society. Even the changing influence between the European and the American Modern Dance underlines this theory. That America's dancers since some years look to Europe for the first time since the thirties, has not only to do with the great admiration for Pina Bausch and some other European choreographers. It would not have been possible if there had not been a general changing of influence: from America back to Europe.

But what does the spreading of the classical ballet do to the traditional dance forms outside Europe? The meaning that it should not touch them at all is a little bit naive. At least at a short range the audiences for dance can't be extended; so, of course, every new dance form distracts viewers from the older ones. This means: the spreading of the classical ballet outside the western cultures harms the traditional dance forms of their host countries in an indirect way: by stealing their audiences and their financial sources.

Of course we have to question the Modern dance, which infiltrates Asia and Africa more and more, the same way. But we should not only ask, if it's influence might be less damaging. The question also is, if the spreading of Modern Dance -not as a system of technical codes like the Graham or Limon or Jooss/Leeder technique, but as the freedom to use every movement a choreographer needs or wants - could be inevitable or even necessary if you want to bring the problems of a Contemporary society to stage - something, the classical ballet as the traditional dance form of the west is unable to do. I don't think we'll be able to answer this question. But at last we have to ask.

On the other hand there are clues that the modern dance from the west in Asia and, as far as it exists, in Africa does not supersede the traditional dances of it's host countries, but to assimilate them. Chances are, that the blending of indigenous dance forms with foreign styles either makes a new form which exactly corresponds to the way of live of the city or the country where it came into being. Or the ideas of the revolutionary change of tradition becomes so infectious, that on the ground of indigenous dance traditions something totally new grows up. A good example for this



possibility is the Indian choreographer Chandralekha, who certainly would reject the insinuation that there were western influences in her work, but who without western encouragement supposingly would never had gotten the chance, to melt Bharatanatyam, Martial Arts and Yoga to that new kind of Indian dance which brought her invitations of festivals all over the world and also to the Indonesian Art Summit.

The best example for an exceedingly well done melting of East and West is the work of the Taiwanese choreographer Lin Hwai-min for his Cloud Gate Dance Theater. Lin at home and at the New York University studied most of the Asian dance forms and at the Martha Graham and Merce Cunningham studios in New York City their versions of Western modern dance. His pieces blend the best of both dance worlds to a new style which exactly corresponds with the feeling of his home town of Taipei: an explosive, irritating mixture of American hectic and Asian calmness.

Neither Chandralekha's Indian dance theater nor Lin's Chinese modern dance ousted an existing dance form; poetically spoken, they brought a cultural desert to flowering. Possibly by their example they even fertilize the classical dance of their countries. But naturally it would be one-eyed to hold a few positive examples for the whole panorama and so certify the modern dance a healing or at least harmless affect on non-western dance cultures.

As a matter of fact there are also examples, that the contact with western contemporary dance more than one great Asian talent removed from it's roots. Chandralekha, for example once and again looses dancers to the group of Shobana Jejasingh, who originates from Madras like Chandra herself, but now lives in London; with the salaries, a London company is able to pay, the Indian group can't compete (and with the living conditions and artistic challenges in London either).

The Indonesian choreographer Miroto from Yogyakarta was a great hope of Indonesian modern dance when he won the first price of the first Indonesian choreographic competition with a piece called **Sampah** (garbage) during the eighties. As a dancer with the traditional dance group of Yogyakarta's ASTI he performed at the International Dance Festival of Nordrhein-Westfalen, where he saw modern dance and contemporary German "Tanztheater". Not much later he came to Germany with a fellowship of the Goethe-Institute and International Theater Institute (ITI). He studied at the dance department of the Folkwang University in Essen and took lectures with Pina Bausch's Tanztheater Wuppertal. After a short time Miroto was an ardent admirer of Pina Bausch, and before he went back to Indonesia he told me that he would choreograph now like Pina Bausch in Yogyakarta.

I certainly know that a lot of young choreographers all over the world, who not even have studied with Bausch, try to make their choreographies look



like hers, and us much I like - more than that: I love - the original work of Pina: imitating her doesn't make much sense for me. Especially in Miroto's case I thought that this was a very dangerous idea and I tried to talk to him out of this. Miroto did not stay very long in Indonesia. The next time I heard from him was by a postcard from the States, telling me that with another fellowship he went to Los Angeles. Today, among others, he is working with Peter Sellars, and that may be fine for him. But I think he would be needed at home more than in the States.

Since some years even the People's Republic of China has a contemporary dance ensemble in the city of Guanghzou. It was founded by the Chinese dance teacher Yang Mei-qi, who got the permission to travel the United States during a period of political relaxation in the eighties. In America she fell in love with modern dance. Back home she succeeded in organizing regularly training classes in modern dance; Charles L. Reinhart, director of the American Dance Festival at Durham, North Carolina, send her good teachers from the States. When the first Chinese dancers got their diplomas after four years, with these students the Guangdong Modern Dance Company was formed: a white raven among the dance companies of the People's Republic. But scarcely the company got internationally known, they had to mourn their first big loss. Their most talented dancer and choreographer, Shen Weh, left the company for New York City, where live is much more comfortable than in China - and so are the artistic chances. But again: in Guangzhou Shen Weh really would be needed.

Africa, too, looses more and more dancers and choreographers to the west. But as modern dance in Africa is just at the beginning, for quite a while it where mostly traditional dancers, who decided to live in France of England to have an easier entrance to the European capitals, where they could show their art more frequently than at home. Meanwhile the most important contemporary African dance company, "Ebene" with their choreographer Irene Tassembedo from Burkina Faso, lives in Paris, I don't blame them for leaving Africa, because it is not only bad for their art. Naturally these emigrants with their art increase the interest in African culture and African Dance. But the losses are more serious.

And if the modern dance in Asia and Africa at the end pulls out the indigenous dance forms or not: who knows for sure. I remember, that Sardono W. Kusumo during the eighties choreographed a dance piece with the title of **Plastic Jungle** and in this piece the indigenous dancers from (if I remember correctly) Kalimantan, who possessed the stage at the beginning, were driven off the stage later on by plastic balloons who entered the stage together with a western modern dancer. Of course it wasnot the lovely female western dancer, who ousted the indigenous people, but the plastic garbage of modern life. But for the ousted people: where is the difference?



he history of performing arts in the 20th century is, more than any thing, a story of artists being inspired by and incorporating the forms of other cultures—or, more precisely, what they get of the forms of other cultures. Oriental borrowings have long been recognized as crucial in contemporary music and decisive in modern dance. In theatre, too, modern innovation has come largely from an accumulation of Asian influences (Blumenthal '87)

accumulation of Asian influences (Blumenthal '87) INTRODUCTION

Literally, multiculturalism means "of or pertaining to a society of varied cultural groups." But the debate that has raged in the last two decades among world scholars and performing artists has invested the term with far weightier implications. In 1989, the Dance Critics Association opened a forum on "Multiculturalism and American Dance," the 1990 Los Angeles Festival was multicultural, and the October 1991 American Theatre Journal raised a special issue on "Rethinking Multiculturalism."

Is multiculturalism an acknowledgment of the rich diversity of American society and its tradition, learning and art? Or is it a thinly disguised attack on the achievements and values of Western culture on which our heritage is based? Is it a prescription for tolerance and pluralism? Or is it a new orthodoxy that demands conformity and political correctness"? Does it have roots deep in the creative consciousness of artists? Or is it a fashionable buzzword that will fade as tastes change?

There is no facile or formulaic answer. Multiculturalism is, as Richard Schechner sees it happening in the USA, "an inversion of the melting pot. Instead of a uniquely American alloy, the individual ingots of ethnicity do not melt or fuse. Rather each group keeps its own distinct qualities." To better understand multiculturalism it is necessary to look at several related terms: pluralism, fusion inter-, and intraculturalism.

Pluralism derives from the Latin word plures; as found in **E Pluribus Unum** which is usually translated as "Out of many, one.," But, according to Peter C. Goldmark, the more accurate translation would be "several," with the implication of diversity and difference, rather than the more homogeneous "many." This is closer to **Bhinneka Tunggal Ika** (Unity in Diversity), the motto of the Republic of Indonesia.

Fusion is the opposite of multiculturalism. It occurs when elements of two or more cultures mix to such a degree that a new society, language or genre of art emerges. The Bahasa Indonesia, a Malay language reformed into the Indonesian national one, is an example. Old Javanese and Balinese culture which blends Indian with respectively the Javanese and Balinese culture are other examples. Syncretism and "creole" culture are products of fusion.

MULTICULTURALISM IN INDONESIAN PERFORMING ARTS

BY DR. SAL MURGIYANTO

Like the other three, interculturalism involves contact between different cultural groups but with the expectation that something will be gained. Brett Hough, further differentiates between interculturalism (the philosophical rationale) and intercultural exchange (the practice). He clarifies:

The notion of 'exchange' implies a two-way process, it implies reciprocation, which may occur at the same time or be deferred until a later stage. The important element is that a **relationship** has been established which should involve a sense of equality and responsibility.

In this paper, I use interculturalism because, following Richard Schechner, an interculturalist is willing to explore "misunderstandings, broken messages and failed translation—what is not pure and what cannot successfully fuse."

In discussing interculturalism in Indonesia, it is useful to differentiate between inter- and intraculturalism. Interculturalism is the process of interaction between Indonesian cultures with their foreign counterparts; intraculturalism refers to the process of interaction among Indonesian people of different sub-ethnicities and regions: Java, Bali, Sumatra, Kalimantan, etc. within Indonesia. I will discuss inter- (and intra) culturalism in Indonesia in two parts: before and after Indonesia's independence (1945) focusing on two prominent Indonesian choreographers: Bagong Kussudiardja and Sardono W. Kusumo who represent Indonesia in the Art Summit. Indonesia '95. Then I will investigate the problems in recent intra and interculturalism.

Before Indonesia's Independence (1945)

Interculturalism is as old as one tribe meeting another. The incorporation of two Indian epics (Ramayana and Mahabharata) in various Javanese and Balinese dance dramas during pre-colonial time is probably the oldest example of interculturalism which still exists until today. The Javanese did not only import, but also exported their arts. Once, the Javanese Panji cycle was popular in Malaysia and Thailand where it was performed as Inao. Domestically, Panji romance was brought to Bali and become the narrative theme of the oldest Balinese dance drama: gambuh.

The adaptation of various Chinese elements in some Betawi (native Jakartan) performing arts such as **gambang kromong** music ensemble and **Ondel-ondel** procession are worth to note. **Gambang kromong** was formed around the 17th century when Chinese community began to settle down in Jakarta. Chinese and local musicians began to trade their skills and form a group to play on a mixed instrument: gong, drums, ning-nong, and kongahyan among others. This music group performed for the Betawi—Chinese high society in their parties and Cap Go Meh celebration. Chinese



repertoire (Go Nio Rindu, Thio Kong len, Engko si Baba and Ban Liau) was so popular until the beginning of the 20th century. Later local songs were added.

Ondel-Ondel are male and female giant puppets of about 250 cm high and 80 cm diameter played by a man from inside the puppet. Ondel-Ondel is almost always presents in every Betawi festivity. "Some experts believe their role is not just as mascots of carnival. They symbolize ancestors who guard their descendants in their village." Last year I saw the performance of similar giant male and female puppets in a funeral procession in Taipei, Taiwan.

The intracultural examples are **Seblang** and **Gandrung** dance of Banyuwangi which fuses Javanese and Balinese theatrical elements. **Seblang** is a ritual solo dance performed by a female dancer who dance while in trance likes the Balinese **Sang Hyang**. **Gandrung** is a female entertainer who dance to accompany a male guest as in Balinese **Joged Bumbung** or Javanese **Tayub**.

In all the above examples, cultural interactions were done through "pacific penetration." The cultural borrowing was done out of curiosity or respect, voluntarily. The process is slow and takes a long time. The resulting art form was happily kept by the borrowers as theirs. The process is called fusion, syncretism, or hybridization.

When Indonesians began making contact with Europeans (Portuguese and Dutch, among others), another process of interculturalism began. Kroncong Tugu or the kroncong band of Tugu located in Cilincing in the coastal area of Jakarta is the result of interaction between the Portuguese (who signed a treaty with a local prince and erected a trading-centre in 1522 in Jakarta) and the Jakartans or Betawi people. It is believed that this band was originally played on gondolas by Portuguese musicians traveling from house to house during the Christmas time. "Portuguese nuances are very strong in this music. The instruments (violin, ukulele, mandolin, guitar, cello), its lyrics (kaparinyo, moresco), and even the costumes of the band members (with scarves on their neck) are still reflecting its Portuguese origin." In Flores island, in the late 16th century, the Portuguese brought not only Catholicism but also a Christmas Play-locally known as Toja Bobu-which was performed on 26 and 27 December every year after Mass in front of the church or in the courtyard of the raja (local king). Antonio Pinto da Franca writes:

(**Toja Bobu**] is played by 13 artists. A princess is forced by her parents to choose a bridegroom. The parents are present seated in front of the soldiers and they sing the refrain. The princess declares her wishes and one by one the candidates make their offers and extol their advantages. Finally the princess selects the "Maschador" (Merchant) for his assurances of "renggala"



(a better time). The ceremonies of the wedding take place with "arak" (palmbrandy) and dances. The participants leave the courtyard preceded by the "Bobu" (buffoon). Many time the play is broken-up for the performance of songs and dances which consist of stamping the foot with the rhythm and with hand movements.

Da Franca continues, "The people of Sikka know the plot of the play but cannot understand the meaning of each word. Alas for Portuguese it is also difficult to understand in integral because the words are spoken in quite corrupt Portuguese." On December 1994, I saw a performance of **Toja Bobu** by Toja Sikka Gere-Bue group in the Festival of the Society for Indonesian Performing Arts (MSPI) in Maumere, Flores, Eastern Indonesia.

When the Dutch began colonizing Indonesia in the early 17th century, cultural borrowing of Dutch culture by local artists occurred not only inside but also outside the Javanese courts. **Tanjidor** began to shape up in the 18th century, when Jakarta got bigger and many Dutch landlords moved to Cibinong and Citeureup. Local Betawi musicians used wind instruments such as tubes, trumpet, trombone imitating Dutch band to play waltz and march. But later they also played Malay music: **Surilang** and **Jali-Jali** among others. Still later, female masked dancers were added to this hybrid band.

In Purworejo, Central Java, people believed that Dolalak village dances was inspired by the activities of Dutch soldiers in a local barrack in the past. Everyday, they danced and sang, "Do ... I a ... Ia ...; Do... I a ... Ia That gave reason to name the dance Dolalak. Dolalak dancers wear "military" hats and uniform like Dutch soldiers. Later sunglasses and white socks were added. They perform in a lining or group formation. In unison they move, march, and change position while dancing and singing. Occasionally comical movements and funny words are—inserted to attract audience. Both Tanildor and Dolalak are still performed until today. Borrowing European dress and article, (sunglasses, white socks, neckties, and hats) to "beautify" a dance performance is a common practice in many village dances in Indonesia. Similar borrowings was also done by Javanese court artists. In Srimpi Sangupati, a Javanese classical dance performed by four female dancers, pistols are used as properties; a carafe and wine glasses are used to toast to honorable quests. Some Bedaya and Lawung dances are accompanied by gamelan music which incorporates the playing of drums (Occidental style) and trumpets in the opening and closing section. The Bandabaya dance of Paku Alaman, the lesser court in Yogyakarta, uses swords as dance props.

Interaction between Western and Indonesian artists changes not only Indonesian performing arts but also their Western counterparts. In 1925, Ruth St. Denis the famous American modern dance pioneer, went to



Indonesia. Short interaction with traditional Javanese and Balinese dance inspired Denis to create **Batik Vender**, **Scene Javanese**, **Javanese Court Dance**, and **Dance Balinese**. These are exotic dances, eclectic adaptations of Indonesian dances for Western audience. During this time, various dances from Asia and Africa (India, Egypt, Indonesia, Japan, China) all were lumped into one category. They were called "Oriental" or "ethnic" dance. The term "ethnic" was used as a euphemism for 'heathen, ' 'pagan,' 'savage,' or—perhaps the worst of all—'exotic.' This particular way of looking at Eastern art has been coined and popularized by Edward Said as "Orientalism."

Meanwhile interaction also occurred among various sub-ethnicities and dance styles in Indonesia. Traditional court Javanese artists differentiate two classical dance styles: Yogyakarta and Surakarta. In the 18th century, some Yogyakarta artists invited R.M.H. Tondokusumo, a Solonese dancer-choreographer to help create the langen mandrawanara dance-opera. In Surakarta, Prawira Wana or Wireng Dayak was created with costumes and movements imitating the Dayak people of the interior of Kalimantan.

In most of the above examples, the borrowings were done voluntarily out of attraction, appreciation, or "exoticism." Whether the borrowing was done with respect and understanding or in a colonial attitude i.e.: one can do anything one likes with no consideration on how the "Others" feel and think, needs further investigation.

After Independence: The First 25 Years

Proclaiming its independence in 1945, Indonesia spent its first 5 year of independence to defend its freedom and consolidate its administration. In the 1950s, Indonesian government began to send performing art troupe to foreign countries as parts of its cultural diplomacy. The composition and repertoire of such troupe reflected the cultural policy of the new Republic: to preserve various local traditions and create a national culture.

Unlike other nation-states growing at that time, Indonesian government did not establish a National Dance Company but temporarily brought together dancers from different Indonesian regions to form a temporary "national" troupe. For a few weeks or months male and female dancers (and musicians) from various regions—core members are usually Javanese, Balinese, Sumatranese, and only a few from the outlying islands—were gathered in a training centre to conduct an intensive rehearsal and training. The program was composed of a variety of traditional dances from Bali, Java, Sunda, Sumatra, and other islands. The idea was to represent the best dance repertoire (and dancers) from Sabang (a city in the Northwest tip of Indonesian islands) to Merauke (at the most Southeastern point): a parade of sub-ethnicities.



As it was not possible to represent all the 26 (now 27) Indonesian provinces with respected local dancers, selected artists in the training center were trained day and night to perform not only their own dances but also repertoire of other sub-ethnicities. In practice, it was possible for Javanese, Balinese, and Sundanese dancers to perform Sumatranese, Kalimantan, and Mollucan dance. But it was unlikely to do the other way around in such a short time.

An important development occurred in 1958, when Bagong Kussudiardja established his new dance school: Bagong Kussudiardja Center for Dance Training. Bagong visited the USA in 1957 along with Wisnuwardhana and Setiarti Kailola. Among others they took classes with Martha Graham in Connecticut College Summer School. Setiarti then lived in New York and only recently went back to Indonesia. Bagong and Wisnu established their own respective dance schools in which they tried to blend what they learned from Graham with traditional Javanese dance technique and convention.

Born in a traditional Javanese family and raised during the Indonesia's revolution, Bagong has a strong spirit of nationalism and reformation. His study with Graham serves as an outlet to materialize his creative drive. During the last four decades; Bagong has created dozens of works. His choreography can be divided into two categories. The first category of his work is more abstract both in its content and form, such as: **Kembang Setaman**, **Kurusetra**, **Pertemuan Dua Warna**, **Nggiring Angin**, **Khusuk**, and **Lampor**. In this kind of work Bagong does not use traditional movement; it is accompanied by a collage or a combination of gamelan and nongamelan music.

The second category of work such as **Arjuna Wiwaha**, **Ratu Kidul**, **Klana Mahesa Jenar**, and **Diponegoro**, reflect Bagong's concern on intraculturalism. In this type of work, Bagong uses narrative theme, costumes, gamelan music, and dance vocabulary with a strong traditional nuance. Unsatisfied with the slow and delicate quality of Javanese dance, however, he invents dance postures, steps, rhythms, and movement phrases which evoke impressions of Sundanese, Javanese, and Balinese dance and blends them into his particular dance style.

Bagong is never satisfied with one dance style. In his youth, as a classical Yogyanese dancer, he crossed the boundary of his tradition by studying the rival court dance style of Surakarta as well as some folk dance forms. He studied Sundanese, Balinese, Sumatranese and many other genres of dance. His participation in many national cultural missions, which were almost always comprised of various local dance tradition, strengthened his eclecticism.



Stepping away from the **prlyay!** (traditional Javanese elite) ideal, Bagong joins others in search for national identity. This is evident not only in the content of his work but also in his dance style. **Echo of Nusantara** and **Village Festiva!**, which I discuss in details in my dissertation are the examples. Bagong is also a modern painter, probably this is the reason why in many of his work visual image is very predominant.

In the early 1960s, two art institutions were established: Sendratari Ramayana (1961) and ASTI the National Dance Academy of Indonesia (1963). The Sendratari (a dance drama with no dialog) Ramayana in Prambanan was founded in 196l by the Ministry of Post, Telecommunication, and Tourism to provide regular performances for foreign visitors. Two things worth to mention. First, it was created by bringing together performing artists from the court of Surakarta and Yogyakarta. As such, the sendratari is a fusion of two Javanese dance styles. For outsiders, it is probably difficult to see the difference. For insiders, it is very clear: Prambanan style belongs to neither Surakarta nor Yogyakarta. It has its own characteristics and an impact on young Ramavana dancers. Some of them realize that there is freedom in reinterpreting tradition to create a new work: continuing or deviating from the old. Three prominent choreographers who emerged from Ramayana Prambanan are Sardono W. Kusumo, Retno Maruti, and S. Tirtokusumo. Later, Javanese sendratari Ramayana inspired Balinese artists to create Balinese sendratari Ramayana.

In 1963, Indonesian government established ASTI, the National Academy of Indonesian Dance, the first dance school of tertiary level in Indonesia. It was in this institution that (Western) choreography first introduced. There are now seven of such dance schools of tertiary level in Indonesia located in Jakarta, Padangpanjang (West Sumatra), Bandung, Solo, Yogyakarta, Surabaya, and Denpasar (Bali). Many today generation of choreographers are graduates from these tertiary dance schools.

During Soekarno's Old Order (1945-65), the official Sabang to Merauke Cultural Troupe had become an important tool for the promotion of Indonesian dances to foreign audience. But in the process, intraculturalism predominated interculturalism. Only occasionally there was effort on interculturalism. **Tari Manipuri** was choreographed by the late Prince Surio Hamijoyo, then recomposed by S. Maridi, a Javanese dancer-choreographer, is an example. **Tari Nusantara** which incorporates dance postures, costumes, and movements of Thai classical dance, is another. Bagong Kussudiardja created some of his early work after witnessing a foreign dance. **Layang-Layang**, which depicts a boy playing a kite accompanied by a drummer on two drums, was inspired by a male dance from Siberia in which the dancer imitated a man making a fishing net accompanied only by a drum. Another piece, **Tari Batik** was also created after seeing a Chinese **Weaving Dance** in Beijing.



It is not clear how long and how deep the Javanese choreographer has studied the Indian classical dance of Manipur, of Thai, or of China. To me, it is a free interpretation of "the Other" similar to Ruth St. Denis' **Dance Balinese** or **Dance Javanese**.

Deeper interaction began when in the 1960s Euro-American anthropologists (Claire Holt., Hazel Chung) and ethnomusicologists (Mantle Hood, E.L. Heins), among others, began to conduct research and study traditional Indonesian music and dance from local (Javanese, Balinese, and Sundanese) masters. Later, some of these masters were invited to teach American students at different American Universities.

Recent Intra- and Interculturalism

One of the most important art institution established under the New Order (1966-present) was the Jakarta Arts Center "Taman Ismail Marzuki" commonly called TIM (1968). TIM aspires more toward modern art, creativity, and freedom of expression and although administered under the Governor of Jakarta, it is known nationally and internationally.

An important dance figure who emerged from TIM is Sardono W. Kusumo, a classical Javanese dancer from the Prambanan Ramayana Sendratari who then became a reformer and strong figure in Indonesia's intra- and interculturalism. In 1964, after his participation in the Indonesian Cultural Mission to the New York's World Fair, Sardono spent almost a year to study modern dance at Jean Erdman school in New York. Back to Indonesia, he migrated to Jakarta and initiated a dance workshop at what then was known as the Jakarta Arts Center Taman Ismail Marzuki.

Participants of his workshop were mature dancer-choreographers of different dance and cultural background: Wayan Diya (Balinese), Sentot Sudiharto (Javanese), Farida Feisol and Yulianti Parani (ballet), Huriah Adam (Minangkabau, West Sumatra) among others. In his workshop, Sardono did not teach a dance technique, instead—through movement exploration and improvisation—he lead participants to develop their sensitivity, creativity, and intuition. Sardono is not interested in maintaining a traditional or creating an individual dance style. He lets workshop participants maintain their respective traditional dance but look at it with openness, critical and creative attitude.

Many of his workshop participants then became dance instructors at the Jakarta Institute for the Arts (IKJ). They regularly performed their work at TIM Arts Center. The late Huriah Adam, for example, practiced intraculturalism by inviting artists of different sub-ethnicities: Javanese and Balinese, among others, to perform in her work Malinkundang. Yet, when the same work was performed in West Sumatra, all the dancers were

Minangs. To fit their skills, Huriah changed the choreography. In her other piece, Huriah performed a modernized Minang candle dance to Paganini music. Farida Feisol incorporated Balinese movements in her modern work **Gunung Agung Meletus**. Another piece, **Daun Pulus**, was choreographed using Betawi (Jakarta) traditional dance movements but accompanied by contemporary music by Slamet Abdul Syukur. Yulianti Parani created **Pendekar Perempuan** using traditional Jakartan (Betawi) dance and music.

Sardono indulges himself in experimental work. Cak Rina (1972) and The Witch of Dirah (1974) are two of his experiments in which he combines Javanese and Balinese elements and uses Javanese and Balinese dancers. Unlike Bagong, who is interested in blending local (sometimes also foreign) styles and formal beauty, Sardono is fond of presenting or combining local style(s) with his own personal vision and avant garde approach. He went back to his remote Javanese past to find vigor and directness in order to go forward,

He works with the local people of Nias, Bali, Kalimantan, and Irian Jaya, but his research does not end in mannerism. When working with the Balinese, Sardono draws on Balinese dance style and predominantly Balinese dancers; when working with the Dayaks, he uses Dayak dance and Dayak dancers. Sardono takes a particular culture as the host and inserts elements of other cultures into the piece.

"He has ideas that anybody else might never have thought of." In **Meta Ecology**, for example, he brought his dancers dancing in the mud. In **Lamenting Forest** Sardono works with the Dayak people of East Kalimantan.

New York critic, Deborah Jowitt, commented on Sardono's **Passage through the Gong** (1993), performed at the Next Wave Festival at the Brooklyn Academy of Music, "Sardono's enigmatic, strangely fascinating if structurally unbalanced blend of Indonesian dance-theater with personal vision and contemporary theatrical devices aligns him more with radical directors like Peter Brook."

Sardono and Bagong are the two exponents in intra- and interculturalism in Indonesian dance. In **Plastic Jungle (1983)**, Sardono invited Francois Mothes, a modern dancer from Tanz Forum Koln, to take part. In **Mahabhuta** (1987) he invited Edward Herbst, an American ethnomusicologist and performer, to sing and act. In 1988, the American Dance Festival (ADF) invited Sardono as guest choreographer in which he created **Sanctum** using dancers from different parts of the world. In the same year, he worked closely with Elisa Monte and David Brown from New York to create **Elisa** In **Ball**.



Meanwhile, in 1978, Bagong Kussudiardja established his dance school Padepokan Seni Bagong Kussudiardja." His students come not only from different parts of Indonesia but also from overseas. This helps Bagong maintain his love on combining dance elements of different cultural backgrounds. In 1983, Bagong interculturally choreographed Manunggal using more than 20 dancers, a half of them were his students from: Singapore, Malaysia, the Philippines, and Thailand. Manunggal is meant not only to bring together dancers of different nations, but also movements of different styles. Echo of Nusantara and Village Festival, which I discussed in detail in "Moving between Unity and Diversity" are examples of his recent intra-culturalism.

Problems of Intra- and Interculturalism

Western artists are pirating Eastern theatre forms—and sometimes getting them all wrong. But that may be precisely the right thing to do[?].

Is it right? Right for whom? This statement is probably right for Western artists and audience, but definitely not for their Eastern counterparts. The gamelan music festival at Expo '86 in Vancouver, BC, Canada, participated by both Indonesian and Western musicians, is an example. During the Festival, while the Indonesians never gave any hint in public that they felt their protégés had missed the boat, private comments began to paint a different picture. On seeing a Western group playing a contemporary composition for gamelan, a Javanese musicians commented:

"No wonder, they don't need notation. They only play one note!" . . . One Javanese dancer at the festival said, that these artists "have chosen to work in forms for which their own culture has no standards to judge them." But, he went on to say, he did not feel that he really could evaluate the work either. True, it did not seem very interesting or accomplished to him. But he was "not the intended audience."

For the sake of Western audiences, many Western theater practitioners have borrowed Asian performance techniques, just as Indian, Chinese, and Indonesian dramatist have Western performance conventions to revitalize and shock Asian audience. "Always the intended audience has been other than one from which the techniques have been adopted." Interculturalism, as Brett Hough writes,

... is not just about two (or more) culturally distinct people getting together and making beautiful art, it is both more mundane and more complex than that. It is about negotiation, about trying to understand, about putting oneself and one's achievements to date on the line in order to learn. Indeed, it is a pursuit not for the faint-hearted.



Non-Western critics blame interculturalism as representing "orientalism," "colonialism," "exploitation," and "desecration"; the Western critic looks it as "the political advocacy of other than Western (or non-"Eurocentric") forms of dance." The interculturalists defend their work as representing "cross-cultural borrowing," "cross cultural code," or the creation of "vigorous and fertile hybrids."

More than mere tolerance, multiculturalism is a "genuine engagement of diversities within the bonds of civility." To achieve true multiculturalism is rare in history. For some groups of people, to engage one another at the point of their differences is impossible. In a true multiculturalism, equality, respect, and understanding are required.

Misunderstanding and Choreographic Approach

Indonesia is a country of multiculture. In Indonesia, intraculturalism is a fact of life. It does not mean that intracultural dialogs always go smoothly. Sometimes they are filled with suspicion and misunderstanding. In 1972, commissioned by the Jakarta Arts Council, Sardono went to Bali with some Javanese dancer from Solo and Jakarta to work with the villagers of Teges to create **Ketchak Rina**. When the work finished, the Governor of Bali prevented him from bringing the piece to Jakarta.

This experiment, however impressive for modern Indonesians, offended some Balinese. Ketchak is a dance that belongs not only to Teges villagers but also to the larger Balinese community. Ketchak belongs to Balinese folk as well as to the aristocracy and modern educated Balinese. Many of its creator have been long forgotten and their creations "claimed" by the community. Some Balinese interpreted Sardono's ketchak as a threat to Balinese aesthetics. It took almost ten years for Balinese to accept (or at least no longer directly challenge confrontationally) Sardono's work.

Having neither the religious fervor of the Balinese nor the cultural dominance of the Javanese, a small **suku** (ethnic group) such as the Kenyah Dayak in Kalimantan, may feel even more threatened. In his collaboration with the Kenyah Dayak to create **Lamenting Forest** (1987), Sardono took extra care of the cultural and social barriers. From the beginning, he was welcomed by the Kenyah. Yet, good social interaction did not always aesthetically reflected in the work. Dance critic, Sedyawati commented, Sardono's **Lamenting Forest** is very successful in making people think and be concerned about ecology and the survival of the Kenyahs. But as a choreography, I did not see a genuine involvement on the part of the Kenyahs. To me, they looked like antiques being exhibited on stage. I did not feel that they were communicating their own world.



In **Echoes of Nusantara**, Bagong combines many village dance elements from Java, Bali, Sunda, Batak, and Minangkabau. New York critic Marcia B. Siegel, criticizes:

The dance not only synthesizes many elements of Indonesian dance, it also decontextualizes them and hence makes them safe. Relieved of ritual significance or political/cultural freight, the movements can be just movements, nothing more. Everyone can claim the dance, no one can object to it. It represents all and gives preference to none. However well this may serve the needs of Indonesian nationalism, it barely skims the surface of Indonesian art.

Not only American critic, but also Indonesian scholar objects to Bagong's choreographic, approach. The late Boestanoel Arifin Adam, former director of ASKI, the Academy of Indonesian Performing Arts in Padangpanjang, West Sumatra, told me that Bagong used various elements of regional dances without an effort to deeply understand the cultural background of the dances he used in his compositions. To him, Bagong's approach emphasized the form and not the cultural meaning of a dance.

Intraculturalism: By Nature or By Choice

By focusing my discussion on Bagong and Sardono, I do not mean that only the two are working in intracultural atmospheres. Many younger choreographers work intraculturally by nature or by choice. In practice, it is not always easy to differentiate an intracultural work from the rest. For some artists, having been interacting for a long time, intraculturalism is a second nature; for others, such as Bagong and Sardono, it is a choice.

Choreographer Deddy Luthan, for example, was born of Minang (West Sumatranese) descent but raised and grew up in the metropolitan city of Jakarta, and married a Javanese dancer. As such, he familiar with both Javanese and West Sumatranese dance. When he went to Kalimantan, to work closely with the Modang and Kenyah Dayak in 1978, the resulting choreography (Petutung Pekah) is intraculturalism by choice. Similarly when he choreographed Gandrung Salatun (1992) based on Banyuwangi (East Javanese) dance style for the Indonesia Dance Festival 1992, because Banyuwangi is a particular region is East Java inhabited by the Osing people, a sub-ethnicity of the Javanese who live in the border between (and whose performing arts combine the dance and music of) Java and Bali.

But when Tom Ibnur, a Minang choreographer who migrated to Jakarta, choreographed **Di Bawah Kubah Langit** (1992) in Malay dance style with dancers and musician from the Jakarta Institute for the Arts and local

Jakartan artists, it is intracultural by nature. The Minang and Malay dance are two distinct styles, but many Minang dancers has been practicing Melayu dancers for a very long time, In fact, Melayu dance is found and practiced (although in slightly different styles) in various coastal areas of Indonesian islands including West Sumatra and Jakarta: a second nature to people of buth locations. Meanwhile, when Tom work with the native Bonai people in the interior Riau province in eastern Sumatra, the resulting product (Tanah Bonai, 1992) is intracultural by choice.

One of the key word in interculturalism is "Other." For some Indonesians, the boundary between us and the "Other" is not always clearly marked because the "Other" has fused and become one's second nature. Practiced as a choice or by nature, the issues of equality, respect, two-way process, and deep understanding remain.

Cultural Diplomacy and Interculturalism

The Sabang-Merauke cultural troupe is sent overseas by the government as a "cultural diplomacy." The goal is to display Indonesian cultures (may be also to create new markets) to impress and build friendship with other nations. A cultural diplomacy is geared to a political (G to G) than individual to individual relationship. In such a trip, a small performance, demonstration, or dance class is sometimes organized by the host for the visiting artists to sample movements and step of the "Other." In such interaction between artists and between artists and local audiences are encouraged. When artists are sent to work in studios in a foreign country, it is an extension of the function to develop the talents of the visiting artists. A cultural diplomacy grows into an international cultural relation which facilities direct interaction between artists of both countries.

Such interaction may result in the creation of a piece with heavy cultural borrowings such as **Manipuri** and **Nusantara**; but relationship between artists is temporary and superficial.

Deep Learning: How deep?

In his article, "Intercultural Performance: The Balinese-American Model," Stephen Snow, actor and performance theorist, discusses three examples of interculturalism between American and Balinese performers: Islene Pinder, John Emigh, and Julie Taymor, Snow indicates that beginning in the 1970s, "people are having the opportunity to learn deeply—from the tradition of other cultures." Interculturalism, then, is more than sending a cultural mission or developing the talents of the visiting artists through an international cultural exchange. It demands what Stephen Snow calls "deep learning," . . . the learning which takes place on all levels: in the mind,

heart, and body ... If deep learning has taken place, there is real possibility of appropriating styles and techniques from other cultures and integrating them with those of one's culture. This process of confluence I call hybridization.

The works of Islene Pinder, John Emigh, and Julie Taymor are, according to Stephen Snow, example of hybridization. When Snow wrote his report, both Pinder and Emigh had "deeply" studied Balinese theatre for 5-10 years. The three, choreographers, according to Snow, have all drawn the Balinese theatre as a source of inspiration and look upon Bali as artificial ideal. All three artists have gone beyond mere idealization because they had the opportunity for prolonged contact with Balinese performing arts within Balinese culture. After being inspired, studying, and practicing techniques, they entered into the process of hybridization.

Unlike Pinder and Emigh, who studied and commissioned some Balinese masks for their Western productions, Julie Taymor had neither studied traditional Balinese dance nor commissioned a set of masks. Julie Taymor said, I shudder to see Westerners trying to perform the Balinese legong or Javanese serimpi. As "study" I can readily accept the effort but as performance it just doesn't do somehow. Instead my position was to bring the best of my tradition with me and to work together with artists here [in Indonesia] to create "something else."

For Western audience, Julie Taymor's eclectic and syncretic work which combines puppets, masks, actors and actresses, such as **Tirai**, is highly successful. Participating in her intercultural production at La Mama in New York in 1980 along with some Balinese puppeteer, musicians, and dancers, however, I felt puzzled when asked to move in Javanese dance styles but wearing Balinese mask. Similarly, the **dalang** puppeteer confused when he had to perform with mixed Balinese and Javanese puppets; and Nyoman Catra, one of the Balinese dancer, was troubled when asked to perform the ferocious "Rangda" wearing the comical "Cluluk" mask. What didn't really matter to American artists and audience, did matter to us: Indonesians. For Ms. Taymor, product is more important than process.

Product and Process Oriented

Increasing travel and immigration between cultures has allowed for international exchange in the performing arts as well as opportunities to study the dance techniques from other cultures. Yet, until the 1980s, the flow was unequal. It was generally from the West to the East, from the Eurocentric centers of power to the rest of the world. In 1980s, small streams beginning to flow from East to West, when three Indonesian choreographers—Deddy Luthan (1987) Sardono W. Kusumo (1988), and

Sukarji Sriman (1991)—were invited to lead an intercultural workshop at the American Dance Festival (ADF) in Durham, North Carolina, USA.

In the ADF workshop, each guest choreographer must conduct a six week workshop for students who came from different parts of the world. At the end of the workshop, the choreographer has to perform a piece with workshop participants. To make sure that he had something to perform, Deddy Luthan prepared a Minang piece **Imbauan Saluang** at home and taught it to ADF international dancers.

Sukarji Sriman formulated his idea and developed his work on site with ADF workshop participants. Jefferson Dalby, ADF resident composer 1991, composed the music which was imbued with Javanese gamelan. At the end of the six week workshop, he completed a 45 minute contemporary piece **The Circle of Bliss** which was successfully performed by his international dancers. Back in Indonesia, the piece was reworked for intracultural Indonesian dancers: Javanese, Sumatranese of traditional, modern, and ballet. **Circle of Bliss** was applauded by audience in the Indonesian Dance Festival (IDF) 1992 in Jakarta and in Tanz '94 International Dance Festival in Vienna, Austria.

Later, in 1993, Sukarji Sriman and Boi G. Sakti participated in the International Choreography Workshop at the National Institute of the Arts (NIA) in Taipei, along with two Taiwanese choreographers and 40 NIA dancers. In 4 weeks, they created 10 pieces of solo, duet, and small group dances. One of Sukarji's work, **Woman** or **Perempuan**, a solo female dance, was performed at the IDF '94 with great success.

Luthan's and Sriman's workshop are product oriented; Sardono put his emphasis on the process. He led his workshop participants to explore movements and develop their sensitivity and intuition. Sardono's workshop at the ADF 1988 was slow and demanded great patience from the participants. It did not produce a finished or well structured piece. Sanctum was created by Sardono together with his dancers. Each of them has her/his own unique contribution in the piece. As a matter of fact, it cannot be restaged, more precisely, it will change drastically if performed by other group of dancers. Sardono's process oriented workshop was puzzling for some dancers. A few of them quit.

Two other intercultural workshops—Body Thak (1990) by I Wayan Dibia, dancer, choreographer, and scholar from Bali, and Keith Terry, American choreographer, and Dancing Demons or Sita Disita (1991) an episode of Ramayana jointly choreographed by Kai Tai Chan (Chinese-Australian choreographer) with Balinese dancer Kadek Suardana—tried to balance between the important of product and process. As Hough wrote, Dibia and Terry had known each other for some times and were both familiar with the other's country and performing traditions before embarking on the Body



Tjak project. It also involved an equal number of North American and Balinese performers.

Tony Lewis, who participated in the **Dancing Demons** project wrote: ... our Director, Kai Tai Chan, had impressed upon me very strongly that although we had only six short weeks to create and rehearse an entire programs, the **process** upon which we were about to embark was equally important as the finished product that we were to present for our 'assessment.'

Like the **Dancing Demons** which was rehearsed and performed in both Bali and Australia, **Body Tjak** was prepared and toured in Bali and the USA. Both workshops, allowed equal exposure to the culture of the cultures of the other.

Understanding the Contexts

Both Dibia-Terry and Suardana-Kai Tai Chan were trying to put into practice Bharucha's point that interculturalism has to be studied "within the historical context of particular cultures." The importance of understanding the contexts of both interacting cultures in intercultural exchange and collaboration is also emphasized by Jennifer Lindsay, ethnomusicologist and former director of the Australia-Indonesia Institute in Jakarta:

... for cultural exchange between Indonesia and Australia to be fruitful at any level, however, needs to be more exchange of information and understanding about the context in which the arts operate in each country Understanding the difference in cultural context and ramifications of these differences is therefore the very starting point of a true 'exchange' and collaboration.

The three aspects of performance context that are fundamentally different in the two cultures and discussed in great details by Lindsay are: (1) the way performances are produced and funded, (2) the structure of the arts bureaucracy, and (3) ideas about the import (of foreign) and export (of local) performance forms.

Ethics of Interculturalism

Indeed, the problems one has to face in interculturalism is not only aesthetics but also ethics: of equality, of representation and appropriation. Equality of relationship between individuals and between what is being exchanged is necessary if one does not want to be blamed as "being patronizing or perpetuating imperialist legacies of appropriating what we learn from the non-West, and of treating the peoples of those region as the Other as somewhat less than us." Hough further questions, "Does both feel that they have obtained an appropriate benefit from the exchange?"

Many Western artists is not reluctant to borrow Asian technique, and leave the contextualizing tradition behind. As Julie Taymor once said, "I'll use anything any mean to make the best theatre I can." This attitude is now strongly criticized not only by Eastern scholar, but also Western scholar. Bharucha argues,

.... can the 'pre-expressivity' of theatre culture, say of tribal societies, which is grounded in the rituals, rhythms, and gestures of everyday life, be decontextualised and 'restored' into techniques of performance? What gives artists from one culture the right to decontextualise other cultures and borrow conventions and techniques with no accountability of their changed, or perhaps, distorted meanings? I think we need to control these questions critically and assert that the 'Third World' can no longer be reduced to a repository of materials, rejuvenating or otherwise.

David George, Australian theater practitioner, also asks:

Can a Western Performer so casually pick up performance techniques which take the 'natives' twenty years to master, can these then be read correctly or even usefully by a Western audience: if not, is this mere archaelogism, or cultural rape?

The point here is that interculturalism does not license one to do whatever one wants. "Real offense can caused by a religious or moral artifact being turned into mere entertainment."

We used to hear Western artists and scholars (as if) saying among themselves, "They cannot represent themselves; they must be represented." Today, we hear ourselves saying, "We can represent ourselves, we are represented." This might apply not only in an inter- but also intraculturalism.

My aim in exploring these problems in multiculturalism, is not to disparage or discourage inter and intracultural exchange, but to make artists and scholars involved in multiculturalism deeply aware of the ramifications. Critical openness, greater sensitivity to the ethics, and respect for the Other might lead to a fuller and more fruitful inter and intraculturalism.





fter having heard the address by His Excellency the Minister of Education and Culture Prof.Dr.-Ing. Wardiman Djojonegoro, and the keynote address by Madame Director General of Culture, Prof. Dr. Edi Sedyawati, the participants heard paper by Dr. Jose Maceda, Mr. Paul Gutama Soegijo, Dr. Sumarsam, Mr. Tian Feng, Dr. Sunil Khotari, Mr Jochen Schmidt and Dr. Sal Murgiyanto. The following represents a summary of their papers and results of the questions and discussion afterwards.

- 1. In his address His Excellency the Minister of Education and Culture expressed his support for the seminar, stating that he "attached great value to the activities being undertaken as part of the music and dance summit". He reconfirmed the vital role of the arts in human life and the development of modern Indonesia, the need for a sound public policy frame work to support development of the arts. In prior years Indonesia had faced and met other priorities, and now it is time to stimulate the development of all art forms commensurate with the importance of the art as integral part of an open and vibrant society.
- Ibu Prof. Dr. Edi Sedyawati gave her keynote address on three categories relating to the questions of the arts in the multicultural context. She talked about three types of state with reference to multiculturalism. These included those states resulting from endeavors in imperium building, those which came into existence through a process of colonialization and occupation, and those united through a principle of unification. She touched on central questions such as, where there are multiple sources of norms and values to be found in a multicultural setting is it possible to identify a single response to all of these, or does one not adopt a number of alternatives according to his ethic or regional background, national context or international orientation. In dealing with other culture, she stated "Going back to the issue of collective identity, we should address the problem of cultural resilience". She identified three type of resistance: evasion, confrontation and compromise. Access to the media can solve this problem. A work of art is a symbol-laden medium. When operating in multicultural situation, a contemporary choreographer can experience three possible types of interaction with "the other tradition", namely at the level of philosophical concept, esthetic concept or techniques. An involvement with other culture can be deep or shallow familiarity with the guest culture. These are the problems that we need to discuss.

CONCLUSION
OF THE SEMINAR



Dr. Jose Maceda (Philippines):

COMMON STRUCTURAL ELEMENTS IN THE EAST ASIAN AND EUROPEAN MUSIC (IS CLASSIC LOGIC OF BIPOLARITY AND FIFTH INTERVALS AN OBSOLETE TOOL IN CONTEMPORARY MUSIC?)

Dr. Maceda discussed universal principles at work in the court musics of Asia and Western art music. He cited several structural elements including pentagonis scales, rhythmic pulse, counts of four, bipolarity of tonic and dominant, the fifth interval, and tonal hierarchy. He stressed the role of the tonic-dominant polarity and proportion in several music though comparison. He also plays several examples of his own composition and described how he had applied of these principles in his own work.

Questions of the floor involved sociology, differences between vocal and instrumental music, possible use of semantic theory, and use term regarding gamelan as a "court' music. Reference to music in Lombok, and the use of repetition of motives.

Discussion concluded with the question of the origin of text versus vocal music.

PAUL GUTAMA SOEGIJO (INDONESIAN/GERMAN):

COMPOSING WITH NON-WESTERN MUSICAL MATERIAL

Mr. Gutama related how the nature of his training as Western composer had determined his style for many years. He emphasized that multiculturalism has not been an issue for him at that time.

He then described at later stage in his music making which he called New Source Music, where he was drawn back to the music for gamelan and gamelan-like ensembles. He play several examples of his work, which were of great interest for their variety. Discussion was more in the form of commentary by fellow composers who were present and confirmed the fact that at the moment of composition composers feel that they are primarily manipulating musical materials quite apart from their original sources.

Dr. Sumarsam (USA):

GAMELAN AND THE WEST: CULTURAL AND MUSICAL INTERACTION

Dr. Sumarsam in his paper focused on broader historical perspectives "that links with ideological assumptions of cultural understanding and reception from both Western and Indonesian views". Starting with the presence of European traders in the sixteenth century, he described the gradual growth of and nature of interest by foreign visitors and colonizers. He showed interesting examples of musical notation, gamelan sets used in performances in Europe regarding the "Brownies" (native Indonesians). He



described the careers in particular of such investigators as Jaap Kunst, Colin McPhee, and finally the development of gamelan groups in Europe and the United States. He posed two frequently asked questions: 1) Why has gamelan dominated the scene of Indonesian music in the West; and 2) Does this properly represent Indonesia's musical diversity. He answered these respectively No and Yes.

In the ensuing discussion Dr.Made Bandem described the five different type of gamelan currently found in Europe and North America, which vary in term of nature of the instruments and repertory of compositions performed on the instrument. Dr. Jose Maceda asked whether the popularity of traditional court gamelan in the United States might be a spiritual response against noisy popular music. There was a general discussion regarding attitudes to instrument being used in nontraditional ways.

TIAN FENG (PEOPLE'S REPUBLIC OF CHINA):

THE DEMONSTRATION ON "CHANGE": PRELIMINARY STUDY ON THE MODERNITY AND TRADITION, AND THE RISE OF PLURALISTIC CULTURE.

Mr. Tian Feng presented a paper which stressed the need of strong philosophical and aesthetic grounding in dealing with question of change. He gave a review of "-ism", particularly those considered destructive or deconstructive. He gave his evaluation of several contemporary works in literature, painting, and music (John Cage). He said that some parts of contemporary art were worthy, such as deducaphonic music, polytonality, and atonality. He expressly stated "What I want to deny and fight against those modern culture(s) which betray the right way and correct doctrine for the purpose of destructing human civilization". Mr. Tian Feng also played a recorded example of his orchestral composition Fire. Questions and discussion focused on whether art is culture specific and culture bound, and whether it is the artist himself who directs change.

Dr. SUNIL KHOTARI (INDIA) :

Dr. Khotari talked about the original function of dance in ritual context as discipline, as sacrifice, and as a way of attaining union with the Godhead. The theory of 'rasa' and 'bhava' can be understood as the esthetic basis for all Indian classical dance forms because of this spiritual context. He talked about the change in meaning and context of Indian dance in contemporary India, and changes in the concept of what an Indian artist is and does. He described an interesting shift in dancers from being a professional class to being practitioners from a middle class. He talked about a



change in thematic interests moving away from the traditional mythology and belief to one of universal values and other aspects of contemporary existence. Dr. Khotari presented a historical survey of Indian dance both within India as well as abroad. He ended his talk with a series of slides of important twentieth century dance figures and an exceptional video documentary on Chandralekha, a currently powerful force in contemporary South Indian dance.

Questions included matters of audience popularity in India, hasta/mudra and musical accompaniment, and the speaker's response to the work of Maurice Bejart in the early 1970s (Bhakti).

JOCHEN SCHMIDT (GERMANY):

"Crossing Borders From the Beginning"

Mr. Schmidt presented history of the spread of western classical ballet from Italy and France to countries throughout Europe and Rusia and back and finally to the United States. The history of ballet is therefore history continuing migration and crossborder influence. The spread of modern dance was quite similar. He cited the American Isadora Duncan travelling through Europe where she inspired the Wisenthal sister, and the movement was started in Germany by Mary Wigman. Modern dance dominated the scene in the first third of the century Germany and even during the Nazi period. Ballet, on the other hand, took solid root in the fifties and sixties, which for the postwar generation German was a necessary escape. He also discussed the interaction of ballet with Uday Shankar and the extraordinary case of ballet in Japan and South Korea. When referring to other choreographer working in Asia and Africa, he emphasized the need for them not to simply imitate European and north American forms and that they should work out from their own traditions. Discussion centered on problem regarding "dancer drain" or lose of talented individuals to overseas companies, the state of the dance world in Germany particularly with reference to government support and artist labor unions, modern dance in Asia, why ballet moved to America, and why ballet had not appeared widely in Asia.

Dr. Sal Murgiyanto (Indonesia):

"Multiculturalism in Indonesian Performing Arts"

Dr. Murgiyanto suggested understanding multiculturalism in terms of interculturalism and intraculturalism. Quoting from Schechner an interculturalist is willing to explore "misunderstandings, broken message and failed translation—what is not pure and what cannot successfully fuse". Interculturalism deals with the process of interaction between Indonesian cultures and their foreign counterparts, while intraculturalism

ART SUMMIT INDONESIA

refers to the process of interaction among Indonesian people of different subethnicities and regions. Dr. Murgiyanto described interculturalism in Indonesian dance tradition before and after independence, including ondel - ondel, tanjidor, seblang and gandrung, the use of Western music instruments in bedaya and lawung and the 18th century Yogyakarta dance operas imitating Dayak costumes and dance movements.

Post-independence figures discussed included the choreographers Bagong Kussudiardja, Sardono W. Kusumo, and the establishing of Taman Ismail Marzuki and governmental dance academies at the tertiary level. Questions were devoted to further clarification of the differences between inter and intraculturalism, how these relate to the formation of national culture, and what to call the opening performance given by Urban Sax with dancers.

Rapporteurs:

- · I Made Bandem
- · Edward Van Ness
- · Andrew Toth

In The Seminar



FRONTIERS FOR COMPOSER PROBLEM OF MU

SEPTEMBER 2 VENUE: HOTEL WISA

IN THE SEMINAR



Prof. Dr. I Made Bandem (left) chaired the discussion of Dr. Sunil Khotari's paper



Paul Gutama Soegijo (right) was presenting his paper: "Composing with Non-Western Musical Material". Moderator: Dr. I Wayan Dibia

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Prof. Dr. R.M. Soedarsono (left) chaired the discussion of Jochen Schmidt's paper: "Crossing Borders From the Beginning"



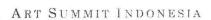
Prof. Dr. Jose Maceda (right) the most senior participant in the Seminar



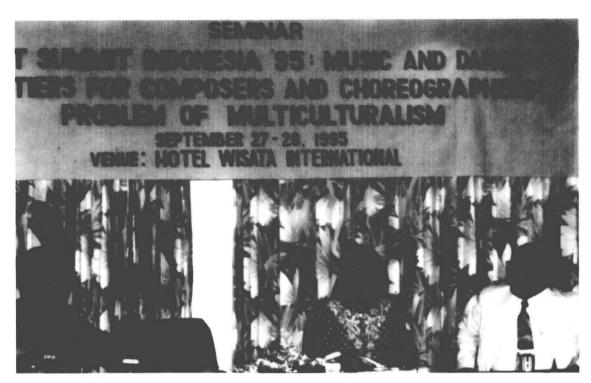




Prof. Dr. Edi Sedyawati (front, centre) the Director General for Culture of the Republic of Indonesia amongst the participants.







The task was completed. Prof. Dr. I Made Bandem (left) Prof. Dr. Edi Sedyawati (centre) Dr. Sri Hastanto (right)



Prof. Dr. Jose Maceda from the Philippines (left) and Dr. Andrew Toth from U.S

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Prof. Dr. I Made Bandem Vice Chairman in charge of Seminar



Prof. Dr. Edi Sedyawati The Chairperson of Art Summit Indonesia '95

ART SUMMIT INDONESIA

WRITERS



r. Maceda is a pioneer and expert of new music in the Philippines. He is Professor Emeritus of the University of the Philippines. He has long experience in field music research in different countries of Southeast Asia, including Indonesia, and is currently working on musical relationship between court musics of Asia. His researches have been published in Journals, including Harvard Dictionary and the Encyclopedia Britanica.



Dr. Jose Maceda

r. Tian Feng is a distinguished composer in his 50s and is technically a resident composer at the Central Philharmonic in Beijing. In reality, however, he has spent the last five years commuting to the Yunnan minority regions for research on local musical traditions to enrich his own compositions. He has written works based on what he has learned firsthand in Yunnan by living with the Minority nationalities. Currently he is composing an opera in which not only would minority musical ideas be incorporated, but also many of their instruments would be used.



Mr. Tian Feng



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DANCE

MUSIC AND



Paul Gutama Soegijo

orn in Yogyakarta in 1934, the fourth of ten children by Bernadinus Soegijo and Claudia Tumirah. He was raised in a Catholic household and his love for western music developed at an early age dune to his involvement in the Catholic church. At the age of 23,

Paul had the opportunity to go and study in that part of the world which is strongly rooted in the western musical culture: Europe. He entered the Konservatorium Amsterdam in the Netherlands in 1957 to further his studies in music theory and violin. From there he moved to Berlin.

During the 1960s his feelings were in a turmoil because the Indonesian government, under the rule of President Soekarno, prohibited the development of western music in Indonesia. For this reason, Paul decided not to return to his own country but to pursue his career in Germany. By 1967, ten years after his departure from Indonesia, Paul together with his "Banjar Gruppe", had achieve international recognition as an Avant Garde composer. Strangely enough, is was while in Germany that Paul first came to love Javanese gamelan, one of the musical world's most unique treasures.

In 1973, during his first visit back home, he took the opportunity to collect a number of gamelan instruments for use in his compositions. Besides gamelan instruments, Paul also uses various other percussion instruments from a number of musical cultures in Asia, Africa and Latin America. In 1965, he married Eva, a film and television actress. In addition to his compositions of New Music, Paul also receives commissions for work of concert piano. Paul Gutama Soegijo has recently been awarded a grant by the local Berlin government to assist with his project on percussion music.

he all-night shadow puppet play wayang purwa had reached the midnight "flower battle". A few musicians were tired and sleepy. They may already have accompanied wayang performances for several days and nights consecutively. The saron player was so sleepy that he had to lay his head on the saron's keys. Sumarsam was a seven-year-old boy at that time (he was born in a small village in East Java called Dander in 1944). Noticing that Sumarsam was among the onlookers, the drummer called him and asked him to play the saron, telling the sleepy saron player to rest. That was the beginning of Sumarsam's gamelan training.

When he was eight years old, the musicians let him join their group to perform in Dander and its vicinity. He began his formal gamelan education at the *Konservatori Karawitan Indonesia* in Surakarta in 1961. In 1964 he graduated from Konservatori and began his career as a part-time gamelan teacher at the *Kasatriyan Junior High School*, which was founded by the *Kasunanan* court in Surakarta. A year later, he was appointed gamelan teacher at *Konservatori*. In 1965 he enrolled as a full-time student at *Akademi Seni Karawitan Indonesia* (ASKI). In 1968 he graduated from ASKI and in 1969 ASKI appointed him as a part-time assistant lecturer.

In 1971, he taught gamelan at the Indonesian Embassy in Canberra. From Australia he went directly to the United States, to become a visiting artist at Wesleyan University, teaching classes on gamelan performance. Two years of exposure to the intellectual life at Wesleyan inspired him to pursue graduate study. In 1974, while teaching gamelan, he enrolled in the Master of Arts Programme in World Music at Wesleyan. He graduated in 1976. His thesis was entitled "Inner Melody in Javanese Gamelan". In 1983, on sabbatical leave from Wesleyan, he began working for a Ph.D. at Cornell University. In 1992 he graduated from Cornell in the field of Ethnomusicology. His dissertation was entitled "Historical Contexts and Theories of Javanese Music".



Dr. Sumarsam



Dr. Sunil Kothari

r. Kothari is a well known dance historian, scholar, and critic. He is the first Indian dance critic to have obtained a Ph.D. in dance from the M.S. University, Baroda. His doctoral thesis was "Dance-Drama Tradition and Rasa Theory as expounded"

in Bharata's Natyashastra." He received a D.Litt. in dance from Rabindra Bharati University, Calcutta, for his research on "The Dance Sculptures of Medieval Temples of North Gujarat."

He hold the Uday Shankar Chair in the Department of Dance at Rabindra Bharati University, Calcutta, where he is professor and Head of the Dance Department. He also served for some time as an Assistant Secretary (Dance) at the Central Sangeet Natak Academi, New Delhi.

He has travelled extensively in India, visiting the centres of classical, traditional and folk dances and has made firsthand study of the various dance forms, interviewing the great gurus and dancers and attending various festivals. He has garnered a vast collection of photographs, color slides and documented material on most of the forms of dance. He also owns a large collection of books, manuscripts, articles, press clippings and material related to dance, which he intends to use as a nucleus for a Dance Archive. Author of several research papers and articles, his book **Bharata Natyam** published by Marg Publications, Bombay, has run into a third edition within a short span of three years. It has come to be recognized as the most comprehensive and authoritative work on the subject. His other publications include **Chhau Dances of India** (Marg Publications) and **Photo Biography of Uday Shankar** (Rimpa Publications) published by Pandit Ravi Shankar, the world renowned sitar maestro.

Dr. Kothari is a member of the Executive Committee of the International Dance Council (UNESCO), Paris. He has served on innumerable committees including the selection committees for the dancers for the Festival of India, the Indian Council for Cultural Relations, New Delhi, Senior and Junior Talent Research Scholarships of the Department of Culture, Government of India, the Kalidas Samman of Bharat Bhavan, Bhopal, the University Grants, Commission, etc.

Dr. Kothari has attended many national and international conferences on dance, contributing learned papers to national and international art journals. He has visited several countries studying international dance scene. He is a regular contributor to the Times of India group of publications. He has served as a dance critic for The Times of India, The Indian Express, The Statesman, and The Economic Times. He is also a foreign correspondent of The Dance Magazine, New York and Ballet Annual, Germany. Currently he is working on comprehensive volumes on Odissi and Kuchipudi.



orn 1936 in Borken, Westfalen. Studied economics at Munster, Koln and Munchen University; diploma 1961. Started his professional career as a journalist (critic) with newspaper **Der Mittag** at Dusseldorf in the same year. Dance critic for Germany's leading daily **Frankurter Algemeine Zeitung** since 1965; also a frequent broadcaster.

From 1982 to 1994 artistic director of the International Dance Festival of Nordrhein-Westfalen. Board member of the German Center of the International Theater Institute (ITI) from 1986 to 1992, of ITI's dance committee from 1989 to 1991.

Writing books about the Dutch choreographer Hans Van Manen (Der Zeitgenosse als Klassiker, Koln 1987), the history of crime and mystery fiction (Gangster, Opfer, Detective, Berlin 1989) and Tanztheater in Deutschland (Berlin, 1992), TV-films about the choreographers Pina Bausch (1984) and Kurt Jooss (1986).

Lives, if not travelling with his wife Maria, in Dusseldorf, Germany. One daughter (32), one son (33), and one cat (10).



JOCHEN SCHMIDT



Prof. Dr. Edi Sedyawati

orn in Malang, East Java, in 1938. Her distinguished career as an archaeologist, together with her knowledge in a number of cultural fields, has made her a cultural expert and intellectual. Her first degree was in Archaeology, and she gained her doctorate in Archaeology and Art History from University of Indonesia. She also balances her life as a scholar with her life as an artist, being an adept

also balances her life as a scholar with her life as an artist, being an adept classical Javanese dancer. Because of her all-round culture expertise the Indonesian government justifiably appointed her Director General for Culture in the Indonesian Republic (from 1993 until the present time).

In this strategic position she initiated an important event in the history of the contemporary performing arts: Art Summit Indonesia 1995, as a cultural tribute to the golden anniversary of Indonesian independence. It is hoped that Art Summit Indonesia will become a regular event in the Indonesian Republic, and Edi Sedyawati is currently making preparation for the 1998 Art Summit Indonesia.

The important positions which she has held to date are: Director General for Culture, Department of Education and Culture (1993-present); Head of Research Centre for Humanities and Social Sciences, Research Institute, University of Indonesia (1989-1993); Head of Javanese Department, University of Indonesia (1987-1990, 1990-1993); Head of Archaeology Department, University of Indonesia (1971-1974); Head of Dance Department, The Jakarta Institute of the Arts (1971-1977); Lecturer, University of Indonesia (1963-present).

Her perseverance and application in her field have gained her two important awards: First Prize for Best Research Result from the University of Indonesia for her research entitled "Quantitative Analysis of The Problem of Local Genius" (1986); and Chevalier Dan's L'ondre Des Arts Et Des Lettres form the Government of France (1997). Since 1971 she has completed no fewer than eleven research papers which have produced eight important publications on the subjects of Archaeology, Arts and Performing Arts, History and Literature.



Dr. Sal Murgiyanto

olds a BA degree from ASTI, National Dance Academy of Indonesia, Yogyakarta (1975), an MA degree in dance from the University of Colorado, USA (1976) and a Ph.D. degrees in performance studies from New York University (1991) with dissertation entitled "Moving

Between Unity and Diversity : Four Indonesian Choreographers."

Mr. Murgiyanto is a distinguished classical Javanese dancer, choreographer, teacher, dance scholar, and critic. Some of his choreographed works are Chandrakirana, Damarwulan, Sukrosono-Sumantri and Narasoma. He has published three books on Indonesian dance and more than 150 articles, and dance reviews in Kompas daily news, Tempo weekly magazine, and in various foreign publications. He has also written Dance of Indonesia for the Festival of Indonesia 1990-91 in the USA. He taught classical Javanese dance in UCLA's Asian Performing Arts Summer Institute in 1984 and in Cornell University's Summer Program in 1987. He has received many scholarly grants, among others are from Fullbright Hays, the Ford Foundation, Asian Cultural Council, and United States-China Arts Exchange.

Mr. Murgiyanto was Chair of the Society for Indonesian Performing Arts (1992-97) and is Visiting Lecturer at the Department of Dance, National Institute of the Arts, Taipei, Taiwan. Mr. Murgiyanto is co-chair of the Indonesian Chapter of the World Dance Alliance, Asia-Pacific Center (WDA-APC)



September 27

- Report by Chairman of the Organizing Committee on Seminar Prof. Dr. I Made Bandem
- Keynote Address by Director General of Culture, Republic of Indonesia Prof. Dr. Edi Sedyawati
- Coffee Break
- Paper presentation by Prof. Dr. Jose Maceda (Philippine) Moderator Prof. Dr. Sudarsono
- Discussion
- Luncheon
- Paper presentation by Paul Gutama Soegijo (Indonesia/Germany)
- Moderator Dr. I Wayan Dibia
- Discussion
- Paper presentation by Dr. Sumarsam (Indonesia) Moderator Dr. Edward E. van Ness
- Coffee break
- Address by Minister of Education and Culture Republic of Indonesia: Prof. Dr. Ing. Wardiman Djojonegoro
- Paper presentation by Dr. Tian Feng (China) Moderator Dr. Edward E. van Ness
- Discussion

September 28

- Paper presentation by Dr. Sunil Khotari (India)
- Discussion
- Coffee break
- Paper presentation by Dr. Jochen Schmidt (Germany) Moderator Prof. Dr. Sudarsono
- Discussion
- Luncheon
- Paper presentation by Dr. Sal Murgianto (Indonesia) Moderator Dr. I Wayan Dibia
- Discussion
- Coffee break
- Drafting of Report
- Closing

SCHEDULE

WISATA INTERNATIONAL HOTEL, SEPTEMBER 27-28, 1995, JAKARTA, INDONESIA

