



Performing Indonesia

MUSIC, DANCE, AND THEATER FROM WEST JAVA

October 4–5, 2014

Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian



A joint presentation of the Embassy of the Republic of Indonesia in Washington, D.C.,
and the Freer and Sackler Galleries, Smithsonian

Embassy of the Republic of Indonesia in Washington, D.C.

Budi Bowoleksono, Ambassador of the Republic of Indonesia
to the United States of America

**Freer Gallery of Art and Arthur M. Sackler Gallery
Smithsonian Institution**

Julian Raby, The Dame Jillian Sackler Director of the Arthur M. Sackler Gallery
and Freer Gallery of Art

Performing Indonesia: Music, Dance, and Theater from West Java

STEERING COMMITTEE

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of Indonesia

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Andrew N. Weintraub, professor of music and chair of the department of music,
University of Pittsburgh

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Performing Indonesia

MUSIC, DANCE, AND THEATER FROM WEST JAVA

October 4–5, 2014

Schedule

SATURDAY, OCTOBER 4

Symposium

**Perspectives on the Performing Arts
of West Java**

10 am–12 noon, 1–2:30 pm

Freer conference room

Performances

Puppet Theater:

Birth of Hanuman, the Monkey General

3–4:30 pm

Freer, Meyer Auditorium

Dance from West Java*

Indonesian College of the Arts (STSI)

7:30 pm

Freer, Meyer Auditorium

* Free tickets are available at the door
starting at 6:30 pm.

SUNDAY, OCTOBER 5

Performances

Student Angklung Orchestra

House of Angklung

11 am–12:30 pm

Freer Gallery steps, Mall entrance

(rain location: Ripley Center concourse)

Gamelan Music from West Java

Indonesian College of the Arts (STSI)

4:30–5:30 pm

Freer, Meyer Auditorium

Family workshops

Dance Sundanese!

1–1:45, 2–2:45 pm

Sackler sublevel 1 lobby

Paint a Puppet

1–3 pm

ImaginAsia classroom, Sackler sublevel 2

Play Gamelan

3:30–4:30 pm

Freer, Meyer Auditorium

All events are free of charge and open to the public.

Seating for all daytime events is on a first-come, first-served basis.

Performances

PERFORMANCE 1

The Birth of Hanuman, the Monkey General

SATURDAY, OCTOBER 4
3 pm
Freer, Meyer Auditorium

Wayang Golek

Kathy Foley, *dalang* (puppeteer)

Indonesian College of the Arts (STSI), Bandung, *nayaga* (gamelan musicians)

Masyuning, *pasinden* (vocals)

Undang Sumarna, *kendang* (drum)

This story is from the *Babad Lokapala*, a kind of “prequel” to the *Ramayana* that tells how the demons and monkeys of the epic came to be. The monkeys help Rama, an incarnation of the god Wisnu (Vishnu), the preserver god, but Subali chooses to use his great powers to help Rahwana, the demon ruler of Alengka, to abduct Sinta and oppose her husband Rama, the hero of the *Ramayana*. Even if Subali joins the demons, others choose to go with the gods. Monkey, human, or demon: these stories are about making choices.

In *Birth of Hanuman* (or, *the Eight-sided Diamond Case*), the hermit Resi Gotama angrily curses his wife Lady Indradi, daughter Lady Anjani, and sons Subali and Sugriwa. Meanwhile, the high god of the universe fails at first to acknowledge his son, Hanuman. This Sundanese version of the story deviates from Indian versions in that Hanuman is not a child of the wind god Batara Bayu. Instead, he is born to Batara Guru (Great Teacher, i.e., Siwa, known in India as Shiva).

The play ends with a *ruwatan* (ritual exorcism) to the mystically powerful tune called “Kidung.” This song absolves people or places of evil and transforms them into something blessed. In a traditional *ruwatan* ceremony, the person being freed of bad influences is wrapped in white clothing. As the tune is played, the puppeteer recites mantras that calm the demon Kala (“Time”), the demon son of Siwa. In this version, Lady Anjani is similarly freed from her father’s curse by the puppet show’s healing music.

—Kathy Foley, University of California, Santa Cruz

About Sundanese Puppet Theater: Wayang Golek

Wayang is a form of popular theater on the islands of Java and Bali. Some believe the term comes from *bayang* (shadow), since *wayang kulit* (leather shadow puppets) are considered the oldest type of *wayang*. In West Java, however, wooden rod puppetry (*golek*) is the most popular genre of *wayang*. There are two types of rod puppetry: *wayang cepak* and *wayang golek purwa*. The first of these uses figures that wear Javanese dress and tell stories of Amir Hamzah, the uncle of Mohammad; Panji, the East Javanese hero; or historical chronicle stories of Java. Much more popular among the Sundanese, though, is *wayang golek purwa*, which uses “Indian-style” dress and tells stories of heroes from the Hindu epics *Ramayana* and *Mahabharata*. Except for *wayang orang* (human puppet theater), where dancers take on the individual roles, the puppet master (*dalang*) is central in *wayang golek*. The *dalang* manipulates all the figures, controls the gamelan orchestra, sings mood songs, and improvises the dialogue.

Rod puppetry is believed to have originated in the seventeenth century in the Islamic sultanates along the north shore of Java, the region known as Pesisir (shore). Legend holds that *wayang golek* was invented by Sunan Kudus, one of the Wali Songo (Nine Saints) who converted Java to Islam in the fifteenth century. As the power of the Mataram Kingdom (sixteenth to eighteenth century) extended from the north coast into the highlands of West Java, the local language of the Sundanese began to be used instead of the coastal Javanese. Preexisting Hindu-Buddhist influences from the highland kingdom of Pajajaran persisted in the new genre.



Wayang golek puppets of Hanuman (left) and Rahwana with Resi (right).

It is said that Raja Siliwangi, the last Hindu-Buddhist ruler, disappeared into the spirit world rather than convert in the face of the forces of Islam led by his own grandson, Sunan Gunung Jati, another of the Nine Saints. In the Sundanese highlands, rod-puppet theater was used to tell tales based on the *Ramayana* and *Mahabharata* that correspond to the repertoire of the *wayang kulit purwa*, the shadow puppetry of Java. Details of the stories or the featured clown-servants, however, differ from Java to Sunda, with the Sundanese *wayang* representing local interpretations and ethos.

The current form of *wayang golek purwa* dates from the nineteenth century. It became popular among the Sundanese and was performed at the homes of aristocrats for life-cycle events that were celebrated with *selamatan* (feasts) or *ruwatan* (healing ceremonies to free people or places from bad luck or dangerous influences). At the same time, this kind of puppetry became a form of popular entertainment.

Since the 1920s, puppet performances have featured one or more female singers (*pasinden*). Sometimes the singers' popularity exceeded that of the *dalang*. This was especially true in the 1960s, when singers Upit Sarimanah and Titim Patimah rose to stardom. Today, *wayang golek* is an art of the people that serves both spiritual and pragmatic needs when it is presented at *hajatan* (celebrations) for circumcisions and weddings.

Wayang golek puppets are also made to be purchased as tourist souvenirs. Heroes like Rama and his wife Lady Sita (both heroes of the *Ramayana*), Arjuna and his spouse Lady Srikandi (heros of the *Mahabharata*), and the clown-servants Semar and Cepot are popular as home décor.

—Adapted from information provided by STSI

Performers

Kathy Foley, *dalang* (puppet master), is a professor of theater arts at the University of California, Santa Cruz. She trained in the Sundanese *wayang golek* of West Java with the *dalangs* of the Sunarya family of Jeleskong and with *dalang* Otong Rasta of Cimahi. Her research in Sunda has been supported by Fulbright Fellowships, the UCSC Committee on Research, and UCSC Arts Research Institute.

Masyuning, *pasinden* (female singer), is widely known for her many performances and recordings. She is often a featured *pasinden* in performances of *wayang golek* by *dalang* (puppeteers) of the Sunarya family of Giri Harja in Jeleskong. She performs *kliningan* (listening music) and the art songs of *kacapi-suling* (zither and flute ensemble).

Undang Sumarna, *kendang* (double-headed drum), is a lecturer in music at the University of California, Santa Cruz, and comes from a noted family of drummers from the Bandung area. His grandfather was Pak Kayat, a famous drummer in the 1940s through the 1960s. Sumarna came to teach at the Center for World Music in Berkeley, California, in 1974 and then established the Sundanese gamelan at UC Santa Cruz. His research is supported by UCSC Arts Research Institute.



Joni Permana, Ikhwan Manulfi, Tari Pinasti, and Anggi Wardani perform the Cikeruhan dance

PERFORMANCE 2

Dance from West Java

SATURDAY, OCTOBER 4
7:30 pm
Freer, Meyer Auditorium

Indonesian College of the Arts (STSI), Bandung, West Javanese gamelan
Lili Suparli, director of music and composer
Dindin Rasidin, director of dance and choreographer

PROGRAM

Overture: Kliningan

Musicians: Kodrat Hidayah, Sony Riza, Yaya Suryadi, Heri Herdini, Ucu Mulya Santosa,
Lili Suparli, Suhendi Afryanto, Yoyon Darsono

Kliningan ("listening music") is presented here in the *salendro* tuning. In this genre, the gamelan ensemble accompanies a female singer (*pasinden*) or male singer (*wira swara*). *Kliningan* comes from the north coast of West Java, especially the areas of Karawang, Bekasi, Purwakarta, Indramayu, and Subang. The name derives from an instrument that is no longer included in the ensemble but resembled the metal-keyed instrument called *gender* (hard *g*) that is still played in central Javanese gamelan. Although this genre is now less well known than when it reached its apogee in the 1960s, *kliningan* is still performed during *wayang golek* (rod puppetry) performances.

Tari Bubuka

Dancers: Anggi Wardani, Riyana Rosilawati, Ikhwan Maulfi, Joni Permana

With choreography by Dindin Rasidin, this opening dance serves as an offering to welcome guests to a performance. In the time of the Sundanese kingdoms and during the subsequent colonial period, such greeting dances enabled the host to display a high degree of refinement. The movements are based on Sundanese classical dance.

Srikandi-Mustakaweni

Dancers: Ferra Octavia and Tari Pinasti

Srikandi-Mustakaweni is an example of *wayang orang* (human dance-drama). This episode relates the tale of a demon's daughter who attempted to steal a valuable heirloom from the kingdom of Amarta, home of the hero-god Arjuna of the *Mahabharata* epic.

Mustakaweni was the daughter of the demon-king Nirwatakawaca. He had been previously thwarted in his attack on heaven when Arjuna saved the gods from the king's evil power. Mustakaweni hoped to steal an heirloom treasure (known as the Layang Jamus Kalimasadah) that promised peace and prosperity to its owners, the kingdom of Amarta, which was ruled by Arjuna and his Pandawa brothers. Arjuna's wife Srikandi, a skilled warrior, arrived to confront Mustakaweni. The dance mixes *wayang* styles of refined dance and fighting techniques.

Doger Kontrak

Dancers: Riyana Rosilawati and Anggi Wardani

Doger is considered a folk art that developed as entertainment on the agricultural plantations in the Subang area of West Java during the colonial period of the Dutch East Indies. With the passage of the Agrarian Law by the Dutch government in 1870, large plantations flourished in West Java. Foreign influences and local color fused to create a hybrid genre of social dance and entertainment that provided workers with some pleasure at the end of a long work week.

Another name for a *doger* is *ronggeng* (courtesan singer-dancer). This art form and its practitioners were the entertainment of plantation workers. The singer-dancers entertained plantation communities, pleasing both the Dutch managers and the local workers. *Doger* was both a way for dancers to make money and for hosts to enhance their prestige when an exceptional performance was long remembered. Excitement always swirled around the *doger* artists.

Topeng Klana Cirebon

Dancer: Een Herdiani

In Cirebon, a city on the north coast of Java, masked dance is a popular entertainment rich in symbolism. Topeng Klana belongs to a genre of masked dance called Topeng Cirebon. *Topeng* literally means "mask." A performance of Topeng Cirebon consists of a series of five dances, each depicting a different character. It can last nine hours as it builds in intensity from refined to coarse characters. The cycle of masks represents various aspects of life—from wise and valued leaders, to subjects of fanciful love, to figures filled with rage. A full program of masks shows the journey of human life from birth to adulthood and death.

Klana is the fifth and final character. Also called Rahwana, an opponent of King Rama in the *Ramayana*, Klana is greedy, lawless, and wild. His dark red mask symbolizes unrestrained passions. While the character has negative, demonic connotations, Klana represents an important side of human existence. This energy must be subdued before the true path in life is found. Since Klana is usually the last dance in the sequence, some say the jerky and exocentric movements metaphorically represent "death," which then frees the soul to soar. His dance, which is the most energetic and exciting of the five, is also the most popular one with audiences.

Intermission

Kacapi-Suling

Musicians: Heri Herdii, Deni Hermawan, Yoyon Darsono
Vocalists: Masyuning, Sony Riza

Kacapi-suling, an instrumental genre named after the core ensemble of *kacapi* (zither) and *suling* (bamboo flute), features the improvisational skill and virtuosity of the *suling* player. The repertoire is based on a genre of Sundanese vocal music called *tembang Sunda*, with *tembang* meaning “song” or “poem.” The music and poetry of *tembang Sunda* are closely connected to the Priangan (“the abode of the gods”), the highland plateau that traverses the central and southern parts of West Java. The natural beauty of Priangan, a lush agricultural region surrounded by mountains and volcanoes, infuses many songs of *tembang Sunda*.

Rahwana-Togog

Dancers: Dindin Rasidin and Ikhwan Maulfi

This dance shows two characters from the *wayang orang* (human dance-drama) tradition: Rahwana, the greedy king of Alengka who kidnapped Lady Sita in the *Ramayana*, and his clown-servant Togog.

Medley of Sundanese Folk Dances: Pencug—Cikeruhan—Bajidoran

Dancers: Joni Permana, Ikhwan Maulfi, Tari Pinasti, Anggi Wardani, Riyana Rosilawati, Ferra Octavia

A sequence of traditional social dances that focuses on Cikeruhan, an old and venerable genre, concludes the program. It originates from harvest celebrations that honored the rice goddess Sri Pohaci. The form was well established by the eighteenth century. People carried the *padi* (rice) to the storage shed while they danced in procession with their farming implements. Work halted, and both Dutch and locals enjoyed the performance. The Dutch often invited musicians and singers as well as *ronggeng* (female dancers) to perform the Cikeruhan at their rubber and tea plantations. Some think the name Cikeruhan is derived from a song of the same title from the area south of Bandung.

Cikeruhan draws its movement vocabulary from martial arts (*pencak silat*) dance and was traditionally accompanied by *ketuk tilu* (“three small gongs,” i.e., a simple orchestra). The dance’s sharp, beautiful choreography shares the expressiveness of both male and female dancers, who display their skill, strength, and form in this post-harvest celebration.

—Adapted from notes provided by the Embassy of Indonesia

About Sundanese Dance

In Indonesia, dance developed in conjunction with ceremonial and religious rituals, popular entertainment, court culture, modern drama, and avant-garde artistic expression. Classical dance forms are part of elaborate dance-drama productions in which dance functions to distinguish different types of characters, ranging from refined to coarse characterizations. Dancers use elaborate costumes and masks to depict different character types. Javanese classical dance appears rather abstract, but the movement patterns are all designed to contribute to the portrayal of characters.

West Java did not have *kraton* (palaces) like its Central Javanese counterpart. In West Java, the closest equivalent to the *kraton* was the *kabupaten* (provincial/district/county government seats) that had neither the resources nor the influence to maintain, develop, and preserve dance traditions. Dance was performed in the *kabupaten* and patronized by the *bupati* (governors/district leaders), but limited resources necessitated bringing artists in from the surrounding community to perform in the *kabupaten*. As a result, music and dance traditions were developed within artistic families rather than in the courts.



Dindin Rasidi and Joni Permana perform *wayang orang* as Rahwana and Togog.

While based on Javanese forms, Sundanese classical dance has its own unique style and repertoire. One of the most important features of Sundanese dance is its close connection to loud, dynamic drumming. All Sundanese dance genres share certain traits, including the prominent drumming, manner of stepping, and graceful arm gestures. In dance music, the drummer accompanies the movements of the dancers by playing corresponding sound patterns.

One of the most widely known and important modern dance forms in Indonesia is called *jaipongan*. Created in the 1970s in the urban capital of Bandung, *jaipongan* took the dance world by storm. Based on traditional forms and folk dance movements and music from the rural areas around Bandung, its characteristics include set choreographies, dramatic poses, bright costumes, jagged melodic lines, and elaborate musical arrangements. Most of the dances, created for women by male choreographers, highlight the beauty of the female body.

The emergence of *jaipongan* coincided with the tremendous influx of Western cultural and entertainment forms during the 1970s. In response, composers incorporated Western movements and sounds into *jaipongan*. The music caused quite a stir when cassette recordings began circulating widely in the early 1980s. Many people thought *jaipongan* was too Western because some of the movements resembled the modern dance style of Martha Graham as well as the popular genre of disco. Others considered the hip and chest movements to be overly erotic and the costumes too revealing (by Indonesian standards). Calls arose for the dances to be banned from live performance and television. As people began to appreciate the beauty of the dance, they prevailed over more conservative voices. *Jaipongan*'s popularity continued to grow in the 1990s, and today it is considered one of the "classical" dances of Indonesia.

—Andrew N. Weintraub, University of Pittsburgh

Student Angklung Orchestra and House of Angklung

SUNDAY, OCTOBER 5

11 am–12:30 pm

Freer Gallery steps

(rain location: Ripley Center concourse)

PROGRAM

Satu, Satu, Aku Sayang Ibu

Student Angklung Orchestra

Lyrics of this children's song are in Bahasa Indonesia.

Satu satu, aku sayang ibu
Dua-dua, aku sayang ayah
Tiga-tiga, sayang adik kakak
Satu, Dua, Tiga, Sayang semuanya

[First, I love my Mom
Second, I love my Dad
Third, I love my brother and sister
One, Two, Three, I love them all]

The More We Get Together

Student Angklung Orchestra

This popular American camp song is set to the Viennese melody "Ach du Lieber Augustin" (circa 1788–89).

The more we get [play, dance] together
Together, together
The more we get [play, dance] together
The happier we'll be.

'Cause your friends are my friends
And my friends are your friends.
The more we get [play, dance] together
The happier we'll be.

Es Lilin

House of Angklung

Popsicles, or "ice candles," are celebrated in this traditional Sundanese song.

Pileleuyan

House of Angklung

Mus K. Wira created this instrumental arrangement of "Until We Meet Again" in the 1960s.

Tokecang

Student Angklung Orchestra

A popular children's folk song from West Java, Tokecang reminds children to save food and not to eat too much.

Original Sundanese

Tokecang-tokecang
balagendir tosblong
Angeun kacang—angeun kacang
Sapariuk kosong

Free translation in English

Tokecang-tokecang
Lice make holes in skin.
Bean soups, bean soups
One caldron is all gone.

Student Angklung Orchestra

More than two hundred students from Washington-area elementary schools play tuned bamboo rattles (*angklung*) from West Java. They are led by Tricia L. Sumarijanto, founder of the Angklung Goes to School program, with support from the Embassy of Indonesia. The rattles traditionally accompany processions and are closely associated with Dewi Sri, the goddess of rice in Hinduism. This program is supported by the House of Angklung (Washington, D.C.), Rumah Indonesia, and PERMIAS.

Performers:

Lafayette Elementary School, Washington, D.C.

Jared Catapano, fourth-grade teacher

Shrevewood Elementary School, Falls Church, Virginia

Michelle Eugene, principal

Emily Anuszkiewicz, music teacher

Reid Temple Christian Academy, Glenn Dale, Maryland

Donna Edwards, principal



House of Angklung

House of Angklung

House of Angklung (HoA) is an Indonesian cultural group established in 2007 by members of the Indonesian community in the Washington, D.C., area. The group is bound by a collective commitment to introduce and promote the traditional West Javanese tuned-bamboo instrument called *angklung*. From traditional regional folk songs and pop music to classic Indonesian and American ballads, the group's repertoire has showcased the versatility of the humble but beguiling *angklung*. As a performing ensemble, HoA instills the values of cooperation, discipline, mutual respect, and fun. HoA recently performed at the New England Indonesian Festival in Boston's Copley Square and at the Indonesian Diaspora National Conference in New Orleans. Through its support of Angklung Goes to School, a project initiated by Tricia L. Sumarijanto, HoA's head of program and conductor, the sounds of the bamboos from Indonesia resonate in a number of Washington-area schools. Wanti Syarief leads the House of Angklung.

Musicians: Primadona Rifai, Nina Marzoeqi, Maarja Vigorito, Aty Karyati, Yvonne T. Reyes, Ratu Anna Hadiman, Ezy Septriana R. Pangerang, Dwitra Zaky, Nova W. Tirajoh, Syarifah Yanis, Ita Tazkiah, Jane Moudy Inkiriwang, Yani Riana, Diana Zein Nazli, Pinky Mara, Esmeralda Zein Yudhistira, Chetry Linda Gandarillas, Natindyas Rachmat

Maya Oetomo and Grace Sinaga, vocals

Sapto Pradonggo, *gendang*

Erwin Chaniago, bass

Rumah Indonesia and PERMIAS

Founded by Indonesian women in 2012, Rumah Indonesia's main goal is to preserve the Indonesian language and culture among the Indonesian children who live in the United States. PERMIAS (Persatuan Mahasiswa Indonesia di Amerika) was founded in 1961 to unite Indonesian college students in the US and maintains chapters on campuses in DC, Maryland, and Virginia.



Members of the STSI Rampak Kendang ensemble

PERFORMANCE 4

Gamelan Music from West Java

SUNDAY, OCTOBER 5
4:30 pm
Freer, Meyer Auditorium

Indonesian College of the Arts (STSI)

West Java gamelan, with artists from the Indonesian College of the Arts (STSI), Bandung

Director of music and composers: Lili Suparli and Suhendi Afryanto

Musicians: Iyus Ruslana, Deni Hermawan, Kodrat Hidayah, Sony Riza, Yaya Suryadi, Heri Herdini, Ucu Mulya Santosa, Lili Suparli, Suhendi Afryanto, Yoyon Darsono, Masyuning

PROGRAM

Kacapi-Suling

Kacapi-suling, an instrumental genre named after the core ensemble of *kacapi* (zither) and *suling* (bamboo flute), features the improvisational skill and virtuosity of the *suling* player. The repertoire is based on a genre of Sundanese vocal music called *tembang Sunda*, with *tembang* meaning "song" or "poem." The music and poetry of *tembang Sunda* are closely connected to the Priangan ("the abode of the gods"), the highland plateau that traverses the central and southern parts of West Java. The natural beauty of Priangan, a lush agricultural region surrounded by mountains and volcanoes, infuses many songs of *tembang Sunda*.

Song: Rajah Bubuka (opening invocation)

Sekar gending

This kind of composition is created for a Sundanese gamelan in the tuning of *salendro* and featuring a single female vocalist (*pasinden*). Gamelan *salendro* refers to a set of predominantly percussion instruments that include tuned gongs, metal-keyed instruments, and drums (as well as a bowed lute and voice). The gamelan is tuned to a mode called *laras salendro*, a five-tone tuning system made up of approximately equidistant intervals.

Songs: Sinyur, Subaya, Bambung Hideung (black beetle)

Wanda anyar

Created in West Java during the late 1960s, the *wanda anyar* style is largely inspired by Western music.

Song: Kangkung Bandung (Bandung-style vegetables)

Rampak kendang

In this style of Sundanese music, performers in solo and ensemble sections play multiple sets of double-headed drums (*kendang*) with the accompaniment of bronze gongs and xylophones of the *gamelan salendro*. More accomplished ensembles create their own arrangements on the basic format. A full performance of *rampak kendang* can last up to thirty minutes. Some ensemble's embellish the music with elaborate gestures and acrobatic movements.

—Adapted from notes provided by the Embassy of Indonesia, with additional material from Sean Williams

About Sundanese Gamelan

Outside Indonesia, gamelan is perhaps the most well known type of Southeast Asian musical ensemble. Regional gamelan styles are associated with different ethnic groups on the islands of Java, Madura, Bali, and Lombok. Approximately 30 million Sundanese, who make up the second largest ethnic group in Indonesia, inhabit roughly the western third of the island of Java. While the majority of the population lives in rural or semirural settings, large cities have become increasingly central to the creation and patronage of new artistic genres.

Made predominantly of percussion instruments, gamelan includes tuned gongs, metal-keyed instruments, and drums (in addition to bowed lute and voice). Each instrument in the ensemble plays one of four primary musical functions or roles that contribute to the rich polyphonic layering or strata of sound. The structural melody, usually played on the metal-keyed instruments, constitutes the basic underlying melodic foundation for each piece. Ornamented versions of this melody and elaborations upon it are played on the *gambang* (xylophone) and *bonang* (small kettle gongs on a rack). Hanging gongs and the large kettle gongs (*kenong*) are used to provide notes that punctuate certain key points in the rhythmic cycles of each composition. The drummer fulfills the time-keeping function by signaling the beginning and ending of pieces, directing tempo changes, and controlling the dynamics of the music.

—Andrew N. Weintraub, University of Pittsburgh



Undang Sumarna performing on *kendang*

Family Workshops

SUNDAY, OCTOBER 5

1–1:45, 2–2:45 pm

Sackler sublevel 1 lobby

Dance Sundanese!

Three dance experts from West Java demonstrate and teach the movements of *jaipongan*, a highly popular dance style among Sundanese. Audience members can then join a performance of this lively contemporary dance.

1–3 pm

ImaginAsia classroom,

Sackler sublevel 2

Paint a Puppet

Observe a master puppet-maker from West Java paint a traditional Sundanese puppet. In the classroom your teacher Supriatna describes how the legendary figures of Rama and Sinta are represented through their skin colors, headdresses, and costumes. Paint your own wooden puppet from Indonesia to take home.

3:30–4:30 pm

Meyer Auditorium, Freer

Play Gamelan

Learn how to play the bronze gongs and xylophones of a Sundanese gamelan. Practice by following the drumming of the group's conductor, and then play a traditional tune together. After the lesson, listen to master musicians from Java play the kind of high-energy music for which Indonesia is famous.



RUMAH INDONESIA

Symposium

Perspectives on Sundanese Performing Arts

SATURDAY, OCTOBER 4
Freer conference room

PANEL 1

Sundanese Music, Part I

Chair: Kathy Foley, University of California, Santa Cruz

10:00 am

Two Voices of Sundanese Modernity: Upit Sarimanah and Titim Fatimah

Andrew N. Weintraub, University of Pittsburgh

10:15 am

The Prominent Role of the Arranger in Pop Sunda: Yan Ahimsa and His Arrangement of “Kalangkang”

Indra Ridwan, University of Pittsburgh

10:30 am

Traces of the Environment in Sundanese Music: Bamboo vs. Bronze

Henry Spiller, University of California, Davis

10:45 am

Discussion

PANEL 2

Sundanese Music, Part II

Chair: Randal Baier, Eastern Michigan University

11:00 am

Gender in the Lyrics of Tembang Sunda Cianjuran Songs

Deni Hermawan, Indonesian College of the Arts (STSI)

11:15 am

Approaches to Sundanese Musical and Religious Identities

Sean Williams, Evergreen State College

11:30 am

Character Education through Learning Seni Gamelan Sunda

Suhendi Afryanto, Indonesian College of the Arts (STSI)

11:45–12:00 noon

Discussion

PANEL 3

Sundanese Wayang Drama

Chair: Andrew N. Weintraub, University of Pittsburgh

1:00 pm

Sundanese Wayang Golek and Intangible Cultural Heritage

Kathy Foley, University of California, Santa Cruz

1:15 pm

Sundanese Traditional Wayang Dance

Iyus Rusliana, Indonesian College of the Arts (STSI)

1:30 pm

Discussion

Sundanese Dance

Chair: Sean Williams, Evergreen College

1:45 pm

Preserving Classical Dance in West Java: Perpetuation of the Work of Raden Tjetje Somantri

Irawati Durban Ardjo, independent scholar

2:00 pm

The Dynamics of Jaipongan in West Java

Een Herdiani, Indonesian College of the Arts (STSI)

2:15–2:30 pm

Discussion

Abstracts and Authors

(Alphabetical by author)

Suhendi Afryanto

Indonesian College of the Arts (STSI)

Character Education through Learning Seni Gamelan Sunda

For some, art is regarded primarily as a means of entertainment, but others see it as a tool of therapy and education. Research on learning the art of gamelan Sunda—Sundanese gong-chime music—carried out by the Department of Karawitan (traditional music) of STSI Bandung, analyzed pedagogical literature as well as observations and interviews involving ten teachers and thirty students over three years. The students who participated in gamelan Sunda experienced heightened education in values and character. They changed in response to learning Sundanese gamelan. Outcomes they reported as a result of learning the art include helping others, respect, discipline, responsibility, sensitivity, and improved cooperation.

Suhendi Afryanto received his undergraduate degree at the Indonesian College of the Arts (STSI) in Surakarta, his MA at Winayamukti University, and his doctorate at the University of Indonesia. He has performed in Japan, Malaysia, Norway, Greece, and China, and he has undertaken music collaborations with Larry Polansky and Jody Diamond (USA), Hideaki Masago (Japan), Jon Sidall (Canada), and Patrick Shaw Iversen and Peter Baden (Norway).

Irawati Durban Ardjo

Independent scholar

Preserving Classical Dance in West Java: Perpetuation of the Work of Raden Tjetje Somantri

Relatively little information on the history of the Sundanese of West Java has been recorded in writing or pictorially. Books, photo albums, and paintings produced by Dutch settlers from the nineteenth century to the end of colonial rule in the 1940s show gamelan performances in earlier days. Villagers can be seen engaged in social dances in which female dancers entertained male onlookers; females who danced outside the palace walls were considered low class by the general public. Aristocrats within the regent's palaces, influenced by Javanese sources, did both *tayub* dances for males and refined female dance forms. During the last years of colonial rule in the 1930s and thereafter, Raden Tjetje Somantri and Tubagus Oemay Martakusuma, two men of aristocratic birth, developed refined Sundanese dances for females that were performed in public spaces. After the country's independence, the first president of Indonesia launched a massive campaign to promote Indonesia on the world stage. He turned to the country's abundant diversity of cultural expressions, including dance from South Sulawesi, Bali, Central Java, West Java, and North and South Sumatera.

During the Soekarno era, dances choreographed by Raden Tjetje Somantri were supported by Tubagus Oemay as the head of the West Java Cultural Office. They consisted of new female



Musicians of the STSI Kliningan ensemble (left to right) : Kodrat, Soni Riza, Jaja, Heri Herdini, Lili Suparli, Suhendi, Masyuning, Yoyon Darsono, Ucu Mulyana

dance choreographies and reproduced masked dances from Cirebon that were all vigorously taught to the public. State performances for dignitaries and cultural missions in many countries of Europe and Asia firmly established these dances that are considered part of the “classical” repertoire in West Java today.

Irawati Durban Ardjo has been a dancer since 1956 and performed at the Indonesian National Palace (Istana Negara) for Presidents Soekarno and Soeharto, and during the visit of US President George W. Bush in 2006. She graduated from the Interior Design/Architecture, Department of Fine Arts, the Bandung Institute of Technology (ITB). From 1968 to 2008 she was a lecturer in dance for the national college of the arts (KORI/ASTI/STSI) in Bandung. She established the Center for the Development of Dance (Pusat Bina Tari) Foundation: Pusbitari Dance Company in 1986 and has published six books on dance, including *Tahun Seni di Kota Bandung* (200 Years of the Arts in Bandung). She has taught at the Center of World Music in Berkeley and is a frequent guest artist and instructor at the University of California, Santa Cruz. She gives workshops on Sundanese dance for teachers throughout West Java. Irawati maintains her dance heritage for future generations with a philosophy of refined dance informed by the ideas of Rd. Tjetje Somantri, blended with elements from ballet, modern dance, Cirebon masked dance, and Balinese and Sumatran dance. She endeavors to bring Sundanese “classical” dances to new heights.

Kathy Foley

University of California, Santa Cruz

Sundanese Wayang Golek and Intangible Cultural Heritage

Wayang golek purwa is a hybrid art of the highlands of Sunda (West Java). The north coast (*pasisir*) origins of many of the puppeteers who migrated into Sunda were important in developing the population’s preference for rod puppetry, a manipulation technique from southern China. It was embraced and transformed in the *pasisir* region and then melded with the *purwa* repertoire (from the *Mahabharata* and *Ramayana*) as puppeteers migrated into the highlands of West Java. The art has continued to change as puppet masters (*dalang*) respond to the times.



Multiple generations of the Sunarya family of Jelekong, who since the 1950s have been noted as “box office” *dalang*, have adjusted to the times by balancing traditional understandings of the art and its ritual links with modern entertainment, humor, and media needs. This family—notably Abah Sunarya, his sons Ade Sunarya and Asep Sunandar Sunarya, and now a new generation of grandsons—has been instrumental in implementing the UNESCO vision of a living tradition in the form of an intangible cultural heritage, one owned and modified by its local stakeholders.

Kathy Foley, a professor of theater arts, is the acting provost of Kresge College at the University of California, Santa Cruz. She serves on the Research Commission of Union Internationale de la Marionnette and is editor of *Asian Theatre Journal*. She trained as a *dalang* in Bandung with members of the Sunarya family and with Dalang Otong Rasta, among others, while on an East-West Center Grant at the University of Hawaii.

Een Herdiani

Indonesian College of the Arts (STSI)

The Dynamics of Jaipongan in West Java

Jaipongan is a style of Sundanese dance that became well known in the 1980s and resulted from the creativity of the Bandung artist Gugum Gumbira. Inspired by the dance he experienced at a folk arts festival, Gugum developed a new version of *ketuk tilu*, a genre traditionally associated with the female courtesan singer-dancers who perform with male

partners for male audiences. Gugum transformed this style into a performance-oriented stage dance and devised related choreographies, calling the genre *jaipongan*. “Kesar Bojong” became one of the first popular choreographies with *jaipongan*’s dynamic movements and music. From the government’s perspective, however, the form was seen as an overly sensual exploitation of the female body. The *bupati* (regent or governor) tried to disallow it, but the community assumed ownership and adopted the genre. *Jaipongan* groups sprouted up in many places and brought the almost extinct *ketuk tilu* genres back from the brink of extinction.

Developed from a folk art, *jaipongan* continues to evolve in movement, music, and costume, and its changes have, in turn, influenced the folk art from which it originated. Recent trends and links among *jaipongan*, social life, and politics are explored in relation to this popular dance of the people.

Dr. Hj. Een Herdiani was born in Ciamis, West Java. She attended SMKI Bandung, the high school of the performing arts, and continued her education in dance at the Indonesian Academy of the Arts (ASTI) in Bandung, the Indonesian College of the Arts (STSI) in Surakarta, and Gadjah Mada University. She earned her doctorate from Pajajaran University in Bandung and is the current director of STSI Bandung.

Deni Hermawan

Indonesian College of the Arts (STSI)

Gender in the Lyrics of Tembang Sunda Cianjuran Songs

Gender-based phenomena are found in the Sundanese classical music style known as *tembang Sunda Cianjuran*, a type of upper-class song accompanied by *kacapi* (zither). In addition to many gender references in its song lyrics, gender plays a part in singing style, song ornaments (*dongkari*), and musical instruments. This analysis of the lyrics of *tembang Sunda Cianjuran* songs addresses how gender ideology in social life affects performance and how performance, in turn, affects social life. One can distinguish “masculine” and “feminine” lyrics in this song genre, which may be sung by singers of the appropriate gender. Cross-gender performance is also possible: the songs with “masculine” lyrics can be sung by women and vice versa. This cross-gender possibility allows interplay between the gender ideology of Sundanese social life, on one hand, and the performance possibilities of *tembang Sunda Cianjuran*.

Deni Hermawan is from Garut and received his undergraduate degree in ethnomusicology from the University of North Sumatra, his MA in ethnomusicology from the University of Washington, and his doctoral degree in anthropology from Padjadjaran University. In addition to teaching, he conducts research and publishes on traditional music and music education. His work has been supported by the Ford Foundation, the Toyota Foundation, and the Director General of Higher Education in Indonesia.

Indra Ridwan

University of Pittsburgh

The Prominent Role of the Arranger in Pop Sunda: Yan Ahimsa and His Arrangement of “Kalangkang”

Pop Sunda is modern commercial popular music in the Sundanese language accompanied primarily by Western instruments. It blends traditional Sundanese elements with influences from Western pop music. Paramount in the production of pop Sunda is the role of the arranger, whose functions are quite different from those of arrangers in other kinds of music. The arranger, however, does not receive royalties for his labor and is rarely acknowledged or credited by producers.

In the mid-1980s Yayan Maskawan, also known as Yan Ahimsa, created the music arrangement of “Kalangkang” (Daydream), one of the most successful commercial pop Sunda songs in Sundanese music history. The song was written by prominent Sundanese composer Nano Suratno (professionally known as Nano S.). Yan Ahimsa’s arrangement of the music, using synthesizer and drum machine, was the key to the commercial success of “Kalangkang.”

Indra Ridwan is a Sundanese ethnomusicologist, composer, and music arranger. He is a lecturer of music and communication at the Indonesian College of Arts (STSI) in Bandung. In 2010 he completed his master's thesis in music on Sundanese children's songs (*kakawihan barudak Sunda*) at the University of Pittsburgh. He earned his PhD in music (ethnomusicology) in 2014 at the University of Pittsburgh. His dissertation focuses on the role of the arranger in pop Sunda. He currently teaches courses in gamelan, piano, and world music at the University of Pittsburgh.

Iyus Rusliana

Indonesian College of the Arts (STSI)

Sundanese Traditional Wayang Dance

Traditional Sundanese puppet dance was born from the creativity of the artists who perform community-based Sundanese *wayang wong* (dance-drama inspired by puppet performance) and has grown rapidly since the mid-twentieth century. Once this art form took root, with its distinctive characteristics and traditions, *wayang*-style choreographies gradually became part of the rich repertoire of Sundanese dance. In addition to the typical characteristics of imagery, themes, and story background of the puppet genre, the dance incorporated formal aspects of choreography, music, and puppetry-influenced makeup and costumes. Specific traits characterize and differentiate "female" and "male" style movements. *Wayang*-style dance enjoys high standing among the people of West Java, especially in private dance studios, and it has become an object of study in formal education institutions.

Iyus Rusliana began studying *penca silat* (martial arts dance) at the age of twelve. He joined the legendary Pak Kayat's troupe as a *wayang orang* (dance-drama) dancer-actor. He graduated from the Indonesian Academy of Dance (Akademik Seni Tari Indonesia) in 1974 and earned a graduate degree from the Indonesian Institute of the Arts (Institut Seni Indonesia) in 1985. He has choreographed many *wayang*-style dances, written extensively on *wayang* dance, and teaches this genre of dance as a professor at the Indonesian College of the Arts (STSI) in Bandung.

Henry Spiller

University of California, Davis

Traces of the Environment in Sundanese Music: Bamboo vs. Bronze

The Sundanese proverb *lir awi sumear di pasir* ("like bamboo murmuring on the hill") locates basic Sundanese values—mutual cooperation, acting in harmony, and recognition of individual talents—in both the visual and audible artifacts of the bamboo that characterizes the landscape. The musical processes associated with bamboo's inherent sonic tendencies (such as short ostinatos, interlocking parts, fluid melodies, and aspects of timbre and tuning) persist in Sundanese music, including that played by Sundanized gamelan ensembles (*gamelan salendro* and *degung*) and by Westernized diatonic *angklung padaeng* ensembles. These musical aesthetics are rooted in a special connection to the unique environment of highland West Java as created and epitomized by bamboo. This long-standing relationship also illuminates the proliferation of bamboo music revivals in and around Bandung since the end of the Suharto era in 1998. No longer bound by rigid, imported notions of modernity, and eager to invigorate local values, residents have turned once again to the bamboo that has long symbolized and sustained their way of life.

Henry Spiller is associate professor and chair of the department of music at the University of California, Davis. His research focuses on Sundanese music and dance from West Java, Indonesia, and his books include *Gamelan: The Traditional Sounds of Indonesia* (2004), *Erotic Triangles: Sundanese Dance and Masculinity in West Java* (2010), and *Javaphilia: American Love Affairs with Javanese Music and Dance* (forthcoming). At UC Davis he teaches world music classes and graduate seminars, and directs the department of music's gamelan ensemble.

Andrew N. Weintraub
University of Pittsburgh

Two Voices of Sundanese Modernity: Upit Sarimanah and Titim Fatimah

Upit Sarimanah and Titim Fatimah were the most celebrated and highly rewarded female singers in Sundanese music during the late 1950s and early 1960s. They were professional singers whose voices (and images) were mediated through radio, sound recordings, films, and popular magazines. This paper examines the relationship between their musical practices and the profound social transformations and accompanying forms of politics, technology, and culture during the early years of Indonesian independence through the early 1960s in Bandung and Jakarta. These two singers were not only skilled vocalists and entertainers, but they were also important social agents in fostering changing perceptions about women in post-independence Indonesia.

Scholarly accounts often represent female singers in Sundanese music as essentialized cultural types whose outer form may change but whose cultural function remains basically the same across different historical periods. A more dynamic and historical approach would examine individual female singers in dialogue with emergent ideas, practices, and discourses about modernity. An analysis of their vocal styles and visual representations reveals significant differences between these two important figures of Sundanese modernity. As female singers became active and visible as composers, media stars, and economic actors during the 1950s, their new cultural roles conflicted with older roles of female singers as courtesans and entertainers, and emergent roles of women in the national formation, which circumscribed them as “appendages and companions to their husbands, as procreators of the nation, as mothers and educators of children, as housekeepers, and as members of Indonesian society—in that order” (Suryakusuma 1996:101). Not only did female singers play a noteworthy (yet largely unacknowledged) part in shaping the art of Sundanese music, but they also had a substantial role to play in the discourse about women’s social agency in relation to the arts, politics, economy, and nation of Indonesia.

Andrew N. Weintraub is professor of music at the University of Pittsburgh, where he teaches graduate and undergraduate courses in ethnomusicology and popular music and also directs the university gamelan program. He is the author of *Power Plays* (2004) and *Dangdut Stories* (2010), co-editor of *Islam and Popular Culture in Indonesia and Malaysia* (2011), and co-editor of *Music and Cultural Rights* (2008). Weintraub is the founder and lead singer of the Dangdut Cowboys, a Pittsburgh-based band that plays Indonesian popular music.

Sean Williams

Evergreen State College

Approaches to Sundanese Musical and Religious Identities

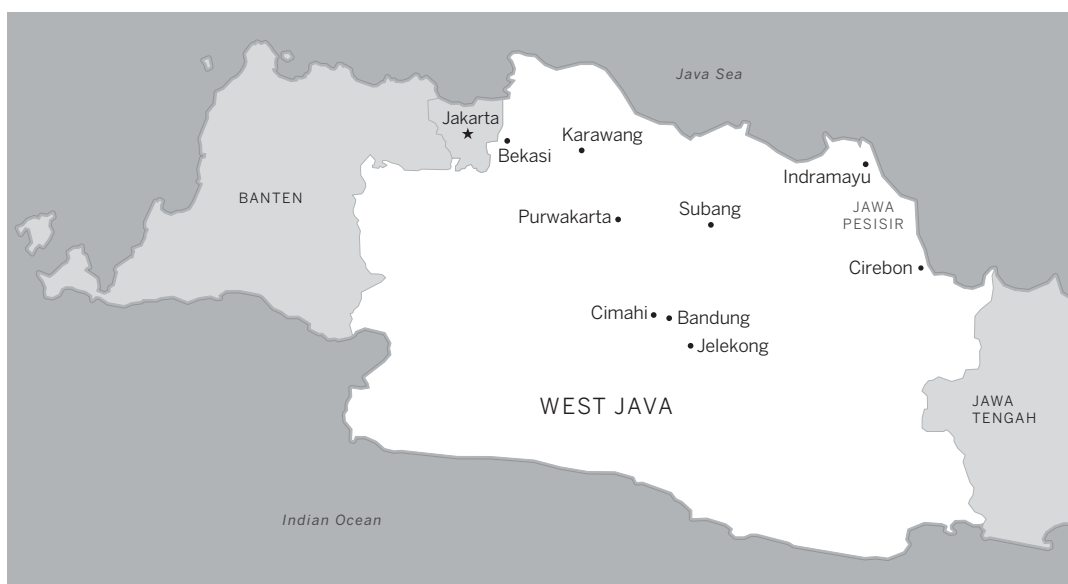
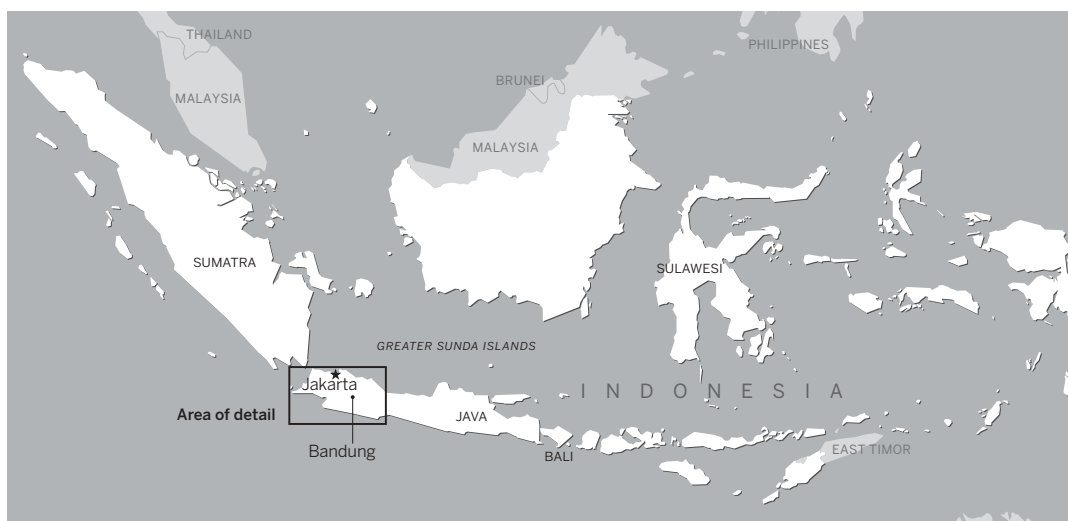
Sundanese sung poetry has long represented a rich set of values that often reflect Hindu, Buddhist, and animist ways of understanding the world. In a region known for its adherence to Islam, the continuing presence of songs that directly refer to Hindu deities and narratives is both a startling anachronism and a commentary on the ways in which song can transcend contemporary religious politics. Comparing two songs—“Ceurik Rahwana” and “Hamdan”—shows how each one reflects a shifting level of engagement with Hindu and Muslim cosmologies, respectively, in both lyrical and musical materials.

Sean Williams received her PhD from the University of Washington, specializing in Sundanese music. She has taught ethnomusicology, Asian studies, and Irish studies at the Evergreen State College in Olympia, Washington, since 1991. Her books include *The Sound of the Ancestral Ship: Highland Music of West Java* (2001), *Irish Traditional Music* (2010), and *Bright Star of the West: Joe Heaney, Irish Song-Man* (2011). Her research interests include Sundanese, Irish, Japanese, and Brazilian music, as well as issues in gender, religion, language, and liminality.



Medicine Buddha Baishajayaguru.
Indonesia, 8th–9th century. Bronze.

We gratefully acknowledge the generosity of Ann and Gilbert Kinney, who are donating this Bhaishajayaguru, along with other superb Indonesian sculptures, to the Arthur M. Sackler Gallery, with the goal of strengthening the presence of Indonesian art and culture at the national museums of Asian art.





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