

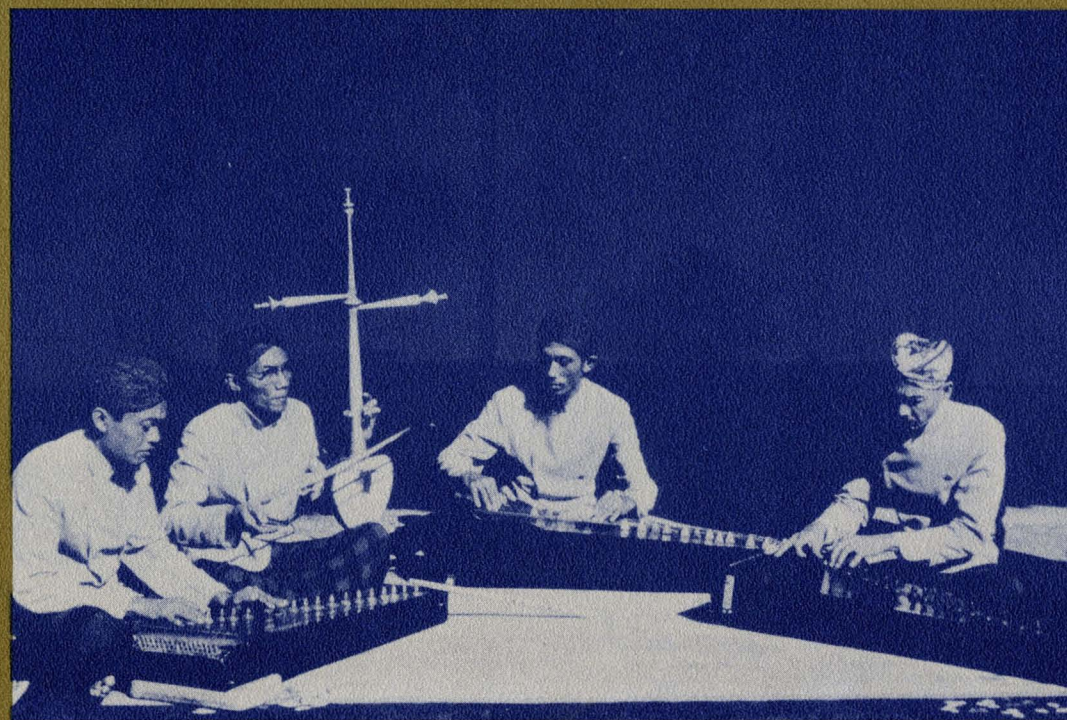
FOLKWAYS FE 4537

MUSIC OF INDONESIA / FOLKWAYS FE 4537 A/B

MUSIC OF INDONESIA

Recorded in Indonesia by Phil and Florence Walker / Edited by Henry Cowell / Ethnic Folkways Library FE 4537 A/B

MUSIC OF INDONESIA



CELEBES

Gandrung Bulo (Bamboo Drums) Instrumental
Gandrung Bulo: Vocal sung by 2 singers
Sinrili, Epic Ballad

AMBON

Tjakalele: War Dance, played by a Pelok Gamelan

BALI

Ketchak (Monkey) Dance: Instrumental played by Gamelan Gong with drums
Ketchak Dance: Vocal, chorus of 78 men

JAVA

Perdjuritan (Soldiers Dance),
pre-dance trance music, Gamelan and drum with other instruments

WEST JAVA (Sundanese)

Paron
Kulu kulu gantjang
Sundanese Ensemble dir. Eppen
Katjapi Suling music
Mamaos: vocal by Mang Eppen
Eling Eling, scale: sorog
Water Music played by Ensemble dir. Eppen

DESCRIPTIVE NOTES ARE INSIDE POCKET

Library of Congress Catalogue Card No. R 68-529
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701 Seventh Ave., New York City

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COVER DESIGN BY RONALD CLYNE

MUSIC OF INDONESIA

Recorded in INDONESIA by PHIL & FLORENCE WALKER

Edited by HENRY COWELL



Indonesia

Prepared for UNESCO by Guy Knoché

History

A vast archipelago of 3,000 islands with a land area of over three quarters of a million square miles, Indonesia has, because of her very situation, been inhabited from earliest times. Prehistoric sites are numerous, and it seems that the islands were one of the cradles of humanity. A high level of civilisation was reached by early historical times and close contacts were maintained with China and India.

Between the 5th and 9th centuries A.D. the first Indonesian kingdoms were built up, particularly on Java and Sumatra. By the 14th century, a great naval empire called Majapahit, under King Wijaya, unified Indonesia; when this collapsed a century later the Mohammedan religion spread rapidly and brought with it an increase of trading and a general economic expansion. The arrival of Europeans changed the course of this development; first came the Spaniards, the Portuguese in the early 16th century, and the Dutch towards the end of that century. By the middle of the 18th century, the Netherlands controlled practically the whole archipelago, in most cases leaving the local princes to administer their parts of the country. Except for a short period at the beginning of the 19th century when Indonesia came under British rule, it remained under Dutch control until the Second World War. A nationalist movement took shape early in the 20th century, becoming very widespread during the years of the Japanese occupation (1942-45). The struggle for independence continued after 1945, and resulted in December, 1949 in the transfer of power from Holland to the Republic of Indonesia.

Geography

The archipelago stretches over 3,000 miles from East to West and 1250 miles from North to South on either side of the equator. Among the multitude of islands a few predominate: Sumatra (190,000 sq. miles), Java (52,000 sq. miles) where about two-thirds of the entire population lives, Kalimantan (Borneo) (10,000 sq. miles of which are Indonesian), and Sulawesi (Celebes) (74,000 sq. miles); the famous island of Bali, on the other hand, only covers 2,200 sq. miles.

The relief is extremely varied. Sumatra has high volcanic lands which run the whole length of the island, and parallel stretches of plains; in Java the mountain range is intersected by valleys; while Kalimantan (Borneo) has the highest peak in the archipelago (Kinabalu, 13,700 feet), most of its surface is less than 1,600 feet above sea level; Sulawesi (Celebes), with a steep and indented coast, has few plains.

Indonesia lies completely within the tropics, and it has an equatorial climate which combines the influence of latitude with that of the monsoon. The average annual rainfall is over 40 inches, and average temperatures vary little from one season to another (around 77°F-80°F).

Increasingly the cultivated land encroaches on the original forest which still covers 60 per cent of Sumatra, 80 per cent of Kalimantan (Borneo), but only 25 per cent of Java.

Economy

AGRICULTURE. As in most countries in South-East Asia, agriculture is the basic economic activity, and it makes Indonesia one of the richest Asian States. Both subsistence crops (chiefly rice) and commercial crops for export (rubber, copra) are raised. Subsistence farming is carried out by small holders, who consume 9/10ths of what they produce, while export crops are raised partly on large plantations and partly by landowners. The number of small holdings has increased since independence. They produced, for example, only one half of Indonesia's rubber before the war, but now produce two-thirds—the total production of this commodity having more than doubled. Other important cash crops are copra, tobacco, sugar, coffee, tea, cocoa, sisal, pepper (85 per cent of world production before the war) etc.

Industry

While still little developed, Indonesian industry has some valuable resources: tin and oil make up one-third of the country's exports. Considerable deposits of nickel, bauxite and iron have been found, although not yet fully exploited. Apart from tin production, however, where Indonesia is the second largest producer in the world, the country's industrial output is still not important.

Population

Surrounded by the seas, open to all human currents, Indonesia presents a remarkable variety in her population. Influences from Asia and Oceania exist side by side and merge. Today there are 84 million people in the archipelago, of whom 54 millions live on Java. It is a youthful population, for 35 per cent of the total are under 15 years of age; and in spite of the growth of cities, essentially rural, for 85 per cent of the people live in the countryside. The birth-rate is high (40 per thousand), the death-rate relatively low for Asia (20 per thousand) and the population is now rising at a rate between 1½ per cent and 2 per cent per year. The problems of economic development therefore include the question of steady population growth, amounting to between 1½ million and 2 million people a year.

Social Life

Ways of living are extremely varied. In cities, of course, many forms of organization resemble those found in other countries. But in rural areas the influence of tradition remains; the village is the essential unit of social life, such as the long houses of the Dyaks in Kalimantan (Borneo) and the fishing villages built along the coast, at times by people from other islands.

School Life

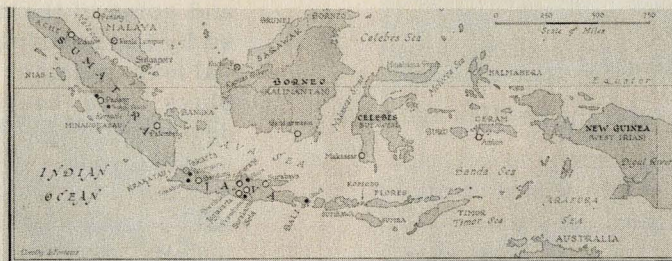
When Indonesia gained her independence, from 90 per cent to 93 per cent of the people were illiterate. A vigorous programme has been undertaken on two fronts: to educate the adults and to put more children into school. Official figures show

that the illiteracy rate had fallen to 50 per cent in 1958. The number of children enrolled at school has tripled since 1940, and the number of students in higher education has increased 25 fold.

Art and Religion

As a country of ancient civilization which has undergone varied influences, Indonesia shows great differentiation in her art: in Java and Bali one finds a combination of Indonesian and Indian forms (the other islands have their own forms of original Indonesian culture). Some Western influence is felt in large cities, particularly in Djakarta, the capital of Indonesia. From the west has also come Christianity (both Roman Catholicism and Protestant religions) which affects only about 2½ million people, while Buddhism is practised by 5 to 6 millions. The bulk of the people, 85 per cent, are Moslems. Nevertheless, some pagan beliefs survive, and the rice goddess, for example, is a particularly honoured deity.

UNESCO EAST WEST PROJECT
The Schoolmaster Visual Aid Charts
Series II No. I



ABOUT THE RECORDING

Phil and Florence Walker left their view of the Golden Gate (San Francisco) to explore the world, taking color motion pictures and authentic music and sounds of people and places. Some of the places they have visited to film are, Brazil, Uruguay, Argentina, the Caribbean, Mexico, New Orleans, Hong Kong, Bangkok, the Philippines, Switzerland and Indonesia.

When they are in The U.S. they spend their time traveling from New York to Canada to Hawaii showing their films. Phil is a lecturer and producer. **

In Indonesia they found some of their most interesting material, both in sound and in film and visited many almost inaccessible places and became acquainted with inhabitants who had rarely, if ever, seen "western people". These lovely and exotic brown skinned people gave them great hospitality and sang and danced to express their welcome to the Walkers. Much of this was reproduced on the Walker's Nagra III tape recorder. In Indonesia they visited Sumatra, Java, Bali, Borneo (Kalimantan); Celebes (Sulawesi); and the Maluccas (Spice Islands).

** They both work together to make the movies, still pictures and to record the sounds and music.

Music of Indonesia by Henry Cowell

The music of Indonesia is a whole world of music, different yet alike, running the gamut from primitive to highly cultivated. Most cultivated music uses an orchestra, usually consisting of tuned percussion instruments, called a *gamelan*. Sometimes, especially for women's music, there will be a small flute with a wisp of tone of top, and perhaps a bowed string *rebab*, taken from Persia. Otherwise the *gamelan* consists of tuned gongs, metal and wooden bars, and drums. The five-tone scales are two in number—*Slendro*, in which there are five almost equal intervals between A and A a bit over an octave distant; it sound to us like A, B, C#, E, F#, A; and *Pelok*, which is like G#, A, C#, D, E, G#. *Pelok* is somewhat more elegant, *Slendro* is more popular. A *gamelan* has to be tuned to one or other of these scales; both cannot be played on the same *gamelan*.

The *gamelan* is usually in three octaves, one player to the five tones of each octave (thus there are nine fundamental players - three each on the three octaves of gongs, metal bars and wooden bars). The low octave in longer tones (we usually write these as half-notes), the middle octave in slightly faster counterpoint, the top octave in high variations. The form is four-square; everything is in 4/4 meter, and the form in groups of four, eight, sixteen, thirty-two, etc. measures. On the first beats of longer form sections there is apt to be a lower large gong, often slightly displaced in pitch with the rest of the scale. The deepest gong in the *gamelan* will be sounded only at the junction of very large form sections. The main tone here will be the end of the past section and the beginning of the new.

In the quasi-mythological theory of music, music goes on all the time about us, but is inaudible unless brought into reality by a *gamelan*. The time-sequence is controlled by musical priests, who calculate where the continuous music has arrived at any given moment. The great cycle is seven years long, and once in every seven years the end of the old cycle and the beginning of the new is marked by the sounding of the great gong—said to be the world's largest - in the Sultan's temple. The tone lasts for slightly over an hour, and when it is to be sounded, pilgrims from all over the East come to hear it. Once started, the music runs continuously (though inaudibly) for the next seven years, and some of the main smaller cycles are marked by the sounding of other large gongs in various temples. When a *gamelan* actually plays, it is thought that it merely makes audible that which is already going on in the musical cosmos. One hears by way of introduction therefore, a few tones leading the *gamelan* to a main point, for it to get in tune with the infinite, so to speak.

While orchestra (*gamelan*) music is commoner in Indonesia than with any other peoples of the world, there is, of course, some vocal music. The cultivated voice is thin-lined, nasal, and steady—no vibrato. The Rama legend of India is often used for the opera-drama, which may last several days. The shadow plays also have their own music. In recent times, boys of Bali have developed an astonishing rhythmical group-singing style which seems to have grown out of the whole cloth - its fullsome titillating rhythms have no historical basis, and while this manner was apparently developed for tourists, it is certainly a fine new beginning point. Westerners are now the only ones who are inventing new musical (listen to Side I, Band 6).

All Musical notations by Henry Cowell
Background material supplied by Mr.
and Mrs. Walker

SIDE I (FE4537-A)

CELEBES

Syncopated percussion and other instruments; male voices chant a folk-tune. There is a pentatonic (five-tone) scale, with the addition of a leading tone (a half-step below the main tone) probably picked up by ear from Western music.

Recorded July 3, 1960 at Wakasar, Sulawesi.

Band 1: GANDRUNG BULO (Bamboo Drums), played by 2 musicians. This piece is usually played for entertainment during feasts, marriages and other special occasions.

Band 2: GANDRUNG BULO
as sung by 2 singers

Band 3: SINRILI
Instrumental with story telling.
Sinrili is an instrument similar to the rebab, played by the singer. The story depicts an epic Ballad of the "olden days" describing a story similar to our "Romeo and Juliet".

AMBON

Band 4: TJAKALELE
War Dance of Ambon



Warrior Dance, Ambon, Moluccas (Spice Islands)

Continuous pelok gamelan. The music is all Indonesian, but some Western instruments are woven into the fabric.

Recorded at Ambon, Moluccas (Spice Islands)

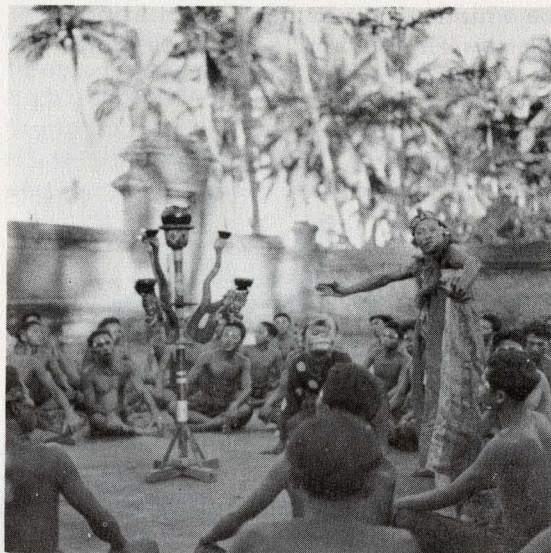
BALI

Recorded August 2, 1960 at the village of Todjan in Bali.

Band 6: KETCHAK
Portion of Monkey Dance, vocal

A good example of the recently-developed rhythmic male chorus.

Chorus of 78 men seated in a circle, the dancers, in pantomime (actors) are in the center of the stage.



Ketchak (Monkey) Dance, Bali (done at twilight)



Ketchak Dance - Is contemporary dance using the same kind of chorus once used to put young temple dancers into a trance for prophesying.

Band 5: KETCHAK

Part of the Monkey dance, instrumental

Gamelan Gong - only metal instruments used as tuned percussion. The fast drums are usually good.

JAVA

Recorded at Kapeng, June 24, 1960

Band 7: "Perdjuritan" Dances (Soldiers dance)

Trance Dance Music, this is the 3rd section (pre-dance trance music to put dancers in the mood).

Gamelan and drum, with metal rattles, and frequent whistle. The whistles, which are not fitted into the rhythm but come ad lib., used to be whistled by virtuosi in imitating bird calls; now an artificial whistle is blown whenever the whistler feels inclined.



Trance Dance, Java

SIDE 2 (FE4537-B)

WEST JAVA
(Sundanese)

recorded in Djakarta, West Java

Band 1: a) PARON

b) KULU KULU GANTJANG

Sundanese ensemble, Pangloejce (Parahyangan),
Director: Eppen Soetardie (suling flute)

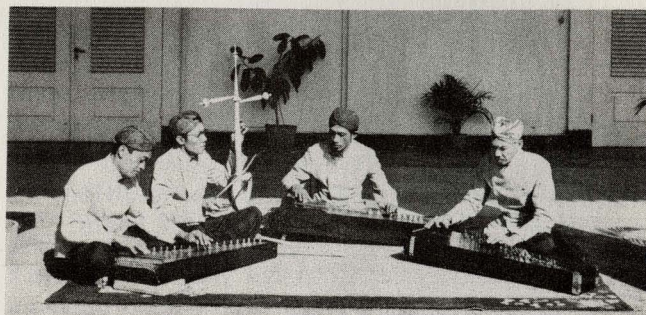
1st mus.: Inen Hamid Putra

Dita (Katjapi, cither)

Rachmat " "

Atjeng " "

Breathy flute, plucked strings, tuned bass percussion. Pelok scale. Continuous, folk-like. The flute sometimes has unexpected slides.



Sundanese Orchestra

Band 2: MAMAOS (comic song)

vocal with improvisation by Mang Eppen

Two plucked strings, good man's voice in a recitative against two-part counterpoint, rather phapsodic against an ostinato (repetitious) accompaniment which rises dynamically between the voice. The voice sometimes speaks the words, more often sings.

Band 3: SUNDANESE "water music"

scale: sorog, tune: "Eling, Eling"

Entertainment music played on lakes or rivers during festivities of the court.

Tune (continuous) on double-reed (oboe-like) instrument with a short range. The 4/4 accompaniment in Sendero scale is in an eighth-note ostinato. The tune uses the first four tones of the minor scale, with the second tone sometimes a half-step low. There is a rhythm-change in the middle, with little high metal sounds like small cymbals.

SIDE 3 (FE4537-C)

SUMATRA

Recorded August 27, 1960 at the village of Parapat, Lake Toba, North Sumatra.

Band 1: "Gondang Mula Mula"

A ceremonial overture played during weddings and other special occasions.

Including 4 instruments:

2 Ketchapis (2 string ukelele like primitive instrument.

1 Serenar (primitive flute)

1 Ordinary metal spoon tapped against a glass bottle.

Primitive continuous percussion, with something like a Jew's harp (this is a world-wide instrument which should be called a jaw harp rather than a Jew's harp. It is played by forming the mouth-cavity into a musical pitch, and then twanging a metal or wooden stick from the mouth to a vibrating membrane which gives the pitch to which the mouth is formed.

Band 2: "Andung Andung"

Music to put people into mood for working in the fields, boating on the lake, etc.

Band 3: "Hasa Hatan"

ending music for all ceremonies, carries a benediction.

AMBON

Recorded July 11, 1960, at the village of Hitu, Ambon Island.

Band 4: Menari Sawat (Moslem Dance)

Recorded in a small fishing village. This music is called "sawat". The dance is called "menari".

Primitive high flute whistle, metal gongs, drum syncopation. Pelok.

BALI

Recorded in the village of Sibong August 5, 1960.

Band 5: PUBRADAYA

Tubuh tarima for a Kebjar dance (sitting dance)

Gamelan Gong with flute. Pelok. Changes of tempo. Syncopated drums on fast notes. The high gongs use a leading tone (a half-step below the main tone) but a low gong, which comes in sometimes uses a sub-tonic (a dissonant half-step below the leading-tone).



Muslim Village Dance, Hitu, Ambon - Sultan watching with his wife on the porch.

BALI

Recorded in the village of Singapadu August 8, 1960.

Barong Dance

Band 1: Preren

Total overture (opening before the performance)

Band 2: Barong Dance, continued: Omang

Band 3: Barong Dance, continued: Castel

In this and the preceeding piece: the Barong enters including the monkey and others.

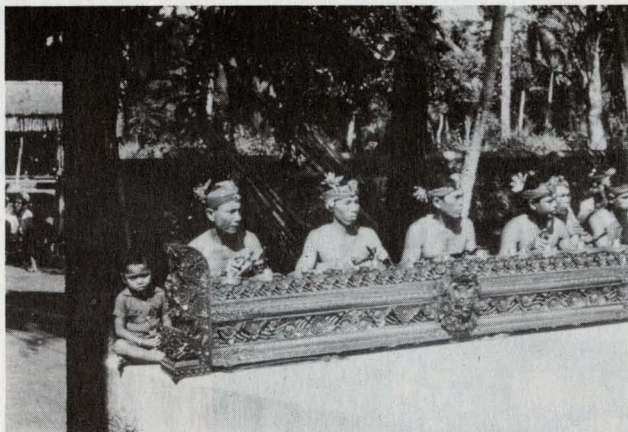
Band 4: Barong Dance, ending: Sadewa

(Prince bound to the tree) Basilagain

High metal gamelan with drums, and featured low metal sounds. Lots of changes - stops - new starts - suddenly soft-suddenly loud. This sounds like Western music, but was developed independently in Bali and some other parts of Indonesia.



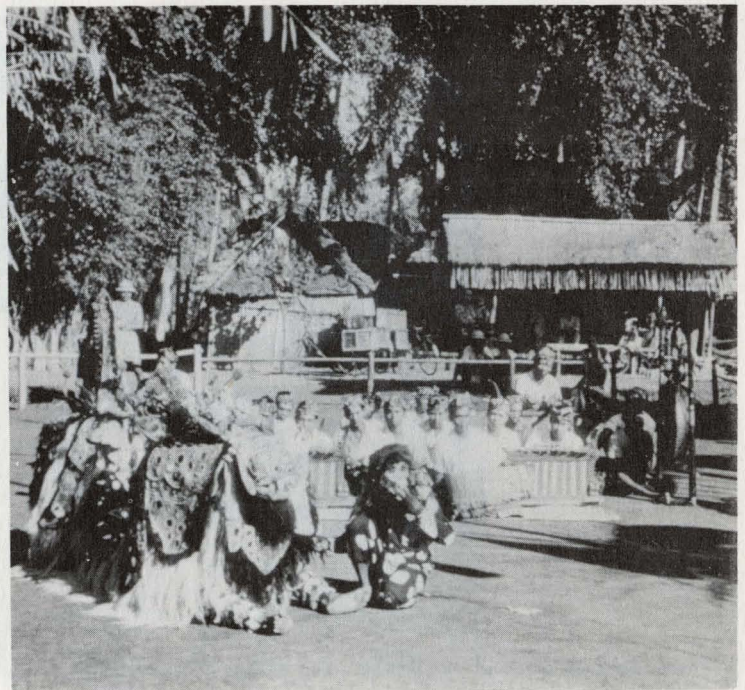
Legong Dance



Balinese Gamelan - Sanur Beach - Bali



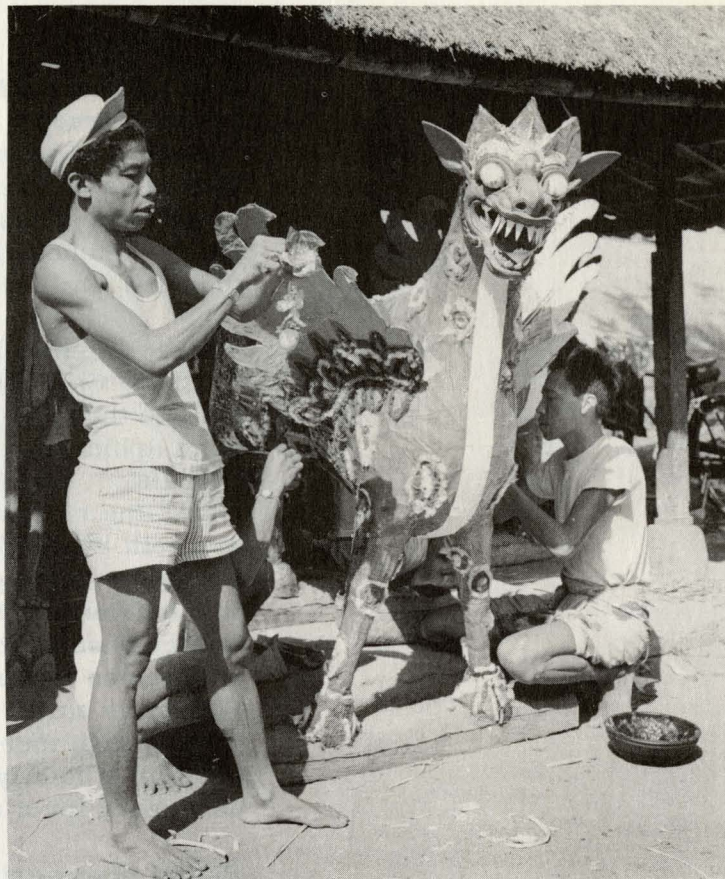
Djangger Dance (Chorus also sings) Bali



Barong Dance, Bali - Barong and Monkey



Bali Warrior Dance



Cremation preparations - Bali

Cremation Music

Band 5: Cremation Music played on 2 instruments.

This music is played on the Tower at the Cremation Ceremony, enroute and while the bodies are placed on a board.

Band 6: Same Music played on 4 instruments.

A good metal Slendro gamelan.



Last Cremation Rites - Ashes go to the sea

PHIL and FLORENCE WALKER

Phil Walker studied for the theatre, was an actor and director before joining the National Broadcasting Company as an announcer. In 1953, after a varied experience with NBC and in the production of his own television programs and films, he chose his present occupation as cameraman and film lecturer.

Walker grew up in Carmel-by-the-Sea and in northern California, but his family is traced back to the first settlers of New England. John Robinson, organizer of the Mayflower expedition, and Hetty Green, who had fame as one of the richest and most miserly of women, are both Walker's ancestors. He owes his existence to his great great great grandmother who befriended the Indians and saved her family when everyone else was massacred in an Eastern Pennsylvania valley. And Phil Walker is sure, that if anyone bothered to dig deep enough there would be other adventures among his family to furnish all the background necessary for a roving cameraman.

Before discovering the adventure in making travel films, Phil had sailed a seventy-five foot boat from Sydney, Australia to the Philippines. The six months voyage explored "almost every native village and island outpost in the five thousand mile trip" and more than once "exposed the crew to dangers and excitement". That experience, and the discovery that people actually made their living taking pictures and lecturing, were forceful arguments in the decision to give up a steady income and become a film lecturer. He and his wife, Florence, an enthusiastic and full time partner, have not regretted the choice nor the discomforts that go with the explorer's way of life.

The San Francisco Bay Area is home to the Walkers when not making pictures and lecturing. Phil uses an Arriflex motion picture camera and does his editing and finishing work in Hollywood. Walker attended college in Los Angeles and San Francisco. He was a navigation officer on Army ships in World War II.

Henry Cowell - Editor
Moses Asch - Production Director

All photos by Phil Walker

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SUMATRA

Gondang Mula Mula: Ceremonial Music, percussion with jawharp
Andung Andung: Work Music
Hasa Hatan: Benediction Music

AMBON

Menari Sawat: Moslem Dance



BALI

Pubradaya (Sitting Dance), Gamelan Orchestra, Pelok
Barong Dance: Overture (Preren)
opening music before performance Gamelan orchestra with drums
Barong Dance: (Omang) Barong enters
Barong Dance: (Castel)
Barong Dance: (Sadewa) Prince bound to the tree
Cremation Music with two instruments
Cremation Music with four instruments

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