

Pacific Review of

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From the Editors

The third issue of the *Pacific Review of Ethnomusicology* continues the tradition of representing the diversity inherent in our field. It contains articles from several areas of historical and current concern in ethnomusicology: directions for the field itself, organological studies, the development of theoretical models, the impact of theory on musical style, and critical review of bibliographic resources.

Our lead article by Steve Blum, "Ethnomusicologists Vis-a-Vis the Fallacies of Contemporary Musical Life," originated from a presentation for the current issues committee at the 1985 joint SEM/AMS/CMS/SMT meeting in Vancouver. At the time, the paper engendered lively debate, which we have tried to recreate here. We contacted a number of scholars from various disciplines, eleven of whom responded to Blum's remarks. It is worth noting that several of our colleagues, both in ethnomusicology and historical musicology, declined to respond on the grounds that the topic is not of current interest; "That again?" said one, "It's not an issue" said another. Nonetheless, it is clear that the definition of our field of study within the broader contexts of academic and musical life is an issue which will remain relevant for some time to come.

We feel that PRE is an especially appropriate forum in which to air such issues, in keeping with the journal's goals of encouraging active interchange within the academic community. We believe that there is a need for an alternative publication in ethnomusicology, not only for graduate students but for the scholarly community at large. While we gladly accept contributions from all scholars on any topic of interest in ethnomusicology, we are especially committed to publishing the work of graduate students. However, we do not distinguish qualitatively between the work of graduate students and any others; this we believe is demonstrated clearly in the pages of PRE. We also feel that by encouraging the special concerns and viewpoints of younger scholars, we can make a unique contribution to the field of ethnomusicology. As in the past, the editorial board welcomes contributions from related disciplines such as anthropology, dance ethnology, folklore, psychology, and sociology.

PRE's new look is due to the use of the technology available to us through micro-computers and high quality laser-printers. We are excited by our success with this new format and by the possibilities it affords us and our authors for higher publication

standards at lower costs. We wish to thank our contributors who submitted "soft copy" of their manuscripts, and we encourage future contributors to explore this manner of text preparation.

The editors would also like to thank our anonymous referees whose recommendations have contributed substantially to the quality of the journal. We wish to thank Stanley Sadie for allowing and encouraging us to publish Kenneth Culley's index to the *New Grove Dictionary*. We would like to acknowledge the support and assistance of our departmental advisor Jihad Racy and the members of the UCLA Division of Ethnomusicology; Roger Wright, editor for ethnomusicology publications at UCLA; Ray Giles, museum scientist and curator of the UCLA Collections of Musical Instruments; Jacqueline Sweeney of UCLA Publications Services; and Louise S. Spear, Sandra Heft, and the staff of the UCLA Ethnomusicology Archive. Past editors Susan Asai, Susan D. Clark, and Gordon Thompson have continued to lend their expertise in an advisory capacity, for which we are very grateful. Finally, we wish to express our gratitude to Scot Spicer and the UCLA Graduate Student Association, without whose continued financial and moral support this journal would not be possible.

ETHNOMUSICOLOGISTS VIS-A-VIS THE FALLACIES OF CONTEMPORARY MUSICAL LIFE¹

Stephen Blum

The Current Issues Committee of the Society for Ethnomusicology was organized in 1982 by Robert Garfias, in response to John Blacking's question "Ethnomusicology for what?" Garfias asked us to consider what we are doing in training ethnomusicologists, and what ethnomusicologists are contributing to education. The questions have many answers, and this essay pursues one of them: we are providing for musical life centered on listening and responsiveness. Ethnomusicological inquiry can help to redirect a musical life that is now distorted by misuse of notation, by music criticism that takes the side of consumers and investors against that of musicians, and by false images of "art music," composition, music history, theory, musical talent, and modernity.

The past and current work of ethnomusicologists makes it possible for us to compare several theoretical models of musical art and musical practice. What can we talk about using the terms and relationships that constitute each model? What are the advantages and the disadvantages of each component of a model, and of the model as a whole, in addressing specific topics and problems? Ethnomusicologists insist upon transforming familiar phrases like "common practice harmony" into questions: *what* was or is common in *what* respects among *what* practitioners? The fact that we can and do ask these questions distinguishes our discipline from those areas of musical scholarship that flourish by allowing central assumptions to remain unchallenged.

Music as an Inviolable Whole

It is axiomatic for ethnomusicologists that "the first fallacy is to regard one's own particular brand of music or musicology as the whole of either" (Seeger 1946:37; repr. 1977:212). Each of us comes to recognize the existence of a plurality of musical worlds and to raise questions about their interrelations. Many of us have experienced, then resisted pressures "to move 'up' to a musical world more genteel, more consistent, more controlled" (Crawford 1975:7) than the worlds we inherit and inhabit. We are suspicious

of attempts to extend one model of consistency and control in describing and evaluating the worlds of music and musicians.

Ethnomusicologists recognize that the musicality of individuals and groups is constituted by several processes of exchange and that each musician responds to sounds and voices coming from many directions. It is crucial to ethnomusicological inquiry that no single image of an art or a culture be mistaken, either for the whole of an art or a culture, or for art and culture in general. Joseph Kerman maintains that "middle-class antagonism toward conventional middle-class culture" is typical of ethnomusicologists (Kerman 1985:159). He might more accurately find us antagonistic toward musical scholarship and criticism that take for granted a stable "middle-class culture" without examining the formation and uses of its conventions and without considering inter-class contact. Scholarly investigation of the conventions of a musical culture is not compatible with the assumption that the music or musicology of one class or group constitutes the whole, unsullied by contact with other musics and musicologies.

"Western music is just too different"

Ethnomusicology is often seen as the study of "non-Western music," "non-art music," and other negatives—"non-Western non-art music" and music that is not modern. When the stereotypes are voiced most bluntly, we are said to study "peoples without history" (see Wolf 1982) and "cultures without theory" (Stenzl 1981:779), whose music is neither composed, nor serious, nor modern. There is a widespread belief that "Western music, with its dependence on and susceptibility to theory, lends itself more readily to thorough historical investigation than does the music of other cultures" (Eggebrecht 1980:593).² Not even the numerous respects in which many musics within the West have been and remain "susceptible to theory" are recognized by those who insist that a so-called "Western art music" is radically different from all other musics.

It is a familiar tactic to affirm rather than describe the alleged difference, on the assumption that one idea of this difference can be shared and taken for granted by musicologists:

There are really only a limited number of areas--such as oral transmission and concepts of mode--where ethnomusicological research itself can impinge directly on the study of Western music. Western music is just too different from other musics,

and its cultural contexts too different from other cultural contexts (Kerman 1985:174).

Since Kerman acknowledges that he is "not very much interested in non-Western music or in the popular music of the West" (ibid.: 19,162), this judgment cannot have been based on careful assessment of specific differences in musics and/or cultural contexts. A musicology that excludes "non-Western music" and "non-art music" cannot describe the attributes of "Western music" and "art music."

Were it true that Western music is "too different from other musics" to allow for and indeed to require comparative study, it would be possible to identify boundaries and defense mechanisms that effectively block the exchange of arts, institutions, and ideas. The survival of an art may well depend on the strength of its defense mechanisms (termed "defensive power" in Kunst 1949: i,4), in part because learning an art involves learning to reject what does not belong to that art³. But as Picken notes (1975:609), the universality of "exclusion-mechanisms" provides "indirect evidence that [human societies] are susceptible of penetration by foreign influences reaching them through the mechanism of diffusion."

Diffusion and influence are but two of the many terms applied by scholars to various outcomes of exchange among individuals and groups. Neither Western music nor any other collection of arts can exist without the reproduction of ideas, instruments, institutions, and modes of action. Reproduction entails exchange or "translation of a sign into another system of signs" (Peirce 1931-35:4.127). What are the ideas and institutions of Western music that have *not* been reproduced with modifications (i.e., translated) in the most diverse circumstances, and which translations have not been denounced as betrayals? Only critics who share a single conception of the West might agree upon criteria for identifying the translations that are incompatible with values alleged to be central in Western musical culture.

Stereotypes and Spurious Culture

Ethnomusicologists must seek to correct the false view that so-called "ethnic musics" might be added, as a supplement, to curricula centered on "Western art music." Properly taught, Western music would be understood and experienced as multi-ethnic in many respects and as a group of arts and practices related to one

another and to other musics in many different ways. To a disturbing extent, academic music theorists and historians of Western music continue to ignore the multi-ethnic and multicultural dimensions of Canadian and American musical life. Inevitably, such neglect results in misunderstanding and misrepresentation of the life of music and musicians.

Kerman (1985:167) charges that ethnomusicologists are inconsistent to urge "that musicologists give up their ethnocentric bias" when we "do not tell native theorists of Indian music, Ewe drummers, or inner-city blues singers to stop concentrating on or loving their own music." Whatever ethnomusicologists may or may not tell them, musicians often find themselves permitted, encouraged, or required to make corrections and adjustments in their arts. The identity of one's own music remains subject to change and to reinterpretation.

In a comparative analysis of blues and polka as "people's musics evolving in the twentieth century," Charles Keil describes one process of change: acceptance, then transcendence of stereotypes held by the dominant culture (Keil 1985:119-26). Transcendence of stereotypes is one way in which "music alters profoundly and in several dimensions one's consciousness of oneself in relation to oneself and in relation to the world" (Rouget 1980:181). Many of the situations where bi-musicality or polymorphous musicality flourish are scenes in which musicians adopt multiple roles and discover or create new identities. Scholars who do not allow for transcendence of stereotypes misapprehend the resourcefulness with which individuals and groups reconcile conflicting pressures, including the demands of multiple roles.

For seven decades, countless writers on jazz have scolded musicians for not confining themselves to the stereotyped roles deemed appropriate by these writers. The language used in perpetuating the stereotypes emphasizes alleged deficiencies of musicians. If their music is not dismissed as "too commercial," it will probably seem "too pretentious."⁴ When such writers as James Lincoln Collier admire the "moral character" of a musician, they often find the musician "less talented" than one of "weaker character," and vice versa.⁵ Sympathetic effort to understand the experience and aspirations of the makers of jazz is missing in Collier's *The Making of Jazz*, due to the pervasive influence of these familiar stereotypes.

By constantly reproducing stereotypes about musicians who "don't know their place," scholars and critics who are content to stand within a dominant culture substitute chatter for dialogue. The

difference is that between "automatic perpetuation of standardized values" and "creative participation of the members of the community," between "spurious" and "genuine" culture (Sapir 1949 [1924]:321).⁶ The responses of others, including members of other communities, inform us of the meanings of our acts; individuals and communities who reject dialogue with others condemn themselves to chatter. Because the continual exchange and translation of musical signs is one of the central concerns of ethnomusicology, our discipline is able to address many of the questions that musicians raise about the multiple communities in which they participate.

The adjustments that ethnomusicologists have made in recent years with respect to the aims, methods and scope of the discipline have strengthened our capacity to contribute to education, since our experience in making adjustments is common ground, shared with most of the world's musicians. We may attempt to act as mediators in the continuing quarrels over legitimacy and modernity, which have so many comic as well as tragic aspects (as in the debates on whether or not jazz is "America's classical music"). We can offer alternatives to the music criticism that confines itself to re-valuation of reputations, in the manner of stock market reports ("Shares in Verdi held steady in Milan but rose in Princeton, while Schoenberg was devalued for the third time since the centenary of his birth."). We can report the actual words of musicians rather than the mass-mediated distortions of these words, since musicians, no less than other humans, "know a great deal about the conditions and consequences of what they do in their day-to-day lives" (Giddens 1984:281). Our students can experience music as reproduced through musical conversation, exchange, controversy, and response, rather than as stereotyped and unified culture or cultures. They can see through many of the claims advanced by those who regard themselves as more modern than others.

"We alone are modern"

It is an error to pretend that only a small number of musical practices and communities are modern while most others are not. Debates over so-called "modernism" remain pseudo-debates so long as most of the ways in which human beings lay claim to modernity (and to history) are ignored. Kerman describes his book as "one musician's analysis of modern ideas and ideologies of music" (1985: 7,20). An American ethnomusicologist undertaking the same task would discuss the modernity, musicality, and ideas of African

Americans, and many others. The choice between the two approaches is as much musical as it is political.

When "contemporary American composers" are seen as a small group--distinguished in various ways from mere "jazz musicians"--complaints about an alleged "Exhaustion of Western Art Music" (Kowalski 1982-83) are to be expected:

The burden of keeping the ideal of music-for-music's sake alive through cultural thick and thin has proven to be an insuperable albatross for contemporary American composers. . . . If writing music has become so hard that our most gifted, hard-working musicians can only manage to turn out a few dozen rather short pieces in a lifetime, then something is seriously amiss (Kowalski 1982-83:13).⁷

What is seriously amiss in Kowalski's complaint is the implication that Max Roach, Cecil Taylor, David Murray and so many others are not to be numbered among "our most gifted, hard-working musicians." Musicians in all parts of the modern world face difficulties no less formidable than the burden Kowalski urges his colleagues to cast aside. Those who operate more successfully under different constraints are neither less gifted nor less modern.

"Look how pretty we are"

An error that persists in many areas of twentieth-century musical life was identified in 1907 by Ferruccio Busoni: "Signs have become more significant than that which they ought to signify and can only indicate" (Busoni 1973 [1916]:35).⁸ In the "conventional middle-class culture" of which Kerman speaks, musical notation is not understood as "an elaborate device for capturing an improvisation, in order to allow for its rebirth" (Busoni 1973 [1916]:22).⁹ Cecil Taylor described his encounter with an ensemble playing Stockhausen *Zeitmasze* in 1964: "They showed me the scores, and the scores said this: 'We are very pretty. Look how pretty we are'" (Spellman 1970 [1966]:35).

Participants in musical life suffer injury when "the translation of a sign into another system of signs" is arrested, through fixation upon the sign itself. Kerman deplors what he sees as an excessive concern of music historians with texts: "there is something wrong with a discipline that spends (or spent) so much more of its time establishing texts than thinking about the texts thus established" (1985:48). In recent years, ethnomusicologists have

become less willing than we once were to let our transcriptions say "Look how pretty we are." Understood as "elaborate devices for capturing improvisations," notations are one type of musical instrument, used by performers so that music can be reborn or reproduced. Investigation of instruments and reproduction is as important in "the study of the history of Western Art music" (or "musicology" according to Kerman 1985:36) as in ethnomusicology.

That which a musical sign "ought to stand for and can only indicate" is first and foremost a response that is or that can be made by anyone for whom it functions as a sign. Responses to signs in the musicians's or the scholar's imagination are no less a part of musical life than more public responses. The same melody may function as a cue to join with other members of a congregation in singing the appropriate response, as a cue to compose a variant melody, or as a cue to reflect upon the properties of the melody in relation to those of other melodies.

According to Busoni's contemporary Ferdinand de Saussure, the value of a sign is determined by two factors: (1) a dissimilar thing that can be given in exchange for the first; (2) similar things that can be compared with the first (Saussure 1972 [1915]:159).¹⁰ An exchange is an action that joins a response and a cue, a solution and a problem, a predicate and a subject. Exchanges carried out in the imagination or in the solo performances of one musician include responses to external cues that have been internalized, since no person can generate a series of cues solely on the basis of individual initiative. Because solo performances include responses to remembered or imagined cues, received or expected from other musicians as well as from oneself, every soloist participates in ensembles whose members are not necessarily all present at the same time and place. Ensemble performance is thus normative and includes solo performances as special cases. Each music, as "a tradition of communication, discipline and play" (Seeger 1962:156), is a repertory of typical and exceptional responses; it lives for as long as the responses are signs that stand for and suggest further responses.

Discipline, play, and communication among musicians are more central to the life of a music than are the responses of non-musicians, but the boundary between central musicians and peripheral non-musicians is sometimes clear, sometimes vague or non-existent, and in any case different for each repertory of responses. Anyone who has learned to make some of the moves that are called for or suggested by musical signs is to that extent a musician, although nothing ensures that one musician's repertory of moves

and classification of the signs that call or allow for each move will fully coincide with those of a second musician. Our most compelling evidence that musicians are sometimes capable of limited agreement in these respects comes when they perform in ensembles and when they share instruments, tunings, modes, songs, stories and the like over a period of time. Yet many traditions of communication, discipline and play flourish despite or by virtue of controversy concerning the range of acceptable responses. Different centres of musical power are in competition with one another and with various centres of political and economic power.

From the viewpoints of musicians, play often appears to be overshadowed by communication and discipline in the traditions of political and economic life. In most musical traditions, however, communication, discipline and play presuppose and qualify one another, existing concurrently as art and as practice.

Life without Criticism

Historical study of "the translation of signs into other systems of signs" allows us to decide whether we wish to accept, modify, or replace one or another translation. Few if any ethnomusicologists will disagree with Kerman's observation that "a musical tradition . . . is transmitted at private lessons [or, we would add, in other situations] not so much by words as by body language, and not so much by precept as by example" (1985: 196). Nor can we quarrel with the idea that "musical interpretation . . . can be regarded as a form of criticism" (*ibid.*:190). Inasmuch as they interpret signs, "All Living Things Are Critics" (Burke 1965 [1954]:5).

To ignore the ecology that sustains the exchange of signs is to deny one's own life as a critic. By describing a purpose and a procedure now shared by many analysts of music, Kerman invites his readers to consider the possible relations between the procedure and the purpose:

analysis. . . came into being in order to validate a treasured repertory (1985:145; see also p. 66).

By removing the bare score from its context in order to examine it as an autonomous organism, the analyst removes that organism from the ecology that sustains it (*ibid.*:73).

It is possible that a new mechanism of validation will harm an ecology that has supported musicians and their music. It is also pos-

sible that the adaptation of an art in a changing environment will require "validation of a treasured repertory." In either case, validation entails the exercise of power. The relevance of context and power relations should be acknowledged by the critic who would "validate a treasured repertory."

The "musicology oriented towards criticism" that Kerman advocates (1985:228) might make good use of C.P.E. Bach's proposals for "analyzing music":

One should select true masterpieces of every type . . . , show the amateur what is beautiful, bold, new in these; at the same time one should show how meaningless (*unbedeutend*) the piece would be, were all this lacking; furthermore, one should point out the errors and pitfalls that have been avoided, and especially how far one can depart from the ordinary and can take risks . . . (Bitter 1868:i,348).¹¹

Bach's statement outlines a specific systems of values, in which competent improvisers and composers demonstrate novelty, daring, and willingness to take risks while avoiding errors. It is also consistent with a rule that applies to any system of signs: the value of each sign is determined by features that are absent as well as by those that are present. Appreciation of what has happened or is happening in a particular performance depends on one's grasp of what is possible--whether the inventory of possibilities be carried out for purposes of performance, composition, improvisation, critical comment, or musicological research.

The social relations that support musical analysis, in Bach's conception, are those that require or allow a musician to respond to earlier sounds or sequences of sounds, produced by another or by the same musician. Critics who are not at once amateurs and connoisseurs, and have not learned to recognize the cues or circumstances that call or allow for specific moves, are not the best judges of compositions, "since they are not familiar with the circumstances, prescriptions, and incentives" to which the composers have responded (Bach in Burney 1773:208).¹² Indispensable to musical analysis, as Bach conceived of it, is the understanding that "thought is what it is, only by virtue of its addressing a future thought" (Peirce 1931-35:5.316).

Among the future thoughts addressed by Bach's writings and music were those of Heinrich Schenker. Schenker praised Bach's compositions in order to make a general point: a musician grasps the consequences of a musical thought by virtue of "an improvising imagination" (Schenker 1908: 10-14 and 1956 [1935]:211-12). He

insisted that exercises in the improvisation of preludes and modulations are exercises in composition (1906:445-48), that one who lacks "a gift for improvisation" can never write a good fugue (1956 [1935]: 217), and that the capacity to improvise presupposes an intuitive sense of background, middleground, and foreground (ibid.: 32,197). The ecology that once sustained the music Schenker loved depended on exchange of signs among improvisers. Most North American interpreters of Schenker's teaching have translated his ideas into a very different system of signs and do not treat composition and performance in relation to improvisation (for an exception, see Benjamin 1981). This is one example of a translation that can be modified or replaced by North Americans who find Schenker's thoughts pertinent to musical worlds less "genteel" and less "controlled" (Crawford 1975:7) than the world of "Schenkerian analysis." Notwithstanding Schenker's firm belief in the uniqueness and superiority of Western music, historians who do not share this assumption may also investigate the numerous Eurasian predecessors and analogues of the diminution technique he prized (see note 2).

The interest of ethnomusicologists in "how symbols activate meaningful activity" (Feld 1982:15) is an interest we share with many past and present musicians, including C.P.E. Bach, Busoni, and Schenker. The theories of social action formulated or implied in the writings of European musicians are often overlooked in current interpretations of Western music history and music theory, and the latter subject thus seems more remote from ethnomusicology than it should.

As students of the exchanges that constitute musical traditions and practices, ethnomusicologists are obliged to regard all participants, including ourselves, as critics and to acknowledge that "Whether what has happened is good or not must be judged by the people to whom it has happened" (Nettl 1983:350) as they respond to signs. We cannot avoid and have not avoided taking part in conversations and controversies about "genuine culture." Lomax¹³ and Keil¹⁴ continue Sapir's discussion of the topic, and different terms are used for similar concerns by many, including the Beckers,¹⁵ Stone,¹⁶ Blacking,¹⁷ Gourlay,¹⁸ and Coplan.¹⁹ Through fieldwork, we attempt to recognize "creative participation of the members of the community" however this may occur, and many of our studies do not conceal the conflicts that exist within and among communities. Further study of these conflicts will require greater

attention to the dialectical relationship between autonomy and domination (see Coplan 1985:240-42 and Keil 1985).

Sapir applied the term "spurious culture" to the consequences of what he termed "the great cultural fallacy of industrialism" (1949: [1924]:316)—namely the "automatic perpetuation of standardized values" in the absence of critical exchange. A major difficulty in this formulation, sixty years later, involves the catch-all word "industrialism"—which should not deflect our attention away from the analysis of specific mechanisms whereby human beings are forced or encouraged to consume without in some way reproducing music. The very notion of musical consumption has been reconsidered by Feld, who takes the statement "music . . . is consumed as symbolic entity" to mean "socially interpreted as meaningfully structured, produced, performed, and displayed by varieties of prepared, invested, or otherwise historically situated actors" (1984:1). What Feld calls the "listener's interpretive moves" (*ibid.*:7-11) are thus actions that join a response to a cue, translations of a sign into another system of signs. Which of these interpretive moves will eventually serve as cues to practicing musicians? Answers to this question can be considered hypotheses about the operation of a "genuine culture."

It is not an obsession with "social-scientific apparatus, if not jargon" (Kerman 1985:14) that leads ethnomusicologists to treat many statements as hypotheses but, rather, an interest in the future thoughts addressed by our own. Life without hypotheses is life without criticism. Statements that creativity is inhibited by "industrialism" or "the industrial system" are best regarded as hypotheses, open to refutation. An example is Seeger's reference to "the gradual but steady withering of the creative forces in fine art music in our culture at large under the growth of the industrial system" (1939: 126). An effective argument against this hypothesis would need to show that social relations supporting creativity in fine art music have been or have become stronger than Seeger imagined. Seeger himself was more inclined to refute the hypothesis (expressed, for example, in Jackson 1944) that "industrialization" is a deadly enemy of oral tradition (Seeger 1953). Late in life, he was also pleased to note signs that both "experimental composition" and rock were changing as black and white musicians developed "a virtuosity within the oral tradition" (Seeger 1980:440).

As a study of the resources available to musicians and the resourcefulness of musicians, ethnomusicology is one of many disciplines that can lead to greater understanding of the achievements and capacities of human beings. None of us need accept such

absurdities as the notion that only the happy (or unhappy) few are modern. The efficiency with which influential institutions promote the reproduction of errors and fallacies gives us one answer to Blacking's question "Ethnomusicology for what?"

Notes

1. An earlier version of this paper was presented at the Open Forum of the Current Issues Committee, Society for Ethnomusicology, 30th Annual Meeting, Vancouver, 1985. I am grateful to members of the committee, other participants in the open forum, and the editors and referees of *PRE* for many helpful comments.

2. Among the reasons that Laurence Picken advocates "one musicology" for Eurasia is the fact (not yet common knowledge) that "for the history of musical forms, of melody types, of secular music in general, as well as for the history of musical instruments, of instrumental techniques and of instrumental ornamentation, . . . East Asian documentary sources carry us back to a point in time some five or six centuries earlier than the earliest equivalent European sources" (Picken 1977:vi).

3. Many ethnomusicologists, I suspect, will agree with Lévi-Strauss that "true creation of whatever kind implies a certain indifference to the allure of other values, possible extending to the refusal or even the negation of these" (1983 [1971]:47-8).

4. The strength of these stereotypes is such that even very liberal and generous writers have often adopted them uncritically. A valuable example of self-criticism in this respect is provided by Gilbert Chase, who removed from the second edition of *America's Music* (1967) his earlier account of Ellington's alleged pretensions: "Duke Ellington has aspired to be the man of distinction in jazz. And he has succeeded, at the price of turning jazz away from its traditional channels. . . . There are critics who maintain that Ellington is outside the tradition of jazz entirely. It would perhaps be more just to say that he is on its periphery. . . . He has a place in America's music, whatever that place may be" (1955:484-5).

5. For examples of this, see the discussion of Duke Ellington and Miles Davis in Collier 1978.

6. In noting that Proust attempted "to represent the full internal structure of [a] society as a physiology of chatter," Walter Benjamin observed that the attitude of a snob ("the consistently organized, hardened observation of being from the consumer's chemically-pure standpoint") inevitably results in chatter (Benjamin 1969[1929]:360,364). The chatter that pollutes contemporary musical life is also a by-product of unrestrained consumption.

7. Kowalski also uses the term "absolute music" for "the ideal of music-for-music's sake" or "music which can be understood and enjoyed solely on its own terms, i.e., without reference to allied activities such as telling a story, dancing, celebrating a rite of passage, etc., but only with reference to its own

structure and its place in the history of Western art music" (1982-83:6). The description is inconsistent, since assigning a composition "its place in the history of Western art music" is also "telling a story." The inconsistency is one result of changes in usage of the term "absolute music."

8. "Und auch hier sind die Zeichen bedeutsamer geworden als das, was sie bedeuten sollen und nur andeuten können."

9. "Die Notation, die Aufschreibung von Musikstücken ist zuerst ein ingenöser Behelf, eine Improvisation festzuhalten, um sie wiedererstehen zu lassen."

10. The outcome of an exchange is observable and can be described as a "syntagmatic relation *in praesentia*, based on two or more terms equally present in a functioning series." Associative relations, formed through comparison, "link terms *in absentia* in a virtual, mnemonic series" and are neither observable nor predictable: "it is impossible to say in advance how many words [or other units] the memory will suggest, or in what order" (Saussure 1972 [1915]:171,174).

11. "Man nehme von aller Art von musicalischen Arbeiten wahrhafte Meisterstücke; zeige den Liebhabern das Schöne, das Gewagte, das Neue darin; man zeige zugleich, wenn dieses alles nicht wäre, wie unbedeutend das Stück sein würde; ferner weise man die Fehler, die Fallbrücken die vermieden sind, und besonders in wie fern einer vom Ordinairen abgeht und etwas wagen könne u.s.w." Bach made these remarks in a letter of October 15, 1777, criticizing the neglect of analysis in Forkel's program for educating amateurs who would become connoisseurs (see Kramer 1985:590).

12. ". . . die Herrn Kritiker . . . sehr oft mit den Kompositionen, welche sie recensiren, zu unbarmherzig umgehen, weil sie die Umstände, die Vorschriften und Veranlassungen der Stücke nicht kennen." The remark comes at the end of the short autobiographical sketch given by Bach to Burney.

13. Through cantometrics, "the way may be open for us to make the all-important distinction, first discussed by Sapir--the intangible yet grave distinction that all human beings respond to--between spurious and genuine culture" (Lomax 1962:451).

14. "I am using the concept 'style' to mean something like the essential pattern within Sapir's 'genuine culture', a deeply satisfying distillation of the way a very well integrated human group likes to do things" (Keil 1985:122).

15. "We would like to suggest . . . that the major source of power of a kind of music or literature is associated with the iconicity or 'naturalness' of the coherence system which informs that music or literature" (Becker and Becker 1981:203).

16. For the Kpelle, "entertainment events ideally involve a maximum number of participants--physically present and surrogate--performing as many different parts as possible within the requirement of maintaining a coherent whole" (Stone 1982:128).

17. "People choose to invent and invoke music . . . because music-making offers an intensity of feeling and quality of experience that is more highly valued than some other social activities" (Blacking 1979:8).

18. "The ethnomusicologist studying nonliterate peoples might well consider the postulation of . . . a moment of plenitude as that point in the evolution of traditional society when, in the opinion of informants, their cultures embraced those ideals, which, except for isolated examples, exist only in attenuated form where western or other outside influence has not destroyed them completely" (Gourlay 1978:29).

19. "Urban performing arts [in South Africa] . . . represent not the disintegration but the creation of a culture: part of a search for autonomy in an environment in which black people have little control over anything except a culturally guided sense of collective humanity and individual self" (Coplan 1985:3).

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RESPONSES TO BLUM

Gordon R. Thompson

Judging by the tenor of the discussion following Stephen Blum's presentation in Vancouver, many ethnomusicologists feel a deep frustration with their inability to effect significant changes in the musical thinking of our music department colleagues. Although the "truths" we hope to bring to contemporary musical life and scholarship may occasionally meet with private approval, usually they are ignored. And sometimes our ideas are openly refuted, as when one music historian described ethnomusicologists to me as "fifth columnists."

He expressed the ludicrous (but possibly widespread and usually unspoken) belief on the part of Western musicians and musicologists that ethnomusicologists have betrayed the heritage of Western civilization. Moreover, scholars of this ilk could be dismissed as misanthropes worthy of contempt if not for the unsettling realization that they probably represent the mainstream of American and Canadian musicological thought and that Blum is not the first to berate them for their myopic opinions.

Ultimately, however, ours is a deeper problem than that of outlasting intellectuals whose musical ideology--fraught with non sequiturs and sustained through indoctrination and the avoidance of comprehension--will surely someday be viewed with only historical curiosity. Ethnomusicologists, if anyone, should understand our own situation through our historical and sociological study of other cultures. Almost invariably, the prevalent ideology of a complex society (and consequently that of its musical behaviors) is that of the dominant socio-economic strata. In other words, if we are to change the way music is taught in our universities, then we must change not only the way American and Canadian intellectuals think about music, but also that of the socio-economic elite of our society. We can continue our provincial battles, influencing students and colleagues with our ideas, if not with our sincerity. However, until we can fundamentally influence how music is perceived and conceived by those members of our society who make funding decisions, there will be no change in the way music is taught in our schools. It is *their* ideology of music which is funded in the concert hall; in the United States, the National Endowment for the Arts spends the majority (\$9.315 million) of its \$10.575 million of tax-derived revenue on symphony orchestras in what could hardly be

described as a democratic distribution of federal capital. Consequently, it is this ideology which our colleagues promulgate in the classroom.

Blum has suggested that we approach musical criticism as "dialogue." We need also make an effort to communicate more effectively with nonspecialists; that is, we need to interpret our ideas in language understandable to musicians and intellectuals outside of our discipline. Our journals, written by ethnomusicologists for ethnomusicologists, provide us with important forums in which to hone our ideology. Nevertheless, we often fail to communicate with musicians and potential concert-goers, let alone with funding sources.

In our discussions between now and the end of the century, we need to transform musicological thought. We must consider what practicable and positive steps can be taken in areas such as influencing funding sources and familiarizing intellectuals in our society with the importance of the diversity of musical traditions found in Canada, the United States, and the world.

California State University, Fullerton and Long Beach

Victoria Lindsay Levine

Stephen Blum assumes a defensive posture arising in part from recently published, misinformed characterizations of our discipline. One can only reject with Blum the fallacy that ethnomusicologists study cultures without history, musics that are not composed, or musical systems that operate devoid of theory. Such characterizations are indeed absurd, and the logical contradictions they pose boggle the mind. But his essay also bespeaks an underlying frustration that is experienced by all of us at one time or another and that, unfortunately, may be endemic to ethnomusicology.

In a broad sense, the problem relates to the dilemma we face in fieldwork between insider and outsider, self and other. Here the dilemma involves both the status of our consultants in mainstream Euro-American society and our own status in music scholarship. Members of mainstream Euro-American society (pardon the generalization) tend to view our consultants at best as foreigners and ethnic minorities, or at worst as social deviants. They are, in other words, socially devalued populations (in the context of the Euro-American middle class) and by extension their musics are devalued.

This results in the segregation of world musics from the core curricula of average college music programs. World musics generally appear only as peripheral electives, if they are offered at all. By the same token, we ourselves are devalued as music scholars by some colleagues because of our contact with and advocacy for devalued populations. We are perceived by some as being outsiders to our own scholarly tradition. The irony is that this tradition has long valued inquiry into, and exchange with, other cultures. It is no wonder that we occasionally vent our frustration at the misguided summations of ethnomusicology by some colleagues and at the benign indifference of others.

Yet while we bridle against the ghettoization of our discipline, we would not demand that Kerman or anyone else curtail his study of the music he cherishes. Rather, we seek a reconsideration of the vital role ethnomusicology can play in college music programs. Many undergraduate music majors (and even some non-majors) obtain through our courses their only glimpse not only of world music but of non-western fine arts, literature, religion, and history as well. Surely this is the kind of broad exposure one strives to attain through a liberal arts education and, as Blum points out, an acquaintance with other traditions matures the understanding of one's own.

Ideally, ethnomusicology could also play a more prominent role in the preparation of historical musicologists at the graduate level. Musicologists widely assume that ethnomusicology students profit from a working knowledge of the research techniques and methodologies of historical musicology, and this is undoubtedly true. But the reverse is equally true, which Blum implies, although few programs implement such an agenda. A more even exchange between historical musicology and ethnomusicology could produce a more integrated discipline and would enhance the professionalism of music scholarship as a whole.

Rochester, New York

Timothy Rice

Those of us who teach in the leading faculties and schools of music for the training of professional musicians, music teachers, and musicologists confront pragmatically each day "the efficiency with which influential institutions promote the reproduction of errors and fallacies." As ethnomusicologists think more about their

impact on education and musical life, they would do well to begin to change those "influential institutions" that house them. Effective action on the "home front" requires at least two things: (1) moving beyond the stereotypes, and perhaps training, that lead us to teach only or primarily non-Western or ethnic musics; and (2) developing books, courses and curricula that include all music, not some Western or non-Western subsection of it.

In working to eradicate Blum's fallacies at the University of Toronto, often by co-teaching courses with colleagues in education, history and theory, I have been pleasantly surprised that at least some music educators do not "flourish by allowing central assumptions to remain unchallenged." Tait and Haack's text on music education (1984) frequently cites Blacking and Merriam on the nature of man, music and musical experience as they seek to ground their approaches to musical education on fundamental principles that ethnomusicologists would have no trouble subscribing to. Certainly many music teachers, tempered by experiences in the classroom and community, are ready to move beyond the "fallacies" they were taught in university.

Relations with historical musicologists have been somewhat more problematic, since they do not seem to be reexamining fundamental principles in the way music educators are. My strategy has been to trick them into believing that what I do with all music is roughly analogous to what they do with Western music, and as a result they allow me to teach in their core music history curriculum. In addition to understanding Western music as multi-ethnic as Blum suggests, I look at all music from the perspective of contemporary North American musicians and their audiences. By asking the question, "What is music like in Canada and the United States today?" many of "the fallacies of contemporary musical life" can be disposed easily and naturally: (1) North American music is not primarily "European" and its history has roots in virtually all parts of the globe; (2) the issues that concern musical scholars--change and historical processes; social, political, economic, and intellectual maintenance; individual creativity and experience--operate and can be studied in every culture, not just Western culture; and (3) the divisions of academic and commercial interests--classical, folk, jazz, popular--do not prevent rich musical experiences that include them all. The most dynamic and creative musicians of our day share, in addition to a devotion to artistry, craft, and community, an extraordinary variety of musical experience that easily transcends these classifications.

One of my conclusions from teaching a course on world music that begins by focusing on "contemporary musical life" is that a history of music in our time and place--North America--no longer looks very much like *A History of Western Music*. There was a time when Grout's title (1960) could be hailed by ethnomusicologists as a triumph of modesty and circumspection. But today such books merely perpetuate the fallacy of a Eurocentric cultural heritage for North America. What we need are books about music from a global perspective, or at least a North American perspective, that "lead to greater understanding of the achievements and capacities of human beings." These books and the courses they spawn will be organized not by the passage of time, as are so many "histories," but by issues concerning musical processes and experience. And they will probably have to be written by ethnomusicologists.

University of Toronto

Richard d'A. Jensen

The first thing that struck me about Stephen Blum's article is that the title is entirely misleading. It wasn't until I had read past the introduction that I realized that it was, in fact, a critique of the ideas presented in Joseph Kerman's recent book *Contemplating Music* (1985). Presumably "the fallacies of contemporary musical life" that Blum refers to are the ideas that Kerman articulates as spokesman for the majority of historical musicologists.

Despite my quibble with the title, I find myself agreeing with most of the ideas expressed in Blum's article. I wish to address the fallacy that "Western music is just too different" (Kerman 1985: 174) to benefit from ethnomusicological research. Western music has *already* benefitted from ethnomusicological-type research, although the scholars prefer to call themselves social historians and they often disavow any association with ethnomusicology. I recently spoke with a scholar who specializes in the social history of Western art music, and when I noted the similarity of his techniques with those of the ethnomusicologist he appeared surprised and somewhat insulted!

Music is a product of the people who create it, whether the people live in present-day India or 16th-century Italy. In both cases, a knowledge of the relevant cultures can add to an understanding of the music. Why is it, then, that historical musicologists

continue to analyze Western music as if it existed in a vacuum? Perhaps they reason that the cultural context of early European music is so well known that further study is unnecessary. This is another "fallacy of contemporary musical life." Daily life in 16th-century Italy was as far removed from our experience as is daily life in 20th-century India. The barrier to our understanding is simply time rather than distance. In many ways time poses a greater challenge to the musicologist. While the historical musicologist must rely on written records (e.g. musical scores, archival documents, and paintings), the ethnomusicologist (when dealing with modern music) has access to living informants, although many ethnomusicologists are historians as well. I suspect that most early-music specialists would trade their tenure for just one field recording of a 16th-century musician.

There are, of course, a few scholars who study the cultural context of early music, although the vast majority are more concerned with musical analysis as an end in itself. Alfred Einstein's classic study of the Italian madrigal is a case in point (Einstein 1949). The source is a valuable one, but imagine how much more useful it would be if it placed the genre within the context of musical life in the Italian courts.

Those works dealing with social history, such as Lockwood 1984, Pirrotta 1984, Fenlon 1980, and Bridgeman 1964, neglect the music itself. The best research, and the most difficult, is that which includes both analysis and history. Anthony Newcomb's study of the madrigal at Ferrara during the reign of Alfonso d'Este (1579-1597) is a perfect model for future research. Using archival documents to reveal which composers and musicians were active at the Este court, he then shows how the performers influenced the composers who came in contact with them.

In my forthcoming dissertation on the early Italian lute *ricercar* (Jensen 1984) I turn to the plastic arts for information about 15th- and 16th-century musical life. Italian composers wrote *ricercars* for lute, keyboard, and ensembles of instruments. A survey of 200 "musical images," i.e. artworks depicting musicians and their instruments, has revealed a great deal about the social connotations of certain instruments which, in turn, has led to a greater understanding of the *ricercar* itself.

It is never easy to integrate musical and cultural analysis. Every repertoire calls for a different approach. I could cite a number of ethnomusicologists who have failed at the task, but at least they try. It's time for historical musicologists to follow their lead.

Western music is not so unique that it calls for an entirely different approach.

University of California at Los Angeles

Susan D. Clark

In answer to Blacking's question ("Ethnomusicology for what?"), Blum confronts the resistance of Western music scholars and their conceptual models to the potential contributions from ethnomusicology to education and scholarship. Several worthy issues are raised, but their discussion is sometimes as much commentary on Kerman's recent book as it is an indictment of Western musicology, such that a response to Blum addresses Kerman as well. Let us follow up on just one area, music analysis and its relation to theory and criticism.

Generally speaking, Western music analysis consists of codified methodologies performed upon standard repertoires of pieces considered as independent objects, and serves at best as an adjunct to composition or performance. From the modal analysis of plainchant to the determination of pitch-class sets in atonal compositions, the questions asked by the analysts of Western music (What are the keys? Where is the modulation? How is the thematic transition made?) do not provide answers to Blum's vision of a responsive musical life which sides with the music makers. On the other hand, certain ethnomusicological work has eschewed the traditional a priori analytic categories and has shown that it is possible to integrate analysis into purposeful research, such that theories of music structure are formed in relation to specific issues and problems and not some reductionist program. The maturing of ethnomusicological analysis has been marked by a growing recognition of the need to ground music sound data within the culture and lives of the people making it. To do this, ethnomusicologists have addressed different kinds of analytic problems than music theorists (How are sex roles reflected in a song style? How is religious belief transformed and transmitted through certain musical forms and processes? In what ways do musical structures mirror concepts of temporal order?), and their analytic methodologies have ranged from the strictly formal to the radically contextualized. They have looked to communication theory, semiotics, cultural materialism, phenomenology, and psycho-acoustics for help in building models

about music and have found illumination in explanations that span from casual and statistical to hermeneutic and interpretive.

The theory embodied in these conceptual models--no matter how informal, low level, or non-predictive--prompts the relevant questions to be asked and thereby generates analytic method (analysis, in turn, informs theory). Furthermore, theoretic language, regardless of whether emic, etic, or mediating (the fissure in the emic/etic dichotomy seems to be closing), helps to translate musical phenomena from their experiential contexts into analytic descriptions by which to better understand and interpret their meanings. So it is puzzling when Kerman declares that analysis can reach its potential outside of theory (1985:18). If Kerman was not concerned with delineating his combative disciplinary divisions of music theory, analysis, musicology, and criticism, nor so disinterested in non-Western and popular musics, he might learn that one of the places ethnomusicological research can impinge on Western Music study is in the development of a post-positive music theory which is no longer separable from the analytic, descriptive, or interpretive endeavor.

Blum is right, that no single image represents the whole of an art-form or culture. Hypothesizing and theoretic proliferation is a way to ethnomusicological growth. Because musical reality is more complex than any one theory about it, different theoretic frames help to see different aspects of a music phenomenon as it may variously occur to the observer or maker as thought, a good piece, symbolic behavior, a solution to a conflict of constraints, a sacred object, or sound waves. Such theoretic pluralism provides a path to Blum's better future understanding (and even to Kerman's ever-better critical interpretations, 1985:217).

The point that Blum makes for ethnomusicology--whether or not "true analysis" is theory-generated, or done in aid of criticism or both (see Kerman 1985:68)--is that the judicial aspect of analysis or criticism should be weighted in the direction of meanings and values of music for its makers and users and not just the pre-set standards of an analyst-cum-critic (see Bent 1980:342 about the proximity of analysis and criticism and their interrelation with theory). This is not to cast Kerman entirely as the musicologist in the black hat, for he is equally interested in uncovering musical meaning and value. Nonetheless, the promulgation of a Western high-art critical/analytical approach such as Kerman's and its accompanying assumptions about the nature of music relies on needlessly restricted insights about what is possible. An openness to ethnomusicology widens the experimental base for criticism and

mitigates against the same parochialism (albeit cultural rather than linguistic) to which Kerman would seem to object (1985:224). And just as Kerman also objects to what he perceives as ethnomusicologists' lack of regard for history, so are ethnomusicologists concerned about a monocultural approach to music. Analysis and criticism geared primarily towards closing local temporal distances seems unnecessarily limited in the eyes of a discipline committed to bridging the gaps of cultural distance.

University of California at Los Angeles

James Robbins

Blum has pointed the finger at "those areas of musical scholarship that flourish by allowing their central assumptions to remain unchallenged." Chief among these assumptions is that musicologists are divorced from power structures, residing in a "social utopia through which intellectuals believe themselves to be 'independent,' autonomous, clothed in their own characters" (Gramsci 1957:120). Idealist judgements concerning musical value are unfounded outside of this utopia. However, such judgements are crucial to the processes of validation and legitimation fostering existing power relations, which in turn allow those areas of musical scholarship to flourish.

The self-serving nature of such scholarship--which we might adequately term "legitimusicology"--may be illustrated by comparing the results of two "quarrels over 'legitimacy' and 'modernity'." One is that cited by Kerman, namely, the successful struggle led by Babbitt to gain recognition, and attendant "perquisites," for avant garde composition as "abstract thought":

The marriage of theory and composition was legitimized by graduate councils around the country; the avant garde was house-broken into the academy (Kerman 1985:101).

The other is the contemporaneous resistance to introducing jazz into the "academy" (cf. Suber 1976:370-71) that rests on narrow concepts of music and modernity:

What disturbs me very greatly about jazz conditions now is that those wonderful lowbrows have suddenly acquired an education that is completely phony and two hundred years behind the time. . . . Jazz harmony is much in the rear end of music everywhere else. Rhythmically, the same kind of obligation to

the past is very much in evidence. [Nicolas Slonimsky, quoted in Anon. 1958:10]. *

It is a mistake to label this sort of rhetoric as "chatter" or as spurious. "The perpetration of standardized values" is not an automatic thing; rather, it requires human agents. This is not evident in Sapir's formulation of "genuine culture" as an independent entity capable of "frankly admit[ting]" slavery, of "feel[ing a necessity] to symbolize in beautiful stone a religious impulse that is deep and vital," of acting on such impulses by "build[ing] itself magnificent houses of worship" and of other remarkable accomplishments (Sapir 1949 (1924):315). Instead, the "perpetration of standardized values" requires in this case the inculcation of a monolithic concept of musical culture into the basis of the debate concerning legitimacy. Part of the admission price to the academy is the rhetoric of the academy, including that which "reproduces stereotypes about musicians who 'don't know their place'." Consequently supporters of institutionalized teaching of jazz find themselves trying to demonstrate the "contribution" of jazz to a "musical culture" in which jazz is by definition peripheral (e.g., Anon. 1958:41).

These quarrels over legitimacy accept as a postulate that musical value has independent, ideal existence. We cannot "mediate" in any quarrels *within* this conceptual framework; we must remain aware that musical and political legitimacy go hand in hand, that the "aesthetic man" and the "economic man" are inseparable (Williams 1965:54), and therefore that such quarrels are really about power, couched in the terms belonging to and favoring those who control.

University of Illinois at Urbana-Champaign

Carol E. Robertson

Grasping for some control over the waves of music, ideas, ideologies, and contradictions crashing around us, we have staked out approaches to music-making as if quartering colonial territories. In ethnomusicology, we have tried to seduce the anthropologists into being sources of training and employment for our

* [Slonimsky's recent work would seem to indicate a more favorable appraisal of jazz music, judging from his inclusion of numerous jazz and popular musicians in the 7th edition of *Baker's Biographical Dictionary of Musicians* (Slonimsky 1984).--Eds.]

intellectual progeny. Yet few are those students who can secure support from an arts-sensitive advisor; and their dissertations on anthropologies of performance have to be coupled with additional talents in some more "traditional" foci of social inquiry: linguistics, medicine, statistics, area studies, social organization.

Our volatile affair with musicology has been choreographed with mutual suspicion, fantasies of domination, jealousies, and some gentle advances in communication. We gain nothing in debating which is the more Legitimate Discipline. Practitioners of ethnomusicology are generally hired by musicologists if they promise an institution visibility/revenue/recruitment, if they can teach a non-Western "classical" tradition that musicologists have heard of through general exposure to the Twentieth Century, or if they offer a second area of expertise in some aspect of the music of the Western elite that has been neglected in the curriculum.

Once employed in music or anthropology (or in folklore and area studies) teachers of ethnomusicology expend tremendous energy convincing their colleagues that the repertoires they study are as "important" as the works of the Great Western Masters. Or, in the social science jungle, the energy is spent on proving that performance offers as unique and "valid" a point of entry to the understanding of social relations as do economics, politics, and kinship. In each case, being the peripheral (and thus, less calcified) exercise, we must gain entry to the decision making process by revealing what we have learned about Music by looking at various world musics. We have come to grasp music as a complex experience that cannot be restricted to the whims and biases of a single discipline; we have come to internalize composition and performance as indices of constant change and recomposition; we have come to know that history, as related to music or any other human phenomenon, is a process of interactions between peoples and ideas. Those human processes as we have come to know them in American jazz, Japanese court and shrine music, Malaysian trance-healing, or Tibetan monasteries could lead us to ethnomusicologies of Western elitist traditions that would make Kerman's book but one more attempt of a limited-experience-specialist to make his *materia* the dominant player in a very complex reality.

Deeper arguments will be spawned by those ethnomusicologists who dare to take on the writing of actual histories of Western music. Western music is indeed unique, as is any other cohesive tradition. But if Kerman is willing to forsake generalization within the black box for informed scholarship, he will eventually address *how* and *why* Western music is unique--as an historical pro-

cess, as a development of some ideas and rejection of others, as a tool for complex communication and resolution for ever-changing design problems in aesthetics. This leap forward or rather, into the thick of inquiry, will take us beyond the platitudes and ignorant judgements that seem to overcome many musicologists when they depart from their scores and scripts. The springboard for addressing Music is hinged in the data and methods of ethnomusicology.

Among writing-dependent cultures, the Western "classical" tradition is the less stable (and most writing-dependent), perhaps because it is one of the youngest, unless we want to consider our early contact with Moslems and Jews, or the exchanges with our early Persian organologists and mentors, or our fascinations with the Greeks, or our Byzantine dawn. Western elitist music is one of the most deeply rooted ethnic traditions known to us. And at this point Kerman's understanding of "his" own tradition is totally obscured and terminated by his willingness to remain insular in his thinking. At a time when culture contact has been accelerated beyond any previous wars and population migrations, when our information systems bombard us with data from all walks of life, the musicologist cannot afford isolationism, and the ethnomusicologist cannot accommodate intimidation.

University of Maryland

Charles Keil

Subtle intelligence and a wry sense of humour percolate through Steve Blum's pages, but he is just too kind, tolerant and bemused a person to perform the chainsaw massacre of the fallacies that would please me. His arguments remain liberal:

"Properly taught, Western music would be understood and experienced as multi-ethnic in many respects and as a group of arts and practices . . ."

Isn't it nice that everyone can make a contribution to Western music. His arguments remain abstract:

"Different centres of musical power are in competition with one another and with various centres of political and economic power."

Well yes, Steve, how very pluralist, but how about naming names? Which musical powers are backed by formidable political and economic power and which aren't? That last footnote from Coplan could be the opening quotation for more concrete answers.

If music departments were in any realistic relationship to the musical life of America and the 20th century world, 60% to 80% of the faculty in each and every department would be African, Afro-American and Latin-American with the rest of the appointments going to other ethnic working class practitioners, ethnomusicologists, and perhaps one faculty person to curate the museum of dead Western art music, preferably a black woman with a highly refined perspective on patriarchal pretentiousness. With a few possible exceptions, bourgeois ideology is in tight control of the music departments and the racism, sexism and monocultural imperialism that uphold that ideology go unchallenged year after year, decade after decade. The music department at my university is just as white or whiter than when I came here as an American Studies appointment in 1968. I've watched as two token black jazzmen were hired and fired in succession back in the early 1970's, a black composer departed, and with the exception of a visit from Gilbert Chase, no ethnomusicologist was ever hired over the eighteen year period. I suspect this is an altogether typical story.

In the second half of the paper, Blum's ideas about criticism, exchange, interpretation as the basis of genuine culture building are most interesting, suggestive and welcome. Yet the fallacies of spurious high and mass cultures maintain their hold. How? I want more specifics from Steve Blum on daily life in the music department, more detailed explanations of how the departmentalized and conservatoried definitions are maintained (see Henry Kingsbury's recent Ph.D. thesis at Indiana, 1984), more aggressive asking of the question *Whose Music?* than that offered by Shepherd, Virden, Vulliamy and Wishart (1977). It's 1986, time is marching along, let's get after all these moldy music departments and shake them up in good, green, ecological directions of diversity and equality.

State University of New York at Buffalo

Paul W. Humphreys

I am disappointed to find Blum, whose earlier work (1975, 1984) seemed at the vanguard of efforts toward discovering a common purpose for historical musicology and ethnomusicology, now

putting the two disciplines at odds. Without question his action is motivated by close observation and much thought. But it is worth asking whether the ideas and arguments he presents here--precisely because they are so central to the work of ethnomusicologists--might not have been demonstrated more effectively.

Blum's choice of Kerman's recent work to epitomize the methods and assumptions of ethnomusicologists is reminiscent--and strikingly so--of Kerman's choice of Seeger to epitomize the methods and assumptions of ethnomusicologists. Unlike Kerman, however, Blum does not present his ideas in a dialectical fashion. The tone that results is polemical and seems, in spirit, at odds with the admonition with which he inveighs against Kerman in particular and non-ethnomusicologists in general:

A musicology that excludes "non-Western music" and "non-art music" cannot describe the attributes of "Western music" and "art music."

By extension: an argument that excludes the achievements of historical musicology cannot adequately address its shortcomings.

Thus Blum cites Kerman's acrid assertion that "Western music is just too different from other musics" for ethnomusicological research to "impinge directly" upon it (Kerman 1985: 174), while not giving Kerman his due for a useful survey of context-oriented musicological studies and music-oriented historical studies. Nor does he mention Kerman's provocative views of Seeger (*ibid.*:162) or his useful criticisms of Merriam (*ibid.*:164-65,171). More instructive than his own definition of the term "middle-class culture," would have been Blum's drawing attention to the contradiction between Kerman's use of this term (to characterize the ethnomusicologist's "ideological make-up") and what Kerman professes to be, or rather not to be, his own concept of culture:

Culture is not an agent, a force, or a *Geist*, and still less a fixed structure to be objectively determined. . . . (*ibid.*:171).

Blum's polemical stance further masks a fundamental similarity between musicological and ethnomusicological inquiry: scholars of both disciplines are engaged in selecting and interpreting *objects of study*. These objects may be as different (without, perhaps, being "too different") from one another as is the Florentine Codex from a Pueblo Feast Day, but this different-ness in relation to one another does not change their other-ness in relation to the scholars who approach them. At its best, study engenders

relationships with artifacts or processes that allow for a negation of the experience of "other-ness" with which an inquiry begins (cf. Feld: "[Musical] communication . . . can only exist relationally, in between, at unions and intersections" (1984:2)). An awareness of this *self-transcending* function of scholarship has led the Beckers to suggest that ethnomusicologists might consider as a useful paradigm for their work the activity of literary criticism, "the thrust of which has been to understand, not to explain" (1984:455).

Blum's writing on the subject he has chosen could gain in clarity from an effort on his part to "understand" rather to "explain" the stance taken by Kerman, Kowalski and others he cites critically. That he is well-equipped for such an undertaking is amply demonstrated by the broad range of sources upon which he draws, by his ability to pinpoint salient issues for socially-relevant ethnomusicological practice (e.g. his call for "the analysis of specific mechanisms whereby human beings are forced or encouraged to consume without in some way reproducing music") and by an on-going commitment "to formulate . . . the consequences of [his own] theoretical assumptions" (Blum 1975:215).

University of California at Los Angeles

Pirkko Moisala

The debate between musicology and ethnomusicology has been the major touchstone in the development of ethnomusicology in many countries, especially at those universities where ethnomusicology is administratively included within musicology. This situation may well be unavoidable for any new discipline trying to find its own space, resources and rationale; nevertheless, one must wonder how much ethnomusicological energy is wasted in this endless and often futile battle.

Ethnomusicologists seem to be compelled to show how musicology goes about the process of research incorrectly. Blum, for example, implies that ethnomusicologists alone are "modern," "pretty," and "critical." Unfortunately, the sacred cows of ethnomusicology remain untouched. Do we "report the actual words of musicians" or can we only construct westernized grammars of different musical languages? Can we deny that even the most objective ethnomusicological study is "culture-bound to Western social-scientific ideology" as Kerman claims?

The belief that we can be objective, as well as the belief in the value of an "emic" approach in the study of other musics are only a few of the fallacies of ethnomusicology. These aims should be based on explicit statements of the basic assumptions, conditions and limitations of the study. Nevertheless, in many ethnomusicological studies the a priori assumptions and metatheory of the author are not made known.

I do not believe that ethnomusicology can change the approaches of musicology. Musicology uses the utmost "emic" approach, without being aware of it. It is part of the Western art music system and thus embodies the values, attitudes, and emphases of Western art music. In contrast, ethnomusicology makes a distinction between music-making and music-knowledge of music on one hand, and music-studying and speech-knowledge of music on the other. The study of Western art music as culture, as well as the study of the role of musicology in the western art music system, are challenges to ethnomusicology.

There are already some good examples of ethnomusicological approaches used in the study of Western art music. Jan Ling's *Europas musikhistoria* (1983) gives a fascinating new perspective on the history of European art and folk musics in their social contexts. Western music cultures have already been used in comparative music studies. Krister Malm and Roger Wallis in *Big Sounds from Small People* (1984) have successfully compared the influence of the music industry in the small countries of Sweden, Finland, Denmark, and Norway and eight Caribbean, African, and Asian nations.

The government of Finland is currently supporting an extensive research project on music change in Finland during the period of industrialization that utilizes both musicological and ethnomusicological approaches. All extant music genres are included in the study. The project temporarily employs more than ten music researchers, half of whom are ethnomusicologists.

One of the most promising areas of common interest in musicology and ethnomusicology is the study of musical performance, both as an *action* and as a *situation* (Bauman 1977), or integrating context and sound, i.e., *performance* and *practice* (cf. Behague 1984). Musicology has provided some interesting studies in interpretation whereas the efforts of ethnomusicologists have mainly been directed towards the ethnographies of performance and the study of performance practice. Western art music performance has mainly been studied from an historical standpoint, although the ethnomusicological study of oral transmission of West-

ern art music, such as learning in private lessons or rehearsal technique, should hold special interest for the musicologist as well as for the ethnomusicologist.

The overemphasis on notation both in music training and in composition is another area of concern for ethnomusicologists and musicologists. This is openly acknowledged by Western art musicians. Composers have created new systems of music notation and educators have developed auditory teaching methods in an attempt to maintain the creative approach to music (the most famous of these are Suzuki and Kodaly methods). As a discipline which has studied oral music, transmission methods and actual performance situations, ethnomusicology should be able to provide new insights in these problem areas.

Ethnomusicology has common interests with musicology. We should not ignore the study of Western art music systems. Conversely, we have much to offer to the study of Western art music. Why, then, has so little been done until now by ethnomusicologists in these areas? No doubt, there are many reasons, not the least of which is opposition from musicologists who are protecting their turf or ethnomusicologists who are more "against" than "for" Western art music.

Music Research Institute
Hercules, California

Steven Feld

I enjoyed Blum's paper and have very little to say about it, save that it certainly resonates with some of the very popular song poetry that has been keeping my spirit up this last week:

On the inviolable whole and translating signs into other systems of signs;

there's a word for it
words don't mean a thing
there's a name for it
names make all the difference in the world

David Byrne, "Give Me Back My Name"

Responses to Blum

On Western music being "too different";

you will remember my name
I'm the one who beat you at your game

Aretha Franklin, "Who's Zoomin' Who?"

On Professor Kerman's false consciousness:

you said you wanted
a brand new bag
but you were just jivin'
you wanted to feel drag

James Brown, "Get It Together"

On stereotypes and transcendence;

I don't want nobody
to give me nothing
open up the door
I'll get it myself

James Brown, "Get It Myself"

thank you I'll get it myself

Aretha Franklin & Annie Lennox,
"Sisters Are Doing It For Themselves"

On modernity and being pretty;

some dey follow follow
dem close dem eye
some dey follow follow
dem close dem mouth
some dey follow follow
dem close dem ear
some dey follow follow
dem close dem selves

Fela Anikulapo Kuti, "Mr. Follow Follow"

Responses to Blum

On genuine culture, critical consciousness, and musical exchange;

I'm nuts about screwy music
I'm screwy about nutty rhythm
I'm dilly on my own silly melodies
crazy as a loon can be

I'm daffy about goofy tempos
I'm goofy about daffy changes
I'm dippy on my own crazy harmony
written in a minor key

I love to hear
sounds that are queer

Jimmy Lunceford, "Screwy Music"

University of Texas at Austin

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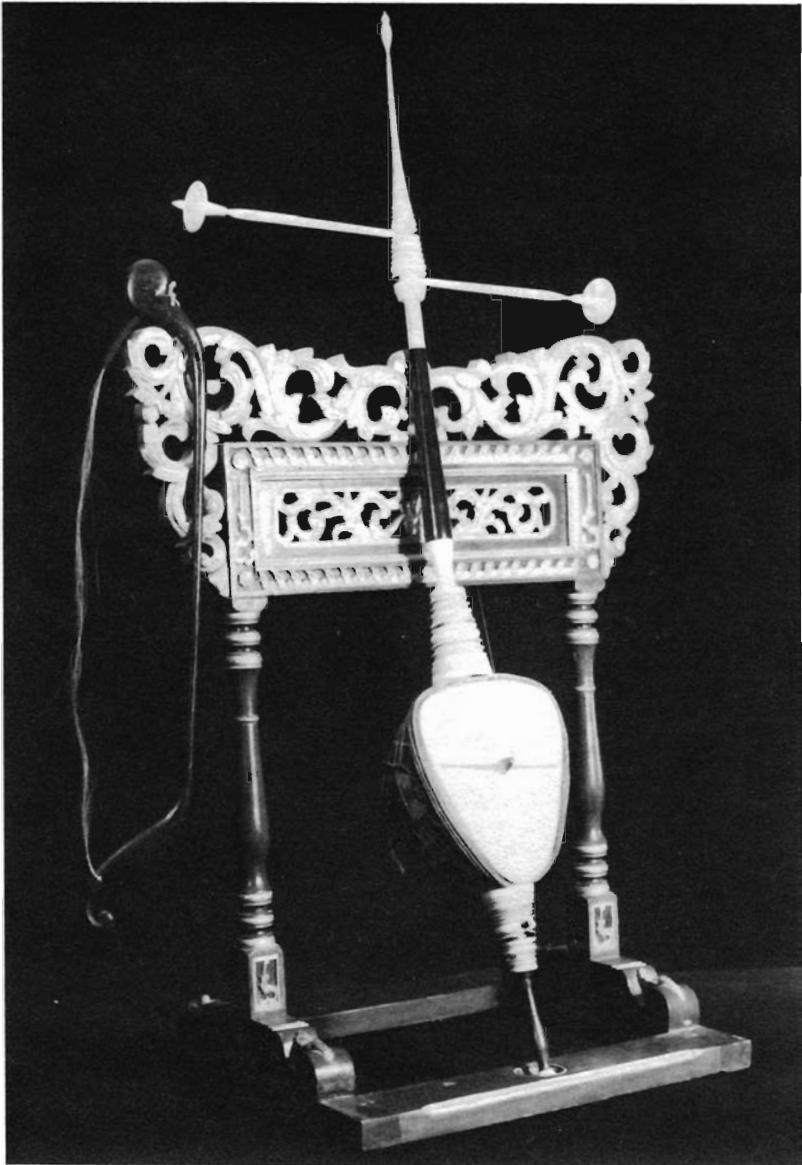
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Rebab Plontang

(photo: Maria La Vigna, UCLA Collections of Musical Instruments)

THE CONSTRUCTION, TECHNIQUE, AND IMAGE OF THE CENTRAL JAVANESE *REBAB* IN RELATION TO ITS ROLE IN THE *GAMELAN*

Colin Quigley

During the Spring of 1986 I was presented with the opportunity to study the Central Javanese *rebab* with one of its recognized masters and revered teachers, K.R.T. Wasitodiningrat, known to his students as Pak Tjokro. As a student of western folk-fiddling for many years who had been playing in the UCLA *gamelan* ensemble for some time, I was attracted to this particular instrument as a means to further my study of Javanese music and I began with enthusiasm. I found myself immediately frustrated, however, by how little I knew. It was difficult to listen effectively to the examples which Pak Tjokro played for me or even to frame meaningful questions. Intonation I was able to imitate quickly, my experience in playing violin in both Western and Middle Eastern traditions proving helpful. Understanding the relationship of the *rebab* part to those of the rest of the ensemble, and learning to *hear* this in my mind and thus be able to play it myself has proved a difficult task. The initial learning process as I experienced it over those five months was one of slow repetitive study and sudden insight as musical patterns and principles seemed to coalesce and crystallize, organizing my confused perceptions. The initial obstacles I experienced in studying the *rebab* of course included the musical and physical challenges of playing the instrument but I was particularly struck by the need to internalize associations and attitudes which profoundly affect the music and provide the context for its significance and appreciation. The *rebab*, I found, though considered to be the "lead" instrument of the *gamelan*, led in a manner unlike that I had experienced either playing with or listening to Western ensembles. What I had to learn how to hear was primarily the realization of this relationship in sound.

In the following essay I will briefly summarize the information provided by several sources available in English which describe the *rebab* and its history in Java, its playing techniques, and its role in the *gamelan* ensemble. My personal observations as a student of Pak Tjokro will be compared to the published material. While the number of detailed sources are relatively few in number and largely descriptive, they do provide a significant amount of

data. Finally, I have tried to integrate this information with analyses of *gamelan* music in relation to Javanese culture.

Description and History

The possible origins and subsequent diffusion of the *rebab* and related instruments in Southeast Asia has been much debated. Usually the Javanese *rebab* is treated as a member of the widespread family of spike fiddles found throughout the Islamic world. The general consensus of scholars seems to be that the *rebab* was brought to Java from Persian-Arabic sources by Islamic traders (Falk 1978, Hood 1970, Kartomi 1984, Sachs 1980). This is likewise the view of most Javanese musicians (Falk 1978:52). If this is the case, its high status may be linked to the subsequent rise of Islamic power.

The design and construction of the *rebab* in Southeast Asia varies from region to region. Mantle Hood identifies three main types in Java itself: those of East Java, Sunda, and Central Java, the subject here (1961:220). The Central Javanese *rebab* is "smaller and more finely wrought" than that of East Java, but otherwise they are "similar in materials and construction," while the Sundanese is larger and heavier still, with a shallower flatbacked sound box and heavier gauge strings (Hood 1961:221).

The Central Javanese *rebab* is a two-string bowed lute about 100 cm high. It has a long cylindrical neck without fingerboard, long tuning pegs, and a short foot which widens at the base to support the instrument. The heart shaped or triangular body is made from wood or a coconut shell that has been cut in half, and squeezed into shape in a press (Morton 1976:96). The back is convex and pierced by a rosette of small holes. The front is covered with a parchment of buffalo intestine or bladder, although Pak Tjokro indicated that other skins might be used. I can testify from personal experience, having inadvertently torn one, that this skin forms an extremely fine and rather delicate membrane. A bridge of teak is set high up on this surface, two fingers' width below the top of the sound box according to Hood (1961:221). The player inserts a small fold of banana skin between the string below the bridge to soften the tone. Hood indicates that a handkerchief or piece of folded sheet rubber is occasionally used today. In my experience Pak Tjokro has used a piece of cloth or even paper in this way when playing. Below this mute, which also helps to keep the strings in place, the strings are tied together to hold the mute in position.

Hood is the only writer to describe the unusual way in which the two thin brass strings are mounted; according to Kunst, the strings are copper (1973:220). They are really a single string which passes from one peg through an internal channel in the peg-box down to the bridge, and thence around a pin, to anchor it. The string is further wrapped around the foot to provide external length in case of breakage, and then passes back up, again through a channel, to the lower peg (Hood 1961:221).

The strings are distinguished as male and female. The higher pitched is called *lara nangis* ("crying virgin") and is considered *estri*, or female. Almost all the melody is played on this string. The lower string is called *djendra* and is considered *djaler*, or male. When bowed together they are sometimes called *pengaten (manten) anjar* ("the new bridal couple") (Hood 1961:223; Kunst 1973:220-221). This metaphoric imagery is clearly suggestive of the sexual act itself.

The instrument may be made from either ivory, wood, ivory and buffalo horn, or, according to Hood, ivory and wood. Most descriptions note these variations; Kartomi indicating that wood is thought to be inferior, and Kunst observing that "in the case of precious instruments [the neck is] either wholly or partially made of beautifully turned ivory" (Kartomi 1984:178; Kunst 1973:220). Two types of *rebab* are named according to these materials: the *rebab bjur* ("plain") is one of color, wood or ivory; and the *rebab p(l)ontang* ("fancy"), made of a combination of light and dark woods, or ivory and wood or horn (Hood 1961:223; Susilo 1967: 42). UCLA owns examples of each which I was able to examine.

Several writers note that a *gamelan sapangkon*, i.e. one with both *slendro* and *pelog* sets of instruments, may have two *rebab*. Pak Tjokro also mentioned this in our classes, explaining the need for two instruments in terms of the *tumbuk* ("common tone") of the ensemble and related problems of tuning the *rebab* for different *patet*. Since the *rebab* strings are tuned to tones 6 and 2 only minimal retuning is required to change systems if the ensemble employs one of these as its *tumbuk*. *Tumbuk* five, however, requires two instruments. Perhaps not surprisingly given the iconographic nature of *gamelan* noted by Sue De Vale there is another level of significance to this association of *rebab* construction and tuning system (De Vale 1977). According to Hood,

Pak Tjokrowasita characterizes the *slendro* system as *prenes*, i.e., exciting, stimulating, fancy, bright, vivacious; and he describes *pelog* as commanding respect, veneration, reverence (*wingit*) and being calm in attitude (*luruh*). Consistent with the

character of the two tuning systems the *rebab plontang* is used for *slendro* and the *rebab bjur* for *pelog* (Hood 1961:223; Kunst 1973:221).

In conversation with me Pak Tjokro further observed that such a distinction served as a signaling device as well. As soon as the *rebab* player picked up his instrument the rest of the orchestra could tell which tuning system they would be using in the next piece. According to Hardja Susilo this is common practice but not a rule and one may find ensembles with two *rebab bjur*, one light the other dark, or both the same (1967:43).

Many parts of the *rebab* are named after parts of the body. The most obvious terms, used likewise in English, are the body, neck, head, leg, and foot of the instrument. We find also the skin referred to as the "stomach," "collars" joining the neck and foot to the body, and "ears" at the ends of the tuning pegs. These are tipped by the "head of a jasmine flower." The (peg) head is surmounted by a "halo," traditional sign of spiritual achievement. The two holes in the head through which the strings pass are called the "nostrils" and the bridge over which they pass, the "breast" (Falk 1978:59). This highly anthropomorphized instrument is, as well, "clothed in a small velvet 'coatee,' called *jamangan* or *dodot* [which is] sometimes richly embroidered with gold or silver thread" (Kunst 1973:222). The jacket of one of the UCLA *rebabs*, for example, is embroidered with small butterflies in addition to the more usual abstract patterns. Clearly this treatment is another sign of prestige. *Plangkang*, the stand which holds the *rebab* when not in use, is likewise often decorated with fine carving (Kunst 1973:222). Sue De Vale describes a zoomorphic one depicting a lion, but floral motifs seem to be more common (1977:39-41, 223).

The entire instrument seems to be regarded much as the human form would be and thus displays the attributes of status and refinement appropriate to its role in a similar way. Hood reports:

If the neck of a *rebab* is particularly slim and the whole of its form consistently refined it is typed as *Kresna* in appearance; if it is equally handsome but thicker in the neck and the whole of its conformation, it is regarded as *Baladewa* in appearance [*Kresna's* older brother, an albino king] (Hood 1961:223).

The emphasis on delicacy is of course consistent with the representation of *alus* character in *wayang* and other art forms. The rather impractical, long tuning pegs especially reinforce this image, as does the extended top of the peg head, the halo. The *rebab*

plontang at UCLA belonging to the *gamelan* Khjai Mendung, for example, is very finely wrought, the alternation of materials accenting its detailing, such as the tips of the ears, the halo, and foot. The extremities of both this instrument and the ivory *bjur rebab* in the same collection have been turned until they are extremely thin.

Playing technique

Most important for the beginning player, to judge by Pak Tjokro's teaching approach, is bowing technique. His first instruction to me was always to use the pulled-bow (down-bow) on *gong*, *kenong*, and *kempul* and that both strings may be sounded together at the *gong*. Hood adds that a down-bow is always used on beats two and four of the *kenongan* and in subsequent pieces Pak Tjokro demonstrated that the down-bow came on the second and fourth beats of each *gotra*. This agrees with the names of these beats as given by Martopangrawit (1984:85).

Both Hood and Sumarsam discuss bowing at more length. Each lists a number of recognized patterns, with some duplication but also some discrepancies between their descriptions. Most of the techniques which they mention seem to be quite commonly used. They do not say much, however, about when these techniques may be used appropriately in relation to the melody and structure of *gending*.

I was fortunate to locate in the UCLA Ethnomusicology Archive a recording made by Mantle Hood of Pak Tjokro demonstrating some of the techniques which are discussed in his article on *rebab* (Hood 1961; Hood Collection WT #9). I will review both his and Sumarsam's descriptions in relation to these demonstrations, as well as my own lessons, noting, when appropriate, their use in the *gending* "Puspowarno" which has been transcribed here for reference, using cipher notation.

Hood describes *podoroma* as a change of bow for each beat of the *balungan*. This seems similar to the technique identified by Sumarsam as *mbalung*: "'to act like *balungan*,' in which the speed of the bow is the same as the pulses of the *balungan*." This may be the same as *milah*: "'to act like *wilahan*,' in which the rate of the bowing and its melody are the same as the pulses and the melody of the *balungan*," however the two would coincide only at relatively quick tempos (Sumarsam 1984:267). Pak Tjokro clarified Sumarsam's somewhat confusing description for me by emphasizing that *mbalung* refers to pulse, and *milah* to pitch. Thus, the first *kenon-*

gan of *irama* II in "Puspowarno" employs primarily *mbalung* together with *lombo*, "two notes to one bow, usually used for melodic anticipation" (Hood 1961:224). This is the basic technique employed by Pak Tjokro in the pieces he has shown to me, but is not listed by Sumarsam.

Tikelan is described by Hood as two bow strokes to each note of the nuclear theme (1961:224). He notes that it is considered too rough for normal playing, but is used to give temporal and agogic indications to the punctuating instruments. The example played by Pak Tjokro for Hood is a bowing pattern he uses in "Puspowarno" to lead to the *gong* tone in the fourth *gongan* of *irama* II as notated here. He commented that it was frequently used for the final *gong*. Sumarsam has notated a similar pattern which he identifies as *nduduk*: "'in a hurry,' in which the rate of the bowing is twice as fast as the regular, or *mbalung*, bowing" (Sumarsam 1984:267-268). This description matches the *tikelan* bowing pattern rather than what Pak Tjokro and Hood call *nduduk*. They use this latter term to refer to a different technique in which the bow changes direction in either a 3+3+3 etc. or 3+3+2+3+3+2 etc. rhythmic pattern (Hood 1961:224). Sumarsam has notated this pattern and terms it *kosok wangsul*: "(literally, 'to bow' and 'to return, come back'; thus 'bowing back and forth') . . . in a syncopated rhythm" (Sumarsam 1984:267-268). According to Pak Tjokro *kosok wangsul* refers to three bow strokes in sequence ending on a pushed- or up-bow. In Pak Tjokro's playing the pattern he calls *nduduk* seems to anticipate and perhaps signal the *ngelik* section of *gending*, where it rises to the higher octave. We find it introducing the second *gongan* of the *irama* II section in "Puspowarno."

Pak Tjokro also demonstrated what he calls *sendal pantjung* for Hood, which is described as three to five changes of bow executed rapidly so that it almost gives the effect of a single sound (Hood 1961:224). I have heard Pak Tjokro employ this bowing, which seems to act as a sort of punctuation or "pick-up," in both *buka* and, again, before the *ngelik*. It is found in both places in "Puspowarno," i.e., the opening of the *buka* and the third *gotra* of *irama* II. Sumarsam gives a more metaphoric description, though presumably more literal translation, "the jerk of a fishing pole as when a fish is caught on the hook," an image to which Pak Tjokro also referred.

Ngudjiwat is not listed by Sumarsam. It is an "ascending-descending glissando marked at its peak by a change of bow" (Hood 1961:224). While not found in "Puspowarno," Pak Tjokro did use this in other pieces which I studied, such as "Sumyar" and "Asmo-

rodono." In my experience it is used only in the upper octave of the instrument, primarily serving as a melodic elaboration in *irama* III, especially during the "rest" *gotra* where it tends to stand out.

Ngetjrek is described by Hood as "like *sendal pantjing* except that the bow stops abruptly on the strings, producing the sound 'tjrek'" (1961:224). Sumarsam's description seems more apt, "(to make a cricketlike sound)", in which both strings of the *rebab* are bowed together," and he provides a notated example (1984:263). He links its use to the *kempyung* interval, tones 6 and 2 or 5 and 1 to which the *rebab* is likewise tuned.

The last example Pak Tjokro plays on the recording made for Hood he calls *ngring*, a term not listed by either Hood or Sumarsam. It sounds most like the latter's *ngikik*, "in which the bow seems to tremble on the strings" (Sumarsam 1984:268). Pak Tjokro seems to lightly vibrate the bow on both strings at once.

Sumarsam lists a few other terms omitted by Hood: *nyela* ("to interrupt"), indicating bowing off the beat; *nungkak* ("to kick"), which indicates two extra bowings at the end of a pattern; and *nggandhul* ("to hang"), in which there is a sense of delay of suspense to the bowing (1984:267-268).

Hood gives us in addition *njenggeng mundur*, a series of short stops and starts sounding both unstopped strings while maintaining contact with them. This is used to conclude *patetan* in the Jogjanese style of playing (Hood 1961:224).

The use of these different bowing techniques seems primarily tied to the structure of the *gending*, as distinctive patterns are played in anticipation of crucial transitions and points of emphasis thus providing cues for these, as well as joining with the other idiomatic parts to emphasize the structural tones. Pak Tjokro also demonstrated increasing degrees of elaboration of one *gending* for Hood (1961; Hood Collection WT #9). *Lombo* and *nduduk* bowing are found in the most basic rendition. *Tikelan* is then added, as well as additional *nduduk*. Finally, *ngetjrek* and *ngudjiwat* appear in the most elaborated version. Many of these techniques would thus seem to be optional, while coordination of bow direction with *gotra* beats and melodic anticipation, to be discussed subsequently at more length, seem fundamental.

Hood discusses some left-hand fingering techniques which seem to provide additional means to elaborate and ornament the melody. *Mbesut*, which seems to be used quite frequently, is a short glissando from one pitch to its upper neighbor. Others which he mentions include various types of grace notes, turns, and stereotyped combinations of such devices. *Mbesut getetan* is a descending

glissando, found in "Puspowarno" leading to the *gong* 3. The vibrato, termed *ngembat*, however, is basic to producing the desired tone. It is achieved by varying the pressure on the string, more than by rocking the fingertip as one would on a violin, and contributes to the contrast between the *rebab* and the other, fixed-pitch instruments (Hood 1961:225-226). Kunst identifies *ngekik* as a characteristic glissando to the higher register occurring at the *ngelik* section of the *gending*. This was found in all the pieces which I studied and is employed in the third *gotra* of the first *gongan* of *irama* II in "Puspowarno."

Hood also briefly discusses the relationship of left-hand position to *patet*. There are basically three "positions" on the neck (low *pankat tunggal*, middle *pangat kalih*, and high *pangat tigal*) which correspond to the cadential formulas of the different *patet*. The appropriate fingering position is determined by the principle tones of the nuclear theme and improvisations are created within its limits (Hood 1961:225). Kunst identifies only the high (*ngelik*) and middle (*ngungkung*) registers (1973:222). Neither Hood nor Kunst elaborate on these observations but Martopangrawit, in his article translated in the *Karawitan*, provides ample evidence for this way of thinking (Martopangrawit 1984:139-154). He seems to construct and illustrate the entire theory of *patet* in relation to *rebab* fingering patterns, which would seem to be yet another example of its being granted "pride of place."

The basic techniques of holding, fingering and bowing the instrument are also described and illustrated by Hood. He provides excellent photographs of Pak Tjokro playing the *rebab* in different registers along with close-ups of his hands. "The player," he says,

sits cross-legged on a grass mat holding the *rebab* directly in front of him with the instrument perpendicular to the floor or inclined slightly forward. . . . In order to maintain the desired intonation while fingering the strings . . . it is necessary to grip the neck firmly between the first joint of the thumb and the base of the forefinger. The hand forms a sharp angle to the wrist, the palm remaining parallel to the side of the neck of the *rebab* and the elbow being held in the same plane. . . . In the initial days of practice this hand position may occasion the beginner some soreness in his left shoulder -- in fact, if it does not, his position is probably not correct. It is worthy of note that only the best *rebab* players manage to maintain this left-hand position consistently (Hood 1961:222).

Pak Tjokro made similar observations to me in our first lesson, jokingly imitating the humorous positions one was likely to

see among less skilled players. He especially emphasized an upright posture, and likened the fingers' motion to that of a spider. This same metaphor is found in Kunst's quotation from an old Javanese text.

The middle finger was conspicuous in its movements; the index was like the sprig of a young fern; the little and ring-finger looked very much like spider's feet (Kunst 1973:226).

Further on the poet comments as follows on a beautiful performance:

On a close examination of Jayengraga's *rebab* playing one had to acknowledge that it was full of devotion, well-finished and clever. Sometimes he slightly moved his thighs: that was a habit of his and is, after all, not annoying (Kunst 1973:227).

In contrast the uncouth village player is described as follows:

He bowed on the *rebab* and adopted a somewhat striking and affected attitude the while. With this, his elbows moved up and down like a bird's wings, with the movement of the *gending*; whilst, when playing in the higher positions, he bent his neck down; when bowing in the lower register he threw his head backwards. His body was swaying to and fro ceaselessly (Kunst 1973:228).

The *rebab* player it would seem, like all men of power in Java, is most effective when he does the least (Anderson 1972). He sits in a meditative posture, moving as little as possible, playing the quietest of all the instruments, and yet leads the entire ensemble.

Role of the *Rebab* within the *Gamelan* Ensemble

The *rebab* is identified by all as the leader of the *gamelan* ensemble. As such it has enormous prestige. Pak Tjokro pointed out in our first lesson that I should not really study *rebab* until I had learned all the other instruments. Hood follows Pak Tjokro in this judgement

not only because of its technical demands but also because it has the singular responsibility of leading the *gamelan* and establishing the character and stylisation of the *gending* or orchestral composition (Hood 1961:222).

Furthermore Pak Tjokro felt the *rebab* player, as leader, should know hundreds of *gending* and the *buka* which introduce them. Kunst observes that while the orchestral leader often plays the *kendang* (drums) he may prefer the *rebab* and provides the following explanation of their relationship:

According to a Javanese conception the *rebab* may be called the *raja*, and the *kendang* the *patih* ("prime minister") of the *gamelan* community (the *gong*, which subdivides the composition according to fixed laws, may be called the *jaksa* ("judge," in this context); in other words, according to this view the *rebab* is admittedly the principle instrument, but it has delegated the real work, i.e., the leading of the orchestral society, to the *kendang*, which, as it were, translates the former's instructions into a form easily understood by the community, whilst the *gong* sees to it that all melodic phrases are equitably allowed the same length.

Javanese mysticism, he observes further, compares the *rebab* with breathing and the *kendang* with the heart-beat (Kunst 1973:223). This is another example of anthropomorphism, here in relation to the entire ensemble.

Sumarsam elaborates on the Javanese conception of the *rebab* as *pamurba lagu*, "that which has authority over melody." In practical terms this role results in a number of signaling devices informing its playing technique. In our first lesson Pak Tjokro showed me a variety of *tjulikan*, which literally means a kind of taste test, (Hood - "taking a sample") which is played by the *rebab* to indicate the coming *patet* to the rest of the ensemble. Sumarsam mentions the *senggengan*, "a short melody which indicates the tuning system and *patet* of the following *gending*" (1984:257). Such musical signals were needed, Pak Tjokro explained, because court etiquette forbade any speaking among the musicians. The *rebab* may also play an opening *patetan* ("prelude") or introduce a specific piece with a *buka*, thus alerting the drummer to what pattern is needed.

As leader, Hood comments, the *rebab* player is also responsible for setting the correct tempo. One of his teachers, he observes, was able to control the length of his introductions with great accuracy and reliability. "The *rebab* player," he goes on,

also leads the female soloist, indicates rhythmic and melodic variations for some of the elaborating instruments, directs changes of tempo and even tessitura -- in short, he not only has the responsibilities of the western orchestral conductor (fullfilled aurally rather than visually) but also guides the flow and direction of the improvisation (Hood 1961:226).

How the *rebab* player could accomplish this when, except in the soft-sounding sections, the instrument is all but inaudible was not at first clear to me. I speculated that perhaps his position near the drummer and singers in performance facilitates this communication. Hood cites the surprising carrying power and penetrating quality of its sound, and notes that the "tone of a good *rebab* is strong and rich in partials, and this quality is termed *tjrawak* or 'loud mouth'" (Hood 1961:223). When performing myself, I discovered that the contrast between the sound of the *rebab* and all the other instruments tended to make it stand out more prominently and that close interaction with the singers and drummer was not only possible but necessary.

My initial skepticism was not all that naive or unfounded, however, as Sumarsam also wonders how much the *rebab* affects the other musicians. How much do they listen to it? How can it lead the melody when it often cannot be heard clearly? If one listens to published recordings of "Puspowarno," for example, one can only hear the *rebab* play the introductory *tjulikan* or *buka*. Subsequently it can not be heard (Brown 1971). In my own experience playing with the ensemble it may at times even be difficult to hear oneself. Furthermore, Sumarsam points out, not only is its sound often obscured by the louder instruments, the *rebab* can be absent from the ensemble without making it difficult for the other musicians to play their instruments (1984:258). He concludes that it is the relatively large range and vocal quality of its sound which makes the *rebab* best suited to realize an underlying "inner melody," that results in its being considered as the *pamurba lagu*. It is this inner melody, he suggests, which guides all the players' idiomatic realizations of a *gending* on their different instruments (Sumarsam 1984:264, 304).

This view is further supported by the characterization of the *rebab* as *pamurba yatkama*, "that which has authority in presenting the soul," by many *gamelan* teachers, signifying that the *rebab* presents the soul of the *gending*. Pak Tjokro explains this in a characteristically Javanese manner by etymologizing the meaning of "*rebab*" as deriving from *karepe bab*, "the meaning of the contents" (Sumarsam 1984:264; and Becker 1981:205).

Pak Tjokro's initial description of the melodic role of the *rebab* to me was the clearest and most concise I have found. The *rebab*, he said, has three different ways. Sometimes it leads the *balungan*, but very seldom (in fine playing that is). Sometimes it leads the female singers, "giving the way" as it were, and sometimes

it has its own way, not leading anything. The good *rebab*, he said, is between that, i.e., the singer and his own melody. Kunst adds that it may also lag behind the melody, a technique termed *gandul*.

If we examine the accompanying *rebab* notation for "Puspawarno" we can see these relationships. There is coincidence with the *balungan* at *gong* and *kenong* tones and often at the *kempul* as well. In the first *gongan* simple melodic leading of the *balungan* is clearly illustrated. Beginning in the first *gongan* of *irama II* the *rebab* also anticipates the *psinden* ("female singer") part. The *ngelik* glissando to the upper octave occurs at the next *kempul*, leading into the *ngelik* section which follows the *gong 6*. This tone is carried through two rests with *nduduk*, and the *rebab* part then seems closely related to the *gerong* ("male singers") part. Both parts employ the same melodic elaboration leading to the following *gong 3*. The *balungan* then drops back down to the lower range and the *rebab* returns to anticipating the *balungan* tones. While the *rebab* melody thus relates to all the other parts and the structure of the *gending*, it still must "find its own way" among them, as the deviations from these parts occurring throughout the piece confirm.

In conclusion I would suggest that the role of the *rebab* as the leader's instrument in the *gamelan* is realized in its several musical roles of providing signals and cues, and anticipating the melody; made visible in its design, construction, and playing position; and expressed in the imagery which people apply to it. These manifestations of its role as the leader's instrument can be understood in relation to Javanese conceptions of power and prestige as personified by virility, refinement, and inaction. That these attitudes, the focus of Benedict Anderson's discussion of the idea of power in Java (1972), are manifest in relation to the *rebab*, is not surprising. The *rebab*, as we know, is the leader's instrument, yet it leads through subtle and extremely understated means. A seemingly paradoxical role for the leader in Western terms, this is a natural expression of Javanese attitudes towards leadership. An extreme example of this attitude which I have encountered in relation to *gamelan* music is the comment made by Robert E. Brown on his recording of the *gamelan* ensemble led by Pak Tjokro at Paku Alaman court in Jogja, that Pak Tjokrowasitodipuro, renowned *rebab* player, as befitting his supreme position among the court musicians, did not play, but rather quietly supervised the performance (Brown 1971). It is hard to imagine Western virtuoso performers quietly supervising in the background of an important recording, and even Western supervisors, the conductors, occupy "front and center stage" in performance.

While I do not disagree with Sumarsam's more musicological explanation for the *rebab's* role as *pamurba lagu*, I would suggest as well that from the point of view which sees asceticism as the prime image of concentrated power and the great man as essentially inactive what better instrument for the leader than the most subtle, least prominent *rebab*? Cast in human form and shaped to represent the *alus* character of *Kresna*, played in meditative posture employing a difficult technique requiring much practice to master, the *rebab*, quietly singing the inner melody while hidden deep within the many layers of the *gamelan* texture, subtly cueing the entire ensemble, seems to embody some of the highest Javanese values for human action within the context of musical performance.

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APPENDIX

The first transcription, which illustrates various *rebab* techniques employed in "Puspowarno," is based on a notation employed by Pak Tjokro to teach this piece which I have augmented by incorporating more detail taken from my recordings of his playing in our lessons. The second transcription, illustrating the melodic role of the *rebab* in relation to the *balungan* and vocal parts, is my amalgamation of the separate notations which he employs to teach these parts.

Rebab Technique in PUSPOWARDI slendro manyura

Buka

sendal pantjing

Irama I

podorama, mbalung (glies.) mbesut

mbesut

Balungan

Rebab

- down bow, pull
- up bow, push

Irama II

lombo, mbalung mbesut

mbesut (glies.) ngekik sendal pantjing

nduduk (3+3+3)

3	2	6	(2	3	5	③								
↙	↘	↘	↙	↙	↘	↘	↙								
6	i	2	3	6	5	3	5	3	5	6	6	i	6	5	3
												mbesut	gerakan		

-		-	3	2	5	3	2	1					
↙	↘	↙	↙	↘	↘	↙	↘	↙					
	6	i	2	6	i	2	3	6	3	1	2	12	1
												tikelan	

-	3	-	2	-	1	-	⑥									
↙	↘	↙	↘	↙	↘	↙	↘									
1	3	3	2	3	2	2	3	1	2	1	2	16	2	12	1	2
												mbesut	(gliss.)			

-	2	-	3	2	-	1	1	1				
↙	↘	↙	↘	↙	↘	↙	↘	↙				
1	2	2	2	3	1	2	3	2	3	1	2	1

-	3	-	2	-	1	-	⑥										
↙	↘	↙	↘	↙	↘	↙	↘										
1	3	3	2	3	2	2	1	2	1	2	1	2	16	2	12	1	2
												mbesut	tikelan				

-	2	-	3	-	2	-	1							
↙	↘	↙	↘	↙	↘	↙	↘							
1	2	2	6	2	3	3	2	3	2	2	3	1	2	1
												mbesut		

-	3	-	2	-	1	-	⑥										
↙	↘	↙	↘	↙	↘	↙	↘										
1	3	3	2	3	2	3	1	2	1	2	1	2	16	2	12	1	2
												mbesut					

Repeat Irama II Section

Melodic Role of Rebab in PUSPOWARNO slendro manyuro

Irama I

anticipates and coincides with balungan [occurs throughout] "its own way" to coincidence at kenong

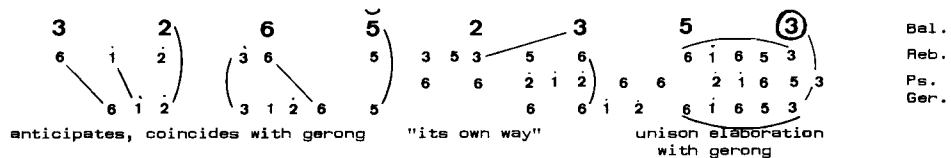
anticipates psinden

Irama II

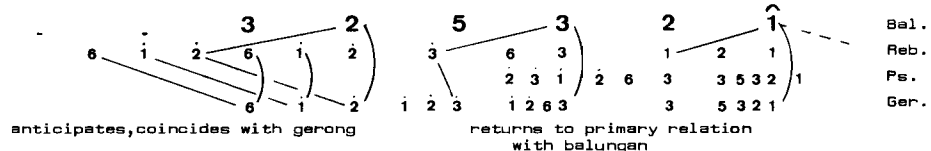
anticipates psinden

"its own way" to high range (ngelik) and gong

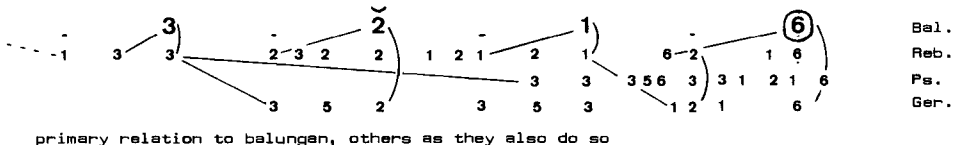
emphasizes gong; anticipates psinden entry anticipates gerong; coincidence with gerong



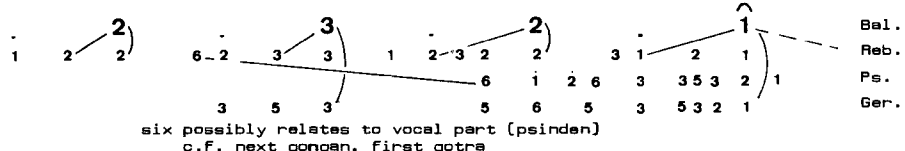
Bal.
Reb.
Ps.
Ger.



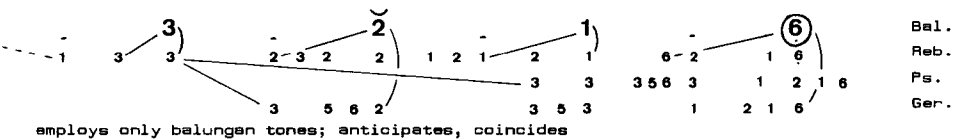
Bal.
Reb.
Ps.
Ger.



Bal.
Reb.
Ps.
Ger.



Bal.
Reb.
Ps.
Ger.



Bal.
Reb.
Ps.
Ger.

$\begin{array}{c} - \\ 1 \end{array} \begin{array}{c} / \\ 2 \end{array} \begin{array}{c} 2 \\) \end{array}$	$\begin{array}{c} - \\ 1 \end{array} \begin{array}{c} / \\ 2 \end{array} \begin{array}{c} 3 \\) \end{array}$	$\begin{array}{c} - \\ 2 \end{array} \begin{array}{c} / \\ 3 \end{array} \begin{array}{c} 2 \\) \end{array}$	$\begin{array}{c} - \\ 3 \end{array} \begin{array}{c} / \\ 1 \end{array} \begin{array}{c} 2 \\) \end{array}$	Bal. Reb.
no six played here c.f. previous gongan				
$\begin{array}{c} - \\ 1 \end{array} \begin{array}{c} / \\ 3 \end{array} \begin{array}{c} 3 \\) \end{array}$	$\begin{array}{c} - \\ 2 \end{array} \begin{array}{c} / \\ 3 \end{array} \begin{array}{c} 2 \\) \end{array}$	$\begin{array}{c} - \\ 1 \end{array} \begin{array}{c} / \\ 2 \end{array} \begin{array}{c} 1 \\) \end{array}$	$\begin{array}{c} - \\ 6 \end{array} \begin{array}{c} / \\ 1 \end{array} \begin{array}{c} 6 \\) \end{array}$	Bal. Reb.
anticipates and coincides with balungan				

Repeat Irama II Section

RESEARCH MODELS IN ETHNOMUSICOLOGY APPLIED TO THE *RADIF* PHENOMENON IN IRANIAN CLASSICAL MUSIC

Hafez Modir

The understanding of the interrelationships among the musical tradition, the performer and the performance context within a culture has concerned ethnomusicologists throughout the development of the field. The interdependency of these three factors can raise particular interest as to how and why change occurs in cultures' musical traditions.

This paper addresses the problem of determining how the *radif* functions in Iranian classical music, and why it is able to serve as a flexible base from which both the theory and practice of Iran's musical tradition is derived. A brief explanation of the phenomenon and function of the *radif* is followed by an examination of various structural models, which attempt to interpret the integration of tradition, performer, and musical context in culture. Finally, a new culture-specific model is presented that defines the role of the *radif* in Iranian culture.

The *Radif* in Iranian Classical Music

In the classical musical tradition of Iran, there are prescribed bodies of melodic material used for the improvised structuring of performances, known as *radifs* (translated literally as "row"). Each *radif* is organized into a set of melodic segments termed *gushes*, which are classified according to twelve common modal structures called *dastgahs*.¹

The *radifs* and their ordering of *gushes* serve two related purposes for the musician. They may be devised as pedagogical models for teaching students, or they may be used as a basis upon which material is extemporized during a performance. The model *radif* and the performance *radif* influence one another. A performer may elaborate upon an existing model, thus creating a new version of it. Eventually, he may become accustomed to this new version, and adopt it as his own model. In this way, the *radif* model never remains a static theoretical construct, but is constantly being transformed. As each model is interpreted differently in practice,

the tradition of Iranian classical music undergoes subtle but continuous change.

Since the *radif* has a dual function, both as a theoretical concept and as a framework for performance improvisations, its definition is extended in two analytical directions. This causes conceptual discrepancy among theorists and musicians alike, making description of this culture's musical system problematic. A brief review of the *radif's* development in Iranian classical music may help in understanding both its conceptual and practical roles in Iranian culture.

The Development of *Radif*

The standardization of the *dastgah* system in the form of the *radif* is believed to be of relatively recent origin, dating from less than 100 years ago. Some musicologists believe its development has been partially influenced by Western musical thought (Nettl 1978: 159). By the late 19th century, during the last stages of Iran's Qajar period (1790-1925), the formal task of collecting regional melodies and classifying them by modal structure had begun to take place with certain masters, in hope of preserving what could be saved from an extremely old musical heritage. Their fixed modal repertoire, the *radif*, became a reference point for a method of oral study which could lead the trained musician to the "source of musical art and inspiration in Persian music" (During 1981).

Before the growth of urban areas and cities in Iran during the 19th century, it is questionable whether or not the hierarchical model organization of *gushes* and *dastgahs* was practiced or emphasized by musicians. Most likely, the awareness of the *radif* as a structural principle for performance did not exist until the early part of this century. Ali-Akbar Farahani is considered the grandfather of the first *radifs*, and his sons Mirza Hosseyn Qoli (d. 1915) and Mirza Abdollah (d. 1918) developed individual contributions that have subsequently schooled the great masters Darvish Khan, Ali-Naqi Vaziri, Abol-Hassan Saba, Ruhollah Khaleqi and Moussa Ma'aoufi.

Learning the musical tradition enveloped in the *radif* phenomenon involves careful and extended study. Traditionally, there are three important stages in becoming a master musician of Iranian classical music. The art-form began as and continues to be a predominantly oral tradition requiring a long-term apprenticeship with a reputed master. Learning the *radif* is the first stage, re-

quiring disciplined memorization techniques. The second stage is spent assimilating the master's style and imitating the subtle characteristics necessary for correct interpretation. Finally, the student of mature stature is allowed to slowly break off into his own improvisations, based on the model of the prescribed *radifs*. He may synthesize elements and techniques he has heard from other masters into his newly developed style. This pedagogical approach for learning *radifs* requires students to develop two seemingly contradictory skills: a strong power of imitation, and the ability to create spontaneously (Safvate 1985:21).

The adaptation of Western staff notation by Vaziri in the 1920's, who wished to conserve as well as "modernize" his native music led to the process of visual memorization in Iranian music. Musical orientation dependent on the memorization of written notes differs from musical sensibility acquired by ear. Such visual and aural musical orientations will necessarily result in differing performance aesthetics. It has been argued that the greatest advantage of transmitting the *radif* through oral tradition has been the "rediscovering" rather than the "instructing" of theoretical structures and principles of creative freedom, hence giving more variation to the personal artistic nature of musicians (Caron and Safvate 1966:191).

Indeed, since the method of Western notation for teaching the *radif* has developed, the free unrestricted sense of improvisation characteristic of early masters' performance styles has been regressing (Caron and Safvate 1966:193). Nevertheless, Iranian classical music demands improvisation on some level, and cannot be performed without a considerable amount of variation, elaboration or extension on its prescribed *radifs*.

Caron and Safvate give two categories of improvisation: grand improvisations, in which entirely new material is created spontaneously; and little improvisations, which are more simple variations, elaborations, and modifications of pre-existing material (1966:129). The manner of improvisation practiced may often depend on the type of *gushe* played. Zonis breaks the *gushe's* structure down into two sets of elements which affect the manner and extent of the *radif's* improvisation: a fixed set of elements essential to the character of the melody, and a variable set of elaboration techniques that are subject to each performer's individual choice for each performance. Of the improvisatory techniques described for the performance practice of Iranian classical music, ornamentation seems to be the most widely discussed phenomenon in the literature. It appears difficult to analyze the ambiguous role of ornamentation in an objective light. Sadeghi has stated that "the melody without

the ornaments is incomplete, and the student learns all of the aspects of the art simultaneously" (1971:107). Al-Faruqi has argued similarly for Arabic music that ornamentation "is the material from which . . . infinite patterns are made. . . . It is itself the melodic substance of the improvisation . . . [and] to comprehend [its] varieties . . . is therefore to comprehend that music itself" (1978:20,27). Gerson-Kiwi has come to the conclusion that the history of the *dastgah* "is nearly identical with the art of ornamentation" (1963:19); in short, it has become a doctrine of ornamentation.

Two types of ornamentation have been defined that are practiced as a general rule in the performance of *radifs*: (1) traditional ornaments found in the prescribed *radif*-model that are required to be played unaltered by the performer, and (2) elaborative ornaments, which are purely improvised and are derived from the personal style and performance practice of the artist (Carson 1966:120; Sadeghi 1971:106). In addition to the characteristic improvisatory devices described above, another type of variation occurs during performance which is directly conditioned by the surrounding context and which occurs on an even larger scale. Nettle, in a study of improvisation practices in the experience of one Arabic musician, concluded:

The performances are relatively unified in terms of the use of melodic devices, ornamentation and rhythm. It is in matters of length, arrangement of sections, and modulation practice that he provides variety. Thus it is these aspects of the music which might be labeled as more truly 'improvised' while those revolving about melodic devices and rhythm, which are constant throughout our sample, might best be labeled as "performance practice" (Nettl and Riddle 1974:28,29).

In short, we can conclude that performance of the *radif* occurs on two improvisatory levels: (1) an interpretive level--which involves stylistic techniques such as ornamentation--for the rendering of *gushes'* melodies, and (2) a structural level--which involves modulation between *gushes*, and the length and arrangement of sections within the overall *radif* itself--for the construction of performances.

Musical Context and Performance in Iranian Music

What determines the choices a musician has to make before he begins interpreting and structuring his learned *radif* into a per-

formance? The most obvious influence will come from the context in which he performs.

Three contextual factors in Iranian culture will generally affect the decisions of the musician as well as the substance and quality of the performance itself.² First, the immediate physical surroundings such as size, temperature and acoustics of the room, and the size and seating of the audience, will change the course of a performance considerably.

Second, the audience to which a performance is directed influences significantly the interpretation and content of the music. This social factor can be of utmost importance. If the audience is composed of students or observers not well acquainted with the art-form, the musician will generally take the avenue of demonstrating the basic character of a *dastgah*, with little variation on its *radif*. Direct rapport between the musician and listener may also influence a performance. If the audience is more socially oriented, the musician can readjust his performance in order to entertain and uplift, modifying the content and length of his pieces accordingly. If the audience is more knowledgeable and demonstrates a sophisticated appreciation of the musical arts, the musician may be willing to demonstrate the deeper and more introspective aspects of his art. His improvisations will then become more elaborate and extensive.

A third contextual factor that can alter the interpretation of a performance is the musical condition surrounding the performer. In this area, the musician deals either consciously or subconsciously with four decisive aspects of performance: (1) the choice of which modal scale or *dastgah* to play, (2) the choice and order of *gushe* material to play, (3) how to develop this material, and (4) how to react musically to the response of the audience.³

These aspects are dealt with differently by each musician, depending on his musical background. Whether or not he can extend or edit his elaborations tastefully, develop and connect *gushes* smoothly, and balance technique with interpretation and feeling artfully, is the result of his experience, training and personal creativity. The musical context is also influenced by the quality and quantity of accompanying musicians in the performer's group, his role in that group, as well as the program of music chosen for performance. In short, the physical, functional, and musical surroundings will affect the artistic judgement of the individual musician, thereby determining the substance and quality of his *radif* performance.

From observing the effects of context on the musician and subsequently on the overall performance practice, the *radif* can be

understood as an abstract set of concepts that are shared by Iranian culture as a whole. Certain melodies contained in the *radifs* run deep in the musical psyche of many Iranians, especially for those generations preceding the Islamic revolution in 1979. To many, this musical tradition symbolizes the ideal Iranian culture and possesses the ability to awaken moods, feelings and responses common to the majority of Iranian people. As Daring has stated, the study of the *radif*, "taken to its final conclusion, is a sort of musical asceticism which can, by way of aesthetic contemplation, open the door to the spiritual" (1981). Whether studied in theoretical, psychological or spiritual veins, the *radif*, in Iran's musical tradition, is undeniably a conceptual tool for bonding and conserving the identity of Iranian culture.

Models in Ethnomusicology

A research model is proposed in this study that serves as a framework for understanding how the culture's self image, its musical contexts and the *radif* phenomenon affect the musician and his subsequent performances in Iranian culture. The culture-specific model presented in this paper has been shaped according to more than a dozen similar models devised by leading musicologists and ethnomusicologists over the past twenty-five years. These scholars, in an attempt to discover the universal functions of man and music in culture, and inspired by different scholarly orientations, have independently concluded that music moves through a continuum of three general avenues in culture. These three levels are compatible with the tri-partite Iranian cultural model presented in this paper.

Naturally, theoretical models are never intended to realistically portray musical cultures. They only serve as conceptual tools to analyze a certain aspect of culture, and result in general conclusions. Each particular model is the product of its creator's intellectual orientation. In comparing and distilling research models we find overlapping terminology: headings and similar ideas have differing titles, similar titles and ideas are defined differently. Therefore, the collective examination of the following models, including the new model presented, reveals both contradiction and continuity (see figure 1).

Alan Merriam has stressed the importance of balancing our perception when interpreting the parts of a theoretical research model:

. . . [they] are not conceived as distinct entities separable from one another on any but the theoretical level. The music product is inseparable from the behavior that produces it; the behavior in turn can only in theory be distinguished from the concepts that underlie it; and all are tied together through the learning feedback from product to concept. They are presented individually here in order to emphasize the parts of the whole; if we do not understand one we cannot properly understand the others; if we fail to take cognizance of the parts, then the whole is irretrievably lost (Merriam 1964:35).

Leonard B. Meyer, in studying the process of musical communication, distinguishes between "connotative complexes" (association and mood response in culture), and "kinetic-syntactical modes of signification" (which are divided into two processes: "grammatical-kinetic" and "psychological-kinetic") (1960:49-53). "Connotations," applied to Iranian culture, refer to symbolic behavior toward the *radifs*, while "kinetic-syntactical" modes of signification refer to the performance, or musical experience. The "grammatical process" is the prescribed tonal material and governing rules contained in the *radif*, and the "psychological process" is the musician's creative interpretation of these *radif* rules, affected by the performance context.

Charles Seeger has viewed music in three general contextual classes: as a "concept" (in speech communication), as a "phenomenon" (in nature), and as a "communicatory medium" (in itself like speech) (1961:77-78). Similarly, the *radif* can be distinguished as a "concept" in Iranian culture, as a "phenomenon" (a theoretical and practical tool for conserving the musical tradition), and as a "communicatory medium" (in performance contexts).

Merriam's well-known theoretical research model regards the function of music in culture as consisting of the study of "concept," "behavior," and "sound" (1964:32-35). Again the *radif* is a musical system that is first conceptualized by Iranian culture as well as the musician alone. This culture concept influences the *radif's* behavioral characteristics which the musician expresses verbally, socially and physically with his audience. This process creates the musical product itself, which then receives feedback from the society, and in turn constantly redefines the culture's concept of its own musical tradition.

John Blacking has refined his analysis of music-making among the Venda in terms of a "unified theory of cognition, society, culture, and creativity" (1973: 99-100). Blacking relates cognition to the "transformation processes" that occur between the musical event and the evocation of psychological and connotative images

Meyer 1960:49-51

connotative complex (association/mood response) ----- kinetic syntactical modes (grammatical/psychological)

Seeger 1961:77-78

concept ----- phenomenon ----- communicatory medium

Merriam 1964:32-35

concept ----- behavior ----- sound

Blacking 1973:99-100

cognition ----- society and culture ----- creativity

Harrison 1977:30

meaning ----- observation of structure ----- use and function

Harwood 1979:50

symbolic process (psychological behavior) ----- musical content (structure and function) ----- musical process (learning and performing contexts)

Rahn 1983:207-208

values (symbolic) ----- concepts (described) ----- norms (musical behavior temporal - associated)

Boiles 1984:52-53

determinate (culture ideal) ----- immediate (theory conforms) ----- probabilistic (improvisation) ----- programmatic (performance)

Nketia 1984:15-16

aesthetic concepts-cultural principles ----- structural systems-(theory) ----- structural processes-(practice) ----- performance organization ----- contexts

creative processes

Figure 1. Research Models in Ethnomusicology

shared by the musician, society, and culture. This is combined with social and cultural factors that determine the context of performance and shape the mood of the performer. Finally, creativity is described in terms of social, musical, and cognitive processes together, and is the musical event itself. When applied to Iranian music culture, Blacking's view supports the interdependency of these essential cultural factors which are comprised in the *radif* phenomenon.

Frank Harrison explains that meaning in music is made manifest exclusively in its use and function by culture, yet objective observation of its structure is held as "theoretically possible" (1977: 30-31). In Iranian music, the *radif* gains meaning by its use in performance situations as well as by its referential function within Iranian cultural concepts. Its "theoretical" musical structure is observed by the musician of the tradition, but is interpreted into "practical" musical structure during an improvised performance.

Dane Harwood has noted that "the process not the content of music making is what communities have in common" (1979:59). The musical content of the *radif* is particular to Iranian culture, and its structural and functional analyses would obviously not identify universals. However, the psychological processes of learning and performing the *radif* have cross-cultural implications for the musical communication of symbolic meaning.

Jay Rahn also treats three aspects of musical culture: "values," "concepts," and "norms" (1983:207-208). "Values" are the symbolic verbal statements of a culture that are difficult to verify objectively. "Concepts," on the other hand, represent indigenous attempts at describing and theorizing about music. "Norms" consist of musical behavior, itself divided into temporal observables (musical structures) and associated observables, (symbolism by which musical observables are linked). Again in relation to the *radif* phenomenon in Iranian culture, Rahn's term "concepts" is used for the verbal description of the *radif* and its temporal norms. When performed, the *radif* evokes associated norms shared by the performer and audience. This reinforces the "value" system symbolized by the *radif* concept and supported by Iranian society.

Charles Boiles has introduced four general terms he regards as universal types of musical behavior. The *radif* is adequately defined according to Boiles' four categories. First, the *radif* is regarded as a "determinate" by Iranian culture: it is fixed and unchanging, representing the musical culture in its ideal sense. Second, "immediate" behavior initiates the oral communication of specified norms and rules for generating musical organization, theory

thereby conforming to an already established musical grammar. Third, "probabilistic" behavior is the inspired musical process by which a performance is improvised. This musical process is not dictated by a formal grammatical code, but is the practical realization of theoretical concepts. Finally, "programmatic" behavior stands for the musical interpretation of the *radif's* "determinate" principles during a performance (Boiles 1984: 52-53).

To complete our review of the cross-cultural modeling of music as it occurs in culture, mention should be given to J.H. Kwabena Nketia's six universal typologies which are congruent with generally accepted notions of culture, aesthetic concepts, the musician, tradition, and performance context in musical cultures (1984: 15-16). Based on aesthetic concepts and cultural principles (type 4), the *radif* will acquire its own structural constituents (type 1). Musical practice will turn these constituents into structural processes (type 2) and will function as creative and aesthetic processes (type 6) in the mind of the performer and audience. Overall contextual factors (type 5) will determine the conceptualization and organization of the *radif's* performance (type 3).

A summation of these models indicates that a musical tradition consists of a culture's symbolic and conceptual behavior, its structural observation and interpretation by the musician, and its function in performance contexts. Figure 1 portrays the models discussed above and their application to Iranian music culture in particular.

A New Model for Music in Iranian Culture

Iranians have a set concept of their own culture and of its classical musical tradition. This concept of Iranian classical music is rooted in the *radif's* melodic materials. Furthermore, there is a conceptual theory which prescribes how the *radifs* are to be interpreted. The interpreter of this musical tradition, embodied in the *radifs*, is the musician or performer. In his environment, he has theoretical, psychological, and spiritual concepts of the *radif* and of the musical tradition as a whole. He is conditioned by the pervading culture concept in Iranian society. Before he transforms the *radif* from a theoretical concept into inspired performance practice, he will be affected by his immediate physical, functional, and musical surroundings. These cultural contexts are themselves shaped by the overriding culture concept. They influence both the musician's artistic judgement as well as the performance as a whole.

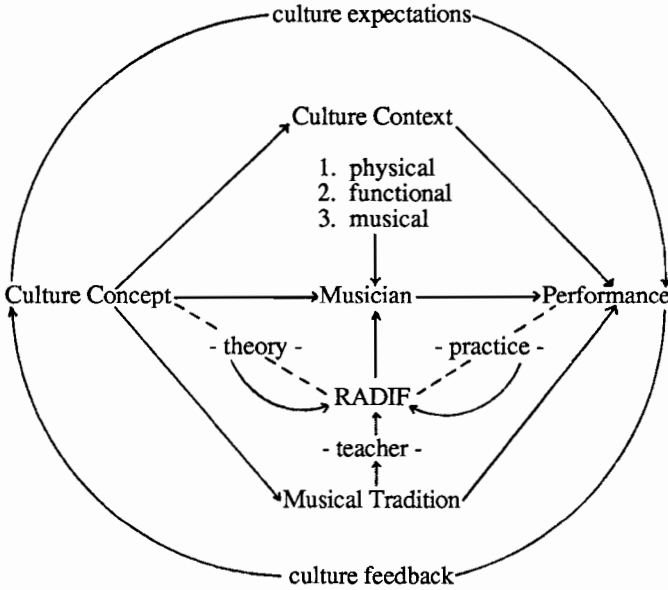
The performance is the musical realization of the culture concept. The *radif* mediates between theory and practice; it is simultaneously a symbol of the culture's concept of its musical tradition and an actualization of the concept by the performing artist (see figure 2).

Two scholars in particular, Ella Zonis and Bruno Nettl, have related the *radif* concept to Iranian culture in ways that similarly parallel the research model designed here. Zonis considers the *radif* to be "information" acquired by the musician through his training. The performance then becomes the performer's use of this information for his improvisation. There are certain procedures for using this information that the performer learns as a "theory of practice". However, at the actual time of performance, he has not predetermined the procedures that will guide his playing. Since he plays intuitively, based on his immediate emotional needs and on those of the audience, the dictates of the *radif's* traditional procedures are integrated with the moment of performance to accord a "practice of practice" (Zonis 1973:125). In short, the musician, after having learned a "theory of practice" of the *radif*, learns to perform a "practice of practice" of the *radif* that is shaped by the context as well as by his overall cultural concept.

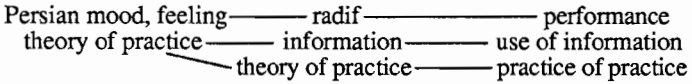
Nettl has constructed a theoretical model he calls the "pyramid" design, which can be adapted here to support our proposed understanding of the *radif's* function in Iran's art-music tradition. The "pyramid" model has three layers: a base, music which can be prescribed as well as described; a tip, a total symbolic abstraction shared collectively by the whole culture; and a middle, where there is increased abstraction of the base uses (Nettl 1983: 153). Since the *radif* functions as prescribed information, it can be inserted at the base of this pyramid. The musician will interpret a further musical abstraction of these prescriptions, the performance thereby residing in the middle section. Toward the tip of the structure rests the total cultural concept, the symbolic meaning of this musical tradition and is shared by everyone involved in the context of performance.

Iran's contemporary art music tradition is founded on the multifunctional *radif* phenomenon which is: (1) an abstract set of concepts that are shared by the culture as a whole; (2) a prescribed set of musical information that is passed on from master to student, serving as the tradition's theoretical base for constructing performances; (3) a performance practice interpreted by the musician; and (4) sounds that are heard, shaped, and revised within the boundaries of the cultural context.

Modir 1986



Zonis 1973:125



Nettl 1983:153-157

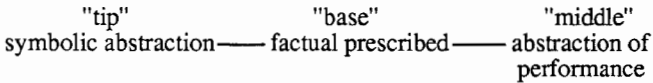


Figure 2. Research Models for the *Radif* in Iranian Classical Music

The total function of Iranian art music is to fulfill a need for symbolic expression by its people, and should be given ample theoretical consideration in that light. This Iranian aesthetic is shaped by the sociocultural setting in which the music is performed. Therefore, the theory of the *radif* model is an aesthetic and symbolic one, and cannot be analysed successfully in a scientific light. In its performance context, the boundaries between the theoretical model and performance practice are more clearly defined. However, since there are no absolute borderlines distinguishing *radif* models from performance practice in Iranian classical music, the so-called "theoretical" borderlines defined by the artist's interpretation of his model suggests an overall cultural cognizance of Iranian music theory that differs from the Western interpretive relationship between theory and practice. It therefore becomes apparent that a need exists for theoretical clarifications in the field of Iranian musicology, and perhaps in the field of ethnomusicology as well, particularly in the study of music as a creative process in cultural contexts.

Perhaps theory and practice in Iranian classical music are more closely related than we realize. The ethnomusicologist will need the descriptive aid of the *radif* model in order to enter into the Iranian musical aesthetic, but must also consider devising research methodologies to better understand and interpret the symbolic nature of Iranian music as expressed in its cultural context. In this study, constructing a theoretical research model has helped us comprehend the resilient quality of the *radif* in Iranian culture. Nettl has hypothesized that the *radif* is the core of the Iranian musical system, and it is surrounded by a "superstructure" formed by social and cultural norms (1978:179). Their interaction suggests that the exterior context acts as a soft shell that can be molded and changed in order to keep the tradition of the *radif* itself intact. Even with the advent of Westernization in modern societies, a culture can attempt to conserve its musical traditions by keeping a surrounding context that is capable of absorbing and adapting to change.

The tradition of the *radif* has a dual nature that is seemingly contradictory; although remaining conceptually intact within the culture, it undergoes continuous change within itself. The reason for this change is understandable when one considers each master's individual interpretive techniques, and how he plays on the flexible nature of the *radif* in order to keep the Iranian musical tradition alive and evolving. Further research into this aspect of the *radif's* behavior should focus on the individual performer, his inter-

relationship with the tradition, and his performance practice in social contexts.

NOTES

1. The study of Iranian classical music in general has been subject to extensive research and can be found in numerous works. The most well known of these are Khatschi Khatschi, *Der Dastgah*, (Regensburg, 1962); Nelly Caron and Dariouche Safvate, *Iran: Les Traditions Musicales*, (Paris, 1966); Hormoz Farhat, *The Dastgah Concept in Persian Classical Music* (University of California, Los Angeles, 1967); Ella Zonis, *Classical Persian Music, an Introduction* (Cambridge, 1973); Mohammed T. Massoudieh, *Radif Vocal de la Musique Traditionelle de l'Iran* (Tehran, 1978).

2. These and subsequent independent conclusions in this work are the results of field research conducted during the summer of 1985 as partial fulfillment of the author's master's thesis, *Model and Style in Classical Iranian Music: The Performance Practice of Mahmoud Zoufonoun* (University of California at Los Angeles, 1986).

3. This information is derived from a private interview with Mahmoud Zoufonoun, a master tar player and violinist.

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NEW THEORY FOR TRADITIONAL MUSIC IN BANYUMAS, WEST CENTRAL JAVA

R. Anderson Sutton

The music I wish to consider in this paper is associated with the Banyumas region of west Central Java, an area whose music is gaining in stature both within the region and also throughout the rest of Central Java.¹ Banyumas style music is a marginal tradition, and one which is seen by some Javanese as "folk art" (*kesenian rakyat*). Its practitioners are well aware of the mainstream traditions of other areas, particularly of the court areas to the east. At the same time, however, I was struck during my visits to Banyumas by the extent to which residents view themselves as distinctive--in their special propensity for humor, unique culinary habits, dialect, and performing arts. The feelings people in Banyumas express are ambiguous, but perfectly understandable. They are aware of and in some senses proud of their unique regional culture, but many feel pressure either to conform to what is generally taken to be mainstream or "standard" Javanese culture or to build a "standard" of their own, one which measures favorably with the mainstream.

As I will argue in this paper, one of the ways Banyumas musicians seek to give their music full legitimacy is through the adoption of the musical theory associated with academic institutions in Yogya and, especially, two government sponsored conservatories in Solo (SMKI and ASKI). I will call this "Solonese musical theory," though aspects of this theory are standard in Yogya as well. By "musical theory" I mean a system of verbalization about the way music is perceived to be structured and meaningful, and which groups phenomena into categories (generalizes). Other ethnomusicologists (Zemp 1979 and Feld 1981) have dealt with musical theories in cultures that have no tradition of writing and are not necessarily explicit in their "theorizing." The Solonese theory discussed below is explicit, involves musical notation, and conforms to more generally understood notions of what constitutes musical theory. In fact, the attraction this theory holds for champions of Banyumas music is this very conformity. Some particulars of Solonese theory do not seem to fit Banyumas music very appropriately, but the incongruity does not appear to be forcing any compromise in the practice of Banyumas music. Instead of homogenization, one finds a strengthening of local practices through the legitimacy that Solonese theory provides.

Solonese Theory and the Cassette Industry

Two major recent developments have spearheaded the influx of Solonese music theory into the area: the explosive rise of the commercial cassette recording industry and the founding of a local conservatory of music. The cassette industry began in the early 1970s and made recorded music accessible to a large segment of the population for the first time. A large amount of traditional *gamelan* music was recorded early on, almost all of it Solonese. On the cassette cases were names of pieces labelled according to Solonese categories of formal structure and *pathet* (a complex concept usually translated as "mode"). By 1974, companies began to make recordings of Banyumas musicians to be marketed primarily within the Banyumas area; and, in the interest of consistency, they normally insisted on labelling Banyumas pieces with the same terms customary in Solonese tradition. Since only a few formal structures are known in Banyumas tradition, and the repertory is small, it is not necessary, nor has it been customary, to name the formal structure when referring to a piece in Banyumas. Neither, outside of theatrical contexts, has it been necessary to designate *pathet* for pieces.²

In Banyumas, as elsewhere, cassettes represent a massive objectification of the tradition. At the same time that local traditional music is documented and mass-produced, it is labelled explicitly, representing an authoritative aural "text." Cassette covers almost always indicate the name of the genre and its regional style (e.g., "Calung Banyumasan"); yet the categories of information given in listing the tape contents, and the terminology used, comes directly from Solo.

Solonese Theory and the SMKI Conservatory

Though only recently founded (1978), the high-school level conservatory in Banyumas, Sekolah Menengah Karawitan Indonesia (SMKI), is playing an intriguing role both in furthering the exalted position of Solonese tradition and in improving the position of Banyumas tradition. SMKI was originally intended to be a center not for Banyumas regional arts, but rather for training Banyumas students in "Javanese" music and dance. What this meant was a thoroughly Solonese curriculum, with some Yogyaneese dance. It was only after its founding that concerned local officials argued for the inclusion of studies in Banyumas music and dance. The music

curriculum includes both Banyumas *gamelan* (with metal-keyed instruments) and *calung* (with bamboo-keyed instruments), but stresses Solonese *gamelan*, singing (*tembang*) and music theory (*teori karawitan*).

The teachers at SMKI are mostly graduates of SMKI and ASKI in Solo. The current director, Suroso Daladi, only moved to Banyumas to teach at the conservatory. The music theory teacher at SMKI, Suhardi, was raised in Solo, studied at SMKI in Solo and was candid with me about his longing for life closer to home, where the arts are more "advanced" (*maju*). Suhardi also works at the Purwokerto office of the Department of Education and Culture, where he is in charge of the culture section. The full teaching staff at SMKI in 1978 consisted only of Suhardi and two others with extensive knowledge and admiration for Solonese style. The Solonese presence, then, has been strong from the beginning.

Notation, Standardization, and Status

One of the most fundamental influences from Solo, felt most strongly at the conservatory, is the assumption that fixing music in writing will somehow not only preserve the tradition, but elevate it. A great deal has been written (Lord 1960, Goody 1968, Ong 1977, Becker 1980, and others) on transition from oral to written tradition; and I do not wish to reopen that discussion. Rather, I would like to consider some differences between notating Solonese music, particularly at ASKI, and notating Banyumas music, particularly at SMKI. Accounts of the early efforts at writing music in Solo and in Yogya indicate a concern for preserving from oblivion the large number of pieces (several thousand), many of which were rarely performed. Many of these pieces were either exclusively instrumental or, if they normally involved vocal parts, these could be created by the performers in relation to the main tones of instrumental parts. While a variety of notations developed, they shared an emphasis on what can be called the main melodic outline, usually played by the single-octave metallophones (*slenthem*, *saron barung*, and *saron demung*). Eventually one style of cipher notation predominated, called *kepatihan* due to its formulation by a musician in the service of the Solonese *patih* ("prime minister"). As this system became known, musicians began to write other parts, including vocal and elaborating parts. Yet even today its widest use by far is still for the writing of the main instrumental melodies, and usually for lengthy pieces difficult to memorize.

Kepatihan cipher notation is the one now used for writing Banyumas pieces, despite some major differences between Banyumas tradition and the court traditions of Solo and Yogya. A recent study of Banyumas music (Departemen Pendidikan dan Kebudayaan 1980) lists only fifty pieces in the repertory of "traditional" Banyumas pieces, and Soebiyatno's senior thesis (1979) only sixty-two. Neither of these include the full repertory of Banyumas *wayang* pieces, which I number around ten; nor do they include the many recent compositions (*kreasi baru*) by musicians active today, such as Rasito and S. Bono. The traditional pieces are well known by Banyumas musicians. They are generally short, thus easily remembered; and, most important, they are all part of the active repertory. I found most of them represented on commercial cassette recordings. The need for notation appears not to be preservation, but rather conformity with the conventions of the highly regarded Solonese tradition.

Both the sources listed above give the *balungan* (main instrumental melodic outline) parts for each of the pieces they list. This despite the point made emphatically in the Departemen Pendidikan dan Kebudayaan publication that in Banyumas music the primary part is the vocal part (1980:9). One of the members of the team that compiled this work confessed that it was often difficult to agree on a single version of the *balungan*, since it is the vocal part that is in the minds of the musicians as they perform. Indeed, comparison with Soebiyatno's versions in his thesis often reveals minor differences. In Banyumas *calung* performance, and often in Banyumas *gamelan* performance as well, only one instrument (*slenthem*) sounds the *balungan* part; and I have heard players alter their part in successive repetitions.

One of the most prolific composers of new Banyumas pieces, S. Bono, told me that the choice of *slenthem* and *saron* melody was one of the last steps in the process of creating a piece. While one must be wary of a creative artist's linear account of the creative process, the general outline of the main steps that Bono described for his work strike me as entirely credible. First he chooses a topic and composes a prose version of his verbal message. He works this into poetry, choosing words that will yield a catchy title and pleasing rhyme. After the poem is somewhat set, he works out a melody and through a process of readjustment edits both the poem and the tune. Only at this stage does he give thought to instrumental melody--main melody (*slenthem* and *saron*) and other elaborating parts. Change in the instrumental parts is allowable, he said, provided the vocal part and the words remain the same or nearly so.

His composition "Ceples" is a reworking of the traditional piece "Gandaria," with new words and tune, but the same structure and instrumental melody.

Students in the music program at SMKI are required to prepare notation and commentary for two Banyumas pieces they will perform in recital during their senior year. In these papers the students write, in addition to a main melodic outline, vocal parts and *bonang* (gong-chime) parts or *gambang calung* (multi-octave xylophone) parts. Yet even here it is the main melodic outline which is given first and included as a referent in the notation of each of the other parts.

The notation of the interlocking parts mentioned above represents a clear attempt to imitate the schematic charts and tables in the papers prepared by ASKI students in Solo for their recitals. At ASKI these papers present the standards determined by the revered senior ASKI teachers for the elaborating instruments, including *bonang*, *gender* (metallophone with tube resonators), and *rebab* (spike fiddle). The often wide variety of choices possible for these parts is seen as justification for the notational guidelines, intended to help students gain a common conception of a passage. The implication is that other versions are less authoritative and thus "incorrect."

In Banyumas, a fewer number of choices exist for *bonang* or *calung* treatment, and once a technique is chosen it is applied systematically throughout an entire major section with high predictability. Thus, one could argue that the notation, particularly for an entire piece, is unnecessary. Yet it puts Banyumas pieces and their treatment into the same tradition of writing and systematic rigor as the higher status Solonese tradition. The idea that there now exist some written versions, to which one might refer, even though it is in some senses unnecessary at present, helps legitimize the Banyumas musical curriculum at SMKI.

Terminology for Instruments

Instrument names might be seen as falling outside the realm of musical theory, but they may carry theoretical implications in a tradition where structural function is constrained by instrument type. And they may also give clues as to the regional orientation of those who use them. In my experience speaking with musicians from remote villages, as well as with those associated with SMKI,

the terms for *gamelan* instruments follow Solonese convention precisely.³

Calung terminology is a bit more problematic. Kunst reports from the 1930s the use of a pair of drums, a blown bamboo *gong*, and four xylophones: *demung*, *pembabar*, *penitir*, and a fourth combining keys for *kempul*, *kethuk*, and *kenong* (Kunst 1973 [1]:292-3). Of these, *kempul*, *kethuk*, and *kenong* are names of *gong* instruments in the metal *gamelan*. *Demung* is a term for the lowest register *saron*, but neither *pembabar* (lit. "the one that spreads out") nor *penitir* (lit. "the one that plays in the high register") are common Javanese *gamelan* terms. More recently, I have found *calung* of similar make-up, but with different names for the xylophones. What Kunst reports as *demung* has in Banyumas been called *jengglong* (the name of a Sundanese gong-chime melody instrument), but it is now most often referred to as *slenthem*, predominantly a Solonese term. The *pembabar* and *penitir* reported by Kunst are known by several other names currently, including *gambang pengarep* and *gambang panerus*, or *gambang penodhos* and *gambang panerus*. *Panerus* (lit. "the one that performs continuously") is the general term used in Solo and Yogya for the highest register instrument within a family; its part is rapid and "continuous." While neither *penodhos* (lit. "the one that perforates, drills") nor *pengarep* (lit. "the one in front") are conventional Solonese or Yogyanese terms, *gambang* is the standard term for multi-octave xylophone in Javanese *gamelan*.⁴

SMKI faculty and students now use the word *gambang* together with the standard Solonese and Yogyanese terms *barung* (lit. "together") and *panerus* to refer to multi-octave *calung*. The pairing of *barung* and *panerus* is common in Solo and Yogya in distinguishing members of the *saron*, *bonang*, and *gender* families. But there the *barung* is an octave lower and plays less rapidly than the *panerus* in all instances. In the Banyumas *calung* ensemble, the *barung* and *panerus* are identical instruments, tuned to the same register. The one chosen to function as *panerus* may play a faster part than that of the *barung*, or replicate in other ways the *bonang panerus* styles of Banyumas *gamelan*. At SMKI, then, an effort is made to use terms from Solo, thereby making the *calung* seem a more worthy, or less exotic, variant of the *gamelan*.

Irama: Levels of Subdivision

Solonese theory is quite explicit on the subject of *irama*. Deriving from a Sanskrit word for "pause or interval" (Becker 1972:23), it has taken on various meanings relating to tempo in Javanese music. Theoretical writings by prominent musician-scholars in Solo (Martopangrawit and Sindusawarno) describe *irama* as the level of subdivision, which is defined by the ratio between steady beats in the main melody (*balungan*) and elaborating lines that subdivide these beats.⁵ Most common now is the identification of five levels, based on the ratio between the *balungan*, usually played on middle and low register metallophones (*saron barung*, *saron demung*, and *slenthem*), and the elaborating part played on the high-register metallophone (*saron panerus*, also called *peking*):

	<i>balungan</i> beats	/	<i>peking</i> beats
<i>Irama lancar</i> (lit. "swift," "fluent")	ratio 1	/	1
<i>Irama tanggung</i> (lit. "in between")	ratio 1	/	2
<i>Irama dadi</i> (lit. "become," "settled")	ratio 1	/	4
<i>Irama wilet</i> (lit. "intricate," "curly")	ratio 1	/	8
<i>Irama rangkep</i> (lit. "double density")	ratio 1	/	16

Figure 1. The Five *Irama* Levels of Solonese Theory

This system is applied to all pieces in the Solonese repertory, but is especially useful in describing various possible tempo levels in the many pieces in *ladrang* and other larger forms. An example of *ladrang* is given below in Figure 2. All pieces in *ladrang* form have 32 main melody beats per stroke on a large hanging *gong* (*gong ageng*). This melody is divided into four phrases, each marked by a large horizontal kettle-gong (*kenong*), and further sub-divided by other *gong* instruments (the small kettle-gong *kethuk*, and small hanging gong *kempul*). Numerals refer to tones (from low to high 1 2 3 5 6 1 on *saron* instruments in *slendro* tuning and 1 2 3 4 5 6 7 in *pelog*).

	t	(P)	t	N	t = <i>kethuk</i> (2nd & 6th beat of each line)				
[:	5	6	5	3	5	6	5	2	N = <i>kenong</i> (end of each line)
	5	6	5	3	2	1	2	6	P = <i>kempul</i> (middle of each line except 1st)
	5	2	5	1	5	3	5	6	G = <i>gong ageng</i> (sounded with <i>kenong</i>
	5	3	5	6	5	3	5	2G:]	at end of last line)

Figure 2. *Ladrang Ginonjing*

This piece and many others in *ladrang* form can be played in all five *irama* levels, the main melody slowing down for a shift from *irama lancar* to *irama tanggung*, from *irama tanggung* to *irama dadi*, and so forth. A common scheme for performance of *ladrang* pieces is to begin in *irama lancar* and quickly change to *irama tanggung*. But this level, as suggested by its name ("in between"), is still transitional from the opening *irama* to the next *irama* level. It is common in performing *ladrang* pieces to "settle" the tempo at the *irama dadi* level and to repeat. Normally it is at this tempo that the male chorus sings poetic verses along with the *gamelan*. A change to *irama wilet* lengthens the phrase, requiring the elaborating instruments to play longer and more intricate (*wilet*) parts. The final level, *irama rangkep*, is "double density" only in relation to *irama wilet* (for, in fact, any level is a doubling of the previous level). A double density feeling arises from the faster tempo of the elaborating instruments common at this level.

This terminology fits Solonese performance—not perfectly in all cases, but more so than it does in Banyumas. In the Banyumas repertory there are only two pieces in *ladrang* form, and neither one proceeds through *irama* levels in the way described above. Rather, most of the Banyumas pieces are in a form known in Solo, and now in Banyumas, as *lancaran*. This form is somewhat problematic in Solonese theory, but it does not constitute the main form there as it does in Banyumas. *Lancaran* pieces are defined either as having eight beats per *gong* or sixteen fast beats per *gong* in the main melody. For the sake of consistency, it is customary in Solo, and now in Banyumas, to write the eight-beat melodies with rests between each tone, so that on paper (i.e. theoretically) all *lancaran* have sixteen beats per *gong*. Below is given a Banyumas *lancaran*, as it is currently written in conformity with Solonese convention. The *kethuk* marks the weak beats.

t	t	N	t	P	t	N	t	P	t	N	t	P	t	N	
.	1	.	6	.	1	.	5	.	1	.	5	.	1	.	6G (x2)
.	3	.	2	.	3	.	2	.	3	.	5	.	6	.	5G
.	6	.	5	.	3	.	2	.	5	.	6	.	1	.	6G

Figure 3. Lancaran Eling-eling (Banyumas)

Normally this is played very fast at first. The *peking* might only play together with the other *saron*, i.e., only every other "beat" the way it is written. Though sounding 1/1 with the actual *balungan* melody, the *irama* would then be 2/1, but this ratio has no name in

Solonese theory since it occurs only rarely there. In Banyumas it is sometimes referred to as *irama lancar*. With a slight slowing of the tempo, the *peking* will play 1/1 and with a halving of the tempo from this point, it will play 1/2. In some pieces another *irama* change will occur, but even in that case, it is the 1/2 level at which the piece settles for a number of repetitions with the vocal melody that is essential to the identity of the piece. This level should, according to Solonese theory, be called *irama tanggung*, but this would mean that the level at which great repetition occurs is called "in between" rather than "settled." Thus, the spirit behind the name of the *irama* levels is not so appropriate when applied to Banyumas practice.

One response is that some Banyumas students label the settled *irama* level "*irama dadi*" and qualify it by giving a ratio. Their intention is to clear up the ambiguous use of the Solonese term in Banyumas. Yet the ratio given may refer not to the *peking* part, but to the *gambang* part, which is played twice as fast. The result is "*irama dadi*, 1/4," which looks on paper to be correct Solonese theory, but is actually inconsistent:

<i>slenthem:</i>	6	.		3	.		2										
<i>peking:</i>	6	6	3	3	2	2	3	3	2	etc.							
<i>gambang:</i>	6̇	5̇	3̇	6̇	5̇	3̇	2̇	1̇	6̇	6̇	1̇	6̇	1̇	2̇	6̇	1̇	2̇
	6	5	3	6	5	3	2	1	6	6	1	6	1	2	6	1	2

Figure 4. *Irama Dadi* in Banyumas Gamelan
(*Irama tanggung* in Solonese Theory)

The choice of *gambang* as a referent for *irama* level may be due to the use in Banyumas of this same scheme for the bamboo xylophone ensemble, *calung*, an ensemble for which no counterpart exists in Solo. The *calung* shares repertory and tempo treatment with Banyumas *gamelan*; one cannot say that a certain piece is a "*calung* piece" and another a "*gamelan* piece," nor that one is played in "*calung* style *irama*." The same terms--*lancar*, *tanggung*, *dadi*, and sometimes *wilet*--are now used by teachers and students at SMKI to describe *irama* in *calung* playing. Yet there is no instrument sounding a *peking* part; rather it is the instrument playing the main melodic outline (*balungan*) itself that reiterates each tone at the level of subdivision typical of *peking* in Solonese gamelan.

(strong beats)	x				x				x	
<i>slenthem</i> :	6	6	6	6	3	3	3	3	2	
<i>gambang barung</i> :	6	1̇	3̇	1̇	2̇	1̇	3̇	1̇	2̇	
	6	1	3	1	2	1	3	1	2	
<i>gambang panerus</i> :	.	2̇	.	2̇	.	2̇	.	2̇	.	2̇
		2		2		2		2		2
										etc.

Figure 5. *Irama Dadi* in Banyumas *Calung*

One can only determine the *irama* level by knowing how the *calung* rendition would sound on the larger metal *gamelan*. Still both the terms and the ratios of Solonese theory fill the student recital papers, placing the rural *calung* ensemble in the same theoretical frame as Solonese court music.

Pathet: Modal Classification

Probably the most celebrated and still bewildering aspect of Solonese and, indeed, other Javanese theoretical constructs is the notion of *pathet*, often translated as mode. One learns early on in studying Javanese music of three *pathet* in each of two tuning systems, most often ordered in relation to the progression in which they are featured in all-night shadow puppet performances: *nem*, *sanga*, and *manyura* in the *slendro* tuning system; and *lima*, *nem*, and *barang* in *pelog*. The active repertoires in Solo and Yogya consist of a fairly even distribution of pieces through these six *pathet*, though with fewer items in the first categories (*slendro pathet nem* and *pelog pathet lima*) than in the others. In Banyumas all traditional pieces are *slendro* and, aside from the several Yogyanese-derived *wayang* pieces, are normally listed either as *pathet sanga* or *pathet manyura*. On paper, this practice makes the Banyumas repertory appear to be only one third as rich in its modal and tonal diversity as Solo and Yogya.

As the determinants of *pathet* are not yet generally agreed upon, even in Solo, reclassification within a tuning system is possible, albeit within limits. That is, most Javanese musicians would classify as *pathet sanga* a *slendro* piece stressing tones 5 and 1, while avoiding tone 3. To call such a piece *pathet nem* or *manyura* would be unjustifiable. *Manyura* is often thought of as one tone higher than *sanga*, with tones 6 and 2 stressed and not tone 5. Yet in both Solo and Yogya some ambiguity exists between *pathet manyura* and *pathet nem*, with some pieces not always classified

consistently under one or the other category.⁶ A few influential Banyumas musicians are now assigning to *pathet nem* some Banyumas pieces formerly considered *manyura*. In his thesis (1979), Soebiyatno labels the following Banyumas pieces as *slendro pathet nem*, despite their more frequent classification as *slendro pathet manyura*:

Lancaran Kaji-kaji
 Lancaran Waru Dhoyong
 Lancaran Sekar Gadhung
 Lancaran Kethek Ogleng
 Lancaran Surung Dhayung
 Lancaran Lambangsari Kenyol
 Lancaran Jalan-jalan
 Lancaran Malangdoi
 Lancaran Eling-eling
 Lancaran Baladewan
 Lancaran Bribil Buntung
 Lancaran Dhogeran

Figure 6. Banyumas Pieces Listed as *Slendro Pathet Nem* in Soebiyatno (1979:76-105)

Published a few years later is a list of pieces appropriate for Banyumas *wayang* and their place in the progression of the all-night sequence through three *pathet* sections (Sekretariat Nasional 1983:162). The list for the first section (*pathet nem*) includes "Lancaran Ricik-ricik," labelled explicitly as *pathet nem*.⁷ Some other pieces listed for this section are labelled *pathet manyura*, the more usual *pathet* designation in Banyumas for "Lancaran Ricik-ricik." This choice of *pathet* for "Ricik-ricik" could be another attempt, outside the academic confines of SMKI, to distribute Banyumas repertory more widely through the standard Javanese *pathet* classification scheme.

Why would there be no pieces generally categorized as *slendro pathet nem*? According to one of the most prominent puppeteers in Banyumas, Ki Soegito Purbocarito of Purwokerto, Banyumas shadow puppetry consisted of only two major *pathet* divisions prior to the twentieth century. His grandfather, also a puppeteer, told him of all-night performances beginning in *pathet sanga* and ending with *pathet manyura*. Yet within the *manyura* section, he says, the Banyumas tradition distinguishes four phases by the *gamelan* pieces played during each phase. A piece known as "Srepegan manyura, suwuk 6" (ending on tone 6) is used early in the *manyura* section. Later this is replaced by "Srepegan Manyuri,"

whose final tone is 3. "Srepegan Pancer 5" (lit. "alternating with tone 5") is played towards the end of the performance, with the final phase marked by the piece known either as "Sampak Tayungan" or as "Sampak Bima Perang" (lit. "Bima fights"). These are given below, based on transcription of a performance by Ki Soegito Purbocarito and his group of the play "Abimanyu Kingkin" from a set of commercial cassette recordings made in July 1983.

1. Srepegan Manyura, Suwuk 6: drum intro . . . 2N/G

	P P P G P P P G	
	N N N N N N N N N N N N N N	<i>suwuk</i> (coda) played
	6 i 6 i 6 3 2 1 2 3 5 3 5 6 1 6	on signal after
		any <i>gong</i> beat):
	[: 3 5 6 5 i 6 5 3 i 3 i 3 5 6 i 6	P P G
<i>*kempul,</i>	5 6 i 6* 3 2 5 3 2 3 2 1	N N N N N N
rather than	5 3 2 1 5 3 2 1* 3 5 i 6 3 5 3 2	5 6 5 3 5 6
<i>gong)</i>	5 3 2 3 5 6 i 6 :]	(or: 3 2 3 5 i 6G)

2. Srepegan Manyuri: drum intro . . . 3N/G

	P P P P P G	
	N N N N N N N N N N	<i>suwuk</i> , after <i>gong</i> tone 5:
	[: i 3 i 3 5 6 i 6	P P
	i 6 i 6 2 1 2 1 3 5 6 5	N N N N N N
	6 5 6 5 i 6 i 6 5 3 2 3 :]	6 5 3 2 5 3

3. Srepegan Pancer 5: drum intro . . . 2N/G

	P P P P P G	<i>suwuk</i> , after any <i>gong</i> beat:
	N N N N N N N N N N	P P G
	[: 5 2 5 2 5 3 5 3 5 1 5 1	N N N N N N
	5 1 5 1 5 2 5 2 5 6 5 6	(gong tone 1:) 5 1 5 2 5 2
	5 6 5 6 5 3 5 3 5 2 5 2 :]	(gong tone 2:) 5 2 5 2 5 2
		(gong tone 6:) 5 6 5 2 5 2

4. Sampak Tayungan (= Sampak Bima Perang): drum intro . . . 2N/G

	P P P P P P P P	
	N N N N N N N N N N	<i>suwuk</i> , after any <i>gong</i> beat:
	[: 3 6 5 3 1 3 2 1	P P P G
	3 5 3 2 6 3 5 6	N N N N N N
	3 6 5 3 6 5 3 2 :]	(gong tones 6 & 1:) 3 5 3 2
		(gong tone 2:) 6 5 3 2

Figure 7. *Gamelan* Pieces for the Four Phases of *Manyura* in Banyumas Shadow Puppet Tradition

Both Yogyakarta and East Java (Surabaya-Mojokerto) have two phases in the final section of an all-night shadow puppet per-

formance. In Yogyakarta the final phase is called *galong* and in East Java *serang*. A few pieces in both areas are classified as *pathet galong* or *pathet serang*, respectively. In Solo no comparable classification exists. It is significant that the recent publication on Banyumas style shadow puppetry does not list these pieces, nor does it divide up the *manyura* section into phases (Sekretariat Nasional 1983). It calls for beginning with a long *pathet nem* section, and this is what one finds throughout Banyumas in contemporary *wayang* performance. Thus, current practice and theory both conform to the basic progression of the Solonese tradition.

If Banyumas shadow puppetry formerly only incorporated two *pathet*, it is not surprising that most of the pieces are thought to belong to one or the other of those two. In fact, classifying pieces out of the context of shadow puppetry may well be a new practice, again inspired by the importance of *pathet* in Solonese musical tradition. Commercial cassette releases of Banyumas music by companies elsewhere in Central Java, including the national recording company Lokananta (with headquarters in Solo), list *pathet* for each piece. Local releases, however, often list only the proper names of the pieces, exclusive of *pathet* and, for that matter, formal structure (e.g., "Walang Sia," rather than "Lancaran Walang Sia, slendro pathet sanga").

Another important recent development, outside of the conservatory, is the composition, by Rasito, S. Bono, and others, of new Banyumas pieces in *pelog*, and the classification of these pieces as *pathet lima*, *nem*, or *barang* based on melodic features they perceive in common with the extant *pelog* pieces. The repertory is thus expanding in ways expected by those familiar with Solonese and Solonese-inspired tradition.

Garapan: Phrasing and Style in Instrumental Playing

The vocabulary for discourse about instrumental playing is still somewhat varied among the general Javanese populace, but is increasingly dominated by the terms current among teachers and students at the conservatories in Solo. The notion of a regular rhythmic phrasing and hierarchy of beats has no doubt been fundamental to Banyumas *gamelan* and *calung* music for some time, as it has in other Javanese and Sundanese music. Banyumas musicians are gaining familiarity with Solonese ways of talking about musical phrases. Publications, theses, and other papers at ASKI and SMKI in Solo refer to points of convergence of elaborating parts with the

main melody as *seleh* (lit. "to settle down," "at rest"). Supanggih points to the use of this term now at SMKI Banyumas and states that it is borrowed from Solo (1981:28). A pair of terms often used by Solonese, *dhing* (weak beat) and *dhong* (strong beat), also are found in Banyumas, though I can find no acknowledgement of Solonese origin. These terms relate to hierarchy within short melodic phrases, most commonly applied in reference to the main instrumental melody.

For instrumental playing, Solonese theory has a vocabulary of technical terms that are applied in Banyumas not only to local *gamelan* style, but to *calung* playing as well. Following is a list of the terms for instrumental techniques that I have found used in conversation and in the writings of students and teachers of music in Banyumas.

	Instrumental techniques						
	<i>nacah</i>	<i>mipil</i>	<i>imbal</i>	<i>gembyangan</i>	<i>ngentrungi</i>	<i>ngentul</i>	<i>nglagu</i>
Instruments to which term may be applied							
SOLONESE GAMELAN							
<i>bonang barung</i> (low)		x	x	x			
<i>bonang panerus</i> (high)		x	x	x			
<i>saron barung</i> (low)	x		x				
<i>saron peking</i> (high)	x						
BANYUMAS GAMELAN							
<i>bonang barung</i> (low)		x	x	x			
<i>bonang panerus</i> (high)		x	x	x	x	x	
<i>saron barung</i> (low)	x		x				
<i>saron peking</i> (high)	x						
BANYUMAS CALUNG							
<i>slenthem</i> (low)	x						
<i>gambang barung</i> (med.)		x	x	x			
<i>gambang panerus</i> (med.)			x	x	x	x	x

Figure 8. Terminology for Instrumental Techniques in Solonese and Banyumas *Gamelan* and Banyumas *Calung*

The chart shows that four of the seven terms for instrumental techniques in Banyumas are also found in Solo. However, we will see in Figures 10-13 below that the same term may refer to rather different techniques in Banyumas than in Solo, particularly when comparing Banyumas *calung* with Solonese *gamelan*. It is also clear from the chart that the three terms exclusive to Banyumas are all in reference to *panerus* playing and one of them (*nglagu*) applies only to *gambang panerus* in the *calung* ensemble. (In contrast to the *bonang barung* and *panerus*, which are an octave apart, the two *gambang* in the Banyumas *calung* are in the same register. The one called *panerus* is simply the one which, like the *bonang panerus* in both Solonese and Banyumas *gamelan*, plays at a higher density, or subdivides the beat of the *barung*.) Although the terminology for *panerus* playing in Banyumas is varied, the musical structures to which these terms refer are mostly the same. In Solo each named technique is distinct, but not in Banyumas. Consider the following musical passage, which appeared in six final reports by SMKI students on *calung* and *gamelan* playing in Banyumas, with three different terms for the same *panerus* part.

<i>slenthem</i> :	. 6 . 5 . 6 . 3	Term(s) used at SMKI Banyumas:
<i>barung</i> :	6 6 6 5 5 5 5 3 6 6 6 5 5 5 5 3	<i>gembyangan</i>
<i>panerus</i> :	5 . 5 . 5 . 5 . 3 . 3 . 3 . 3 . 5 5 5 5 3 3 3 3	<i>gembyangan rangkep</i> (double); <i>ngentrungi</i> ; <i>ngentul</i>

Figure 9. Variant SMKI Banyumas Terminology for an Interlocking Technique on Two *Bonang* (*Gamelan*) or Two *Gambang* (*Calung*)

Each of the three terms appeared in reference both to *bonang panerus* (*gamelan*) and to *gambang panerus* (*calung*).

To discuss each of these technical terms is not my intention here. Yet the terms *mipil* and *imbal* deserve special consideration because they refer to quite different melodic structures in Solonese practice than they do in Banyumas. *Mipil* is usually defined as a *bonang* style in which the tones are "picked off one by one." Usually the *bonang* simply takes the tones of the main instrumental melody, two at a time, but plays them in alternation:

<i>slenthem:</i>	6	5	6	3		
<i>bonang barung:</i>	6	5	6	5	6 3 6 3	<i>mipil lamba</i> ("single")
<i>bonang panerus:</i>	6 5 6 .	6 5 6 5	6 3 6 .	6 3 6 3		<i>mipil rangkep</i> ("double")

Figure 10. *Mipil* Technique in Solonese *Gamelan*

At SMKI in Banyumas, the term *mipil* is applied in *calung* to the *gambang barung*, playing a pattern in which only the final tone of a group of four *balungan* tones determines the pitch level. In contrast to Solo, *mipil* here refers only to the *barung* part and involves playing in octaves. Octave playing in Solo is referred to as *gembyangan* (*gembyang*, "octave"). In Banyumas *calung*, both *gambang* are almost always played in octaves and thus other terms may be used. The *panerus* part (also in octaves) interlocks with the *barung* part, as in other Banyumas techniques.

<i>slentem:</i>	. 6 . 5 . 6 . 3	
<i>gambang barung:</i> (<i>irama 1/2</i>)	5 2 5 3 5 2 5 3 5 2 5 3 5 2 5 3	<i>mipil lamba</i>
<i>gambang panerus:</i>	3 . 3 . 3 . 3 . 3 . 3 . 3 . 3 3 3 3 3 3 3 3 3	(various terms; see Fig. 9)
<hr/>		
<i>gambang barung:</i> (<i>irama 1/4</i>)	5 2 5 3 5 2 5 3 5 2 5 3 5 2 5 3 5 2 5 3 5 2 5 3 5 2 5 3 5 2 5 3	<i>mipil rangkep</i>
<i>gambang panerus:</i>	3.3.3.3.3.3.3.3.3.3.3.3.3.3.3.3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	(various terms; see fig. 9)

Figure 11. *Mipil* Technique in Banyumas *Calung*

In Solonese tradition, *imbal* refers to a technique of interlocking, usually between two *saron barung* or between *bonang barung* and *bonang panerus*, in neither case playing in octaves. In *bonang* playing, the more common of the two, the *bonang barung* plays in alternation two tones a skip apart (6 and 2, 1 and 3, 2 and 5, etc.). The *bonang panerus* plays the intermediary tone in between the *barung* beats, and often alternates this tone with the upper neighbor to the higher of the two *bonang barung* tones, as shown below.

bonang barung: 1 3 1 3 1 3 1 3 1 3 1 3 etc.
bonang panerus: 2.2.2.2.2 5.2.5.2.5.2.5. etc.
 (intermediary) (upper neighbors of *barung*)

Figure 12. *Imbal* Technique for Solonese *Gamelan*

Imbal can be translated as "even" or "give and take," implying a balanced exchange--even alternation--which is usually understood as the alternation between the two instruments as they supply the tones which interlock to form the composite melody: 2 1 2 3 2 1 2 3 2 1 5 3 2 1 5 3 2 1 5 3 etc. Yet it might also refer to the alternation between the two tones played on one of the instruments (1 3 1 3 etc.). In papers by SMKI students in Banyumas, a rather different configuration is sometimes, though not consistently, called *imbal*. While it still refers to parts that interlock, the same can be said of almost all of the combinations of *gambang barung* and *panerus* notated in SMKI manuscripts, in which a number of other terms may be employed. In some cases both the *gambang barung* and *gambang panerus* parts are called *imbal*, in others only the *gambang barung*, with the *panerus* part called *ngentrungi*.

A. Both Parts Called "*Imbal*"

slenthem: . 1 . 6 . 1 . 2
gambang barung: $\dot{1}$ $\dot{3}$ $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{3}$ $\dot{1}$ $\dot{2}$ *imbal* (= *mipil*?)
 1 3 1 2 1 3 1 2
gambang panerus: $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ *imbal* (= *ngentrungi*
 2 2 2 2 2 2 2 2 and *gembyangan*?)

B. Only *Gambang Barung* Part Called "*Imbal*"

slenthem: . 5 . 3
gambang barung: 5 2 5 3 5 2 5 3 *imbal* (= *mipil*?)
 $\underset{5}{5}$ $\underset{2}{2}$ $\underset{5}{5}$ $\underset{3}{3}$ $\underset{5}{5}$ $\underset{2}{2}$ $\underset{5}{5}$ $\underset{3}{3}$
gambang panerus: 3 . 3 . 3 . 3 . 6 . 3 . 6 . 3 . *ngentrungi*
 $\underset{3}{3}$ $\underset{3}{3}$ $\underset{3}{3}$ $\underset{3}{3}$ $\underset{6}{6}$ $\underset{3}{3}$ $\underset{6}{6}$ $\underset{3}{3}$

Figure 13. *Imbal* Technique in Banyumas *Calung Gambang*

It is clear from examining the collection of manuscripts produced at SMKI in Banyumas, from which the above examples in Figures 9-13 are taken, that a variety of terms exist and may overlap in their application. Solonese terms are predominant, even

though they do not apply in Banyumas to the same musical structures or instrumental techniques that they do in Solo. *Imbal* in Solo is considered a lively and popular technique, appropriate only in certain pieces or section of pieces, and would never appear in accompaniment of calm or serious scenes in shadow puppetry or dance. *Mipil* in Solo, on the contrary, is considered a more austere *bonang* technique, appropriate for these calm and serious contexts. In Banyumas music, especially *calung*, there may be only a subtle difference between *mipil* and *imbal*; both involve interlocking between *barung* and *panerus* and are executed with the same fervor. The inconsistency is not surprising, given that the teachers themselves are still in the process of formulating a theoretical approach to Banyumas music and using their Solonese training in the process.

Conclusion

To discuss even one system of musical theory is an open-ended task. A single aspect might merit an entire monograph and even then seem in need of further elaboration. This paper has dealt with what might be seen as two theoretical systems, but my interest has been in the penetration of one by the other--or more correctly, the dependence of one (Banyumas) on the other (Solonese). I have tried to point out the social factors which make Solonese tradition attractive to musicians in Banyumas and to provide documentation of specific instances of Solonese theory in Banyumas. It would be difficult to "prove" this argument, for one might propose that much of what I am calling "Solonese theory" may have existed for centuries and been widely known throughout Java. One point in support of my position is the contrast between Solonese and Yogyanese theory in important details and in application of terminology. It is clear that there has been theoretical diversity for some time in Java, and this can be documented for the court-based traditions. Even more convincing, however, is the acknowledgement by musicians in Banyumas of their respect for Solonese tradition and the wish they articulate for finding a respectable place for their own tradition and its milieu.

It has been my intention to show that Banyumas music, viewed as folkly and funny by some, is undergoing a kind of conceptual upgrading in an effort to place it on a level with Solonese tradition. Despite a number of incongruities between Solonese theory and Banyumas music I have pointed out in the discussion above, the adoption of Solonese musical theory has not forced

compromises on the practice of music. That is, the effects have not been the "Solonization" one first might expect, but just the opposite. Rather than the total or near total abandonment of the local tradition, as has occurred in some parts of Java (e.g., Semarang), the musicians of Banyumas are using Solonese theory to fortify their local tradition.

It is too early to tell whether efforts at codification, rationalization, and standardization will have the rigidifying effects desired by some and feared by others. Writing and the quest for rules and standards of artistic practice in Solo and Banyumas can be seen as forces working against the variety thriving presently, though the effects of writing have not been the same in Java as they have been in the West.⁸ Variety and inconsistency are still tolerated and in some cases encouraged in both the theory and practice of performing arts in Solo and in Banyumas. What is clear is that what motivates the current trends in musical theory in Banyumas is based on cognizance of a wider world of artistic traditions and a wish, sometimes consciously articulated, to find a place for Banyumas tradition within that world. At one level, it is Solonese "art" or "classical" tradition, but in a broader perspective it is major Indonesian traditions and, ultimately, traditions from around the globe, to which Banyumas music is to be measured. Adoption of Solonese theory plays a significant role in this effort and its effects deserved to be watched in the coming years.

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NOTES

1. On Banyumas *gamelan* music today, see Sutton 1985a. For historical perspective, see Kunst 1973 (on music) and Pigeaud 1938 (on dance and drama).

2. On commercial cassettes in Banyumas, see Sutton 1985b.

3. Yogyanese and Solonese terms are nearly identical, though Solonese refer to the low register metallophone as "*slenthem*," while some Yogyanese prefer to call it "*gender panembung*."

4. *Gambang gangsa* (lit. "bronze") is the nearly obsolete multi-octave metallophone of Yogyanese and Solonese tradition. On the meaning of the term "*gambang*," see further Sutton 1975:89-99.

5. See Sindusawarno 1955 and Martopangrawit 1969 and 1972. These works are translated into English by Martin Hatch, and the Martopangrawit works published in Becker and Feinstein 1984:1-244.

6. On *pathet* ambiguity see Sutton 1975:34-37.

7. The piece referred to is the Banyumas "Lancaran Ricik-ricik," and not the better-known Solonese "Lancaran Ricik-ricik." *Balungan* melodies for both are given below;

Banyumas: t . t N t P t N t P t N t P t N
 . 1̣ . 6 . 3 . 2 . 5 . 3 . 2 . 1G
 . 2 . 1 . 2 . 3 . 5 . 6 . 1̣ . 6G

Solonese: t . t N t P t N t P t N t P t N
 . 3 . 5 . 6 . 5 . 6 . 5 . 1̣ . 6G
 . 2 . 1 . 2 . 3 . 5 . 6 . 1̣ . 6G

8. On Westernization in Javanese *gamelan* music, see further Becker 1980. On tolerance and aesthetic desirability of variation, see further Sutton 1982.

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AN ETHNOMUSICOLOGICAL INDEX TO
THE NEW GROVE DICTIONARY OF
MUSIC AND MUSICIANS ¹

Part Two²

Kenneth Culley

Part two of the index presents entries from the *New Grove* in four broad categories: (1) Scholars and Collectors; (2) Instruments; (3) Genres; and (4) Other. Virtually all of the entries that appear here were included in the geographical and author listings of part one. Only those entries which are merely "see" references are added here. For example, "Banjolin" and "Bow Lute" do not appear in part one since they cannot be assigned a specific geographical designation and, because they are "see" references, there is no author.

The first category, "Scholars and Collectors," lists people who have contributed to the study and/or collection of ethnic music and folklore. Dates and nationalities have been added to the listings as well as the designations provided by the authors of the various articles. These are abbreviated with the following letters: **E** (ethnomusicologist), **F** (folklorist), **M** (musicologist).

The third category, "Genres," lists all entries that can be distinguished according to their formal or stylistic characteristics or according to the medium of their presentation. A number of large groups may be identified here which are listed below:

- | | |
|-----------|---------------------|
| 1. Blues | 5. Popular |
| 2. Dance | 6. Religious/Ritual |
| 3. Gospel | 7. Theater |
| 4. Jazz | 8. Vocal |

Performers and composers listed under those categories in the "Other" section of the index, but who are associated with the generic categories, are repeated. This accounts for the large number of Jazz and Popular entries.

Readers will note a number of genres which do not fit within the eight large generic categories. These are listed flush with the left margin in alphabetical order.

The fourth category, "Other," lists the following:

- | | |
|-----------------|---------------|
| 1. Composers | 5. Performers |
| 2. Disciplines | 6. Techniques |
| 3. Institutions | 7. Terms |
| 4. Notation | |

Preparing an index of this sort leads to the consideration of a number of questions. The most obvious relates to the selection criteria. What should be included and what should be left out? The introduction to part one of the index touches upon the problem of "ethnomusicological" versus "musicological" topics. With reference to this part of the index, the subject bears further discussion.

Western art music occupies the greatest share of the *New Grove*. However, the proportion of non-Western art music to "ethnic" or "folk" music articles has narrowed substantially in this edition. This fact points to a trend where musicology will eventually refer to the study of music no matter what ethnic or cultural factors obtain.

For the purposes of this index, however, a conventional criterion informs the selection. Simply stated, this index excludes subjects dealing with Western art music. This means that Gregorian, Ambrosian, and Georgian chant music has been excluded since these genres are closely allied with Western art music. One may argue that this music is stylistically as remote from present-day Western art music as is any "ethnic" music which is included in the index. However, these chant repertoires are generally recognized as the foundation upon which Western art music evolved.

Another dilemma occurs in the selection of composers not born in Europe or North America who, nonetheless, have embraced certain elements of Western art music. This is especially true of the Far East, where Chinese and Japanese composers have studied in the United States or in Europe and have incorporated Western techniques and style in their music. For example, Chou Wen Chung, a Chinese American, has been excluded from the listing even though some of his compositions make use of traditional Chinese instruments and/or melodies. The use of functional harmony and Western orchestral ensembles make his music fundamentally different from what we would conventionally associate with "Chinese music."

The Near Eastern composers 'Abd al-Wahhab (Abdel Wahab) and Farid al-Atrash have been included among the

composers since, while they have been influenced by Western art music (and popular music), the instrumentation, ensembles, and technical means remain primarily within the Near Eastern musical tradition.

Confusion about what is and what is not purely "musicological" or "ethnomusicological" in the *New Grove* is reflected in the designations supplied by the authors of articles on scholars. Paula Morgan, for example, describes Nazir A. Jairazbhoy as a "Canadian musicologist." Jairazbhoy, in the article on his teacher, Arnold Bake, describes Bake as a "scholar of Indian music." In this instance, one may conclude that Jairazbhoy, an Indian who studies Indian music, ought to be described as a musicologist in the same way that Paul Henry Lang, an American who studies Western art music, should be identified as a musicologist. Jairazbhoy, in his article on Bake, skirts the problem with the more neutral word "scholar." Is this because Bake studied Indian music, but did not study ethnomusicology? These conclusions, while they may appear logical, do not obtain throughout the dictionary. Anna Czekańska, for instance, is labeled an "ethnomusicologist," yet she is a native of Poland who studies Polish folk music. Peter Crossley-Holland is called an ethnomusicologist even though he has published on subjects pertaining to Western art music. Werner Danckert is accorded the double distinction of "musicologist" and "ethnomusicologist."

It is apparent then, that the distinctions intimated by the authors of these articles do not necessarily describe the activities of musical scholars nor the subject matter of their musical studies.

It is worth noting here that articles on two prominent scholars, John Blacking and J. H. Kwabena Nketia, do not appear in the *New Grove*.

NOTES

1. The index is printed by permission of the editors of the *New Grove*.
2. Part One of this index appeared in the previous issue of *Pacific Review of Ethnomusicology* (Volume 2, 1985).

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ERRATA

The following corrections should be noted in Part 1 of the index which appeared in *Pacific Review of Ethnomusicology* (Volume 2, 1985, pages 52-108).

AUTHOR LISTING

- p. 72 Hutchings, Arthur
 Education in music VI. From 1800 1. Great Britain 6:22-24 [~~delete~~]
- p. 73 Kanazawa, Masakata
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- p. 75 Lamb, Andrew
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 Popular music 15:87-121 [~~delete~~]
 Revue 15:778-780 [~~delete~~]
- Lamb, Andrew with Gracian Cernusak [add]
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- Lamb, Andrew with Charles Hamm [add]
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- Lamb, Andrew with Deane L. Root [add]
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- p. 79 Morocco, W. Thomas [should be Marocco]
- p. 81 Petrović, Radmila
 Yugoslavia, II. Folk music, 4. Serbia, Macedonia and Montenegro 20:299-304 [page numbers should be 20:599-604]
- p. 82 Reynolds, William H.
 Olsen, Poul Roving 13:537 [should be Roving-Olsen, Poul]
- p. 88 Stevenson, Robert
 Latin America, III. Afro-American music, 1. Colonial period [add: 2. Independence to c1900, 3. 20th century 10:522-526]
- p. 90 Viorel, Cosma
 [name should be reversed, i.e., Cosma, Viorel]
- p. 90 Wang, Richard
 Goodman, Benny [Benjamin] (David) 7:529-530 [author is Ann Carr-Boyd, not Richard Wang]
- p. 91 Williams, Martin
 Coleman, Ornette 4:526-552 [page numbers should be 4:526-527]

GEOGRAPHICAL LISTING

- p. 100 Ghazal (see also India, subcontinent of III, 2.)
 [add to ASI A - SOUTH listing]

BOOK REVIEW

Jackson, Irene V., editor, *More Than Drumming: Essays on African and Afro-Latin American Music and Musicians*. Westport, Conn.: Greenwood Press, 1985. 207 pp., index. \$35.00.

This compact volume presents a range of ethnomusicological essays written from a number of illuminating interdisciplinary perspectives. Editor Irene Jackson in her preface marks the genesis of this volume with a symposium on African and Afro-American Music sponsored by the Howard University Center for Ethnic Music. Curiously, only three of the eight scholars presenting at that event are included here. This selection seems odd since two of the best known figures in ethnomusicology--Bruno Nettl and Mantle Hood--open this volume in spite of the fact that their essays are the least *specifically* engaged with African or Afro-Latin music. One wonders to what degree their essays found a home in this context because the publisher felt that an ethnomusicological book of essays could best sell if Nettl and Hood appeared prominently crowning the table of contents. This is not to discredit the contribution made by either. Nettl's piece refines earlier published considerations about methods of preserving musical examples captured in the field (though one can be bemused hearing about his Iranian experiences in a book about African music). Hood repeats the obvious for anyone working in ethnomusicology: all musical cultures are equally complex. The greatest value in his essay may rest upon his premise that sharper attention needs to be paid to the differences between African and Black American musical expressions, an idea never fully developed here.

The jewel in this collection is W. Komla Amoaku's "Toward a Definition of Traditional African Music: A Look at the Ewe of Ghana." An Ewe himself, the author builds a tightly reasoned case for why Ewe music can only be fully comprehended by those prepared to study the spiritual and psychological world view of his people. Drawing upon the resources of an archetypally-centered Jungian psychology, Amoaku defines Ewe music as "the phonic expression of psychic experiences generated within the spiritual framework of traditional institutions which, in turn, constitute the basis of society." Much of the charm and readability of Amoaku's essay stems from his phenomenal vantage point which he uses to build his case for the primacy of understanding Ewe music within the framework of Ewe spiritually transformative rituals. Amoaku

is uncannily successful in giving the reader the feeling of alienation experienced by an Ewe when he or she hears a non-African ethnomusicologist talk about African music removed from a spiritual context.

A radically different approach, realized with equal clarity and economy, is taken by Jacqueline Cogdell DjeDje in "Women and Music in Sudanic Africa." This essay addresses a hitherto neglected area in African ethnomusicological literature: women's often unique roles in musical performance. DjeDje reveals keenly how a woman's sociocultural status can correlate with her role in musical activities. The impersonal scholarly tone maintained by DjeDje in contrast to Amoaku, sparked speculation as to whether DjeDje's interest in feminism pushed her toward this area of inquiry. Certainly questions about the unique issues faced by a female ethnomusicologist are brought to attention between the lines of this essay.

The essays discussed thus far could certainly be read by the non-ethnomusicologist. David B. Welch's "A Yoruba/Nago 'Melotype' for Religious Songs in the African Diaspora" is clearly intended only for an ethnomusicological reading audience. It is also the single essay in this collection which most stubbornly resists a brief simple condensation. Welch defines a "melotype" as "a specific tonal nucleus or scale-type" and reveals a method to trace its movement from a Nigerian praise song to an Afro-Brazilian religious hymn. A very comprehensive bibliography closes his essay.

Every one of these ten essays meets editor Irene Jackson's goal of being provocative. Only one provocative gesture fails to engage. The meaningfulness of entitling this collection *More Than Drumming* can surely be called into question when the closing essay by Ronald Smith is entitled "They Sing With the Voice of the Drum: Afro-Panamanian Musical Traditions." Jackson justifies the book's title in her preface by claiming that that title cuts through the popular stereotype of African music as simply percussion in most instances. The title put me off initially because I wondered why an ethnomusicological text on African music would so consciously veer from the primary roles played by drums. This is a minor quibble perhaps, a marketing decision perhaps insisted upon by the publisher. Yet this is an important ethnomusicological publication which could reach a broader-based audience if the book were titled differently. *More Than Drumming* is more than meets the eye at first glance.

A final note: proceeds from sales of this volume--rather steeply priced at \$35.00--go to the Center for Ethnic Music at

Howard University, another reason why this deserves a place in the library of any ethnomusicologist and/or African music lover.

Norman Weinstein
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BRIEFLY NOTED

ECHOLOGY

A Journal of Applied Sociomusicology? A Green Annual on Music-Society-Education Issues?

The idea is quite simple. Once a year, probably in December, I would like to put out a collection of writings by scholar/musician/activist types who are trying to put into practice some of what they have learned in cultures other than the one that dominates the music departments of the world. Perhaps this will be a journal in the basic meaning of the word, reporting our experiences in daily life to each other. How are we using egalitarian expressive practices to increase participation in our own localities? How can we get more of these practices into our lives and into the lives of those around us? Discovered a song and dance routine that promotes the survival of all species? Well tell us about it! How can we "actively promote physical, natural, social, and spiritual integration as an avenue to truth"? (Wendy Wickwire) What problems are we having in making live music, life-affirming music? What problems are we having in assisting children toward full expressive lives? How can we empower all people musically?

Any answers you may have to these and similar questions will be much appreciated: a letter to the editor on what you've been doing lately, one journal entry or a few, fieldnotes, an annotated bibliography on an issue, a poem, an interview, a transcript of a conversation, a chant, a slogan, curricula, lesson plans, even a scholarly or unscholarly article might not be out of place.

Brief contributions by co-scribers (contributors are automatically subscribers) arriving at 81 Crescent Ave., Buffalo, N.Y. 14214 may still be included in the December publication this year but nothing is guaranteed. Send camera-ready copy, not necessarily typed, but as you would like it to appear, *to arrive here by November 15th at the latest!*

12/8 Path Publishers is anti-profit and dedicated to the fusion of matter-energy-spirit in directions of diversity and equality. Proceeds from any individual (\$10) or library (\$20) subscriptions will support dissemination of free copies to co-scribers and to libraries in those countries and localities most exploited by industrial civilization.

Briefly Noted

Appearing in *Echology #1*: Joe Blum's description of Karl Berger's work in and out of the Creative Music Studio; Steve Feld's arrangement of T. Monk's "Ruby, My Dear" for three brass beginners as well as Feld's reflections on a mysterious moment among the Kaluli, "interpretation:experience::image:ethnography"; correspondence from R. Crumb and perhaps a cover and some drawings too; C. Keil's "The First Echocatastrophe" and "Music, Culture and Collaborative Learning"; Nan Hoffman's "Street Music: An Annotated Bibliography."

And lots more, I hope.

Charles Keil, Editor

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The *Pacific Review of Ethnomusicology* accepts original, double-spaced, typed manuscripts of up to 30 pages in length on topics relating to ethnomusicology. Authors whose manuscripts are accepted for publication will be encouraged to submit "soft copy" (i.e., in machine-readable form) of their work on floppy disc; guidelines for the preparation of soft copy are available from the editors. For questions of style, consult issues of this journal. Manuscripts should be sent in duplicate to:

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