

THE MUSIC ARCHIVE OF MONASH UNIVERSITY PRESENTS
**A DUCK HERDER'S ZITHER ON JAVA'S DIENG PLATEAU
AND OTHER RARE INDONESIAN MUSICAL INSTRUMENTS**



AN EXHIBITION
LAUNCH: THURSDAY 8TH FEBRUARY 2018, 5:30pm for 6:00pm

HELD IN CONJUNCTION WITH

AN INTERNATIONAL SYMPOSIUM
BUNDENGAN CONNECTIONS:
Interdisciplinary Insights around a Rare
Javanese Musical Instrument **8:30pm - 4:30pm**

PERFORMANCES AND FILMS
New and Traditional Music and
Dance, Animations and Short Films
from Wonosobo **7:15pm - 8:30pm**

ON OUR THEME OF
**MAKING CONNECTIONS WITH THE MUSIC OF
WONOSOBO IN JAVA'S DIENG PLATEAU**

at

Sir Zelman Cowen School of Music
Monash University
Wellington Road
Clayton, Victoria 3800



A WORD FROM THE CURATOR

The Music Archive of Monash University (MAMU) houses many rare treasures some of which are used for more than a musical function, a quality that invariably captures the imagination of our entire MAMU team. Such is the case with the *bundengan* or duck-herd's zither. We are delighted to present our Exhibition centred around this rare and versatile musical instrument. Versatile because it can also serve as a cape, hood, canopy and even a small hut when more than one *bundengan* are assembled together. Rare because it is only found in a few remote parts of Central Java, including Wonosobo in the Dieng Plateau.

Our Exhibition Catalogue gives pride of place to the *bundengan*, and we linger for a while in Central Java displaying selections of rare and unique materials pertaining to that region: for example, Gamelan Digul instruments from the 1920s, a century-old *wayang kulit* (leather puppet) and beautifully illustrated wall hangings from the 1930s. From Central Java, we chart a clockwise course moving northwest to Sunda and its *wayang golek* (wooden doll puppets), turning further northwards through to the coasts and hinterlands of Sumatra from where we showcase an array of instruments ranging from a simple homemade nose flute to an exquisitely crafted *hasapi* (plucked lute). From there we continue on to Kalimantan, Sulawesi, Tidore, Papua, Timor, Roti, Sumba, Flores and finally back to Java to complete the circle. We have provided a map to show all our stops and hope that you not only enjoy accompanying us on this Catalogue tour but also find the instruments on display as fascinating as we do.

MAMU's skilled and dedicated staff has been vital in creating this exhibition. Our intrepid team members are always happy to share their time and expertise and each deserves recognition for his and her contribution. My thanks first and foremost must go to Professor Margaret Kartomi. Without her indomitable spirit in the pursuit of knowledge, MAMU would not have most of the material that is on display today. Margaret and her husband Hidris have spent over 40 years regularly undertaking field trips to many and often remote parts of Indonesia, encountering unusual instruments and buying them from local inhabitants, then generously donating their acquisitions, including their provenance and the organology and performance information of many of them, to MAMU.

I am also grateful to Dr Annette Bowie for her unflagging support and assistance in organising the display items, photographs and labels and generally being the go-to person if anything turns awry; to Dr Anthea Skinner for her assistance in researching some of the instruments and organising promotional material and activity; and to our intern Monica Hunt for photographing most of the items during her internship, after which she volunteered her time, artistic vision and talent to design the format of the catalogue. We are fortunate to have staff members, students and volunteers who have assisted with photography, promotional activity and exhibition set-up. They include but are not limited to Kara Rasmanis, Dr David Mitchell, Dr Tuti Gunawan, David Sheehy, Jessica Baker, Sharon Elliott and her events team, Karl Willebrant and his resource team, and our welcoming committee Dr Lisa Hames-Brooks and Mitchell Mollison. To them and to everyone else involved I extend my heartfelt thanks.

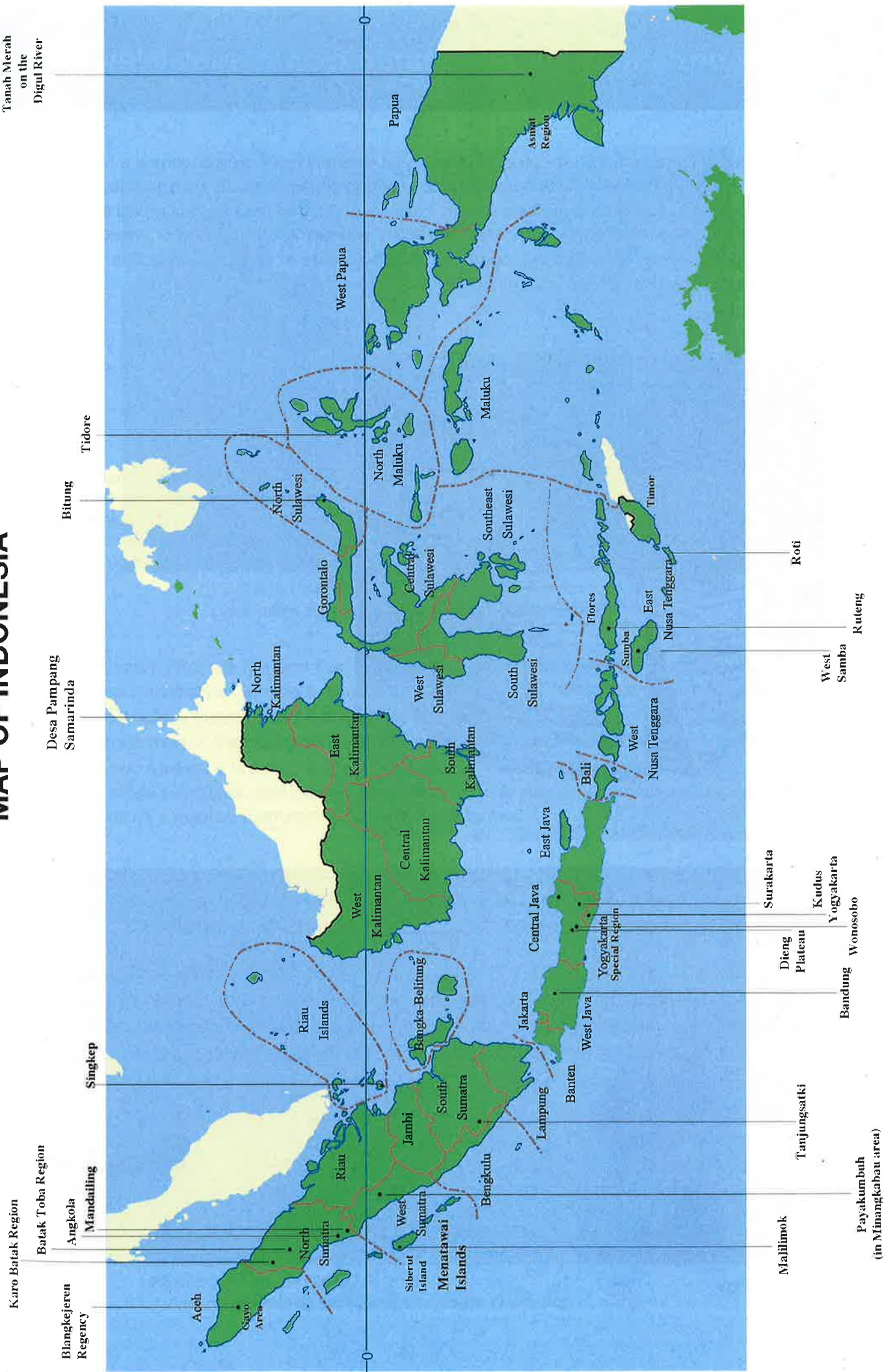
We have also had the support of other organisations and individuals. I am particularly grateful to Dr Nicole Tse and her team from the Grimwade Centre for Cultural Materials Conservation at The University of Melbourne for their conservation work and advice about our puppets and to her student Rosie Cook who restored our 47-year-old *kowongan* and continued its study with ethnographic fieldwork. Finally, we are most honoured that Mr Iwan Freddy Hari Susanto, Minister Counsellor of the Indonesia Embassy in Canberra, travelled to Melbourne to launch this Exhibition.

Bronia Kornhauser MA
Archivist

Music Archive of Monash University (MAMU)

MAP OF INDONESIA

Tanah Merah
on the
Digul River



Karo Batak Region

Batak Toba Region

Blangkejeren
Regency

Angkola
Mandailing

Singkep

Desa Pampang
Samarinda

Bitung

Tidore

Ageh

Gayao
Area

North
Sumatra

West
Sumatra

Siberut
Island

Menawai
Islands

Bengkulu

Jambi

South
Sumatra

Bangka-Belitung

Riau
Islands

West
Kalimantan

Central
Kalimantan

East
Kalimantan

South
Kalimantan

North
Kalimantan

Gorontalo

North
Sulawesi

West
Sulawesi

Central
Sulawesi

South
Sulawesi

South
Sulawesi

North
Maluku

West
Maluku

Maluku

Papua

Asmat
Region

Maillimok

Tanjungatki

Payakumbuh
(in Mimangkabau area)

Bandung

Wonosobo

Dieng
Plateau

Surakarta

Kudus

Yogyakarta

Surakarta

Kudus

Yogyakarta

Wonosobo

Bandung

Dieng
Plateau

Surakarta

Kudus

Yogyakarta

Wonosobo

Central
Java

West
Java

East
Java

Bali

West
Nusa Tenggara

Sumba

East
Nusa Tenggara

Timor

Roti

West
Samba

Ruteng

Central
Java

West
Java

East
Java

Bali

West
Nusa Tenggara

Sumba

East
Nusa Tenggara

Timor

Roti

West
Samba

Ruteng

Central
Java

West
Java

East
Java

Bali

West
Nusa Tenggara

Sumba

East
Nusa Tenggara

Timor

Roti

West
Samba

Ruteng

Central
Java

West
Java

East
Java

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Sumba

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Timor

Roti

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Central
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Sumba

East
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West
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Ruteng

Central
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Sumba

East
Nusa Tenggara

Timor

Roti

West
Samba

Ruteng

Central
Java

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Java

East
Java

Bali

West
Nusa Tenggara

Sumba

East
Nusa Tenggara

Timor

Roti

West
Samba

Ruteng

Central
Java

West
Java

East
Java

Bali

West
Nusa Tenggara

Sumba

East
Nusa Tenggara

Timor

Roti

West
Samba

Ruteng

A word about the *Kowangan* from Central Java

In 1949, noted Dutch ethnomusicologist Jaap Kunst referred to the *kowangan* as a “curious and remarkable” instrument “which has gradually become very rare... limited to a few, chiefly mountainous, districts of Central- and East-Java”.¹ It can best be described as a plaited, rattan cape traditionally worn by duck-herds and farmers as a weather shield. By placing a pair or more of *kowangan* together, they also create a “tent” for protection from heavy rain and the hot sun, as in PLATE 1:



PLATE 1.

Photo: Jaap Kunst, 1949

Four *kowangan* placed together as a shelter from the sun and rain, Central Java. The image, taken by Jaap Kunst, may be found in volume 2 of his book *Music in Java* (1973 edition) on page 430.

In his descriptions, Jaap Kunst advised that on the underside of the *kowongan*, horizontal fibre strings are stretched and secured to bamboo trellises and supported by small bamboo pegs. The strings are roughly tuned to the Javanese pentatonic *sléndro* scale.²

In 1971, during a field trip to the Dieng Plateau, Hidris and Margaret Kartomi collected a *kowangan* and deposited it in MAMU. Their specimen does not have the strings attached. While in the Dieng Plateau, they also took an image of duck-herds with their *kowangan* (PLATE 2). Note the trellis framework on the inner part of the cape/*kowangan*.



¹ Jaap Kunst. 1973 (3rd enlarged edition). *Music in Java: Its History, Its Theory and Its Technique Vol. 1*, The Hague: Martinus Nijhoff: 200

² *Ibid.*: 200-201

A word about the *Kowangan* from Central Java



PLATE 2. Photo: H. Kartomi, 1971
Duck-herds and their *kowangan* near Wonosobo

Some 45 years after the Kartomi field trip, Rosie Cook, a conservation student from Melbourne University's Grimwade Centre for Cultural Conservation, went to Central Java's Dieng Plateau in a quest to find out more about the *kowangan*, and discovered from one of the few craftsmen of the instrument still left in Wonosobo that this traditional bamboo cape now has two names. It is called a *kowongan* when used as a herdsman's hood or shelter while he tends his ducks, and does not necessarily have strings; and called a *bundengan* when used as a musical instrument, with strings attached.



PLATE 3. Photo: Rosie Cook, 2016
A duck-herd wearing a *kowangan* as hood, Wonosobo

A word about the *Kowangan* from Central Java

Rosie Cook's interest was originally aroused by the 1971 *kowangan* collected by H and M Kartomi, to the extent that it became the inspiration for her Masters thesis. Her research, supervised by Nicole Tse and Margaret Kartomi, included stabilising the *kowangan*'s fragile bamboo materials, investigating its history and its development as a *bundengan*, and outlining the instrument's manufacturing processes, performance technique and cultural transmission in modern-day Java. The image below shows the restored 1971 *kowangan*.



PLATE 4. Photo: Monica Hunt, 2017

Collectors: H and M Kartomi

EXHIBIT ITEM 01: Restored *kowangan* housed at MAMU



A word about the *Bundengan* from Wonosobo, Central Java

In essence, the *bundengan* is a plaited bamboo *kowangan*, transformed by the addition of strings into a plaited bamboo zither and usually played by duck-herds and farmers on Central Java's Dieng Plateau.



PLATE 5: Rosie Cook, 2017
A duck-herd playing his *bundengan* at sunset, Wonosobo

The strings may be tuned and plucked to produce rhythmic melodies reminiscent of gamelan music. Indeed, Jaap Kunst, and most recently Wonosobo craftsmen, maintain that certain strings represent the sounds of a *gamelan's* *saron* (metallophone), *kempul* (kettle gong resting on rope in a box), *kenong* (similar to *kempul*) and suspended gong, while the vertical bamboo strips imitate the *kendhang* (drum) part. In 2016, MAMU added a *bundengan* from Wonosobo to its collection.

PLATE 6. Photo:
Monica Hunt, 2017
EXHIBIT ITEM 02:
Detail of MAMU's
bundengan
showing its vertical
bamboo strips
(bottom left),
strings and pegs.



Other treasures from Central Java

Gamelan Digul – Symbol of Indonesian Independence

The *Gamelan Digul* is a Javanese gamelan crafted from common utensils and other objects at hand in a political detention camp, and is **the only one of its kind in the world**. MAMU is proud to be the custodian of such a unique rough-hewn treasure about which Margaret Kartomi published a book titled *The Gamelan Digul and the Prison Camp Musician Who Built It: An Australian Link with the Indonesian Revolution*.³ The book includes a Foreword by Judith Becker who writes:

“The gamelan Digul becomes a metonym for Indonesian resistance to Dutch colonial rule and for eventual Australian support for Indonesian independence. The maker of the gamelan, Pontjopangrawit, represents not only the legions of anti-colonial nationalists whose names are largely lost to history, but also the great Javanese court musicians of the past whose biographies are unrecorded because their lives as court servants never warranted inscription” (page xiii).

MAMU has had an arrangement with Canberra’s National Museum of Australia (NMA) since 2008 whereby a pair of instruments from our *Gamelan Digul* is transported to and exhibited at the NMA for a period of 2 years, then returned to MAMU. Another pair of *Digul* instruments then undergoes the same process on a similar 2-year rotation, and so on. The following caption, created by the NMA curator, accompanies the latest instrumental pair and succinctly outlines the story behind this truly unique *Gamelan*:

“In 1926 a Javanese court musician named Pontjopangrawit was imprisoned by the colonial government of the Dutch East Indies, now Indonesia. He was held at the remote Tanah Merah camp, on the Digul River, in Irian Jaya, now West Papua.

Pontjopangrawit appropriated wood, nails and tins from camp supplies and used them to make a suite of instruments for a gamelan orchestra. It is known as the gamelan Digul, or the orchestra made on the river Digul...

When the Japanese invaded the East Indies in 1942, the Dutch government sent its Tanah Merah prisoners to a camp at Cowra, New South Wales.

Pontjopangrawit’s gamelan Digul travelled with the prisoners to Australia. Two years later, the prisoners were released. Many moved to Melbourne and worked towards Indonesian independence. The gamelan’s music became an integral part of their campaign.”

Hugh O’Neill, former President of the Indonesian Arts Society, continues the Australian chapter of the *Gamelan Digul* with:

“its sombre tones rang out at Friday night gatherings in the Metropole Hotel in Bourke Street, Melbourne...where Indonesian and Australian friends met. Amongst them were some of the founders of the Australian Indonesian Association of Victoria. As the nationalists returned home to join in the Independence struggle in the late 1940s, the *gamelan* fell into disuse and found its way first to the State Museum, and then to the Department of Music at Monash University.”⁴

³ Published 2002 in Rochester, New York by the University of Rochester Press

⁴ Foreword in Margaret J. Kartomi. 1985. *Musical Instruments of Indonesia: An Introductory Handbook*, Melbourne: Indonesian Arts Society: 1

In 1975, the *Gamelan Digul* was donated by the Museum of Victoria to MAMU where it has been residing ever since. For our exhibition we have chosen to display the *bonang barung sléndro* and the *gong gedhé kemothong*.



PLATE 7. Photo: Monica Hunt, 2018

EXHIBIT ITEM 03: The *Bonang Barung Sléndro* from the *Gamelan Digul*

The *bonang barung sléndro* comprises 12 *rantang* or cast-iron portable food bowls (emulating the customary bronze gong kettles) that rest, with the open side facing downwards, on two rows on parallel cords attached to a wooden frame mounted on a pair of wooden feet at each end of the frame. The *rantang*, which replaced milk tins that were originally used for the instrument, include both a shallow and deeper type of bowl as can be seen here. The pitches of the *rantang* are tuned to the 5-tone *sléndro* scale and have a 2-octave range due to tones being repeated at a higher register. A player uses a pair of long cylindrical hammers with cord wound around the head end to beat the *rantang*, either two at a time or singly in consecutive motion depending on the type of piece played.

The *gong gedhé kemothong* is a boxed gong which communities use when they cannot afford bronze hanging gongs. It comprises resonating tubes nestled within a box frame above which two bossed metal keys are suspended via strategic use of cord threaded through the keys and secured to the top of the frame. The *Gamelan Digul* has these “floating” metal keys but uses one large earthenware bowl for the resonator which is completely encased in the wooden box except for a central sound-hole in the roof of the box. The keys are tuned less than a quarter tone apart and when one of them is struck instantaneously after the other (with a large padded hammer), the result is a deep resonant pulsating tone similar to the sound produced by a *gong ageng* (large hanging gong).



PLATE 8. Photo: Monica Hunt, 2018

EXHIBIT ITEM 04: The *Gong Gedhé Kemothong* from the *Gamelan Digul*



PLATE 9. Photo: Monica Hunt, 2017
Collectors: H and M Kartomi
EXHIBIT ITEM 05: *Kemanak* from Surakarta, Central Java

This pair of ancient instruments are hollow banana-shaped metal idiophones, each with a slit on its convex surface and a “stalk” emanating from one end. Holding the stalk, one player may strike one *kemanak* against the other or two players may strike the body of each instrument with a mallet, either way producing a high-pitched sound. Used in a few antique Central Javanese *gamelan*, *kemanak* accompany certain ritual dances and have been mentioned in Javanese literature as early as 1157 CE.

The *gamelan* in Central Java is also the essential accompaniment for shadow puppet theatre in which *wayang kulit* (leather shadow puppet[s]) are manipulated behind a screen by a *dhalang* (puppet master and singer) and his role includes cuing all *gamelan* entries for musical episodes. The performances are usually based on tales from the Hindu Ramayana and Mahabharata epics. MAMU is fortunate to hold many *wayang*, some of which are unique such as our specimen of *Raden Antareja* (PLATE 10).



PLATE 10. Photo: Rachel London, 2014
Collector: Jeune Scott-Kemball
EXHIBIT ITEM 06: *Raden Antareja*, a Jogjakarta-style leather puppet

This rare Javanese *wayang kulit* from the Jeune Scott-Kemball Bequest to MAMU was made in 1918 as the date etched on the lower bar indicates. The puppet character is the son of *Bima* and his first wife *Bathari Nagagini* in the *Mahabharata* epic. *Raden Antareja* is much thicker than more recent versions of the puppet but is nevertheless considered a fine example of Yogyakarta style leatherwork. It has been restored by the Grimwade Centre for Cultural Materials Conservation with whom we have been collaborating for several years.



Another type of puppet, which has the shape of a 3-dimensional doll, is made of wood and like *wayang kulit* has rods attached to the hands for movement, is known as *wayang golek* and nowadays is mainly associated with the Sundanese culture of West Java.⁵ However, its initial emergence was in Kudus on the northern coast of Central Java. Legend attributes its origin to the Muslim saint Wali Sunan of Kudus who used *wayang golek* to proselitise Muslim values. The genre almost died out in the 20th century but a small number of troupes revived it recently. Plots are usually taken from the *Panji* cycle of stories and set either in the era of *Prabu Brawijaya* of the Majapahit kingdom or the *Panji Kudalaleyan* of Pajajaran kingdom, though the *Amir Hamzah* stories may also be performed. The tale of the extremely handsome, valiant young man *Panji* tells of his romantic adventures and how he vanquished enemies from overseas such as *Prabu* (prince) *Klanasewandana* and *Prabu Klanajayuspita*. A small *gamelan* tuned in *sléndro* usually accompanies performances. In addition to its collection of leather puppets, the Jeune Scott-Kemball Bequest includes the Central Javanese wooden *wayang golek* characters of *Klanasewandana*, *Klanajayuspita*, *Panji's* first wife *Dewi Anggraenni*, and a clown (see PLATES 11 to 16).



PLATE 11a. Photo: Brigitta Scarfe, 2015
Collector: Jeune Scott-Kemball
EXHIBIT ITEM 07: *Klanasewandana*,
 front view



PLATE 11b. Photo: Brigitta Scarfe, 2015
Collector: Jeune Scott-Kemball
EXHIBIT ITEM 07: *Klanasewandana*,
 profile view



PLATE 12a. Photo:
 Brigitta Scarfe, 2015
Collector: Jeune Scott-
 Kemball
EXHIBIT ITEM 08:
Klanajayuspita,
 front view



PLATE 12b. Photo:
 Brigitta Scarfe, 2015
Collector: Jeune Scott-
 Kemball
EXHIBIT ITEM 08:
Klanajayuspita,
 profile view

⁵ The indigenous language and dominant cultural tradition of West Java is Sundanese



PLATE 13. Photo: Brigitta Scarfe, 2015
Collector: Jeune Scott-Kemball
EXHIBIT ITEM 09: Body section of *wayang golek*, suitable for both *Klanasewandana* and *Klanajayapuspita* heads; rod missing from right hand



PLATE 14a. Photo: Brigitta Scarfe, 2015
Collector: Jeune Scott-Kemball
EXHIBIT ITEM 10: Clown (unnamed and smaller in size than Exhibit Items 07 and 08), front view



PLATE 14b. Photo: Brigitta Scarfe, 2015
Collector: Jeune Scott-Kemball
EXHIBIT ITEM 10: Clown (unnamed and smaller in size than Exhibit Items 07 and 08), profile view



PLATE 15. Photo: Brigitta Scarfe, 2015
Collector: Jeune Scott-Kemball
EXHIBIT ITEM 11: Body section of *wayang golek* for attaching to clown head



PLATE 16. Photo: Brigitta Scarfe, 2015
Collector: Jeune Scott-Kemball
EXHIBIT ITEM 12: Panji's first wife *Dewi Anggraenni*

Wayang bèbèr (*bèbèr* meaning ‘unfolding’) is another genre of *wayang* performance and entails a *dhalang* unrolling, from left to right, a sequence of long horizontal scrolls painted with *wayang* characters in action for the audience to see as he recites a tale. Each scroll depicts a scene and when not in use is rolled up as in PLATE 17. Originally, the characters were painted on bark cloth paper and the stories narrated were based on the Mahabharata and Ramayana epics but in the 14th and 15th centuries shifted to the *Panji* cycle tales from East Java’s Jenggala kingdom.⁶ *Wayang bèbèr*, currently a rare as well as ancient theatrical form of storytelling in Central Java and believed to be older than *wayang kulit*, is practised only in very few places, including Wonosari and Gunung Kidul in the Yogyakarta Special Region and Pajang-Demak in Surakarta.⁷

PLATE 17. Photo: not known, 2010
Wayang bèbèr scrolls at Mangkunegaran Palace, Surakarta, Central Java



Among the many gems in the Jeune Scott-Kemball Bequest is a rare *wayang bèbèr* collected in the 1930s (PLATE 18) and one painted by the artist Dono Atmosupomo in 1974 (PLATE 19), both scrolls portraying episodes from the *Panji* cycle. Another valuable item is a cream cotton cloth which shows Dono Atmosupomo’s preparatory stage of outlining a scene in detail before he paints it (PLATE 20). The date of the outline is 1974.



PLATE 18. Photo: Kara Rasmanis, 2017
Collector: Jeune Scott-Kemball
EXHIBIT ITEM 13:
Wayang bèbèr depicting *Panji* story characters in a confrontation scene made more vibrant by the predominantly red and gold background

⁶ S. Haryanto. 1988. *Pratiwimba Adhilujung: the History and Development of Wayang*, Jakarta: Djambatan: 41

⁷ As noted in the article “Wayang Beber di Bentara Budaya Jakarta” in the online magazine Daily Kontan (<http://lifestyle.kontan.co.id/news/>) on 24 March 2012 by the editor Catur Ari



PLATE 19. Photo: Kara Rasmanis, 2017

Collector: Jeune Scott-Kemball

EXHIBIT ITEM 14: *Wayang bebèr* in multi-coloured and gold detail depicting scene No. 9 of the *Panji* tale painted by artist Dono Atmosupomo in 1974.

PLATE 20. Photo: Kara Rasmanis, 2017

Collector: Jeune Scott-Kemball

EXHIBIT ITEM 15: Cream cotton cloth with outline of proposed painting that depicts a mythical bird (*Garuda*) and a clown/demon character by artist Dono Atmosupomo in 1974.



Complementing the *wayang bebèr* items are cloth wall-hangings showing characters from the Mahabharata and Ramayana. Our example is a batik painting of the generic *buta* or giant with his wide-opened round eyes, bulbous nose and bared teeth. (PLATE 21).

PLATE 21. Photo: Kara Rasmanis, 2017

Collector: Jeune Scott-Kemball

EXHIBIT ITEM 16: A batik painting of a generic *buta* (giant) in cream on dark blue cotton cloth



Moving to West Java

Continuing with the *wayang* theme, we move to West Java where *wayang golek* performance has been the major form of puppet theatre since at least the 18th century and comprises five general character types: refined heroes and heroines; semi-refined warriors; strong workers and warriors who are larger than the more refined characters; emotionally unrestrained evil-doers; and clowns. MAMU contains *wayang golek* in the final category. Like the puppets already described, each is one of a kind, the unique result of a puppet maker's imagination. This is illustrated here by our two versions of *Cepot* (PLATES 22 and 23). As in Central Java, *wayang golek* performances in West Java are accompanied by episodes of live gamelan music, with all entries cued by the *dhalang*.



PLATE 22. Photo: Monica Hunt, 2018

Collectors: H and M Kartomi

EXHIBIT ITEM 17: *Cepot* (larger *wayang golek* or three-dimensional wooden rod puppet clown figure) from West Java

Cepot, our first example of *wayang golek* from West Java, is a popular male clown in Sundanese *wayang* theatre. He has red hands and a red face that features a few bottom front teeth, and he wears a traditional Sundanese cap (*iket*), a black jacket and a plum, tan, pink and blue checked sash. His costume is completed with a purple, magenta and green tartan sarong (*kain*). *Cepot*, also known as *Astrajingga*, is a cheeky character who is lazy but also brave and delivers witticisms from a typically Sundanese perspective. Clowns were not part of the original Indian classic tales on which *wayang* narratives are based but were introduced in Indonesian performances some centuries back to inject humour and local village flavour.





PLATE 23. Photo: Monica Hunt, 2018

Collectors: H and M Kartomi

EXHIBIT ITEM 18: *Cepot* (smaller *wayang golek* or three-dimensional wooden rod puppet clown figure) from West Java

Our second example of *Cepot* is a smaller version of the popular clown. He has the characteristic red hands and face and bottom front teeth, and wears a Sundanese cap (*iket*) and jacket, which is grey in colour. Instead of a sash falling from the shoulder, he has a dagger (*keris*) in its holder attached to the waist. The colours of the tartan sarong (*kain*) are light blue, purple and white.

PLATE 24. Photo: Monica Hunt, 2018

Collector: Cyril Skinner

EXHIBIT ITEM 19: A nameless *wayang golek* clown from West Java

Very large upper teeth and round bulging eyes are a feature of this three-dimensional wooden rod puppet. He is nameless and is often added to the named clowns in a performance. In addition to the distinctive eyes and teeth, his reddish-brown face and hands and tartan costume indicate that he is a clown. The olive and white checked jacket is tied at the waist and the tartan sarong comprises shades of green, purple and orange. Clowns appear in all *wayang* stories as a contrast to the refined (*halus*) heroes by being extremely ugly and large in comparison. This one was collected by Professor Cyril Skinner in the 1970s from a puppet maker in a village on the outskirts of Bandung, the capital of West Java.



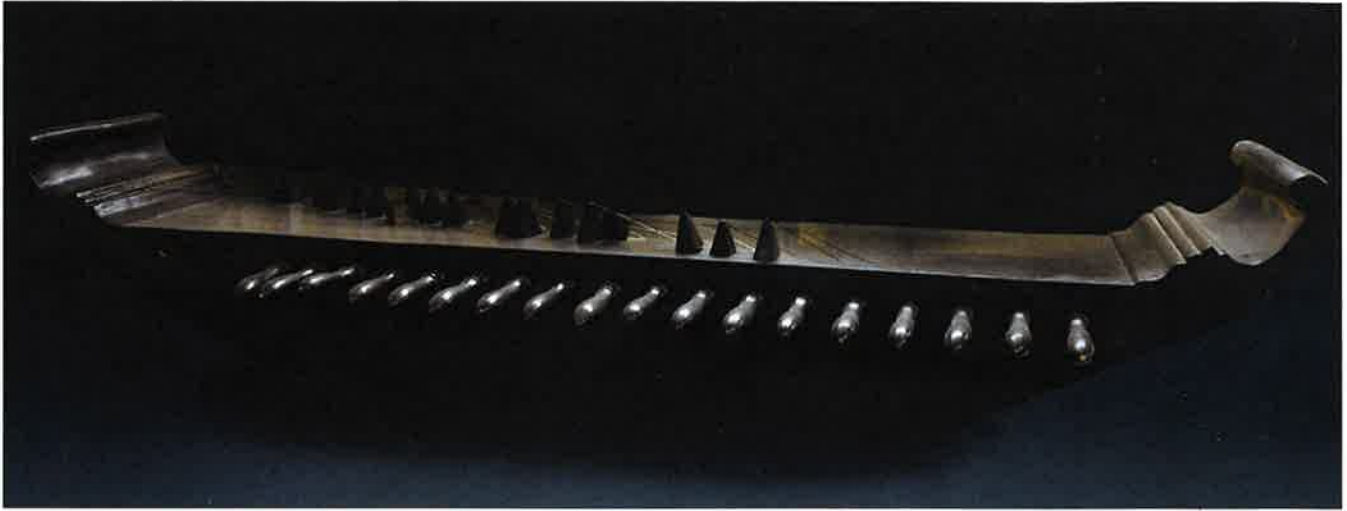


PLATE 25. Photo: Monica Hunt, 2018
Collectors: H and M Kartomi
EXHIBIT ITEM 20: *Kacapi Indung* from West Java

West Java also has its own type of zither called the *kacapi indung*, but it is known by other names such as *kacapi parahu* (boat). Indeed it has a boat-like shape, which is a far cry from the *bundengan* of Central Java, and comprises 18 single strings over a large wooden rectangular soundboard area that is the upper part of a tapering hollow body, the bottom of which is almost entirely open. This absence of a wooden base has the function of a sizable sound hole.

The strings are pinned at one end of the zither, stretched lengthwise in ever-increasing lengths, and passed equidistantly through the wood to be wound around tuning pegs on one side of the body. They are tuned by adjusting the pegs and the movable pyramid-shaped bridges on which they rest. Performers play the instrument by plucking the strings with the thumb and index fingernails of both hands. The larger *kacapi indung* (“mother zither”) is usually paired with a smaller *kacapi rincik* (“child zither”) in performance.



Onward to Sumatra and other islands of the Indonesian Archipelago



PLATE 26. Photo: Monica Hunt, 2017

Collectors: H and M Kartomi

EXHIBIT ITEM 21: *Harmonika* or *ramonika* (button accordion) from Tanjungsakti in South Sumatra Province

Harmonika and *ramonika* are two of several designations for the button accordion which was introduced to this region by German missionaries in the early 20th century. The *harmonika* exhibited is a ten-key single-row bellows-operated free reed instrument with a two and a half octave range. It may accompany a solo singer or may alternate with a jaw's harp and singer.



PLATE 27. Photo: Monica Hunt, 2017

Collector: M Kartomi

EXHIBIT ITEM 22: *Rabab Darek* (2-stringed spike fiddles) from Payakumbuh in the Minangkabau area of West Sumatra Province

The *rabab Darek* is one of the four types of bowed stringed instruments (the others are *rabab Pariaman*, *rabab Badoi*, and *rabab Pasisia*) found in Minangkabau and is usually played to accompany a solo singer or poet. The body of the *rabab Darek* is often composed of a half-coconut shell covered with thin animal skin (goat or cow). Wood, carved into a bowl shape, may replace the coconut shell as can be seen in the image shown. Both specimens have the skin secured with studs, and a small round central sound hole bored into the back of the wood. The relatively long neck, traditionally made of bamboo, here comprises a 3-part structure: carved wood fitted to the body, followed by a bamboo tube section, and completed with more carved wood at the top of the neck. A moveable bridge helps support the two strings, made of thin rope and tuned approximately a fifth apart. Our bow, consisting of nylon (horse-hair may also be used) stretched on a wooden frame, is tightened by the musician's fingers while playing. *Rebab Darek* may be performed at traditional life-cycle ceremonies and other social events.



PLATE 28. Photo: Monica Hunt, 2017

Collectors: H and M Kartomi

EXHIBIT ITEM 23: Bamboo flutes from Payakumbuh in the Minangkabau area of West Sumatra Province (left to right): a *Sempelong* and two *Saluang*

The *sempelong* is a large long end-blown flute with a haunting deep sound ideal for the sad music or songs which it usually plays. Each finger hole (three around the middle and one at the lower end) is said to have been burnt out on hearing of the death of a child.

Saluang are open flutes that are smaller than the *sempelong* and have four evenly-spaced finger-holes burnt or bored into their lower half. A male performer holds a *saluang* on a slant as he directs his breath diagonally into the tube. The sound produced is not as deep as the *sempelong*'s but it does have a similar haunting and introspective quality suitable for playing at mystic rituals such as tiger-capturing songs and melodies.

The *bangsi* or duct flute from West Sumatra is also found in the Minangkabau diaspora in Negeri Sembilan in Malaysia. Our specimen is made from thick bamboo and features seven equally-sized, equally-spaced finger holes and one thumb hole. The sound is produced in a similar way to Western recorders in that the musician blows into a small slit in the top of the *bangsi* while a wooden plug in the mouthpiece directs the stream of air over a blade-shaped edge visible in the small square hole three centimetres from the top of the instrument. As the air travels over the blade, it is split in two, causing musical vibrations. The *bangsi* was referred to in the 14th-century Javanese epic the Nagara Kertagama.



PLATE 29. Photo: Monica Hunt, 2018

Collectors: H and M Kartomi

EXHIBIT ITEM 24: *Bangsi* (duct flute) from West Sumatra Province





PLATE 30. Photo: Monica Hunt, 2017
Collector: M Kartomi
EXHIBIT ITEM 25: *Kateobak* from Malilimok on Sumatra's offshore island of Siberut in Mentawai Islands Regency of Indonesia

The *kateobak* is a long, single-headed cylindrical drum made from a hollowed-out piece of coconut tree trunk. The trunk is covered at the larger end with snake skin secured in place with rattan twine laced to, and reinforced by, a thickly woven band of rattan tied around the trunk's circumference a few centimetres from the snake skin head. The player holds the drum between his knees and beats the head with both hands.



PLATE 31 Photo: Monica Hunt, 2017
Collectors: H and M Kartomi
EXHIBIT ITEM 26: *Gondang* (two-headed drums) from the Mandailing area of North Sumatra Province

These double-headed cylindrical laced drums with wedge bracing occur in pairs, one slightly larger (*induk* or "female") than the other (*jantan* or "male"). The heads, usually made of goatskin, are sounded both by hand and stick. More specifically, two players beat their right drum-heads with a padded wooden stick and the left drum-heads with their left fingers and palm. A small sound hole fortified with a metal surround in the centre of the wooden body enhances the resonance.



PLATE 32. Photo: Monica Hunt, 2017
Collectors: H and M Kartomi
EXHIBIT ITEM 27: *Sampring* (small frame drum with jingles) from the Angkola region of North Sumatra Province

The *sampring* is the smallest of several sizes of frame drum in Angkola and is often played by girls, or boys, to accompany their singing of Muslim and secular texts, an example of this practice being the *nasit* (songs of advice) ensembles. The *sampring*'s size makes the instrument more popular among female groups, although some girls play *bemercing* (larger frame drums with jingles) and *mambo* (large double-headed drums). Geometric patterns featuring mother-of-pearl inlays adorn the entire wooden frame of the instrument and are testimony to the centuries of Turkish cultural influence in the region.



PLATE 33. Photo: Monica Hunt, 2017
Collectors: H and M Kartomi
EXHIBIT ITEM 28: *Hasapi* (2-stringed boat-shaped lute) of tan-coloured wood from the Batak Toba region of North Sumatra Province

The entire *hasapi* is fashioned from a single piece of wood and, as is often the case, the top of the neck is elegantly carved into the shape of a human face and body. A heart-shaped hole on the underside of the sound box enhances resonance. The two strings, which are missing from this particular specimen, are usually stretched over the square bridge (seen towards the lower left side of the image) and wound around tuning pegs (also missing) on each side of the neck.



PLATE 34. Photo: Bronia Kornhauser, 2017

Collectors: H and M Kartomi

EXHIBIT ITEM 29: *Hasapi* (2-stringed boat-shaped lute) of stained dark brown wood from the Batak Toba region of North Sumatra Province

This *hasapi*, which has the two strings and tuning pegs, is far more intricately decorated than the tan coloured specimen above and includes a small bamboo plectrum attached to one of the strings at the bridge. A narrow rectangular hole graces the plain underside of the soundbox, while the wood at the top and two sides of the soundbox is carved with beautifully patterned swirls. The top of the neck has been shaped into mythical figures combining human and animal features, and just below these, a thin piece of ivory is attached to the fingerboard.



PLATE 35. Photo: Monica Hunt, 2017

Collectors: H and M Kartomi

EXHIBIT ITEM 30: *Saligung* (nose flute) from the Batak Toba region of North Sumatra Province

Like most nose flutes, the *saligung* is made of bamboo. It has only three finger holes and a sound hole near the top end of the flute. The player may have the instrument touch the tip of his nostril at right angles, or may insert it into his nostril. Either way, he blows through his nose to create a sound. Artur Simon, in 1985, wrote: "Sitting in the house at night, a young man would play the nose flute (Simalungun: *saligung*) to signal a girl, who in turn, would answer on the mouth-harp or jew's harp [Batak: *sagasaga*], one of the few instruments played by girls and young women. These intimate sounds, of course, have vanished completely today as a result of the influx of Western guitars, cassette recorders, radios, and other noisier producers of sound such as motor-cycles and machines which are now found in every Batak village. Today, the nose flute *saligung* can be found only in the Simalungun Museum at Pematang Siantar" (p.117).⁸ Fortunately, MAMU also possesses one.



⁸Artur Simon. 1985. "The Terminology of Batak Instrumental Music in Northern Sumatra," *Year Book for Traditional Music*: 113-145



PLATE 36. Photo: Monica Hunt, 2017
Collectors: H and M Kartomi
EXHIBIT ITEM 31: *Gendang Anakna* (mother-child drum) from the Karo Batak region of North Sumatra Province

As is standard practice for this pair of narrow double-headed drums, the very small conical one (*gerantung*) is firmly attached with thick leather cord to the lacing of the larger double-conical one (*baluh*). Together they are known as *gendang anakna* or “mother-child” drums. The lacing on both instruments is mainly vertical and in each case secures the goatskin heads to the jackfruit wood body. One player beats the two upper heads with a pair of very short, round-ended wooden sticks to produce fast high-pitched interlocking rhythms. Only one stick is shown here.



PLATE 37. Photo: Monica Hunt 2017
Collectors: H and M Kartomi
EXHIBIT ITEM 32: *Keteng-keteng* (tube zither) from the Karo Batak region of North Sumatra Province

The *keteng-keteng* is a bamboo closed-ended tube zither with a small hole in the centre of one end, and another in the centre of the tube. Two and sometimes three bamboo strings are prised from the tube’s surface along its length and raised over bridges at each end. A musician beats these strings with a pair of wooden sticks (not shown) and produces rhythmic patterns in different pitches. The position of the bridges determines the degree of string tautness and therefore the height or depth of each pitch. This type of instrument is found in many areas of Indonesia and other parts of Southeast Asia, but not precisely in this form. The *keteng-keteng* is usually played in the context of a *gendang telu* (“three drum”) ensemble in the *Epangir Ku Lau* ceremony. *Epangir* derives from the word *pangir* meaning “bathe a baby” at its *turun madi* (“taken down to bathe”) celebration of its birth.



PLATE 38. Photo: Monica Hunt, 2017
Collectors: H and M Kartomi
EXHIBIT ITEM 33:
Kacapi Gayo from the Blangkejeren Regency in the Gayo area of Aceh Province

The *kacapi Gayo* is another example of a bamboo tube zither, this time decorated with two sets of typically Gayo geometric designs. One set is patterned in blue, yellow (denoting royalty) and white hues, the other in the traditional colours of red (very faded), black and white. Animal fur around both ends of the instrument completes the decoration. Two bamboo strings, prised from the surface of the tube and tautened by a bamboo bridge under the ends of both strings, are beaten in interlocking rhythms with the two wooden sticks shown. A small oval sound hole in the centre of the tube helps enhance the instrument's resonance. The *kacapi Gayo* is a women's ensemble instrument, played by them for self-entertainment and at their rituals.



PLATE 39. Photo: Monica Hunt, 2018
Collectors: H and M Kartomi
EXHIBIT ITEM 34: *Rapa'i* (frame drum) from Aceh Province

The *rapa'i* or frame drum, regarded by many Acehnese as a symbol of their cultural identity, comes in a range of sizes, is performed at feasts and celebrations and is imbued with religious and spiritual meaning.⁹ The *rapa'i geurimpheng* or medium-sized frame drum is on display here and is unusual in that it has one pair, instead of the more common two or three pairs, of metal disks built into its rim. The disks provide an additional metallic jingling sound when the drum is beaten by hand. The receding frame of the *rapa'i geurimpheng* is often made of jackfruit wood and the membrane, usually goatskin, is secured onto the top of the rim with the larger circumference. These frame drums are used in group performance situations in tightly choreographed and sometimes hair-raising unison movements. Body percussion episodes may alternate with the *rapa'i* beating segments.

⁹ Margaret J. Kartomi. 2012. *Musical Journeys in Sumatra*, Urbana, Chicago and Springfield: University of Illinois Press: 318



PLATE 40. Photo: Rachel London, 2014
Collectors: M Kartomi and Karen Thomas
EXHIBIT ITEM 35: *Sarunai* (oboe) and its purpose-built container from Kampung Arab, a village in the northeast part of Singkep Island, Kepulauan Riau (Riau Islands Province)

The *sarunai* is a double-reed pipe, made of jackfruit wood, has six equidistant finger-holes, one back hole, and a flared bell at the bottom from which the sound emerges. The mouthpiece comprises a metal circular base on which the player attaches a dried palm-leaf double reed (not shown) and when blown, it produces a relatively piercing sound. Melodies are usually influenced by Middle-Eastern tonal systems. The *sarunai* may accompany dances like the *tari inai* (betel-nut presentation dance), and also *silat* (martial art display or dance) where it enhances the usual drum and gong accompaniment.

PLATE 41. Photo: Monica Hunt, 2018
Collectors: H and M Kartomi
EXHIBIT ITEM 36: *Sape* (long-bodied plucked wooden lute) from Desa Pampang near Samarinda, the capital of East Kalimantan.



The *sape* is made from a single piece of wood with a large sound hole which takes up almost the entire rear side of the body of the instrument. Our model has three steel strings, two of which are strummed while the third is plucked over moveable frets to form the melodic line. Older versions of the instrument feature rattan strings. The *sape* is usually played by men who hold the instrument in an upright position resting on their legs. The example on display is currently under repair, having lost many of its frets, and is not in playable condition. Kayan, Kenyah and Kelabit peoples in northern Kalimantan and Sarawak in Malaysia have similar instruments.



PLATE 42. Photo: Rachel London, 2014
Collectors: H and M Kartomi
EXHIBIT ITEM 37: *Alat Bambu* and beater from Bitung, North Sulawesi

The *alat-bambu* comprises two slit bamboo tubes that are joined together at one end by a small solid block of wood. The unequal tube lengths create two different pitches. The player strikes both tubes with the nut end of the beater to produce fast rhythmic motives.

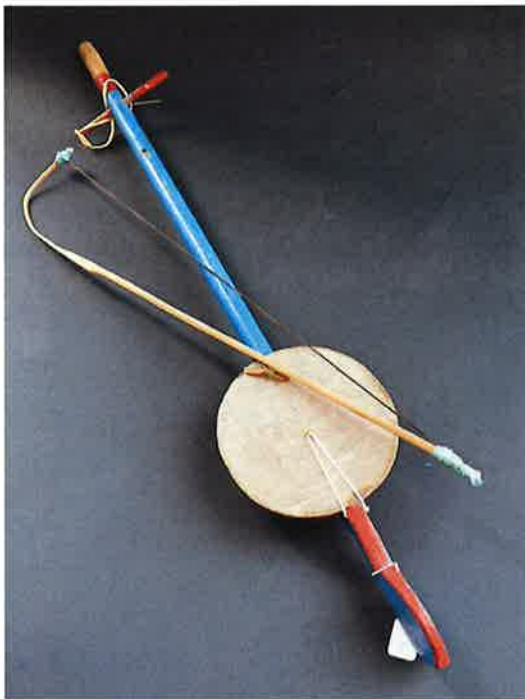


PLATE 43. Photo: Monica Hunt, 2017
Collectors: H and M Kartomi
EXHIBIT ITEM 38: *Rababu* (spiked bowed lute) and curved rattan bow from Tidore, Maluku

This single-stringed home-made instrument with a movable bridge (attached with twine to the neck for safekeeping) has a body made of hollowed-out coconut shell while the rest of the instrument (neck, tuning pegs and bottom “spike” section) is made of wood. The top of the coconut shell is covered with glued-on animal skin; the bottom of the shell has a small central sound hole in the shape of a cross. Our specimen’s single string is made of wire and secured by thin rope to the “spike” section. The visual appeal of the instrument is enhanced by the blue and red painted finish on most of its surface area.





Susap - Front view



Susap - Back view

PLATE 44. Photo: Monica Hunt, 2017

Collectors: H and M Kartomi

EXHIBIT ITEM 39: *Susap* (mouth harp) from the Asmat region of on the southern coast of Papua, Indonesia

This version of the mouth harp has a cylindrical body of bamboo with a cut-away tapered end and a thin central tongue along most of the body length. Geometric, mainly herringbone designs, are etched on the bamboo surface but not on the tongue part. A small hole at the wide end of the body has a short string attached and when pulled makes the tongue vibrate. The tapered end is clamped between the lips and the mouth cavity acts as a resonator. The sound produced has a twangy tone quality which changes pitch when the player varies the shape of his mouth. A *susap* performer is usually a male who plays it to court a female.



PLATE 45. Photo: Monica Hunt, 2017

Collectors: H and M Kartomi

EXHIBIT ITEM 40: *Kundu* (hourglass-shaped drum) from the Asmat region on the southern coast of Papua, Indonesia

This hourglass shaped drum is carved from a single hollowed-out piece of soft wood, including the elaborately carved depictions on its handle. Every *kundu* has a unique decorative design. In this case, the body is adorned with geometric swirls as well as four evenly placed ear-like shapes with tassels carved into the wood, while the handle comprises totem-like figures of ancestral spirits symmetrically facing or counter to each other. Most of these figures have feathers, beads and horsehair attached to their ears, as do the junctures between the ear and tassel carvings on the drum's body. The drum head is covered with lizard skin held in place by rattan braiding. A drummer plays the instrument with one hand, either holding its handle with the other hand or positioning it in place between his arm and his hip.



PLATE 46. Photo: Monica Hunt, 2017
Collectors: H and M Kartomi
EXHIBIT ITEM 41: *Babadok* (drum) pair
 from Timor.

These conical, single-headed drums feature animal-skin heads and are tensioned with rattan chords. Although the rattan does not easily allow for re-tensioning, once in place it secures the head so tightly that the drums stay tuned for years. Rather than having an open-ended base, as is the case with most single-headed drums, our *babadok* is instead set on a solid wooden base, with small wooden wedges inserted between drum and base to allow the sound to escape. *Babadok* usually accompany traditional *Tebe Dai* events and ceremonies, such as some religious rituals, welcoming guests and flag raising. Groups of women, each holding a single *babadok* under one arm and beating it with both hands, play in rhythmic unison as they walk forward, continually turning from one side to another, in a wide circle. *Babadok* come in a range of sizes; our examples are at the larger end of the spectrum.

PLATE 47a. Photo: Monica Hunt, 2017
Collectors: H and M Kartomi
EXHIBIT ITEM 42a: *Sasandu* from Roti, East Nusa Tenggara, Indonesia



The *sasandu* is a plucked, bamboo tube-zither with a palm leaf resonator shell. Although it can be played instrumentally, the *sasandu* is typically played to accompany Rotinese song. Its ten or eleven metal strings are made from strands of motorcycle coupling wire, and their pitch is adjusted with individual, movable bridges and tuning pegs. The pentatonic *sasandu* is sometimes called *sasandu meko* or *sasandu gong* to distinguish it from the diatonic *sasandu biola*, an expanded version of the *sasandu* that was invented in the early part of the twentieth-century to play Dutch and other non-Rotinese music. Although it resembles tube-zithers found among other Austronesian peoples eg the Savunese *ketadu haba*, the Sikkanese *santo*, and the Malagasy *valiha*, the Rotinese claim the *sasandu* as their own invention, and revere it as the single most distinctive medium and symbol of their music culture. (Information supplied by Dr Christopher Basile).



PLATE 47b. Photo: Monica Hunt, 2017

Collectors: H and M Kartomi

EXHIBIT ITEM 42b: *Sasandu* case from Roti, East Nusa Tenggara, Indonesia

Sasandu case. The wooden container for the *sasandu* is an artistic creation in its own right, ranging from its irregular shape to accommodate the instrument, manner of carrying and manner of opening, to the decorative carvings that depict and name the item it holds and protects.



PLATE 48. Photo: Monica Hunt, 2017

Collector: David Mitchell

EXHIBIT ITEM 43: *Luri* raincoat from Lolina District, West Sumba

Material: pandanus leaf, *luri*, *Pandanus aquatica*

The people of Lolina call the pandanus leaf they use '*luri*', a word also meaning droplet as in raindrop, and as a verb to pour. Like the *kowangan*, the *luri* raincoat serves as a weather shield. This ingenious garment fits over the head, covering the shoulder and upper body but leaving the legs and arms free to get on with rice-planting in a naturally rainy season.

This is not a musical instrument, unless you count the sound of raindrops falling on the taut surface of the *luri*, providing sound and rhythm to the work at hand. But it is an example of handwork, using materials close at hand, the inventive practicality of the village world (caption written by Dr David Mitchell).

The *sunding* is a long thin hollow bamboo tube except for the topmost section, which is solid for about one centimetre in length. The circumference of that section has been lightly scraped away, generally to form a bed for the rattan ring wound around it, and musically to create a slit between the bamboo and the rattan through which the player's breath produces a beautifully plaintive sound. The solid section also has a small pentagonal notch carved into it at the top. A sound hole under the rattan ring and close to the player's lips enhances the resonance. Four equidistant finger holes burnt towards the lower front half of the instrument provide mainly stepwise pitches.



PLATE 49. Photo: Monica Hunt, 2017

Collectors: H and M Kartomi

EXHIBIT ITEM 44: *Sunding* (end-blown flute) from Ruteng, Flores

Returning to Java to complete the circle



PLATE 50. Photo: Monica Hunt, 2017
Collectors: M Kartomi
EXHIBIT ITEM 45: *Rinding* from Java

The mouth harp, jaw harp or Jew's harp is ubiquitous throughout Southeast Asia. Known as a *rinding* in Java, *susap* as we saw in Papua, *kubing* in parts of the Philippines, *ruding* in Northern Kalimantan and Sarawak, *genggong* in Malaysia, etc. the names and styles of the instrument have crossed borders and cultures. For example, the specimen in our image was collected in Java but is also found, similarly carved and decorated, in the Philippines. The *rinding* has a narrow rectangular body which, at around the midpoint, contains a thin central tongue carved out along the instrument's length. The tongue extends to a point (tail) that is plucked by the player's fingers while s/he clamps the other end of the tongue section firmly between the lips, using the mouth cavity as a resonator. Varying the force of air while plucking changes the pitches produced. Traditionally, the *rinding* is often used as a courting instrument.



Returning to Java to complete the circle



PLATE 50. Photo: Monica Hunt, 2017
Collectors: M Kartomi
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