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One wishes that the photographs had references to the places in the text where they are discussed. To link an illustration with the text, there seems to be no alternative to scanning the entire text. Also, a note about the musical scene depicted would have been a useful accompaniment to the photographs. The set of material and the multi-angled analysis brought together here is definitely a worthy project, and the book is an attractive addition to any South Asianist's or musicologist's library.

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Voices in Bali: Energies and Perceptions in Vocal Music and Dance Theater. Edward Herbst. 1997. Music/Culture series. Hanover and London: Wesleyan University Press/University Press of New England. xxi, 198 pp., photos, musical examples, text transcriptions and translations, glossary, bibliography, index. Enclosed CD. Cloth, \$45; paper, \$19.95.

In this book, Edward Herbst draws upon his extensive fieldwork experience with performers of Balinese dance drama to portray diverse discourses and performance practices prevalent in Bali. He examines voices on two levels: the ideological voices of skilled Balinese performers, and the

musical sounds of these performers singing vocal music. He also incorporates different authorial voices, one which is analytical, and another which is more poetic. His narrative proceeds from the perspectives of one teacher to the next, with philosophical and musical material gradually building a deeper understanding of the moods and modes of Balinese *tembang* singing that is used to depict different characters in the performing arts. Herbst's narration of Balinese discourses, as well as his own anecdotes, are graphically set apart with wider margins on both sides. Additional typographical devices, such as the use of italicized sections and additional spaces to indicate pauses, partly derive from John Cage's brand of syntax.

In order to incorporate different voices, Herbst interweaves various perceptions and experiences in a non-linear manner. In my view, this type of non-linear development can be more intriguing and informative than a narrowly linear view. For example, through his dialogical approach, Herbst provides much more information on the Balinese learning process than any simplified graph or model could produce. Herbst gives the flesh where others offer only the bare bones.

There is a rich depth of musical and pedagogical material here. In his lessons, Herbst explores the "'movement of sound through the body' of the singer" (xxvii). He devotes much time to the placement of certain sounds in the body, questioning where and how they are created: in the throat, chest, or by the tongue placement; where the sounds resonate in the body; and where the gaze or focus of the performer's eyes is aimed, often at the audience's eyes or "third eye." Despite the detail provided here, it would be difficult to replicate this information without in-depth training in Bali. Nonetheless, detailed musical transcriptions, comprehensive translations of the song texts, and an accompanying CD of Herbst's field recordings from 1972, 1980, and 1981 effectively demonstrate Balinese vocal music and bring it to life.

Herbst paces between the dance drama genres of *arja* and *topeng* and the shadow play theater (*wayang*), all genres that use vocal characterizations to portray dance or shadow play characters, and art forms that may utilize *tembang*. Rarely has Balinese vocal music been the concentrated object of Western scholarship. Hooykaas (1973), Hinzler (1981), and Zurbuchen (1987) investigated the language and texts used in the Balinese shadow theater, but they did not deal with the musical aspects of vocal traditions. Wallis' dissertation (1980) explored "The Voice as a Mode of Cultural Expression in Bali," and Hatch's dissertation (1980) investigated Javanese vocal music, but neither of these studies has been published. Thus, this study finally answers the need for a book-length English language study on voice production in Bali.

Herbst begins with two fundamental concepts in Balinese philosophy and performing arts, *desa kala patra*, "place-time-context," and *bayu sabda idep*, "voices, energies, and perceptions," which can be found in the title and clearly inform Herbst's approach. *Desa kala patra* is a recurring theme that influences what kind of performance a performer will give in a certain location, according to the particular time and circumstances surrounding the performance event. Chapter Two explores the *désa kala patra* of experience," seen through the pedagogical methods and musical material experienced in vocal lessons. Herbst's work with Ni Nyoman Candri highlights the female role in this music, as many of the recorded examples demonstrate Candri's *tembang* singing. Beyond dualistic or concrete comprehension is a direct experience of internal or penetrating energies — subtle energies. This process is not all in the mind, but also directly touches the heart; it is not all conscious, but may occur at an unconscious level as well. As you learn more, you penetrate more deeply into the music, the art form, and the experience of it. At the same time, one learns to practice in public, to lighten study with laughter, and to flow with one's surroundings. As music is practiced and performed outdoors, it becomes a "thread of continuity" (15) that weaves from one person to the next. Knowledge as well is continually passed on in order to remain part of a living tradition. Ultimately, artistic growth is related to spiritual development and is enhanced by an understanding of nature. Just as branches develop buds that eventually flower, musical variations that develop a basic theme are described as *perkembangan* "flowering" (21).

The study of vocal music leads naturally to a clarification of diverse vocal qualities ranging from *suara ncah* "broken, shattered" sound, to the use of "waves" through alternating vowel sounds or pitches (25, 31). These vocal qualities are further distinguished by different breathing techniques, tuning and tonal shading, and various ways of shaping vowel sounds and melodies. Herbst draws on the discourses of many Balinese teacher-performers, such as Rembang, Sija, Gerana, Naba, Rinda, Tempo, Diya, Candri, Rangkus, Gerindem, and Kakul, to explicate indigenous terminology for vocal music practices in Bali.

Herbst places these vocal qualities in context by exploring the musical, linguistic, poetic, and contextual aspects of *tembang*. *Tembang macapat* refers to the songs used in *arja* and other performance genres, whereas *tembang* in general may indicate a poetic form called *sekar alit*, *sekar macapat*, or *pupuh*. Herbst then treats characterization (*masolah*) in the shadow play and in the masked dance (*topeng*). The term *masolah* can mean simply "to perform," or it can be used to imply the spiritual energy or *taksu* that links a performer with the physical expression of his own body or with the inherent spirit of a mask or puppet (57). This spiritual connection enables the performer to embody and transmit the spirit of the character (*menjiwai*).

Some of the most beloved characters in Balinese performing arts are the comic servant characters called *panasar*. In his sixth chapter, Herbst explores the humor and textual practices of these figures. While some vocal parts known as *sendon* are free of the instrumental compositions, other types of vocalized text play off of the instrumental melody (*tandak*), or even imitate it (*gambelan mulut*, mouth gambelan). Herbst discusses the incorporation of text and song into the shadow play, and considers the reserve of poetic lines and melodic phrases that a performer must know and be able to deploy extemporaneously.

Désa kala patra (place, time, context) forms the underlying theme for many of the chapters. In his chapter "Désa kala patra within performance" (7),¹ Herbst considers the different qualities of place, time, and context created in performance. Princely characters evince a realm of ancestral time, whereas the servant characters speak in the present. At other times, a sense of timelessness is created in performance. In terms of context, the performer must adapt the story to suit the occasion. Chapter Eight concerns the flowering or development of *désa kala patra* in performance, as seen in the process of plot construction. A fluid sense of time and skilled improvisation keep the performance alive and allow it to "flower." *Kala*, the element of time, is further explored in Chapter Nine. Chapter Ten applies *désa kala patra* to a consideration of the changing role and context of the arts in contemporary Bali. Modern influences such as television, radio, and newspapers, combined with the demands of the tourist industry, have led to an increase in commercial or standardized art forms. New works also reflect international influences and new cultural contexts. Chapter Eleven focuses on intrinsic aesthetics, wherein the concept of *bayu sabda idep* (wind, breath, energy, activity; vocalized expression; and thought or perception) is seen to be an important aspect of aesthetic beauty as well as a fundamental principle in Balinese life. Ideally, *bayu sabda idep* enables a sense of aesthetic and spiritual unity in which one's actions, speech, and thoughts are all consistent.

A second recurring theme is that of "penetration" which begins in Chapter Two and returns in the final two chapters with regard to the penetration of interpretive modes outside of Bali (Chapter Thirteen), and what it means to penetrate, "what, where, and how" (Chapter Fourteen). Further, Herbst considers the use of electronic technology and the consequent marginalization of presence in Chapter Twelve. These issues lead to the important question of whether or not the "spiritual voice of the *dalang*" (*kawi suara*) will be lost to microphones and amplification. It is not technology *per se* that is problematic, but the way it is used and that which it replaces that causes concern.

In the final chapter, Herbst poetically summarizes the deeper meaning of his investigation in his section entitled, "What, where, and how

is gambelan?". The quality of direct perception that supersedes the mind is instilled through musical studies in the aural tradition. Often the hands are learning and playing what the mind has yet to comprehend. A still mind leads to and reflects the heart. "The flow is what is happening, the form or gesture is where, and the stillness (clear mind) is how" (158). An open heart and open mind (undifferentiated attention) allow the performer to enter into where the music is happening (to penetrate into the music).

This book marks an important step towards a polyphony of dialogues in an ethnomusicological work. Herbst provides dialogue in context, reflexively narrated by himself as both the author and participant to the scene. He honors and credits his Balinese colleagues and refers extensively throughout to their teachings, with some direct quotations but more often through paraphrase. In most cases, the Balinese discourses are transformed into Herbst's eloquent narrative. This is one method of incorporating dialogue and implying a polyphonic base for a text.²

My main criticism of Herbst's approach is that the Balinese "voices" he introduces in the text are given solely in translation with only key terms provided and discussed. Yet the primary audience for this book, scholars who specialize in Balinese or Indonesian arts, would appreciate access to the original dialogue, if only in the notes, for further study. On the other hand, the strength of Herbst's approach is that he provides a seamless and captivating narrative, whereas a more polyphonic text would inevitably be more fragmented. The limited number of citations holds the reader in the experience of Herbst's text, but it limits further insights concerning Herbst's sources. For example, we do not know what the originally spoken terms were for words such as "flow" or "attuned" (20). Also, John Cage is implied but not cited in Herbst's discussion of "silence" and "ambient sounds" (15). In many ways, this is a book for the educated insider who will recognise the Cagayan influences and can follow the underlying meanings implicit in the Balinese lessons. This book is a great pleasure for the "insider" to read. By insider here I am referring to all scholars who concentrate on Balinese arts. At the same time, this work offers stimulating inquiry and a noteworthy writing style for scholars who specialize in other areas.

For decades scholars in various disciplines have complained that some of the most profound lessons from their fieldwork experiences were invariably left out of subsequent publications. Herbst reminds readers, and specifically ethnomusicologists, of the philosophical as well as the strictly musical sides to fieldwork. Each teacher has valuable wisdom to impart with regard to performance techniques, contrasting musical styles, or approaches to life. In turn, Herbst provides a meaningful approach for a musical ethnography that is musically evocative and contextually rich. With Herbst we have taken an important step towards more fully acknowledging

the voices of the scholars and performers who instruct us in their music and culture abroad. Perhaps we can now turn our dialogical lens back towards our own music culture to explore the philosophies and motivations that underlie Western music study as well.

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Notes

¹Herbst reverses the normal procedure for italics in his titles. Instead of italicizing the foreign words, he italicizes the English terms. Presumably, such creative formatting is meant to stimulate the perceptivity of the reader.

² A second approach is demonstrated in my recent dissertation entitled "Balinese Discourses on Music: Musical Modernization in the Ideas and Practices of Shadow Play Performers from Sukawati and the Indonesian College of the Arts." I was intrigued by developments in related disciplines, such as anthropology and critical theory, to allow for a polyphony of voices and to explore a more dialogical approach in my dissertation. To honor the oral and written discourses of Balinese performers and teachers, and to substantiate my exploration of modernization in Balinese *gender wayang* music and the shadow play, I cite lengthy dialogues or give substantial excerpts of Balinese discourse in translation, with the original Indonesian text provided in the footnotes. By including the Indonesian text for numerous conversations I allow other scholars to explore the actual terminology used and possibly find connections to their own fieldwork material, to consider the translation, and to obtain sources for further investigation.

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Dance of Life: Popular Music and Politics in Southeast Asia.

Craig A. Lockard. 1998. Honolulu: University of Hawaii Press. ISBN 0-8248-1918-7. 390 pp. Photographs, song texts, index, bibliography.

With the rapid growth of scholarly interest in popular culture worldwide over the last fifteen years, it is perhaps surprising that comparatively little has been written on the dizzying array of popular musics in Southeast Asia. Ethnomusicologists, historians, anthropologists, and sociologists, among others, have addressed particular genres within a single country or cultural region, but only now has a scholar—a historian by training—taken on the enormous challenge of writing a book that considers popular music in the political contexts of four major Southeast Asian countries, with substantial chapters devoted to Indonesia, the Philippines, Thailand, and Malaysia (with Singapore). The task is indeed daunting and full of pitfalls, not all of them avoided by Lockard as he makes his way through discussions of local and national histories, lays the groundwork with descriptions of traditional musical practices, takes us through major recent political upheavals (although this book went to press before the current economic debacle and political upheaval that has swept much of the region, beginning in July 1997), introduces us to various forms of popular expression (films, comics, television), describes the important genres of popular music and their origins, and introduces us to major popular music stars who have stressed political messages in their songs.

The book opens with an introduction in which he confesses to be a fan of much of the music about which he is writing, and clarifies that his