

PERFORMING ARTS OF INDONESIA
(PERFORMANCE EDUCATION AND ARCHIVE)¹
BY
I MADE BANDEM

I. INTRODUCTION

Indonesia is the largest archipelago in the world. It consists of roughly 17,000 islands, 6,000 of which, covering 60% of its area size, are populated. As expressed in the caption of the coat of arms “Bhinneka Tunggal Ika” (meaning Unity in Diversity), Indonesia has extremely diverse population, with different historical and socio-cultural backgrounds. There are probably over 400 ethnic groups found in the island with over 300 ethnic languages. Currently, the population of Indonesia is about 220 million people. As a nation, Indonesia is bound together by one common language, known as Bahasa Indonesia.²

Due to the historical and socio-cultural diversity within the population, each ethnic group of Indonesia has developed their own unique visual and performing arts. Presently, there are dozens of style and hundreds of form of performing arts, which most of them have been survived and inherited over generation after generation, while some of them are newly created. Even though, they have different stages of development, those performing arts still in existence simultaneously. Additionally, there are many evidence of cultural assimilation between the Indonesian culture with some foreign culture such as the cultural elements of India, China, Arabic countries, Portuguese and Western continents. Through adaptation, these foreign elements blended themselves with local cultures in which enrich the original cultures. As a result the Javanese and the Balinese *Wayang Wong* dance drama is quite different from the *Kathakali* of India, the Sumatranese and *Rudat* dances of Lombok are not found in Arabic countries, and *Keroncong* music of Indonesia is only similar to that of Portuguese music.

II. PERFORMANCE

Performing arts (that is music, dance and drama) have been an important part of Indonesian culture life through the archipelago. It is a very fortunate that examples of performing arts from many eras of Indonesia’s past still survive today kept alive by the vital Indonesian way of life.

¹ This paper is presented at Pre-Conference of Society for Ethnomusicology at Wesleyan University, Middletown Connecticut, October 24-28, 2008.

² Terry E. Miller and Sean Williams, ed “Indonesia,” *The Garland Handbook of Southeast Asian Music* (New York: Routledge Taylor & Francis Group, 2008), 334. See further, Henry Spiller, *Gamelan Music of Indonesia*, (New York and London: Routledge Taylor & Francis Group, 2008), 41.

The earliest form of Indonesian performing arts were indigenous origin, they were entirely religious and magical in nature, founded in practices of ancestor worship. They were (as their surviving forms still are) performed not for aesthetic or entertainment reasons, but to secure a practical result, such as rain making, or to free the community from curse, such as epidemic.

These performing arts were communal in nature, and involved a high degree of audience participation. Performers were drawn entirely from local community. Masks were often employed of a type like *Kuda Kepang* (Central Java) and *Kuda Lumping* (West Java).

Costumes made of leaves and palm fibers, animal skin and the like were worn. Accompaniment was provided by *ketungan*, simple slit drum and its interlocking rhythmic parts provided a source for the elaborate *kotekan* or *imbal* of the Balinese and Javanese music today. Vocal music by male chorus and chanting by female choral group also part of the accompaniment of Indonesian performing arts and high pitch of affection help to create the required mood. The indigenous Indonesian performing arts mainly dance does not seem to have involved any narrative element of the plot and characterization are absent. In general, dance in this context may be regarded entirely as adjunct to worship.³

Hudoq is a generic term for mask-dance for Dayak people in East Borneo. There are four types of *Hudoq* dance belonging to Kenyah group of East Borneo, namely *Hudoq Kibab*, *Hudoq Taing*, *Hudoq Kita* and *Hudoq Maok*. It is a ritual or fertility dance related to seasonal cultivation of the rice among the Dayak people in East Borneo. *Hudoq* is usually performed to comfort the spirit of Earth (*Bali Tana*) and to chase away evil spirit who might arms the rice during its planting, growing, and harvesting.⁴

Kuda Kepang may be only remnant of the indigenous dance in Central Java. It is performed by two to six people and each of them rides a hobbyhorse of woven bamboo. The genre is also found in West Java as *Kuda Lumping*, and in Bali is called *Sang Haying Jaran*. All of these dances involved putting one or more dancers into trance to receive possessing divinities by means of incense, chanting and prayers. Then inhibited by gods, animal spirits, the performance interact with audience and occasionally with each other, dancing mimicking animal movements, and in some localities speaking as oracles. The performance in variably involved improvisation by the visiting spirits and they often step on hot coal fire. In all varieties of this dance is included an element of ritual, purification even exorcism. The Balinese *Sang Hyang Jaran* is accompanied by Cak chorus, which is a group of men drawn from the audience, who chant and sing make vocal percussive pattern of a very distinctive nature.

³ I Made Bandem and Fredrik deBoer, *Balinese Dance in Transition: Kaja and Kelod* (Kuala Lumpur: Oxford University Press, 1995), 1.

⁴ Joce Maceda, Nicole Revel McDonald, and I Made Bandem, *Music of the Kenyah and Modang in East Kalimantan, Indonesia* (UNESCO in Corporation with the Department of Music Research, College of Music. UP Quizon City, 1979), 3.

The next function of the Indonesian performing arts may be a supplementary item in ceremonial activities to enlighten and accomplish a certain atmosphere. Dances of the type were introduced during the Hindu period in Indonesia.

Little is known of the characteristic of the early Hindu Javanese court dance in Java before approximately the 12th century AD. The oldest of the presently surviving dance form, the *Wayang Topeng* was developed in Java during the Singasari era. *Gambuh* is the Balinese dance drama was probably brought from Java to Bali, following the conquest of the island by Gajah Mada in 1343 AD. *Gambuh* is the oldest and most formal of the many varieties of dance drama on the island. Archaic, formal, and very stately, accompanied by an orchestra with a unique sound of wailing flutes, and presented by dancer-actors who chant into their speech. *Gambuh* is much to be appreciated for its classic beauty and for its importance as an archetypal form of Balinese dance.⁵

Wayang Topeng, a masked-dance drama may be the oldest form of the Javanese dance drama. It was first appeared in the period of Kediri kingdom in East Java in the 12th century A.D. This dance drama took its story from the Ramayana and Mahabharata, the two great epics from India. Only then in the 14th century A.D, the *Wayang Topeng* used the Panji story as its theme.⁶

After the fall of Majapahit kingdom, the center of Hinduism in Indonesia, and the raise of Islamic kingdom in Central Java, the cultural activities shifting from East to Central Java. The *Wayang Topeng* was well survived and has become source of the present Javanese *Wayang Wong*. *Wayang Wong* is a Javanese dance drama, a harmonious combination of dance, music and drama. The story is an important aspect in *Wayang Wong*, providing a structure and characterization for the play and for the succession of dance in Java. The *Wayang Wong* is accompanied by the Javanese gamelan, both *pelog* and *slendro* that consists of percussive instruments.

The Islamic elements on Indonesian dance today are also prominent. Many dance forms of Sumatra is strongly influenced by Islamic culture. One this type is called *Rangguk*. This dance was in fact created during the early Islam period to accompaniment of *rebana*, a single Indonesian headed drum. *Rangguk* is performed during the harvest, for wedding ceremony and for the commemoration of Prophet Mohammed's birth. In many performing arts literature of Indonesia stress has been placed to Hindu and Islamic influence, and less has been on the important Chinese aspect of traditional Indonesian culture, relation may have existed between Po-Li and China as early as fifth century AD. The ancestor of the *Barong* is surely the Chinese Lion dance, which appeared

⁵ N.L.N. Swasthi Wijaya, "Dramatari Gambuh dan Pengaruhnya pada Dramatari Opera Arja di Bali" (Yogyakarta: Universitas Gajah Mada, Ph.D. diss. 2007), 181. See also Sumarsam, *Gamelan Cultural Interaction and Musical Development in Central Java* (Chicago and London: The University Chicago Press, 1995), 21-22.

⁶ R.M. Soedarsono, *Wayang Wong Drama Tari Ritual Kenegaraan di Keraton Yogyakarta* (Yogyakarta: University Gajah Mada Press, 1997), 161.

during the T'ang Dynasty (seventh to tenth centuries) and spread to many part of Eastern Asia.⁷ Originally it seems to have been showman's substitute for a real "lion-acts", performed by itinerant professional entertainers who followed seasonal fairs and festival. Associated with Buddha, the Chinese Lion dance acquired exorcist connotation, which is still possessing today. We do not know when Indonesian *Barong* appeared, but existed in many places in Java and Bali, until the present century.

Another function of Indonesian performing arts is as entertainment, in which the artistic presentation is included. These dances are usually performed just for recreation and entertainment and are not often given on occasion connected with religious observances. *Joged Bumbung* of Bali may be best example to illustrate this function. It is a social dance performed by two or more girls. *Joged Bumbung* included the part of *ibing-ibingan*, where the two girls tap on the shoulders of audience and invite them to dance. An audience without any dance backgrounds steps on the stage and dance with the *joged* dancers.

In modern Indonesian society, there have been many 'kreasi baru' (new dance) created and many new choreographers of new genre included Bagong Kusudiardjo, Sardono W. Kusumo, I Wayan Dibia, Sal Murgiyanto, and Swasthi Wijaya. Sardono W. Kusumo has been successfully in establishing the status of contemporary dance in Indonesia with his work such as *Cak Rina*, *Rama Samgita*, and *Calonarang* dance drama.

Swasthi Wijaya has been very successfully also in putting together a large number of dancers and musicians in one pan Indonesian choreography known as *Apodapoda*. This is a legendary about how the *Cendrawasih* acquired its beautiful feathers. His name is *Logohu*, and feels they jealous of the other birds of the forest because they have beautiful colored feathers, while he only has black one like a crow. Accordingly he requests the gods of the forest for more colorful ones. His request is granted, but he is told to choose the color he wishes to wear. Therefore, he has to travel around to search for the correct choice. Confused by the profusion of colors available, he returns to the gods and requests that he made multicolored. This proved acceptable, but soon learns that people are eager to kill him to get his feathers. Although his life is more colorful, it is must less secure. Moreover, his wife is distressed by the change in his appearance and weeps. The finale displays a group of eight dancers whose costumes turn from black to veritable rainbow of bright hues. Hunters come and chase them away. Beneath the story there is a plea for conservation of Indonesia's wildlife species, many of which are under threat of extinction. When *Cendrawasih* was created, the colors were chosen, not by searching in the forest, but by going to the different island of Indonesia. The performance thus becomes an expression of unity and diversity "Bhineka Tunggal Ika" as the national motto puts it, of the Indonesian people.

⁷ Bertold Laufer, *Oriental Theatricals*, (Chicago: Field Museum of Natural History, 1923), 29.

III. EDUCATION

Teaching (education) of Indonesian performing arts is conducted in numerous ways, which can be seen from the kinds and systems to be applied. There are two kind of systems used in Indonesian performing arts education that are formal and non-formal education. According to the non-formal education, study of performing art has been carried outside the formal school. In Java it has formerly been conducted inside of the palace wall, as seen at the court of Sultan Hamengku Buwono in Yogyakarta and at the court of Mangkunegaran in Surakarta. The Kings and other members of the royal families usually acted as patron and even some of them became prominent choreographers and composers. In the 17th century A.D. King Sultan Agung of Mataram Kingdom of Yogyakarta was famous for his classical dance choreography, *Bedaya Ketawang*, a court dance that is still performed at present time.⁸

In Bali, the non-formal education in performing arts was traditionally carried out in and outside the Balinese *Raja-raja* courts. The culture of Bali that is based on Hindu religion has great impact to the growth and development of Balinese traditional performing arts. The favorable atmosphere produced by this condition helps arouse the success of performing arts education both in the courts and within the villages themselves. The Kings and royal families of Balinese *Raja-raja* commonly took their performing arts-candidates (dancers) from the talented village children to the court and lived as the court dancers. Eventually, when these court dancers retire from their job at the court, they return to their home village and begin to transmit their dancing skills to the next village children, and this process of regeneration occurs from generation to generation until the power of the Kings was replaced by the power of democracy.

When Balinese Kings were not as patron anymore, however, performing arts education within the island could keep developing without so much hindrance. Under the support of the communal organization, the *banjar*, the performing arts clubs exist everywhere. By now, according to the latest data recorded by STSI, the Indonesia College of Arts, Denpasar (now ISI Denpasar), there are 5612 performing arts groups found in Bali and great number of them specializing in dance and music.⁹

Meanwhile, in the case of formal education in performing arts, since the Indonesian independence in 1945, performing arts education has been under the national system of education.

According to the Indonesian educational system for high school level, the visual and performing art classes are conducted by special vocational schools known as Sekolah Menengah Kesenian Indonesia

⁸ See further R.M. Soedarsono, *Wayang Wong: Drama Tari Ritual Kenegaraan di Keraton Yogyakarta* (Universitas Gajah Mada Press, 1997), passim.

⁹ I Gde Suyatna, I Made Bandem, A.A. Made Djelantik, I Wayan Geria, I Nyoman Erawan, *Peta Kebudayaan Bali* (Pemerintah Daerah Bali: Universitas Udayana dan STSI Denpasar, 1992), 5.

(SMKI), senior high school for visual and performing arts which are specified into some divisions and study programs. The performing arts study program is most popular program and this field, beside of giving training on performing arts technically, also provides a number of theory classes such as Indonesian language, religion, dance composition, literature, and cultural history that can help to support the profession of a dancer, actor, and musician.

At the higher education level, arts education is succeeded in similar ways as that in the high school levels. It is critical to note here that history and development of arts higher education in Indonesia is unique and challenging one. Arts higher education is the accolade and triumph of a nation. It strives to preserve the arts as an integral notion to the wholeness, majestically, and prestige of a nation. Since the beginning, arts higher education in Indonesia stems from the notion of nationalism, where arts is such a stimulus to nurture, foster and augment national pride. The idea is forever maintained and adjusted following the course of time.¹⁰

A. Colonial Period (1900-1942)

During the Dutch colonization of early 20th century, arts education for the natives was neglected. The main objective of colonial schools was to produce officers in the field of administration, health, legal matters, and etcetera. Within the elementary levels, natives are only given inadequate drawing and singing lessons.

Taman Siswa, a private school established by Ki Hajar Dewantara 1922 was the pioneer to forward the necessity of arts education as foundation for augmenting nationalism during those periods. Taman Siswa provided Javanese dance and music classes. In Surakarta circa 1923, the *Padhasuka (Pasinaon Dhalang Surakarta)* puppetry class was also established, alongside the *Habiranda (Habirawakake Rancangan Andhalang)* puppetry class and the *KBW (Kridha Beksa Wirama, 1918)* dance course, to which was followed by the established of the *PDMN (Pasinaon Dhalang Mangkunegaran, 1930)* puppetry course within the Mangkunegaran, Surakarta region. Such idea was also purported in West Sumatra by the establishment of *INS Kayu Taman* that provided fine art and modern music courses. Meanwhile, arts studies in Bali were maintained using the traditional system called *masisya* in village halls all over the island. During these colonial times, arts education based on tradition represents the building of national pride, nobility, grandness, and self-esteem.

¹⁰ Consortium of 18 members has formed by the Directorate General of Higher Education, Ministry of National Education of Indonesia, to formulate the History and New Paradigm of Higher Arts Education in Indonesia, 2003-2006. Consortium members consist of Supeno Djanali, Paulina Pannen, I Made Bandem, Soetarno, Soeprpto Soedjono, Iwan Sabana, Suminto A. Sayuti, Wagiono Sunarto, Hermien Kusmayati, Triyono Bramantyo, Primadi Tabrani, Sal Murgiyanto, Risman Marah, Teguh Prakoso, and Agus Tatang Sopandi. Material on history and new paradigm of higher arts education in Indonesia presented here is a condensed form and part of the *Buku I Paradigma Baru Pendidikan Tinggi Seni di Indonesia*, 2005.

B. Early Development Period (1915-1963)

As the anti-Dutch spirit became stronger during the Japanese occupancy (1942-1945), it became even clearer that art is truly the symbol of national pride and nobility. After independence, that comprehension heighten further during the first ever Indonesian Culture Congress in Magelang, 1948, to which recommended the establishment of art academies. Following the directive of the Minister of Education and Culture in 1949, the Indonesian Fine Art Academy (ASRI) and the Indonesia Music School were established within Yogyakarta during 1950 and 1952 respectively. Moreover, the Drama and Film Academy (ASDRAFI) was established in Yogyakarta, 1954 as well as the Indonesian National Theatre Academy (ATNI) in Jakarta circa 1955.

Earlier in Bandung circa 1947, Ries Mulder and Simon Admiraal initiated the establishment of Tertiary Drawing Teachers School (Balai Pendidikan Universiter Guru Gambar), to which oriented upon the studies of Western Fine Art. This approach is implemented also at the Indonesian Fine Art Academy (ASRI) and the Indonesia Music School of Yogyakarta three years later.

Aside from modern arts higher education in Bandung and Yogyakarta between 1947 and 1950, arts higher education based upon local cultures were also instituted in Surakarta and Yogyakarta. The Indonesian Music Conservatory (KOKAR, now SMKI) was established in Surakarta during 1951, whereas the establishment of Dance Conservatory (KONRI) in Yogyakarta ensued later in 1961.

Movements to develop locally oriented arts higher education also occurred in Bandung and Denpasar. In both cities, music conservatories (KOKAR) were established in 1960 and 1961 respectively.

The above elaboration shows that arts higher education since its first inauguration, purport two main orientations, firstly upon local ethnic cultures and secondly toward Western modern arts. However, both orientations support the notion of art and national pride and competitive edge.

C. Progress Period (1963-1983)

In its later progress, higher learning in arts followed the establishment of academies both in Yogyakarta and Surakarta, especially to contain further education of KONRI and KOKAR graduates.

The Indonesian Dance Academy (ASTI) was established in Yogyakarta in 1963, Indonesian Music Academy (AMI) 1964, whereas in Surakarta, the Indonesian Music Academy (ASKI) was also established in 1964. Such art academies purporting local cultures were also established in Padang Panjang (ASKI) in 1966, ASTI Denpasar in 1967, and ASTI Bandung in 1970.

In Jakarta circa 1970, the Jakarta Arts Education or Lembaga Pendidikan Kesenian Jakarta was established focusing in the field of dance, music, fine art, and cinematography. As fusion of Indonesian traditional arts and Western modern arts LPKJ transformed as Jakarta Arts Institute (Intitut Kesenian Jakarta) in 1981.

During these two decades, a higher awareness upon the necessity of arts higher education surfaced all over Indonesia, particularly the fathoming of art as an integral aspect of modern life as well as a medium to preserve the national heritages of Indonesia.

Initially, arts higher education in Indonesia followed the paths of vocational education. However, it changed into an academic orientation following the implementation of the 1974 curriculum and its Credit Semester System.

D. Advance Period (1984-present)

The arts higher education system of academies thriving during 1961-1981 later progressed into a more sophisticated system following the rise of arts institutes.

In 1984, the “arts trio” in Yogyakarta including STSRI “ASRI”, AMI, and ASTI were amalgamated as Indonesian Arts Institute (ISI) Yogyakarta. In the same year, the ITB Fine Art of Bandung progressed as the Fine Art and Design Faculty of ITB.

Meanwhile, the other art academies also elevated their status, including ASKI Surakarta became STSI in 1988 (now ISI Surakarta, 2006). ASTI Denpasar became STSI Denpasar in 1988 (now ISI Denpasar, 2003), ASTI Bandung became STSI in 1995, ASKI Padang Panjang became STSI Padang Panjang in 1996.

The New Paradigm of Arts Higher Education.

1. Until 1974, arts higher education in Indonesia continues to promote the *sanggar* method. The main purpose of such approach was to accommodate the rising of capable artists under direct supervisions of the maestros. The implementation of the Credit Semester System, as an approach for academic evaluation was expected to establish a balance between the artistry and scholarly level.
2. To this date, the paradigm for arts higher education puts more emphasize on content based curriculum, meanwhile the new paradigm for arts higher education highlights and stresses the necessity of competence based curriculum.
3. To recent times, the paradigm of arts higher education accentuates on the traditional foundation of certain cultures, either local or modern-global, while the new paradigm is multi-culture, to which foster intense cross culture dialogues both local-local or local-global.

4. The present paradigm for arts higher education tends to draw more attention to the traditionalism of local culture, to which greatly dispose the accumulation of artistic experiences (empirical) in contrast to the amazing of abstract conceptualization (philosophical). Furthermore, such paradigm may abundant in terms of abstraction, yet lacking in experience.
5. The present paradigm for arts higher education has propensity to produce culture beneficiaries; meanwhile the new paradigm is directed to produce agents of change.

In regards to the primary vision as the centre of excellent of art education, ISI Yogyakarta for example, strives to conduct exemplary education in the fields of art creation and research that is attuned to technology advancements through intellectual or emotional transformation.

Objectively, ISI Yogyakarta aims to create a future Indonesian generation with solid integrity to State Ideology Pancasila, able to professionally conduct their duties in the community as skillful and creative artists with scholarly attitude and competency, who have a sense of responsibility, awareness, and commitment in developing the national culture, in accordance with their services to the nation and character building.

Presently, ISI Yogyakarta has three faculties, which offers nine-semester study programs leading to Undergraduate Sarjana Degree in Arts. Additionally, the Graduate programs of Master Degrees in Research and Arts Creativity have been established since year 2000, while Doctor of Philosophy (Ph.D) with concentration of Research and Arts Creativity has been established since 2005. In addition to two main concentrations, the creativity and research oriented, since year 2007, ISI Yogyakarta has also developed a new curriculum on Arts Management.

The faculties are belonged to ISI Yogyakarta as follows: 1) Faculty of Visual Arts with Department of Fine Arts, Crafts, and Design; 2) Faculty of Performing Arts with Departments of Dance, Karawitan, Puppetry, Western Music, and Ethnomusicology; and 3) Faculty of Recorded Media Arts with Departments of Photography and Television. It is important to mention here that Department of Ethnomusicology has been also implemented by Faculty of Anthropology, University of North Sumatra (USU) in 1980. The Ethnomusicology Department has initiated by Mr. Parlindungan, former Rector of USU, and established by late Robert E. Brown under the auspices of The Ford Foundation, Jakarta.

Performing arts of Indonesia generally is still a part of a strong oral tradition. Music, dance, and theatre are thought orally and still followed a method called “imitation system”, a teacher standing before the students and demonstrating his ability to perform and required the students to follow his movements or his singing style. He then gives correction and guidance to the students until they are able to imitate everything correctly. This venue has been carried out since the old time, and when the masters passed away, they brought with them all the arts they

mastered. Therefore, a modern system of documentation is particularly important.

IV. ARCHIVE (DOCUMENTATION)

Early documentation of Indonesian music, particularly the Balinese music was brought out by famous German recording industries; Odeon and Beka. In 1928 they published an anthology of Balinese music which created interest of many Western musicologists and composers coming to the island of Bali.¹¹ Colin McPhee, a well known Canadian American composer came to Bali in early 1931 and then stayed at least for seven years, which allowed him time to write a very resourceful work on Balinese music entitled *Music in Bali*. Up to the present time this book is still considered as the bible of Balinese music in English. Prior to McPhee's book on Balinese music, Jaap Kunst, the father of Ethnomusicology has written two great books on Indonesian music entitled *De Toon Kunst van Bali* (Music in Bali) and *De Toon Kunst van Java* (Music in Java). The latter has been translated into English, which has become an important reference for those interested in the Indonesian music. Additionally, both works of Kunst are also considered as the most important resource of study on Javanese and Balinese musical cultures at present.

Presently, there are many scholars have been writing scientific articles and books on Indonesian music such as Mantle Hood, Judith Becker, Michael Tenzer, Sumarsam, Endo Suanda, Edward Herbst, I Wayan Dibia, Lisa Gold, David Harnish, Michael B. Bakan, R. Anderson Sutton, Margaret J. Kartomi, Marc Perlman, Andrew McGraw, and many others, and all of their works have a great value of stimulating, inspiring, for preservation and developing arts of Indonesia.

In 1950's the establishment and development of Radio Republik Indonesia, the Indonesian Radio Station has also brought more spirit on documenting many works on performing arts of Indonesia.

Working together with Lokananta recording industry in Central Java, Indonesian Radio Station of Surakarta has produced a series of music disc recording which is contained music of Java, Bali and modern national music. All of these products became an important source of presence preservation of Indonesian performing arts. Efforts on preservation of Indonesian performing arts also supported by TVRI, the Indonesian National Television Station where at least 40% of its broadcasting program varieties of local performing arts. Today, with more establishing private television companies, such as Bali Television (Bali TV) and Yogyakarta Television (Yogya TV), local cultures are broadcasted more than ever before.

Being aware of the advancement of technology today and how it might affect the traditional performing arts forms (both positive and

¹¹ Edward Herbst, a composer and ethnomusicologist is in the course of undertaking a research project and planning to produce five CD compilation of old recording of Balinese music from the 1920s. A lengthy note or monograph may be part of these CD.

negative impacts), the Indonesian government has founded many schools of performing arts, with the idea to give the young generation the opportunity to study their traditional performing arts with an emphasis on preserving and developing the traditional performing arts. Such schools are the Conservatory of Traditional Performing Arts (SMKI), the Indonesia College of Arts in Sumatra, Bandung; Indonesia Institute of the Arts in Surakarta, Denpasar, Yogyakarta, Jakarta, as well. Aside from learning about performing arts through practice and writing, these schools are also involved in making documentation through modern technological apparatus.

In 1985, the Indonesia College of Arts, Surakarta has erected a reasonable size archive of Center for World Music and it keeps more than 3,000 titles of world performing arts works which is installed in different media such as audio recording, video tape, compact disc and film. The establishment of this institute and its management has been supported by the Ford Foundation, Jakarta. Simultaneously, a group of Indonesia performing arts scholars led by I Made Bandem, Sri Hastanto and Soedarsono, have also established a Society for Musicology Indonesia (MMI) in 1989 and presently this institute is called Society for Performing Arts of Indonesia (MSPI). According to their expertise, all members of this society are very active in promoting a scientific study on Indonesian performing arts through recording, newsletter and journal publishing as well as designing art festivals. Among many, one noticeable effort in the release of the "Seri Music Indonesia" compilation, which is an audio recording of numerous musical culture of the archipelago. The project was advised and lead by Phillip Yampolsky, an ethnomusicologist and former Program Director of The Ford Foundation, Jakarta.

Since 1982 ASTI (presently ISI Denpasar), the Indonesia Institute of the Arts in Denpasar has produced more than 50 volumes of cassettes tape which contain hundred of Balinese performing arts that are made available for commercial purpose. These works are documented in collaboration with the local recording industry (Bali Stereo, Maharani Stereo, Aneka Record) and it contains different types of performing arts such as instrumental musical pieces, dance pieces, theatre pieces and vocal song both solo and chorus singing. All of these recordings are also important legacy of the Music Archive at ISI Denpasar. The archive is also enriched by the UCLA Ethnomusicology Collection on world music that was presented by late Andrew Toth from Brown University, USA in 1984.

In addition to the above collection, ISI Denpasar in collaboration with Mark Hobart of SOAS of England has put together many video recordings and discs on Balinese performing arts based on regular TV program in Denpasar Bali. Probably more than 500 titles of music, dance and theatre of Bali have been recorded since few years ago. These local TVRI programs include many forms of performing arts, which previously have been performed at the Annual Bali Art Festival. This Annual Bali Arts Festival has been sponsored and organized by the Balinese State Government. This festival has been executed since 1979 for the idea of

preservation and development of the cultural tradition of Bali. The main program of this event includes presentation of Performing Arts, Visual Arts, Seminar, Competition of Arts, and Procession of traditional Visual and Performing Arts.

ISI, the Indonesia Institute of Arts in Yogyakarta is the largest school of arts in Indonesia also concerns with preservation and development of all form of art, included film and video productions. With the foundation of Faculty of Multimedia, ISI Yogyakarta is now developing one large gallery for visual arts, and one big library and archive for multimedia. Supported by professional and young faculty members presently ISI Yogyakarta has about 3,000 students and they all need to use resource materials on arts for the sake of their study and creativity.

ISI Denpasar has also established a huge museum of instrumental collection in 1997 and this museum is known as “Lata Mahosadhi”. The name Lata Mahosadhi was chosen as a philosophical analogy relating to the re-create healing powers of the assembled collection in the museum. The Center is dedicated to serving the community as a resource facility for studies and research concerning Indonesian performing arts. This Performing Arts Museum houses an extensive collection of Indonesian musical instruments, with examples from throughout Bali, Java, Lombok, Sumatra and other Indonesian islands. It also contains a collection of Balinese dance costumes and masks, as well as sculptures and paintings illustrating performing arts themes. Located at the locus of Denpasar City this museum project was conceived by I Made Bandem, the former Director of STSI Denpasar (Rector of ISI Yogyakarta 1997-2006).

The two floors total 4,000 square meters, allows adequate space for performing arts demonstrations. A “Pura Taksu” a shrine to the inner spiritual power of the Balinese arts, is located on the northeast corner of the second floor, which is considered the holiest place in the building. On the West End of the second floor, there is a small theatre designed for showing slides, film, and videos. Additionally, its compact and sophisticated design allows any performance and lecture demonstrations utilizing the instruments and theatrical collection easily given.

Aside from making document through audio and video recording, all of Indonesia Institute of the Arts have published separately scientific journal on visual and performing arts and such materials are very critical as reference for learning and teaching. To name a few of these journals, that ISI Denpasar’s journal is called MUDRA, ISI Yogyakarta’s journal is called SENI, and ASKI Bandung’s journal is called PANGGUNG. MUDRA is also published in English, and may this publication become a bridge for link (connection) with other Visual and Performing Arts Institutions abroad.

To sum up, it is commonly known that the teaching method of traditional performing arts in Indonesia is still strongly based on strong

oral tradition. However, the people of Indonesia as a whole have realized not only the importance of exhibiting and education of the traditional performing arts, but also the necessity of a thorough archive system. Thus over the last decade, many efforts in establishing libraries and archive centers can be seen throughout the archipelago. Through the utilization of technology, it is expected that these center can be source of reference for many generations to come.

Bibliography

- Bakan, Michael B., *Music of Death and New Creation: Experiences in the World of Balinese Gamelan Beleganjur*, Chicago: University of Chicago Press, 1999.
- Bandem, I Made and Frederik deBoer, *Balinese Dance in Transition: Kaja and Kelod*, Kuala Lumpur: Oxford University Press, 1995.
- Becker, Judith, *Traditional Music in Modern Java*, Honolulu: University Press of Hawaii, 1980.
- Brinner, Benjamin E., *Knowing Music, Making Music: Javanese Gamelan and the Theory of Musical Competence and Interaction*, Chicago: University of Chicago Press, 1995.
- Dibia, I Wayan and Rucina Ballinger, *Balinese Dance, Drama and Music*, Singapore: Periplus Editions, 2004.
- Direktorat Pembinaan Akademik dan Kemahasiswaan, Direktorat Jenderal Pendidikan Tinggi, Departemen Pendidikan Nasional, *Paradigma Baru Pendidikan Tinggi Seni di Indonesia, Buku I dan II*, 2005.
- Gold, Lisa, *Music in Bali : Experiencing Music, Expressing Culture*, New York: Oxford University Press, 2004.
- Heimarck, Brita, *Balinese Discourses on Music and Modernization: Village Voices and Urban Views*, New York: Routledge, 2004.
- Herbst, Edward, *Voices in Bali: Energies and Perceptions in Vocal Music and Dance Theatre*, Hanover and London: Wesleyan University Press, 1997.
- Hood, Mantle, "The Enduring Tradition: Music and Theatre in Java and Bali," in *Indonesia*, Ruth McVey, ed, New Haven: Yale University Press, 1983.

- Kartomi, Margaret J., "Performance, Music and Meaning in Reyog Ponorogo." *Indonesia* 22:85-130, 1976.
- Kunst, Jaap, *Music in Java: Its History, Its Theory, and Its Technique*, The Hague: Martinus Nijhoff, 1973.
- McPhee, Colin, *Music in Bali: A Study in Form and Instrumental Organization in Balinese Orchestral Music*, New Haven: Yale University Press, 1966.
- Perlman, Marc, "Asal Usul Notasi Gendhing Jawa di Surakarta, Suatu Rumusan Sejarah Nut Rante" (The origins of notation for Javanese gendhing in Surakarta, the historical formulation of the chain notation), Surakarta: *Journal Masyarakat Musikologi Indonesia* 2/2: 36-68, 1991.
- Spiller, Henry, *Gamelan Music of Indonesia*, New York and London: Routledge Taylor & Francis Group, 2008.
- Sumarsam, *Gamelan: Cultural Interaction and Musical Development in Central Java*, Chicago and London: The University of Chicago Press, 1995.
- Sutton, Anderson R., *Calling Back the Spirit: Music, Dance, and Cultural Politics in Lowland South Sulawesi*, Oxford: Oxford University Press, 2002.
- Suyatna, I Gde, I Made Bandem, A.A. Made Djelantik, I Wayang Geria, I Nyoman Erawan, *Pemetaan Kebudayaan Daerah Bali*, Denpasar: Bappeda Tingkat I Bali, 1992.
- Swasthi Wijaya, N.L.N., "Dramatari Gambuh dan Pengaruhnya pada Dramatari Opera Arja di Bali, Yogyakarta: Universitas Gajah Mada, Ph.D. diss., 2007.
- Vitale, Wayne, "Kotekan: The Technique of Interlocking Parts in Balinese Music." *Balungan* 4 (2): 2-15, 1990.
- Tenzer, Michael, *Gamelan Gong Kebyar: The art of Balinese 20th Century Music*, Chicago: University of Chicago Press, 2000.
- Zurbuchen, Mary, *The Language of Balinese Shadow Theatre*, Princeton: Princeton University Press, 1987.

