

**THE ART OF THE ARRANGER IN *POP SUNDA*,
SUNDANESE POPULAR MUSIC OF WEST JAVA, INDONESIA**

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University of Pittsburgh, 2014

This dissertation is a historical and stylistic analysis of music arranging in *pop Sunda*. *Pop Sunda* is modern commercial popular music in the Sundanese language accompanied by primarily Western instruments. The music blends traditional Sundanese and Western musical elements. I use *pop Sunda* as a case study to show that the role of the arranger is paramount in the production of *pop Sunda*, and that the arranger performs functions that are quite different from arrangers in other kinds of music. In *pop Sunda*, the arranger is also a composer who chooses the instruments and electronic sound timbres; composes melodic and rhythmic parts; determines the tempo; and sets the harmonic foundation of a piece. The arranger is a producer who coordinates the recording session and helps the composer, singers, and musicians understand the tastes of the audience. The arranger may also be a musician and studio engineer in the process of production. However, arrangers rarely receive credit as significant actors in the creation of *pop Sunda*.

In order to demonstrate the central role of the arranger, I investigate the role of five prominent arrangers of *pop Sunda*: Mohammad Jassin, Tan Déséng, Yan Ahimsa, Doél Sumbang, and Ari Prigara. I use musical analysis to show points of interest and significant sonic devices to distinguish styles of arranging, from the 1960s to 2012. By tracing the history of *pop Sunda* through the lens of arranging, my dissertation aims to provide a new way of understanding the production of modern Sundanese music.

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1.0 INTRODUCTION

This dissertation is a historical and stylistic analysis of music arranging in *pop Sunda*. *Pop Sunda* is modern commercial popular music in the Sundanese language accompanied by primarily Western instruments. The music blends traditional Sundanese and Western musical elements. The origins of *pop Sunda* can be traced to the commercial production and circulation of musical recordings in the 1920s and 1930s, but the naming and crystallization of the genre dates to the 1960s.

Pop Sunda shares a repertoire with other genres of Sundanese music including *kaulinan barudak Sunda* (Sundanese children's games), *gamelan degung* (gong-chime ensemble), *calung* (tuned bamboo idiophones), *wayang golek* (rod puppet theater), and *jaipongan* (modern dance). Whether adapted from other genres, or created anew, arrangers “make music listenable” (Nano S., pers. comm., June 9, 2010). However, arrangers rarely receive credit as significant actors in the creation of *pop Sunda*. They do not own the rights to their work nor do they earn royalties for it. Equally important, they help to make compositions acceptable and enjoyable—and even danceable—for singers and musicians as well as for listeners.

I contend that the arranger is a central actor in the production of *pop Sunda*. I describe working relationships among arrangers and composers, musicians, singers, sound engineers, and producers. The arranger collaborates closely with singers especially. With the help of arrangers, many Sundanese singers and Indonesian popular singers, including Nining Meida, Detty Kurnia,

Darso, May Sumarna, and Doél Sumbang, reached their popularity after crossing over from other genres to *pop Sunda*.

Each chapter of my dissertation focuses on one arranger. Additionally, each chapter corresponds roughly to a decade. By constructing a chronological narrative history of *pop Sunda*, I am able to describe trends and changes in musical forms and practices. I delineate the development of arranging from the earliest period of recording of *pop Sunda* in the 1960s to 2012. This in-depth approach allows me to contextualize the lives and careers of prominent arrangers, and to trace the musical changes and styles in the genre as well as styles of arranging.

In order to demonstrate the central role of the arranger, I investigate the role of five prominent arrangers of *pop Sunda*: Mohammad Jassin, Tan Déséng, Yan Ahimsa, Doél Sumbang, and Ari Prigara. I have chosen these five as the focus of analysis because they are the most prominent arrangers of *pop Sunda* in the period discussed. I focus on the nature and practice of arranging itself: How does the individual arranger transform a melody in his own way? How does the arranger create instrumental parts? How does he choose sounds and timbres? How does the arranger construct the harmonic and rhythmic foundations of a song? Furthermore, I use musical analysis to show points of interest and significant sonic devices to distinguish arranging styles, from the 1960s to 2012.

In the following sections, I introduce the definition and nature of arranging in music. I present my conceptual framework used in this dissertation. I set out a basic understanding of arrangement, arranger, and *pop Sunda*. Further, I describe the cultural and historical settings in which practitioners have developed *pop Sunda*.

1.1 ARRANGEMENT, ARRANGER, AND THE PRACTICE OF ARRANGING

The arranger in American popular music changes the musical context of a piece for which he is arranging. Arranger Tim Wise states that an arranger is a person who “recast[s] a piece of music into a version performable by a different instrument or a different kind of ensemble (2003: 182). The job of the arranger is “to ensure that the original material is still recognizable—that the melody will still be identifiable as the original one—although *the overall mood of the piece may be drastically altered*” (ibid.; italics mine).

Michael Zager, an American arranger, composer, producer, and writer, contends that “Arranging is the process of choosing a musical environment for a song or instrumental. One song can be arranged in many styles (e.g., R&B, pop, and rock ‘n’ roll). The arranger sets the tempo, the chord structure, and the feel, usually in conjunction with the producer and the artist” (2006: 53). The main objective of the work of an arranger is to create innovative arrangements that help singers and musicians present their best performance.

An arrangement of a piece varies depending on its context of production. Zager mentions two main types of arrangements: (1) recordings, and (2) live performances. The main difference between these types is the length of the arrangement. For a recording session, the arranger provides a relatively fixed set of musical instructions for the musicians to follow. In a live performance, musicians have the ability to expand an arrangement; for example, they perform improvisations. The length of the arrangement depends on the reaction of the audience and other factors.

Arranging in the twentieth century cannot be separated from the development of technologies for producing and recording sound such as recording equipment, electric musical instruments, synthesizers¹ MIDI² devices, and computers.

An arranger is a crucial actor in making cross-over versions of music or for incorporating other genres. For example, Phil Spector's arrangement of The Beatles' "The Long and Winding Road" includes "a thirty-three piece orchestra, a fourteen-member choir, two studio musicians on guitar, and one drummer" (Womack 2007: 272). The arrangement of this song is quite different from other arrangements by The Beatles, which commonly use vocals, two electric guitars, an electric bass, and a drum set.

In the following section, I describe some of the research on arranging in music in order to provide a basic comparative framework for my study. I have chosen representative sources from classical music, jazz, and American popular music. The selected sources are not exhaustive, but they provide comparative material for understanding the role and function of arrangers in *pop Sunda*.

Historically, in Western art music, the practice of arranging began around the early 14th century. There is evidence in this period of the "practice of arranging vocal music (motets, Mass

¹ The Theremin and the Ondes Martenot are probably the first popular electronic synthesizers. In the 1920s and 1930s, numerous movie scores featured these unique instruments. However, beginning in the 1940s, their use was limited to occasional movie scores, public exhibitions, academic research institutions, music conservatories, and avant-garde composers due to their large size, expense to build and maintain, and difficulty to operate. In the 1960s, Robert Arthur "Bob" Moog, an American pioneer of electronic music, designed the first mass-market analog electronic synthesizer. In 1968, Wendy Carlos recorded the music of Johann Sebastian Bach that was performed on the Moog synthesizer. *Switched-On Bach* became one of best-selling classical music albums at that time and for later generations. Furthermore, many rock bands used the Moog synthesizer along with other analog synthesizers produced by ARP, Sequential Circuits, and other manufactures (Rothstein 1995: 9).

² MIDI stands for Musical Instrument Digital Interface. According to Rothstein, MIDI is "a data communications protocol, an agreement among manufacturers of music equipment, computers, and software that describes a means for music systems and related equipment to exchange information and control signals" (ibid., p.1). There are several MIDI devices that *pop Sunda* arrangers commonly use, including MIDI keyboard, drum machines, MIDI sequencer, and computers.

items, madrigals, chansons, etc.) for a keyboard instrument or for lute in order to make such compositions available for domestic performance and enjoyment” (Apel 1977: 56)

In the baroque era, Johann Sebastian Bach frequently arranged compositions of his own or others. He created arrangements “for the harpsichord and organ of violin concertos by Vivaldi and others, and his transcription of the Fugue from his solo Violin Sonata in G minor for the organ” (ibid.). According to Michael Miller, this period was full of invention and experimentation and arrangers were responsible for it (2008: 37).

During the 19th and 20th centuries, two important trends influenced the practice of arranging: “a new interest (already evident to some extent in the late 18th century) in instrumental color for its own sake and the rise of the piano as both concert and domestic instrument par excellence” (Boyd 2001). New versions of music emerged because the arranger re-orchestrated music from the past. For instance, Beethoven’s violin concerto was arranged as a piano concerto, and Brahms’s piano quintet appeared in various versions.

According to Norman David, the author of *Jazz Arranging*, an arrangement refers to an ensemble musical product that is planned and diagrammed prior to performance. In jazz, many live performances require a written arrangement for performance. The arranger must possess “adequate knowledge of composition, theory, and instrumentation” (1998: 1) to generate the written arrangement. The arranger is skilled at creating melody, chord progressions, voicings, and section writing for an arrangement. But an arranger is not simply a technician. Creating an arrangement involves “a sense of daring, spontaneity, and a considerable amount of self-confidence” (ibid.). Furthermore, the arranger requires inspiration to fuel his work.

In jazz, the term “head arrangement” refers to “an arrangement that is worked out in rehearsal and learned by the musicians, who keep it ‘in their head’” (Hawkins et al 2003: 634). A

head arrangement is characterized by a suggestion contributed by the members of the band; this results in the members collaborating with each other to complete the arrangement. Several aspects that commonly occur regarding the head arrangement include the following: “an individual’s role, improvisatory breaks, combinations of sound, and formal structure and overall ‘feel’” (ibid.). In this context, a collective idea generates the arrangement. Arranging also involves improvisation and creativity. For example, in recording sessions, the arranger can ask the flute, brass, and percussion players to fill certain parts provided for those parts. By having the players fill their parts, the arranger allows those players to express their own musical ideas.

In rock (as well as country, blues, and jazz) the rhythm section is “the nucleus” of the band because the rhythm section not only provides “the underlying beat (typically via repeated rhythmic patterns), but also [provides] the basic harmonic background to a piece” (Miller 2007: 148). Therefore, the arranger must be knowledgeable about how the rhythm section works. For example, instruments played in a rock band can include “a simple three-piece outfit (guitar/bass/drums) to monster groups with three or more guitars, a couple of keyboards, and double drums” (ibid.). How to materialize the relationship between those parts using those different kinds of instruments is the job of the arranger.

In creating a rock arrangement, an arranger “can create a simple chord chart, using whatever type of notation is appropriate, and let the musicians work from that” (ibid., p. 161). The musicians can also rearrange the music according to what feel they are supposed to play. For example, Mick Jones, the British guitarist, arranged music “with two guitars playing the on and off-beats . . . trying to assimilate reggae” (Thompson 2000: 40).

The arrangement created by the arranger should complement the lead vocal because “the real key to a rock arrangement is the singer” (Miller 2007: 162). The arrangement is created to

“capture the musical persona of an artist [singer]” (Zager 2006: 54). A rock singer can create a more effective performance when the arrangement and musicians who materialize the musical ideas provide a strong foundation for the singer to enhance his/her musical image.

1.2 ARRANGER AND ARRANGEMENT IN *POP SUNDA*

In Indonesian music, the Anglicized term *aransemen* is often used to refer to a musical arrangement. In *pop Sunda*, the process of arranging is called by its Sundanese verb forms *ngaransémén* (“to make an arrangement”) or *ngaransir* (“to arrange”). The term “arranger” is pronounced *érénjer*. According to the sources available, in *pop Sunda*, the term *diaransir* (arranged by) was first presented in written form on a record entitled *Aha-Ehe* by the band Nada Kantjana released by *Lokananta* Records in 1964. The term *Arr.* was also commonly used to represent “arranged by.” Furthermore, the English term “arranger” was used in the early 1980s (for example, on the cover of the album *SIM* released by Dian Records in 1983). The singers were Detty Kurnia and Adang Chengos; the band was Getek’s group, and the music was arranged by Yan Ahimsa.

The arranger in *pop Sunda* performs functions that are quite different from arrangers in other kinds of music. The main job of the arranger is to transform a composer’s melody and musical ideas into a musical work. However, the arranger is also much more: he composes songs and chooses the instruments and electronic sound timbres; he creates the rhythms and instrumental parts; he determines the tempo and harmonic foundation of a piece; he determines the structure of the music; moreover, he coordinates the recording session; and he helps the composer, singers, and musicians understand the tastes of the audience. Arrangers are essential in both musical recordings

and live performances. They compose intros, interludes, and fills that connect verses and refrains. Arrangers help make compositions acceptable and enjoyable—and even danceable—for singers and musicians as well as for listeners.

In *pop Sunda*, the arranger does not commonly produce a written arrangement. The arranger expresses his ideas orally. He gives some instructions to the musicians, including (1) how to modify the melody; (2) what harmony and rhythm should be played; (3) how the introduction, fills, and coda parts should be played; and (4) how many sections of a piece to play. In this respect, the musicians rely on their memory in order to remember a specific musical sequence, part, or ordering of sections. Some arrangers, however, rely on notes as guidance.

1.3 ARRANGERS IN *POP SUNDA*

In the realm of *pop Sunda*, many arrangers have achieved success in creating distinct musical styles. Rather than engaging in formal music lessons, either at a music school or through private meetings, arrangers of *pop Sunda* tend to be self-taught. Such independent learning is not uncommon for artists of popular music in Southeast Asia. For example, in Burma's pop music industry, Heather MacLachlan discusses how Burmese pop musicians learn by imitating music from other sources. She states, "The most common way to acquire musical knowledge is to teach oneself" (2011: 104). She describes three ways musicians learn to improve their musical knowledge: learning by hearing, learning by looking, and learning by heart. Moreover, those musicians use "the lovely Burmese expression *kya-saya-myin-saya* which, literally translated, means, "Teacher that I hear, teacher that I see" (ibid.).

Not only do *pop Sunda* arrangers improve their musical knowledge and skill through self-teaching and through the music they have heard on CDs, radio, cassettes, TV, and the internet, but they have also “learned by looking” by watching their teachers and attending many live performances. They have learned by playing musical instruments. They have “learned by heart” rather than by notation. These various styles of learning inspired me to explore the unique lives and approaches of arrangers; therefore, my dissertation includes biographical sketches of prominent arrangers.

Several arrangers are also composers. Eventually, they attempted to create arrangements for their own compositions. Moreover, some of them also sang their own songs such as Kosaman Jaya, May Sumarna, and Doél Sumbang. The multiple roles of these individuals made them special in the realm of *pop Sunda*. In addition, some of them took on leadership roles in bands as well.

In the 1960s, formal institutions in arranging, composing, and producing popular music were not available in Bandung. But there were many opportunities to pursue these activities. As a result, practitioners used their own methods in composing songs, playing instruments, and arranging music. In doing those musical activities, they tended to rely on their feeling and taste instead of formalized instruction or music theory.

Those who were interested in popular music conducted activities similar to those conducted by the composer, arranger, and producer in Western popular music. Therefore, their teachers were radio, television, cassette, and other sources. Sometimes, they used composition, arrangement, and even styles created by Western composers and arrangers as their reference in developing and measuring the modernity of their music or performance. For example, they tried to emulate Western singers and styles. They felt proud (*gaya*) if they could imitate arrangements

and instruments of Western popular music singers and musicians. However, as I will show in the next section, *pop Sunda* is Sundanese music.

1.4 POP SUNDA

The roots of *pop Sunda* can be traced to recordings of the 1920s and radio of the 1930s on the island of Java. In the early 1920s, several recording companies such as His Master's Voice (also called "Cap Anjing," the "dog trademark"), Columbia, Beka (an elephant trademark), and Canary (a bird trademark), produced recordings of Sundanese music (Suadi 1997; Yampolsky 1987).

Recordings featured arrangements of older songs in new formats. For example, female vocalist Nji Mené (Mrs. Mené) popularized the Sundanese-language song "Sorban Palid" (Turban flowing on the river), composed by R. Wirasmita in the early 1930s (Affandie 1950: 18). It was recorded by a Chinese-owned company, Beka, and aired on the Dutch radio network *NIROM*³ in the early 1930s. This song became popular not only in West Java but also in other big cities on Java including Batavia (Jakarta), Surakarta, Yogyakarta, and Surabaya. Another prominent Sundanese singer, Nji Moérsih (Miss Moérsih), popularized an arrangement of "Es Lilin" ("Popsicle") which was recorded in the 1930s.

³ *NIROM* (*Netherlandsch Indische Radio Omroep Maatschappij*) was the radio network established by the government of the Netherlands in 1934 in Batavia (later renamed Jakarta). It broadcast from several cities in Java including Batavia, Bandung, and Surabaya, and later Medan. To some extent those locations had different programming. For more on the history of radio in Indonesia, see Yampolsky 2014. *VORL* (*Vereeniging Oosterse Radio Luisterars*), established in 1935, was separated from *NIROM*. *VORL* was a private or listener-supported station in Bandung, with its own programming of Sundanese music that included gamelan, *tembang Sunda*, *wayang golek*, *janakaan*, and modern Sundanese music, among others.

In the 1930s and 1940s, radio was used to promote, disseminate, and to popularize genres, singers, and musicians. In 1949, M.A. Salmun, a scholar of Indonesian and Sundanese culture, noted:

. . . pengaruh radio terasa benar dalam kalangan nayaga. Orang mulai berani merombak tradisi kuno, tampil ke medan ramai dengan lagu-lagu sanggian baru. Beberapa lagu klasik diubah atau digubah.

. . . the influence of radio is profoundly felt by gamelan players. They have become emboldened to remodel the old traditions, and to perform them to audiences in new musical forms. Several traditional songs have been transformed or recomposed.

Due to the limitation of time provided by the radio program producers, each song had to be cut and fitted to a length of about 3 minutes and 45 seconds (Fukuoka 2006: 194). According to Fukuoka, the issue was not only limited duration of the songs but commercial potential. Composers were encouraged to create new songs or to rearrange old songs to fit the desires of the market.

In the 1940s, several terms that can be translated as “popular” and “modern” were applied to Sundanese music. These terms were printed on the *NIROM* and *VORL* radio programs. These terms represented the new forms and styles of music enjoyed by Indonesians. They included “Lagu Populair” (Popular Song), “Populair Concert” (Popular Concert), “Moesik Popoeler” (Popular Music), “Gambang Modern” (Modern Sundanese Xylophone), and “Keroncong Modern” (Modern Indonesian Keroncong⁴). “Populair” or “Popoeler” referred to popular and “moderen” referred to modern. In Sundanese popular music, terms such as “Lagu Soenda Moderen” (Modern Sundanese Song) or “Lagu Populair” (Popular Song) demonstrate that something transitional happened in the realm of culture in the 1940s (Nawas 1961: 9). As a result, traditional Sundanese music

⁴ *Keroncong* (or *Kroncong*) is Indonesian string band music (see Kornhauser 1978 and Yampolsky 2010).

practitioners performed Sundanese music and songs for commercial purposes instead of solely for amusement (*kalangenan*).

Based on sources I examined (e.g., recordings, radio program logs, newspapers, and magazines), the term *pop Sunda* did not exist until the late 1960s. In the early 1970s, the term *pop Sunda* was commonly found in commercial recordings. For example, Bali Records released an album called “Pop Sunda” which featured Titim Fatimah as the singer. Tan Déséng was the arranger who created arrangements to accompany ten Sundanese songs, which were performed in a *pop* style. The name of the band was “Saléndrof,” and was led by Tan Déséng (see chapter 3).

Practitioners do not agree on a single definition of the term *pop Sunda*. Several practitioners of *pop Sunda* embrace a definition of the genre that is based on lyrics without considering musical instruments. For example, composer/arranger Doél Sumbang, discussed in chapter 5, stated the following:

Pop Sunda itu adalah lagu pop yang berbahasa Sunda (pers. comm., July 29, 2012).

Pop Sunda is a popular song using Sundanese language.

His definition does not mention musical styles and instruments. However, Rahmatullah Ading Affandi (henceforth RAF), a Sundanese composer, dramatist, and cultural aficionado, defined *pop Sunda* by clearly mentioning the language and the musical instruments, but not the style of music:

. . . *lagu lirik[k] bahasa Sunda yang diiringi dengan alat-alat diatonis* . . . (1989: 53).

. . . a song in the Sundanese language that is accompanied by diatonic instruments . . .

Composer Nano S. stated that *pop Sunda* refers to a song that is sung in the Sundanese language accompanied by a combination of Western and Sundanese traditional musical elements. The music “possesses a certain structure, and the instruments are mostly electric instead of acoustic” (pers.

comm., April 22, 2004). Several electric instruments such as synthesizer, electric guitar, and bass, are common in recording sessions and live performances. In several cases, acoustic instruments—Sundanese flute (*suling*), Sundanese drum (*kendang*), and gamelan—emphasize the sound of traditional Sundanese music.

1.5 POP SUNDA AS MODERN MUSIC

Pop music in Indonesia is modern music (*musik moderen*) and it embodies many of the traits associated with 20th century late modernity. But what does it mean for music to be modern? What are those traits associated with modernity in terms of music?

The term “modern” derives from Latin, *modernus (modo)*, which means “now.” It was first used in the late fifth century to distinguish the official Christian present day from a Roman pagan past (Ashcroft et al 2007: 130). At the time, modern was used to distinguish contemporary from the ancient. The term “modern” in music was also used to express “the result of a transition from the old to the new” (Grove Music Online).

Jose Ortega y Gasset, the Spanish philosopher and cultural critic, states:

The primary meaning of the words ‘modern,’ ‘modernity,’ with which the recent times have baptized themselves, brings out very sharply that feeling of ‘the height of time’ ... ‘Modern’ is what ‘is in fashion,’ that is to say, the new fashion or modification which has arisen over and against the old traditional fashions used in the past. The word ‘modern’ then expresses a consciousness of a new life, superior to the old one, and at the same time an imperative to be at the height of one’s own time (1932: 32).

In this respect, new refers to novel works, styles, or ideas that cause previous forms to become unfashionable. I argue that *pop Sunda* tends to be closely associated with “the sensation of change, speed, fashion, velocity, and transformation” (Fuente 2011: 16). *Pop Sunda* embodies

dynamic processes of change and transforms old styles, ideas, and works into new ones. This process of transformation signals a particular process or act of becoming modern (modernization).

The meanings of the categories modern music and modernity in music are as broad as the range of music played therein. In *Ethnomusicology and Modern Music History*, Stephen Blum contends that “modern music history became a subject of scholarly inquiry as musicians and scholars in several parts of the world raised questions about the causes and consequences of differences between ‘newer’ and ‘older’ practices and styles” (1993: 2). Music styles emerged during particular periods, and other styles, such as “Renaissance, Baroque, Classicism, and Romanticism are also modern in one form or another” (Fuente 2011: 32). I argue that the questions to which Stephen Blum refers not only focus on the issue of being new or old, but also emphasize the different understandings about traditional and modern, old-fashioned and fashionable, and obsolete and up-to-date. Moreover, the different understandings of these terms become more complicated if they are applied not only to western European classical music but also to non-Western music.

In the non-Western world, according to ethnomusicologist Bruno Nettl, there are three motivations to change traditional music into modern music in non-Western societies. First, to make and preserve traditional culture; secondly, to complete the process of westernization, which is the simple incorporation of a non-Western society into a Western cultural system; and thirdly, to modernize, which combines the first two motivations. Here, westernization means that “non-Western societies have adapted Western culture, the one representing a kind of ‘buying into’ Western ways, accepting the principles and values of the West” (Nettl 2005: 432). Moreover, Nettl claims that the difference between westernization and modernization is that, with

westernization, “non-Western music has been changed to make it in the minds of everyone concerned a particular kind of western music” (Nettl 1983: 354). On the other hand, with modernization, “the desire has been to create a new, adapted, modernized version of the original” (ibid.). In modernization, non-Western societies adopt particular Western cultural values and elements of western music in order to develop their traditional music. Nettle also states that modernization involves “using Western technology and techniques to permit maintenance of the indigenous traditions” (2005: 433). However, new technology does not only come from Western countries, but non-Western countries including Japan, China, and Korea, among others.

Modernity has a different, albeit related trajectory compared to “modern” or “modernization.” Witkin contends that “the critical reflections of ... [recent] thinkers on modernity constitute a project that echoes many of the concerns and ideas of modernist artists in the early years of the [twentieth] century” (1995: 31). However, modernity is not limited to the early twentieth century. Modernity is a story that is never ending—as soon as it ends, it begins again. Bauman writes:

There is no consensus on what is to be dated. And once the effort of dating starts in earnest, the object itself begins to disappear. Modernity, like all other quasi-totalities we want to prise off from the continuous flow of being, becomes elusive, we discover that the concept is fraught with ambiguity, while its referent is opaque at the core and frayed at the edges (1991: 3-4).

Like the term “modern,” modernity also refers to a recent time period. According to Oxford Dictionary online, modernity means “the quality of being modern” and “a modern way of thinking, working, etc.” In addition, it is also associated with contemporaneity. However, modernity should be understood “to mean more than ‘the here and now’” (Ashcroft et al 2007: 130). Ashcroft contends that modernity refers to “modes of social organization that emerged in Europe from about the sixteenth century and extended their influence throughout the world in the

wake of European exploration and colonization” (ibid.). Modern social organizations, such as formal schooling and the nation-state that emerged in Europe during that period, distinguished the European colonial countries from the non-modern world. Those particular modern social organizations corresponded to the development of modern civilization and a progressive way of thinking and working.

Westerners might relate modernity to ideas of superiority and even power. In contrast, non-Western societies might relate modernity to the ideas of change of social status. Achieving a higher social status is a significant issue in non-Western countries, particularly in recent times. This is the case in Indonesia. Becker states that “in Java one continually hears of the need to be *madju*, or progressive, which usually turns out to mean Western” (1972: 3). Being viewed as a modern society is more desirable than being viewed as primitive, backward, uncivilized, and old-fashioned (*kampungan*). Moreover, the change of social status is perceived to elevate one’s prestige and dignity as human beings. Western European music and American popular music are considered to be symbols of modernity. Music practitioners in non-Western countries, particularly young musicians, endeavor to adopt and establish Western music elements in their music in order to make their music modern.

The change that occurs when new ideas modify old ideas is viewed as the crucial issue covered by the terms “modern” and “modernity,” particularly in non-Western societies. Consequently, the aforementioned terms are related to the concepts of present time, change, and power. The Oxford dictionary states that “modernity is precisely the *transmutation* of time and space that emphasizes the change from one substance or type of thing into another, or making someone or something do this.”

Modernity refers to “the unequivocal assimilation of western music theory and practice – from the classical to the popular – as symbolic of ‘newness’ and social progress” (Santos 2003: 397). The theory and practice of Western music consisted of something new in relation to non-Western music. However, this newness was produced by European colonial ideologies. Ingrid Monson states that modernity refers to “the expansive sense of western thought since the Enlightenment to the specifically aesthetic movements of the twentieth century” (Monson 2007: 18). Thus, the symbol of newness and social progress was brought by particular European colonial countries to the non-Western world. Once they arrived there, they introduced these aesthetic symbols to a large populace to show their power and authority in order to exert control. For the colonizer, the dissemination of these symbols was necessary in order to perpetuate and legitimate their existence in a particular non-Western country. Therefore, for these purposes they forced newness upon the non-Western world.

In terms of modernity in non-Western music, there is an important moment that is considered to be the beginning of the engagement between European music and non-European music. In 1889, at the Exposition Universelle in Paris, one commentator claimed that “the century of modernism⁵ begins” (Fuente 2011: 25). This commentary was based on his observation and impression of the exhibition, particularly the music performance performed by Indonesian and African musicians. Composer Claude Debussy and a number of young European composers first encountered Indonesian and African music there. Debussy met the Javanese and Sundanese gamelan musical players, who showed the composer a non-diatonic tonal system and a model of significant rhythmic complexity.

⁵ According to Santos, “modernism” refers to “the changes in the musical thinking and re-evaluation of existing musical parameters by both society and individual or institutional practitioners; and the revival of ethnic sensibilities in contemporary artistic expression as a ‘new’ or innovative ideological concept” (2003: 397).

Of course, European music was introduced to Asia long before the Exposition Universelle in Paris. The arrival of Europeans in Asian countries such as China, Japan, and India before 1889 influenced the modernization of music in these particular countries. Indian Karnatic music was influenced by Europeans in the 1800s. At that time, British and French colonial officials brought European violins to South India. Shortly after the arrival of the violin, South Indian musicians adapted and “gradually altered its tuning, playing position, and technique” (Weidman 2006: 25) and incorporated it into their own style. In Japan during the Meiji period (1868-1912), a bureaucrat named Izama Suji adapted the Western song “Auld Lang Syne” using a Japanese pentatonic melody. This idea is similar to Bela Bartok’s method of creating modern melodies based on peasant music. The composer “does not make use of a real peasant melody but invents his own imitation of such melodies” (Albright 2004: 247). These examples show that the “modernization” of non-Western world music began long ago.

The construction of new music in the non-Western world often entails the adoption of ideas or musical elements from Western music. This cross-cultural activity generates new forms of music. In China, for example, Chinese musicians adopted African American jazz brought by African American jazz musicians in order to develop a new piece or a new version of Chinese popular music (Jones 2001: 7). The creative ideas and prestige of American musicians were easily absorbed by young Chinese musicians. Hence, the emergence of musicians in particular places in Asia, such as China, was a result of the modernization of Chinese culture, particularly its musical aspects.

The emergence of popular music in the United States is also an essential part of the story of modern music and music and modernity in Asia in the twentieth century. The emergence of popular music in the United States “helps to enlarge our understanding of cultural modernity”

(Fuente 2011: 27). The sense of modernity embedded in Western music, particularly in popular music, inspired practitioners to adopt modern ideas and sounds. Different musical elements and different musical characteristics aroused Indonesian practitioners' curiosity and caused them to incorporate them into their own cultural forms.

1.6 THE TERMS "POP," "POPULAR," AND "POPULAR MUSIC"

The terms "pop," "popular," and "popular music" are difficult to define because the meanings of these terms shift due to usage in different societies throughout the world and at different times.

According to the Oxford dictionary of music, "pop" is often an abbreviation of "popular," which is music that appeals to a wide audience. However, media studies scholar Keith Negus observes that popular music studies are "broader and vaguer in scope and intentions" than pop music studies (1996: 5). Manuel and Middleton state that the meaning of popular "has shifted historically and often varies in different cultures; partly because its boundaries are hazy, with individual pieces or genres moving into or out of the category, or being located either inside or outside it by different observers; and partly because the broader historical usages of the word "popular" have given it a semantic richness that resists reduction" (Grove Music Online).

Therefore, we need to have a better understanding of the term "popular."

The term "popular" has a long history. In *Keywords: a Vocabulary of Culture and Society*, British cultural theorist Raymond Williams traces the roots of the term "popular." He states that in the fifteenth century, the term "popular" was mainly used in law and politics and was understood to have a negative meaning. The term was mainly related to commoners who were considered "low," "base," and "vulgar." By the late eighteenth century, the meanings of

this term began to spread to other fields, including music. Eventually, by the late nineteenth century, the term was understood more positively, as in “well-liked” from the point of view of ordinary people. In addition, “the term popular has also meant ‘of the ordinary people’” (Shuker 2005: 203). Popular music refers to music that represents “the people,” regardless of how many people actually listen to it.

According to Shuker, historically popular music was linked to “a published title to a certain kind of music that conformed to that criterion in William Chapple’s *Popular Music of the Olden Times*, published in installments from 1855” (ibid.). Foret defines popular music in terms of “trends, styles, and genres as folklore and folksongs, brass band music (traditional/folksy music), higher-level popular music, musical and operetta, traditional jazz and swing, modern and avant-garde jazz, country and western music, and camp-fire songs, rock music, rock ‘n’ roll, disco, break dance, aerobic, blues, Negro spirituals, soul and funk, Latin American music, (bossa nova, salsa, reggae), main (middle) trend of modern popular music, folk (ballad singers), cabaret songs etc.(Foret 1991: 2). However, popular music cannot be defined simply in terms of “trends, styles, and genres.”

Kassabian contends that “popular music would include most of the music many people purchase and listen to, from Top 40 to alternative to hip hop to world beat music, on radio, on television, as well as on vinyl, cassette, or CD” (1999: 116). In this definition, the term “popular” refers to types of music that are easily and readily accessible to large numbers of people and disseminated largely by the mass media.

Fiske argues that popular culture is “the active process of generating and circulating meanings and pleasures within a social system” (1989: 2). Moreover, he contends that “[popular] culture is a living, active process: it can be developed only from within, it cannot be imposed

from without or above” (ibid.). In his view, popular culture is created by people who construct popular meanings among themselves; it is “populist.” Hence, popular music possesses “the quality of popular only when it is located in the social relations and structures that generates meaning to its audience” (Yang 1994: 76). Conversely, mass culture is the culture that is widely disseminated via mass media.⁶

Many scholars note that popular music can be identified by the range of functions it carries – from jingles to film music, from dance music to hit songs, and so on. Many musical elements and styles are included in the construction of popular music. Consequently, musical elements and principles that are intertwined in a musical composition differentiate each genre⁷ and subgenre, as well as each style.⁸

Popular music in Indonesia is influenced and shaped by international trends and institutions, multinational capital and technology, and global norms. It is not, as some may think, an imitation of Euro-American music. Euro-American dominance has been increasingly reduced, both culturally and economically, with the majority of large transnational recording companies owned by non-American companies. The “Big Four,” or the four major labels, are Sony (Japan); EMI (Great Britain); Universal (France); and Warner (USA). Most of these major record companies also have subsidiary record labels, such as Columbia Records, which is a subsidiary of Sony. These major record companies are also part of large conglomerates, some of which have had ties to the military-industrial or political establishment.⁹

⁶ The Free Dictionary <<http://www.thefreedictionary.com/mass+culture>>

⁷ According to Jim Samson, genre refers to “a class, type or category, sanctioned by convention. Since conventional definitions derive (inductively) from concrete particulars, such as musical works or musical practices, and are therefore subject to change, a genre is probably closer to an ‘ideal type’ (in Max Weber’s sense) than to a Platonic ‘ideal form’” (Grove Music Online).

⁸ According to Robert Pascall, in music, style “may be used to denote music characteristic of an individual composer, of a period, of a geographical area or centre, or of a society or social function” (Grove Music Online).

⁹ About.com Music Careers <<http://musicians.about.com/od/musicindustrybasics/g/BigFour.htm>>

In Indonesia, popular music is associated with the mass media. Because the mass media has disseminated popular music, it is no longer just purely an urban phenomenon, but a regional one as well. In regions of Indonesia, the presence of popular music also increases in relation to the accessibility rural people have to mass media and the availability of music technology in particular rural areas in Indonesia. I will address the phenomenon of regional pop music in the following section.

1.7 REGIONAL POPULAR MUSIC: *POP DAERAH*

Arranger Tan Déséng claims that *pop Sunda* is a form of regional popular music (*pop daerah*). He defines *pop daerah* as follows:

Lagu-lagu yang dilafaskan [dilafalkan] dalam bahasa daerah, baik itu bahasa Jawa, Bali, Sunda, Betawi, Palembang, Makassar, Manado, Minang, Batak, Maluku, Irian, Aceh, dan seterusnya (1989: 42).

Songs sung in the regional languages of Java, Bali, Palembang, Betawi, Makassar, Manado, Minang, Batak, Maluku, Irian, Aceh, etc.

Déséng possesses his own concept of *lagu pop Sunda* (Sundanese popular songs) which (1) are primarily sung in the Sundanese language, and include other languages; (2) use Sundanese vocal ornamentations; (3) use Sundanese-type tuning systems and scales (*pélog*, *sorog/madenda*, or *saléndro*); and (4) follow rules used in gamelan and other Sundanese ensembles (Tan Déséng 1989: 43).

In a conference devoted to the topic of regional popular music, Subagio, the former director of the national public television station in Bandung (*TVRI stasiun Bandung*), defined *pop Sunda* as follows:

Lagu Pop Daerah adalah lagu yang muncul dan berkembang pada kurun waktu tertentu, baik bertangga nada pentatonik maupun diatonik, dengan jiwa, dangiang, skill [scale], nuansa, dan warna daerah. Karena yang dibicarakan secara mikro adalah lagu pop daerah Sunda, dengan sendirinya jiwa, skill [scale], nuansa dan warna yang dominan adalah Sunda . . . lagu-lagu pop Sunda harus dipertegas lagi dengan ciri-ciri khusus pula, baik lirik atau rumpaka, maupun skill [scale] atau patet harus benar-benar merupakan identitas Sunda (Tim Perumus 1989: 63).

Pop *daerah* are songs that emerged and developed in a particular period, in either pentatonic or diatonic scales, representing the soul, emotion, scale, nuance, and character of a certain region. Because we are talking about regional popular music from *Sunda*, Sundanese elements dominate the soul, scale, nuance, and color . . . Sundanese songs should underline specific characteristics also, in lyrics as well as in scale or *patet* [mode].¹⁰ Those aspects should represent Sundanese identity.

Philip Yampolsky writes that “the term *daerah*, ‘regional’—as in the expressions *bahasa daerah*, ‘regional language,’ or *kesenian daerah*, ‘regional art form’—is used in Indonesia both for traits associated with particular geographic regions and for traits associated with particular ethnic groups” (1989: 13). Ethnomusicologist Jeremy Wallach contends that *pop daerah* is “pop music sung in regional languages, often with local musical elements added” (2002: 17). Andrew Hicken notes that “most Indonesian regions have their own variation on regional pop” (2010: 198). Each region has a particular name to represent its regional popular music, such as *pop Minang* (Minang popular music), *pop Jawa* (Javanese popular music), *pop Batak* (Batak popular music), *pop Makassar* (Makassarese popular music), and *pop Sunda* (Sundanese popular music). Most *pop daerah* recordings consist of arrangements of old and new songs in the regional language. *Pop daerah* musicians combine Western popular music style (American and British) and modern music instruments with traditional instruments, musical elements, and local languages.

¹⁰ According to Weintraub, *pathet* [or *patet*] is “a Javanese modal classification system. In Javanese *wayang kulit*, the entire performance is structured around three basic units, or acts. The musical materials used in each act are organized in conjunction with musical modes (*pathet*), which are correlated with times of night and moods” (2004: 273).

The idea of regional music is problematic because regional music can be enjoyed not only by people in the region where the music originated but also by people outside the region. Regional music is not exclusive to the ethnic group that produced it. Other ethnic groups, such as Minang and Javanese, consumed and practiced *pop Sunda* in the 1960s. For example, Elly Kasim, a Minang singer born in the highlands of West Sumatra, popularized “Peuyeum Bandung,” a Sundanese song about a Sundanese food called *peuyeum* (fermented cassava) [Irama Record LPI-175107]. Further, Tuty Subardjo, a Javanese singer from Bondowoso, East Java, popularized two *pop Sunda* songs composed by Mus K. Wirya entitled “Anteurkeun” (“Take You There”) [Remaco Record RL-023, ML 10105] and “Panginten” (“Perhaps”) [Remaco Record RL-023, ML 10106].

It would be interesting to compare my findings on *pop Sunda* with other kinds of regional popular music, but very few sources exist. Regional popular music of Indonesia is a rich and exciting area for future research.

1.8 SUNDANESE, SUNDA, AND BANDUNG

Maps provided below show: (1) the province of West Java, and (2) the city of Bandung.



Figure 1.1 Map of West Java¹¹

The Javanese represent the largest ethnic group in Indonesia (approximately 100 million people), while the Sundanese are the second largest (approximately 40 million people). Sundanese people inhabit the area commonly called *tatar Sunda* or *tanah Sunda*, which encompasses the highlands and the coastal areas of western Java. Officially, this region is known as *Jawa Barat* or West Java. Unofficially, there are other names for West Java, which emphasize the dominant population of the Sundanese in this region: *Sunda*, *Tanah Sunda*, *Tatar Sunda*, *Pasundan*, and *Tanah Pasundan* (Ekadjati 1995: 12). Currently, West Java is divided into three provinces: *Banten*, Jakarta, and West Java (*Jawa Barat*) itself.

The Sundanese are ethnically of Malay origin and speak the Sundanese language (*Basa Sunda*). Although it is difficult to physically distinguish the Sundanese from others who inhabit West Java, language and dialect identify the Sundanese population. The word *Sunda* almost never

¹¹ <http://en.wikipedia.org/wiki/File:Map_of_West_Java_with_cities_and_regencies_names.png>

stands alone. For example, *urang Sunda* means Sundanese people; *tatar Sunda* defines the area located in West Java primarily inhabited by the Sundanese ethnic group; and *bahasa Sunda* refers to the language used by Sundanese people.

The language called *basa Sunda lulugu/baku* (standard or basic Sundanese language) is practiced mainly by the Sundanese people who inhabit the *Priangan* area (*wilayah Priangan*) [see *Ungkapan Tradisional Daerah Jawa Barat* 1983/1984:13]. *Basa Sunda lulugu* is the language generally used in *pop Sunda*. Historically, a high level of acculturation has occurred among Sundanese who inhabit the coastal lowland plain in the north (Karawang, Subang, Cirebon and Indramayu), with Malay-Betawi and Javanese. Due to this acculturation, many other dialects emerged, including *basa Sunda kamalayan*¹² (the Sundanese *kamalayan* language) and *basa Sunda kejawén*¹³ (the Sundanese *kejawén* language). Singers use these dialects in *pop Sunda*. For example, Titim Fatimah used a form of *basa Sunda kejawén*.

Priangan refers to the “abode of the gods.” In early 1948, people noted that *Priangan* was a remarkable place as the center of arts [*Rajoean Priangan, satu daerah tempat pusat kesenian jang menakjubkan*] (*Pedoman Radio*, July 4, 1948). The *Priangan* area comprises seven cities: Bandung, Ciamis, Garut, Tasikmalaya, Sumedang, Cimahi, and Cianjur. Although the name, *Priangan*, is used to reflect the beautiful nature of these places, in some cases, *Priangan* or *Parahyangan* is used to only represent Bandung. *Pop Sunda* emerged in Bandung, and initially, it spread to other areas in the *Priangan* and throughout Indonesia.

¹² *Kamalayan* means “like the Malay language” (*kemelayu-melayuan*).

¹³ *Kejawén* means “like the Javanese language” (*kejawa-jawaan*).



Figure 1.2 Map of Bandung¹⁴

Bandung is the capital city of West Java. Bandung not only refers to the City of Bandung (*Kota Bandung*), but it also includes the Greater Bandung Region (*Kabupaten Bandung*), the areas that surround the City of Bandung. Many other cities surround the Greater Bandung Region: Cianjur in the West, Purwakarta and Subang in the North, Sumedang in the East, and Garut in the South. As the capital city, Bandung is the center of economics, trade, and culture in West Java. Bandung is the administrative and cultural center of Sundanese culture where *pop Sunda* developed and has the greatest popularity.

¹⁴ <http://rsudmajalaya.bandungkab.go.id/page-2-17-profil_kami-lokasi.html>

Due to its uniqueness and beauty as well as its historical value, Bandung is a main theme in the songs of several Indonesian and Sundanese composers. Some of these songs include the following:

Composers	Songs
Barmara	“Bandrek Bandung” (the name of a beverage) and “Bandung Solo” (the names of two cities, Bandung and Solo)
Dana Setia	“Bandung Berhiber, Bersih Hijau Berbunga” (“Bandung is Clean, Green, and Flowery”)
Doni Saleh	“Kota Bandung” (“Bandung City”)
Ismail Marzuki	“Bandung Selatan di Waktu Malam” (“Southern Bandung at Night”) and “Halo-Halo Bandung!” (“Hello Bandung!”)
Mang Koko	“Bandung” and “Bulan Bandung Panineungan” (“Memorable Moon of Bandung”)
Nano S.	“Bandung Lembang” (the names of two cities, Bandung and Lembang) and “Seuneu Bandung” (“Spirit of Bandung”)
Sambas Mangundikarta	“Peuyeum Bandung” (a fermented cassava from Bandung)
Siti Rogayah	“Reumbeuy Bandung” (assorted [people] living in Bandung)
Yoyo Risyawan	“Pileuleuyan Dayeuh Bandung” (“Goodbye Bandung Valley”)

Figure 1.3 Songs about Bandung

1.9 SIGNIFICANCE OF THIS STUDY

My research is important to the field of ethnomusicology because it contributes to our understanding about Sundanese popular music and culture. Only two theses about *pop Sunda* have been written in the Indonesian language (Kusumawaty 1998 and Ridwan 2004) and only a few articles have been written in English (Williams 1990; Jurriëns 2001; Spiller 2007; Van Zanten 2014). This paucity of research supports the significance of my research as a tool that

provides valuable insights into *pop Sunda*. As a form of ethnic regional music in Indonesia, *pop Sunda* is important for the modern social and cultural history of West Java and the broader history of Indonesian popular music.

Only a few analyses of the role of the arranger and the development of regional popular music in Indonesia have been published (see Hajizar 2000). This dissertation is the first study to demonstrate the significance of the arranger in the history of *pop Sunda*. My dissertation shows the essential role of arrangers in the realm of *pop Sunda*. By tracing the history of *pop Sunda* through the lens of arranging, my dissertation aims to provide a new way of understanding the production of modern Sundanese music.

1.10 METHODOLOGY AND APPROACH

I conducted research and wrote my thesis on *pop Sunda* as part of my 2004 M.Sn degree at ISI (*Institut Seni Indonesia*), the Indonesian Arts Institute in Jogjakarta, Central Java. I conducted preliminary research on *pop Sunda* for my dissertation in 2008 and 2010 and fieldwork in West Java, Indonesia, from January through August 2012. I concentrated my research in Bandung and Jakarta, two cities that are indispensable to the development of *pop Sunda*. Jakarta, the capital city of Indonesia, serves as the center for several important recording companies and media outlets for the entire country. Not only do these two areas offer a home base to many artists, composers, arrangers, and musicians of *pop Sunda*, but they also house recording studios, publishing presses, local and regional radio and television stations, and host live *pop Sunda* performances. Focusing on those cities helped me to trace the origins and development of *pop Sunda*.

During my fieldwork, I lived in my family's house on Reog Street in the Turangga area of Bandung. The residence is close to Buahbatu Street, a main thoroughfare located in Southern Bandung. Because public transportation passed through this street, I had easy access to many places, including the Library of West Java (*Perpustakaan Jawa Barat*), the Sundanese Book Library (*Perpustakaan Buku-Buku [Bahasa] Sunda*), and the Library (*Perpustakaan*) of STSI Bandung (*Sekolah Tinggi Seni Indonesia Bandung*, hereafter STSI Bandung), the Indonesian College of the Arts located in Bandung.

I conducted extensive interviews with several arrangers, including Mohammad Jassin, Mohammad Hikmat, Tan Déséng, Yan Ahimsa, Doél Sumbang, Ari Prigara, Wahyu Roche and Agus Super, in order to obtain as much information as possible about their musical activities and experiences. When interviewing Jassin and Hikmat, arrangers for the 1960s band Nada Kentjana, I played recordings of Nada Kentjana to help them recall their past musical activities. Playing the music helped them remember what it was like to compose music, choose singers, and even conduct recording sessions and live performances. The recordings helped Jassin, for example, remember the names of musicians and singers in Nada Kentjana. Furthermore, I brought some newspapers published in the 1960s that reported on Nada Kentjana's performances. The newspaper articles led to Jassin telling me the story behind those performances.

I also interviewed many musicians, producers, and journalists, several of whom I am proud to call friends: Deddy Odoy and the members of his band *Kampium*¹⁵ Bandung; Nining Meida, a prominent singer of *pop Sunda*; and several more professional *pop Sunda* singers including Rika Rafika, Rita Tila, Neneng Fitri, and Bungsu Bandung. I attended numerous performances conducted by those singers and bands in cities and villages located in and around

¹⁵ According to Deddy Odoy, *kampium* [from the English word champion] refers to a music expert.

Bandung, including Banjaran, Soreang, Cimaung, Ciluncat, Bojongsoang, Madur, Cigebar, Cikadu, and Cihideung. Interviewing those practitioners enabled me to obtain valuable information, especially about the relationship between singers and arrangers. Attending many performances allowed me to witness the activities conducted by professional *pop Sunda* practitioners and to directly engage in their performances.

I collected books, articles, scientific journals, and magazines from several places including *Perpusnas (Perpustakaan Nasional, the National Library of Indonesia)*; *Perpustakaan Prof. Doddy Tisna Amidjaja (the Prof. Dr. Doddy Tisna Amidjaja Library)*; *Perpustakaan Jawa Barat (West Java Library)*; *Divisi Informasi dan Dokumentasi Pikiran Rakyat (the Information and Documentation Division of the Bandung-based newspaper Pikiran Rakyat)*; and *Divisi Informasi dan Dokumentasi Kompas (the Information and Documentation Division of the Jakarta-based newspaper Kompas)*. From those places, I gathered magazines containing daily radio programs released by *NIROM* and *VORL*. I also explored *Pedoman Radio (Radio Guide)* released from 1948 to 1961 by *RRI (Radio Republik Indonesia, the Indonesian national radio station network)*. The information from these various resources helped me to trace the roots of *pop Sunda*, the initial practitioners, and the role of radio stations in popularizing early *pop Sunda*. Articles helped me to understand the relationship between music and politics, especially in the period of the 1960s when the first Indonesian president, Soekarno, attempted to restrict Western popular music from being played, which further encouraged the emergence of regional pop music (*pop daerah*) (see chapter 2)

I visited six radio studios: *RRI Bandung*; *Gita Priangan* studio; Air studio; *Gita Pasundan* Studio; DMG (Duta Media Granada) 600 studio; and On studio. Visiting those studios allowed me to observe how arrangers create parts, direct musicians, assist singers, and

collaborate with sound engineers in the process of recording music. Being in those studios allowed me to closely examine the musical instruments and other equipment used by the arrangers. This also helped me to observe how the arrangers, musicians, and sound engineers manipulated the machines to create unique sounds.

I observed the arrangers, including Doél Sumbang, Yam Ahimsa, and singers, including Nining Meida, and Rika Rafika, conducting several informal rehearsals before performances or recording sessions. In the rehearsals, I observed how arrangers suited their arrangements to the vocal characteristics of a particular singer. In some cases, singers, musicians, producers, managers, or even sound engineers offered suggestions to complete the arrangements. This observation helped me to answer questions about the role of the arranger and his relationship with those practitioners.

I visited the record stalls on Surabaya Street (*Jalan Surabaya*) in Jakarta and the residences of audio collectors including Harkat Somantri, Agus Salim, and Hariadi Suadi to obtain old phonograph recordings and cassettes of *pop Sunda* that I could not obtain from music stores. I analyzed particular songs in order to both show points of interest and to illustrate the distinct “sound” that sets each arranger apart from others. This helped me to connect the “sound” used by the arrangers to particular periods of time in the history of *pop Sunda*.

As a Sundanese scholar, I can speak and read the Sundanese and Indonesian languages fluently. Being an arranger-composer also helped me in communicating with other arrangers; I had no problem understanding the specific musical terms they used. Those arrangers provided me with a great deal of information related to their experiences in composing music, using recording studios, communicating with singers, musicians, and producers, and conducting their live performances. They invited me to their home studios to observe their activities when they

were making and recording music. Interviews with those arrangers helped me answer questions about their musical training; their musical activities; their relationships with composers, musicians, and engineers; and their ideas about the role of the arrangers in *pop Sunda*.

Style in Music

In *Musicology: The Key Concepts*, David Beard writes, “The concept of style refers to a manner or mode of expression, the way in which musical gestures are articulated” (2005: 170). Moreover, Robert Pascall states that, in music, style “may be used to denote music characteristic[s] of an individual composer, of a period, of a geographical area or centre, or of a society or social function” (Oxford Music Online). In *pop Sunda*, each arranger has his own style. The Indonesian word for style is *gaya*. Informed listeners can identify the arranger by listening to the music. In this dissertation, I will investigate the claim that style distinguishes each arranger by describing and analyzing music characteristics of each individual arranger.

In *Theory and Method of Ethnomusicology*, Bruno Nettl describes three approaches to the description of style in music: systematic, intuitive, and selective. The systematic approach is used “to identify all possible, or many, or, for practical purposes, a selected group of aspects of music, and to describe each of these aspects in an individual composition, or in a body of musical composition which, for one reason or another, are assumed to have something in common justifying their description” (1964: 135). The intuitive approach is used to “identify the most striking, the most important aspect of a piece of music, or of a musical style” (ibid., p. 137). This approach can be used to identify the composer’s wishes and intentions through “the composer’s own statements or by the informed listener who, as a member of the composer’s own culture, may be in a position to make valid statements about his music” (ibid.). Further, the

selective approach is used to “analyze only one or a group of related aspects” (ibid., p. 138). In this dissertation I use all three approaches. These approaches helped me to analyze melodic and rhythmic parts, tempo and harmonic foundations, sound timbre, and stylistic elements of the pieces according to the arranger’s wishes and intentions. I analyzed the arranger’s intentions, with reference to the arranger’s own statements or statements “by the informed listeners who, as a member of the composer’s [arranger’s] own culture, may be in a position to make valid statements about his music” (ibid., p. 137).

I transcribed the songs into staff notation because the music is primarily in a diatonic tuning. In addition, I also translated the song lyrics into English to make the lyrics accessible to English readers.

1.11 KENDANG (DRUM) AND TRANSCRIPTION

Since the 1980s, the *kendang* (drum) has played an essential role in *pop Sunda*. *Kendang* refers to “a set of three laced drums, including a large drum (*kendang indung*) and two smaller drums (*kulanter*)” (Weintraub 2004: 271). A large *kendang* consists of two heads, the larger head called *gedug* and the smaller head called *kempyang* (Soepandi 1988: 100). However, several *kendang* players who often accompanied *pop Sunda* said that the smaller head of the large *kendang* was called *kemprang*. Therefore, I tend to use the term *kemprang* in the context of *pop Sunda*.

The player can produce the various sounds of the *kendang* by hitting different parts of the head and by using different hand techniques. Different timbres on the *gedug* can be produced by pressing the heel of one’s left foot against the larger head.

In traditional Sundanese music, scholars have developed a set of syllable including *dong*, *det*, *pong*, *pang*, *ping*, *peung*, *pak*, and *plak* to represent *kendang* sounds (see Soepandi 1988; Spiller 2010; and Upandi 2011). This set of syllables is used in art institutions such as STSI (*Sekolah Tinggi Seni Indonesia*, the Indonesian College of Arts) and SMK 10 (*Sekolah Menengah Kejuruan*, Vocational School Number 10) in Bandung. However, I tend to use the syllables that are commonly used by the *kendang* players in accompanying *pop Sunda*. The main syllables are *dong*, *det*, *peung*, *pak*, *pang*, and *plak* (see Figure 1.5).

I include transcriptions of *kendang* parts in the dissertation, especially in chapters 4 and 6. I describe *kendang* patterns using Western single line notation. I indicate rhythm with Western note values, in order to enable readers with a background in Western music to understand rhythmic aspects of each pattern. I use a single line notation in which the timbre is mentioned in front of the line notation. The syllables used are *dong* and *det* (using the heel of the left foot) to represent the sounds of *gedug*. The syllables *peung* and *pak* represent the sounds of the *kulanter*. The syllable *pang* and *plak* are used to represent the sound of *kemprang*, as described in figure 1.4.

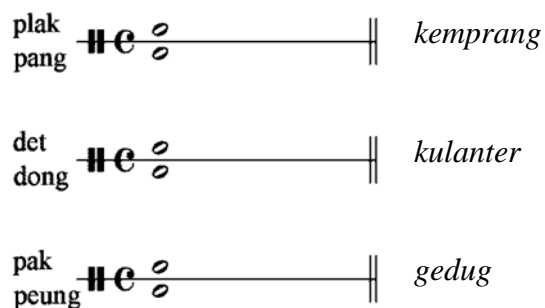


Figure 1.4 Key for *kendang* notation



Figure 1.5 *Kendang* and the syllables associated with its sounds

1.12 TECHNICAL NOTES

In this dissertation, the Indonesian language follows the system of orthographic conventions officially adopted by the Indonesian government in 1972. This system is known as EYD, which stands for “Ejaan Yang Disempurnakan” (“Perfected Spelling”).

For citations and lyrics garnered from pre-1972 printed sources, I maintain the old spelling. For example, /c/ was written /tj/, /u/ was written /oé/, and /j/ was written /dj/. The word written /tj/ is read /c/, the word written /oé/ is read /u/, and the word written /dj/ is read /j/. However, I will maintain the spelling /u/ for the name of Kusumadinata (instead of /oé/) because he used that spelling as the author of books and articles that I refer to in the text, even though those sources were written in the 1940s and 1950s.

All Sundanese and Indonesian terms are written in italics throughout the dissertation. I put the title of songs in quotation marks (e.g., “Bangbung Hideung” and “Hariring Kuring”). Some of the syllables follow the official Sundanese language (e.g., e, é, and eu). All of the translations into English are my own. The sounds of consonants in the Indonesian language are similar to those in English. However, the vowels are pronounced as follows:

a = as in bravo

e = as in let

i = as in did

o = as in owner

u = as in you

Moreover, the Sundanese /e/ represents several vowels as follows:

e = as in bait

é = as in egg

eu = as in earth

2.0 MOHAMMAD JASSIN AND NADA KENTJANA: THE EARLY STAGES OF POP SUNDA RECORDING

Mohammad Jassin, also known as Jassin, was the first arranger to arrange Sundanese songs accompanied by a band using a pop style on recordings. Jassin was the leader of the band Nada Kentjana, and he created the majority of the band's compositions and arrangements for both recordings and live performances. Jassin and his band Nada Kentjana were well-known as modernizers of Sundanese music (*Pikiran Rakyat*, September 22, 1962). From 1961 to 1965, Jassin and his band produced seven recordings. In 1963 Jassin changed the name of the band from Nada Kentjana to Nada Kantjana.¹⁶ Overall, the band recorded fifty-two songs. These songs include thirty-one Sundanese children's songs, approximately 60% of the band's repertoire.¹⁷ He preserved and modernized Sundanese children's songs using a pop style.

In this chapter, I examine Jassin's life and music career from late 1959 to 1965, the period during which he and the band achieved their greatest popularity. I investigate several significant factors that encouraged Jassin to compose and arrange *pop Sunda*, including (1) President Soekarno's instruction to feature Indonesian characteristics in music, and (2) the

¹⁶ The recordings produced under the name of Nada Kentjana are (according to date of release): *Euis* (the name of a Sundanese girl), c. early 1961; *Nada Kentjana* (the name of the band), c. late 1961; and *Jaomal Kiamat* (*The End of the World*), c. 1962. The recordings produced under the name Nada Kantjana are: *Modjang Desa* (*A Girl from a Village*), c. 1963; *Ka Huma* (*Going to the Rice Field*), c. 1964; *Aha Ehe* (*A Hint*), mastered on 18 December 1964 and released immediately afterwards; and *Saha Eta* (*Who is He/She?*), c. 1965. *Euis*, *Nada Kentjana*, and *Jaomal Kiamat* were released under the P.T. Remaco label, Jakarta. *Modjang Desa*, *Ka Huma*, and *Saha Eta* were released under the Mutiara Records label. *Aha Ehe* was released by Lokananta Records.

¹⁷ The remaining songs are compositions by other Sundanese composers, including Trihanto, Koko Koswara (also known as Mang Koko), Kosaman Djaja, Mohammad Hikmat (also known as Hikmat), and Djuhari.

significant role of music contests in promoting regional popular music. I argue that those two factors marked the beginning of arranging Sundanese songs accompanied by bands that were then recorded and distributed nationally. I focus on the following categories of analysis to show how Jassin created unique musical arrangements: (a) selecting songs for performances and recordings; (b) developing melody; (c) arrangement as a collaborative relationship between Jassin and composers, musicians, and singers; and (d) instrumentation. Lastly, I discuss Jassin's individual style, examining the unique characteristics of the music style that he developed in the early 1960s.

2.1 BRIEF BIOGRAPHY OF JASSIN

Jassin was born on November 15, 1938 in the rural Ciamis Regency located in southern West Java. In 1947, Jassin's father, H. Ardi Sasmita, moved his family to Cibiru, Ujung Berung located 16.2 km east of Bandung. Jassin's father was a school supervisor (*penilik sekolah*) who worked for the Department of Education and Culture (*Departemen Pendidikan dan Kebudayaan [P&K]*) in West Java. The schools he supervised were located in northern Bandung. Therefore, in the mid-1950s, in order to be close to his work, he moved to Bosscha Street located in northern Bandung. Jassin's activities in arranging and performing *pop Sunda* began to develop after his family settled there.

When he was a child, Jassin and his friends played *kaulinan barudak lembur* (traditional Sundanese children's games). In Sundanese villages, people regularly came together to enjoy the full moon in an event called *mulan* (moon). Playing, singing, and dancing were common children's activities at this event; and *kakawihan urang lembur* (traditional Sundanese children's

songs) were usually sung while they played traditional Sundanese children's games (Danamihardja 2006). Jassin learned a variety of those songs from his father. At that time, Jassin did not expect that his childhood songs would become an essential part of his music career (Jassin, pers. comm., June 15, 2008).

While attending senior high school at SMA 3 (*Sekolah Menengah Atas 3*) in Bandung, Jassin lived in a student dormitory located on Windu Street. In the dormitory, he established a friendship with someone who was able to play acoustic guitar.¹⁸ Jassin often visited his friend's room to watch him playing the guitar. Intrigued by his friend's skill, Jassin decided to learn guitar. Fortunately, his friend did not mind sharing the guitar with Jassin and he taught himself how to play. The students who lived in the dormitory produced local events that enabled everyone to participate and work together, which provided Jassin with opportunities to show his growing skill in playing guitar. After graduating from SMA 3, he moved back to his father's house on Bosscha Street, where Jassin decided to buy an acoustic guitar to continue his hobby.

Jassin studied engineering in the Department of Water Engineering (*teknik sipil basah/pengairan*) at ITB (*Institut Teknologi Bandung*), the Bandung Institute of Technology. At the age of 22, he often listened to music programs broadcast by RRI Bandung, which included Indonesian popular music and Western popular music styles such as calypso, rock 'n' roll, rumba, and cha-cha. He learned music by ear. Then he would perform his music in front of his friends in the engineering department. Those engaging performances led his friends to comment that Jassin was a talented musician and they thought he could earn money as a musician.

Jassin often filled his free time either playing guitar alone, or jamming with his younger brother at home. In elite venues, such as restaurants, hotels, pubs, rock 'n' roll, jazz, and Latin

¹⁸ Jassin did not remember the name of his friend.

music were extremely popular. Jassin often visited those places to hear popular music. Although able to play guitar, at this time Jassin did not care about a career in music; he played the guitar for pleasure. He did not believe that working as a musician was a reliable way to earn a steady income. He intended to complete his degree and become an engineer.

However, in mid-1959, Jassin formed a band with the English title “Golden String.” He recruited his brothers as members of the band. In late 1959, he decided to change the name of the band to Nada Kentjana. Nada refers to “tone (s),” and Kentjana refers to “golden.”¹⁹ This change was sparked by two factors: (1) to fit the name with president Soekarno’s instruction to feature Indonesian identity and not Western identity, and (2) to participate in a Music Contest held by *IPPSI* (*Ikatan Pelajar Pencinta Seni*, The Association of Student Art Lovers). In October 1959, Soekarno stated that Indonesian music and culture should feature “our own identity.” To follow the President’s advice, *IPPSI* released a proclamation that declared: (a) a band with an English name should change its name to an Indonesian name,²⁰ (b) the band should feature Indonesian songs, (c) regional songs (*lagu-lagu daerah*) should be played, and (d) music contests imitating Western music contests should be eliminated (Suadi 2003: 12).

In 1960, the Bandung branch of *RRI* (*Radio Republik Indonesia*, the Indonesian national radio station network) requested Nada Kentjana to perform at a live music event. This event elevated Nada Kentjana’s popularity because the broadcast was heard throughout Indonesia. The role of *RRI* was significant in increasing their popularity, especially when Baskara, a talent scout at *RRI*, created a program called “Pilihan Pendengar” (“Listener’s Choice”), where Nada Kentjana songs were often requested in the 1960s. Consequently, from 1960 to about 1965, Nada

¹⁹ The name was suggested by Jassin’s father.

²⁰ The following Indonesian bands changed their names: “The Alulas” turned into “Aneka Nada” (A Variety of Tones); “El Dolores Combo” turned into “Eka Djaya Combo” (The Most Successful Combo); and “Golden String” turned into “Nada Kentjana” (Golden Tones), among others.

Kentjana became the most well-known band playing Sundanese language songs accompanied by a band. They were invited to play in many venues in West Java. For example, they performed at the prestigious Homann Hotel, for events conducted by the *PLN* (*Perusahaan Listrik Negara*, the Indonesian electricity company), at wedding parties, and at various sugar company celebrations in and beyond Bandung. They also played at events in Ciamis, Tasikmalaya, Cianjur, and Sukabumi (Aksan 1994: 6).

The fact that Nada Kentjana was the most popular *pop Sunda* band in Bandung during the 1960s is mainly attributed to the following factors: (a) the Sundanese-language songs they sang; (b) the creative music arrangements they played; (c) the attractive costumes they wore; as well as (d) the refined performance style they adopted. Their repertoire consisted mainly of Sundanese children's songs, arranged and performed in a new style following music trends popular at that time. Their specific repertoire, music arrangements, costumes, and performance style distinguished Nada Kentjana from other bands that mostly featured Indonesian and Western popular songs accompanied by Western instruments (also called *ban* [band]). The band members avoided wearing tight pants "like those worn by Elvis Presley" (Jassin, pers. comm., June 15, 2008). Instead, they tended to wear neat costumes, such as white-collared shirt, dress, and *batik* (colored designs on textiles that are considered an original design product of Indonesia). Moreover, impolite behaviors, including acting wild and being drunk, were not permitted, either on stage or in their daily lives. The costumes they wore and the instruments used are shown in figure 2.1.



Figure 2.1 Nada Kentjana performance at an event held at the Homann Hotel in Bandung in early 1960 (courtesy of Trihartati)

Trihartati, the female singer standing on the left, said that the picture showed the first formation of Nada Kentjana. The position of each performer was arranged by Jassin (playing an electric guitar on the right). The position of the performers was important in order to show their attractive appearance and to feature the singers. Two female singers, wearing dresses, were instructed to stand in front; two male singers, wearing white-collared shirts and black pants, would stand behind them. To show their unity, all the male musicians were ordered to wear white-collared shirts and black pants as well. Three guitar players were arranged on the stage: front left, front right, and behind the bongo player. The bass player stood in the back (right). The conga player stood behind the male singers; the bongo player sat beside the conga player. The drum player sat in the back (left). The singers and two guitar players stood on the floor while the rest of the musicians stood on the stage. Jassin claimed that this formation was mainly intended

to obtain an attractive balance of performers. In this context, the balance is demonstrated in both appearance and sound.

As was common in many bands, conflicts occurred due to financial matters. Trihartati testified that she and her relatives never got paid properly. In many performances, they even had to spend their own money to pay for expenses such as food and transportation. These conflicts caused the Tri siblings (Trihanto, Trihoneng, and Trihartati) to leave the group. Once they left, Jassin looked for new singers.

Jassin admitted that he controlled his group with an iron hand. Whoever disagreed with him would be asked to leave the band. Jassin claimed that the iron hand was necessary to maintain order in the band. Even though it caused the resignation of the Tri siblings, it was also one of the reasons that he and his group were able to stay together and remain popular for around six years. Additionally, through this iron hand he was successful in promoting Nada Kentjana to the wider society and to produce seven recordings.

On June 30, 1963, Jassin changed the name from “Nada Kentjana” to “Nada Kantjana.” Interestingly, Jassin created a specific song to mark the reincarnation of Nada Kentjana entitled “Nada Kantjana.” The song was included on side 2 of *Modjang Desa (A Girl from a Village)* [Mutiar Records MEP-003 MSL-5024 B]. Through this song Jassin wanted to let the listeners know that he, Nada Kentjana, and their style, had not died. The lyrics of the song consisted of the exact date when Nada Kentjana reincarnated as Nada Kantjana, except for the year. The lyrics are shown in Fig. 2.2.

Kuring ngarasa kaduhung
Nada Kentjana lastari.
Poé Minggu bubaranna
Tanggal tilupuluh bukti

I regret
the end of Nada Kentjana.
This group is breaking up on Sunday
on the thirtieth day

Kagenep ngaran bulanna
Tabuh sapuluh ti wengi.
Tapi na sanajan kitu
Henteu kudu leutik ati.
Pangeran mah sipat rama
Méré deui jabang bayi
Ngarana Nada Kantjana.
Garapan anu kiwari
Teh sakabéh dulur-dulur.
Kuring méré sembah bakti
Ménta panggiat pangdu'a
Kana ieu seni musik.
Nada Kantjana nu nyata
Jauhkeun tina balaik.

of the sixth month
at 10 pm.
However,
we do not have to be dispirited.
The power of God
has given us a new baby
its name is Nada Kantjana.
The new works are created
by all of the members.
I give my respect,
asking for blessings and encouragement
for our music.
The real Nada Kantjana
staying far away from calamity.

Figure 2.2 Lyrics of "Nada Kantjana"

The more Jassin and his band performed and recorded their pieces, the more popular they became. However, as mentioned earlier, becoming a prominent artist was not Jassin's goal. He preferred to look for a job related to the educational degree he had obtained. Therefore, after he finished his degree in 1965, he left the band. He did not stop his activity suddenly but resigned from the band gradually. He continued to perform with the band on occasion.

It late 1965 he completely left the group and his career in music. He began his career as a water engineer and lived in several places in the country, including Semarang (Central Java), Sumatra, Sulawesi, Timor Timur (East Timor), and others. Even though the government offered him good positions as a public service engineer, he did not accept those opportunities. He preferred to be self-employed rather than a public service employee. After his long stay on other islands, he retired in the late 1990s and returned to Bandung. At this writing, he spends his time at home, except when he is praying at a mosque near his house.

2.2 POLITICS AND MUSIC CONTESTS

2.2.1 “OUR OWN IDENTITY”

Jassin emphasized that the statement about “our own identity” by President Soekarno encouraged him to perform and develop Sundanese popular music (Jassin, pers. comm., June 15, 2008). In a gathering conducted at Padjadjaran University in Bandung in early October 1959, the president claimed that the formation of a righteous and prosperous society was based on “our own identity” (*Pikiran Rakyat*, Oct 12, 1959). He did not respect Indonesian youth and students who imitated Western dance style, singing rock ‘n’ roll and cha-cha as if they themselves were from western countries²¹ because, to him, those things threatened Indonesian national identity. However, he did not mention that Western instruments that accompanied those dances were not allowed.

On October 28, 1959, at the national commemoration ceremony of the *Sumpah Pemuda* (The Pledge of Indonesian Youth) in Surabaya, Soekarno spoke out against Indonesian youth listening to and dancing to Western popular music. Such popular music included rock ‘n’ roll, mambo, cha-cha, and calypso (Suadi 2003: 6). In the post-colonial and newly independent Indonesia, Soekarno proclaimed that Indonesian music and culture should feature “our own identity.” He promoted “acceptable” forms of Indonesian music and dance (*seni tradisional Indonesia*) including *Tari Serampang 12* (“Twelve Movements Dance”), and *Tari Lenso* (“Lenso Dance”), as well as regional forms of music (*musik daerah*). He also denigrated Western popular music as “noisy and grating” or “ngak ngik ngék” (Printono 1960: 136). According to Soekarno,

²¹ In this case, the Western popular music from Britain and the United States, as well as Latin America, influenced the emergence of bands imitating Western styles and dance imitating Western movements.

Western popular music was a threat to Indonesian culture as a whole. Therefore, he called on artists to feature Indonesian identity in every Indonesian art form.

Following is Soekarno's statement as part of the *Usdek Intisari Manipol*,²² in which he chastised Indonesian youth for playing Western popular music.

. . . kenapa dikalangan engkau banjak jang tidak menentang imperialisme kebudajaan? Kenapa dikalangan engkau banjak jang masih rock-'n-rollan, dansa-dansian a la cha-cha-cha, musik-musikan a la ngakngik-ngék gila gilaan, dan lain sebagainya lagi? Kenapa dikalangan engkau banjak jang gemar membatja tulisan-tulisan dari luaran, jang njata itu adalah imperialisme kebudajaan? Pemerintah akan melindungi kebudajaan Nasional, dan akan membantu berkembangnja kebudajaan Nasional, tetapi engkau pemuda-pemudi pun harus aktif ikut menentang imperialisme kebudajaan, dan melindungi serta memperkembangkan kebudajaan Nasional (1960: 136).

. . . why isn't your group against cultural imperialism? Why are you still playing rock 'n' roll, dancing à la cha-cha-cha, playing music à la crazy *ngak-ngik-ngék*, and so forth? Why does your group delight in reading foreign books that in fact are the embodiment of cultural imperialism? The Indonesian government will protect the national culture and will help develop the national culture, but as Indonesian youth, you must be active in challenging cultural imperialism and protecting it as well in developing our National culture.

In 1960, Colonel Satari, the commander of the Western part of the *Priangan* area, requested Jassin and his band to play music for a presidential event. Jassin knew that the President was against Indonesian youth performing Western popular music. However, the colonel persuaded Jassin to play music for the occasion. Jassin planned to hide the musicians behind the curtain and only allow the singers to be seen by the audience, but the Colonel did not agree with Jassin's idea. The Colonel guaranteed that the President would welcome Nada Kentjana because they played Sundanese songs. Surprisingly, the Colonel was correct. As soon as Nada Kentjana started playing the song "Ték Koték Koték" (the sound a chicken makes), the

²² The manifesto was released by the Indonesian government in 1960. *Usdek* stands for *Undang-Undang Dasar 1945* (Constitution of Indonesia 1945), *Sosialisme à la Indonesia* (Indonesian socialism), *Demokrasi Terpimpin* (Guided Democracy), *Ekonomi Terpimpin* (Guided Economics), and *Kepribadian Nasional* (National Identity); and *Manipol* stands for *Manifesto Politik* (Political Manifesto).

President stood up to look for a woman to dance with him (Jassin, pers. comm., June 15, 2008). Jassin testified that the President was excited by their performance. As a result, for subsequent presidential events, Soekarno often requested Nada Kentjana to play music to entertain his honored guests, who included Norodom Sihanouk, the Ruler of Cambodia (1953-1970), and Sékou Touré, the President of Guinea (1958 to 1984) among others (*Pikiran Rakyat* Sept 22, 1960).

The President never banned the songs and music styles played by Nada Kentjana, even though they accompanied their songs with Western music styles such as rock ‘n’ roll, calypso, rumba, and cha-cha. Nada Kentjana served the president in other capacities as well. For instance, in 1964, Soekarno asked Jassin to compose a patriotic song in order to raise nationalist sentiments, particularly in West Java. Jassin composed “Ganyang Malaysia” (Destroy Malaysia), a song about battling the Indonesian enemy, Malaysia.²³ Furthermore, Nada Kantjana was invited by Soekarno to perform “Ganyang Malaysia” in a gymnasium (*Gedung Olah Raga* located on Saparua Street in Bandung). On that occasion, Soekarno ordered the audience to clap their hands following the music. Those members of the audience who did not clap their hands were considered by the President to be against the destruction of Malaysia (*anti ganyang Malaysia*) (Jassin, pers. comm., June 15, 2008).

In 1962, the Mayor of Bandung, R. Priatna Kusumah (1956 to 1966),²⁴ came to Jassin’s residence at Bosscha Street to request several performances of Nada Kentjana in front of the

²³ On May 3, 1964, Soekarno released his command “Ganyang Malaysia.” This command was intended to thwart the embodiment of the puppet Malaysian states (*negara boneka* Malaysia). Soekarno believed that the state was created by the British, which as a colonial power threatened the existence of Indonesia (Srijanto 2010: 28). There were several countries that Indonesia considered enemies in the early 1960s, including the United States, Great Britain, and Malaysia.

²⁴ <<http://yopieandnouva.blogspot.com/2010/11/daftar-nama-nama-walikota-bandung.html>> accessed December 30, 2012.

President and for other formal occasions. Priatna considered Jassin and Nada Kentjana a big asset in that they maintained Sundanese culture on a national level.

Jassin claims that he also received recognition as a talented composer from two other prominent Sundanese composers, Koko Koswara (professionally known as Mang Koko) and Djuhari. Koko Koswara (1917-1985) was a composer of Sundanese songs in a “new style” (*wanda anyar*) in the mid-1940s. Koko was a well-trained musician in traditional Sundanese music as well as Hawaiian music. Koko’s lyrics dealt with social criticism, nationalism, religion, sports, and modern themes (Nawas 1961:15). Djuhari (1924-2010) was also a prominent Sundanese composer. He created compositions using both the Indonesian and the Sundanese languages.

Initially, Mang Koko disagreed with the style of Jassin’s music. According to Jassin, Mang Koko said that Jassin’s work ruined Sundanese music. In response to Mang Koko’s criticism, Jassin published a statement in a local newspaper (date unknown) in which he said that his goal was to preserve old Sundanese songs. He wanted to remind listeners that those songs were still valuable, even in a modern format (pers. comm., June 15, 2008). Given the music’s popularity among Sundanese, Mang Koko had to admit that Jassin was successful in developing Sundanese music. He even allowed his composition “Ki Sunda” (a Sundanese elder male) to be arranged and performed by Nada Kentjana. Moreover, Jassin stated that around 1962 Djuhari visited his residence at Bosscha Street to ask him about his techniques in creating and developing Sundanese songs. Jassin instructed Djuhari about how to use the diatonic tuning for traditional Sundanese songs, which were based on Sundanese tunings. Afterwards, Djuhari produced several new Sundanese songs in diatonic tunings.

The invitations to play music for many formal governmental occasions, the Colonel's support of Jassin and his band, the visit from the Mayor of Bandung City to his residence, and the recognition by Mang Koko and Djuhari, indicated the prominent status of Jassin in the development of Sundanese popular music. The support he received strengthened Jassin's confidence in continuing to feature Sundanese songs accompanied by Western instruments in his compositions and arrangements.

2.2.2 MUSIC CONTESTS

In Bandung, annual music contests were held by the *IPPSI* (*Ikatan Pelajar Pencinta Seni*, The Association of Student Art Lovers). The contests were held at the Homann Hotel located in downtown Bandung on Asia Africa Street. In 1959, the first *IPPSI* music contest *IPSSI* Music Contest I was recognized as the largest music contest in Indonesia to date and attracted many young bands not only from Bandung but also from other cities. The audience came to support this event and also to support friends or colleagues who were playing with one of the bands in the competition.

The *IPSSI* Music Contest I was held from February 28 to March 3, 1959 (see figure 2.3).²⁵ Thirty-nine bands registered as participants, ranging from the middle school level to the university and the public level. However, in this contest, there were no participants performing

²⁵ In the newspaper advertisement shown in figure 2.3, the contest was hailed as the largest music competition in Indonesia (*Pikiran Rakyat*, February 25, 1959). Due to the large number of contestants, the music contest was divided into two categories: student (*pelajar*) and public (*umum*). The student category comprised middle school and high school levels. The participants from the university level as well as from the public were categorized as *umum*. The competition was conducted in three days. The first day was for the middle school level, the second day for the high school level, and the third day was for the public. Each participant was obligated to perform three songs. As a result, there were more than two hundred popular songs performed in the contest. A variety of styles were played by competitors.

Sundanese songs. The winner of the first contest was “Band Saptawati” (*sapta*=seven; *wati*=female, seven females band).

28 Februari - 1 Maret tingkat S.L.P. & S.L.A. **di HOTEL HOMANN** **3 Maret 1959.** Irama Barat & Indonesia Populair.

IPPSI kali ini mempersembahkan: **MUSIC-CONTEST** *Kundjungilah!*

Kedjuaraan Bandung 1959 - Terbesar di Indonesia!
Diikuti oleh 39 Band.

Malam I.

- * Band Wanita S.M.P. B.P.I.
- * " " Taman Dewasa.
- * " " S.M.P. Negeri II
- * " " S.M.P. Negeri V.
- * " " S.M.P. Negeri IVI.
- * " " S.M.P. Negeri V.
- * " " S.M.P. Negeri II
- * " " S.M.P. B.P.I.
- * " " Taman Dewasa.
- * " " S.M.P. St. Alloysius.

Malam II.

- * Band Wanita S.G.P.D.
- * " " S.M.A. II/B.
- * " " S.M.A. III/B.
- * " " S.M.A. IV/B.
- * " " S.M.A. V/C.
- * " " S.M.A. VI/C.
- * " " S.M.A. Kristen.
- * " " S.M.A. Taman Madya.
- * " " S.G.P.D.
- * " " S.T.M.
- * " " S.M.A. St. Alloysius.
- * " " S.M.A. Muslimin

Malam III.

- * Young Blossoms
- * Cubana Tigers.
- * Young Brothers.
- * Durangy kids.
- * The Alphas.
- * Junior.
- * Saptawati
- * The Milton Swing
- * Kazado
- * The Rockers.
- * The Hot Jumpers.
- dll.nja!

* 39 Band umum & peladjar berarti tak kurang dari 200 lagu2 dibawakan.

* 10 Band S.L.P. malam pertama

* 11 Band S.L.A. malam kedua.

* 16 Band umum Indonesia & Barat Populair malam ketiga

dengan atraksi istimewa:

Pemilihan Ratu „Sinar Minggu”
Tjalonkan diri anda!
Trio Alwi — Us Us — Albadar
Djaga perut anda!

Kartjis malam I hanya Rp. 5.—, Rp. 7.50 dan Rp. 10.—
" II hanya Rp. 7.50, Rp. 10.— dan Rp. 15.—
" III hanya Rp. 20.—, Rp. 30.— dan Rp. 50.—

Kartjie untuk Malam III hampir habis!
untuk sekolah2 yang turut Contest dapat diminta pada pemimpin band nia.

Pendjualan kartjis di — T.U. Pikiran Rakjat
— Hotel Homann
— Dji. Tamblong 17 tlp. 3989

Persediaan sangat terbatas! — Siapa tjepat dia dapat!

Lagu2 Top Hit akan berkumandang selama 3 malam, dalam segala jama.

* Pertundjukan dimulai djam 19.30.
* Harap djam 19.00 sudah hadir..

Tjatakan Pertundjukan Tgl. 2 Maret ditiadakan berhubung kedatangan P.J.M. Ho Chi Minh.

Figure 2.3 An advertisement for the IPPSI Music Contest I

The IPPSI Music Contest II was held from April 3 to April 8, 1960. This contest was held after Soekarno’s speech at the national commemoration ceremony of the *Sumpah Pemuda* in Surabaya, on October 28, 1959. This was the contest in which Nada Kentjana took part and won second place (*Pikiran Rakyat*, April 4, 1960). In the IPPSI Music Contest II, the committee released two mandatory requirements. Each band was obligated to perform three songs. The songs chosen could be in either Indonesian or regional languages. The contest promoted styles such as foxtrot, waltz, calypso, and cha-cha to accompany Indonesian and regional songs (*lagu daerah*). The committee encouraged those rhythms to be performed because they realized that

Indonesian people enjoyed them, and the President had encouraged those styles to be played as long as the songs featured Indonesian or regional languages.

Twenty bands took part in the second music contest. The contestants ranged from children to adults. Different from the previous event, this contest included four children's bands, including "Band Botjah" (the kids band), "Band Bujung" (the kids band), "Gema Nada Band" (the sound of an echo band), and "Putera Agung Band" (the greater kids band). Additionally, the committee provided one special award in a new category called "Melody Gitar Bandung 1960" (the best guitar player in Bandung, 1960) and included no other instruments. This award indicated that the guitar player was considered the most important instrument, besides the voice.

The second contest was judged by five prominent Indonesian music experts of the time: Abdurrachman Natadiria (the leader of the jury), Tomi Bustomi, Ebet Kadarusman, Tengku Madian, and Otto Adikara. The elements valued by the judges were not only musical aspects but also other aspects, including costume and performance style. The committee required the participants to wear neat costumes. National and regional identities were expected to be featured through the languages and costumes. Furthermore, dancing accompanied by cha-cha and calypso styles was not allowed.

These requirements were intended to support the Indonesian president's appeal for "our own identity."²⁶ The committee stated that the performance must highlight Indonesian values²⁷ even if they played Western instruments and used Western vocal and music styles. The music accompaniment styles commonly played by Westerners was not seen as a threat to the

²⁶ The head of the *Jajasan Irama Populer* (Popular Music/Rhythm Foundation), Mawar Sitompoél, stated that the festival would be conducted in order to highlight Indonesian traditions (*Selecta* 1960: 4).

²⁷ "Indonesian values" here refer to values and elements that were considered to be rooted in Indonesian culture and traditional music; for example, *gotong royong* (working together), *saling menghormati* (respect for each other), and *sopan santun* (good manners).

Indonesian values embedded in the lyrics (*Selecta* 1960: 4). The styles played might be calypso, rock and roll, cha-cha, and rumba, but as long as either Indonesian or regional languages were used, the performance could be considered *berkepribadian Indonesia* (featuring Indonesian identity).

In this period, Sundanese songs were rarely performed by bands. Sundanese songs accompanied by Western music became more popular after Nada Kentjana achieved second place in the *IPPSI* Music Contest II.

2.3 ARRANGING MUSIC

In this section, I will investigate the nature and practice of Jassin's musical arrangements, particularly the vocal and instrument parts. My analysis will show how Jassin used elements including melody, texture, rhythm, harmony, and instruments to create his individual style. I will transcribe a Sundanese children's song entitled "Tokétjang" and its music arrangement into staff notation. This is the first Sundanese children's song arranged by Jassin. Jassin used a similar style of arrangement throughout his career.

2.3.1 SELECTING SONGS FOR PERFORMANCES AND RECORDINGS

The process of arrangement began with the selection of songs. Normally, producers chose the songs to be included on a recording. However, Jassin preferred not to rely on producers for source material; he tended to select songs by himself. He selected songs according to his own values and on suggestions given by friends or the members of his band. The original songs

selected were called raw material (*bahan mentah*). He tended to elaborate and lengthen the original, and he made the melody more appropriate for performance on stage.

Jassin decided to choose children's songs, which he referred to as *lagu buhun* (traditional songs) as the main repertoire of Nada Kentjana. The reasons he chose children's songs were: (1) compared to other kinds of traditional Sundanese songs, children's songs were easier to arrange and to accompany with Western musical instruments, (2) the songs consisted of traditional values and made references to local identity, (3) other groups were not using children's songs, and Nada Kentjana wanted to be different from other groups and (4) children's songs were already popular; therefore, these songs were already known by Sundanese audiences (Hikmat,²⁸ pers. comm., June 5, 2010). Moreover, Jassin desired that the songs presented by Nada Kentjana should evoke nostalgia and at the same time should offer a new experience to listeners. They should appeal to the largest number of listeners. Thus, the songs performed by Nada Kentjana were not only addressed to young listeners but also to older people and children.

Jassin wanted to spread messages contained in the lyrics to his audience. Musicologist Atik Soepandi claimed that messages in Sundanese songs were rooted in history (*situasi tertentu jaman dulu*), social criticism (*kritik sosial*), love of the natural environment (*kecintaan terhadap alam dan lingkungan*), advice (*petuah*), and beliefs/religion (*kepercayaan/pupujian*) (1985: 74). Jassin realized that *lagu buhun* possessed deep meanings useful for people at all levels of Sundanese society. Jassin claimed that *lagu buhun* must be preserved in order to teach Sundanese values.

²⁸ Mohammad Hikmat, also known as Hikmat, was a guitarist in Nada Kentjana.

At a rehearsal for the *IPSSI* Music Contest II, Trihanto offered two songs to Jassin entitled “Euis”²⁹ and “Eteh.” Due to its simple melody and interesting lyrics, Jassin decided to perform “Euis” at the contest. The lyrics of “Euis” are shown in Fig. 2.4.

Male:	Euis yeuh dangukeun geura	Euis, please listen to me
Female:	Pihatur naon anu diseja	what do you want?
Male:	Urang sareng kakawihan	let’s sing together
Female:	Kawih pangdugi ning asih.	a song to express our love.
Male:	Euis yeuh antosan heula	Euis, wait for me
Female:	Aéh-aéh saha éta	oh-oh, who are you?
Male:	Abdi nu pendak kamari	I am the guy you met yesterday
Female:	Idih-idih paribasa.	ah-ah, you are chit-chatting.
Male:	Euis teuing ku lucuna	Euis, you are so cute
Female:	Euleuh-euleuh saur saha	oh-oh, who says that?
Male:	Estu nu matak kayungyung	in fact, you are really cute
Female:	Ah pameget mah biasa	oh men are always like that
Male:	Aduh Euis, aduh Euis aduh...aduh.	oh Euis, oh Euis, oh...oh.
Female:	Ibu, Apa, ieu geura,	Mom, Dad, here he is,
Male:	Euis	Euis
Female:	Sok aya jajaka,	there is a bachelor,
	Nu ngangken trésna,	who declares his love,
	Ku ngararéwa,	I don’t like him.
Male:	Aduh Euis, aduh Euis,	oh Euis, oh Euis,
	Aduh . . . aduh.	oh . . . oh.
Female:	Aduh, ku seueur gogoda	oh, there are too many temptations
Male:	Euis	Euis
Female:	Nu jangkung jalmina,	he is a tall man,
	Nu gagah kumisna,	he has a strong mustache,
	Sesah hilapna.	that is hard to forget.

Figure 2.4 Lyrics of "Euis" (Bali Records, number ML 10001 RBL 101)

²⁹ “Euis” was the most famous song produced by Nada Kentjana. The song became a hit in the 1960s. In five weeks, the song became the most requested by listeners in the “Pilihan Pendengar” (Listener’s Choice) program broadcast by *RRI* Bandung (Aksan 1994).

“Euis” was based on Trihanto’s experience watching his friends who were attracted to a girl named “Euis” (Aksan 1994). None of them were brave enough to express their feelings to the girl; they only called out to her from a distance. When she looked at them, the guys ran and hid behind a wall or door. Furthermore, the song had a sense of humor and was realistic. Therefore, this song suited the Sundanese people’s character, as they are known as people who are down to earth and enjoy a good joke.

2.3.2 DEVELOPING A MELODY

To develop a melody, Jassin would change it (*dirobih*) or add to it (*ditambah*). I will illustrate these two methods in the following section. For example, Jassin changed the Sundanese children’s song entitled “Eundeuk-eundeukan” (“Shaking”) to suit the song with his pop style. Figure 2.5 shows the children’s song version as transcribed by Atik Soepandi in his book *Kakawihan Barudak: Nyanyian Anak-Anak Sunda* (Children’s Songs: Songs of Sundanese Children). The lyrics are shown in Figure 2.6. For comparison, I include a transcription of Jassin’s arrangement of the same song, as seen in figure 2.7. Lyrics for Jassin’s version are shown in Figure 2.8.



Figure 2.5 Children's song version of "Eundeuk-eundeukan" (Soepandi 1985: 153)

Eundeuk-eundeukan lagondi	a small tree is shaking
Meunang peucang sahiji	[someone] captures a mouse deer
Leupas deui ku Aki	Grandfather lets the mouse deer free
Beunang deui ku Nini.	Grandmother captures it again.

Figure 2.6 Lyrics of "Eundeuk-eundeukan" (Soepandi 1985: 153)



Figure 2.7 "Eundeuk-eundeukan" arranged by Jassin (*Lokananta*, ARI-115, SRL. 282 LK)

Eundeuk-eundeukan lagondi	a small tree is shaking
Meunang peucang sahiji	[someone] captures a mouse deer
Leupas deui ku Nini	grandmother lets the mouse deer free
Beunang deui ku Aki	grandfather captures it again
Beunang deui ku Aki	grandfather captures it again
Geuning meureunan.	that's what happened.

Figure 2.8 Lyrics of "Eundeuk-eundeukan" (Jassin)

In order to accommodate multiple voices, Jassin changed the majority of pitches in the main melody to allow the singers to create vocal harmony. Jassin also changed the rhythmic value of several pitches (from eighth notes into sixteenth notes) to make the song more lively and upbeat. Furthermore, with respect to lyrics and melody, Jassin created a new melody to suit the additional lyrics. He doubled the line *beunang deui ku Aki*, and added the lyrics *geuning meureunan* to end the song. Jassin maintained the original feeling of the song.

In terms of adding a new section (*ditambah*), new melodic phrases could be created for the introduction, refrain, and coda parts. For example, Jassin added a refrain to an older song “Tongtolang Nangka” (the seed of jack fruit), as seen in figure 2.9.

Tong - to-lang nang - ka ka - wi-nan Ba - pa

5 po - e Sa - la - sa teu - be-ja - be - ja A - duh a -

10 duh si Ba - pa teung teu - i - ngeu - n___ ka E - ma Ba - pa mah

14 su - ka su - ka eu - jeung nu ngo___ ra

Figure 2.9 "Tongtolang Nangka" (Bali Records, number ML 10001 RBL 101)

Song:	Tongtolang nangka Kawinan Bapa Poe Salasa Teu beja-beja.	a jack fruit seed [marks] my Father’s wedding day on Tuesday without an announcement.
Refrain:	Aduh aduh si Bapa Teungteuingeun ka Ema Bapa mah suka-suka Eujeung nu ngora.	Oh Father you hurt your spouse’s feelings because you are falling in love with a young lady.

Figure 2.10 Lyrics of "Tongtolang Nangka" (Jassin)

The original song is shown in measure 1 through 8, which is repeated. He added a refrain to prolong the song (measure 9 through 16). The refrain section served as a chorus or hook to attract listeners. The lyrics of the refrain generally contained puns, jokes, and riddles (*sisindiran*). For example, Jassin said that the lyrics of the refrain in “Tongtolang Nangka” were based on his brother’s experience, who got married several times. In live performances, the lyrics of the refrain made the audiences clap their hands and cheer the band.

In addition, Jassin had to consider the duration of the melody he developed to suit it with the slot of time that was provided by the producer. The duration of the piece was confined to no less than two and half minutes and no more than three and half minutes each (Hikmat, pers. comm., June 5, 2010). This requirement was specified by the producer so that all of the music could fit on an LP.

2.3.3 ARRANGEMENT AS A COLLABORATIVE RELATIONSHIP

Jassin intentionally included his relatives in Nada Kentjana in order to make it easier to manage the band. The main musicians of Nada Kentjana comprised five players, including Jassin, Sugeng Suhendri (guitar), Atang Sutisna (drum set, bongo, or tam tam), his younger brother Mohammad Hikmat (lead guitar), and his older brother Ibnu Ruhiyat (contrabass [*bas betot*]³⁰ or electric bass guitar). In the beginning, Ruhiyat played contrabass, but Jassin later assigned him to play electric bass. They tended to learn music without a teacher, except for Hikmat. Hikmat was

³⁰ *Bas betot* is a popular term to refer to a “pulling” (*betot*) technique in playing contrabass.

the only player who learned guitar using notation from a Dutch jazz guitar player living in Bandung. Jassin often assigned Hikmat to play the melody due to his advanced skills.

Though he was the only arranger in the band, Jassin accepted suggestions given by other musicians. For example, Hikmat and Ruhiyat often suggested appropriate rhythm and bass patterns to accompany certain songs. Jassin requested Sutisna to play drums to fit a specific style. The drum set was used to play rock 'n' roll, and a conga, bongo, or tam tam was used to play calypso, cha-cha, and rumba styles.

If additional instruments were needed such as piano, vibraphone, and/or other percussion instruments, Jassin assigned musicians outside the band to play them. For example, Jassin asked Idris Sardi, a reputable musician from Jakarta, to play vibraphone on “Jaomal Kiamat” (“The End of The World”). This request showed Jassin’s interest in collaborating with the best musicians available. Idris Sardi was based in Jakarta and was considered one of the most talented Indonesian musicians of the time. He played Indonesian and Western popular music. By recruiting one of Jakarta’s best musicians, Jassin showed that Sundanese music was on par with the best national music of the time.

Jassin added male and female singers in order to highlight the vocal group format. The vocal group format distinguished the group from others, which mostly featured solo vocals. This format also served to increase singers’ confidence since they were not professional singers and were not brave enough to perform solo.³¹

³¹ The specific term used by the band to refer to their vocal group was *bersama* (together) and *dkk* (*dan kawan-kawan*) (with friends).

When recruiting singers, Jassin looked primarily for those who had the ability to create vocal harmonization.³² In order to allow Jassin to focus on his work of musical arranging, he required vocalists who could create vocal harmonization without having to read music. In the rehearsals, the main melody was sung by a particular singer, and the rest of the singers created their own parts. Jassin simply gave some basic instructions, and the singers created their vocal parts.

In 1964, Jassin recruited Upit Sarimanah, a prominent *pasindén*, to get involved with the group. Her voice can be heard on Nada Kantjana's recordings from this time forward. At this time, Jassin began to combine two different vocal styles: the modern and traditional. Upit Sarimanah sang songs using Sundanese vocal ornamentations. Jassin also maintained the modern style in which the voice parts were carried by a group of singers. Nada Kantjana maintained the combination of those vocal styles for the next two recordings, *Ka Huma* and *Saha Eta*, on which the lead singer was Upit Sarimanah.

Jassin determined which singers and composers would be mentioned on the cover of an LP. In order to show his respect towards the composers, and to maintain good relations with them, Jassin mentioned the names of the original composers on the recordings or introduced them in live performances. In several cases, to show his respect to a certain singer, he mentioned the name of a singer as a composer of a particular song even though Jassin had created it. For example, in a live show performed on the *RRI* program, Jassin mentioned that "Tautjo

³² The majority of the songs recorded were sung in a vocal group style. The vocal group consisted of two groups: female and male. The vocal parts carried by the females were designated into two parts -- low and high -- while males mostly sang the same melody. Call and response techniques were commonly used.

Tjiandjur”³³ was created by Upit Sarimanah. On another occasion, Jassin mentioned that RAF created “Jaomal Kiamat”.³⁴

2.3.4 ANALYSIS OF “TOKÉTJANG”

In the following section, I analyze Jassin’s arrangement of a Sundanese children’s song entitled “Tokétjang.” This song is included on Nada Kentjana’s first album *Euis*. I have chosen “Tokétjang” because it is a children’s song, and children’s songs constitute the primary repertoire of Nada Kentjana. My analysis of one song shows particular points of interest, instruments used, sounds produced, and typical musical characteristics of Jassin’s style. With respect to the vocal part, I examine the construction of melodic patterns and the vocal style. I will show how Jassin developed the melodies for the introduction, bridge, refrain, and coda in order to expand a shorter song into a longer one. Through investigating and analyzing these aspects I am able to describe Jassin’s distinctive arranging style.

³³ Jassin created “Tautjo Tjiandjur” (a food from Cianjur made from soybean) when he returned from a performance conducted at a wedding party in Cianjur. The host supplied him with a bunch of *Tautjo Tjiandjur* along with his honorarium.

³⁴ *Jaomal Kiamat*, also called *Yaomal Qiamah*, was a religious play performed on February 12 and 13, 1959, in Bandung. This play, based on the Al Qur’an, was adapted by RAF to become the script for the theater performance. This theatrical production was considered the first religious performance shown to society in the modern era. Due to its quality and many religious values, this play was performed again in front of the Muslim community in Bandung (*Pikiran Rakyat*, February 24, 1959). Due to its success, RAF met Jassin and gave him notes about the script. He then asked Jassin to compose a special song based on the script. In the performance, to show his respect to RAF, Jassin allowed the announcer to mention RAF as the original composer rather than himself (pers. comm., June 15, 2008).

2.3.4.1 VOCAL PARTS

The original melodic construction of “Tokétjang” is short and simple, and the lyrics are short as well. The staff notation of the first verse of “Tokétjang” is shown in figure 2.11.

To - ke-cang to-ke - cang ma-ling-pen - di - l to - s - blong A-ngeun ka-

6
cang a - ngeun ka - cang sa - pa - ri - u - k ko - song

Figure 2.11 First verse of "Tokétjang" by Jassin (0'15" to 0'27")

This song is divided into two phrases of melody and each phrase of melody comprises four measures. A slur over the notes indicates a phrase of melody. Like many song structures of folksongs, the strophic structure is used to accommodate the lyrics.

“Tokétjang” had been disseminated orally from one generation to the next. Because of this oral dissemination, the version described above is different from other versions. For example, Jassin used *sapariuk kosong* (an empty bowl) in the last part of the second phrase (in the rectangle) rather than another common lyric *sapendil kosong* (which also means “an empty bowl”).³⁵

In Jassin’s version, the verse of the song is sung by females and males in unison. The original verse of the song is short so Jassin prolonged it by creating a refrain. The verse was sung

³⁵ The lyrics can be found in Soepandi and Umsari (1985).

one time instead of twice. To prolong the piece, he tended to create new phrases of melody to bridge the verse and refrain; the refrain served as a chorus or hook to attract listeners.

Jassin added a new melody for an introductory part intended to usher in the music to the main verse of the song. Here Jassin used two unique formats that were rarely used by other bands that performed Sundanese songs: vocal group format and call and response. In the vocal group format, the main singer is supported by several male and female singers who sing a specific vocal composition. The call and response format was unique in arrangements by Jassin (see figure 2.12). He composed this introductory part in call and response format to make the arrangement come alive by creating a dialog between the singers. The call and response format distinguished Nada Kentjana from other bands. The introductory part is sung a cappella, as shown in Figure 2.12.

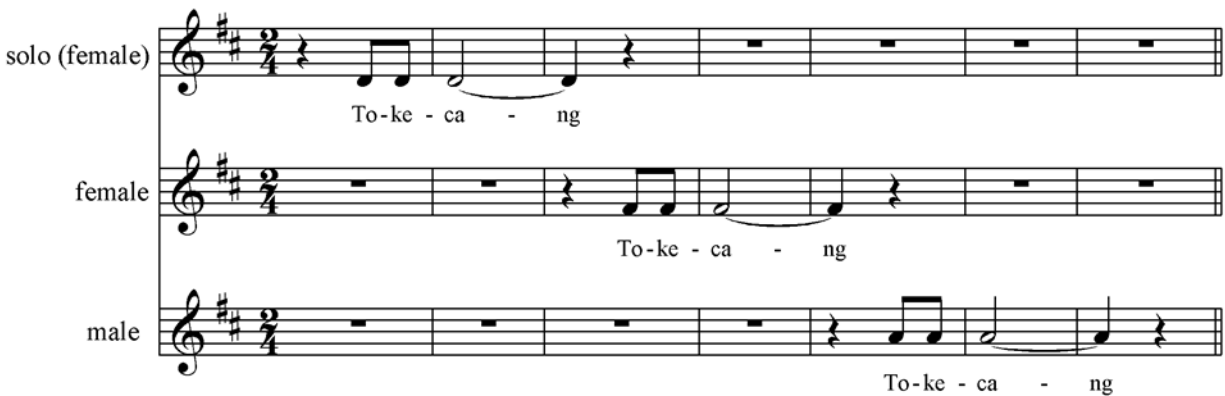


Figure 2.12 Introduction of "Tokétjang" by Jassin (0'01" to 0'09")

Jassin went on to develop another simple phrase of melody, called a bridging melody, to connect the verse to the refrain. The bridging melody comprised two voice parts, one at a lower pitch and one at a higher pitch, sung by a male and a female, respectively, as described in figure 2.13.



Figure 2.13 The bridging melody in "Tokétjang" by Jassin (0'29" to 0'47")

The bridging melody employed parallel motion. This vocal motion was used both to adhere to the chord progression and to retain the flavor of its harmony. This type of parallel motion was used in every repeated verse of the song. The original bridging melody was sung by the females *in tutti*, and the males, also *in tutti*.³⁶

Jassin created a refrain in order to prolong the original verse. The refrain consists of four melodic phrases to accommodate the lyrics. According to Jassin, the audience paid more attention to the refrain because the refrain contained a catchy melody and lyrics. The melody was simple, and the lyrics contained advice (figure 2.15). The refrain by Jassin is shown in Fig. 2.14.

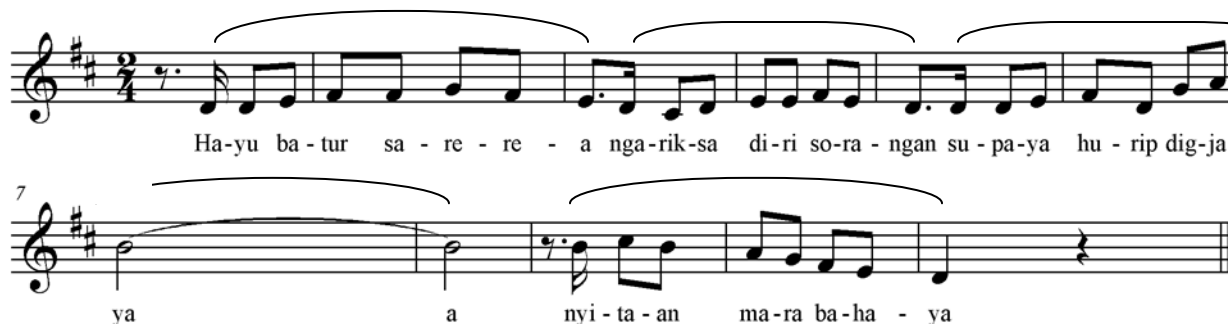


Figure 2.14 The refrain of "Tokétjang" by Jassin (0'48" to 1'02")

³⁶ In many other songs, the singers were encouraged to use other modes of singing such as contrary motion and independent motion.

Jassin's methods of creating lyrics included (1) changing lyrics, (2) adding new lyrics to an existing melody, and (3) creating new lyrics for a new melody. Handed down orally, the lyrics used by Jassin were different from other practitioners. He blended new lyrics with the melody to avoid the boredom that could result from hearing the same lyrics in the bodies and bridges; in fact, he created three different lyrics for the refrain sections as shown in Figure 2.15.

Refrain #1	Hayu urang sarerea Ngariksa diri sorangan Supaya hurip digjaya Nyitaan mara bahaya.	come on everybody look into yourself to obtain a better life and to avoid peril.
Refrain #2	Hirup katungkul ku pati Paeh teu nyaho di mangsa Mangka urang sing tiasa Ka nala ku lampah jalma.	life is supported by the soul death is unpredictable so, we need to avoid being influenced by human behavior.
Refrain #3	Ayo kawan ayo kawan Mari kita bergembira Menyanyi lagu Tokétjang Dukapun kan segera hilang.	come on friend be happy singing the song Tokétjang the sadness will be gone soon.

Figure 2.15 Lyrics of the refrains in "Tokétjang"

Jassin not only used Sundanese (in all sections) but also the Indonesian language (in refrain #3). He realized that his pop style must be performed for assorted audiences. Therefore, he considered the use of Indonesian language to be necessary in order to attract audiences from other ethnic groups.

2.3.4.2 ACCOMPANYING PARTS

Rhythm

Jassin claimed that he was inspired by the song “Island in the Sun” (1957) sung by Harry Belafonte, a calypso song enjoyed by Indonesians in the late 1950s. In accordance with the calypso style, Latin percussion instruments were used instead of a drum set. The bongos and maracas players were the main timekeepers for this arrangement.

The bongos player produced two sounds: “tak” represents the sound played on the small right-hand drum and “tuk” represents the sound of the large left-hand drum. The transcription of the main rhythmic patterns played on the maracas and the bongos in “Tokétjang” is shown in Figure 2.16.



Figure 2.16 Rhythmic patterns in "Tokétjang" (0'09" to 0'15")

The repeated rhythmic patterns in Figure 2.16 were played throughout the arrangement. Unlike Belafonte’s version, the bongos player in “Tokétjang” did not play any variations of the rhythm. Although Jassin was inspired by Belafonte’s style, he developed his own style to fit his arrangement of “Tokétjang.”

The bass guitar player supported the percussion part as shown in Fig. 2.17.

The image shows two staves of musical notation. The top staff is labeled 'bass guitar' and is in a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music, each with a quarter note on beat 1, an eighth note on beat 2, and an eighth note on the upbeat of beat 2. The bottom staff is labeled 'bongos tak' and 'bongos tuk' and is in a common time signature (C) with a 2/4 time signature. It contains four measures of music, each with an open note (tak) on beat 1, a closed note (tuk) on beat 2, and a closed note (tuk) on the upbeat of beat 2.

Figure 2.17 Bass Guitar and bongos pattern in "Tokétjang" (0'09" to 0'15")

The bass player articulated notes on beat #1 (quarter note), #2 (eighth note), and #2^{1/2} (eighth note) to emphasize the rhythmic pattern played by the bongos player. These patterns were played throughout the arrangement. Like the bongos, the bass player did not play any variations. Indeed, Jassin generated the specific rhythmic pattern that he called “calypso à la Nada Kentjana” through the combination of rhythmic patterns played by the maracas, bongos, and bass player.

Guitar players Jassin and Sugeng played mostly chords in a strumming technique in emphasizing the rhythm pattern played by the bongos, bass guitar, and maracas players. One of them strummed on beat #1 while the other strummed on the upbeat of every beat as shown in Fig. 2.18.

The image displays a musical score for the song "Tokétjang". It consists of two systems of music. Each system includes a vocal line and two guitar parts (guitar 1 and guitar 2). The music is written in 2/4 time with a key signature of two sharps (F# and C#). The first system covers measures 1 through 4, with chords D, D, D, and A indicated above the vocal line. The second system covers measures 5 through 8, with chords A, A, A, and D indicated above the vocal line. The lyrics are: "To - ke - cang to - ke - cang ma - ling - pen - di - l to - s - blong A - ngeun ka - cang a - ngeun ka - cang sa - pa - ri - u - k ko - o - song".

Figure 2.18 Vocal and strumming techniques of guitar in "Tokétjang"

Jassin did not realize that the strumming techniques played by two guitars were akin to patterns played by *bonang* and *rincik* players in the gamelan ensemble. In the Sundanese gamelan ensemble, the *bonang* stresses beats #1 and #3 while the *rincik* stresses the upbeat of every beat. Rather, Jassin said that one guitar player must play chords on beat #1 of every measure to provide the harmonic foundation for the arrangement and another player must create fills.

Solo Guitar

In the 1960s, the guitar player was the second most important musician in *pop Sunda* bands (the singer was the most important). The guitar symbolized high status, comparable to

bands that played Western pop. The guitar volume was adjusted louder than the other instruments. The guitar player created melodic patterns that embellished the overall arrangement. Jassin benefitted from the fact that his brother Hikmat was a talented guitar player. Due to the advanced skill of Hikmat, Jassin assigned him to embellish the main melody. Hikmat made his embellishments twine around the melodic line sung by the singer. Figure 2.19 shows melodic phrases by Hikmat in twining around the melodic line sung by the singer.

vocal

To - ke-cang to - ke - cang ma-ling-pen - di - l to - s - blong A-ngeun ka-

solo guitar

6

vocal

cang a - ngeun ka - cang sa - pa - ri - u - k ko - o - song

6

solo guitar

Figure 2.19 Vocal and solo guitar in "Tokétjang"

Several recurrent melodic phrases, played in the middle register, embellished the singer's part. The melodic phrases are more like an improvisation, which it is played in different forms in each accompanying verse. Furthermore, Hikmat played melodic phrases to accompany the bridge between verse and refrain, as shown in figure 2.20.



Figure 2.20 Guitar ornamentation bridging the verse and refrain in "Tokétjang" (0'26" to 0'31")

2.4 JASSIN'S INDIVIDUAL STYLE

The *lagu buhun* repertoire and the vocal group format represent Jassin's unique style. Jassin arranged *lagu buhun* to make them more modern (*lagu Sunda yang dimodernisir*). Making Sundanese songs more modern was necessary to preserve the *lagu buhun* and to attract modern audiences to listen to those older Sundanese values.

He arranged songs in the styles of calypso, cha-cha, and rumba à la Nada Kentjana. Although the group used the same instruments as those songs played on the radio, including electric guitars, a contrabass or an electric bass guitar, a drum set, a vibraphone, a piano, and percussion, the Nada Kentjana sound was unique.

Jassin introduced unique rhythmic patterns for the guitar players. The patterns were played in the strumming technique, where one was strummed on the first beat while the other was strummed on the upbeat on every beat. Jassin called this upbeat pattern *ketukan di luhur* ("up-strikes")³⁷ These patterns can be heard in many of Nada Kentjana's arrangements, for example, "Tang Kumeli Kentang Ngék Ngék" ("A White Potato"), "Bubuj [Bubuy] Bulan"

³⁷ This is similar to the guitar rhythm commonly played in reggae.

(“The Roasted Moon”) “Saha Eta” (“Who is He/She?”) and “Pahlawan Bangsa” (“A National Hero”).

After the emergence of Nada Kentjana, many bands began featuring Sundanese songs on their recordings. Jassin’s work encouraged musicians to play Sundanese songs. Sundanese singers including Tati Saleh and Euis Komariah and Indonesian popular singers such as Anna Mantovani, Lilis Suryani, and Teti Kadi began performing Sundanese songs.

Jassin and Nada Kentjana emerged during a time when listeners enjoyed Western pop. Jassin and his band played assorted Western pop styles, but he blended Sundanese music and lyrics with those styles. He employed Western pop styles and instruments to promote Sundanese values through music.

During our interviews, Jassin admitted that compared to pop arrangements of the 2000s, his style lacked variations (Jassin, pers. comm., June 15, 2008). The arrangement that he created in the 1960s were very simple and monotonous. He admitted that audiences in the 21st century would get bored listening to his arrangements. However, in the 1960s, his style was considered modern (*moderen*). It was even enjoyed by audiences in other parts of Indonesia. In the mid-1960s, *pop Sunda* was broadcast by *RRI* branches in other parts of Indonesia (RAF, pers. comm., June 2, 2004) and by a radio station in Japan (Hikmat, pers. comm., June 5, 2010).

The role of Jassin is essential for understanding the music of Nada Kentjana. However, he never signed contracts pertaining to rights and royalties of his successful work. Jassin did not believe that working as an arranger or a musician was a reliable way to earn a steady income. But his work as an arranger of *pop Sunda* laid the foundation for new styles and artists, as described in the next chapter.

3.0 TAN DÉSÉNG: THE “SUNDA SOUND”

In the 1960s and 1970s, most arrangers, including Mohammad Jassin, Zaenal Arifien, Muslihat, Mus K. Wirya, Kosaman Djaja, Indra Rivai, Sjaiful Bachri, and Jack Lemmers accompanied Sundanese songs using a Western diatonic scale and functional harmony. The arrangements of Tan Déséng (henceforth Déséng) featured Sundanese characteristics including instruments, tuning systems, musical structures, and what he referred to as the “Sunda sound.” He included traditional Sundanese instruments such as *suling* (a Sundanese flute) and *rebab* (a Sundanese bowed lute). Further, he developed his own style of playing Sundanese music on guitar (*gitar Sunda*). By featuring these elements, his creations contrast sharply with the larger number of songs and arrangements composed by other arrangers in this period. From the 1950s to the 1970s he was the only Chinese-Indonesian arranger who was able to find a place among *pop Sunda* practitioners and he became a leader in the field of Sundanese music.

Déséng introduced several *pasindén* (Sundanese singers), including Upit Sarimanah, Titim Fatimah, and Euis Komariah to the realm of *pop Sunda*. His music included vocal ornamentations that were commonly sung by *pasindén* in traditional Sundanese music. Moreover, he was successful in bringing traditional Sundanese musicians to recording studios to record *pop Sunda*. Déséng said that the old songs, including old sacred songs, must be handed down to the next generation because they contained useful values and history. Déséng argued that the only way to teach those values to the next generation was to transform the old songs into

a modern pop style. Due to his achievement in highlighting Sundanese vocal ornaments, the celebrated composer Nano S. considered him to be “more Sundanese” (“leuwih nyunda”) than other Sundanese composers and arrangers (Nano S., pers. comm., June 9, 2010).

In this chapter, I examine the life of Déséng from the 1950s to the 1970s. The distinctive arrangement and style created by Déséng was influenced by several significant factors, including his family, music lessons from both Western and Sundanese music teachers, his involvement in bands, and his admiration for Sundanese music. The discussion about Déséng’s life is intended to show the reasons why he highlighted traditional Sundanese elements in his arrangements. Additionally, I investigate both the ways he expressed his vision of *pop Sunda* and the ways he combined traditional Sundanese with Western music elements.

3.1 DÉSÉNG’S LIFE AND CAREER

Déséng was born on August 22, 1942 at his family’s house located on Tamim Street in Bandung. His grandparents moved from China to Bandung in the early 1900s, and subsequently lived in this city for the rest of their lives. His father was Tan Tjin Hong and his mother was Yo Bok Nie. In the late 1940s his father moved his family to a house located in the area called *Gang Ijan* (*Ijan* alley) in the *Tegallega* area of Bandung where Tan Déséng spent most of his youth.

Déséng studied at several levels of a local public school (SR, *Sekolah Rakyat*) and at a Chinese school in Bandung. He attended elementary level for six years (1949 to 1955). He attended middle school at a Chinese school called *Zhonghua Zhongxue*. In 1957, in second grade, the school kicked him out due to his bad behavior. Although his formal study was

incomplete, Déséng asked his father to allow him to study at a music school. However, his father refused since he expected Déséng to become a merchant.

Artistic blood flowed in Déséng's family. His father was a *sin-se*, a traditional Chinese healer, and a Chinese literati, who was also a musician and painter. His brothers were musicians as well. His older brother was Tan De Tjeng, a music and vocal instructor in Dadong district, China. His younger brother, Tan De Kong, played the *yan qin* (a Chinese hammered zither), *erhu* (a Chinese bowed lute), and other Chinese instruments.

Déséng's parents were interested in both Chinese and Sundanese arts. In order to fulfill their desire to watch music and arts performances, they brought their children to events held in areas close to their residence. The performances they watched were of traditional Chinese arts and music, held in temples (*kelenténg*), and traditional Sundanese concerts that were held outdoors. In addition, Déséng's parents encouraged their children to participate in music and other activities related to the arts. Déséng's parents bought him three instruments, including a guitar, *gendang* (drum), and tambourine. Déséng was excited to have those instruments and played them while he was working at his parent's store.

As a child, Déséng excelled as a musician. In the late 1940s, Déséng started to learn Western and traditional Chinese instruments from his brothers and other music instructors. For example, he learned harmonica and flute from Tan De Tjeng, and he took piano lessons from Mr. Franken (Tuan Franken), a Dutch musician living in Bandung. Moreover, his hobby in reading improved his knowledge in Western music theory. In order to expand his knowledge, he often listened to European classical music. He also spent his time learning his ancestors' instruments from his brother. As a result, he was able to play *guzheng* (a Chinese plucked zither), *dizi* (a Chinese side-blown flute), and *erhu*.

Déséng also enjoyed *wayang golek*, Sundanese gamelan, and other forms of traditional Sundanese music and performances. He listened to the *wayang golek* and traditional Sundanese music programs broadcast by *RRI* (*Radio Republik Indonesia*, the Indonesian national radio station network) in Bandung (the local branch of *RRI*). Moreover, he learned *kacapi* (zither) from an itinerant musician. One day in 1950, when he was playing a game in front of his family's residence at Tamim Street, a busker came to his house. The busker sang traditional Sundanese songs as he accompanied himself on a *kacapi*. Déséng wanted to know more about the *kacapi* and he asked the busker to come to his house every day to play the *kacapi*. Déséng gave him some food and money in return. These regular meetings allowed Déséng to learn several Sundanese songs, and he obtained a basic knowledge of Sundanese music. Further, in order to improve his skill in playing *kacapi*, he sought out other instructors, including Mang Ebar, Mang Sukro, and Mang Sunarya (*Pikiran Rakyat*, March 1977).

In early 1954, Eddy Karamoy, a jazz guitar player, taught Déséng to play jazz guitar. Due to his ability in playing guitar, Déséng was invited to join the band "Gita Remadja" ("Songs of Youth"), led by Karamoy. The band comprised talented composers, arrangers, and musicians including Iskandar, Benny Corda, Bram Sutisna, and Doni Saleh. Iskandar was an arranger who worked at *RRI* Bandung, and Benny Corda was the composer of the famous Sundanese song entitled "Bubuy Bulan"³⁸ ("The Roasted Moon"). Joining the band allowed Déséng to obtain knowledge in composing and arranging music.

In the 1950s and 1960s, several traditional Sundanese music aficionados argued that *pop Sunda* was exerting a negative impact on Sundanese music (see chapter 2). Déséng realized that

³⁸ "Bubuy Bulan" sung by Nina Kirana and recorded by *Lokananta* in January 1962 (source: *Lokananta* recording log, *Kartu-Tape no.* SRI-281).

a musician who played Sundanese music in the pop style would be discounted by Sundanese aficionados. But he persisted because he was devoted to the music.

In late 1954, he learned more about Sundanese music from his friend Adjat Sudrajat (also known as *Mang Atun*, Uncle Atun). *Mang Atun*'s family had a traditional *kacapi suling* ensemble (two Sundanese zithers and an end-blown bamboo flute). Hence, Déséng taught *Mang Atun* to play guitar and *Mang Atun* taught Déséng how to play *kacapi*. The *kacapi* lessons were conducted at the home of Etty Handa, a notable Sundanese singer. Etty Handa was able to sing *tembang Sunda*³⁹ as well as *kroncong* (Indonesian popular music). His quick improvement in learning *kacapi* to accompany *tembang Sunda* gained Déséng the opportunity to accompany many other notable Sundanese singers, including Nyi Mas Saodah and Tati Saleh. In order to advance his ability in *tembang Sunda*, he decided to take more lessons from Nyi Mas Saodah. Further, Déséng studied Sundanese *kawih* (songs) from Titim Fatimah who also taught him about other forms of Sundanese traditional music including *ketuk tilu* (“three ketuk”) and *kliningan* (vocal music accompanied by gamelan *saléndro*⁴⁰). Titim Fatimah had the longest lasting collaboration with Déséng and their collaboration generated many new Sundanese songs.

In early 1957, Déséng had to cease playing Sundanese music because his father wanted him to be a businessman. Déséng felt that he would not be successful in running a business because he was not talented at it. However, in order to show his respect to his parents, Déséng gave it a try and he began traveling around the country for the family business.

³⁹ Wim van Zanten writes that “*Tembang Sunda* in the Cianjuran style is a genre of vocal music. The songs are sung solo by men and women, and the accompaniment is provided by a large zither (*kacapi indung*), a bamboo flute (*suling*), and sometimes also by a small zither (*kacapi rincik*) and a two-string bowed lute (*rebab*). *Tembang Sunda* (Cianjuran) may briefly be described as sung poetry” (1989: 1).

⁴⁰ *Saléndro* refers to a *Sundanese* tuning system.

In late 1957, when he was 15 years old, Déséng heard the sound of *tembang Sunda* that was being broadcast by *RRI* Palembang in South Sumatra. The more he listened to the music, the more he felt melancholy and missed his home in Bandung. At that moment he became convinced that he should become a musician rather a businessman. The very next day, he decided to return to Bandung to continue his career in Sundanese music.

In the early 1960s, Déséng had an opportunity to join “Orkes Puspa Kentjana” (“Golden Flower Band”), the house band at the Bandung branch of *RRI*, directed by Isbandi. Joining this band allowed him to develop his skill using Sundanese scales on the guitar. Isbandi exploited Déséng’s knowledge of Sundanese music to help develop Isbandi’s arrangements of *pop Sunda*. During this period, the music at *RRI* changed. For example, Isbandi asked Déséng to add a melodic pattern played in a Sundanese style to the introductory section of “Kembang Beureum” (“A Red Flower”). Déséng not only played the pattern, but created a guitar embellishment in counterpoint to the vocal part and ornamentations of the singer, Upit Sarimanah. He arranged the melodic patterns played by the flute player in the ensemble to sound like the melodic patterns commonly played by a Sundanese *suling* player. The tam tam player often imitated rhythmic patterns commonly played by a *kendang* player as well. As a result of Déséng’s knowledge, Sundanese elements were present throughout Isbandi’s arrangements, even though they were played on Western instruments.

In the early 1960s, most *pop Sunda* was accompanied by Western instruments using Western functional harmony and rhythms adopted from cha cha, rock ‘n’ roll, and rumba. To fit with the trends, Déséng played those music styles in the beginning of his music career. For example, he arranged the Sundanese songs “Néng Geulis” (“A Beautiful Girl”) in a rock ‘n’ roll style, “Bardin” in a Samba rhythm, and “Mojang Priangan” (“A Girl from Priangan”) in a

Rumba rhythm. However, in the mid-1960s, Déséng began to develop his own style, which differed from the styles mentioned above. The difference between his style and other pop styles was his preference for Sundanese elements played on Western instruments.

Déséng collaborated with Kosaman Djaja, a talented composer, to lead a band named “Bhakti Siliwangi” (Loyalty to King Siliwangi). Déséng’s style fit well with the vocal ornamentations of the singers in the band (primarily Upit Sarimanah and Titim Fatimah). Kosaman Djaja asked him to create phrases of melody that featured the taste (*rasa*) of Sundanese music. Having an opportunity to express his vision of Sundanese pop music increased Déséng’s confidence to develop his own style.



Figure 3.1 A photograph showing Tan Déséng (far right) in 1976. The photograph shows other prominent figures in Sundanese music of the period (from left to right): Tao Kang (the owner of the SM Studio), Basuki Leksobowo (the sound engineer of the SM Studio), Kosaman Djaja (a composer), and an unidentified official from PT Telkom, the Telecommunication Department of Indonesia [courtesy of Basuki Leksobowo].

3.2 CHINESE-INDONESIANS

It is extremely rare for Chinese-Indonesians in Bandung to become prominent in the field of music as composers, musicians, singers, or arrangers. In Indonesia, ethnic Chinese are divided into two main groups: immigrant Chinese and Chinese people born in the Indonesian archipelago (Williams 1960: 10). This grouping is based on their perspective and on others'. Further, Williams states that immigrant Chinese were referred to as *Singkehs* or *Sinkehs*, taken from the Amoy dialect pronunciation of *hsin-k'o* meaning "new guest" (ibid.). This group is also called *Cina Totok*; *totok* is from the Indonesian word that means "genuine." The second group is called *Peranakan* (composed of Chinese already partly assimilated into Indonesian society), which is based on the Indonesian word meaning child (*anak*). This group "may or may not be of mixed Chinese-Indonesian ancestry but he/[she] is always of Indonesian birth" (ibid., p. 11).

In 1900, a *Peranakan* leader named Phoa Keng Hek established a Chinese socio-religious organization known as *Tiong Hoa Hwe Koan* (The Chinese Association or THHK) in order to raise Chinese nationalism in Indonesia (Suryadinata 1979: 3). In the same year, Phoa Keng Hek pushed the local Chinese community in Batavia (Jakarta) to establish a Chinese school that was supported and managed by the community. The purpose of the establishment of this school was mainly to fight the discrimination policies authorized by the Dutch colonial government and to promote Confucianism and Chinese culture. At that time, "the term 'Tiong Hoa' (Chinese) as well as 'Tionggok' (China), was strange to Indies-born Chinese [in Indonesia]" (Williams 1969: 12). Later, the term *Tiong Hoa* was used to represent Chinese living in Indonesia.

Soekarno, Indonesia's first president (1945 to 1966), "defined the people in the former territory of the Dutch East Indies as one 'nation' because of the geopolitical factor and their 'desire for unity'" (Suryadinata 2004: 7). *Peranakan* Chinese were an integral part of the

Indonesian nation in which the *Peranakan* Chinese were considered one *suku* (lit. leg; ethnic group) of Indonesia. Suryadinata wrote that “the Indonesian nation has many legs, just like a centipede, which possesses [a] Javanese leg, Sundanese leg, Sumatran leg, Irian leg, Dayak leg, Bali leg, Sumba leg, [and] *peranakan* Chinese leg. The *peranakan* leg is one of the Indonesian national legs” (ibid., p. 8).

Soéharto, Indonesia’s second president (1966 to 1998), stated that “the Indonesian citizens of Chinese descent should integrate and assimilate themselves into the indigenous Indonesian society (*masyarakat Indonesia asli*) without delay” (ibid., p. 2). Moreover, the President also pressured ethnic Chinese who inhabited Indonesia to change their Chinese names to “Indonesian sounding” names (ibid., p. 3).

Déséng did not classify himself based on his race and his physical appearance. He defined his identity according to his inner soul, behavior, and experience. Déséng proclaimed:

Memang wujud fisiknya saya ini keturunan Tionghoa, tetapi jiwa saya sebenarnya orang Sunda. Saya lahir dan mencari makan di Tanah Sunda (Kompas, February 27, 2001).

It is true that my physical appearance signals my Chinese ancestry; however, my soul is truly Sundanese. I was born and work in the land of the Sundanese.

Déséng’s physical appearance did not prevent him from defining himself as Sundanese. Consequently, in order to emphasize his Sundanese identity, he spoke Sundanese fluently. He learned and developed Sundanese music. He established bands and traditional Sundanese music groups. He chose the Sundanese name “Musik Sunda Diatonis dan Pentatonis” (the Sundanese diatonic and pentatonic music group) for his music group. And he recorded and collected traditional and popular Sundanese music recordings (pers. comm., August 8, 2008).

According to Déséng, Sundanese prioritized relationships of love and respect. He stated:

Tah di dieu hadena ahlak Sunda teh rasa dudulurana luhur, nyaah ka sasama. Kaasup para senimanna nyaraah ka papada sobatna anu katalangsara. Teu ngaleuleungit, sabada usaha rekaman bangkrut Gugum Gumbira ngajait kuring. Ngajakan digawe nyipta bahan-bahan keur jaipongan. Pan kitu deui kuring dititah purah neangan artis, sindén, juru tari jaipongan (Galura, September, 1994).

Sundanese have strong feelings of brotherhood and love for each other. Sundanese musicians love their friends who are suffering in their life. I will never forget, when my studio went bankrupt, Gugum Gumbira⁴¹ helped me. He asked me to collaborate in creating materials for *jaipongan*. Further, Gugum asked me to search for artists, *sindén*, and *jaipongan* dancers.

Déséng endeavored to connect everything he made with Sundanese people, values, and beliefs. In 1964, notable Indonesian artist, comedian, and singer Bing Slamet offered the name “Bhakti Siliwangi” to Déséng’s band. *Bhakti* means loyal, and *Siliwangi* refers to the name of a charismatic King who ruled *Pajajaran*, the most famous kingdom in Sundanese history, 1482-1521 (Fahir 2014).⁴²

Tan De Seng is a typically Chinese name, in which the “De” is separated from “Seng.” In order to emphasize his Sundanese identity, he connected “De” to “Seng,” making Deseng, and then added the apostrophe to the letter “e” to indicate the Sundanese “é” sound. As a result, “the sound Déséng was heard as Sundanese rather than Chinese” (pers. comm., August 26, 2013).

Due to his efforts in developing Sundanese music and culture, his biography is included in the book *Apa Siapa Orang Sunda* (“What and Who is a Sundanese”), edited by acclaimed Sundanese author Ajip Rosidi. In this book, Déséng is touted as an expert of *karawitan Sunda* (Sundanese traditional music) who has made many essential audio recordings of traditional

⁴¹ Choreographer, producer, and composer Gugum Gumbira is the pioneer of *jaipongan*, a music and dance form created in Bandung that became popular in the late 1970s.

⁴² Due to his powerful leadership, the king of *Pajajaran* obtained the title *Prabu*. To show his power and authority, *Prabu Siliwangi* was symbolized by a mighty white tiger. Therefore, according to Sundanese beliefs, the tiger (*maung*) has important meaning for Sundanese people.

Sundanese music. In this book, he is described as a Chinese person who acts Sundanese (*urang Cina nu nyunda*).

3.3 DÉSÉNG'S CONCEPT OF *POP SUNDA*

3.3.1 LANGUAGE

For Déséng, the language used in *pop Sunda* must be predominantly Sundanese. It does not matter whether the lyrics are very refined or very coarse.⁴³ The lyrics could either be new texts or texts adapted from older Sundanese songs. Déséng claimed that a term followed by “Sunda” must highlight Sundanese elements, for example, *pop Sunda*, *jazz Sunda*, and *latin Sunda*. Therefore, Déséng composed all of his songs in the Sundanese language. In the mid-1960s, he began composing new Sundanese songs in a pop style.

3.3.2 THE SINGER AND VOCAL ORNAMENTATIONS

There are several terms for a female singer in Sundanese performing arts. *Sindén* is a common term that refers to a singer who sings Sundanese songs accompanied by a traditional Sundanese ensemble, including gamelan and *kacapi suling*. According to musicologist Atik Soepandi, *sindén* comes from the word *Sindi-an* = *Sindir-an*, which means lyrics. A singer who sings those lyrics is called *pasindén*, where the “pa” is used to indicate a person who is doing something

⁴³ Van Zanten stated that “there are several speech levels in Sundanese, from very refined to very coarse. I shall mainly use the categories *lemes* (refined) and *kasar* (ordinary, simple) as the two poles. Most ‘normal’ Sundanese words are *kasar*” (1989: xi).

(Soepandi 1988: 185). Other terms include *juru sekar* or *juru kawih*, in which “juru” refers to someone singing and “sekar” and “kawih” are different names for song and song genre, respectively. Pandi Upandi, a Sundanese musicologist, defines *juru kawih* as a singer who sings *lagu Sunda* (traditional songs)⁴⁴ or *lagu Sunda raehan* (newly composed songs).⁴⁵

According to Déséng, the vocal ornamentations commonly used by a *pasindén* such as *sénggol* and *mamanis* must be included for music to be called *pop Sunda*. Nano S. stated:

... “*mamanis*,” “*sénggol*,” *olah vokal*, dan *elemen lainnya*, seolah menjadi tuntutan yang harus dipenuhi untuk terbawa dalam sebuah lagu. Jelaslah ada sesuatu bumbu yang meramu lagu itu. Bumbu itu adalah takaran yang mengendap dari rasa karawitan (*rasa ke-Sunda-an*) [Subagio 1989: 27].

... “*mamanis*,” “*sénggol*,” and other vocal elements must be present in singing a Sundanese song. It is clear that these are the specific ingredients to embody a Sundanese composition. Those ingredients supply the taste of Sundanese music (*rasa ke-Sunda-an*).

Nano S. claimed that the vibrato and improvisational techniques are essential to distinguish a *pasindén* from pop singers (pers. comm., June 9, 2010). Wim van Zanten (1989: 163) states that there are several vocal ornaments commonly used by Sundanese singers, as listed in figure 3.2.

Ornament	Description in Western-music terms
eureur	shake (pitch vibrato): fast, range of 100-200 cents, mainly between kenong-barang and between galimer-bem
gedag gésoh	shake (pitch vibrato): range of about 400 cents, on barang, bem, panelu
dicacag kincid	very strong pitch vibrato (500-700 cents), and tremolo (intensity vibrato)

⁴⁴ These include “Bungur,” “Gunungsari,” “Sinyur,” and “Tablo” (Upandi 2011: 126). These songs are also categorized as Sundanese classical songs (*Sunda klasik*). The creators of Sundanese classical songs are mostly anonymous.

⁴⁵ These include, “Es Lilin” (“Popsicle”) by Nji Moérsih, “Baju Beureum” (“Red Dress”) by Amas Tamaswara, “Gegeringan” (“Pretending to be Sick”) by Eutik Muchtar, and “Wangsit Siliwangi” (“A Revelation of Siliwangi”) by Undang Suwarna (ibid.).

léotan	glissando
kedet	staccato note after glissando
piceun	run of notes with staccato ending
lélol geregel	‘turn’ on notes kenong and galimer
(ketrok)	lower mordent

Figure 3.2 Sundanese vocal ornamentations as described by van Zanten (1989: 163)

Moreover, *pasindén* improvise their parts, especially in *wayang golek* and *kliningan* performances, by inserting additional utterances. In her book *Pasindén Jeung Rumpakana* (“A Sundanese Singer and Her Lyrics”) Iyar Wiarsih describes these additional utterances. The additional utterance can appear either before or after the original word. As a result of the emergence of new syllables and lyrics, a new melodic pattern is added.

Déséng placed great value on Sundanese singers. Therefore, he recommended having singers who had a lot of experience in singing traditional Sundanese songs. The great singer Euis Komariah stated:

Suatu hari datanglah ke rumah kami Oom Kosaman Jaya [Djaja] bersama Oom Tan Déséng, diantar oleh Kang Rauf Wiranatakusumah yang masih saudara misan saya. Beliau mengajak saya untuk berduet dalam lagu-lagu pop Sunda/Indonesia. Saya kemudian berlatih. Satu rangkaian lagu direkam diiringi Maria Musika Band . . . Sebelum saya, ada Upit Sarimanah dalam lagu Ka Huma, dan Bajing Luncat, karya Kosaman Jaya [Djaja], Tati Saleh dengan Hariring Kuring, Ety Bardjah Bangbung Ranggaek, dan Nenny Triana (Aam Amalia 2010: 27).

One day, Uncle Kosaman Jaya [Djaja] and Uncle Tan Déséng visited my house, accompanied by a relative of mine, Rauf Wiranatakusumah. He [Kosaman Djaja] asked me to sing a duet in the pop styles of Sundanese and Indonesian. Then I began to rehearse. The piece [we] recorded was accompanied by the Maria Musika Band . . . Before me, there was Upit Sarimanah, who sang “Ka Huma” (“Going to the Rice Field”) and “Bajing Luncat” (“Jumping Squirrel”) created by Kosaman Jaya [Djaja]. Tati Saleh sang “Hariring Kuring” (“My Song”), Ety Bardjah sang “Bangbung Ranggaék” (“Doubt”), and Nenny Triana [sang “Kutud” (“Flat Broke”)].

Déséng's purpose was to accommodate Sundanese musical features. However, if he recruited a singer with no knowledge about Sundanese music, he taught them how to sing in a Sundanese style rather than in the standard pop style. For example, he taught the Javanese singer Mus D.S. to use traditional Sundanese vocal embellishments.

Déséng believed that a *pasindén* was more appropriate than a pop singer for *pop Sunda* because she could sing Sundanese vocal ornaments. Even though a pop singer could sing them, they could not achieve the flavor/taste of *Sunda (rasa ke-Sunda-an)*. Vocal embellishments were essential “spices (*bumbu*) to enhance the dish” (van Zanten 1989: 160). Besides vocal ornaments, he incorporated Sundanese tuning systems, music structures, and sounds.

In addition to vocal techniques, there were two other essential characteristics of a Sundanese singer: *komara* (influence) and *wibawa* (charisma). Iyar Wiarsih said that those two characteristics allowed a *pasindén* to capture the *dangiang* (power) of a song. If a *pasindén* did not employ those characteristics, “the *dangiang* of the song would be lost” (pers. comm., February 1, 2012).

3.3.3 SUNDANESE TUNING SYSTEMS

In Sundanese music, there are three main tuning systems: *pélog*, *sorog* (also called *madenda*), and *saléndro*. Pitches in Sundanese tuning systems are neither the same as Western ones, nor are they fixed. Scales in all three tuning systems are generally made up of 5 pitch degrees, which are named and numbered: *Tugu* [1], *Loloran* [2], *Panelu* [3], *Galimer* [4], and *Singgul* [5] (Soepandi 1975: 25).

Déséng used all three Sundanese tuning systems in arranging *pop Sunda*. But he adapted them for a diatonic tuning. To describe the scales used by Déséng, I use Western notation. Figure

3.3 shows the pitch, ciphers, and Western pitch names of each note for the five main pitches in the *pélog*, *sorog/madenda*, and *saléndro* tuning systems, respectively. I use “g” as pitch 1 in each tuning. Descending order of pitches is common practice in traditional Sundanese music.

<i>pélog</i>	
Cipher notation	1 2 3 4 5 1 2 3 4 5 1
Western name	G ² F ^{#2} D ² C ² B ¹ G ¹ F ^{#1} D ¹ C ¹ B G
<i>sorog/ madenda</i>	
Cipher notation	1 2 3 4 5 1 2 3 4 5 1
Western name	G ² F ^{#2} E ² C ² B ¹ G ¹ F ^{#1} E ¹ C ¹ B G
<i>saléndro</i>	
Cipher notation	1 2 3 4 5 1 2 3 4 5 1
Western name	G ² E ² D ² C ² A ¹ G ¹ E ¹ D ¹ C ¹ A G

Figure 3.3 Staff notation, ciphers, and Western names of *pélog*, *sorog/madenda*, and *saléndro* scales

In the *pélog* tuning system, Western pitch equivalent names (G, F[#], D, C, and B) correspond approximately to five tones of the *pélog* tuning system. Ciphers are attached to each pitch name. G is numbered 1; F[#] is numbered 2, and so on. The *sorog/madenda* tuning system consists of G, F[#], E, C, and B. The *saléndro* tuning system consists of G, E, D, C, and A.

There are several types of *pélog*. The *pélog* used in *pop Sunda* is generally *pélog degung* or *degung*; it is also called *kobongan* or *mataraman* (Spiller 2008: 121, Soepandi 1985: 160).

Déséng created the majority of his songs and arrangements based on the *pelog degung* tuning system.

Many Sundanese folksongs, such as *kakawihan urang lembur*, *wayang golek*, *kliningan*, are constructed in *saléndro*. Déséng also used the *saléndro* scale in several of his compositions. For example, in the introductory part of “Ronda Malam” (“The Night Guard”), a *suling* player plays a melodic pattern using *saléndro*, accompanied by a band using functional harmony.

Different moods are associated with different tuning systems. Iyar Wiarsih notes that *pélog* and *sorog/madenda* are commonly used to describe human expressions, including falling in love (*deudeuh tresna ati*), sadness (*nalangsa*), and lust (*birahi*), and to portray beautiful flowers (*nyaritakeun kekembangan*). In contrast, *saléndro* is appropriate for describing cheerfulness (*gumbira*), brightness (*hegar*), and gallantry (*gagah*), and to delineate heroism (*kapahlawanan*) (1981: 38).

3.3.4 STYLES PLAYED AND INSTRUMENTS USED

Déséng arranged music in Western pop and *pop Sunda* styles. Western pop styles referred to the styles borrowed directly from American, Latin American, or British pop such as standard pop rhythm, rock ‘n’ roll, cha cha, rhumba, and calypso. Déséng used these styles in the beginning of his career in *pop Sunda*.

For the *pop Sunda* style of accompaniment, he arranged for Western instruments to be played in a traditional Sundanese music style. For example, an electric bass guitar part was similar to the melodic pattern commonly played by the left hand of a *kacapi* player. In addition, the rhythmic pattern played by the guitar player was similar to the rhythm pattern commonly played by the right hand of the *kacapi* player. However, the rhythmic pattern carried out by the

drummer was similar to a Western pop style. To emphasize Sundanese traditional sonic characteristics, he often incorporated a *suling* or *rebab*. As a result, the combination of rhythm patterns played by those musicians embodied a new style, which differed from either a Western pop style or traditional Sundanese style.

Déséng featured his own music style, all of which relate to Sundanese elements: (1) the rhythm patterns played by the bass player; (2) the melodic patterns played by the guitar player; (3) the use of Sundanese flute and bowed lute that play melodies in Sundanese tuning systems; and (4) the use of vocal ornamentations by singers. These four aspects became essential in Déséng's style, especially those played to accompany songs sung by Titim Fatimah.

Fig. 3.4 and 3.5 show the two most common rhythmic patterns for bass guitar created by Déséng. The transcriptions are based on the arrangement of a song entitled "Petis Kupa" ("The Kupa Fruit Paste") which is included on the cassette recording *Pop Sunda vol. 2* released by Bali Record. These rhythmic patterns are similar to the *kendang* pattern in *bajidoran*, a type of Sundanese dance event in which Sundanese male dancers (*bajidor*) dance with female singers (see Spiller 2010). I have transcribed the *kendang* part in Fig. 3.6 to show the similarities between the bass parts and the Sundanese *kendang* pattern.



Figure 3.4 Rhythmic pattern of bass #1 in "Petis Kupa" (0'19" to 0'22")



Figure 3.5 Rhythmic pattern of bass #2 in "Petis Kupa" (0'26" to 0'28")

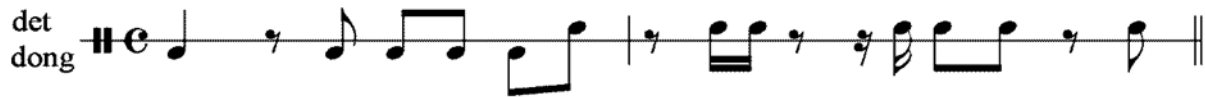


Figure 3.6 *Kendang* pattern for *bajidoran* (played by drummer Agus Super)

3.4 ARRANGING MUSIC

3.4.1 SELECTING AND COMPOSING SONGS

Like Jassin, Déséng rearranged traditional Sundanese songs. In the early stage of his career, Déséng selected Sundanese folksongs (*lagu rakyat Sunda*) including Sundanese children’s songs. Déséng branched out further than Jassin to other Sundanese music genres (which he called *lagu buhun*⁴⁶) including songs in *tembang Sunda*, *wayang golek*, and *gamelan*. He arranged songs including “Kulu-Kulu,” “Sanga Gancang,” and “Catrik” for Western instruments (pers. comm., August 8, 2008).

Déséng selected Sundanese songs that were prohibited (*pamali*) from being performed because certain people believed that they would offend Sundanese ancestors.⁴⁷ These songs were categorized as sacred songs and had a primarily spiritual use. Before Déséng, those songs had never been accompanied by a band. In a traditional performance setting, those songs were commonly performed before the main repertoire. For example, “Rajah” was typically played as an invocation in *pantun Sunda*, a type of oral narrative, where its function was threefold: (1) it seeks protection for the host family, the audience, the performer, and the entire performance

⁴⁶ His definition of *lagu buhun* was broader than Jassin’s.

⁴⁷ Those songs included “Kembang Gadung” (“A Gadung Flower”), “Kembang Tanjung” (“A Tanjung Flower”), “Kembang Boléd” (“A Potato Flower”), and “Rajah” (an invocational song).

area; (2) it ask forgiveness ‘to the spirits in case one is left out or a mistake is made’; and (3) it requests assistance in obtaining well-being, the objective of the *hajat* [a ritual feast] (Weintraub 1990: 30). Déséng said that the old songs, including old sacred songs, must be handed down to the next generation because they contained useful values and history. Déséng argued that the only way to teach those values to the next generation was to transform the old songs into a modern pop style.

Knowing that Déséng was concerned about featuring Sundanese characteristics in his music, several Sundanese composers gave their work to him to perform with his band. Déséng would then create specific arrangements for those songs. For example, in 1973, Nano S. gave Déséng his composition entitled “Colénak” (a kind of Sundanese food). As a traditional Sundanese music composer, Nano S. was attracted to Déséng’s work in arranging *pop Sunda*. However, because many traditional Sundanese music experts were critical of Déséng’s work, Nano gave it to him secretly. Nano S. felt he needed to hide from those experts, especially from his mentor, Koko Koswara.

3.4.2 ARRANGEMENTS, MUSICIANS, AND INSTRUMENTATIONS

Due to his knowledge of notation, Déséng would notate the main melody and the skeleton of an arrangement. Although he was comfortable with staff notation, he tended to use cipher notation because that was what musicians could understand. The notation generally comprised the basic melody of the song, with or without lyrics, organized into several measures. However, he rarely included other musical signs. Déséng used the notation as a guide or map to lead musicians. In addition, in contrast to Western classical music practice, the notation would not be distributed to the musicians beforehand. Rather, the musicians took a look at the notation at rehearsals and

played their parts as instructed by Déséng. Phrases of melody, lyrics, key signatures, and chords prepared by Déséng were always subject to change. Mostly, changes were a result of inspirations obtained by interacting with musicians and singers in rehearsals.

Déséng prioritized working together as a group. In rehearsals, each musician played a key role in carrying out the arrangement prepared by Déséng. Each worked together with others to execute Déséng's ideas. Given that each musician was essential, Déséng maintained a good relationship with all members of his band. He encouraged suggestions and objections. Déséng allowed musicians to contribute because he realized that each musician had different skills and knowledge.

Déséng's band included an electric guitar, electric bass, drum set, and keyboard (as needed). If necessary, traditional Sundanese instruments such as a *suling* and *rebab* would also be included. The Sundanese instruments were used to emphasize the flavor of *Sunda* (*rasa ke-Sunda-an*). For example, the *suling* was included in "Buah Kopi" ("Coffee Beans"), "Talak Tilu Sakalian" ("Divorced"), "Ronda Malam" ("The Night Guard"), and "Tukang Cau" ("A Banana Seller") and a *rebab* was included in "Bardin" and "Cikapundung" (the name of a river in West Java).

3.4.3 DÉSÉNG'S GUITAR STYLE

The guitar has a long history in West Java, although details are not known. The guitar was brought to West Java in the sixteenth century (see Kornhauser 1978). In 1917, Raden Machjar Angga Kusumadinata (henceforth R.M.A.K.), the respected Sundanese musicologist and educator, learned how to play guitar from his friend Enung Nataatmadja (Kusumadinata 1951:

5). R.M.A.K. played traditional Sundanese songs on the guitar.⁴⁸ For those songs played in *pélog*, he used the scale C, E, F, G, and B and for songs played in *saléndro* he used three scales (1) C, D, E, G, and A; (2) C, D, F, G, B^b; and (3) C, E^b, F, G, B^b (ibid.). R.M.A.K.'s uncle, Bapak Mumuh, a gamelan expert, got mad at R.M.A.K. when he played Sundanese songs on his guitar. Bapak Mumuh told him that the *pélog* and *saléndro* scales did not feel Sundanese when played on the guitar. Eventually, the more R.M.A.K. played Western and Sundanese music, the more he was convinced that Sundanese songs could not be played using Western instruments since the tuning of the pitches were totally different (see Kusumadinata 1952a: 27).

According to R.M.A.K.'s son, R.P. Koesoemadinata, around 1969, R.M.A.K. modified the frets on an acoustic guitar to demonstrate his ideas about Sundanese tuning systems. He configured the neck of the guitar to have 17 tones to the octave (as described in *Ilmu Seni Raras*; see also Weintraub 1997). In addition to the three main Sundanese tuning systems described above, a diatonic tuning could also be played on this guitar (pers. comm., R.P. Koesoemadinata, June 15, 2014). He is shown playing a guitar in front of Mang Koko and Nano S. as seen in figure 3.7.

⁴⁸ These included “Belenderan,” “Renggong Gantjang,” “Renggong Bandung,” “Bandjaran,” “Panglima,” “Ojong-ojong,” and “Kulu-Kulu,” “Matjapat,” “Dangdanggula,” and “Midjil.”



Figure 3.7 R.M.A. Kusumadinata playing guitar and being watched by composer Mang Koko (on the left). Composer Nano S. can be seen behind (middle) (courtesy of Nano S.) [197?]

From the 1930s to the 1950s, several traditional Sundanese musicians had success in developing *kacapi* as a modern instrument. For example, Suhji Sobandi replaced *kacapi* strings with piano strings (*Pedoman Radio* 1952: 36). He tuned the strings in the Western diatonic tuning system rather than the Sundanese tunings. This tuning system allowed him to accompany a greater assortment of songs, including traditional and popular songs. In some cases, Sobandi played *kacapi* with Western instruments such as guitar and contrabass. Several notable Sundanese musicians also played guitar in addition to *kacapi*, including the composer Mang Koko. Besides playing *kacapi*, Mang Koko was also well-known as a Hawaiian guitar player.

The works of those experts inspired Déséng to develop his skill playing guitar. Déséng wanted to play Sundanese-sounding melodies on the diatonic guitar. But the Sundanese pitches were not available on guitar. So he identified pitches in the diatonic tuning that could approximate the sounds of the pitches in the Sundanese scale. This technique was rare for guitar players in the 1950s. In addition, to feature Sundanese characteristics, he developed a style of accompaniment derived from *kacapi*.

Sundanese musicians that I interviewed mentioned that Déséng was the only guitar player who used the *kacapi* style of accompaniment in his arrangements of *pop Sunda*. Nano S. contended that Déséng was successful in achieving a Sundanese flavor (*rasa ke-Sunda-an*) on guitar, which was reflected through the scales, improvisation, and ornamentation (pers. comm., June 9, 2010). Playing Sundanese music on guitar distinguished him from other guitarists. It also distinguished his arrangements from others. For example, he featured this guitar technique in the introductory part of “Bulan Dagoan” (“Moon, Wait for Me”), which was included on the album entitled *Lagu-Lagu Sunda vol. 2* (Sundanese songs vol. 2), produced by Remaco Records, Jakarta, year 1977. Figure 3.8 shows the introductory melodic pattern that is played on the guitar.



Figure 3.8 Introductory part in "Bulan Dagoan" (guitar) [0'06" to 0'09"]

The rhythmic patterns (in the rectangles) shown in figure 3.8 were adopted from a type of pattern usually played by a *kacapi* player in the *tembang Sunda* style. For comparison, figure 3.9 shows patterns played by the *kacapi* player of the “Pangapungan group” (Williams 2001: 145). This pattern is played in accompanying the song “Pangapungan,” which belongs to the song type *papantunan* in the *tembang Sunda* repertoire.⁴⁹

⁴⁹ There are five main song types of *tembang Sunda*, including *papantunan*, *jejemplangan*, *rarancangan*, *dedegungan*, and *panambih* (see van Zanten 1989 and Williams 2001).

Déséng simplified the *kacapi* pattern (figure 3.9). He selected the pattern of four short notes followed by one long note (as shown in figure 3.9 in the rectangles) and adapted it to guitar (figure 3.8). According to him, this simplified pattern emphasized the essence of *papantunan*. In this way, Déséng perpetuated traditional Sundanese music within a pop framework.



Figure 3.9 *Kacapi* patterns played in "Pangapungan"⁵⁰

In addition, in accompanying “Bulan Dagoan,” the rhythmic pattern is repeated several times until the singer finishes her phrases of melody in order to embellish the melodic phrases sung by the singer. This use of repeating patterns is an accompaniment technique often used in *tembang Sunda*.

In Figure 3.8, guitar pattern 1 ends on F[#] (in the small rectangle) and pattern 2 ends on B (in the small rectangle). In the *pélog* scale, these two pitches are core tones. Déséng emphasized two core notes that are considered essential in many pieces of Sundanese music.⁵¹ Furthermore, the song structure is related to traditional Sundanese music from the construction of the melodic

⁵⁰ See also <<https://www.youtube.com/watch?v=kF1o3B4RCyk>> (0:08" to 0:14") and <<https://www.youtube.com/watch?v=UtMxFpaN1bQ>>, which shows the pattern of *pangapungan*.

⁵¹ For example, those pitches reflect the structure (*patokan*) of “Catrik.” Weintraub mentions that “the *patokan* for ‘Catrik’ consists of *goong* tone 5, *kenong* tone 2, and *pancer* tone 3” (2004: 155); the most important notes of the structure of “Catrik” are 5 and 2.

phrase as shown in figure 3.10 (marked by the rectangle). The melodic phrase marked by the rectangle begins on F[#] and ends on B.



Figure 3.10 Continuation of the melodic phrases in "Bulan Dagoan" (0'25" to 0'40")

Figure 3.10 shows the melodic phrases played by Déséng in which two repeated patterns (as seen in measures 1 and 2) were played to continue the pattern of the introductory part shown in figure 3.8. Further, melodic phrases were played instrumentally (as seen in measures 3 to 9) to continue those repeated patterns. The pitches played represent a combination of G, F[#], D, C, B (indicating the *pélog* tuning system) played in ascending and descending lines.

Déséng played the melody described in figure 3.10 in an unmetred fashion. He imitated the technique called *pasieup* played by the *kacapi indung* (larger *kacapi*, literally “mother *kacapi*”) in *tembang Sunda*. A standard *pasieup* is commonly played in rapid clusters (the rubato sixteenth notes in figure 3.10). The *pasieup* “leads the vocalist through the song by providing the first pitch of each line and generally following the pitches of each line through to the final pitch of the line” (Williams 2001: 167). He shifted to a style similar to *pasieup rincik*, played on the

kacapi rincik (smaller *kacapi*, literally “*kacapi* that sounds like dripping rain”) which is metered (represented by eighth notes in figure 3.10). Déséng used this technique to create the taste of *Sunda*.

3.4.4 “ES LILIN” (“POPSICLE”)

“Es Lilin” is categorized as a *lagu raehan* (a new creation) since the creator can be identified. The song is credited to Nji Moérsih (Miss Moérsih), one of the most popular *pasindén* in the 1930s and early 1940s in Bandung. She created this song for *Lagoé Soénda* (Sundanese songs), a live music program broadcast by *VORL* and *NIROM*. The song was popularized by Nji Moérsih as well as by other performers including Holil (also known as Menir Moéda) and Epen Sutardi through the radio program *Bobodoran Sunda* (Sundanese comedy) as well as by Poniman and his ensemble “Studio-Orkest” through the radio program *Krontjong Modern* [modern *kroncong*].⁵² The arrangement developed by Déséng was entitled “Es Lilin Kombinasi” (“Es Lilin Combination/Arrangement”). The piece consists of three different songs that are sung in a medley. The first song is “Es Lilin,” the second is “Petis Kupa” (“The Kupa Fruit Paste”) and the third is “Borondong Garing” (“The Dry Cracker”). I will analyze “Es Lilin” to illustrate Déséng’s vision of *pop Sunda*. Following are the music analyses, separated into two main sections: vocal part and accompanying part.

⁵² *Programma Siaran* [radio log] of *NIROM* March, 1940.

3.4.4.1 VOCAL PART

I transcribe two versions of “Es Lilin” for the purpose of comparison. The first version is sung by its creator, Miss Moérsih (figure 3.11), and the second is Déséng’s version sung by Titim Fatimah (figure 3.13).⁵³

The tempo for the first version is approximately 62 bpm. The pitches correspond approximately to five tones of the *sorog/madenda* tuning system. The song is accompanied by *kacapi* and *suling*. The key signature corresponds approximately to A^b minor. The song is strophic. However, in several parts, the singer creates vocal variations to accommodate the lyrics.

Es li-lin-mah a-ga - n ka-la-pa mu - da di-ban-tun-na a-ga - n

4
di su - rung su - rung nu ki-eu mah ___ a-ya-na ___ sa - mar ___ ka - du - ga tem-

7
pa ___ ren - tok ___ nga - bi - bi-ngung

Figure 3.11 Transcription of "Es Lilin" sung by Miss Moérsih (0'22" to 0'50")

⁵³ I would like to thank Philip Yampolsky for sharing the recording with me.

Es lilin mah agan kalapa muda
 Dibantunna agan disurung-surung
 Nu kieu mah ayana samar kaduga
 Tempa rentok ngabibingung.

The popsicle, sir, is made from young coconut
 It is taken, sir, by pushing back and forth
 The arrival [of the popsicle seller] is unpredictable
 It makes me confused.

Figure 3.12 Lyrics of "Es Lilin" sung by Miss Moérsih

The song was transformed into a pop style, and it was accompanied by Western instruments. The lyrics are shown and translated in figure 3.14. The construction of this composition is a type of Sundanese poem called *sisindiran*.⁵⁴ In the lyrics, the two first lines are the *cangkang* (cover or skin), and the second two lines are the *eusi* (content or essence).

Es li - li - n ma - h — eu ceu - di — su - rung su - ru - ng a - h

5 di ba - wa ma - h di ba - wa ka Su - ka Su - ka - ja - di

9 Ab - di i - sin ku ba - pa — da ba - ra - ri - ngu - ng — ta -

13 ra ta - ra geu - ni - ngan ne - pi ka - sa - ri —

Figure 3.13 Transcription of "Es Lilin" sung by Titim Fatimah (0'29" to 0'57")

⁵⁴ According to van Zanten *sisindiran* is “a poem in which an allusion (*sindir*) is given by a combination of words which allude to the real meaning by sound association” (Zanten 1989: 68). *Sisindiran* consist of the *cangkang* (“cover” or “skin”) without meaning, followed by the *eusi* (“content” or “essence”), the real meaning. The interrelation between *cangkang* and *eusi* is indicated by “structural correspondences of sound patterns” (*ibid.*, p. 69).

Verse 1.	Es lilin mah euceu disurung surung Dibawa mah dibawa ka Sukajadi Abdi isin ku bapa da bararingung Tara-tara geuningan nepi ka sari.	The popsicle cart is pushed and taken to Sukajadi I feel embarrassed and confused I have never felt like this before.
Verse 2.	Es lilin mah euceu kalapa muda Di bawa mah dibawa ka Majalaya Abdi isin ku bapa samar kaduga Sok sieun mah geuningan sanes baraya.	The popsicles are made from a young coconut They are brought to Majalaya I am embarrassed to confront you, sir, I am afraid that you are not my relative.

Figure 3.14 Lyrics of "Es Lilin" sung by Titim Fatimah

In rehearsal, before the song was recorded, Tan Déséng guided the singer to express her feelings (*penjiwaan lagu*) using appropriate vocal embellishments. Titim Fatimah was originally from Subang, and her ornaments were characteristic of that area. Tan Déséng took those ornaments and guided her by demonstrating his musical ideas on several instruments including guitar, *kacapi*, and *suling*. Tan Déséng had to guide the singer Titim Fatimah to match her vocal embellishments to the pop style he had arranged. Aside from that, Déséng had to assist her to sing the song in a pop music structure, which was different from a traditional Sundanese music structure.

For "Es Lilin," Titim added the syllable "ah" (as shown in figure 3.13, marked by a small rectangle), which was sung at the end of the first melodic phrase. Titim also added a repeated word *suka* (marked by a big rectangle). The original word in the text is *Sukajadi*, the name of a place located in Bandung. "Suka" means "to like," as in "to like [someone]." As described earlier, the technique of adding syllables is common in Sundanese vocal music. As a result of adding words, a new melodic pattern emerged, as well as a new meaning. The purpose in using

those additional words and syllables was to develop the song in creative ways. As the arranger, it was Déséng's job to fit them with the arrangement.

The phrases of melody sung in the second verse are similar to the first, but the lyrics are different. Moreover, in the second verse, Titim created several additional utterances. I show the syllables that are created to bridge the first verse with the second in figure 3.15.



Figure 3.15 The bridge that connects the first verse with the second ["Es Lilin"] (0'58" to 1'01")

The bridge connecting verse #1 and verse #2 is filled by the three syllables *es* (ice), which are sung on the upbeats before the second verse. In this case, both additional utterances – *suka* and the multiple *es*'s -- are sung before the original word.

The coda was played at a tempo similar to the introductory part. Moreover, an improvisation was presented by Titim through melodic phrases in the coda (as described in figure 3.16), and sung *rubato*.

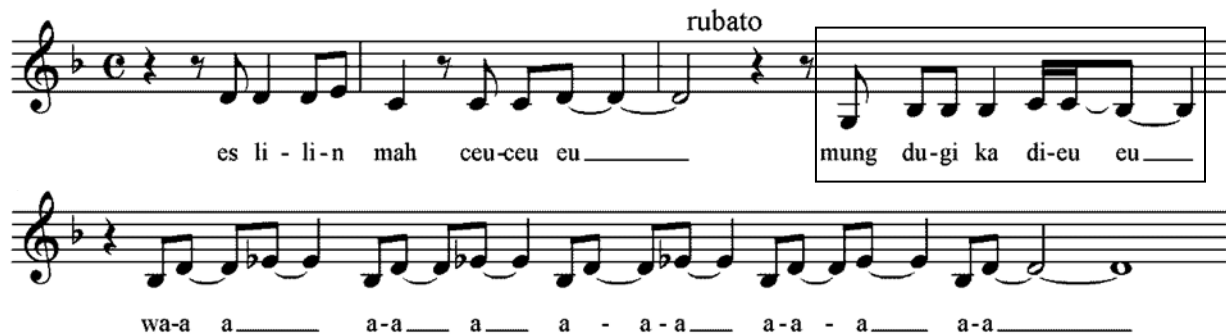


Figure 3.16 Coda in "Es Lilin" (5'09" to 5'26")

The sentence *mung dugi ka dieu eu* (literally “until here/now”) indicates that the piece will end soon. This additional sentence placed at the end of the piece is a typical technique commonly used by Sundanese singers. The repeated “a” at the very end of the coda is also an additional utterance. This kind of coda is different from that in other versions of “Es Lilin” by singers including Miss Moérsih, Tati Saleh, and Nining Meida.

In terms of vocal ornamentations, Déséng relied on the skill of the singer. The more the singer was knowledgeable in traditional Sundanese music, the more she/he could help Déséng to materialize his vision of *pop Sunda*. In this way, the singer played an essential role in establishing Déséng’s style. However, Déséng helped the singers because he was knowledgeable in the use of Sundanese vocal ornamentations. Déséng, as an arranger, encouraged Titim to sing her own style, but he also guided her to come up with something beautiful.

3.4.4.2 ACCOMPANYING PARTS

In order to present a Sundanese atmosphere (*suasana Sunda*), Déséng included the traditional Sundanese instrument *rebab*. In a traditional Sundanese ensemble, *rebab* commonly plays the main melody of the song (Upandi 2011: 30). Moreover, if a singer is used, the *rebab* functions to twine around (*meulit*) or embellish the melodic line sung by the singer. Déséng arranged for the instrument to function as it did in traditional Sundanese ensembles. Therefore, the presentation of the instrument contributed to evoking the flavor of *Sunda*.

In “Es Lilin,” the *rebab* has three functions: (1) to play the introductory part (*pangkat*); (2) to respond to the guitar and keyboard in the interlude; and (3) to twine around (*meulit*) the main melody sung by the singer. Melodic phrases in the introductory parts are described in figure 3.17. I will call this the first introductory part.



Figure 3.17 The first introductory part in "Es Lilin" played by the *rebab* player (0'01" to 0'19")

I transcribed the melodic line in figure 3.17 without bar lines because it was played *rubato* by the *rebab* player. The pitches are: [G], A, B^b, D, [D[#]], [E^b], and F. The four pitches A (5), B^b (4), D (3), and F (1) indicate the tuning system *sorog/madenda*. The pitches in brackets ([G], [D[#]], and [E^b]) function as neighbor and passing tones. The chromatic pitches can also be played by the *rebab* player, as mentioned by R.M.A. Kusumadinata:

Rebab sareng sekar (tembang, sindén, kawih) larasna merdika, wenang dimalangkeun, wenang dimiringkeun, wenang tanpa embat, numutkeun kahayang sareng kangeunahan nu ngarebab sareng nu ngawih pribadi (1941: 19).

Rebab and singer (*tembang, sindén, kawih*) play flexible scales, [all pitches] can be played higher or lower, at unfixed meter, according to the desire and feeling of the *rebab* player and singers themselves.

Furthermore, the guitar player strummed a D minor chord up and down rapidly in phrases accompanying the melody of the *rebab* in the introductory part. The rapid strumming by the guitar player elicited a drone effect. Subsequently, the strumming was played one time along with the last note played by the *rebab* player and the guitar player sustained the chord. This strumming was played to indicate the end of the *rubato* section. The chords played indicate that the key is F (Dm).

In the introductory part Déséng played *patetan*: an unmetred piece [played here by the *rebab* player] that outlines the mode (*patet*). Atik Soepandi states that *patetan* is:

Bentuk lagu rebab yang berirama bebas, sebagai pengarah terhadap pemain waditra lain dalam lagu yang akan digarap (1988: 7).

A piece [pattern] played on *rebab* in free meter, in order to lead other players into the piece that is about to be played.

The *patetan* is commonly played by a *rebab* player before the main piece.⁵⁵ Indeed, the use of *patetan* in the introductory part indicated that the arrangement imitated a traditional Sundanese musical structure. In the case of “Es Lilin,” *patetan* was accompanied by a drone sound generated by the guitar player.

After the first part of the introduction, a second melody is played. R.M.A. Kusumadinata describes this process in traditional music as follows:

. . . upami ieu patetan teh sagemblengna irama-merdika mah, sok diwangun deui pangkat (bukaswara) boh ku rebab, boh ku tatabeuhan nu sanes atanapi ku nu ngawih ku bawa-sekar (1941: 37).

. . . if the *patetan* is played in free meter, consequently, another introductory part must be played. [This introductory part] can be played by the *rebab* player, other instrument players, or by the singer.

I will call this the second introductory part. The end product for the full introduction is two introductory parts played in succession at different speeds. Figure 3.18 shows the second introductory part.

⁵⁵ Sometimes, the *patetan* is played on other Sundanese instruments as well, including *gambang*, *kacapi*, and *bonang*.

♩ = 126

Electric Guitar

Bass Guitar

Side Snare
Snare Drum

Cymbals
Hi-hat

Bass Drum

Detailed description: This system of musical notation covers the first three measures of the second introductory part. The Electric Guitar part (top staff) begins with a quarter rest, followed by eighth-note patterns in the second and third measures. The Bass Guitar part (second staff) has a whole rest in the first measure and enters in the third measure with a quarter-note pattern. The Side Snare and Snare Drum parts (third staff) feature a half note in the first measure and a rhythmic pattern of eighth notes in the third measure. The Cymbals and Hi-hat parts (fourth staff) have a half note in the first measure and a continuous eighth-note pattern starting in the third measure. The Bass Drum part (fifth staff) has a half note in the first measure and a rhythmic pattern of eighth notes in the third measure.

E. Gr.

Bass

Side Sr.
S.Dr.

Cym.
Hi-hat

B. Dr.

Detailed description: This system covers measures 4, 5, and 6. The Electric Guitar part (top staff) starts with a four-measure rest, then plays eighth-note patterns in measures 4 and 5, and a quarter note in measure 6. The Bass part (second staff) has a rhythmic pattern of eighth notes in measure 4, a quarter note in measure 5, and a quarter note in measure 6. The Side Snare and Snare Drum parts (third staff) have a rhythmic pattern of eighth notes in measure 4, eighth notes in measure 5, and eighth notes in measure 6. The Cymbals and Hi-hat parts (fourth staff) have a continuous eighth-note pattern in measures 4 and 5, and a quarter note in measure 6. The Bass Drum part (fifth staff) has a rhythmic pattern of eighth notes in measure 4, eighth notes in measure 5, and a quarter note in measure 6.

Figure 3.18 The second introductory part in "Es Lilin" (0'20" to 0'29")

The pitches for the melody played by the guitar player are: D, E, F, A, and B^b. These pitches indicate that the scale played is *sorog/madenda*.

The bass guitar pattern in “Es Lilin” is simpler than the pattern presented earlier (as described in figure 3.4). To compare the bass pattern transcribed in figure 3.4 and the bass pattern played in “Es Lilin,” I incorporate both into one figure (figure 3.19). The top staff represents the bass pattern in figure 3.4, and the bottom staff represents the bass pattern in “Es Lilin.” I have transposed them for ease of comparison.



Figure 3.19 Comparison of two bass patterns

In all three cases where the bass parts differ among versions (indicated as pattern 1, 2, and 3), Tan Déséng’s version (bottom staff) is simpler than the other bass patterns he created. This example shows that Déséng made variations of patterns which were based on Sundanese music. In this way, he not only perpetuated Sundanese music, but he developed it.

Furthermore, the drum pattern played by Tan Déséng’s drummer in the second introductory part was simple. The bass drum is simple and repetitive as shown in figure 3.18. The simplicity of the pattern was intentional in order not to overshadow the bass guitar part. Moreover, the snare drum is mainly played to emphasize beats #2 and #4. “Rofell” or drum rolls are played, similar to the drum rolls that are used by Déséng in playing his rock ‘n’ roll style.

Furthermore, in order to add additional accents and texture, Déséng added the agogo bells to embellish the pattern of the snare drum. Agogo is the name of a West African bell that plays a regular timeline. A triplet, hit on beat # 3, is played to fill an empty space left by the snare. The timeline established on the agogo bell is described in figure 3.20.

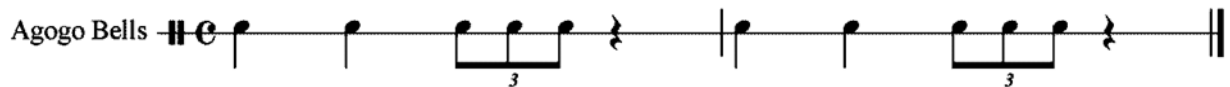


Figure 3.20 Rhythmic patterns of the agogo bells in "Es Lilin" (0'47" to 0'50")

The agogo bells create an interlocking sound with the snare. As a result, the sound produced by both instruments acts like call and response, which is similar to how two *saron* players perform in a gamelan ensemble.⁵⁶

The keyboardist played either melodic phrases or chords in a regular rhythm. The rhythmic pattern played by the keyboardist is akin to the *kecrék* pattern in a gamelan *saléndro* ensemble. The *kecrék* pattern in gamelan *saléndro* appears in many variations. One common pattern, which I learned in my studies of gamelan *saléndro*, is shown in the lower stave of figure 3.21. Déséng's keyboard pattern, shown in the upper stave of figure 3.21, was played on two upbeats and one down beat, and was repeated throughout the arrangement. Déséng's pattern is identical to the *kecrék* pattern, but it is displaced by one eighth note.

⁵⁶ Déséng composed the main melody and created its music arrangement to accompany "Lotek Agogo" a collaboration with composer Kosaman Djaja. This song is included in the album *Kota Bandung*, a joint venture between Musica and Canary Records. The song is sung in the duet style between Upit Sarimanah and Kosaman Djaja.

The image shows two musical staves. The top staff is labeled 'keyboard' and features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains four measures of music, each with a box around a group of chords. The bottom staff is labeled 'kecrek' and features a bass clef and a common time signature (C). It contains four measures of music, with notes on the upbeats and downbeats. Labels 'up beat' and 'down beat' are placed below the kecrek staff with arrows pointing to the notes on the upbeats and downbeats respectively.

Figure 3.21 Comparison of rhythmic patterns by a keyboard and *kecrek*

Finally, similar to the keyboardist, the guitarist plays either melodic patterns or chords. As mentioned earlier, the melodic patterns were played in both the introductory and interlude parts. In the introductory part, the guitarist (Déséng) played the melodic phrases that were previously carried out by the *rebab* player. Both players played the *sorog/madenda* scale. However, the guitarist played his portion in fixed meter rather than rubato. Moreover, in the interlude, Déséng built a dialogue with the *rebab* and keyboard players through the melodic phrases. Eventually, he played chords for the rest of the piece. Interestingly, those chords were played using the strumming technique, played on the upbeat of every beat, as transcribed in figure 3.22.

The image shows a single musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains four measures of music. Above the staff, the chords Dm, Bb, and A are labeled. The notes are placed on the upbeats of each beat, representing a strumming pattern.

Figure 3.22 Strumming in "Es Lilin" played by the guitarist (0'38" to 0'43")

The pattern in figure 3.22 is a rhythmic/harmonic pattern similar to patterns played by *kacapi siter* players to accompany *kawih*. It seems that Déséng was inspired by Sundanese traditional music in creating this specific rhythm pattern.

In terms of chord progression for “Es Lilin,” Déséng used three main chords, including Dm (VI), B^b (IV), and A (III). Similarly, he also played those three chords (VI – IV – III) in accompanying other songs.⁵⁷

3.5 THE “SUNDA SOUND”

For the vocal parts, Déséng highlighted Sundanese elements such as language and vocal ornamentations. For the instrumental parts, he emphasized sound qualities, rhythmic patterns, tuning system, and music structure to generate what Déséng called, in English, the “Sunda sound.” Déséng stated as follows:

Bagusnya sih rumpaka Sunda, musik juga Sunda serta penyanyinya juga menguasai laras Sunda. Apakah kemudian dia bersinggungan dengan warna musik lainnya yang umum: rock, jazz, atau pop tak jadi soal, yang penting hukum musiknya tidak lepas dari khazanah musik Sunda yang baku, sebab inilah yang akan melahirkan suatu warna baru, sesuatu yang bisa saja disebut “Sunda sound” . . . yang merupakan ciri mandiri yang sekaligus membedakannya dengan jenis musik lainnya (Rianto 1989).

It is better to use the Sundanese language and Sundanese music, and [it is preferable] if the singers have the ability to use Sundanese scales. It does not matter if those Sundanese elements are mixed with other music styles such as rock, jazz, or pop. It is important that the music principles are based on traditional Sundanese music. The use of these music principles will generate a new music style that can be called the “Sunda sound,” which is distinct from other styles.

⁵⁷ For example, “Bardin,” “Cikapundung,” and “Pepeling.”

He believed that cultivating knowledge of Sundanese and Western music was essential in generating the “Sunda sound.”

Emphasizing Sundanese elements indicate Déséng’s attempts at obtaining what R.M.A.K. called the “taste of Sunda” (*rasa ke-Sunda-an*). R.M.A.K. wrote that due to lack of knowledge of Sundanese scales, many practitioners played Sundanese songs using Western scales and Western instruments, including guitar, mandolin, and violin. He said that if they practiced these more and more, the Sundanese scales including *pélog*, *saléndro*, *madenda*, and *degung*, would be replaced by European scales (1941: 5). In contrast, Déséng argued that his music preserved and promoted Sundanese music. Déséng included several Sundanese elements, including language, musical structure, rhythmic patterns, timbre, and vocal ornamentation. Those elements created the specific sound and style that differed from those commonly played in standard popular music, including Indonesian, American, and British pop music. The use of Sundanese elements became the trademark of Déséng’s arrangement and style. Déséng’s methods made it clear that in the 1970s, an arranger could be successful in creating his own style.

Although the instruments he used consisted of an electric guitar and bass, drum set, keyboard, and other Western instruments, the music sounded more Sundanese than pop. Nano S. mentioned, as well, that the arrangements created by Déséng felt more like Sundanese music [*leuwih karasa Nyunda*] (pers. comm., June 9, 2010) compared to *pop Sunda* created by others.

4.0 YAN AHIMSA: REDEFINING THE *POP SUNDA* ARRANGEMENT

Yayan Maskawan, also known as Yan Ahimsa, arranged the music for “Kalangkang” (“Daydreaming”), the most successful commercial *pop Sunda* song in Sundanese music history. The song was composed by prominent Sundanese composer Nano Suratno (professionally known as Nano S.). According to Sean Williams, in the mid-1980s, the popularity of “Kalangkang” “in effect succeeded in redefining pop Sunda” (1990: 134). I argue that, although never acknowledged in Williams’ article, the role of the arranger was essential to the recording. In this chapter I will highlight the central role of the arranger in creating the music arrangement of “Kalangkang.” I argue that the arrangement of synthesizer and drum machine, first used in the arrangement of “Kalangkang,” was the key to its success.⁵⁸

In the 1980s, Yan Ahimsa used musical technology including synthesizer, MIDI keyboard, drum machine, and sequencer in order to materialize his vision of what Sundanese popular music could be. The reasons for using this musical technology were threefold: (1) to generate new sounds; (2) to compose precise rhythms; and (3) to reduce the need for (and expense of) additional musicians.

In this chapter, I will delineate the many tasks of the arranger, which include not only arranging music but also recording, editing, directing the singer(s), and mixing the arrangement,

⁵⁸ I will not discuss the vocal part since it has already been discussed extensively in Williams 1990.

as well as coordinating the sale of albums. Thus we can see that it was the arranger, not the composer, who played a larger role in the production and success of the *Kalangkang* album. I will transcribe and analyze Yan Ahimsa's arrangement of "Kalangkang" and show how it represents his distinctive style.

4.1 YAN AHIMSA'S LIFE AND EARLY EXPERIENCE IN ARRANGING

Yan Ahimsa⁵⁹ was born on May 27, 1956 in Bandung. As a child, he enjoyed listening to various kinds of music including *pop Sunda*, especially songs created by Mohammad Jassin and Tan Déséng (discussed in chapters 2 and 3, respectively). He listened to the music programs broadcast on *RRI* Bandung. He especially enjoyed the Western rhythms and Sundanese folk song arrangements performed by Nada Kentjana. He enjoyed these songs since he had played Sundanese children's games and songs with his friends as a youth.

Yan Ahimsa's mother was a housewife, and his father was a violinist who was a member of the *KODAM III Siliwangi* Orchestra (musik orkes).⁶⁰ Inspired by his father's activity in music, Yan Ahimsa learned to play saxophone in 1976. He learned the instrument without a formal instructor. In addition to playing saxophone, he also learned to play guitar and keyboard without an instructor. To increase his repertoire, he listened to a wide range of styles on

⁵⁹ Yan Ahimsa got his last name "Ahimsa" from his friend, the author and musician Remy Sylado. Remy Sylado's nickname for Yan Ahimsa was "Ahim," so Remy Sylado suggested that he used Ahimsa as a professional moniker. The use of this name was intended to be a token of good luck. As a result, the name Yan Ahimsa has become more well-known than Yayan Maskawan.

⁶⁰ *KODAM* stands for *Komando Daerah Militer* (a military district formation of the Indonesian Army), and the Roman numeral III refers to the district located in West Java. In Indonesia, each district is given a specific name in order to represent the characteristics of its particular area. For example, Siliwangi, which refers to the ruler Siliwangi, is a proper name given by the Indonesian government to represent the West Java area. In addition, the military command *KODAM III Siliwangi* sponsored the *KODAM III Siliwangi* Orchestra.

cassettes. He enjoyed Western popular music, especially bands that highlighted the brass section, such as the Commodores and Chicago. He played saxophone in several bands including Freedom, Primas, and Gang of Harry Roesli.⁶¹

In addition to enjoying Jassin's music, Yan Ahimsa was also attracted to Déséng's work as an arranger of *pop Sunda*. Intrigued by Déséng's work, Yan Ahimsa visited Déséng at his residence in the Cicadas area regularly, where Déséng had built his own recording studio. In the recording process, Yan Ahimsa witnessed the ways in which Déséng trained musicians and singers. He also witnessed the ways in which Déséng recorded and produced his pieces. Indeed, he was excited by Déséng's job, which not only encompassed the duties of an arranger but also those of a vocal and music teacher, sound engineer, and producer.

From 1980 to 1985, Yan Ahimsa focused solely on arranging Indonesian popular music. In the early 1980s, *TVRI (Televisi Republik Indonesia)*, the Indonesian national television station network) in Jakarta broadcast a weekly music program called "Aneka Ria Safari" (Assorted Excursions), which was directed by Eddy Sud, an Indonesian singer and artist (see Weintraub 2010:143-144). The purpose of this program was to promote Indonesian and regional popular music and to produce commercial audio recordings of Indonesian and regional popular music. Yan Ahimsa was assigned by Eddy Sud to arrange the music for several top Indonesian artists for both live performances and recording sessions. Live performances in the TV studio were broadcast to the entire country. In the audio recording studio, commercial albums of Indonesian and regional popular music were produced. Due to the popularity of the music program, recordings produced in the audio studio had a high level of commercial success. However, Yan

⁶¹ Harry Roesli (1951-2004) was an important avant-garde musician, improviser, and political activist who worked in theater, electronic media, and popular music. Yan Ahimsa was involved in the production of two Harry Roesli theater performances: *Ken Arok* (the name of a male in an ancient Hindu-Buddhist kingdom in East Java) [1977] and *Rumah Sakit* (Hospital) [1979].

Ahimsa was rarely given credit as a significant actor in the creation of the albums. He also did not earn a significant amount of money for making these arrangements. But he did not care about the recognition and money because he made arrangements for his own personal reasons, as he stated:

Saya menekuni musik minimal berjuang untuk diri sendiri, buat makan dan menafkahi anak istri. Dengan bermusik, Alhamdulillah dapur tetap ngebul. Begitulah cara saya berjuang (pers. comm., August 2, 2012).

I elaborate music for my own struggle, to provide food and support the needs of my children and wife. Through music, thank God, my kitchen chimney is still smoking. This is my struggle.

4.2 EXPERIMENTATION

In 1982, Yan Ahimsa conducted an experiment in which he arranged a Sundanese traditional song entitled “Coklek-Coklek” (the sound of a *tuweuw* bird). The arrangement combined a popular form of Sundanese music called *jaipongan* with Western pop rhythms played on a drum machine. The singers were the prominent Sundanese singer Tati Saleh and an Indonesian popular singer named May Sumarna. The song was included on the album *Pop Sunda Resesi (The Recession of Pop Sunda)* recorded and distributed by SP Records. He recruited two *kendang* players, Dali and Suwanda, to play *kendang jaipongan* (the style of *kendang* played in *jaipongan*). Suwanda was the drummer for many of the most famous Jugala recordings in the 1980s. A synthesizer was used to provide the string, electric guitar, electric bass, and piano sounds. The combination of a drum machine, a synthesizer, and *kendang* patterns was used in the refrain.

In 1983, Yan Ahimsa expanded the experiment by foregrounding another Sundanese traditional instrument called *calung*.⁶² He created an arrangement of the song entitled “SIM” (*Surat Ijin Mengemudi*, Driver’s License) released by Dian Records in 1983. The piece was sung by two prominent *calung* performers, Detty Kurnia and Adang Cengos. The arrangement was generated by a drum machine, synthesizer, and traditional Sundanese instruments, including *calung* and *kendang*. The synthesizer was programmed to imitate the sounds of an electric guitar, acoustic piano, *kacapi*, and *suling*. In addition, the *kendang* highlighted the traditional Sundanese musical elements. In this respect, he guided the *kendang* player to play particular patterns and style as they did in accompanying *calung* performances.

Even though the arrangement of “SIM” was played using the *degung* tuning system, the fast tempo, rhythmic patterns, and electronic sounds were considered modern. Normally, *calung* is tuned in the *saléndro* tuning system, but Ahimsa wanted to use *degung*. He helped the *calung* maker tune each tube of the instrument, and then created matching tones on the synthesizer. The characteristics of the *calung* instruments and performance were retained. Due to the success of this experiment, musicians began tuning their own *calung* instruments to *degung*.

Yan Ahimsa gave names to his albums that reflected the instruments on those albums. For example, in order to emphasize the *jaipongan* style; he named the album *Pop Sunda Jaipongan*. To emphasize the *calung* style, the album was named *Pop Calung*, and to emphasize the *degung* style, he named the album *Pop Degung*. However, he had to surrender this creative

⁶² *Calung* is a bamboo xylophone used in Sundanese music of West Java. In West Java there are five kinds of *calung*, including *calung buhun*, *calung tarawangsa*, *calung rantay*, *calung gamelan* and *calung jingjing*. In this study, *calung* refers to *calung jingjing* which accompanies a performance of songs. The players are mostly male. The instrument is held by the left hand and is hit by a beater held in the right hand. In performance, this kind of *calung* is always associated with humor and presents some social commentary. The topics are mediated through extensive puns and jokes. In the 1970s, *calung* was a favorite performance type that was enjoyed by people in West Java, especially after being re-popularized by several professional groups such as a group that was affiliated with the Agriculture faculty of the University of *Padjadjaran* Bandung and the group *Ria Buana* (A Cheerful World).

license to record labels when the owners decided to give his albums a different name. For example, in 1987, Wen Lung, the owner of Whisnu Records, decided to use the name *Pop Sunda* instead of *Pop Degung* when he named the *Kalangkang* album. Wen Lung insisted that *Pop Degung* was not an effective marketing name and *Pop Sunda* was a more attractive title. *Pop Sunda* sounded more modern than *Pop Degung* which seemed too traditional. As a result, Yan Ahimsa used the term *Pop Sunda* to represent the music he created. This was true not only for the album *Kalangkang* but also for the rest of his *pop Sunda* recordings.

In 1999, Yan Ahimsa advanced his style, incorporating guitars and rock influences. He recruited a talented rock guitar player named Putut to play on his albums. He requested that the guitar player use a distortion effect, which became trendy in the 2000s. Distortion has been a common feature of guitar playing ever since.

4.3 A ONE MAN BAND

The use of a synthesizer, drum machine, and sequencer generated what Yan Ahimsa called a “one man band.” He called his one man band “Getek’s group.” Getek’s stands for *Generasi Tingkat Ekonomi Sedeng*, meaning the middle class generation. The reason he chose this name was simply because he began his career in arranging *pop Sunda* with very little capital. Getek also means “tickle” in the Sundanese language. However, the name of the group was not directly related to the Sundanese term. The use of the apostrophe made the band’s name sound Western (*kebarat-baratan*). Yan Ahimsa contended that connecting his work with something that sounds or “smells Western” (*berbau barat*) would attract listeners (pers. comm., August 2, 2012).



Figure 4.1 Yan Ahimsa operating a drum machine (this photo was taken on August 2, 2012) [photo: Indra Ridwan]

This group only consisted of Yan Ahimsa himself. This was quite peculiar in the realm of *pop Sunda*, where bands usually consisted of several musicians. For example, the groups Nada Kentjana and Bhakti Siliwangi contained five or more musicians. Interestingly, Yan Ahimsa anticipated the need of additional musicians by hiring free-lance musicians. For example, he hired Suwanda to play *kendang jaipongan* on his *pop jaipongan* arrangement. He also hired Deddy Odoy to play *suling* on an arrangement of “Cinta” (Love) because he was considered an expert in playing *suling* in the *degung* style. This recruitment was based on artistic considerations instead of close relationships or kinship. Yan Ahimsa never depended on other musicians since he was able to play Western instruments such as electric bass and keyboard, or synthesizer, which could produce the sounds of various instruments.

The arrival of musical equipment including different types of synthesizers and drum machines in the 1980s did not attract most arrangers of *pop Sunda* because they were expensive. Yan Ahimsa was the exception. He was excited about the devices because they were easy to

operate, lightweight, and produced reliable sounds. Due to those reasons, he bought a Yamaha DX-7 and Yamaha TR-707 Rhythm Composer. He started using this equipment to arrange his music, which changed the nature of his musical practice.

As mentioned in chapters 2 and 3, in the 1960s and 1970s the common musical instruments in *pop Sunda* were electric guitar, electric and acoustic bass, drum set, percussion, and several traditional Sundanese instruments (when necessary). Therefore, the arranger relied on other musicians to materialize his arrangement. Indeed, Yan Ahimsa pioneered the change in the nature of arranging in *pop Sunda* in which the arranger became a single musician who was able to handle the jobs of others.

From 1980 to 1985, Yan Ahimsa relied on the drum machine Roland-TR 707 Rhythm Composer to frame his overall arrangements. This machine substituted the function of a drummer, especially in recording sessions, and negated the need for Yan Ahimsa to possess skills as a percussionist. This machine became a significant player in producing the drum rhythms that functioned as the foundation of his arrangements. The drum machine had a specific appeal due to the various sounds available and sound quality generated. Yan Ahimsa said that this device featured various unique artificial sounds, including a tacky (*norak*) snare drum,⁶³ a sharp (*tajam*) hi-hat, and funny (*aneh*) clapping and cowbell sounds (pers. comm., August 4, 2008). These “funny” sounds were very popular among youth at that time. Yan Ahimsa used a drum machine because, compared to a drum set, the drum machine was cheaper and easier to transport to the recording studio.

⁶³ *Norak* has several contradictory meanings; it can mean progressive and modern but it can also mean tacky or backwards (*kampungan*).

Intrigued by the capability of his first synthesizer, Yan Ahimsa purchased the Roland S-50. This type of synthesizer allowed him to record traditional Sundanese instrument sounds such as *gamelan* and *kacapi*. This was possible because the Roland S-50 was a sampler synthesizer, which allowed the transformation of an analog sound to a digital sound. In the Sundanese language, the process of digitizing an analog signal to become a digital data is called *nyampling* (the verb form of “sampling”). Yan Ahimsa digitized two traditional Sundanese instrument sounds: *bonang* and *saron*. Digital sounds were: (1) easy to use, especially in the recording session, (2) easy to play in different keys because each note was adjustable, and (3) rarely, if ever, out of tune. Aside from that, the specific sounds digitized into the internal memory of the synthesizer could be edited in order to obtain special characteristics. Indeed, the digitized sounds were pitch-shifted to produce musical scales through pressing different keys on the keyboard.

4.4 ARRANGING MUSIC

4.4.1 SELECTING SONGS AND COMPOSING AN ARRANGEMENT

Yan Ahimsa often created arrangements with a specific singer in mind:

Jadi gini, kalau saya butuh lagu yang tipenya seperti yang biasa dibuat Kang Odoy, saya minta ke kang Odoy. Ini ada penyanyi, kayaknya lagu yang cocok buat dia model lagu Kang Nano atau Kang Uko. Saya akan minta lagu ke mereka (pers. comm., August 2, 2012).

Hence, if I need a typical song [for a singer] such as a composition by Kang Deddy Odoy, I will ask him to create one. If I have a singer and I assume that the appropriate song sung by him/her fits the compositions of Kang Nano S. or Kang Uko, I will request them to compose the song.

Indeed, he selected songs carefully, always searching for the appropriate song for the appropriate singer. He never forced a singer to sing a typical song if he/she had no ability to sing the song.

“Kalangkang”

The selection, re-composing, and arranging of “Kalangkang” shows that it was the arranger, and not the composer, who was the driving force behind the production and success of this song. In 1986, Yan Ahimsa was driving his car past the elementary school SD (*Sekolah Dasar*) Merdeka 5 in Bandung when he got stuck in a massive traffic jam that, as he discovered, was caused by the school's graduation ceremony (*samen/dibagi rapot*). An open air performance of music was part of the ceremony. From a distance Yan Ahimsa heard a song that attracted him. He was attracted to the “cute” (*lucu*) lyrics in the refrain that had the words *rambut panjang* (long hair). He said the following about this song:

. . . *saya tidak tahu lagu apa itu. Yang jelas ada kata-kata rambut panjang . . . rambut panjang gitu. Buat saya lagu itu lucu gitu* (pers. comm., August 2, 2012).

. . . I am not sure what song was being sung. It is clear that I heard the words “long hair . . . long hair.” To me that song was cute.

He was pretty sure that the accompaniment was a set of Sundanese gamelan and *kacapi*. Indeed, the refrain of “Kalangkang” was the hook that attracted him to learn more about the song.

He set out to find the album from which the song came. He gathered his collection of cassettes of traditional Sundanese music and played them one by one, but he could not find the song in his collection. He even visited a record store called Whisnu Records to ask about the album. He asked Wen Lung, the owner of Whisnu Records, about the album and, to his surprise, found out that album was produced by that company. Wen Lung gave him one for free. Having the album allowed him to listen to the song over and over. As an arranger, he paid more attention

to the structure of the melody, the arrangement, and the instruments used. He also carefully observed the musical elements and style.

The arrangement of “Kalangkang” that he heard was for *gamelan degung* and other traditional Sundanese instruments, including *kacapi* and *kendang*. It was arranged by composer Nano S. There were two singers, a male and a female. This was the first version of “Kalangkang,” not the one that was to become a massive hit.

Yan Ahimsa decided to create his own arrangement because he felt that the song could be transformed into the *pop Sunda* style. Neither composer Nano S. nor producer Wen Lung asked Yan Ahimsa to create an arrangement of “Kalangkang” in a pop style. Without asking the composer, Yan Ahimsa composed an arrangement for the song. He directed the recording session. In the following section I will describe the process of how he created the arrangement to generate the *demo*, and how he continued to turn the piece into a master.

4.4.2 ONE MAN BAND ARRANGEMENT

Making notes or diagrams for the musical structure was the first step in building the arrangement for “Kalangkang.” Yan Ahimsa mapped out the order of musical sections and the number of measures in each section. He sketched the rhythmic patterns produced through a drum machine. He also specified the bass, hi-hat, snare, and tom-tom patterns. In addition, he wrote down chord voicings and the sounds of instruments.

He specified drum patterns in accordance with the function of each drum sound. He began by programming the hi-hat sound and continued with the bass drum sound to create a steady beat. Later he added in the sound of a snare, and lastly he created specific drum rolls sounded by various toms. To recreate the atmosphere of the drum sound, he adjusted the velocity

of each sound to imitate the original drum player. After all the patterns were completely programmed, he edited each sound to manage their amplitude/volume and balance. To enhance the amplitude of the drum pattern, he adjusted the deep sound of the bass and snare drum. Due to their sound characteristics, Yan Ahimsa claimed that the beat was mainly established by those two sounds.

He brought the programmed rhythms and other recorded materials to the Asmara Studio located on Astana Anyar Street. The studio provided an eight track recording device, a vocal effect device, and an acoustic piano. Even though several pitches of the piano were out of tune and several keys were broken, he insisted on using the piano because, unlike the electronic Yamaha DX-7, the acoustic piano had a “thick” sound (*suara yang tebal*).

In the studio he recorded drum sounds produced with a drum machine and played several musical instruments manually. He requested the sound engineer to record the drum patterns to frame the arrangement. He preferred to record drum patterns on two tracks in order to maintain the stereo quality, which allowed him to produce the sound from two speakers (left and right). Secondly, guided by the written materials he had made, he recorded the acoustic piano following the drum pattern. Like the drum pattern, for reasons of stereo quality, he recorded the sound of the piano on two tracks. Thirdly, he completed the arrangement with the bass sound by manually playing an electric bass. The bass sound was recorded on one track instead of two. Fourthly, he played the synthesizer to produce the string and flute sounds that were recorded on different tracks. Due to the lack of a track, he asked the sound engineer to unite (“ping-pong” or “bounce”) the sounds of bass, string, and flute, and re-record them onto one track. As a result, there were three remaining tracks available. Fifthly, the *kendang* was recorded onto two tracks. Finally, the female and male vocals were recorded onto one remaining track.

The singer was Nining Meida, who had sung “Kalangkang” on the original *degung* version. However, Yan Ahimsa guided her to sing this song in a pop style by leaving out some of the Sundanese ornaments. For the male singer, he chose Adang Chengos instead of the original singer Barman Sahyana, because he felt that Adang’s vocal quality suited the pop version better. The role of the male singer, Adang Chengos, was also essential in the production.

4.4.3 BECOMING A SOUND ENGINEER AND PRODUCER

In the studio, Yan Ahimsa guided the sound engineer to adjust individual sounds and the balance for each track. Sometimes, he moved the mixing sliders himself to adjust the gain or volume. Eventually, after working in the recording studio for three days, he completed the *demo*, and it was ready to be offered to a record company. There were two songs on the *demo*: “Kalangkang” and “Es Lilin,” both sung by Nining Meida.

Yan Ahimsa offered the *demo* to several record labels, including Panama Records, Dian Records, and MTR Records. Sadly, no one wanted to purchase it. All of those prospective buyers criticized the poor quality product he had created. Several weeks later, Yan Ahimsa and his friend Deddy Odoy decided to offer the *demo* to Whisnu Records owner Wen Lung. Deddy Odoy urged Wen Lung:

Cik euy pangaluarkeun we ieu mah, lamun untung bayar lamun teu untung tong dibayar
(Deddy Odoy, pers. comm., February 13, 2012).

Please produce this demo. If you get a profit you can pay me; if not, you do not have to pay me.

Happily, Wen Lung wanted to purchase the *demo*, and asked Yan Ahimsa to produce the master of those songs, complete with other *pop Sunda* songs to fill the available capacity of a cassette.

Wen Lung informed the composer Nano S. that he wanted to produce the piece in a *pop Sunda* version, and he invited him to participate in the production. Nano S. agreed and asked the arranger to: (1) imitate the melodic pattern of the introductory part created in the *degung* version, (2) include the clapping pattern as he did in the *degung* version, and (3) use the same singers. Indeed, the first two requests matched up with Yan Ahimsa's plans. The melodic pattern of the introductory part composed by Yan Ahimsa was akin to that of the original one. Yan Ahimsa agreed to include the clapping pattern as well. He also agreed with the female singer, Nining Meida, but he recruited a different male singer to sing with Nining. The reason was simply because the vocal characteristics of the original male singer did not suit Yan Ahimsa's style of *pop Sunda*.

Yan Ahimsa recorded the pieces requested, along with several other songs. During the process of recording, he decided to use the Yamaha DX-7 to avoid the out-of-tune sounds generated by the acoustic piano. Aside from that, he also added a clapping pattern to accommodate Nano S.'s request. The rest of the sounds used were identical to those in the *demo*.

He completed the master in about two weeks at a cost of about 1,850,000 rupiah (approx. US\$168 at the time). The expense covered the additional musicians, honorarium for the singer, and the rental of the recording studio. Once he finished the album, it was given to Wen Lung to be reproduced onto cassettes. The album was released under the label of Whisnu Records and distributed not only locally but also nationally, and even internationally (Rina,⁶⁴ pers. comm., February 15, 2012).

⁶⁴ Rina is the secretary of Whisnu Records.

4.4.4 ANALYSIS OF “KALANGKANG”

To analyze the arrangement created by Yan Ahimsa, I will compare several elements contained in the *degung* version created by Nano S. with the *pop Sunda* version created by Yan Ahimsa. Comparing the musical elements allows me to show the ways in which Yan Ahimsa transformed sounds, rhythms, and other musical elements into the *pop Sunda* style. This comparison also allows me to show how Yan Ahimsa accommodated the ideas of Nano S. but developed the song in his own way.

4.4.4.1 INSTRUMENTATION AND SOUND

In the *degung* version, Nano S. relies on a gamelan *degung*, which consists of *bonang*, *saron panerus/cemprés*, *kendang*, *suling*, *jenglong*, *kempul*, and *goong*. Supplementary instruments are sometimes also included, such as a *kacapi* or *kecrék*. In classical gamelan *degung* (*degung klasik*), “the bonang is responsible for the melody in conjunction with the suling, the two saron play elaborations on the melody, the jengglong [jenglong] and goong provide periodic punctuation and the kendang keeps the tempo steady in addition to providing rhythmic improvisation” (Williams 1990: 112).

In Nano S.’s version of “Kalangkang,” each instrument functioned as it did in traditional Sundanese music. Nano S. stated:

. . . nada-nada waditra gamelan mempunyai tugas-tugas khusus dalam pagelarannya. Sifat-sifat berdialog dalam jalur melodi lagu yang berbeda-beda antara waditra berjalan bersama menuju ke daerah kenongan⁶⁵ dan goongan menjadikan satu kesatuan tabuh

⁶⁵ In Sundanese traditional music the *kenongan* and *goongan* are essential for playing main pillar pitches that reflect the structural elements of a piece (Weintraub 1990).

yang kaya dalam ragam gending . . . mereka hanya bertemu dengan nada yang sama di daerah kenongan dan goongan, sedangkan sebelumnya mereka berjalan teratur secara menyendiri menurut tugasnya masing-masing (1983: 82).

. . . tones of gamelan instruments have specific tasks in performance. The nature of the musical dialogue [among instruments] in the production of the melody is different for each instrument but they move together toward the *kenongan* and *goongan* establishing the unity of the Sundanese colotomic forms . . . they only meet on the same tone at the *kenongan* and *goongan*, whereas before meeting there, they play their own individual patterns according to their individual tasks.

The function of the *kacapi* was twofold: (1) to carry the melodic pattern in the introductory part and (2) to embellish the musical texture. The function of the *suling* was also twofold: (1) to add a melodic pattern in the introductory part and (2) to “twine around” (*meulit*) the main melody of the singer. Lastly, the *kendang* was played to keep the tempo, adjust the tempo, regulate dynamics, signal changes in density (*wiletan*), and to lead the ensemble as a whole.

In the *pop Sunda* version of “Kalangkang,” each instrument also has a specific function. The *kendang* functioned to emphasize the Sundanese element (Yan Ahimsa, pers. comm., August 4, 2008) but did not control the tempo (since the tempo was already established by the programmed drum machine). The electric bass and drum machine created pop rhythms. A flute sound produced by the synthesizer represented the Sundanese flute sound. Lastly, the vibraphone sound played through the synthesizer created musical ornamentations.

Indeed, due to the distinguishing characteristics between *degung* and *pop Sunda*, Yan Ahimsa avoided imitating the musical patterns of *degung*. Consequently, Nano S. criticized him harshly. Nevertheless, Yan Ahimsa remained steadfast in his goals. Yan Ahimsa described the dialogue between himself and Nano S. as follows:

Pa Nano S.: *yi introna keudah nu ieu, mun dina tradisi mah teu lebet*

Brother, the introduction must be played this way; yours does not fit with the tradition.

Yan Ahimsa: *muhun mangga we akang mah tradisi da abdi mah sanes*

You can play your tradition, but mine is different.

Yan Ahimsa wished to present a Sundanese atmosphere (*kesan Sunda*) through the use of the drum machine, Western instruments, and synthesizer. He chose sounds from a large bank available on the synthesizer. He chose the specific flute sound from the synthesizer to represent *suling*. He picked a string guitar sound to represent the sound of *kacapi*. He also used the vibraphone sound to represent the gongs, which were played in melodic rather than harmonic patterns. He used the hi-hat sound to represent the *kecrék*.⁶⁶ Indeed, even though the *kecrék* was not played in the *degung* version, Yan Ahimsa used the instrument to emphasize the Sundanese element.

4.4.4.2 THE KEY AND INTRODUCTORY PART

In the *degung* version, the key is similar to D in Western music. As discussed earlier, the pitch values used in traditional Sundanese music are not identical to Western pitches, nor are they fixed (see chapter 3). The decision to record the *pop Sunda* version in the same key was not done in order to match the original version but was mainly based on the vocal range of the singers.

Furthermore, the number of measures of the introductory part played in the *pop Sunda* version was different from the original *degung* version. The introductory part played in the *degung* version consists of two repeated melodic phrases totaling 17 measures. Nano S. told him

⁶⁶ In *wayang golek*, *kecrék* refers to “metal plates suspended from the puppet chest that are struck by the *dalang*’s [puppeteer’s] right foot” (Weintraub 2004: 271).

that the introductory part played in traditional Sundanese music was usually longer than it was in the pop style. Therefore, Yan Ahimsa shortened the introductory part to nine measures, in which the melodic phrase of the introduction was only played once.

As mentioned earlier, Nano S. required that Yan Ahimsa use the melodic phrase of the introduction of the original version. To show the difference between these phrases, I have transcribed each melodic pattern as in Fig. 4.2. The roman numeral (I) shows the melodic phrase played in the *degung* version (on the *kacapi*), and the roman numeral (II) shows the melodic phrase played in the introductory part of the *pop Sunda* version (on the guitar). My transcription only includes these parts in order to show how Yan Ahimsa converted the introductory melodic phrase. There are four sixteenth notes on beats 1 and 3 in the *degung* version. In Yan Ahimsa's version, two eighth notes on B¹ on beat 1 are played to emphasize the first beat. Yan Ahimsa changed these to eighth notes to put more stress on beats 1 and 3, which was common in his arrangements of *pop Sunda*. This change reflects a common practice in many forms of Western music, in which the stress is on the first beat. In contrast, in Sundanese music, the stress is on the second and fourth beats. Furthermore, the eighth notes on B¹ in measure 1 in Yan Ahimsa's version are played twice rather than only once as in Nano S.'s version. Although Yan Ahimsa changed the emphasis of the rhythm, Nano S. did not mind. The process of Yan Ahimsa working this out with his elder shows the respect that he had for Nano S. It also shows that Nano S. valued the work of his younger colleague.



Figure 4.2 Introductory section of the *kacapi* (I) and the string guitar (II)

In the pop version the two eighth notes, B¹ and D¹ (on beat 3, measure 2), are played to bridge the melodic phrase of the introduction. These changes enliven the introductory section.

The melodic phrase of the flute sound in the *pop Sunda* version is shown in figure 4.3.



Figure 4.3 Melodic phrase of the flute sound in the *pop Sunda* version of "Kalangkang" (0'09" to 0'18")

The main melodic phrase is stated in measures 1 to 3 and then repeated. However, the *pop Sunda* version did not have specific ornamentation techniques commonly played by a *suling* player. The ornamentations were not necessary because the main purpose of using the flute sound was to represent an impression of the *suling*. In addition, at the time he created the arrangement, Yan Ahimsa had no experience attaching *suling* ornaments to his arrangements.

In the introductory parts, Yang Ahimsa commonly used two different instruments in playing phrases of melody, which are played alternately. For example, in the introductory part of

“Kalangkang” the string guitar played the first phrase of melody (as seen in figure 4.2) and the flute continued it with another phrase of melody (as seen in figure 4.3). Further, the same melodic phrase by the string guitar is played again to mark the beginning of the piece. This was a typical music format created by Yan Ahimsa.

4.4.4.3 RHYTHM

In the beginning of the arrangement, the rhythm was established by the *kecrék* and *kendang*. The rhythmic foundation was built through drum sounds, electric bass guitar, and *kendang*. The drum machine produced several sounds, including kick or bass drum, snare, hi-hat, crash, cabassa, clapping, and various sounds of tom toms. The opened and closed hi-hat was used to represent the Sundanese *kecrék* sound. The *kecrék*, produced through the drum machine, was played as a static rhythm, while the *kendang* played variations. The pattern carried by the *kecrék* was included to produce a musical dialogue with the *kendang* as it did in the traditional Sundanese music ensemble, especially *jaipongan* and *kliningan* (vocal music accompanied by gamelan *saléndro*).

The *kecrék* was played throughout the entire arrangement to maintain a regular beat. As shown in figure 4.4, the eighth note without a *marcato* sign (>, accented or stressed) refers to a closed hi-hat, and the eighth note with the *marcato* sign refers to an open hi-hat. The rhythmic pattern representing the *kecrék* sound was essential because it highlighted a typical traditional Sundanese rhythmic pattern.

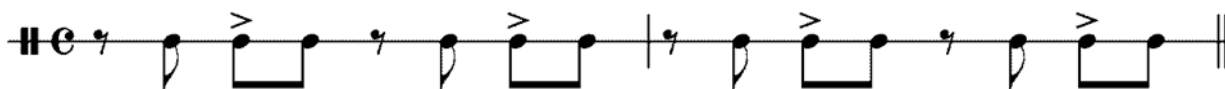


Figure 4.4 The *kecrék* pattern in "Kalangkang"

Figure 4.5 describes the clapping pattern, cabassa, snare, and bass drum of the arrangement of "Kalangkang."



Figure 4.5 Clapping pattern, cabassa, snare, and bass drum in "Kalangkang" (01'35" to 01'43")

The bass and snare drums emphasized the pop style. In the introduction and body of the song, the *kendang* emphasized the traditional Sundanese character. In contrast, the bass and snare drum patterns are predominantly played in the refrain. These sections emphasized two different types of music: traditional and pop. Moreover, the cabassa pattern expanded the pattern of the hi-hat. In the refrain, both the hi-hat and the cabassa were played together to generate a lively and excited mood. The clapping pattern accommodated Nano S.'s demand for a clapping pattern in the *degung* version. However, in order to adapt Nano S.'s clapping pattern to the pop style, Yan Ahimsa re-composed it (shown in figure 4.6). Nano S.'s original clapping pattern and the clapping pattern of Yan Ahimsa's version are shown in figure 4.6.



Figure 4.6 Clapping patterns by Nano S. and Yan Ahimsa for "Kalangkang"

Figure 4.6 shows how Yan Ahimsa re-composed Nano S's clapping pattern into a *pop Sunda* style. Williams mentioned that the clapping pattern in the *pop Sunda* version "simulates a Western style back beat" (1990: 117).

Yan Ahimsa created a simple bass guitar pattern to avoid clashing with the *kendang* pattern. The function of bass guitar patterns was to stress the beat of the bass drum, as seen in measures 1 to 4 in figure 4.7. Throughout the arrangement, the bass drum emphasized beats #1 and #3. Sometimes, to bridge between measures, an additional note was played by bass guitar on beat #4 [as seen in rectangles].



Figure 4.7 Bass guitar and bass drum in "Kalangkang" (0'09" to 0'16")

The basic bass guitar pattern played in the refrain part differs from that in the introduction and verse. The bass guitar pattern played in the refrain is more advanced in order to highlight the hook (which appears in the refrain). In order to highlight the bass drum pattern, the bass guitar

followed the rhythm of the bass drum. Further, certain notes were also played on beats #2^{1/2} and #4 to maintain the flow of the rhythm, as described in figure 4.8.



Figure 4.8 Bass guitar and bass drum patterns in "Kalangkang"

The *kendang* is the only traditional Sundanese instrument in the piece. The use of the *kendang* is essential for creating the impression of Sundanese music (pers. comm., August 2, 2012). Yan Ahimsa mentioned that the composition of the *kendang* is taken from the *kendang* patterns played in traditional Sundanese music, especially *kliningan* and *degung kawih*. Figure 4.9 shows the *kendang* pattern accompanying the first verse of the song.

The image shows musical notation for vocal and kendang accompaniment. It consists of two systems of staves. The top system includes a vocal line and two kendang lines (pak peung and det dong). The bottom system includes a vocal line and two kendang lines. The vocal lines are in a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Mung - gu - hi _____ ing di-na im - pe - nan" and "geu - ning _____ sa - ki-tu deu deuh - na".

9

pak
peung

det
dong

vocal

Ka - nya - a _____ ah nu we - ni - ng a -

12

pak
peung

det
dong

vocal

sih sa - ti - a _____ ja - di ka - ka -

16

pak
peung

det
dong

vocal

sih

Figure 4.9 Rhythmic patterns of *kendang* and melody in "Kalangkang" (0'19" to 0'36")

Agus Super, a *pop Sunda* arranger and *kendang* player, contended that the *kendang* pattern in Yan Ahimsa's version was taken from *tepak lenyepan*.⁶⁷ The characteristics of *tepak lenyepan* were calm (*tenang*), not too powerful (*tidak terlalu bertenaga*), and characterized by a rhythmic mood (*menciptakan suasana berirama*). In traditional Sundanese music, this pattern is called *mincid melem*.⁶⁸

Throughout the arrangement, Yan Ahimsa organized the rhythmic pattern of the drum and *kendang*. The *kendang* pattern accompanied the verses, and bass and snare drum patterns accompanied the refrain. This arrangement, typical of Yan Ahimsa's style, avoided overlap between the *kendang* and the drum pattern.

4.4.4.4 PIANO AND CHORD PROGRESSION

The use of a chordal accompaniment played on the piano is an essential part of Yan Ahimsa's arrangement. The patterns played by the *bonang* and *kacapi* in arrangements of traditional Sundanese music inspired him to compose a piano pattern representing Sundanese musical characteristics. In order to emphasize different Sundanese sounds, Yan Ahimsa used a grand piano and electric piano. Figure 4.10 shows the piano parts.

⁶⁷ *Lenyepan* is a form of arrangement used to accompany a slow dance, which reflects the refined character (*lungguh*) (Soepandi 1988: 115).

⁶⁸ Wahyu Roche, a composer and *kendang* player, stated that the *kendang* pattern of "Kalangkang" reflected Yan Ahimsa's style even though the *kendang* player was Ojay.

vocal
 Mung - gu hi - - - ing di-na im-pe - nan
 electric piano
 grand piano

5
 vocal
 geu - ning sa - ki - tu deu-deuh - na
 electric piano
 grand piano

9
 vocal
 ka - nya - a ah nu we-ning a - sih
 electric piano
 grand piano

13
 vocal
 sa - ti - a a ja - di ka - ka - sih
 electric piano
 grand piano

Figure 4.10 Piano patterns, chord progression, and melody in "Kalangkang" (0'19" to 0'36")

Piano patterns described above are akin to patterns that are played by *kacapi* players in Sundanese music. The way in which the pattern is played on every up beat is called *dirincik*. Yan Ahimsa stated that he was inspired by the arrangements of Mang Koko who used the *dirincik* patterns in his performances, as seen in Mang Koko's song "Batminton" in Figure 4.11.



Figure 4.11 *Kacapi* pattern in "Batminton" by Mang Koko (0'32" to 0'40")

Yan Ahimsa also mentioned that he was inspired by the *kemprangan* played on *bonang* in the *degung* version of "Kalangkang." In the *degung* version the *bonang* is played on beats 1 and 3. However, Yan Ahimsa changed the *kemprangan* pattern to fit his pop style. Therefore, the pattern was played on beats 2 and 4 as seen in figure 4.10, and played on the grand piano. The *bonang* pattern in the *degung* version is seen in figure 4.12.



Figure 4.12 *Bonang* pattern in the *degung* version of "Kalangkang" (0'01" to 0'20")

Furthermore, the chord played on beats 2 and 4 supported the marcato expression played by the *kecrék*. The stress on beats #2 and #4 was essential to emphasize the Sundanese rhythm in which the stress was commonly placed on beat #2 and #4.

“Kalangkang” was played in the key of D (Bm). The chord progression is V (G) – VII^b (C) – VI^m (Bm). The chord VII^b bridged the movement from V to VI. The technique of using a bridge chord was created by Yan Ahimsa. He acknowledged that he was inspired by Gino Vannellis’ work, a composer and singer from Montreal, Canada (see for example, the chord progression in “Brother to Brother”).⁶⁹

Finally, in order to expand the sound of chords, he included the sound of strings from the synthesizer, which played block chords following the chords played by the piano. The sound of strings was played in the background for the overall arrangement. For this purpose, he chose the slow strings sound.

4.5 REDEFINING THE *POP SUNDA* ARRANGEMENT

In the late 1970s and early 1980s, there were a variety of *pop Sunda* styles created by arrangers such as One Dee, Cucu and Iwa (Bimbo Group), May Sumarna (Madesya Group), Purwa Caraka, and Deddy Dores. People in West Java identified *pop Sunda* with the arrangements created by those arrangers. However, the emergence of “Kalangkang” changed their perception about *pop Sunda*. Rahmatullah Ading Affandi (RAF) stated that “Kalangkang” in the *pop Sunda* version was *musik pop yang Nyunda* (pop music that feels Sundanese) instead of *musik Sunda*

⁶⁹ See <https://www.youtube.com/watch?v=vHt1t-GxNWw&list=RD6-axFUh411w> (3'05" to 3'08")

yang ngepop (Sundanese music that feels like pop) (pers. comm., June 2, 2004). Both kinds of arrangement accommodated Western pop and traditional Sundanese music. For RAF, Sundanese music that “feels like pop” was music accompanied by traditional Sundanese instruments but the blend was lacking; these included *wanda anyar* (new creations) by Mang Koko and *pop Basa Sunda* (pop in Sundanese) performed by the Bimbo Group. Music that “feels Sundanese” also incorporated Western and Sundanese elements, but the blend was seamless. Other arrangers including Nano S., Doél Sumbang, Uko Hendarto, and Ari Prigara agreed with RAF’s assessment. As a result, Yan Ahimsa’s arrangement style has been imitated by many *pop Sunda* arrangers.

Indeed, “Kalangkang” has had important effects. The popularity of “Kalangkang” inspired many arrangers to imitate its musical characteristics, resulting in a lack of innovation. However, in the 1990s, arrangers became tired of the old style, as Doél Sumbang discusses in the next chapter.

Furthermore, as a result of the success of the album, the singer and composer of “Kalangkang” achieved recognition after the album became successful nationally. Yan Ahimsa recounts:

Jadi mulai masyarakat antusias itu setelah “Kalangkang” saja. Mulai laku pop Sunda di situ, terutama penyanyinya. Jadi waktu itu Nining Meida banyak diminati sebagai penyanyi pop Sunda. Jadi Nining itu dikenal masyarakat sebagai penyanyi pop Sunda, bukan penyanyi kacapian, penyanyi degung. Dan waktu itu Pak Nano pun jadi punya identitas bahwa Pak Nano pencipta lagu pop Sunda. Padahal Pak Nano waktu dulu membikin lagu bukan untuk pop Sunda. Dia bikin lagu untuk tradisi. Tapi hikmahnya dari album “Kalangkang” itu, punya identitas baru. Dan termasuk saya sendiri diakuinya sebagai musisi pop Sunda. Jadi lucu gitu, padahal kita berangkatnya bukan dari situ, cuman boomingnya aja dari situ. Semua dapat identitas baru. Inilah musisi pop Sunda, inilah penyanyi pop Sunda, Pak Nano lah pencipta lagu pop Sunda (pers. comm., August 2, 2012).

Hence, after the release of “Kalangkang,” people were enthusiastic [about *pop Sunda*]. *Pop Sunda* began to be profitable, especially for the singer. At that time, Nining Meida

became the most requested singer in *pop Sunda*. As a result, Nining was well-known as a *pop Sunda* singer instead of a singer for *kacapian* or *gamelan degung*. And at that time, Pak Nano obtained a new identity as a *pop Sunda* composer, even though Pak Nano had previously composed songs not for *pop Sunda*, but for traditional music. However, the album “Kalangkang” established a new identity for him. I myself was acknowledged as being a *pop Sunda* musician. This was funny because we didn’t start out in *pop Sunda*, but the success of the album made it happen. All of us involved got a new identity. He [speaking about himself, Yan Ahimsa] was the *pop Sunda* musician, she [Nining Meida] was the *pop Sunda* singer, and Pak Nano was a composer of *pop Sunda*.

The benefit was not only obtained by the individuals who were directly involved in the production of the album, but also by *pop Sunda* practitioners as a whole. Many producers began looking for composers, arrangers, and singers to produce *pop Sunda* albums. For example, composer Deddy Odoy claimed that his compositions were soon selling like “a bunch of fried peanuts” (pers. comm., February 13, 2012). He got phone calls every day asking him to create compositions for new recordings. Consequently, he composed many quick pieces to fulfill the high level of demand.

The success of “Kalangkang” encouraged Yan Ahimsa to collaborate on songs with Nano S. Yan Ahimsa arranged many Nano S. songs including “Cinta” (“Love”), “Kalangkang Anjeun” (“Your Imagination”), and “Tibelat” (“Always Remember”). Moreover, even though Nano S. worked with other arrangers such as Theo and Deni, he always asked those arrangers to maintain the characteristic sound and style established by Yan Ahimsa.

Furthermore, the domino effect caused by the success of “Kalangkang” occurred not only in the realm of *pop Sunda* but also in Indonesian popular music. Several producers from Jakarta produced *pop Sunda* for national distribution including “Kalangkang” in a disco style (Pro Record). Several Indonesian popular singers such as Evie Tamala, Hetty Koes Endang, Betharia Sonata, and Nia Daniati crossed over to *pop Sunda* because of the success of “Kalangkang.”

Sundanese melodies were performed in many different music styles such as disco, *dangdut*, and reggae, and even the lyrics were sung in the Indonesian language.

This chapter demonstrates the many roles of the arranger in *pop Sunda*. Yan Ahimsa created an arrangement of “Kalangkang” that was significantly different from the original arrangement. He created the musical parts to accompany the singer. In addition, Yan Ahimsa assisted the singers to sing the song in his own particular style. He also guided the sound engineer to find the proper sounds and to adjust the balance of his arrangement. Finally, he convinced the owner of the record company to purchase the recording.

Even though the album *Kalangkang* became the most successful commercial song in the history of *pop Sunda*, and the role of the arranger was essential in producing the recording, Yan Ahimsa only earned a one time fee instead of a royalty. As he said, he produced music for his own struggle, to provide for his children and wife. At that time, he was not cognizant that the song would become such a big hit, or that he could receive royalties for it. Further, he was not aware that the owner of the record company did not tell him the truth about the number of sales of the album. Due to those factors, he has not been able to claim additional payments for his work in arranging “Kalangkang.”

5.0 DOÉL SUMBANG: EMPHASIZING FOLK MUSIC IN *POP SUNDA*

Wahyu Affandi, also known as Doél Sumbang (henceforth Doél), created commercially successful arrangements based on Sundanese folk music (*musik rakyat*), and accompanied by Western instruments. I have chosen to focus on Doél as an arranger because he was an innovative and popular arranger in the 1990s, whose style was emulated by a younger generation of arrangers in the 2000s.

I begin this chapter with a brief biography of Doél in order to investigate the factors that encouraged him to develop his unique style. I then investigate the lyrics and language of his songs in order to reveal the ways in which Doél's music encouraged Sundanese youth to enjoy *pop Sunda*. Further, I investigate the ways in which he transformed Sundanese sounds and elements using synthesizers as part of his distinct musical identity.

5.1 BRIEF BIOGRAPHY OF DOÉL SUMBANG

Doél Sumbang was born on May 16, 1963 in Bandung. Most of his relatives were artists and musicians. His father was Affandi Akim, or Abah Kabayan ("Father Kabayan"), a playwright, radio personality, and storyteller who ran a radio program called "Dialog ke-Islaman" (an interactive dialogue about Islam). His father was also a well-known Islamic preacher (*mubaligh*) who was skilled in teaching both morality and religion. Doél acknowledged that the ways in

which his father taught people about morality influenced his lyrics, which contain moral messages. His mother Heryani was a musician in her neighborhood music group that performed popular Islamic music. Using the *rebana*, the group accompanied singers who sang songs in the styles of *gambus*⁷⁰ and *qasidah*.⁷¹

Doél's grandfather on his father's side was a skilled *kendang* player and his grandfather on his mother's side was an amateur violin player. His aunt, Ceu Euis (Aunt Euis), was a *pasindén* in the traditional Sundanese music group "Lingkung Seni Ganda Mekar" (fragrant flower blossom) led by Mang Koko. Her husband, Mang Iyo (Uncle Iyo), was a *kacapi* player. Mang Iyo often played *kacapi* to accompany Ceu Euis in *tembang Sunda*. Doél's uncle played Western instruments including guitar and flute, and introduced Doél to Western music.

Doél's childhood was filled with music activities. For example, in the early 1970s, Doél played *kakawihan urang lembur* (Sundanese children's songs) with his companions. He sang Sundanese songs in the *kawih*⁷² style. In 1975, Doél joined a *calung* group as his after-school activity. The student organization of the SMP 9 (*Sekolah Menengah Pertama*, middle school) often requested his group to perform at school events. According to Doél, students were very excited about *calung* at that time.

At thirteen years old, Doél became familiar with the guitar and popular music when he moved in with his grandmother. His uncle was a flute player for a band named "Pecinta Lagu Unpad" (a song lover at the University of Padjadjaran) that was affiliated with the Department of Agriculture at Padjadjaran University. Subsequently, he took guitar lessons from his uncle. His

⁷⁰ *Gambus* refers to the name of a plucked lute presumably brought by immigrants from the Hadramaut region in Yemen (Capwell 1995). *Gambus* (or *orkes gambus*) also refers to a popular genre of Islamic music.

⁷¹ *Qasidah* is a type of popular Islamic musical group in which the members are commonly females (or sometimes mixed-gender).

⁷² The term *kawih* is a form of Sundanese vocal music that is sung in regular meter.

uncle was surprised to notice that Doél had great skill not only in playing guitar but also in composing Indonesian popular songs. He further noticed that Doél had a good voice for singing ballads. Therefore, he encouraged Doél to compose popular songs and to participate in public solo performances. Subsequently, Doél composed and sang his songs accompanying himself with an acoustic guitar. He decided to pursue a career in popular music as a professional solo singer.

His parents did not support his desire to be a professional music performer. His father said that a musician had a “blurry future” (*madesu, masa depan suram*), and he did not believe that working as a musician would enable his son to earn a steady income. Therefore, his father suggested that instead of being a professional musician, Doél should focus on his high school studies. Initially, he did not rebel against his parents’ suggestions. However, due to his continuing desire to be a professional musician, Doél kept active by performing his music in public.

In the late 1980s, he joined a *gondang*⁷³ group along with other youths who lived in his neighborhood. Doél and his *gondang* group performed their music at events such as Indonesian Independence Day and at special events conducted by *TARKA* (*Taruna Karya*, a youth organization in Bandung). His involvement in those performances improved his knowledge of traditional Sundanese art forms and raised his confidence in performing in front of large audiences.

In order to improve his music knowledge, he read many music books. He decided not to attend college in order to accommodate his desire to be a professional musician. In 1981, he

⁷³ *Gondang* refers to a traditional ceremony of pounding rice called *lisung*. Several females, who participate in the ceremony, hold a wooden rod or *halu*. This ceremony shows respect and love for Nyai Pohaci Sanghyang Asri, the Sundanese goddess of rice and a symbol of fertility.

joined several theater groups and participated in music performances. He wanted to prove to his parents that a professional musician who had no formal music lessons could earn a steady income. Due to his achievements in popular music performances, his parents finally came to support Doél's desire to become a professional musician.

5.2 DOÉL'S EARLY CAREER IN POPULAR MUSIC

Doél's involvement in theater paved the way for him to become a popular music artist. In the late 1970s, in Bandung and other large cities, college students participated in theater groups affiliated with universities. Intrigued by acting, Doél entered two distinguished theatrical troupes: "Teater Braga" (Braga Street Theater), led by Udin Lubis, and "Dapur Teater 23761" (Kitchen Theater 23761), led by Remy Sylado.⁷⁴ Due to his skill in composing and singing songs as well as playing guitar, Doél became a music director instead of an actor. A productive collaboration between him and Remy Sylado improved his knowledge in creating lyrics, especially lyrics that were intimately connected with the themes of the performances.

The influence of Remy Sylado is seen in Doél's early compositions. For example, his first popular song, entitled "Perkawinan Jang Karim dan Nyi Imas" (the Marriage of Brother

⁷⁴ Remy Sylado is the professional name of Yapi Panda Abdiel Tambayong. The name "Remy Sylado" is derived from the solfege syllables that correspond to five of the six tones in the first phrase of the melody in the Beatles song "And I Love Her": re-mi-[fa]-si-la-do; he changed the syllable "si" to "sy" (pronounced "see" in English). Transforming those five solfege syllables into ciphers, he came up with 2-3-7-6-1, which corresponds to the date that he first kissed a girl (23-7[July]-[19]61). In addition to being a director, he was a journalist and writer of novels, poems, plays, and essays. He was involved in art, music, and theater activities in both Bandung and Jakarta. He was the pioneer of "puisi mbeling" (the hard poem), poetry that contained messages of protest expressed through simple, funny, and allusive words and sentences.
< http://rikayunita93.blogspot.com/2012/05/biografi-remy-sylado_6863.html >

Karim and Sister Imas), contained puns and jokes, and even cheeky lyrics, similar to Sylado's *puisi mbeling* style, as seen in Fig. 5.1.

*Perkawinan Jang Karim dan Nyi Imas
Berlangsung di Garut
Pada suatu musim paceklik
Tatkala padi diserang wereng.*

The marriage of Karim and Imas
is held in Garut City
in the famine season
when rice plantations are attacked by
rice pests.

*Meja prasmanan penuh dengan goreng ikan
Dari mujaer sampai bandeng
Pesta dimeriahkan oleh orkes Melayu
Dan goyang aha ronggeng jaipongan.*

A table is full of fried fish
ranging from tilapia to milkfish.
The party is enlivened by a Melayu band
and dancing by the *jaipongan* dancer.

*Waktu sudah menunjukkan jam sebelas malam
Tapi para undangan belum juga pulang
Jang Karim cemberut Nyi Imas kecut
Jang Karim gelisah Nyi Imas resah.*

The clock points at eleven o'clock at night
but the attendees have not left.
Karim and Imas are sullen
and they are getting restless.

*Dengkul Jang Karim dan Nyi Imas sudah gemetar
Hati gak sabar ingin cepat masuk kamar
Perasaan Jang Karim dan Nyi Imas dag dig dug
Takut keburu bedug subuh.*

Knees of Karim and Imas are shaking
because they can't wait to go to their room.
Their hearts are beating fast
because they are afraid the morning *bedug*
drum will sound.

*Nyi Imas berbisik pada Jang Karim
Kang aku udah gak tahan katanya
Jang Karim pun mengangguk penuh pengertian
Lalu permisi pada para undangan.*

Imas whispers in Karim's ear,
I cannot hold back these feelings anymore.
Karim nods his head in agreement
so, they ask permission to leave early.

*Jang Karim dan Nyi Imas pamitan malu-malu
Bilangnya sebentar cuma mau ganti baju
Tapi sesampai dikamar Jang Karim dan Nyi Imas
Saling piting, saling banting tak keluar lagi.*

Karim and Imas get flustered in saying
farewell.
They say they will return after changing
their clothes,
but once they arrive at their room,
they make love and never come out again.

*Para undangan diluar yang mau pamit pulang
Kesal menunggu pengantin yang katanya salin
Padahal Jang Karim dan Nyi Imas dikamar
Sudah tidur pulas abis tempur kecapean.*

The attendees outside who want to leave
are upset waiting for the bride and groom.
In fact, Karim and Imas in the room
have fallen asleep because they are tired.

Figure 5.1 Lyrics of "Perkawinan Jang Karim dan Nyi Imas" by Doél

These lyrics portray real-life situations and emotions that occurred at a wedding party. The first and second verses describe a wedding party that was held during a critical period in the life of the village; their rice plantations were threatened by rice pests. Nevertheless, assorted foods and beverages were well-provided. A musical band complete with dancers was invited to enliven the party. The lyrics contained in the third to the last verse describe a situation in which the flustered bride and groom cannot hold back their passion, and the attendees wait for them to ask their permission to leave. The lyrics depict a theatrical scene, with characters, setting, plot, and a mood.

In his music, Doél described real-life situations using humorous lyrics. The way in which his songs were sung also attracted listeners since they were performed in a typical witty style (*gaya jenaka*), full of annoyance (*usil*) and roguishness (*nakal*). Indonesian youths at the time enjoyed this type of lyrics.

Doél's music quickly became popular after the release of "Perkawinan Jang Karim and Nyi Imas." The popularity he achieved with this album opened the way to forming relationships with many producers, thereby establishing a firm place for himself in the music industry. From 1980 to 1990, he was recognized as a well-known composer of Indonesian popular music who sang his own compositions. In this period, he produced thirteen albums of Indonesian popular music. Several songs on these albums became hits, including "Aku, Tikus, dan Kucing Tua" ("Me, a Rat, and an Old Cat") released in 1982 and "Arti Kehidupan" ("The Meaning of Life"), released in 1989.

The influence of Remy Sylado is also evident in Doél's professional name. In Sundanese culture, a boy who rarely attended school was called *kedul* or *ngedul* (abbreviated "dul"). Remy Sylado called him "Dul" because he rarely went to school and rarely did homework. For the

music industry, “Dul” was more saleable than his given name Wahyu Affandi. However, in order to make his name more noticeable, the producer suggested using the pre-1972 spelling of the Indonesian language in which the letter “u” was spelled “oé.” As a result, “Dul” became “Doél.” Furthermore, his producer Handoko Kusumo suggested adding Sumbang as Doél’s last name. In the Sundanese language, *sumbang* means both “out-of-tune” and “donation.” Of course, in this case, “sumbang” did not refer to being out-of-tune, but instead was a reference to the peculiar lyrics created by Doél, which were colored by social criticism and different from lyrics of others. His name “sumbang” mirrored the names of other popular music artists, including Iwan Fals and Eti Silung, who adopted professional names that meant “out-of-tune.”⁷⁵ “Sumbang” (“donation”) was also chosen to emphasize the generosity of Doél; he donated some of the benefits earned from his music activities to supporting social activities. For instance, he donated the profits earned from his cassette productions to help build a mosque in the Margahayu area where he lived.

From a commercial perspective, a unique name was sure to attract listeners. In fact, Doél did not really like the unique name given to him; however, due to the popularity of that name, he kept it.

5.3 BECOMING A *POP SUNDA* PRACTITIONER

Initially, Doél was an Indonesian popular music artist, but then he redirected his talent to become a *pop Sunda* practitioner. There are two main reasons why he did this: (1) to make everyday

⁷⁵ The words “*fals*” (an Indonesian word adapted from the English “false”) and “*silung*” (*Sundanese*) mean “out-of-tune.”

Sundanese language (*basa sadidenten*) available in Sundanese songs; and (2) to create a different style of *pop Sunda* in order to break with the *pop Sunda* tradition. His decision to become a *pop Sunda* practitioner occurred in 1989, when a producer of the Blackboard Company asked him to create a composition for a movie that featured the Sundanese legendary figure named *Kabayan*. The movie was entitled *Si⁷⁶ Kabayan Saba Kota (Kabayan Visits a City)*, released in late 1989.⁷⁷ Due to the distinguishing character of the lyrics, the producer chose Doél to compose a song for the main actress Paramitha Rusady. As a result, he generated the song “Iteung Minta Kawin” (“Iteung Wants to Get Married”) as well as nine more songs for an album for the movie *Si Kabayan Saba Kota*. The success of this album convinced Doél to commit himself to *pop Sunda*. The success of this movie inspired other producers to generate movies about Si Kabayan’s exploits, including *Si Kabayan Saba Metropolitan (Kabayan Visits the Metropolis)*, *Si Kabayan Mencari Jodoh (Kabayan Looks for a Wife)*, *Si Kabayan dan Gadis Kota (Kabayan and the City Girl)*.

The success of arrangers Yan Ahimsa and Tan Déséng during the 1960s to the 1980s inspired Doél to pursue a career in *pop Sunda*. In the late 1980s many composers, arrangers, and musicians were inspired by the success of “Kalangkang.” Doél stated:

“*Kalangkang telah membuka lebar-lebar para pelaku industry bahwa ternyata pop Sunda bisa sukses di pasar musik nasional bahkan internasional*” (pers. comm., July 29, 2012).

“Kalangkang made industry professionals aware that, in fact, *pop Sunda* could achieve great success in the national and even international music market.”

⁷⁶ In the Sundanese language, the word “si” is put before the name of someone to indicate familiarity.

⁷⁷ The movie was directed by Maman Firmansjah; the main actor was Didi Petet, and the main actress was Paramitha Rusady. According to Perfin (*Perfilman Indonesia*) which keeps statistics of movie attendance, the movie achieved the third highest attendance in 1989 (442, 721 spectators). <http://filmindonesia.or.id/movie/title/lf-s017-89-864203_si-kabayan-saba-kota#.UsYGIvvCkX4>

As shown in chapter 4, “Kalangkang” maintained many Sundanese characteristics, particularly the language and traditional instruments used as well as traditional musical patterns and styles. The success of “Kalangkang” convinced many practitioners, including Doél, that music emphasizing traditional elements could be enjoyed by people from other ethnic groups (see chapter 4). Doél was convinced that the use of the Sundanese language would not keep listeners from enjoying *pop Sunda*. Doél argued that *pop Sunda* constituted a type of regional pop music that possessed a bright future as a music commodity if it was well-arranged and well-performed.

His approach to performing *pop Sunda* was based on his experience in a *gondang* group. In *gondang*, performers act as they do in their daily life. He avoided directing each performer because he did not want to confine their expressivity; this is very different from Jassin’s “iron hand.” He allowed his collaborators to sing, comment, and act as they desired. He implemented this concept in his first *pop Sunda* group named “Barakatak”⁷⁸ (Laugh out Loud) in late 1990. “Barakatak” was established to record his first *pop Sunda* song entitled *Somse (sombong sekali, very arrogant)* in 1991. For this production, he recruited friends who often hung out together at the volleyball court in front of Doél’s house in the Margahayu area. Although their musical skills were limited, he valued their company and energy. His intention was to capture the energy they emitted in their daily activities, and the music production ran well.

⁷⁸ In early 1990, Doél named the group *Srangéngé* (the Sun). However, he felt that the name did not reflect the character of the group. He therefore changed the name to *Cakakak* (Laugh out Loud) in mid-1990. He was not satisfied with his choice although it better reflected the group’s character. Subsequently, he used a synonym of *Cakakak*, which was *Barakatak*. According to him, the sound of the term *barakatak* was unique. Finally, he decided to use *barakatak* to represent his group, especially for recording purpose.

5.4 THE USE OF THE SUNDANESE LANGUAGE IN WEST JAVA

The Sundanese language has different levels (*undak-usuk basa*), ranging from very refined (*halus/lemes*) to very coarse (*kasar*). Each level has its own vocabulary and grammatical rules. The level that one speaks depends upon whom one is speaking to. Interestingly, language levels in Sundanese are a relatively recent phenomenon. Based on an analysis of Old Sundanese manuscripts, including *Sanghyang Siksa Kanda(ng) Karesian*, *Sewaka Darma*, and *Carita Parahyangan*, Sundanese historian Nina H. Lubis shows that different speech levels did not exist in Old Sundanese (Lubis 2000:115).⁷⁹ Language levels were introduced by the Javanese *Mataram* kingdom, which ruled the Sundanese area (*tatar Sunda*) from the 1620s to 1677. Sundanese author Ajip Rosidi writes that the use of language levels in Sundanese was also a legacy of Dutch colonization (2010: 199). The imposition of language levels in schools established by the Dutch in West Java in the early 1900s was an attempt to strengthen the position of Sundanese aristocrats who collaborated with the Dutch. The intimate relationship between the colonial Dutch government and the Sundanese aristocracy led to educational reforms in Sundanese society. The legacy of Javanese rule and Dutch colonization can be felt today in the use of language levels.

In the 1970s, scholars recognized a loss in quality and usage of Sundanese among younger Sundanese. The use of Indonesian, sometimes combined with the English language, was more common. Ajip Rosidi states:

Undak usuk basa yang mencerminkan masyarakat feodal itu, tidak dapat dipertahankan lagi dalam masyarakat Indonesia yang telah memilih demokrasi sebagai dasarnya. Disamping itu adanya undak-usuk basa menyebabkan anak-anak Sunda (tidak hanya

⁷⁹ Old Sundanese does not have different speech levels; it was spoken before the Mataram period (Moriyama 2005:10).

anak-anak!) menjadi tidak berani berbicara dalam bahasa Sunda karena takut melanggar ketentuan undak-usuk yang biasanya langsung diejek, ditertawakan, dan dianggap tidak tahu sopan santun, dan lain-lain. Karena itu saya menganjurkan agar undak-usuk basa jangan dipersoalkan lagi agar anak-anak (dan orang dewasa juga) berani berbicara dalam bahasa ibunya dimana pun dan kapan juga (Rosidi 2010: 148).

Speech levels of language that represented feudal society could not be retained among Indonesians who had chosen democracy as the foundation [of their government]. Besides, the existence of the speech levels made Sundanese children (not only children!) afraid to speak Sundanese because they were afraid of breaking the rules of speech levels, leading to being taunted, laughed at, and considered impolite, etc. Therefore, I suggest that the speech levels should not be made an issue anymore in order to allow the children (and also adults) to be confident in their mother tongue wherever and whenever they want [to use it].

Taufik Faturohman, a member of the Institute of Sundanese Language and Literature (*Lambaga Basa dan Sastra Sunda*), stated that educational institutions should create new ways to teach Sundanese language (Che 2008). Moreover, Godi Suwarna, a Sundanese cultural expert (*budayawan*), proposed that in order to encourage Sundanese youth to speak Sundanese, Sundanese language education should use particular media such as music and comedy (ibid.). Doel's songs exemplify new ways of encouraging Sundanese youth to speak Sundanese. He believed that the urban underclass dialect of Sundanese fit the lives of his Sundanese youth audience better than the refined language of the previous generations. His music encouraged younger Sundanese to speak Sundanese language in their everyday lives.

5.5 LANGUAGE IN DOÉL'S MUSIC

In early 1990, Doél and Sundanese educator Hidayat Suryalaga decided to address the decline in Sundanese language use. They wanted to re-popularize Sundanese language in daily

conversation. According to Doél, they discussed the issue as follows (pers. comm., July 29, 2012):

- Doél : *Kang, ari ngawangun budaya teh kudu ti beulah mana?*
Brother, if I want to develop culture, from what angle [should I do that]?
- Hidayat : *Kudu ti bahasa heula. Bahasana we heula sina ngagaung. Engke bakal lahir pencarian nu sejen.*
It must start with the language. Let the language generate an echo. Later, other developments will follow.
- Doél : *Atuh lamun kitu mah bahasa teh kudu dipopulerkan heula!*
In that case, the language must be popularized first!

Doél stated:

Apa yang saya buat itu sebenarnya merupakan salah satu upaya saya dalam mengkristalkan bentuk bahwa Doél Sumbang itu sebenarnya tidak membuat pop Sunda, tapi membuat lagu pop dengan syair bahasa Sunda karena kepentingannya lebih pada mempopulerkan bahasa dan budaya Sunda (pers. comm., July 29, 2012).

What I created was actually an attempt to crystalize a form [and to show] that Doél Sumbang was actually not [simply] creating *pop Sunda*; but it was more about composing a pop song using the Sundanese language because it was more important to popularize Sundanese language and its culture.

For Doél, the Sundanese language was the key to generating pride (*ginding/gaya*) in Sundanese culture. He wrote lyrics using an urban underclass dialect of Sundanese that did not emphasize language levels and class differences. Doél stated:

Cara mempopulerkan bahasa yang saya bawakan tentu tidak melalui undak usuk basa, karena akan menjadi rumit prosesnya. Jadi menyampaikan bahasa sehari-hari, bahasa yang sangat mudah dimengerti, meskipun beberapa mungkin salah dalam mengucapkannya seperti misalnya meni jadi mani. Tetapi kepentingannya bagaimana bahasa Sunda ini ada di seluruh penjuru. Dan orang menjadi tahu bahwa ada bahasa Sunda berarti ada suku Sunda (pers. comm., July 29, 2012).

The way in which I popularized the [Sundanese] language was not through the use of Sundanese language levels because that was a more complicated process. So, I tended to use the daily language, the language that was really easy to understand, even though it contained mistakes in pronunciation; for example *meni* pronounced as *mani*. The essential goal was to promote a kind of Sundanese language for the entire [West Java] area. And to make people realize that if there is a strong Sundanese language, there is a strong Sundanese ethnic group.

Doél decided to focus his attention on Sundanese youths who did not have the ability to speak the very refined speech level of the Sundanese language. In this way, he was different from his predecessors who used the very refined speech level in their songs. For example, Nano S. wrote lyrics in a very refined style as a reaction against the typical Sundanese songs of his day that used vulgar lyrics (such as lyrics sung in *jaipongan* songs; pers. comm., April 22, 2004).⁸⁰

Doél performed his compositions like a storyteller. In performance, Doél presented the lyrics similar to the way that a puppeteer presents *suluk*,⁸¹ a type of sung poetry (Rosidi 2003: 119). The lyrics were presented at different speeds and with different tensions, which were played to emphasize certain moods, scenes or characters (Weintraub 2004). As described earlier, the way in which he performed songs as a storyteller was influenced by his father. Indeed, he maintained and developed this practice throughout his career.

⁸⁰ Nano S. mentioned this fact in an unpublished paper he presented at the *Course and Practice of Reading the Sundanese Language (Keurseus & Ngaderes Basa Sunda)* that was held on September 18, 2002 in Bandung.

⁸¹ Another name for *suluk* is *kakawen* (Soepandi 1988: 94). *Kakawen* are sung in Sundanese *Kawi* and contain aphorisms, advice, and suggestions. Weintraub writes that *kakawen* in wayang golek are “associated with a particular mood (*rasa*), scene (*adegan*), character (*tokoh*), or character type [e.g., priest, knight, demon]” (2004: 147).

5.6 ARRANGING MUSIC

Doél began by writing a sketch or a skeleton of the piece before mapping out individual instruments in an arrangement. For the sketch, he used his own form of notation. He then created parts on individual instruments in a particular order: drums, bass, piano, guitar, and other instruments. The result was the arrangement of what he called *musik dasar* (music foundation). The final arrangement referred to an arrangement that was ready to record in a studio. However, the final arrangement could be changed during the recording process. In addition, he used facilities available on the synthesizer such as velocity and quantize. Velocity allows the user to adjust dynamics, and control volume, pitch, and timbre. Quantize was used to control beats and exact fractions of beats so that they conform to a set timing.

Doél believed that synthesizers and Western instruments could express Sundanese-ness. Further, a synthesizer could imitate the sounds of Sundanese traditional instruments. For example, synthesized electric guitar and piano sounds could imitate the timbre of the *kacapi*. The synthesized marimba and kalimba could represent the sound of bamboo instruments and the synthesized flute sound could represent the sound of the traditional Sundanese flute, the *suling*. Doél was one of the arrangers who never included traditional Sundanese instruments in his *pop Sunda* arrangements because he felt that the synthesized sounds were sufficient.

In 1990, Doél relied on a MIDI keyboard Roland D-20⁸² and computerized music program named “Cakewalk” as his main instruments (Figure 5.2). The D-20 allowed him to produce music inexpensively.

⁸² The Roland D-20 is a multi-timbral and linear synthesizer with a built-in multi-track sequencer. There were several *pop Sunda* arrangers who had used D-20 as their main instrument in the beginning of their careers in



Figure 5.2 Doél's Roland D-20

In the mid-1990s, he used several other MIDI synthesizers produced by the Roland and Korg companies. In the 2000s, he purchased many other instruments and programs such as ACID Music Studio and Reason to make arrangements. He is shown in his well-equipped studio in figure 5.3. In the following section, I discuss instruments, patterns, and sounds common to his music.

arranging music, including Uko Hendarto (who worked frequently with Darso), and Ari Prigara (discussed in the following chapter).



Figure 5.3 Doél Sumbang in his studio

Skéng accompaniment

For the harmonic foundation, his music frequently emphasized a synthesized acoustic piano sound and a typical rhythmic pattern called “skéng.” “Skeng” is an Indonesianized form of the term “skank,” which refers to a dance as well as a guitar technique in reggae, ska, and rocksteady music. Doél declared that the “skéng” pattern was common in Sundanese music and can be heard in arrangements by his predecessors including Mang Koko, Jassin, Tan Déséng, and Yan Ahimsa.

The “skéng” referred to the upbeat of every beat. It is similar to the kecrek pattern described earlier. Doél affirmed that playing the “skéng” pattern was one of his tasks when he played *calung*. In the *calung* performance, he played *calung* #2, also called *calung panempas*

(figure 5.4).⁸³ This transcription is based on the *calung* recording of Darso; the pattern is played to accompany the song entitled “Si Ekong” from the album “Eplik Cendol” (cold drink made from rice or arrowroot flour) released by Whisnu Record in 1987.



Figure 5.4 The “skéng” pattern in a *calung* ensemble

The “skéng” pattern consists of three tones, in which the first and third are accented. The style in which these upbeat tones are played is also called *dirincik*, which means “in the *rincik*⁸⁴ style.”

In a *pop Sunda* arrangement, the “skéng” technique plays chords instead of single notes.

In addition, the “skéng” refers to the strumming pattern played on the guitar, similar to the guitar pattern used in reggae. However, different from reggae, Doél played the “skéng” using the assorted piano sounds that were available on the synthesizers. The goal of playing the “skéng” emphasized the rhythmic rather than the melodic.

Drums

Doél created rhythmic patterns through the synthesized sounds of the drum set to frame the arrangement. These rhythmic patterns could be generated by either tapping the keys or putting selected symbols through the buttons provided on the synthesizer. The first pattern

⁸³ A *calung jingjing* ensemble comprises four or five different types of *calung*. The *calung kingking* consists of twelve bamboo tubes; the *calung panempas* consists of nine bamboo tubes; the *calung jongjrong* consists of five bamboo tubes; the *calung gonggong* consists of two bamboo tubes; and *kosrék* consists of one bamboo tube.

⁸⁴ The *rincik* pattern is commonly played on the *rincik* instrument in Sundanese music, such as *bonang rincik* in *gamelan pélog/saléndro* and *kacapi rincik* in *tembang Sunda*.

He chose a side snare drum sound that he called “tong.” The synthesized “tong” sound was considered more appropriate to represent the sound of bamboo. He decided to use the typical snare called the reverb snare.

Bass guitar

Doél tended to use a fretless bass. Doél’s synthesized bass guitar pattern was different from the pattern commonly played in other *pop Sunda* arrangements. He was inspired by two kinds of patterns in Indonesian music: first, the pattern played by a Sundanese *kendang* player, and secondly, the patterns played on a cello in *kroncong*. Historically, the pizzicato cello pattern in *kroncong* imitated the patterns played by a *kendang* player in the gamelan ensemble (Kornhauser 1978: 134). Doél made the bass function as a *kendang*. He proclaimed:

Ketika membuat pop Sunda hampir tidak perlu kendang karena posisi kendang sudah digantikan bass gitar (pers. comm., July 2, 2010).

When producing *pop Sunda* [I] did not need a *kendang* because the *kendang* part was replaced by bass guitar.

Doél generated quite complicated bass guitar patterns. Other arrangers favored a bass guitar pattern similar to the rhythmic pattern of the drums. In contrast, Doél favored a melodious pattern. According to him, the melodious bass guitar patterns reflected the fluctuation of a youth’s soul. An example of the melodious sound of his synthesized bass guitar is shown in figure 5.7. The transcription is based on the refrain part of Doél’s arrangement entitled “Ai” (the name of a Sundanese female), which was included on the album “Ai” released by VR and Delta Record in 1992. I have transcribed the drum part to show that the bass and drums are independent.

Figure 5.7 Bass guitar and bass drum pattern in "Ai" (1'18 to 1'35")

Other instruments

The rest of his synthesized sounds were similar to the sounds heard in a conventional popular music ensemble, including acoustic and electric guitar, acoustic and electric piano, brass, and strings. Doél argued that several types of Sundanese vocalization should be considered instrumental sounds rather than texts. Sundanese vocalizations such as “eu,” “a,” “eup,” “alah,” and “a leuleuleu” can be heard in many forms of traditional music. As a former musician for *calung*, *gondang*, and *kakawihan urang lembur*, he possessed a large vocabulary of these Sundanese vocalizations. He declared that the use of those vocalizations made his compositions different from others’ in terms of sound, and they made his performance come alive.

5.7 ANALYSIS OF “SOMSE”

“Somse” established Doél’s unique artistic vision for *pop Sunda*. Different from the songs on the album *Si Kabayan Saba Kota*, which was created in collaboration with Harry Roesli, “Somse”

was handled by Doél himself. He composed the songs; recruited and directed the additional singers and musicians; created the arrangement; and sang the song. In collaboration with a sound engineer, he produced the master recording. The album was released as a joint venture of VR and Delta Records in 1991.

The vocal concept for this album was a duet featuring Doél and female singer Hana Marlina, with a group of backing female vocalists (to highlight the *gondang* style). The lyrics were sung in the Sundanese and Indonesian languages, and emphasized everyday forms of speech.

He arranged the music with the Roland D-20 and edited it with Cakewalk. The key signature was B minor, and the tempo was Allegro (110 beats per minute). The song was recorded in the Asmara Studio using an eight-track recording device. The musical form of “Somse” is shown in Fig. 5.8. On the recording, the song is repeated.

Section	Instruments/Voice
Intro	Instrumental
Verse A	Doél
Verse B	Hana Marlina
Verse A	Doél
Verse B	Hana Marlina and Doél
Verse C	Hana Marlina, Doél, and female backing vocals
Verse D (rap style)	Hana Marlina, Doél, and female backing vocals
Interlude	Instrumental

Figure 5.8 Musical form of "Somse"

5.7.1 VOCAL PART

Verse A (Chord: Bm)

Som - se a-lah me-ni som-se E-neng me - ni som-se som-bong se-ka - li
 (leun)Is is u-lah ki-tu is is u-lah ben-du is is u - lah be-li - kan
 II. pun-du_____

Verse B (Chords: Em, Bm)

li bo-ngan nga-heu-reu-yan ba - e_____ bo-ngan na-ro - e-lan ba - e
 kan di - ma - na ma-na ge sa - mi_____ pa - me - get-mah ca-ra - ru - ni
 ngan_____

Verse C (Chords: G, Fm, G)

bo - ngan ma-ro - yo-kan ba e_____ e ih ka-se-be - na - mi-na ku-
 mun pa - me-get teu-cu - ni - hi_____ in

Verse C (Chords: Bm, Fm, G)

- per - - Pa-li - as ba-ra-ra - i ca - ru - ni - hin a - ra - ro -
 - - - os da sa-wi - os o - ces o - - -

Verse C (Chords: Bm, G2, Bm)

ces - - sa - wi ge ka - ra - ra_____ sep_____

Figure 5.9 Transcription of "Somse" (0'18" to 1'38")

Doél: Somse, alah meni somse you are arrogant, you are arrogant
 Eneng meni somse Miss, you are arrogant
 Sombong sekali you are very arrogant.

Hana Marlina: Bongon ngaheureuyan baé because you are teasing me
 Bongon naroélan baé because you are touching me
 Bongon maroyokan baé because you are yelling at me

	Ih...pikasebeleun...	I hate you.
Doél:	Is is ulah kitu is is Ulah bendu is is Ulah belikan	please, do not do that please, do not be mad please, do not be cranky.
Doél:	Is is ulah kitu is is Ulah bendu is is Ulah pundungan	please, do not do that please, do not be mad please, do not be crabby.
Hana Marlina:	Dimana-mana gé sami Pameget mah cararuni	it's the same everywhere men are annoying
Doél:	Mun pameget teu cunihin Namina kuper	if a man is not annoying he is anti-social.
Female:	Palias bararai Carunihin, araroces	yes, you are annoying, you talk too much
Doél:	Sawios da sawios Oces oge kararasep	I do not care although I talk too much, I am handsome.

Singing in the rap style (Indonesian):

Female:	Idih malu dong Muka jelek ngaku ganteng	you must feel embarrassed you are ugly but you think you are handsome.
Doél:	Itu tandanya lelaki percaya diri	it shows that I am a confident man.
Female:	Tapi mestinya mau ngomong ngaca dulu	before saying that, you should look in the mirror.
Doél:	Jangan begitu nanti bisa kena tinju	don't say that or you might get punched later.
	é . . . bet	e . . . splash
Female:	aw	ow

Figure 5.10 Lyrics of "Somse"

In the rap section, the lyrics contain an abusive text in which the female tells Doél that he is ugly; Doél warns her not to say that unless she wants to get punched. A man punching a woman is a violent act in Sundanese culture. However, the meaning of an act or word depends on the way in which the word is expressed; it depends on intonation, place, and with whom

somebody is speaking. In this case, the word “punch” is meant to counter the female’s insult about Doel’s looks. The last two words spoken by them, including “é . . . bet” by Doél and “aw” by the female, and the playful intonation and context, suggest that they are fooling around. Doél pretends as if he punches the female; the female responds to Doél using the word “aw” which means that she is not hurt by his actions.

The question and answer concept captured the social interaction between a young male and female. The last verse, performed in the rap style, was carried out by the group of female singers and Doél in dialogue.

Doél used the Sundanese language in the first to sixth verses and the Indonesian language in the rap verse. The rap style was popular among Indonesian middle class youth in the period when this song was produced in early 1991.⁸⁵ The two different languages, humorous lyrics, and rap style captured the feelings and experiences of Sundanese youth.

The lyrics were rich in metaphor and word play. The lyrics introduced two neologisms to Sundanese society: *somse* and *kuper*. *Somse* combined two syllables “som” and “se” from the phrase *sombong sekali* (very arrogant), which combines the Sundanese word “sombong” and the Indonesian word “sekali.” *Kuper* combined two syllables “ku” and “per” from the phrase *kurang pergaulan* (anti-social). In both languages, *kurang* means “not enough” and *pergaulan* is Indonesian for “social.” After this song was released, those two terms became popular among Sundanese of all ages, as well as youths throughout Indonesia. The word *meni* is slang for *mani*, which means “indeed.” Moreover, two syllables “is” and “ih” express refusal and dislike toward something. However, in this case, “is” expresses the opposite meaning, namely that Doél enjoyed the response of Hana. Similarly, “ih” emphasizes Hana’s favorable response to Doél’s

⁸⁵ In 1990, the rap style was popularized by the first Indonesian rapper named Iwa K.

actions; “ih” in this case was used to express the opposite meaning as well. Furthermore, in the fifth verse, Doél uses *cararuni* for the plural form of *cunihin* rather than the correct *carunihin*; *cararuni* had never existed before. However, after this song became popular, *cararuni* became popular among Sundanese youths in daily conversation. Humorous syllables such as *é* and *hé* were added to the main text to create the feeling of an informal daily conversation.

Throughout the composition, Doél adopted performance styles from *gondang* and *calung*, which emphasize a cheerful, flirtatious, and irreverent character. Vocal ornamentation was minimal. Doél included a slight Sundanese vocal vibration on the words *teu cunihin*. Hana embellished her vocal line as shown in figure 5.11 (in rectangles).

The image shows a musical score for the song "Somse" by Hana. It consists of two staves of music in G major (one sharp). The first staff starts at measure 5 and ends at measure 8. The second staff starts at measure 9 and ends at measure 12. The lyrics are written below the notes. Rectangles are drawn around the final notes of several phrases, indicating vocal ornamentation. The lyrics are:
 5. li bo-ngan nga-heu-reu-yan ba e mi bo-ngan na-ro-e-lan ba-e
 kan di-ma-na ma-na ge sa mi pa-me-get-mah ca-ra ru-ni
 ngan.
 9. bo-ngan ma-ro-yo-kan ba e e ih ka-se-be - na-mi-na ku-
 mun pa-me-get teu-cu-ni hi in

Figure 5.11 Vocal ornamentation (in rectangles) in "Somse" by Hana

The *mamanis* vocal ornamentation at the ends of each phrase (shown in the rectangles) was a reference to “Kalangkang,” which was infused with traditional Sundanese vocal ornamentations (especially in the *degung* version).

The group vocal part was sung in unison. For Doél, it was critical to obtain a natural vocal sound within the arrangement in order to capture the atmosphere of daily life. Although flawless intonation and exact phrasing were not obligatory, it was expected that the voices

should blend together. As might be expected, the distinguishing vocal characteristics implemented by the background vocalists generated a rich sound and new colors within the arrangement. The *gondang* and *calung* styles, combined with vocal group style in unison or in harmony were typical of Doél's arrangements.

5.7.2 ACCOMPANYING PARTS

The sounds for the arrangement were produced by a single synthesizer -- the Roland D-20. The names of the synthesized sounds follow the names in the Owner's Manual Set of the Roland D-20. The synthesized sounds of instruments played to accompany "Somse" were acoustic piano, fretless bass, brass, string, harp, electric organ, and marimba. The synthesized sounds of the drum set were bass drum, snare drum, open and closed high hat, crash cymbal, and high, middle and low tom toms. Percussion sounds cowbell, timbales, clave, and agogo were also included. In the following section, I will transcribe selected instruments that are considered the most important elements of Doél's musical style in order to describe Doel's art of arranging.

The musical score is organized into two systems. The first system contains measures 1 through 5. The second system contains measures 6 through 8. The instruments are arranged as follows:

- piano 2:** Treble clef, playing a melodic line with eighth and quarter notes.
- string:** Treble clef, playing sustained chords.
- brass:** Treble clef, playing a rhythmic pattern of eighth notes.
- marimba:** Treble clef, playing a steady eighth-note accompaniment.
- bass guitar:** Bass clef, playing a rhythmic pattern of eighth notes.
- drum kit:** Includes high tom, middle tom, low tom, snare, and bass drum, providing a complex rhythmic foundation.

Figure 5.12 Introduction of "Somse" (0:01" to 0:18")

Doél chose an allegro tempo in order to emphasize the bright, cheerful, and lively expression of the overall arrangement. Further, the scale used was similar to the *pélog* type scale in which G, F[#], D, C, and B are the basic pitches (see chapter 3). But tones other than the basic pitches of the *pélog* scale are also used. For example, in measures 2 and 4, C[#] replaced C as a passing tone (Figure 5.12).

The intro was played on the synthesized piano 2, string, brass, and bass guitar in tutti form. The brass added timbral richness to the texture. The synthesized bass guitar produced a recurrent pattern played in a lower octave. The synthesized bass guitar replaced the synthesized bass drum and emphasized the melodic pattern of the other instruments, including the piano 2, brass, and strings.

A marimba represented the sound of a traditional Sundanese bamboo instrument. The recurrent pattern played through the synthesized marimba in measures 5 through 8 served as background in bridging the introduction with verse A. Moreover, the end of the intro was indicated by the melodic patterns of the synthesized piano 2 in measures 7 and 8. The end of the intro was also marked by the pattern played by assorted tom toms on beats 3 and 4 in measure 8.

Figure 5.13 Verse A of "Somse" (0'18" to 0'26")

In verse A, synthesized piano 2 played a pattern similar to an instrumental pattern in a *calung* performance. The pattern is played in the middle register to capture the original register of the *calung panempas*.

The repeated patterns of the synthesized bass drum and clavé indicated a conventional pop style. Doél played a simple pattern of the bass drum because the purpose of using bass drum was to establish a pop feel. In addition, he played the simple pattern in order to avoid the clash between the bass drum and the bass guitar patterns.

Further, in this part of the arrangement, the synthesized bass guitar, instead of following the rhythmic pattern of synthesized bass drum, played in a melodious pattern. As a result, the pattern of the synthesized bass guitar generated a new rhythm that was different from the basic rhythmic pattern of the synthesized bass drum. In addition to generating a new rhythm, the synthesized bass pattern embellished the melody at a lower pitch level.

The harp suggested the sound of a traditional Sundanese zither (*kacapi*). In measure 4, the melodic pattern embellishes the melody and marks the repeat of the melody sung by the male singer.

The musical score consists of six staves. The top staff is for piano I, with a treble clef and a key signature of one sharp (F#). It features a sequence of chords: Em, Em, Bm, Bm, and G. The piano part is characterized by a rhythmic pattern of eighth notes and chords. The string staff has a treble clef and shows a melodic line with quarter and eighth notes. The harp staff has a treble clef and features a melodic line with quarter and eighth notes, including some rests. The bass guitar staff has a bass clef and a key signature of one sharp (F#), with a melodic line of quarter and eighth notes. The snare drum staff has a common time signature and shows a rhythmic pattern of quarter notes and rests. The bass drum staff has a common time signature and shows a rhythmic pattern of quarter notes and rests.

Figure 5.14 Verse B of "Somse" (0'35'' to 0'46'')

The musical score for Verse C of "Somse" consists of five staves. The top staff is for piano 1, showing a "skéng" style with repeated chord patterns under the chords F#, F#, G, and Bm. The second staff is for string, showing a sustained melody. The third staff is for bass guitar, showing a rhythmic pattern of eighth notes. The fourth staff is for snare, and the fifth staff is for bass drum, both showing a consistent rhythmic pattern of eighth notes.

Figure 5.15 Verse C of "Somse" (1'23" to 1'31")

As seen in figures 5.13, 5.14, and 5.15, the “skéng” style in piano 1 followed the chord progression. The “skéng,” a short repeated pattern, became a hook within the arrangement, a catchy rhythm to encourage listeners to move their bodies.

In verse B and verse C, the synthesized bass guitar and snare drum play patterns that are common in pop Indonesia. The harp also emphasized the tonality of the arrangement in verse B (B minor, as seen in figure 5.14 verse B, measures 3 and 4), but was not included in verse C.

The synthesized strings followed the main melody carried by the singers. As a sustained sound, the strings functioned to reinforce the main melody carried by the singers. The synthesized strings contributed to the richness (*beunghar*) and lush texture (*leubeut*) of the arrangement.

In contrast to verse A, in verse B (figure 5.14), Doél used the same rhythmic pattern for the bass drum and the bass guitar. He aimed to feature a standard pop Indonesia style in this

section. The additional note played on beat 4 in every measure of the bass guitar part embellished the melodic pattern of the bass guitar. A new synthesized bass guitar pattern (as seen in verse C in figure 5.15) was identical with the bass pattern developed by Déséng (see chapter 3 figure 3.5). To show the similarity of those patterns, I compare the bass guitar pattern by Déséng and the synthesized bass guitar pattern by Doél as seen in Fig. 5.16.



Figure 5.16 Bass guitar patterns by Déséng (I) and Doél (II)



Figure 5.17 Verse D of "Somse" in rap style (1'40'' to 1'49'')

Like the common drum pattern created by Yan Ahimsa, Doél also emphasized the snare drum pattern on beats 2 and 4. Aside from that, Doél said that the bass and snare drum patterns in “Somse” are similar to the patterns played on “Raising Hell” by Run DMC, as shown in Figure 5.18.

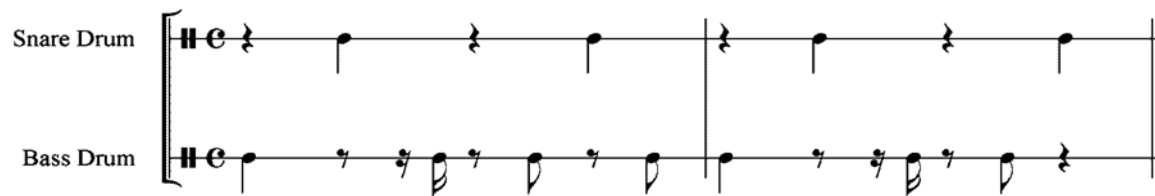


Figure 5.18 Bass and snare drum pattern in "Raising Hell"⁸⁶

As in “Raising Hell,” the snare drum in “Somse” occurs on beats #2 and #4. Further, the bass drum occurs on beats #1 (a quarter note) and #2 (a sixteenth note). However, Doél decided to play two sixteenth notes instead of an eighth note on beat #3. Also different from Run DMC’s Raising Hell, “Somse” does not have a synthesized bass drum on beat #4.

Doél added a synthesized cowbell on every beat in order to emphasize the “skéng.” Again different from Run DMC, Doél added melodious synthesized bass guitar, string, and brass patterns in order to embellish his rap style.

In the interlude, Doél added flute and harp sounds in which the pitches simulate the *pélog* scale. The sounds represent the *kacapi* and *suling*. The melodic phrases of the flute and harp are seen in figure 5.19.

⁸⁶ <https://www.youtube.com/watch?v=9iGJNmxAi6s>

Figure 5.19 Melodic phrases played by flute and harp in "Somse" (1'57" to 2'30")

As in Yan Ahimsa's style, Doél used two different instruments in the dialogue format.

5.8 EMPHASIZING FOLK MUSIC

Doel's sound choices distinguished his sound from other arrangers. Doél chose the heavy sound of the bass drum and the snappy sound of the snare drum. The basic foundation of the arrangement is supported by the sounds of Western instruments (played on a computer or synthesizer). He used the "tong" sound (on the cowbell) to emphasize a Sundanese rhythmic character. The snare sound produces a heavy accent on beats #2 and #4 in the arrangement. The melodious bass pattern represents the fluctuation of a youth's soul. In general, the combination

of drum and bass sounds and patterns creates a heavy sound. Doél's arrangement promotes folk music in which traditional Sundanese sounds and elements are represented through Western instruments.

Doel's *pop Sunda* arrangements pushed *pop Sunda* in new directions. On the one hand, the success of "Kalangkang" inspired him to pursue a career in *pop Sunda* and to follow in the footsteps of his successful predecessors. On the other hand, the success of "Kalangkang" encouraged him to find his own voice in music and to break with earlier established models. Instead of imitating Tan Déséng and Yan Ahimsa's work, who had drawn from *tembang Sunda* and gamelan *degung*, Doél's work promoted folk music (*musik rakyat*).

The link between Yan Ahimsa (in the 1980s) and Doél Sumbang (in the 1990s) is seen clearly, especially in their use of the synthesizer. Yan Ahimsa inspired Doél to use the "one man band" approach to arranging. But compared to Yan Ahimsa's arrangements, which emphasized more of a tender sound (*empuk/halimpu*), Doel's arrangements are powerful and hard (*keras*), especially the bass and drums.

"Somse" demonstrates the multiple tasks of Doél as arranger. He provided the sketches for the music arrangement. He set the tempo, the sounds, the instruments, the chord structure, the orchestration, and the feel in order to build the interior walls of the piece. He fit the song to his voice, and to the voices of the main female singer and the backing vocals.

Packaging everyday Sundanese language (*basa sadidenten*) in a pop style was his attempt to create a new way to popularize the Sundanese language and to stimulate Sundanese youths to speak Sundanese on a daily basis. Doél used the form of Sundanese language associated with the Sundanese urban underclass (pers. comm., July 2, 2010). He created an innovative way of teaching Sundanese language through pop music and its lyrics.

6.0 ARI PRIGARA: THE DANCEABILITY OF *POP SUNDA*

In this chapter, I investigate the role of the arranger in changing *pop Sunda* from listening music to dance music. In the mid-2000s, arranger Ari Prigara played a key role in arranging *pop Sunda* for dancing by combining programmed computer music and Sundanese instruments, especially the Sundanese *kendang*. As a case study, I will analyze Prigara's arrangement of the medley "Bangbung Hideung-Banondari" ("A Black Beetle - The Princess"). I have chosen this medley to analyze because it achieved such a high level of commercial success in West Java in the mid-2000s. I analyze the musical aspects of the arrangement in order to identify the most essential aspects of the arrangement. I describe musical elements, including the sounds and their patterns, the groove,⁸⁷ and the *kendang* patterns, to demonstrate the significant functions of each element. Given the essential role of *kendang*, and its centrality in dance music, I analyze the drum functions and its patterns in depth.

6.1 BRIEF BIOGRAPHY OF PRIGARA

I include a brief biography of Ari Prigara in order to present his musical background and the factors that influenced him to become an arranger of *pop Sunda*. Prigara was born on September

⁸⁷ In the vernacular of a commercial musician, "groove" refers to repeated rhythmic patterns (Zager 2006: xiv).

21, 1967 in Bandung. Prigara learned music at the home of Sundanese author and dramatist Rahmatullah Ading Affandi (RAF) at his residence on Bawean Street. Prigara often watched RAF direct weekly rehearsals of the music group “Lingga Binangkit”⁸⁸. In the rehearsals, musicians played Western and traditional Sundanese instruments interchangeably to accompany the singers. The rehearsals were held to fulfill music programs at *TVRI* Jakarta (*Televisi Republik Indonesia*, the main national television network based in Jakarta). The musicians performed assorted materials, ranging from traditional Sundanese songs to Islamic religious pop songs. The group was well-known for its repertoire of modern *qasidah* (see Arps 1996 on *qasidah*).

Intrigued by the music, Prigara learned keyboard without the assistance of an instructor. When the keyboardist left after the rehearsal, Prigara began practicing it on his own. Due to his quick success in learning to play the keyboard, RAF offered Prigara a job as an arranger, which he accepted.

Since the establishment of the West Javanese branch of *TVRI* (*TVRI* Bandung) in 1987, “Lingga Binangkit” was frequently invited to perform its music on television. In the early 1990s, RAF established another group—“Patria”—in order to perform various music programs offered by the station, especially those programs related to Islamic holidays. For example, his group performed for programs conducted during the fasting month of Ramadan and for the celebration of Idul Fitri. The establishment of “Patria” created opportunities for Prigara to arrange music, especially for recordings.

In 1991, Prigara took a MIDI music program lesson conducted by Harry Roesli where he learned two music programs (Sp Gold and Sp 3+). Subsequently, to practice the program, Prigara purchased a synthesizer—the Roland D-20. After mastering those music programs, Prigara

⁸⁸ “Lingga Binangkit” was established in 1963. The group performed several Sundanese musical forms, including *tembang Sunda* and *qasidah*.

decided not only to arrange music for the “Lingga Binangkit” and “Patria” groups but also to serve other clients in making arrangements for commercial purposes. In the mid-1990s, he made *pop Sunda* arrangements for several prominent singers including Darso (“Hampan Sajadah” [“Overlay of Prayer Rug”]) and Nining Meida (“Kawah Putih” [“White Crater”]). Afterwards, he worked as an arranger and sound engineer at “On Studio,” the studio owned by Doél Sumbang. In 1998, Prigara resigned from Doél Sumbang’s studio and began setting up his own studio, the DMG 600. At this writing, he continues to work there.

6.2 COMPUTER MUSIC AND INSTRUMENTS

Prigara was among a growing number of Sundanese arrangers in the 1990s who relied on computers in arranging, editing, and mastering music. In the recording studio, he used computer music to replace the role of musicians, and used sequencer devices to create innovative arrangements. For his primary instrument, Prigara used the electric keyboard Kurzweil PC1x as both a sound source and controller.⁸⁹ His PC computer contained several music programs, including ACID Music Studio, Steinberg Nuendo, and Reason. In addition, Prigara obtained new sounds online to complete his sound collections.

⁸⁹ A keyboard controller refers to the interface between a keyboard and a computer. The main function is to send digital data by pressing keys of the keyboard to the CPU.



Figure 6.1 Ari Prigara in his studio DMG 600 [photo: Indra Ridwan]

Like the other *pop Sunda* arrangers discussed in this dissertation, Sundanese sounds were obligatory. Using synthesizers, Prigara made samples to generate the sounds of Sundanese instruments. For example, he recorded the sounds of different *gongs*, and stored those samples in his synthesizer or computer. He also used Sundanese instruments (such as *kendang* and *suling*), Minang instruments (*saluang*, an end-blown flute from West Sumatra), Western instruments (violin), and Chinese instruments (flute). However, Prigara frequently asked the musicians of these instruments to play them in a Sundanese style. For example, in his collaboration with violinist Yadi Piteuk, he asked him to play the violin in the style of a *rebab*; similarly, in Prigara's collaboration with flute player Asep Aung, he asked him to make the Chinese flute

sound like a *suling*.⁹⁰ Asep Aung inserted techniques common to the Sundanese *suling* including *wiwiw*, *keleter*, and *puruluk* (see van Zanten 1989: 163 on these ornaments).

Prigara focused on creating a particular nuance or mood (*suasana*) in his arrangements. An appropriate nuance would enable the singer to present his or her persona. Prigara acknowledged that he was inspired by arrangements created by Japanese musicians Ryuichi Sakamoto and Kitaro as well as Greek composer Yiannis Chryssomallis (Yanni) [pers. comm., July 24, 2012]. He learned their music by listening to CDs and cassettes, and by watching their performances on DVDs.

In order to create a Sundanese nuance, he did not need Sundanese instruments. For example, he created the sound of bamboo with a synthesizer. He could use a synthesizer to play tones approximating those in Sundanese tuning systems (*pélog*, *saléndro*, and *sorog/madenda*) [see chapter 3]. However, in order to make the music danceable, he needed the *kendang*, which I will discuss in the following section.

6.3 THE *KENDANG* AND ITS POWER

Since the 1980s, the *kendang* (drum) has played an essential role in *pop Sunda*. The *kendang* is the most important musical instrument for accompanying Sundanese dance (Spiller 2010). Therefore, it was central to the danceable style of *pop Sunda* in the mid-2000s. Prigara's arrangement of "Banondari" draws greatly from drumming traditions in the areas north of Bandung, particularly Subang and Karawang. These are the same drumming traditions that

⁹⁰ Yadi Piteuk and Asep Aum are members of the SambaSunda Group. SambaSunda was founded by composer Ismet Ruchimat in 1990 in Bandung, West Java. Most of SambaSunda's compositions combine traditional Sundanese musical instruments and Western musical instruments.

formed the backbone of *jaipongan*. In this section, I will provide some basic information on drumming in Sundanese music.

In Sundanese music, striking a drum is called *tepak kendang*. The term *tepak* has several usages: (1) the basic rhythmic pattern for a type of drumming to accompany Sundanese dance, i.e. *tepak ibing jaipongan* (rhythmic pattern to accompany *jaipongan* dance); (2) a particular choreographic unit, i.e. *tepak mincid* (rhythmic pattern to accompany Sundanese walking pattern in dance); (3) a typical rhythm associated with a place, i.e. *tepak kaléran* (typical rhythmic pattern from areas in the northern part of West Java including Subang, Karawang, and Cirebon).

In traditional Sundanese music, the *kendang* controls the speed and dynamics of the music (see Soeripto 1972: 6; Martopangrawit 1973: 1; Soepandi 1976: 36). Upandi explains the functions of *kendang* in terms of dance accompaniment. The *kendang* provides signals (*aba-aba gerak tari*), regulates the tempo (*pengatur tempo gerak tari*), supports the dynamics (*pendukung dinamika gerak tari*), and supports expressions (*pendukung ekspresi gerak tari*) of the dance movements (1977: 30).

Kendang refers to “a set of three laced drums, including a large drum (*kendang indung*) and two smaller drums (*kulanter*)” (Weintraub 2004: 271). A large *kendang* consists of two heads, the larger head called *gedug* and the smaller head called *kempyang* (Soepandi 1988: 100). However, several *kendang* players who often accompanied *pop Sunda* said that the smaller head of the large *kendang* was called *kemprang*. Therefore, I tend to use the term *kemprang* in the context of *pop Sunda*.

Striking the *kemprang* generates four different sounds, represented by the following syllables: (1) *pang*, (2) *ping*, (3) *pong*, and (4) *plak* (Upandi 2011: 72). These sounds are commonly used in gamelan performances. Ega Robot, a young drummer who grew up in

Subang,⁹¹ referred to the “pang” sound as “tang” because it sounds brighter (*caang*), clearer (*jelas*), and more powerful (*tanagaan*) [Ega, pers. comm., July 10, 2012]. The “tang” sound is the most essential sound. The “tang” sound also alludes to the term “narangtang,” which means to accompany a free-style scene in Sundanese martial arts (*penca silat*). Ega Robot uses a small rattan stick to produce a strong beat (*tarik*).

In a *bajidoran* performance, the tension of the *kemprang* is adjusted tighter than the common *kemprang* sound on drums used in gamelan or *jaipongan*. The higher pitch of *kemprang* facilitates a technique of “stomping” (*menghentak*), a repeated striking of the *kemprang*. A *bajidoran* performance incorporates the sounds of “tang” which helps to produce the correct ambiance for *ajojing*, a popular style of dance in West Java using a prancing movement.⁹² The many discotheques in cities of West Java used remix music to encourage attendees to do *ajojing*. There are various kinds of remix including disco-remix, cha cha-remix, and even *dangdut*-remix (Ridwan 2003: 14).⁹³ In many villages located in northern West Java, the hosts hired groups of bands and gamelan ensembles to play music for their dance events. The main purpose of hiring the band and gamelan group was to entertain the attendees and to accompany dances that commonly occurred at these events. In these groups, a *kendang* player was commonly included; the *kendang* player played a key role in supporting the dynamics of the music and emphasizing expressions of the dance movements.

⁹¹ Ega Robot played *kendang* for *gotong singa* (also called *sisingaan*), *jaipongan*, *penca silat*, and *bajidoran*. *Gotong Singa* (*sisingaan*) refers to a festive performance in Subang in which four persons shoulder a lion puppet. In the performance, a child sits on the back of the lion puppet. While shouldering the puppet, those four persons dance together accompanied by music. The performers travel around their village. The *kendang indung* player carries the drum around his neck to make it much more mobile. *Penca silat* is Sundanese martial arts accompanied by two drums and *tarompet* (see Uwe Pätzold 2011). On *bajidoran* (see Spiller 2010).

⁹² <<http://bahasa.kemdiknas.go.id/kbbi/index.php>>

⁹³ According to Wallach, *dangdut remix* refers to “‘mixtures’ (*campuran*) involve adding new rhythms and rhythm instruments, such as electronic drum machines, to familiar *dangdut* songs” (2005: 140).

To accentuate the sound of the *kemprang*, a specially designed microphone stand is attached to the body of the *kendang indung*. The microphone is placed as close as possible to the surface of the *kemprang*, as seen in figure 6.2. In some cases, a professional *kendang* player provides his own microphone stand.



Figure 6.2 A specially designed microphone stand attached to the *kemprang* [photo: Indra Ridwan]

Every *kendang* player possesses his own way of filling the musical space, as appropriate to the setting of the arrangement. A comparison of the same pattern (*tepak mincid melem*) used in different musical settings will illustrate this point.⁹⁴ The *tepak mincid melem* is a soft and

⁹⁴ According to Sunarto, an instructor of *kendang* who taught at *STSI* (*Sekolah Tinggi Seni Indonesia*, the Indonesian College of Arts), the *tepak mincid* consists of ten patterns that musicians commonly play, including: 1) *mincid salancar sorong* (smooth pushing *mincid*); 2) *mincid salancar adumanis* (smooth harmony *mincid*); 3) *mincid salancar léng hoy* (smooth slow walking *mincid*); 4) *mincid rangkep girimis* (drizzling rain *mincid*); 5) *mincid rangkep tong tang* (doubled tong tang *mincid*); 6) *mincid rangkep kotrék* (doubled colliding *mincid*); 7) *mincid rangkep gobéd* (doubled knife *mincid*); 8) *mincid rangkep oray meuntas* (doubled crossing snake *mincid*); 9) *mincid rangkep kuntul longok* (doubled turning crane *mincid*); and 10) *mincid rangkep bongbang* (doubled *bongbang mincid*) [2009: 146].

gentle pattern to accompany the Sundanese walking dance movement (figure 6.3). *Tepak mincid melem* was adopted from the accompaniment for Sundanese vocal music with gamelan (*kliningan*). Figure 6.3 shows the basic pattern of *tepak mincid melem* played by drummer Wahyu Roche. Wahyu mentioned that a *kendang* player can make variations in playing the *tepak mincid melem*. To show some variations, I include the *tepak mincid melem* played in accompanying “Kalangkang” as seen in figure 6.4.



Figure 6.3 *Tepak mincid melem* played by Wahyu Roche

The image shows two systems of a musical score for 'Kalangkang'. Each system consists of three staves: 'pak peung', 'det dong', and 'vocal'. The 'pak peung' staff uses a double bar line and a common time signature (C), with a series of eighth notes. The 'det dong' staff uses a double bar line and a common time signature (C), with a series of eighth notes and rests. The 'vocal' staff uses a treble clef, a key signature of one sharp (F#), and a common time signature (C), with a series of eighth notes and rests. The lyrics are written below the vocal staff.

System 1:
 pak peung: [Musical notation]
 det dong: [Musical notation]
 vocal: Mung - gu - hi _____ ing di-na im - pe - nan

System 2:
 pak peung: [Musical notation]
 det dong: [Musical notation]
 vocal: geu - ning _____ sa - ki tu deu deuh - na

Figure 6.4 *Tepak mincid melem* in "Kalangkang" played by Ojay

Figures 6.3 and 6.4 illustrate *tepak mincid melem* played by different drummers (Wahyu Roche and by Ojay). The variations are played on *dong* and *det*, while the *pak* and *peung* are identical.

Several *kendang* players developed the *mincid melem* in a looping⁹⁵ style, which they called *tong tang*. One sound represented the *tong* sound and the other represented the *tang* sound. The *tang* sound is higher than the *tong* sound. But these sounds could be played using different kinds of drums. The drummer could use two small *kendang* (*kulanter*) to play the sounds *tong* and *peung*; or he could play *tong* on the *kulanter* and *pang* on the *kemprang*. In addition, Wahyu Roche said that the *tong tang* pattern was primarily played in the refrain part to mark the groove

⁹⁵ *Looping* is a term used by many Sundanese arrangers that borrows from tape looping: "short loops [patterns] that are used to build a longer beat by repeating the loops back to back" (Hawkins 2010: 5).



Figure 6.6 Innovative combination of *kendang* and percussion instruments by Rusdi Oyag, the leader of L.S.⁹⁶ "Sangkuriang Putra Group" [photo: Indra Ridwan]

Figure 6.6 shows the innovative *kendang* set that combines a set of *kendang* (one large *kendang* and three smaller *kendang*) a snare, and three remo drums. (The smaller *kendang* on the left was not played). This arrangement was unique to Rusdi. The use of those drums enabled the musicians to accommodate all the musical styles they were asked to play in a live performance of *pop Sunda*, including anticipated audience requests.

Prigara adopted the sounds and *tepak kendang* commonly played in *jaipongan*, *bajidoran*, *ketuk tilu* and *kliningan*. In the *jaipongan*, *bajidoran*, and *ketuk tilu* performances, the *kendang* was played to accompany dance. In contrast, in *kliningan*, the *tepak kendang* was played to accompany gamelan *saléndro* and singing. In Prigara's arrangement, the *tepak kendang* was intended to animate the singer's performance and to encourage the audience to participate in

⁹⁶ L.S. stands for *Lingkung Seni*, which means a musical group.

the performance. Learning from *bajidoran* and *jaipongan* performances, where the *kendang* player had the most important role, Prigara privileged the *kendang* player as the dominant member of his *pop Sunda* arrangements.

Prigara often collaborated with prominent Sundanese *kendang* players Wahyu Roche and Agus Super.⁹⁷ Both players excelled in the *jaipongan* and *bajidoran* styles. Prigara asked them to play *kendang* in the *jaipongan* and *bajidoran* styles instead of the common *pop Sunda* style that had been used earlier. Agus Super stated that the *tepak kendang* played in the *bajidoran* style were adopted from *gotong singa*, and then brought to *pop Sunda*:

*Beat-beat bajidoran oge saleresna mah tina beat-beat gotong singa, janten musik-musik jalan anu ditarik ka panggung nganggo sarana gamelan. Kasenian ieu teh ayana di Subang.*⁹⁸ *Tah beat-beat eta nu ku abdi dianggo dina pop Sunda ayeuna teh.* (pers. comm., July 25, 2012).

Various drum patterns that were played in the *bajidoran* performance were adopted from drum patterns of *gotong singa*. The music that was commonly played in festive performances on stage [in *bajidoran*] was presented by gamelan instruments. This performing art [*gotong singa*] is originally from Subang. Indeed, I brought those beats to contemporary *pop Sunda*.

The use of *tepak kendang bajidoran* and *jaipongan* distinguished Prigara's arrangements from other *pop Sunda* arrangers. In the following section, I will discuss Prigara's arrangement of "Bangbung Hideung-Banondari."

⁹⁷ Agus Super was the first *pop Sunda* arranger to include *tepak bajidoran* in his arrangements. His first recording in this vein was the *pop Sunda* song entitled "Bajidoran" (1997).

⁹⁸ Subang is regency located in northern West Java.

6.4 “BANONDARI” (THE PRINCESS)

The origins of “Bangbung Hideung-Banondari” date to 2009 and involve the prominent female vocalist Rika Rafika. While listening to recordings of Kitaro’s “Orochi” and “Sundance,” Rika Rafika began singing the traditional Sundanese song “Bangbung Hideung.” The rhythm and mood of “Bangbung Hideung” matched Kitaro’s arrangement remarkably well. The combination inspired her producer/manager Ceppy A. Ryana to develop a song with an arrangement similar to the Kitaro setting. Ceppy contacted Prigara and they decided to join two traditional Sundanese songs “Bangbung Hideung” with “Banondari” as a medley. Prigara agreed to the job as long as the song would accompany dance. Ceppy hired Wahyu Roche and Agus Super as the *kendang* players because they were accomplished drummers for *bajidoran* and *jaipongan* and were knowledgeable about *pop Sunda*.

Banondari is a Sundanese traditional song about Rama’s wife Sita, sung in *wayang golek* performances, and arranged for *tembang Sunda*. It is sung by Rahwana and represents his desire for Sita. Banondari was previously arranged by several arrangers using Western and Sundanese instruments, including Lilik Aribowo (1995), Ismet Ruchimat (2005), and Ari Prigara (2009). In the following, I analyze “Banondari” arranged by Prigara. In order to emphasize the danceable arrangement created by Prigara, I will only analyze “Banondari” because Prigara’s arrangement of “Bangbung Hideung” does not have dance elements.

6.4.1 MUSIC ARRANGEMENT OF “BANONDARI”

The first stage in creating the arrangement of Banondari was to imagine (*ngabayangkeun*) the song as described by the producer. In the imaging process, Prigara endeavored to capture the feel

of the song through its melody and lyrics. In Prigara's mind, the essence of "Banondari" is a beautiful princess (Sita) who inhabits a castle. In order to materialize the danceable arrangement, Prigara created sounds that portrayed a magnificent kingdom. First, Prigara created an arrangement in a moderate to fast tempo (120 bpm). Secondly, he chose the sounds of drums to establish the beat or groove. Thirdly, he chose the sound of bass guitar to materialize the bass line. Fourthly, he determined the chordal accompaniment using the sounds of piano and string. Fifthly, he created sound effects as the background for the overall arrangement.

After determining the tempo, he chose the drum sounds and established the beat. The drum sounds played a key role in Prigara's arrangements. He said that without explosive drum sounds, the arrangement would lack excitement and energy. Prigara realized that to make an arrangement for modern audiences, he needed to create modern drum sounds. But these sounds would also have to be based on traditional Sundanese sounds.

The bass drum established the foundation of the beat. For "Banondari," Prigara chose a sound that was *beurat* (heavy) [pers. comm., July 24, 2012]. The "heavy" sound was necessary in order to emphasize the *hentakan* (stomping) of the beat. In the arrangement of this song, the snare sound is not present because he wanted to feature the *kemprang* sound for generating the groove. Therefore, along with the bass drum sound, Prigara chose the closed hi-hat, which was combined with the original sound of *kecrék* (metal plates).

Subsequently, he created the bass guitar pattern, which followed the rhythmic pattern of the drum. Prigara played synthesized bass guitar through his Kurzweil or keyboard controller. For the bass guitar, he used quantize and edited sound to equalize the mix.

The next stage was to create a harmonic foundation based on the arranger's personal artistic taste. Prigara created block chords using the human voice. He also played chords using

the “skéng” technique (on the keyboard). For Prigara, the use of the “skéng” was necessary especially in accompanying songs in moderate and fast tempi.

Prigara included additional sounds to embellish the arrangement. He added the sound of bamboo to signal the *calung*. He played a high register of string sound especially in the beginning of the arrangement to enrich the sound texture.

The rhythm section is the foundation of the overall arrangement. The rhythm section was made up of synthesized sounds of several instruments, including piano, bass guitar, and drums. A synthesized sound effect from the synthesizer was played as a background for the arrangement. He avoided creating melodic patterns or beats that would clash with the *kendang* pattern. In general, he provided a basic arrangement that offered the *kendang* player the freedom to play patterns that encouraged listeners to dance. The process in which he provided spaces for the *kendang* player to play his role in developing the danceable beat shows that the collaboration between him and traditional Sundanese musicians was essential.

The structure of the arrangement for “Banondari” is shown in figure 6.7.

Section	Duration
introduction	0'01" to 0'09"
body	0'10" to 3'23"
coda	3'24" to 3'43"

Figure 6.7 Structure of the arrangement for "Banondari"

Figure 6.8 shows the introduction of “Banondari.” As explained earlier, the medley combined two songs: “Bangbung Hideung” and “Banondari.” The introduction follows the first song “Bangbung Hideung.”

sound effect

string

bamboo

bass guitar

closed hi-hat

tang tong

det dong

4

sound effect

string

bamboo

bass guitar

closed hi-hat

tang tong

det dong

Figure 6.8 The introduction of "Banondari" (0'01" to 0'09")

The introduction consists of six measures. The rhythmic foundation is built on *kendang* patterns, in combination with the pattern of the closed hi-hat. The *tong tang* pattern is played on the *kulanter* and *kemprang* drums. The rhythmic patterns of the closed hi-hat and *tong tang* are identical, and they are based on the *calung panempas* (see chapter 5). Similarly, the bamboo plays the *calung panempas* pattern as well. In measures 1 and 4, the bass guitar plays the pitch B, which emphasizes the tonal center of the piece. Subsequently, the pitch F[#] is played in measures 5 and 6 to mark the end of the introduction before the song begins. The long held notes produce a drone effect. The string sound adds richness and texture.

Figure 6.9 depicts the basic rhythmic pattern of “Banondari” as played on the drums and bass guitar, without variations (0’10” to 0’18”). Wahyu Roche mentioned that the basic rhythmic pattern of the *kendang*, as shown in figure 6.9, was taken from *tepak bajidoran*; for example, it includes the *mincid bongbang* pattern (in rectangles).

The musical score for Figure 6.9 is written in 4/4 time and consists of four measures. The key signature is one sharp (F#). The bass guitar part is in the bass clef and features a drone effect with notes B and F#. The kemprang part is in the treble clef and shows a rhythmic pattern of quarter notes. The bass drum part is in the treble clef and shows a rhythmic pattern of quarter notes. The det dong part is in the treble clef and shows a rhythmic pattern of quarter notes, with the first two measures of each measure highlighted by a rectangle.

Figure 6.9 Basic rhythmic pattern of "Banondari" (0'10" to 0'18")

The rhythmic pattern shown in measures 1 to 4 in figure 6.10 presents a variation on *kendang* and bass guitar. In several parts, the *kendang* and bass guitar played variations in order to mark the chord change and to emphasize the lyrics sung by the singer, as indicated by a rectangle in figure 6.10.

The musical score for 'Banondari' consists of ten staves. The piano part features block chords in Bm and G. The bamboo part has a steady eighth-note pattern. The human voice part has block chords. The bass guitar part has a rhythmic pattern with a highlighted section in measures 2-3. The open hi-hat and closed hi-hat parts have a consistent eighth-note pattern. The kemprang part has a complex rhythmic pattern with triplets. The bass drum part has a steady eighth-note pattern. The det dong part has a rhythmic pattern with a highlighted section in measures 2-3. The vocal part has lyrics: 'ma - tak pa - eh' and 'nga - ba - le - bang - ke'.

Figure 6.10 Variation played on *kendang* and bass guitar in "Banondari" (0'54" to 1'01")

Block chords made up of synthesized human voices, as well as the “skéng” framework in the synthesized piano, provide the harmonic foundation on the chords Bm and G. Like other arrangers discussed in this dissertation, Prigara retained the “skéng” pattern within the arrangement. Even though the name “skéng” suggests an influence from “skank” or reggae music, Prigara told me that it represents his desire to feature a characteristic of Sundanese music

(pers. comm., July 24, 2012). The open and closed hi-hat suggests the *calung panempas* pattern and the *kemprang* pattern in measure 4 emphasizes the accented upbeat pattern.

In order to make the harmony less monotonous, and to emphasize the fills by the *kendang* player, Prigara inserted a G chord in measure 3. The *kendang* player fills measures 2 and 3 with roll patterns on the *kemprang*. In *bajidoran*, this type of roll pattern is played to signal the end of a section. In *pop Sunda*, this roll pattern is played to stress the end of the singer's melodic phrase (as seen in the rectangle) in figure 6.10.

The *kendang* was the only traditional Sundanese instrument included in the piece. In a typical *pop Sunda* arrangement, the snare (if applicable) and *kemprang* usually occur on beats #2 and #4; in *Banondari*, the *kemprang* is played on beats #1 and #3. This represents a novelty in the realm of *pop Sunda*.

6.5 THE DANCEABILITY OF POP SUNDA

In Bandung, Subang, Karawang, and Purwakarta, the places where I attended *pop Sunda* performances, the host of a community or family celebration hired music groups to provide a lively atmosphere. Groups were hired to play various kinds of music including *gamelan*, *calung*, *jaipongan*, *bajidoran*, *pop Sunda*, and *dangdut*, among others.⁹⁹ When a *pop Sunda* or *dangdut* band was hired, attendees often danced. Wahyu Roche, a prominent *kendang* player, stated the following about *pop Sunda* and danceability:

Pop Sunda bukan hanya untuk didengarkan tapi juga untuk dijogedi seperti dangdut
(pers. comm., July 24, 2012).

⁹⁹ *Dangdut* is a type of Indonesian popular music characterized by the drum sounds *dang* and *dut* (Weintraub 2010).

Pop Sunda is not only listenable but also danceable, just like *dangdut*.

To encourage audiences to dance, groups included a *gendang tamtam*,¹⁰⁰ the drum used to accompany *dangdut*, in addition to the Sundanese drum (*kendang*). Sometimes, the *gendang tamtam* player accompanied *pop Sunda* songs and the *kendang* player accompanied *dangdut* songs. The interchangeable styles made the music more interesting for listeners. As a result, there was a high level of interchange among these two genres.

The shift from listening music to music for dancing represents a change in the musical value of *pop Sunda*. Since its inception in the 1960s, *pop Sunda* has been music primarily for listening. However, in live performances audiences were excited to participate in the performance and sing along. In the 2000s, *pop Sunda* arrangements, augmented by the use of danceable rhythms produced by the *kendang* player, satisfied the audience's desire for danceable music. These live performances made the presence of a *kendang* player obligatory.

Spiller writes that for Sundanese listeners, “drumming is at once liberating and regulative-liberating in that it inspires them to dance in a way they feel is free, but regulative in how it compels, controls, and induces conformity” (Spiller 2010: 43). In *pop Sunda*, drumming encourages audiences to participate in the performance in a way that makes them feel free. But it does not have the regulative function of other kinds of Sundanese dance.

In order to make *pop Sunda* danceable, arrangers had to collaborate closely with musicians. The dynamic drumming patterns played to accompany “Banondari” were well-suited to the energetic and dynamic spirit of Sundanese dance. For example, on stage, singer Rika

¹⁰⁰ In *dangdut*, a *gendang* (also called *gendang tamtam*) provides the rhythmic foundation of the music. The *gendang tamtam* “is a set of two single-headed drums that combines the physical qualities of Indian tabla and bongo” (Weintraub 2010: 235).

Rafika, danced typical movements of *jaipongan*; she could match the movements she made with the rhythmic patterns played by the *kendang* player. Spectators often danced along, in the styles of *ketuk tilu* and *penca silat*, following the rhythm played by the musicians. Additionally, the majority of the attendees danced in a free style as a way of enjoying the performance.

The danceability of these *pop Sunda* arrangements was a type of participatory music-dance tradition that grew out of the *kendang* patterns in Sundanese dance forms. Thomas Turino has written that, “Participatory music and dance have special qualities and characteristics for creating solid feelings of community and identity” (2008: 157). The particular styles and sounds in the arrangement were essential for “defin[ing] the nature and identity of the community being brought forth through performance” (ibid.).

Based on informal interviews conducted with many attendees at performances of *pop Sunda*, I found that the *tepak kendang* motivated the audience to participate. For example, in the *pop Sunda* performance conducted at a wedding party in Bojong Sari, Bojongsoang, Bandung Regency (July 15, 2012), the drumming was not dynamic or inspiring. As a result, people did not dance. In this case, *pop Sunda* was listenable rather than danceable. However, when the *kendang* player began to play dance patterns, attendees jumped onto the stage or to the front of the stage to get involved in the performance.

7.0 CONCLUSION: THE ART OF THE ARRANGER

Arrangers are essential actors in the production of *pop Sunda*. As demonstrated in this dissertation, arrangers fulfill multiple functions. They take a musical idea from a composer and craft it into a finished product. Arrangers are collaborative partners with producers, singers, musicians, composers, and studio engineers. They are involved in all aspects of the production. As composer Nano S. stated, “the arranger makes the music listenable” (pers. comm., June 9, 2010).

Despite their significance and multiple functions, the arranger has not been sufficiently acknowledged by scholars of Sundanese music. This dissertation acknowledges and celebrates the significance of five *pop Sunda* arrangers by describing their work.

The creation and development of *pop Sunda* was not always encouraged. For example, in the 1952 the exalted Sundanese musicologist and educator R.M.A. Kusumadinata advised musicians not to use Western instruments to accompany Sundanese songs (Kusumadinata 1952a: 27). He argued that Western instruments were tuned differently and did not have the proper sound quality to create the proper Sundanese musical feeling or atmosphere. He believed that such practices would lead to the demise of Sundanese music traditions.

In contrast, the arrangers discussed in this dissertation argued that *pop Sunda* actually helped to preserve and re-popularize traditional Sundanese elements in modern times. *Pop Sunda* was a central element in making *Sunda* modern (*moderen*). In the 1960s, *pop Sunda* made

Sundanese people feel *keren* (up to date) as opposed to *kampung* (behind the times). It was the role of the arranger to modernize music. The arranger used ideas from Western music and combined them with ideas from traditional Sundanese music. This cross-cultural activity generated new forms of music.

By modernizing music, arrangers brought Sundanese music to a new generation. *Pop Sunda* bridged the generations, as it evoked nostalgia but also offered a new experience for listeners. *Pop Sunda* retained many traditional Sundanese elements as well as social values embedded in older Sundanese songs, including sacred chants and children's songs.

In this dissertation, I paid close attention to the nature and practice of arranging styles. Jassin arranged Sundanese children's songs using ideas from Western music including functional harmony, Western instruments, and a vocal group format to make modern Sundanese music. Jassin adopted calypso to accompany traditional Sundanese songs. He changed the older songs by adding (*tambih*) or changing (*robih*) individual sections of songs. He established the band Nada Kentjana to allow him to accompany those traditional songs using a pop style.

Tan Déséng modernized Sundanese music by adapting Sundanese scales to the Western diatonic tuning system using Western instruments. He also combined Western instruments with the Sundanese *rebab* and *suling*. These new instrumental formats accompanied Déséng Sundanese singers and their distinctive vocal styles. He translated *kacapi* patterns to the guitar and adapted patterns commonly played by the *kendang* player for bass guitar. Déséng arranged music to accompany Sundanese sacred songs that allowed those songs to be heard more widely. In several recordings, Déséng adopted rock 'n' roll to accompany Sundanese songs.

Yan Ahimsa created Sundanese instrumental sounds and tunings using synthesizers. He used a hi-hat to imitate the sound of a *kecrék*. He chose a particular human voice sound from the

synthesizer to represent the *suling*. He used a string guitar sound to represent the *kacapi*. He blended these sounds with Western instruments to accompany Sundanese vocal melodies. Like Déséng, he arranged melodies in Sundanese scales adapted to a Western diatonic tuning system.

For Sundanese, part of being modern is being cosmopolitan. When asked why Sundanese people should be proud of their own music instead of foreign music such as *musik Latin* (Latin music), *pop Barat* (Western popular music), and *musik India* (Indian popular music), Doél answered “Because we possessed the arrangers who were able to place (*menempatkan*) *pop Sunda* in contexts similar to those foreign musics” (pers. comm., July 29, 2012). Doél made music for cosmopolitan settings. He talked about producing music for people “in the lobby of an international hotel, an international airport, or an international mall” and for people “in expensive cars” (pers. comm., July 29, 2012). However, he retained traditional Sundanese elements such as “*skéng*,” *calung*, and *kecrék* patterns.

Prigara used western technology and musical techniques that maintained Sundanese traditions. He used computers to create Sundanese instrument sounds and tunings. He sampled sounds to create modern remix and techno styles. He adapted Western instruments to play Sundanese sounds; for example, a violin played like a *rebab* or assorted flutes to represent Sundanese *suling*. He played the *calung* and *kecrék* patterns using Western instruments. Most importantly, he was one of the arrangers who made *pop Sunda* danceable and participatory.

Sean Williams writes that “[t]he Sundanese people of West Java, Indonesia possess a strong sense of regional identity and take pride in Sundanese art forms which express a particularly regional character” (1990: 106). All five of the arrangers discussed in this dissertation expressed a strong sense of regional identity and pride as Sundanese. For example, Tan Déséng stated that “*Tatar Sunda* is my homeland; therefore, I must admire and preserve my

own treasures [Sundanese arts forms]” (pers. comm., August 8, 2008); Yan Ahimsa claimed that “I pride myself on being a Sundanese because the Sundanese people own an abundance of art forms” (pers. comm., August 4, 2008); and Doél Sumbang said that “I must show that songs using the Sundanese language are fashionable (*ginding*)” [pers. comm., July 29, 2012]. Further, Prigara said that danceable arrangements of *pop Sunda* allowed audiences to participate in the performances; the participatory performances encouraged a strong sense of group identity as Sundanese.

Language was critical for promoting a sense of Sundanese identity in the songs of *pop Sunda*. The use of Sundanese language levels and elite traditions such as *tembang Sunda* was perceived by arrangers to perpetuate a social gap (*kesenjangan sosial*) in Sundanese society. Acclaimed author and cultural critic Ajip Rosidi proclaimed that this social gap must be eliminated by making the Sundanese language available within all social levels in Sundanese society. Arrangers were leaders in this process of bridging this gap. Jassin and his band Nada Kentjana concentrated on *kakawihan urang lembur* (Sundanese children’s songs) that were known and enjoyed by the masses as well as by the government’s ruling elite. Tan Déséng eliminated the gap between *tembang Sunda* and popular music by translating *kacapi* patterns to the guitar in *pop Sunda*. Further, Doél Sumbang’s arrangements of *pop Sunda* used a Sundanese urban underclass dialect and not the hierarchical language levels of previous arrangers. The Governor of West Java used Doél’s music to promote his programs in 2006 and the Mayor of Bandung used Doél’s music in his political campaign in 2012.

Although each chapter in this dissertation is constructed around the work of one arranger, there are many links between them. For example, the sound and style of *rebab* played by Déséng in the 1970s was also part of Prigara’s arrangements in the 2000s. However, Prigara used the

violin instead of *rebab* to produce the *rebab* sounds. Further, Yan Ahimsa, Doél, and Prigara retained the sounds and styles of other Sundanese instruments including *calung*, *gongs*, and *kecrék*, which were played either through the original instruments or through synthesized sounds. The *kendang* connects the music of Déséng, YanAhimsa, Doél, and Prigara. They also retained musical elements like the “skéng” pattern, which was played by Sundanese *kacapi* players in the 1920s and can be heard in Sundanese popular music from the 1940s to 1960s.

In the national politics of the early 1960s, when President Soekarno stressed the development of regional music over Western music, the arranger Jassin translated old songs into a new format. Arrangers made it possible for non-Sundanese people to enjoy Sundanese music. Although the language might not be understandable, the arrangements sounded new and exciting. They also made the music listenable for audiences in other countries. In the 1960s, arrangers made arrangements of *pop Sunda* for cultural missions in India and Italy (Rome) [*Kompas* July 16, 1965] as well as Korea (*Pikiran Rakyat* July 24, 1965).

In the mid-1970s and early 1980s, non-Sundanese arrangers created *pop Sunda*. For example, Zaenal Arifin, a member of the Minang ethnic group of Sumatra, and born in Central Java, arranged Sundanese songs entitled “Es Lilin” (“Popsicle”) and “Harianeun” (“Unhelpful”). Sjafi’ie Glimboh, a Betawi arranger, and his Band 4 Nada (Four Notes Band), created arrangements to accompany the song “Hariring Kuring” (“My Song”) sung by Tati Saleh. These songs, released on albums by the Remaco recording company, became popular throughout Indonesia.

In the 1990s, arrangers made *pop Sunda* recordings for international audiences. Indonesian arranger Lilik Aribowo, in collaboration with Japanese producer Makoto Kubota, produced an album *Dari Sunda (From Sunda)* featuring singer Detty Kurnia, which became

popular in Japan in 1995. Aribowo arranged traditional Sundanese songs such as “Banondari” (“The Princess”) “Coyor Panon” (“Glassy Eyes”), and “Sorban Palid” (Turban flowing on the river) in a modern style to make the music listenable by Japanese and other non-Sundanese audiences. One review stated that Detty Kurnia managed “to make an impact on audiences beyond Asia and possesses a voice once heard not easily forgotten. This mellifluous voice is still one of the most beautiful to ever emanate from Indonesia, and a match for anyone, in any genre in the world.”¹⁰¹

In the early 2000s, arrangers emphasized regionalism as part of a governmental policy called “regional autonomy” (*otonomi daerah*). In 2004, Indonesian president Megawati Soekarnoputri redefined “daerah” (region) in terms of a regional government that had the autonomy to regulate and manage its own affairs and the interests of local communities. Regional autonomy was aimed to accelerate the welfare of a local community by providing better services, increasing employment, and involving members of the whole community (Constitution of Regional Autonomy 2004). All regional governments in Indonesia were encouraged “to stand on their own feet” (*berdiri di atas kaki sendiri*, or *berdikari*). Indeed, developing *pop Sunda*, which contained regional Sundanese elements, was one way in which arrangers were able to express their Sundanese regional identity. Each one used sonic elements to establish a “taste of *Sunda*” (*rasa ka-Sunda-an*).

However, in each case study, each arranger expressed his own style. Doél notes that “when I create *pop Sunda*, I am very proud because I have my own style” (pers. comm., July 29, 2012). Arrangers made unique contributions that differentiated them:

¹⁰¹ <<http://www.last.fm/music/Detty+Kurnia>>

. . . yang tidak boleh itu terjadi penyamaan karakter. Ketika orang melihat Doél Sumbang, melihat Yan Ahimsa, melihat Uko Hendarto, itu tidak boleh ada yang sama. Ini lho Yan Ahimsa, ini lho Doél Sumbang, ini Uko Hendarto. Kan harus begitu melihatnya. Sehingga orang mempunyai referensi yang cukup kaya, dan dari kekayaan itu orang melihat bahwa ternyata *pop Sunda* itu kaya ragam, tidak semiskin seperti yang dibayangkan (pers. comm., Doél, July 29, 2012).

. . . what is not allowed, is [for arrangers] to produce the same musical character. When people see [listen to music of] Doél Sumbang, see [listen to music of] Yan Ahimsa, see [listen to music of] Uko Hendarto, they cannot think that they were the same. This is Yan Ahimsa's [music], this is Doél Sumbang's [music], and this is Uko Hendarto's [music].¹⁰² People must think in that way. Therefore, people will have a view that is sufficiently rich and from that richness they can see evidence that *pop Sunda* is full of variety, and not as poor as they might have imagined.

Doél's statement shows that people recognize individual styles as associated with particular arrangers.

In *pop Sunda*, collaboration between the arrangers and other practitioners generated unique music productions. Arrangers were the ones who often generated these collaborations. Arrangers depended on the knowledge and music skills of singers and other musicians. On the one hand, the arrangers wanted the singers and other musicians to express their own ideas. The arrangers did not want to confine the expression of the singers and musicians. On the other hand, the arranger influenced the singer and musicians to deploy her/his unique skills. The arranger guided and encouraged the singers and musicians to feature her/his own style. Through this collaborative process, the art and soul of *pop Sunda* emerged.

¹⁰² Uko Hendarto is an arranger of *pop Sunda*, who arranged music to accompany the majority of Darso songs. Darso is a prominent *pop Sunda* singer in West Java. Uko Hendarto is Darso's older brother.

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INTERVIEWS CITED

Agus Super	July 25, 2012
Ari Prigara	July 24, 2012
Deddy Odoy	February 13, 2012
Doél Sumbang	July 2, 2010; July 29, 2012
Ega Robot	July 10, 2012
Iyar Wiarsih	February 1, 2012
Moh. Hikmat	June 5, 2010
Moh. Jassin	June 15, 2008
Nano Suratno	April 22, 2004; June 9, 2010
Rachmatullah Ading Affandi	June 2, 2004
Rina	February 15, 2012
R.P. Koesoemadinata	June 15, 2014
Tan Déséng	August 8, 2008; August 26, 2013 (phone call)
Wahyu Roche	July 24, 2012
Yan Ahimsa	August 4, 2008; August 2, 2012