SPAAFA
SEAMEO PROJECT IN ARCHAEOLOGY AND FINE ARTS
FINAL REPORT
SEMINAR ON TECHNOLOGICAL DEVELOPMENT AND THE TRADITIONAL PERFORMING ARTS
Jakarta, Indonesia, December 15 – 20, 1981
Southeast Asian Ministers of Education Organization
SEAMEO PROJECT IN ARCHAEOLOGY AND FINE ARTS

S P A F A

FINAL REPORT

SEMINAR ON TECHNOLOGICAL DEVELOPMENT

AND THE TRADITIONAL PERFORMING ARTS (I-W4)

Jakarta, Indonesia

December 15-20, 1981
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I. PROCEEDINGS
I. PROCEEDINGS

1. Opening Ceremony

The SPAFA Workshop on Technological Development and the Traditional Performing Arts convened jointly by the Directorate General of Culture of Indonesia and the SPAFA Coordinating Unit was held in Jakarta, Indonesia on December 15 - 20, 1981. All proceeding, sessions and main reception were held at the Sabang Hotel.

Attended by participants, observers, and consultants from Indonesia, Philippines and Thailand, the Opening Ceremony was conducted at the Riung Room of Sabang Hotel. All other sessions were held here.

In his Welcoming Address, the Chairman of the Organizing Committee, Mr. F. X. Soetopo, underscored the main goal of the workshop as an arrival at "guidelines for enhancing, protecting and preserving the cultural heritage and for minimizing loss and ultimate extinction in the face of intensified industrialization and modernization". He also expressed his hopes that the participants would make the most of their concerted efforts for attaining this goal.

Dr. Rosa C. P. Tenazas, Acting SPAFA Coordinator, explained in her address that this workshop forms part of the second phase follow-up activities in connection with the "preserving the national cultural heritage exemplified in the traditional performing arts". She further delineated the objectives at the previous SPAFA seminar on the Preservation of Traditional Performing Arts in Modern Environment held in Bali, Indonesia in 1979 which, in effect, would form as guidelines to the discussions and arrival at policies as well as recommendations in this seminar.

In behalf of the Minister of Education and Culture, Indonesia's Inspector General of the Department of Education and Culture, Mr. F. X. Soedijana, officially welcomed the participants and observers and declared the seminar open. He voiced the fact that "technological progress should be made applicable and synchronized with the ever-developing arts". He expressed the hope that in all the exchange of knowledge and experience that will take place during the seminar, the status, curriculum, and strategies to be taken up would all redound to the safeguarding of the innate spirit and characteristics of the traditional performing arts.

The full text of the speeches are given as Appendices 2a-c.

The Seminar was officially declared open by the Inspector General of the Department of Education and Culture at 10.00 A.M.
II. BUSINESS SESSIONS

1. Election of Officers

The Head of the Indonesian Delegation, Dr. I. Made Bandem, was elected Chairman of the Seminar.

This was proposed by the Chief Delegate of the Philippines and seconded by the Chief Delegate of Thailand. Co-chairmen who would lead the discussions of specific topics were elected as follows:
Topic 1, Dr. Bandem; Topic 2, Prof. Dr. Agbayani; Topic 3, Prof. Amelia B. Aguila; Topic 4, Dr. I.G.B.N. Pandji; and Topic 5, Mr. Chaturong Montrisart.

Mrs. Vilma R. Santiago-Felipe from the Philippines was elected Rapporteur-General and Mr. Sal Margiyanto from Indonesia was elected Assistant Rapporteur.

2. Adoption of the Tentative Agenda

The Tentative Agenda was adopted with a few amendments and it appears as Appendix 3.

3. Presentation of Country Reports

The Country Reports were presented in the following order, in summary form, and are found in Appendix 4a-c.

The Philippines

The Philippine country-report came as a paper "Environmental Education through the Arts and its Relation to Technological Development" presented and read by Prof. Virginia Flor Agbayani.

There is in the Philippines today a prevailing movement of communities towards a "man made" environment geared to which is an accent on environmental education. This movement brought about by tremendous technological progress and overwhelmed by infra-structures threatens to dislocate - if not entirely erase - the innate customs and traditions and the cultural heritage of the country.

In addition to the continuing effort at preservation, propagation and promotion of the Filipino heritage in the traditional performing arts, the accent on tourism, as an industry and as education, has affected the present environs. Performing groups in the various islands have organized to project and present their folk arts, crafts and performances for the influx of tourists. The organization of the
Asian Institute of Tourism at the University of the Philippines is a concrete step to safeguard the cultural heritage by its educational program while it promotes the development of tourism as an industry.

The Cultural Centre of the Philippines has continuously performed its multifaceted duties allowing the progress and dissemination of folk as well as fine arts in the country. By its outreach programs, its overseeing and partial support of various performing groups, its continuing schedule of foreign performing artists, its varied festivals of the performing arts, its National Music Competitions for Young Artists, and the Philippine High School for the Arts, the Cultural Centre of the Philippines manages to harness and direct the nationwide efforts in the growth of the performing arts.

In the educational system, the Ministry of Education and Culture is vigilant in upgrading the curricula at various levels to contain enough learning of the folk and fine arts, integrating them with other related subjects thus making the acquisition and appreciation of such arts more relevant to their development as persons and their choice of a life-style. With these strides by the MEC, other organizations and agencies of the Philippine government are expected to lend support in giving the Filipino youth ample change to know himself better and develop into a worthy citizen aware of his cultural identity and able to control his environment as he relates to the greater international environment.

Thailand

The Thai country-report presented by Mr. Chaturong Nonrisart consisted of three parts: 1) a factual report that touches on the structure of Thailand's Ministry of Education and Culture and the Department of Fine Arts which is greatly responsible for the preservation and promotion of its Traditional Performing Arts (TPA), and other related topics such as media and tourism; 2) a slide presentation dealing on the traditional dances of Thailand, the Thai National Theater, and a glimpse of the manner of handing down the arts from the master-performers to the young students; and 3) a demonstration session on the traditional way of putting on costumes prior to a performance.

The Statistical and factual aspects of the report may be read from the print in Appendix 4b.

The visual impressions from pictures and poses during some performances of the Thai dances gave insight to the Ramakien, the varieties of Lakon, shadow plays and Ramrong.

A special feature of the country report was the ceremonious demonstration of dressing up Thai dancers for a performance. With Mr. Sal Lurgiyanto, Assistant Rapporteur General, standing as model, Mrs. Panida Sidhivarn and Mrs. Somsanorn Subnuon meticulously and efficiently geared
Mr. Hargiyanto with the "Chui Chai Brahnu" costume for the Brahmin Dance within the span of forty-five minutes.

Mr. Montrisart concluded his interesting country-report thus:

"In conclusion of my country report, I would like to call your attention to recognize the great educational potential inherent in the traditional performing arts, and to consider that this potential should be used with the aim of strengthening the social and political consciousness of the population.

"In order to fulfill its eventual function in the cultural life of society, traditional performing arts must aim at becoming an instrument of social change and progress. Thus it should develop ways and means to bring its performances to popular audiences in both urban and rural communities and should endeavor to give expression in its artistic work to the needs and aspirations of the popular audiences. To this end, urgent steps should be taken towards the training of teachers in the field of the traditional performing arts, as well as towards the development of an appropriate curriculum.

Indonesia

The working paper from Indonesia was presented by Dr. I Made Bandem, of the Indonesian Delegation. In the Introduction of the paper he explained that Indonesia is the largest archipelago in the world. It consists of roughly 13,000 islands, 6,000 of which, covering 60% of its area size are populated. As expressed in the caption of the coat of arms "Bhinneka Tunggal Ika" (meaning "Unity in Diversity") Indonesia has extremely diverse population, with different historical and socio-cultural backgrounds.

Due to the diverse population with their historical and socio-cultural backgrounds, each ethnic group of Indonesia has developed their own characteristic and the arts.

Performing arts, (that is music, dance and drama) have been an important part of Indonesian cultural life throughout the history of the archipelago. It is very fortunate that examples of performing arts forms from the past from many areas in Indonesia still survive today and kept alive by the vital Indonesian way of life.

Aside from preserving our own tradition Mr. Bandem stressed, we must create a new form of performing arts to suit the development of our nation as characterized by the development of technology and industrialization. Thus Indonesia as a developing country must open to new cultures.
The topics covered in the paper included the following:

(i) Introduction

(ii) The Status of the Indonesia Performing Arts in Contemporary Society.

(iii) Development of a Special Curriculum in the Higher Education Specially Designed for the Appreciation and Greater Awareness of the Traditional Arts.

(iv) Tourism and Development in Relation to the Need for Preserving the Basic Characteristics of the Traditional Performing Arts.

(v) The Role of Administration and other Agencies in Revitalizing and Increasing Consciousness for the Urgent Need to Preserve the Aspects of the Cultural Heritage.

(vi) Strategies for Enhancing, Protecting and Preserving the Traditional Performing Arts.

The full text of the working paper is found in Appendix 4c.
III. DISCUSSION SESSIONS

There were 5 sessions during the Seminar with corresponding topics discussed:

Topic 1: The Status of the Traditional Performing Arts in Contemporary Society.

Topic 2: Tourism and Development in Relation to the Need for Preserving the Basic Characteristics of the Traditional Performing Arts.

Topic 3: Development of a Special Curriculum in the Higher Education Especially Designed for the Appreciation and Greater Awareness of the Traditional Performing Arts.

Topic 4: The Role of Administration and Other Agencies in Revitalizing and Increasing Consciousness for the Urgent Need to Preserve these Aspects of the Cultural Heritage.

Topic 5: Strategies for Enhancing, Protecting and Preserving the Traditional Performing Arts.
Topic 1 - The Status of the Traditional Performing Arts in Contemporary Society

Chairman: Dr. I Made Bandem

Wednesday, December 16, 1981
14:00 - 17:00

The Chairman posed the main question, "What does Performing Arts mean to our respective countries?" Based on the functions that traditional performing arts play in our countries, they can either be for 1) religious rituals, 2) artistic presentations, or 3) entertainment purposes.

Prof. Veneracion read a paper on how the traditional performing arts - both in dance and music - are thriving in the cultural scene in the Philippines. While music and dances retain their ethnicity in the mountains or in the regions of origin, these TPA have been contemporized to suit the demands of a more sophisticated audience and the tourists.

Fascinating results have been produced. There is a sudden rediscovery of traditional dances, music and customs in the various regions. Young composers and creative artists found rich "germ" materials in the legends and the music and have conceived new theater pieces, music and choreographies. There is a general re-focusing of attention on the TPA in the Philippines at present. The text of this paper is in Appendix 5a.

In Thailand, there is the system of teaching the traditional performing arts in the schools strongly going on. Special learning of such dances in school insure the preservation of traditional dances. Composers have also tried to create new arrangements of traditional Thai music.

Mr. Pandji informed the seminarists that in Bali, traditional performance of certain ritualistic dances can not be done 'artificially' for visitors or as in a presentation unless there is an authentic occasion - such as a cremation - that calls for it. It is believed that if this is allowed to be done, where time gives a constraint, the spirit and essence of the dance is lost.

With regards to the status of performer of TPA, there are professionals, semi-professionals and those who perform without looking for monetary returns.

In Jakarta, various traditional aspects of the TPA are affected by new technological facilities. Artists have been encouraged to perpetuate the dances and music by performance, thus allowing more people to experience them.
An interesting juxtaposition of the status of TPA in the Philippines on one side and Indonesia and Thailand on the other was noted by Prof. Veneracion in the sense that while Indonesia and Thailand had enough TPA to start from as a springboard to bring about change, the Philippines needed a look-back to the traditions to retrieve them from a time of constant colonizing changes.

The common consensus in all three participating countries is that there should be a balance of attention to the preservation of TPA as well as to the continuous growth of contemporary native music as well as all types of music.

If ever the Western world has come to the East for further change in their music, why should we not then, keep tract of all these changes? If we have to change, let it be evolutionary and experiential in motive and not a kind of prostituting the arts.

Topic 2 - Tourism Development in relation to the Need of Preserving the Traditional Performing Arts.

Chairperson: Prof. Amelia B. Aguila

Thursday, December 17, 1981

09:00 - 12:00

The development and growth of Tourism in the past decade has been so phenomenal that for the most of the developing countries in the world, it has become a main source of foreign exchange so essential to the development projects. But while tourism has benefitted these countries economically, it has also posed the significant problem for the preservation and protection of the cultural heritage of these countries.

It is important to focus attention to the problems of proper tourism planning involving both government and the private sector, of professionalizing the tourism industry by providing guidelines and coordinating with them, and of drumming up and generating more interest in cultural tourism rather than in other kinds of tourism.

In the two sessions of discussions, the following means of preserving and protecting the cultural heritage, particularly the TPA came up: 1) Government and private sector should coordinate and cooperate to control activities that will insure the authenticity of cultural presentations.

2) Subsidy and support of traditional performing artists should also be undertaken.
3) Nurture the tourist guides of the future from among the young ones, as in Mexico. Their familiarity with their own regions make them the best authority for the chore.

4) Proper dissemination of information through books, brochures, video tapes and cassettes. Translations of the TPA to other languages as long as they retain the innate characteristics may increase appreciation for these among tourists and younger nationals. The use of earphones with proper translations while viewing the TPA may be of great help.

5) Proper marketing of our TPA to quality tourists rather than to quantity tourists may help attain our goals of preservation and protection of our TPA.

6) Insure the authenticity and aesthetic quality of package "quickie" cultural presentations in hotels so that they retain the aspects of originality and uniqueness, two factors very often sought after by tourists.

The problem of professionalizing the tourism industry has found its initial solution in the recently organized Institute of Tourism at the University of the Philippines where professionally trained managers, entrepreneurs and qualified staff personnel come from. As is done in Bali, tour-guides courses should be offered as early as in the secondary school. Guides should eventually be licensed to perform their chores.

In all these - whether the tour be oriented for sports, health, recreation or special interests - tourists' attention and interest on cultural aspects must be sustained and the promotion of brotherhood and international understanding be the main goal.

Topic 3 - Development of Special Curriculum in the Higher Education Especially Designed for the Appreciation and Greater Awareness to the TPA.

Chairperson : Prof. Virginia Flor-Agbayani

Thursday, December 17, 1981

14:00 - 17:00

The session started quite late in the seminarists' desire to await the arrival of Dr. Bandem from his conference with the HEC regarding the approval of a new curriculum for higher education in the TPA for Indonesian schools.
In order to promote and preserve the TPA, a special curriculum designed as unique, imaginative, creative with permanent impact, and living so as to meet the changes that society demands must be formulated. This special curriculum should provide innovations through education that will make technological development and traditional performing arts relevant with each other.

An insight into the current educational system of the three countries revealed the common problem of the lack of qualified teachers in the TPA for adequately reaching the potential students. There is, then a dire need for providing both formal and extension programs in the teaching of TPA because "for every teacher we produce, there will be hundreds of children they will reach". Scholars who come to the university to upgrade their learning in the performing arts should go back to their respective regions to share what they learned with the populace.

Government and the private sector would play important cooperative roles in this endeavor and should therefore be enjoined; for while the special curriculum would benefit the student of the TPA with a continuing growth in his proficiency in the art, it will more importantly insure the appreciation and greater awareness among more people, both nationals and foreign.

Despite all the enlightened exchange of ideas, it was agreed that further discussions be resumed in the next session when Dr. Bandem will be present to share his views and the result of his conference on the proposed curriculum with the MEC.

The session continued the following morning with Dr. Bandem's report on the status of his mission. Copies of the proposed curriculum revamp which will provide Indonesia with three dance academies and two traditional music academies under the Indonesian Institute of the Arts were distributed to the participants.

It was then agreed that a common curriculum for the TPA to benefit South East Asian Countries would be an ideal, concerted means for preserving the TPA. This would, however, require a special consultative session for spelling out the special curriculum. It was then proposed that another such seminar of three days be convened in Bangkok. Mrs. Suleiman of the SPAFA Governing Board requested Dr. Tenazas, Acting SPAFA Coordinator, to look into this.

Dr. Agbayani provided the Meeting with an outline of her discussion which appears as Appendix 5d. Dr. Bandem's report appears as Appendix 5c.
Topic 4 - The Role of Administration and Other Agencies in Revitalizing and Increasing Consciousness for the Urgent Need to Preserve these Aspects of the Cultural Heritage

Chairman: Mr. I.G.B.W. Pandji

Friday, December 18, 1981
09:00 - 12:00

Mr. Pandji traced the organization of the Art Administration in Indonesia wherein certain specific directorates have the charge of administering various cultural activities. Certain agencies in Jakarta of government and semi-government standing such as the Arts Council Centre, the Jakarta Arts Council, the Jakarta Institute of the Arts, the Indonesian Literature Documentation, and the Mitra Budaya undertake the administration of the TPA in Jakarta.

In the Philippine scene, the MEC, the Cultural Centre of the Philippines, the National Museum, National Library, the PANAMIN, the Commission on Minorities, the Historical Commission and Restoration Commission are responsible for the revitalization and promotion as well as preservation of the cultural heritage. Thailand's MEC, the Department of Fine Arts, the College of Dramatic Arts, the Office of the National Culture Commission, and the National Identity Board handle this job mainly through education and performance inside and outside the country.

The processes of preservation would include:

a. restoration, as in the case of the restoration of Borobudur;
b. reconstruction;
c. documentation by means of writing, notation, recordings, or videotaping;
d. revitalization methods such as the holding of festivals to encourage younger people's interest in perpetuating the performance of TPA;
e. recognition of the achievements of the traditional performing artists, such as the Philippine "National Artist" Awards which carry monetary and honorific rewards;
f. research supported and encouraged by the government.

It was also noted that not only the respective government but also foundations of international stature - the JDR III Fund, the Ford Foundation (Asian Cultural Council), Asia Foundation among others - have made possible the furthering of studies by performers and experts in the traditional performing arts, and the funding for preservation and restoration of TPA and ethnic arts.
In closing, the recommendation for the 1979 SPAFA seminar held in Bali were read by Mr. Pandji. Mrs. Suleiman stressed that follow up of said recommendations be done.

Topic 5 - Strategies for Enhancing, Protecting and Preserving the Traditional Performing Arts.

Chairman: Mr. Chaturong Montrisart

Friday, October 18, 1981

14:00 - 17:00

With the main problem of providing competent and ample teachers for the TPA and the other problem of employing current technological facilities in the revitalization of the TPA, a free-for-all suggestion of strategies for the solution and enhancement methods in the TPA took place.

The problem of notation, according to Mrs. Veneracion, is brought about by the lack of a common scale for the different ethnic musics. The Indonesian number-notation is so far the most practical means for documentation. The video-tape process could help for documenting dance performances; the tape recorders for the music.

Dr. Bandem believes that the film or video documentation may discourage the performers to dance the ceremonies. Film and cameramen generally touch instruments and other paraphernalia in which case ceremonies of purification need to be done. For such documentation sessions, the traditional performing artists should be prepared.

Closer supervision of the performances of TPA all over the country was suggested by Mr. Montrisart along with conceived capsulized performances of authentic nature given in a lecture-demonstration format.

The holding of festivals and competitions of TPA among the younger generation would encourage the appreciation and on-going performances for these, as in the program of the NAMCYA in the Philippines was suggested by Mrs. V.S. Felipe. These festivals and competitions may later be extended to inter-SEA proportions.

Mrs. Suleiman brought to focus the lack of books about TPA for children and encouraged the use of printed and electronic media for disseminating information on TPA. Caution, however, must be taken into consideration for retaining the authenticity of such versions.

Mr. Sal Murgiyanto suggested that in order to preserve the activity as well as the artists, a museum of the TPA should be established and tended, a system of recognition and pensions for the artists should be conceived and implemented.
The preservation and propagation of the materials from which instruments and costumes are made should be attended to, suggested Mr. Montrisart.

To insure the protection of standards and authenticity of performance, Prof. Agbayani suggested the formation of a Board of Trustees appointed for establishing policies and checking the propriety of the performances.

Mrs. Suleiman believes that the SPAFADigest should continue to disseminate information on these ongoing projects to the various entities. Dr. Bandem then countersuggested that the Newsletter on TPA be started with the publication of the different country reports.

With these strategic ideas neatly listed, the body closed the discussion sessions of the seminar.
RECOMMENDATIONS

I. So that in the throes of all technological changes the status of the TPA in contemporary society may be preserved and in a way kept abreast with the times, the TPA

1 - should be exposed to more audiences in their indigenous as well as in their contemporized forms;
2 - should be introduced to the children early enough;
3 - may be used as 'germ' for new creative works of art as long as these are treated with authenticity; and
4 - should be enhanced instead of disrupted by the various technological developments.

In order to preserve TPA, it is even more vital to preserve the master artists, themselves, by insuring their respectable status in society and providing them with monetary and morale-boosting incentives.

II. The appreciation and continually growing awareness for the TPA need to be insured by designing and implementing

1 - a special curriculum for TPA teachers, a common shortage of whom is badly felt in all the member countries;
2 - a common curriculum for students in the performing arts who may continue their studies in any SEAMEO member country without much technical difficulty;
3 - the inclusion of TPA appreciation courses into the curriculum of higher studies other than the arts; and
4 - the provision for non-degree extension courses in TPA for future teachers or others interested in the arts.
A follow-up seminar/workshop for spelling out the special curriculum and various programmes is recommended to be convened by SPAFA in Bangkok in the nearest possible time.

III. Since tourism is accepted as having a vital relation with the presentation of the TPA,

1 - coordination should be established between the leadership in education and in tourism in the SEAMEO member countries in so far as tourism planning, development and promotion is concerned with the end in view of projecting and promoting the cultural heritage of the respective member countries;

2 - regionalization of the TPA, presenting them in their original locale with two-fold purposes of a) presenting them in their most authentic form possible and b) dispersing the benefits of tourism to the people living outside the metropolitan areas;

3 - tourism education with emphasis on cultural heritage particularly the traditional performing arts should be started from the early grades and integrated in the social studies subjects;

4 - pre-travel seminars and information on the culture of the destination countries should be provided to tourists and such vital information be disseminated through brochures and audio-visual processes right at the port of entry;

5 - professionalization of the tourism industry by establishing tourism schools that will develop and produce professionally trained managers, entrepreneurs and qualified staff personnel for the industry who are conversant with cultural heritage particularly the TPA, and;

6 - development of the innate resources with caution and creativity up to a point to prevent culture shock among the natives.

IV. Assistance and support of government, semi-government and other agencies and the private sector should be tapped and maximized towards the restoration, documentation and revitalization and further research through

1 - the granting of recognition and awards for senior performing artists promoting the National Identity of the respective countries;

2 - the building of infra-structures and facilities (physical plants) to further develop the TPA performances;

3 - more research, government or grants funded, for finding the best means for preserving cultural heritage; and
4 - integrating the objectives of other agencies and administrations in revitalizing and increasing consciousness for the urgent need to preserve TPA.

V. Strategies and plans for enhancing the protection and preservation of TPA include:

1 - the perpetuation of materials and methods for making of traditional instruments, dance and theater costumes and properties;
2 - preserving traditional architecture used for staging TPA;
3 - finding the best means of documentation for dances and music;
4 - the publication of more books and other information materials for children and adults to spread awareness and interest about the TPA;
5 - the use of television and films, cassette and disc recordings for promoting the TPA;
6 - the organization of festivals and competitions on TPA among the youth of each member country which may probably grow into a South East Asian Festival, under SPAFA coordination, much later;
7 - the establishment of a Museum of TPA in each of the member countries, and

VI. Special publication of the SPAFA Digest issue particularly containing the formation of trustees responsible for formulating policies governing the standards and propriety of the performances.

VII. For a more thorough implementation, it is recommended that the recommendations in the 1979 SPAFA Seminar, of which this present one is a follow-up, be reviewed and followed up:

Recommendations No. 4, 5, 9, relevant to Topic 1;
Recommendations No. 11 relevant to Topic 3;
Recommendations No. 2, 5, 10 and 13 relevant to Topic 2;
Recommendations No. 6, 7, 12 relevant to Topic 4; and
Recommendations No. 3, 12, 16, 17 relevant to Topic 5.
IV. CULTURAL VISITS

Saturday, December 19, 1981
09:00 - 18:00

The whole day was set aside for cultural visits to arts institutions such as the facilities at the Taman Ismail Marzuká and the Jakarta Institute of the Arts. The participants were also brought to the Taman Mini Indonesia Indah after which they watched a performance, the Wayang Wong Bharata.

The rest of the evening was spent at an art market, the Pasar Seni Ansol.

A complete listing of cultural programmes are found in Appendices 6 and 8.

V. ADOPTION OF PROCEEDINGS

Sunday, December 20, 1981
10:00 - 11:30

The Proceedings together with the Recommendations were adopted after some suggestions and necessary amendments.

VI. CLOSING CEREMONY

Sunday, December 20, 1981
11:30 - 12:00

The Director-General of Culture, Professor Dr. Masyati Soebadio declared the Seminar formally closed after the closing speeches of the Chairman of the Seminar, Dr. I. Made Bandem and the SPAFA Acting Co-ordinator.
VII. APPENDICES
APPENDIX 1

LIST OF PARTICIPANTS
LIST OF PARTICIPANTS

SPAFA Seminar on Technological Development and the Traditional Performing Arts (SPAFA I-W4)

Jakarta, Indonesia, December 15-20, 1981

I. PARTICIPANTS FROM MEMBER COUNTRIES

Indonesia

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3. Mr. I. G. B. N. Pandji
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The Philippines

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   and SPAFA Philippines Sub-Centre for Fine Arts
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APPENDIX 2

SPEECHES

a. Welcome Address by the Chairman of the Organizing Committee
b. Welcome Speech of the SPAFA Acting Coordinator
c. Address by the Inspector-General of the Department of Education and Culture
d. Report of the Elected Chairman of the Seminar at the Closing Ceremony
e. Closing Speech of the SPAFA Acting Coordinator
f. Closing Speech by Director General of Culture
Welcome Address by the Chairman of the Organizing Committee at the Opening Ceremony of the SPAFA Seminar on Technological Development and the Traditional Performing Arts

Jakarta, Indonesia, December 15-20, 1981

Distinguished participants,

Ladies and Gentlemen,

On behalf of the Organizing Committee of SPAFA Seminar on Technological Development and the Traditional Performing Arts I would like very much to report that this activity is one of the SPAFA Projects.

This Seminar is attended by participants from Thailand, the Philippines and Indonesia and some observers.

One of the objectives of this Seminar is in anticipation of inevitable change to seek the guidance of policy makers and educationists in working out guidelines for enhancing, protecting and preserving the cultural heritage to minimize loss and ultimate extinction in the face of intensified industrialization and modernization.

As bases for discussions at this Seminar, the delegation of each countries is requested to present a country report. And the topics to be discussed are as follows:

1. The Status of the Traditional Performing Arts in Contemporary Society.

2. Development of a Specialized Curriculum in the Higher Education Especially Designed for the Appreciation and Greater Awareness of the Traditional Performing Arts.

3. Tourism and Development in relation to the Need for Preserving the Basic Characteristics of the Traditional Performing Arts.

4. The roles of Administration and Other Agencies in Revitalizing and Increasing Consciousness for the Urgent Need to Preserve this Aspect of the Cultural Heritage.

5. Strategies for Enhancing, Protecting and Preserving the Traditional Performing Arts.

In addition to the Seminar the Organizing Committee has prepared cultural visits and cultural performance as a comparative study.
To conclude this report I am honoured to request the Inspector General of the Ministry of Education and Culture to open this Seminar officially.

Last but not least, I am sure that the Organizing Committee has done its utmost to make this Seminar a success yet everything done could not be always as perfect as expected. And for this I would like to apologize.

Thank you.

F. X. Soetopo

Jakarta, December 15, 1931
Welcome Speech of the SPAFA Acting Coordinator
at the Opening Ceremony of the SPAFA Seminar on
Technological Development and Traditional Performing Arts

Jakarta, Indonesia, December 15-20, 1981

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Mr. Soedijana, Inspector General, Ministry of Education and Culture,
Mrs. Suleiman, SPAFA Governing Board Member for Indonesia,
Mr. Chairman,
Distinguished Delegates and Participants to the SPAFA Seminar on
Technological Performing Arts,
Distinguished Guests,
Ladies and Gentlemen,

First of all on behalf of the SPAFA Co-ordinating Unit
and on my own behalf we welcome the Delegates of the Participating
member countries of Thailand, the Philippines and Indonesia to the
Seminar on Technological Development and the Traditional Performing
Arts.

The SPAFA Co-ordinating Unit also would like to take this
opportunity to express sincere thanks to the organizers of the Seminar
and especially to Mr. F. X. Soetopo, the new Director of the SPAFA
Sub-Centre for the Performing Arts of Indonesia, for the excellent
arrangements for the seminar.

The SPAFA activity is convened jointly by the Directorate
General of Culture of Indonesia and the SPAFA Co-ordinating Unit.

As the SPAFA Logo indicates SPAFA's two main areas of
concern are the fields of prehistory/archaeology and the fine arts.
In SPAFA's first phase of operation which was concluded in June 1981
only a few activities in the fine arts were lined up for implementation,
mainly developmental workshops. These workshops were designed to
bring out specific recommendations for follow-up actions in connection
with the problem of preserving the national cultural heritage as
exemplified in the traditional performing arts. The present seminar
is a follow-up on the previous SPAFA Workshop on the Preservation
of Traditional Performing Arts in Modern Environment which was held
in Bali in 1979 and has the following objectives:

- To provide intelligent direction to the modernization
  of the traditional performing aspect of the fine arts
  such that the need for development would be served
while at the same time preserving the basic characteristics of one of the important aspects of the cultural heritage;

- To provide awareness to policy making bodies for the need to integrate the traditional performing arts (TPA) in the curriculum especially in the higher education such that the cultural identity is nurtured and preserved, and

- In anticipation of inevitable change, to seek the guidance of policy makers and educationists in working out guidelines for enhancing, protecting and preserving the cultural heritage to minimize loss and ultimate extinction in the face of intensified industrialization and modernization.

The purpose of the present meeting is to see how these objectives are to be met. It is with high hopes, indeed, that this seminar would be successful in formulating the guidelines and recommendations for future actions by the respective administrations or policy-making bodies for the preservation of this important aspect of the cultural heritage.

Thank you.

Dr. Rosa C. P. Tenazas
Jakarta, December 15, 1981
Distinguished Participants,

Ladies and Gentlemen,

On behalf of the Minister of Education and Culture, I would like to welcome all of you to this Seminar on Technological Development and the Traditional Performing Arts, which is meant to study the role of technical development in relation to the preservation and promotion of the traditional performing arts.

Indeed it is more and more strongly felt that the progress of technology will influence the development of art in general and the traditional performing arts in particular. It can certainly be assumed that the technological development itself will be harmful if it is not understood and applicable to art.

The technological progress should be made applicable and synchronized to the ever developing art. This also relates to the traditional arts which received many innovations and adaptations. I think, however, what we all hope is that the substance of the traditional values will always be preserved and that original identity will remain as the spirit and characteristic of the traditional performing arts. It is for that reason that I very much welcome this Seminar because it has the same objective as what I have expressed previously and it will also discuss various problems such as status, curriculum, strategy, preservation and safeguarding of the basic characteristic of the traditional performing arts.

Although this Seminar will touch upon many subjects, however I earnestly hope that the discussions will result in a mutual understanding regarding the problems we all face.

But at least the discussion will be a forum of exchange of information and activities, of registering and solving of problems and obstacles, and of the adaptations relevant to the programme and condition, in each participating country. So in this way I think we can exchange knowledge and experience.

Finally, I sincerely hope that this Seminar will succeed and I am happy to declare this Seminar open.

Thank you.

F. X. SOEDIJANA, SH
Jakarta, December 15, 1981
Appendix 2d

Report of the Elected Chairman of SPAFA SEMINAR
at the Closing Ceremony of the SPAFA Seminar on
Technological Development and the Traditional Performing Arts

Jakarta, Indonesia, December 15-20, 1981

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Your Excellency the Director General of Culture, the Ministry of
Education and Culture of Indonesia, Prof. Dr. Haryati Soebadio,
Mr. F. X. Soetopo, the Chairman of the Organizing Committee,
Dr. Rosa C. P. Tenazas, Acting SPAFA Coordinator,
Mrs. Satyawati Suleiman, the SPAFA Governing Board Member for Indonesia,

Distinguished Delegates from Thailand, the Philippines and Indonesia,

Ladies and Gentlemen,

Preceded by a prayer and thanks to the Merciful God as the
Elected Chairman of the Seminar please permit me to report briefly
about this important SPAFA Seminar on Technological Development and
the Traditional Performing Arts. After the presentation of Country
Report by the respected Delegates, the Seminar had been divided into
few discussion sessions with five different important topics. Each
session was chaired by a Co-Chairman or Co-Chairperson.

The five topics discussed during the seminar were as followed:

**Topic 1.** The Status of the Traditional Performing Arts
in Contemporary Society, chaired by myself

**Topic 2.** Development of a Special Curriculum in Higher
Education Especially Design for the Appreciation
and Greater Awareness of Traditional Performing
Arts.

The discussion was chaired by Prof. Virginia
Flor Agbayani, a distinguished delegate from
the Philippines.

**Topic 3.** Tourism Development in relation to the need of
Preserving the Traditional Performing Arts and
the discussion was chaired by Prof. Amelia B.
Aguila, the distinguished delegate from the
Philippines.
Topic 4. The Role of Administration and Other Agencies in Revitalizing and Increasing Consciousness for the Urgent Need to Preserve these Aspect of the Performing Arts. The session was chaired by Hr. I.G.B.H. Pandji, the delegate from Indonesia.

Topic 5. Strategies for Enhancing, Protecting and Preserving the Traditional Performing Arts and the discussion led by Mr. Chaturong Montisart the Chief Delegate from Thailand.

During the discussion many questions had been posed starting from: "the role and function of the performing arts in our society; what does the Performing Arts means to our society" and followed by a very valuable question on "a desire of making" common curriculum "of Performing Arts in our respected countries." The session continued in discussing the advantage and disadvantage of tourism coming to our country in regard to ethical and economic problems the preservation of our Performing Arts as well. The process of preservation which included restoration, reconstruction, revitalization, recognition of achievements of the traditional performing artists, including tools used on the preservation were the highlight of the discussion. All the questions that had been posed to the seminars, had been answered delightfully by the smart and clever participants.

We would extend many thanks to our Rapporteur General, Mrs. Vilma R. Santiago-Felipe and to Mr. Saluryanto in providing the proceeding report to the Seminar. And also to the Secretariat in producing the proposed report. We would like also to express our deep appreciation to Dr. Rosa and Mrs. Satyawati Suleiman, respectively the Acting SPAFA Coordinator and the Governing Board Member for Indonesia for their patient and valuable guidance and suggestions during the Seminar. To all of you who has helped in making this seminar successful, we owe a great debts.

Last but not least, warmest appreciation to Mr. F.X. Sutopo for providing an excellent arrangement and coordination for making the seminar successful and we were all very happy and had learned a lot from this Seminar.

Thank you.

Dr. I. Made Bandem
Jakarta, December 20, 1981
Appendix 2e

Closing Speech of the SPAFA Acting Coordinator at the Closing Ceremony of the SPAFA Seminar on Technological Development and the Traditional Performing Arts

Jakarta, Indonesia, December 15-20, 1981

Prof. Dr. Soebadjo, Director General of Culture, Ministry of Education and Culture, Indonesia,

Mr. Sutopo, our silent but effective host of the Seminar and Chairman of the Organizing Committee,

Dear Fellow Participants,

Once again on behalf of the SPAFA Co-ordinating Unit we wish to express sincere thanks and gratitude to the Directorate General of Culture for its continuing and kind assistance to SPAFA programmes and activities and to the Organizing Committee for the excellent programme of cultural activities which were planned especially for the foreign delegations to the Seminar and which brought home to all of us added awareness of the urgency to seek the ways and means to keep these beautiful manifestation of the cultural heritage as close as possible to their pristine condition despite the demands for modernization and exposure to the tourist industry.

We were quite well aware that it is not normally the practice for dance masters like Pak Panji, Mr. Sal Margianto and Mr. Bandem to make special effort to perform before an audience like us. For this, and on behalf of all the Participants we offer our sincerest thanks.

A special note of gratitude is also extended to the various local committees and the secretariat, special mention to Miss Nani, Mr. Wahono, Mr. Homon, Mr. Pieter Ferdinandus, Mr. Suhodo and many others - who silently worked behind the scenes and made it possible for smooth coordination of the seminar at this end and for having had to bear with the stringent demands from some of us.

Lastly, I wish to express my sincere appreciation for the spirit of cooperation with which this Seminar was conducted which resulted in the pooling of many noteworthy ideas all of which geared to provide intelligent direction towards the preservation of the Traditional Performing Arts. Special mention is made here to the Chairman and Co-Chairman who led the discussion sessions to their fruitful conclusions.

One of the important objectives of the seminar has been realized and this was to draw up recommendations for follow-up actions.
I close my address with a note of sincere hope that these recommendations would be taken up and catch the attention of policy-making bodies so that every possible effort would be made to make the objectives of this Seminar a reality.

Thank you.

Dr. Rosa C. P. Tenezas

Jakarta, December 20, 1931
Appendix 2f

Closing Speech by Director General of Culture
Ministry of Education and Culture
at the Closing Ceremony of the SPAFA Seminar on
Technological Development and the Traditional Performing Arts
Jakarta, Indonesia, December 15-20, 1981

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Ladies and Gentlemen,

The Seminar on Technological Development and the Traditional Performing Arts which ended today is the first seminar within the SPAFA context in the field of Fine Arts since the discussions in Denpasar some years ago. For a long time SPAFA activities have centred exclusively on archaeology. However, in our region the arts and specifically the traditional arts are actually one of our life necessities. Our traditions are the basis of our cultures. Traditions have formed us as the peoples and the way we are. Without those modernization would soon rob us completely of our backbones, indeed our identity.

It is for this reason that the SPAFA Seminar which focuses on traditional performing arts and its relation to technological development is very important. Countries like ours face the problem of wanting to keep our own culturally bound identity and at the same time to take our place next to the modern developed countries.

I hope that your discussions may give our respective governments and other policy makers something to think about with respect to development, modernization and the promotion of international relationships so important for our development. Tourism as a form of international relationship is most evidently linked with our traditions. Many developing countries actually may only promote tourism through their traditions. But on the other hand, as it is felt not without foundation, tourism can be a serious threat also to our traditions, especially traditional arts. And here your findings and discussions may be important and help us to remain aware of our cultural identity that is based on these traditions.

At the end of this Seminar I would like to thank all the participants, specifically those who have come from afar. If the Seminar is fruitful and successful this is due to your friendly cooperation and your active participation. I hope, however, that next to your discussions you have found time to enjoy your stay in Indonesia as well.

To those who celebrate Christmas I would like to give my best wishes for a Merry Christmas. And for all of us I wish the New Year to be the best and most successful. May God preserve us all.

I thank you for your kind attention.

Prof. Dr. Haryati Soebadio
Jakarta, December 19, 1981
APPENDIX 3

AGENDA AND PROGRAMME
AGENDA

1. Opening Ceremony
2. Election of Chairman, Vice-Chairman and Appointment of Rapporteur-General
3. Adoption on the Tentative Agenda and Tentative Programme
4. Presentation of Country Reports
5. Discussion Sessions
   - Topic 1: The Status of the Traditional Performing Arts in Contemporary Society
   - Topic 2: Development of a Specialized Curriculum in the Higher Education Especially Designed for the Appreciation and Greater Awareness of the Traditional Performing Arts
   - Topic 3: Tourism and Development in relation to the Need for Preserving the Basic Characteristics of the Traditional Performing Arts
   - Topic 4: The Role of Administration and Other Agencies in Revitalizing and Increasing Consciousness for the Urgent Need to Preserve these Aspects of the Cultural Heritage
   - Topic 5: Strategies for Enhancing, Protecting and Preserving the Traditional Performing Arts
   - Topic 6: Adoption of the Proceedings of the Seminar
6. Closing Ceremony
SPAFA Seminar on Technological Development and the Traditional Performing Arts (SPAFA I-W4)

Jakarta, Indonesia, December 15-20, 1981

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PROGRAMME

Monday, December 14, 1981

a.m. : Arrival of Participants
       : Registration

Tuesday, December 15, 1981

a.m.

09.30 - 10.30 : Opening Ceremony
               - Welcome Address by the Chairman of the Organizing Committee
               - Address by the Representative of the SPAFA Co-ordinating Unit
               - Opening Speech

10.30 - 11.00 : Refreshments

11.00 - 12.00 : Election of Chairman, Vice Chairman and Appointment of Rapporteur-General
                Adoption of Tentative Agenda and Tentative Programme

P.m.

12.00 - 14.00 : Lunch given by the Organizing Committee

14.00 - 15.45 : Business Sessions
                Session 1
                Presentation of Country Reports

15.45 - 16.00 : Coffee Break

16.00 - 17.00 : Country Reports (cont'd)
Wednesday, December 16, 1981

a.m.
09.00 - 10.45: Session 2
  Country Reports (cont'd)
10.45 - 11.00: Coffee Break
11.00 - 12.00: Country Reports (cont'd)

P.m.
12.00 - 14.00: Lunch

14.00 - 15.45: Session 3
  Discussions
  Topic 1: The Status of the Traditional Performing Arts in Contemporary Society

15.45 - 16.00: Break
16.00 - 17.00: Topic 1 (cont'd)
20.00: Dinner given by Mrs. Suleiman, Member of the SPAFA Governing Board

Thursday, December 17, 1981

a.m.
09.00 - 10.45: Session 4
  Topic 2: Development of a Specialized Curriculum in the Higher Education Especially Designed for the Appreciation and Greater Awareness of the Traditional Performing Arts

10.45 - 11.00: Break
11.00 - 12.00: Topic 2 (cont'd)

P.m.
12.00 - 14.00: Lunch given by the Organizing Committee
14.00 - 15.45: Session 5
   Topic 3: Tourism and Development in relative to the Need for Preserving the Basic Characteristics of the Traditional Performing Arts

15.45 - 16.00: Break

16.00 - 17.00: Topic 3 (cont'd)

20.00: Cultural evening

Friday, December 18, 1981

a.m.

09.00 - 10.45: Session 6
   Topic 4: The Role of Administration and Other Agencies in Revitalizing and Increasing Consciousness for the Urgent Need to Preserve these Aspects of the Cultural Heritage

10.45 - 11.00: Break

11.00 - 12.00: Topic 4 (cont'd)

p.m.

12.00 - 14.00: Lunch

14.00 - 15.45: Session 7
   Topic 5: Strategies for Enhancing, Protecting and Preserving the Traditional Performing Arts

15.45 - 16.00: Break

16.00 - 17.00: Recommendations

19.00: Dinner given by SPAFA Co-ordinating Unit

Saturday, December 19, 1981

a.m.

: Preparation by Rapporteur and Secretariat of Report for Adoption
- Cultural Visit

09.00 - 11.00 : Taman Ismail Marzuki
11.00 - 15.00 : Taman Mini Indonesia Indah

P.m.
16.00 - 18.00 : Wayang Orang Sharata
20.30 : Pasar Seni Jaya Ancol

Sunday, December 20, 1981

a.m.
10.00 - 11.30 : Adoption of Proceedings of the Seminar
11.30 - 12.00 : Closing Ceremony
   - Speech by Elected Chairman of the Seminar
   - Speech by Representative of the SPAFA Co-ordinating Unit
   - Closing Speech

Monday, December 21, 1981

: Departure of Participants
APPENDIX 4

COUNTRY REPORTS

a. Country Report of the Philippines
   by Prof. Dr. Virginia F. Agbayani

b. Country Report of Thailand
   by Thai Delegation

c. Country Report of Indonesia
   by Indonesian Delegation
Introduction

One of the most important factors of Education through the arts is Environmental Education. Looking into the type of environment that society decides and chooses to live in, is a means to identify that society itself in matters of community and individual behaviour.

There is a continuing movement of communities towards what is called a "man made" environment, a direction rather than a phenomenon arising from the modernization race. In the Philippines the government itself through its Ministry of Human Settlements has provided ample opportunities for people to improve their living conditions through the acquisition of houses or part of buildings built according to the demands of their profession, work or calling and family requirement.

This is only one of the processes that would bring about a product of modernization; a society within a completely new and rootless environment unless customs and traditions and the art of the people as a people is encouraged to continue, grow and be transferred to affect lives to prevent socio-cultural deprivation and dislocation caused by the process. Thus, communities will not be overwhelmed by infra-structures the main identity of modernization and industrial progress.

Fortunately, in the third world, we are very much aware of our rich and "still living" past as a dream to reach or settle down to read about. In both cases there is right now a growing and persistent desire of third world countries particularly Asia to project this "living past" of cultural traditions and monuments as a means to economic prosperity by making them part of travel industry - Tourism.
Art and Technology

How much of the authenticity of art and tradition may be sacrificed to satisfy the demands of the travel industry or should there by any sacrifices of this sort to be made at all at the expense of truth? Does dealing in the reality of the business mean sacrificing or should it not be education first that is necessary to achieve the goals of the arts and tradition as part of an industry?

Today, one will find in the Philippines the Asian Institute of Tourism offering a legitimate degree under the educational programs of the state university of the Philippines.

I hope that the establishment of a program professionalizing the career on Tourism will offset our fears of losing the authenticity of the performing arts and the history of a people through its Folk and Fine Arts.

The growing concern of people to improve their economic status has actually generated the g/n/p syndrome which industrialization promises to remedy or at least help to alleviate. Tourism is the "in" industry and everything that goes with its demands including culture as a trade is "in".

It would seem then that it becomes necessary to delineate the industry and trade and its demands for performing arts to separate cultural entertainment from presentation so as not to confuse authentic interpretation with the stylized.

Most if not all countries with fully developed tourism industry have studied and exerted ways and means to make it project rather than subvert their cultural heritage. In short, tourism has become an international environmental education. It is also a fact that to be able to learn and to know about people in relation to his environment and to make it an effective means to create an atmosphere of consciousness and awareness of universal understanding, one must first undergo basic education through Arts and be involved with the philosophy of what is true, good and beautiful.

The performing arts have always played a gigantic role to catalyze the advancement and progress of society with preservation and continuation of its culture.

I agree with the planners of this seminar that there must have been a considerable extent of "adulteration" of not utter destruction of truth, goodness and beauty by the direction of trade and industry which if analysed, important policy makers for the progressive existence of man are not even aware of because of two things:

programs to perpetuate consciousness and awareness of the values
derived from the enriching and edifying expressions of the folk
as well as fine artists from the local scenery.

On top of all of these, the First Lady of the Philippines
conceived and established the Philippine High School for the Arts,
a general secondary education curriculum with a special thrust in
the Arts to develop highly talented Filipinos who are also specially
gifted in the arts and prepare them for a future career in their
chosen field of art.

This special high school has this year advanced into the
dovetailed secondary-tertiary level education in recognition of the
early development of the highly exceptional students who are capable
of integrating advanced level of artistic education within their
junior and senior years in the secondary level of education.

This school aims not only to perpetuate a lineage of
intellectually and artistically articulate career artists in the
true sense of excellence in the different aspects of art but who
are also knowledgeable of the social contexts of art by which people
perform roles of both teacher and learner of art as a way of life.

The Ministry of Education and Culture through its new
programs implemented through the redirection, alignment and revamp
of its elementary school curriculum hopes to solve the problem of
cultural dislocation or complete deprivation which usually results
in the more serious type of human mal-adjustments by following the
3H formula of creativity founded by the policy makers of the Bureau
of Elementary Education meaning the development of the "Head" or
"sensibility"; the "Heart" or "sensitivity" and the "Hands" or
"productivity".

\[
\begin{align*}
1 \text{H} & \rightarrow \text{HEAD} = \text{SENSIBILITY} \\
1 \text{H} & \rightarrow \text{HEART} = \text{SENSITIVITY} \\
1 \text{H} & \rightarrow \text{HAND} = \text{PRODUCTIVITY} \\
3 \text{H} & \text{ PERSON} = \text{CREATIVITY}
\end{align*}
\]

This is expected to provide the headstart of the NEC over
other organizations and agencies of the Philippine government to
provide adequate knowledge for the Filipino to know himself better
and develop into a better and more worthy citizen aware of his
culture by preserving it and guarding it against destruction,
conscious of his environment, by using and enjoying it in its true
worth and value and conserving it for future generations proud of
his roots and its growth and evolution into the nation that it is
at present.
1. Ignorance of the effects of industrialization and lack of education on the matter as a problem.

2. Failure of those entrusted with the preservation of culture to disseminate information pertaining to it so as to dovetail the processes of art and technology in order to promote a tolerable if not ideal solution to the problem without hampering the advancement and progress of civilization.

I recognize the timeliness of this seminar and its position to spell out "tourism" and "industrialization" as the subjects of analysis and critical judgement, in relation to the role of the Arts most particularly the performing arts to tackle as adversaries.

The Performing Arts have from time immemorial in the Philippines expressed the soul of the nation as a people in the varied and diverse cultural rehearsals that have bound them in unity as dictated by their customs and traditions. The causes and effects may be varied but the purpose unified to satisfy their spiritual and physical needs to edify their aspirations and to inspire them to seek the truth the good and the beautiful in their endeavors as a people.

It is not surprising then to see articles in the Philippine newspapers expressing various reactions to the process and product of trade and industry particularly "tourism" by society composed of students or the younger generation and those genuinely concerned with the right and proper projection of the Philippine cultural heritage through the performance of their Folk and Fine Arts.

If one were to decide once and for all what to do to prevent negative reaction resulting in apathy or continuous destruction of the values related to customs and traditions as expressed in the Folk and Fine Arts, it is to permeate all sectors of society and educate everybody through the arts which is the most neutral, binding and interesting area for interaction and participation.

What we are trying to do in this most fitting forum is to find out how exactly to do this. Is it to include such education through the arts in the curriculum of higher education to teach those who in the future will be in the position to affect society or is it not to teach through an unwritten curriculum of exposure and experience starting from the beginning particularly from the "base of the pyramid" so that all sectors within and outside formal education would be affected?

The Cultural Center of the Philippines has performed immense strides in projecting the true image of the Filipino through his art at the same time reaching out to the grass roots level in its various
Conclusion:

In order to meet the demands of progress and the inevitable advent of industrialization as a means to alleviate the economic status of third world population especially the Asians and at the same time preserve and continue the age old traditions traceable to their cultural heritage it will be necessary to implement the following:

Recommendations:

1. That Ministries of education must exert more influence on the government to emphasize cultural awareness and consciousness in its developmental projects especially those that affect the people through
   1.1 Their environment
   1.2 Their livelihood
   1.3 Their socio-cultural needs

2. Justification and inclusion of Socio-cultural education through the arts to properly balance technological training development must be strongly supported in order to be considered a priority to solve the problems facing every developing country on its way to industrialization for socio-economic advancement.

3. That Education through the Arts be part and parcel of all written and unwritten curriculum most particularly technological education and training within or outside formal classrooms to assure the preservation of every nations heritage as a contribution to humanity.

4. That the delineation between the "aesthetic" and "technological" be defined by Education not to separate but to strengthen support for each other so that a complimentary balancing of causes and effects derived from them shall be created for the benefit of the new and emerging societies in Asia thus preventing the destruction of one in favor of the other.

5. To continue further education through exchange, dissemination and information not only within particular societies but also into the greater society of nations.

6. To provide on-going search and research of materials on the process and products caused by the practice of customs and traditions their evolution and present status to help industry most particularly tourism in promoting the image of a nation in its proper perspective.

7. To arouse a sense of identity among Asian nations through their common interests to preserve their cultural heritage which are based on similarities or dissimilarities distinguished in their own cultural values and expression.
Appendix 4b

Country Report of Thailand

for

SPAFA Seminar on Technological Development and the Traditional Performing Arts (SPAFA I-W4)

Jakarta, Indonesia, December 15-20, 1981

by Thai Delegation

Introduction

Thailand. The word literally means "Land of the Free" and popularly evokes striking images of graceful temples, emerald rice-fields and lushly forested mountains. While accurate, these images represent only a tiny fraction of the composite Thai canvas.

Throughout its long history, Thai culture has been nourished and shaped by a variety of concepts. Some, like Buddhism, have been imported and been adapted to Thai forms. Others, the routines of village life, for example, are indigenous, and as far as we know have remained comparatively unchanged from ancient times. A third group, including the Thai language itself and numerous art forms, are hybrids in which an indigenous core has been enriched and diversified by outside influences.

Over the centuries these forces have interlocked to form a powerful, individual and complex culture which retains the ability to renew itself as the world changes and new developments exert their various pressures. The processes of modernization along with advanced technological developments in communications have brought about a transformation in the field of traditional performing arts, giving them a new perspective, and, above all, making them accessible to unprecedentedly large audiences. The effects of the mass media on the traditional performing arts, Khon, the Thai masked play, for example, are both beneficiary and damaging.

What is given below is an introductory information which will serve as bases for discussions at this Seminar.

Structure of the Ministry of Education

The Ministry of Education consists of six offices, one institution and eight departments, namely:

1. The Office of the Secretary to the Minister.
2. The Office of the Under - Secretary of State for Education.
3. The Office of the Private Education Commission.
4. The Office of National Committee on Culture.
5. The Office of National Primary Education Commission.
6. The Office of Teacher Service Commission.
7. Institute of Technology and Vocational Education.
8. The Department of General Education.
9. The Department of Vocational Education.
10. The Department of Physical Education.
11. The Department of Teacher Education.
12. The Department of Educational Techniques.
13. The Department of Religious Affairs.
14. The Department of Non - Formal Education.
15. The Department of Fine Arts.

Education

Education in Thailand extends over 12 years, that is, six years of elementary education, which is compulsory, and six years of secondary education.

All children aged seven are required to attend school until they reach the age of 14.

There are two alternative channels of education: academic and vocational. The academic channel prepares students for universities whilst the vocational channel prepares students for the skilled labour market.

Education in all government schools is given practically free of charge.

Higher Education

There are eleven universities administered by the government and situated in all four regions of the country.

These are Chulalongkorn University which is the oldest one, Thammasat University, Mahidol University (formerly University of Medical Sciences), Kasetsart University (Agriculture and six other faculties), and Silpakorn University (Arts and Education) in Bangkok; Chieng Mai
a nation-wide network of public libraries, audio-visual units and village newspaper reading centers, short-term skill training courses through mobile units, interest groups and part-time schools, educational resource centers and museums including a planetarium and a science museum, and a great variety of radio, television and correspondence education programs. Although nonformal education is relevant to all sectors of the out-of-school population which constitutes over 80 percent of the entire population, special emphasis has been given to the education of the minority groups, the rural poor and those with little formal schooling.

Through the integration of formal and nonformal education, it is expected that lifelong learning opportunities for every Thai will be provided.

Educational development policies under the Fifth National Economic and Social Development Plan:

- To expand and improve educational quality in formal schooling at both primary and secondary levels, and in nonformal education so as to make it responsive to local needs. Vocational education system must be improved and occupational training centers set up in consonance with the labour market demand.

- To increase and maximize efficiency in educational organization, and training in culture and arts, tradition and customs, in order to build an orderly and disciplined society whose members are principled, thrifty, conscientious and fully aware of their responsibility for the common good.

- To encourage the public to take part in quality improvement activities of the population, in terms of health and hygiene, education, nutrition, and social securities. Emphasis should be put on poverty and underserved pockets whose inhabitants account for 35% of all householders. These poor people should be given opportunities to receive social services and to conduct their lives in safety and fairness.

The Fine Arts Department

The Fine Arts Department was first established in 1933 under the Ministry of Education. After a few changes to Office of Prime Minister and Ministry of Cultural Affairs; it was then shifted back to Ministry of Education since 1958 until now. Its duties and responsibilities are in various aspects concerning conservation and restoration of monuments and archaeological architecture, historical and archaeological research, art education, art of traditional performances, national library, museum, archives and anything in the scope of art and culture. It is divided into 10 divisions with different functions as follows:
University in the Northern province of Chiangmai; Khon Kaen University in the North-eastern province of Khon Kaen; Prince of Songkhla University in the southern provinces of Songkhla and Pattani; Srinakarinwirot University (formerly colleges of Education) located in Bangkok and the provinces; Ramkamhaeng University in Bangkok and Sukhothai Thammathirat University in Bangkok.

In 1969 the Private Universities Act was promulgated authorizing under strict conditions private and juristic persons to establish degree-granting colleges and universities. So far seven private institutes have been granted university status.

Mention should be made of the two postgraduate schools; the National Institute of Development Administration (NIDA) located in Bangkok and the Asian Institute of Technology (AIT) located at Rangsit, just outside Bangkok.

NIDA offers courses of Public Administration, Economics and Applied Statistics.

AIT takes in graduates from all Asian Countries for the courses in engineering, hydraulics, public health, transportation and soils science.

There is also another degree-giving educational institution with scattered campuses in and around Bangkok. This is the King Mongkut's Institute of Technology.

Nonformal Education

The first adult education act was promulgated in 1940, marking the first attempt by the Thai government to educate the out-of-school population. Over the subsequent years, out-of-school education which became officially known as nonformal education evolved from simple literacy teaching to include a wide variety of programs which aim to equalize educational opportunities, to complement formal schooling and to further develop the knowledge and competencies of the population as a whole.

At present, nonformal education is considered to be an integral part of the national education system. Over 40 agencies are actively involved in nonformal education utilizing an estimated budget of 400 million baht annually. To promote and coordinate nonformal education, a Department of Nonformal Education was established in the Ministry of Education in 1979. Some of the educational programs which are at present available to the public are the functional literacy program with curricula designed for different target groups, the functional education program which provides education equivalent to the primary and secondary levels of the formal system,
1) **Office of the Secretary** which is responsible for all administrative works such as correspondence, conference, planning and evaluation, personnel and financial management, public and external relations. It also co-ordinates with other divisions within the Department as well as with inter-ministerial organizations.

2) **Music and Drama Division** is responsible for studying and preserving all kinds of Thai traditional music and art of performances. It takes charge of the 1,319 seats National Theatre, one of the most highly standard in South East Asia. It encourages understanding which leads to appreciation in Thai classical dance and music among Thai people by means of performances. It also promotes international understanding and strengthening of ties by organizing cultural exchange between Thailand and other countries.

3) **Archaeology Division** carries out historical and archaeological research through archaeological evidence existed. It is also charged with conservation and restoration of ancient monuments, temples and mural paintings, ancient buildings and archaeological sites registration.

4) **National Museum Division** is responsible for all national museum management including collection identification, classification, display and conservation of objects of cultural significance or object regarded as national treasure. It also takes charge of National Gallery and organizes museum educational activities and mobile exhibitions throughout the country.

5) **National Archives Division** National archives represent the experience of the governments and people of Thailand in course of history, as embodied in the records of the Thai governments and available related materials. The Division promotes sound and innovative methodology and techniques of archives administration, management, accession and preservation. It offers reference service to government agencies, interested institutions and individuals.

6) **Literature and History Division** The Division's main functions lie in the research and compilation of literature, history traditions, arts and cultural works. It translates and publishes documents under its responsibility for dissemination to the public for educational purposes. It sees to the provision of the Protection of Literary and Artistic Works and the Agreement of Intellectual Properties to which Thailand is a signatory member.

7) **National Library Division** serves as documentation centre for government agencies, researchers, students and ordinary people. It produces national bibliographies, collects and compiles old rare books and manuscripts. One of its main functions is to promote external education among interested people but lack of opportunities.
8) **Art Education Division** is responsible for succeeding national cultural heritage in the field of art to younger generations by producing young instructors and artists. It supervises the management, development and expansion of art education through the following institutions:

- Colleges of Dramatic Art (Bangkok, Chiangmai, Angthong, Nakorn Sri Tammarat, Roi-ed, Sukhothai)

College of Fine Arts

9) **Architecture Division** serves all government agencies requested in the field of architecture and civil engineering. One of its main responsibilities concern the restoration of monuments, ancient buildings throughout the country by using the new technologies.

10) **Traditional Art Division** is the only centre for all traditional art which still produces standard works of art. Its main responsibilities are to provide services on request to other organizations and agencies including traditional decoration designs, monument designs, medals and coins design, and all kinds of traditional art works such as sculpture, paintings etc.

**Music and Arts**

**Music**

Since the Sukhothai period Thai music has been revolutionized and has developed into a great art. At present there are quite a few Thai songs surviving from the Ayutthaya period. Thai musical instruments have been highly developed and a few new ones created. Different types of orchestra have also been formed since the beginning of the Bangkok period.

The Thai musical scale is somewhat similar to the diatonic scale of Western music, but not identical. It consists of seven different full-tone steps arranged equidistantly within its octave. There are no half-tones between any of these seven full-tone steps. If we divide this seven full-tone scale into semi-tones, there would be fourteen instead of twelve as in the case of the chromatic scale of Western music.

Since the Thai scale has seven fulltone steps divided equidistantly as mentioned above, one would change the key-note in playing any Thai song without affecting the arrangement of the scale steps at all.
designs and are exquisitely made, constituting an art in itself, especially the masks of the principal actors in the role of a demon or a monkey.

The story usually performed by the "khon" is the Ramakian, a Thai version of the well-known Indian epic, the Ramayana. Naturally the story as presented by the "khon" merely contains a selected part of episode, which is very popular and well-known.

Lakon

Allied to the "khon" is the "Lakon". It differs from the "khon" in that the male characters do not wear masks unless they represent demons, monkeys or other characters which are neither celestial nor human, while in the "khon" (in the old days) all the male characters wore masks. Nowadays, certain male characters in the "khon" representing celestial or human beings wear no masks, a latter-day tendency of the "khon" to make concessions to the "lakon" do not sing themselves; singing is done for them by a chorus with a leader, unlike that of the khon in which cuss words are intoned. There is another concession made by the "khon" to the "lakon". The characters may nowadays speak on suitable occasions while in the old days khon characters were all mummers.

The "lakon", like the "khon", is divided into a number of types including "lakon jatri", "lakon nok", and "lakon nai". These varieties of lakon are frequently performed in Bangkok, in particular by the Department of Fine Arts.

Shadow Play

In southern Thailand the Nang Talung or shadow play is the most popular traditional art form the story of which is also based on the Thai version of the Ramayana. Jointed puppet-like figures made of hide, are moved by wire-pullers and shadows are cast onto a screen in front of the audience.

Ramwong

Among traditional Thai folk dances, the "ramwong" is both performed on the stage and indulged in by members of the public themselves. It is a relatively simple dance which even foreigners can join so long as they can keep the rhythm, which is well pronounced, and do not worry overmuch about the way they move their hands.
In performing Thai music we have what we call "The Basic Melody" or Look Kong in Thai, which is the principal part of the Thai melody.

Embellishments

Embellishments can be made in various ways to fit each instrument in its own fashion. Every musician has his own style of making embellishments and some do it much better than others. The beauty of a Thai song does not depend on the harmony melody, but on the embellishments that are made around the basic melody. Only the basic melody is fixed by the composer, living room for endless embellishments to fit the song and the particular instruments.

Thai musical instruments comprise percussion instruments (30 kinds) and wood-wind instruments.

Thai songs

There are three classes of songs:

1. Pleng Sam Chun (the extended version).
2. Pleng Song Chun (the medium version).
3. Pleng Chun Deaw (the small version).

The medium version is an extension and elaboration of the small version while the extended version is an elaboration of the medium one.

In addition, there are five other classes of songs.

1. Classic songs which incorporate all the unique qualities of Thai music.
2. Solo songs to be performed by several instruments.
3. Pleng Na-Pat for accompanying the gestures of dramatic performers.
4. Pleng Home Roung or prelude songs.
5. Folk Songs.

Drama

Of the various types and varieties of dramatic performance in Thailand one of the most prominent is the "khon" well-known to foreigners as the "masked play". In general the performers are men who wear masks, each of which individualizes the personality and status of the wearer. The masks represent a great variety of
Amateur Theatricals

There are a few active amateur theatrical groups jointly run by Thai nationals and foreign enthusiasts. Occasionally, however, performances of European plays are given by the drama students of Chulalongkorn and Thammasat Universities but audience at such performances is still rather limited.

Cultural Exchange

Thailand has often participated in cultural exchange programmes with other countries including the Socialist countries. In 1976 cultural troupes were sent to the People's Republic of China and the USSR. The purpose of the visits, which met with great success, was to promote good understanding between the peoples.

As a member of the Association of Southeast Asian Nations (ASEAN) Thailand had an opportunity to host the first ASEAN Music and Dance Festival in 1976. Each of the ASEAN member countries will take turns to host the festival.

Official Media

The Public Relations Department, attached to the Prime Minister's Office, handles the information and broadcasting activities of the government. It serves as the central source of news and information about the administration and government policies and as an official channel of communication between the government and the public. It uses all available media of communication such as radio and television, audio-visual aids and other devices to transmit and disseminate information to the public. It operates the National Broadcasting Station (both the home and overseas services).

The Press

The first newspaper published in Thailand was the Bangkok Recorder, a fortnightly sheet, which appeared on July 4, 1844 (B.E. 2387) thanks to the efforts of an American missionary, Dr. Dan Beach Bradley during the reign of King Rama IV of the Chakri Dynasty.

At present there are 33 daily newspapers published in the country. 22 of these are in Thai, 8 in Chinese and 3 in English.

As regards news sources, all the newspapers have their own reporting staff but they also draw on the daily bulletins of local and foreign news supplied by the Public Relations Department and by other international news agencies and information.
As far as circulation is concerned, two leading daily Thai language newspapers are Thai Rath and the Daily News, while the Bangkok Post is the leading English language newspaper.

In addition to the daily newspapers there are various magazines, reviews and journals which cater for a wide variety of interests, some of these are bulletins of learned societies and universities of which one of the most distinguished is the bulletin of the Siam Society. Mention should also be made of women's magazines which seem to be doing very well judging from the circulation of a few of them.

Radio

The first official radio broadcasting station was set up on February 25, 1930. The station called BSPl was equipped with a 2.5 K.W. transmitter.

Radio broadcasting stations have impressively multiplied over the years. Several government agencies both civilian and military have established radio broadcasting stations under the Radio Communication Act and the Radio Broadcasting Act administered by the Post and Telegraph Department and the Public Relations Department respectively.

In March 1981 the broadcasting stations in the Metropolis numbered 65 while 160 others were located in the provinces.

The Government Public Relations Department handles national broadcasting services through its National Broadcasting Station of Thailand (Radio Thailand) and affiliated stations upcountry. The broadcasting programme is primarily designed to impart information, entertainment, and general education as well as vocational guidelines to the public.

Television

Thailand is the first country on the Asian mainland to start a regular television service. The first TV station went into operation in Bangkok on June 24, 1955 as a government enterprise, the Thai Television Company Ltd. followed by the second TV station operated by the Army Signal Corps on January 25, 1958.

There are now in Bangkok four TV stations, operating on channels 3, 5, 7 and 9 all in colour and using the CCIR625-line transmission system, five main transmitters upcountry and a number of affiliated which are either under the supervision of the Public Relations Department or the Army Signal Corps.
With a view to accelerating economic and social development in the country, a nationwide TV network project is being carried out by the Public Relations Department.

The Mass Communications Organization of Thailand

By a Royal Decree the Mass Communications Organization of Thailand was established in March 1977 to operate international and domestic mass communication business, to import and export mass communication supplies for sale and to operate other mass communication business or related mass communication services.

At present the Mass Communications Organization of Thailand operate television broadcasting through Thai TV Channel 9 and radio broadcasting through Tor Tor Tor radio station in Bangkok. News service is provided by its newly-established Thai News Agency.

Control of Broadcasting

An Act of 1955 requires the operator of a radio broadcasting station or a television station to obtain permission from the licensing office, and so far no permit has been issued for a privately-owned station. It should be implicitly clear that the Government wishes to reserve the rights to operate the two evidently influential electronic media.

All radio and broadcasting and television station come under the Government’s Regulations on Radio and Television Broadcasting of 1975. There is a “Broadcasting Directing Board” which, among other things, specifies and enforces the conditions and procedures in setting up or transferring a radio and TV station; considers and approves or disapproves an application for setting up or transferring a radio or TV station; regulates advertising and business operations of all stations; regulates broadcast programming; specifies desirable technical requirements; specifies the conditions and requirements for stations in following the Regulations; designates required time and programmes to be relayed from the National Broadcasting Station (Radio Thailand); advises, controls, supervises and checks that stations observe the Regulations.

Tourism

Tourism has contributed increasingly to the economy of Thailand. Revenue from Tourism is a stabilizer for our financial sector and the national economy as a whole. More than a million foreign tourists from any part of the world arrive in Thailand every year. Their expenditure on accommodation, food, souvenirs, and entertainment has become a major source of Thailand's foreign
earning. The backward-linkaged industries such as hotel industry, travel agent business, household-handicraft industry also help the growth of the country's economy. The distribution of wealth has been channeled upcountry, where a great deal of attractions are located.

Objectives, Targets, and Policies in Implementing Major Projects in Tourist Development

The tourist industry is a most useful economic measure for a developing country as its investment requirements are not as great as in other types of industry. It requires only a short period of time to earn high and quick returns. To achieve what is being aimed for, the following objectives, targets, and vital measures in the tourist development plan are given:

A. Objectives

1. To obtain more foreign exchange.
2. To help distribute more income to people in various localities.
3. To help create more employment or occupations for the people.
4. To help generate new investments and new service products.
5. To help promote intellectual integrity, greater appreciation of nation, religion and pride in being a Thai.
6. To help promote mental health and understanding among the people.

B. Targets to be reached by 1981:

1. Number of visitors 2,200,000
2. Length of stay 5.5 days
3. Average expenditure per head per day 966.00 Baht
4. Tourist revenue 11,700 million Baht

For domestic tourism, a general target is set to increase the length of stay and expenditure to be distributed to more localities.
C. Policies

1. To promote and persuade more foreign tourists to visit Thailand.

2. To expand and increase tourist destinations in various areas, to distribute income and to bring progress to the provinces.

3. To preserve and restore natural resources, cultural assets and environment to retain as far as possible Thailand's identity.

4. To develop tourist facilities and services to accepted standard ensuring fair practice and good impression for the visitors.

5. To raise the security and safety measures for both domestic and foreign visitors.

6. To promote travel and tours within Thailand by the Thais.

7. To build up a local manpower pool to adequately meet the demand and of international standard.

8. To promote greater participation by the people in activities related to the tourist industry.

9. To improve the organization of tourist establishments so that maximum benefits towards national economy and society can be achieved through tourist development and promotion.

Development of Tourist Destinations

Tourist destinations may be categorized into three types:

1. Natural tourist attraction such as national parks, zoological gardens, caves, water-falls, water springs, islands, beaches, mountains, rivers and canals, for example.

2. Historical tourist attractions such as monasteries, palaces, castles, pagodas, important Buddha images, ancient walls and moats, museums, camps, mosques, etc.

3. Man-made attractions such as cultural centers, the fine arts, traditional fairs and festivals, interesting way of life of the island or hill people, etc.

There are more than 500 such attractions spreading all over Thailand.
Manpower in the Tourist Industry

Manpower in the tourist industry can be divided into two categories. First are those employed directly in the industry, such as hotel staff, travel agency employees, airport staff, souvenir shopkeepers, guides and employees in related services dealing directly with visitors. The other are indirect participants, such as those employed in enterprises supporting tourism as agriculture, souvenir production, construction, etc.

Tourist Promotion & Publicity

Tourist promotion activities are handled by both the government and the private sectors using similar methods of sales promotion in order to attract the maximum number of visitors through advertising and publicity. However, the objectives differ in that the government sector undertakes tourist promotion for the benefit of the nation as a whole, while the private sector does so primarily for their own business.

Problems & Difficulties in Tourist Promotion

A. Political and economic disturbances both internally and externally pose a serious problem to tourism.

B. Lack of sufficient budget in tourist promotion activities.

C. Lack of study and analysis in tourist markets.

D. Lack of data for domestic tourist promotion.

E. The question of coordination among members of the private sector itself.

F. Inadequate cooperation from government agencies concerned.

During the past five years, the influx of tourists registered a 69% increase from 1,098,442 tourists in 1976 to 1,858,801 in 1980, with an average increase of 15% per year. About 80% of them arrived by air while the rest came by land with only 1% arriving by sea. The peak periods are in August and December while the business is at its nadir in June and September.

The Asia and Pacific area ranked as the greatest source of tourists to Thailand. Next are Europe and the United States respectively while tourists from the Middle East have increased substantially and there is reason to expect a very high potential of the business. At present, the major sources of tourists are Malaysia, Japan, Hong Kong, United Kingdom, W. Germany, and the United States.
Based on the 1980 survey, the average stay of tourist was five days and expenditure was averaged at ¥ 1,950 or US$ 95.26 per day. Thailand has earned ¥ 17,765 million from Tourism. It has become the second highest foreign earning next to rice which earned ¥ 19,562 million.

Thailand has been honored to host the 1982 annual conference of the Pacific Area Travel Association (PATA). Apart from the advantages accruing from publicity, this serves to confirm the truth that Thailand is one of the best destinations in the area as far as tourism is concerned.

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<tr>
<td>Number of visitors</td>
<td>1,098,442</td>
<td>1,220,672</td>
<td>1,453,839</td>
<td>1,591,455</td>
<td>1,858,801</td>
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<tr>
<td>Revenue from Tourism (Million Baht)</td>
<td>3,990</td>
<td>4,607</td>
<td>3,894</td>
<td>11,232</td>
<td>17,765</td>
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Source: Tourism Authority of Thailand
EDUCATIONAL SYSTEM

Higher Education
Above Bachelor's Degree Level

Higher Education
Bachelor's Degree Level and below

Upper Secondary Education

15-17

Special Ed. and Ed. for the Disadvantaged

Lower Secondary Education

12-14

Primary Education

6-11

Special Ed. and Ed. for the Disadvantaged

Pre-school Education

3-5

Country Report of Indonesia

for

SPAFA Seminar on Technological Development and the
Traditional Performing Arts (SPAFA I-W4)

Jakarta, Indonesia, December 15-20, 1981

by Indonesian Delegation

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Introduction

Indonesia is the largest archipelago in the world. It consists of roughly 13,000 islands, 6,000 of which, covering 60% of its area size, are populated. As expressed in the caption of the coat of arms "Bhineka Tunggal Ika" (meaning "Unity in Diversity"), Indonesia has an extremely diverse population, with different historical and socio-cultural backgrounds. There are probably over 300 ethnic groups found in the island with over 250 distinct ethnic languages. As a nation, Indonesia is bound together by one common language, commonly known as Bahasa Indonesia.

The culture of Indonesia derives strongly from India of the first millennium and it stresses formal etiquette and recognition of class distinction between aristocrat and the commoner. The spiritual and social refinement highly admired and the arts intensely cultivated. Islamic coastal groups have a common history of the international spice trade of the period from the 14th to 19th century. A highly heterogeneous composition of peoples include Malay, Javanese, Makassarese, Moslem Indians, Arabs, Portuguese, English, Dutch, American and Chinese. Islam stresses respect for religious learning and law and these people are represented by widely separated groups, e.g., the Malays of Sumatra and Borneo, the Makassar of South Celebes. Tribal groups include the Toraja of Celebes, Dayak of interior Borneo, people of Halamahera and of interior of most of the lesser Sunda Islands; the Gayo, Rejang and Lampung of Sumatra. They are generally left untouched by Hinduism and Islam; they have at times become prey of Christian missionaries. The Hindu, Islamic and pagan types are not exclusive, a number of small groups do not fit at all into these types, namely the Batak, Minangkabau, Minahassans and the Ambonese.

Due to the diverse population with their historical and socio-cultural backgrounds, each ethnic group of Indonesia has developed its own characteristics and the arts. Presently, there are dozens of styles and hundreds of forms of performing arts, most of which have survived and been inherited generation after generation, while some of them are newly created. Even though there have different stages
of development these performing arts are existing simultaneously. There have been foreign cultural elements which have been incorporated into Indonesian original cultures but there were compatible with the nature of Indonesia.

They must have been adapted to enrich the original cultures, with the result that the Javanese and Balinese Wayang Wong is quite different from the Kathakali of India, while the Sumatran Saman and Rudat of Lombok are not found in Arabic countries. The Keroncong of Indonesia has similarities to Portuguese music.

The Status of the Indonesian Performing Arts in Contemporary Society

Performing Arts, (that is music, dance drama) have been an important part of Indonesia cultural life throughout the history of the archipelago. It is very fortunate that examples of performing arts forms from many eras of Indonesia's past still survive today, kept alive by the vital Indonesian way of live.

The earliest forms of Indonesian performing arts are indigenous in origin and are entirely religious and magical in nature based upon practices of ancestor worship. They were (as their surviving forms still are) performed not for aesthetic or entertainment reasons, but to secure a practical result, such as rain making, or to free the community from curse, such as epidemic. These performing arts (mainly dances) were of a communal nature, and involved a high degree of audience participation. Performers were drawn entirely from the local community, and thus efforts were on behalf of the community. Masks were often employed of a type like Kuda Kepang, and West Java Kuda Lumping.

Costumes made of leaves and palm fibres, animal skins and the like were worn. Accompaniment was provided by ketungan, a simple slit drum and its interlocking rhythmic parts provided a source for the elaborate imbal of the Javanese and Balinese gamelan today. Vocal music by a male chorus and chanting by female choral group also were part of the accompaniment of Indonesian dance and the high pitch of expectation helped to create the required mood.

The indigenous Indonesian dance does not seem to have involved any narrative elements; in surviving examples the element of the plot and characterization are absent. In general dance in this context may be regarded entirely as an adjunct to worship.

Hudoq is a generic term for mask-dance for Dayak people in East Kalimantan. There are four types of Hudoq dance belonging to the Kenyah group in East Kalimantan namely, Hudoq Kibah, Hudoq Taing, Hudoq Kita and Hudoq Maok. It is a ritual of fertility related to the seasonal cultivation of the rice among the Dayak people in East Kalimantan. Hudoq is usually performed to comfort the Spirit of
Each (Bali Tana) and to chase away evil spirits who might harm the rich during its planting, growing and harvesting.

Kuda Kepang may be recent among the indigenous dance in central Java. It is performed by two to six people and each of them rides a hobby horse of woven bamboo. The genre is also found in West Java, known as Kuda Lumping and in Bali it is called Sang Hyang Jaran.

All of these dances involved putting one or more dancers into trance to receive possessing divinities by means of incence, chanting and prayers. Then inhabited by animal god spirits, the performers interact with audience and occasionally with each other, dancing mimicking animal movements, and in some localities speaking as oracles. The performance invariably involved improvisation by the visiting spirits and they often step on hot coal fire. In all varieties of this dance is an element of ritual purification, even of exorcism. The Balinese Sang Hyang Jaran is accompanied by a Cak chorus, which is a group of men drawn from the audience, who chant and sing and make vocal percussive patterns of a very distinctive nature.

The next function of the Indonesian performing arts may be as supplementary item in ceremonial activities to enlighten and accomplish a certain atmosphere. Dances of this type were introduced during the Hindu period in Indonesia. Little is known of the characteristic of the early Hindu Javanese court dance in Java before approximately the 12th century A.D., when the oldest of the presently surviving dance forms, the Wayang Topeng was developed in Java during the Singasari era. Gambuh, the Balinese dance drama was probably brought from Java to Bali following the reconquest of the island by Gajah Mada in 1343 A.D. Gambuh is the oldest and most formal of the many varieties of dance-drama on the island. Archaic, formal, and very stately, accompanied by and orchestra with a unique sound of wailing flutes, and presented by dancer-actors who chant and intone their speeches, Gambuh is much to be appreciated for its classic beauty and for its importance as an archetypical form of Balinese dance.

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

After the fall of Majapahit kingdom the centre of Hinduism in Indonesia, and the rise of Islamic kingdom in Central Java, the cultural activities shifted from East to Central Java. The Wayang Topeng is very much alive and has become the source of the present Javanese Wayang Wong. Wayang Wong is a Javanese dance drama, an harmonious combination of dance, music, and drama. The story is
important in Wayang Wong, providing the structure and characteriza-
tion for the play and for the succession of dances in Java. The
principal characters in the Wayang Wong speaks in Javanese and there
is a dhalang, story teller who sits in front of the orchestra who
comments on the action of the play. The Javanese Wayang Wong is
accompanied by the Javanese gamelan, both Slendro and Pelog which
consist of percussive instruments.

The islamic elements on Indonesian dance today are also
prominent. Many dance forms from Sumatra are strongly influenced by
the Islamic culture. One of these types is called Rangguk. This
dance was in fact created during the early Islam period in Sumatra.
It is performed by girls. They sing and dance to the accompaniment
of rebana, an Indonesian single headed drum. Rangguk is performed
during the harvest, for wedding ceremony and for the commemoration
of the Prophet Mohammad's birth.

In the dance literature about Indonesia stress has been
places on Hindu and Islamic influence, and less has on the important
Chinese aspect of the traditional Indonesian culture. Relations may
have existed between Po-Li and China as early as the fifth century A.D.
The ancestor of the Barong is surely the Chinese Lion Dance which
appeared during the T'ang Dynasty (seventh to tenth centuries) and
spread to many parts of Eastern Asia. Originally it seems to have
been a showman's substitute for real "lion acts" performed by itinerant
professional entertainers who followed seasonal fairs and festival.
Associated with Buddha, the Chinese lion dance acquired exorcist con-
notation which is still processing today. We do not know when Indone-
sian Barong appeared, but it existed in many places in Java and Bali,
until the present century.

Another function of the Indonesian performing arts is as
entertainment, in which the artistic presentation is included. These
dances are usually performed just for recreation and entertainment
and are not often given on occasions connected with religious obser-
vances. Gandrung dance of Bali may be the best example to illustrate
this function. It is social dance performed by two girls.

Gandrung (infatuation) included the part of ibing ibingan,
where the two girls tap on the shoulders of the audience and invite
them to dance. An audience without any dance background step on the
stage and dance with the Gandrung dancers.

In the modern Indonesian society, there have been many modern
dances created and few choreographers of new genres included Bagong
Kusudihardjo, Wisnu Wardana, Sardono, Sal Murgiyanto, Made Netra, and
Wayan Dibia. Sardono has been very successful in establishing the
status of modern dance in Indonesia with his works such as Cak Rina,
Rama Samgita and Wanita dari Dirah. Many modern dances choreographed
by artists above related to production of Taman Ismail Marzuki (TIM)
Jakarta,
So much has been discussed about the role and status of the performing arts today, one has to remember that as a developing country, Indonesia must open to new culture that aside from preserving our own tradition we must create a new form of performing arts to suit the development of our nation as characterized by the development of technology and industrialization.

Tourism and Development vs the Need for Preserving the Basic Characteristics of the Traditional Performing Arts

Tourism has been defined as the activity or practice of touring especially for pleasure. Indonesia has practiced cultural tourism, even though the major reasons for having to develop tourism are obviously economic ones. Cultural tourism is an activity of tourism which emphasizes the development of cultures. Tourism development can provide considerable employment for people. There are jobs available directly in hotels, restaurants, transportation, guide and entertainment service. Indirect employment is provided in such activities as agriculture, construction, furniture making and handicraft production.

The money that tourists spend form part of the economic of an area. For the entire country expenditures represent foreign exchange which can be used by the country to import necessary goods and services to debts. The money can help to raise the economy of the residents, and can be used to build hospitals, schools, airports and etc.

There are also non-economic benefits of tourism. Much of successful tourism development depends on attraction of the physical environment. Hundred thousands of tourists come to Indonesia just to enjoy the beautiful scenery, archaeological and historic sites. Other types of tourist attractions include, the culture of a people; their distinctive customs, traditions, life, styles, ceremonies, music, drama and other art forms. These cultural attractions are principal reasons for tourists coming to Indonesia. However because of change which is rapidly taking place throughout most of the world, there is a danger that many aspects of traditional cultural patterns will be lost in the path of urbanization and industrialization. Tourism can be a means of cultural preservation of at least some aspects of the culture.

Dialogue between tourists and residents could create a great cultural exchange. Through visiting areas of various cultural pattern, tourists could learn about other people and hopefully to develop a better understanding and greater acceptance of them. Arrival of many Western Artists in Bali during the 1930's effected a Renaissance on the performing arts of Bali. The influence felt was on the use of Western techniques such as anatomy, perspective, shading and the use of colors. Many foreign materials are now used in the
Balinese painting such as water colors, poster colors, which is in contrast with the Balinese natural ochres and mineral colors, as well as in the content, themes and spirit of the painting. John Coast, the English Empresario had successful influence and gave stimulation to Mario to create a new dance form known as Tumulilingan or the Bumble Bee Dance. The dance was choreographed a few weeks before their departure for an European Tour in 1953.

Already in 1938 Walter Spies called attention to the effect largely positive of the growing tourist audience that he observed on the artists and musicians of the Gianyar region. What was then a trickle is now a flood. On the positive side, the lucrative tourist trade has provided many village gamelan and dance groups with much-needed income. However, on the negative side, some groups under pressure of constant routine performances before un-knowledgeable audiences, have become tired and their standards are not always high. There is little time for rehearsal. The most drastic effect, however, is upon the form of dance. In the effort to present a full sampling of Indonesian (Balinese) dance in one hour, the dance is often cut to as little as then minutes. The tourist performances represent the final stage of secularization. The performance at the Bali Beach Hotel, for example, takes place with no reference whatever to the religious calendar. The performers are professionals or semi professionals, (underpaid) to do what the management requires. It is considered better than performing for free as a religious and social duty.

The Role of Administration and Other Agencies in Revitalizing and Increasing Consciousness for the Urgent Need to Preserve the Aspects of the Cultural Heritage

Before Indonesian Independence, patronization and administration of arts were arranged by local kings and their followers. However, in modern Indonesia such a responsibility is now performed by the Government of Indonesia through the Directorate General of Culture. The Directorate General of Culture has permed technically the Directorate Development of Art to serve and administer to the development of arts in Indonesia. Through their development projects, the Government of Indonesia has erected Taman Budaya, the Arts Centre in each province in Indonesia. The Art Centre is equipped with stages, exhibition rooms, theatres, studios and offices and is meant to provide facilities to artists to produce their creative works. The Art Centre is not only providing spaces for artists' production, but administratively subsidizes artists in promoting their works. The Arts Centre is also equipped with library to serve the artists in doing their preliminary research on their artistic projects. In the case of Taman Budaya Bali, the library has a complete collection of Lontars (palm-leaves-books) in providing artists with old literatures on Balinese performing arts. Once a month there is always a reading of lontars by scholars in trying to educate the young artists to have a better understanding on the Balinese cultural background. Texts of Ramayana, Mahabharata and Sutasoma may be read to serve those functions.
In collaboration with the Directorate General of Tourism, the Directorate General of Culture has formed a Komisi Kerjasama Pengembangan Pariwisata, the Co-operated Development of Tourism Committee to give an administration directory for development of arts connected to the development of tourism. This committee serves as an impresario to arrange a cultural exchange with other countries. An evaluation or censorship is usually needed for having a better quality of performing arts to be presented abroad or imported. The government is aware of the positive and negative sides of tourism industry, so a Committee of Judgement and Evaluation is formed.

Local or State Government has contributed immeasurably to the administration of arts, especially the Government of Jakarta has successfully founded The Taman Ismail Marzuki Centre to provide artists with facilities and chances to create. Taman Ismail Marzuki may be one of the most complete "bank of arts" in Indonesia. Thus, no matter how artists develop their arts, management and administration are there to ensure successful creation.

Strategies for Enhancing, Protecting and Preserving the Traditional Performing Arts

The effort to develop the National Culture of Indonesian people have been executed and drafted based on the 1945 Constitution and on the Decision of the people's Consultative Assembly No. IV/MPR/1973 (Guidelines of the State Policy).

Based on what is stated in the 1945 Constitution and in the Guidelines of the State Policy, the development of the Indonesian performing arts are directed toward the following aims:

1. to preserve the traditional culture existing all over Indonesia which should reflect the identity of each region, but which should still be within the unity of the Indonesian people and at the same time showing the richness of the culture of Indonesian people.

2. that the traditional culture will always function as a source for the creation of new art works which must be in conformity with the standard of life of the Indonesian people from period to period.

3. that there will be a continuation in the development of the Indonesian art, starting from the past, continuing to the present and to the future.

4. that balance can be reached between the Indonesian art which is of high standard and which has identity, with foreign art which has come to our fatherland.
In accordance with the above texts, the function of the traditional arts has become very important and the preservation and its protection should be safeguarded. One of the efforts needing to be done immediately is to document completely the various forms of the performing arts. The Directorate General of Culture, Ministry of Education and Culture of Indonesia with its subordinating units and together with private institutions have taken important step to fulfill the need for documenting all aspects of the Indonesian performing arts.

Through a profound research project done by artists, researchers, choreographers and lovers of the arts, and edited by the Directorate General of Culture, an Encyclopedia of Music and Dance of Indonesia Vol. I with entries from A to E is in press. Project Sasana Budaya and Project Media Kebudayaan have published one hundred titles (books) on the performing arts of Indonesia. All books are in Indonesian language and are being distributed by the Directorate General of Culture.

Aside from making documentation through printing and recording, the Directorate General of Culture has yearly organized a Folk Dance Festival and 27 provinces are requested to participate in the event. The festival has been held since 1978. Up to the present day one hundred and seven forms of traditional folk dances have been introduced to the public. Each year the festival is held in Jakarta, and is preceded by a local provincial competition to select the best group to be presented on the National festival. Other forms of festivals such as Mask Dance Festival and Pandji Dance Festival, have been organized by Government of Indonesia in making efforts to enhancing, protecting and preserving the traditional performing arts of Indonesia. Development of a Specialized Curriculum in the Higher Education especially Designed for the Appreciation and Greater Awareness of the Traditional Arts.

The basic principles of the triple function the "TRIDHARMA" in Higher Education are the following: Education, Research, and Public Service. In accordance with the purpose of the "Public Service" as the last dharma of the triple function, the Directorate General of Higher Education has encouraged every University in Indonesia to offer a curriculum on the performing arts. In the past the performing arts activities had been practiced in the University as extra curricular activities. That is why the performing activities did not develop well among the universities and had become an activity only of a small group. This fact has been proven by the outcome of the Pekan Seni Mahasiswa Nasional II, the Second Arts Festival of University Students in Jakarta, 1981, which was not successful.

When the Directorate General of Higher Education issued a non-degree program in the arts, many universities in Indonesia began to offer courses in performing arts to serve the needs of the nation.
to have teachers of performing arts in the lower level of education. This special program known as a Diploma program requires one to three years to be a specialist in one form of the performing arts. To make this program successful each university has to be equipped with special studios and tools to enable the students in promoting their artistic talents.

It is noteworthy that since 1960's few academies related to the Institute of the Arts have offered specialized courses in performing arts as the aim of the school to educate students to become artists or scholars in the arts. Their curriculum include many courses as follows:

Dance Curriculum for Institute of the Arts of Indonesia

I. Specialized Subjects:
1. Dance Technique
2. Choreography
3. Dance Composition
4. Music for Dance
5. Design and Costume
6. Choreology
7. Dance Notation
8. Philosophy of Arts.

II. Appreciation Subjects:
1. Cultural History
2. History of Arts
3. History of Dance
4. Kinesiology
5. Dramaturgy
6. Research Method
7. Old Javanese Language.

III. General Subjects:
1. Pancasila (Five Principles)
2. Religion
3. Indonesian Language
4. English
5. Anthropology
APPENDIX 5

SUPPLEMENTARY REPORTS

a. Report of Prof. Andrea O. Veneracion, Philippines
b. Report of Prof. Amelia B. Aguila, Philippines
c. Report of Dr. I Made Bandem, Indonesia
d. Outline of Topic 3
A prime consideration in the preparation of any particular presentation is the "time limit". Within the time allotment, the presentation must achieve a logical beginning, middle, and an end. So must any performing art that is presented as a spectacle, that means to say, before an audience which functions as spectators and not as participants. Philippine traditional music, being ritual music, was a participant activity in which everyone in the village joined. It served a particular function, for example, to mourn the dead, or to exorcise evil spirits, and was not bound by a set time limit. The music would go on as long as the participants willed it. And people could come and go at any part of it, as they pleased, without missing too much. The music, not bounded by time, did not have to follow any structure that could be classified in modern terms as developmental.

Philippine traditional music never evolved into a spectator activity as it perhaps might have if the Spaniards had not interrupted its development over three Centuries ago and replaced it with their own. It has survived in isolated pockets of the countryside, almost in its original state, just like those prehistoric animals in the ice of Siberia.

In the 1960s, which the United Nations had labelled the Development Decade, the Philippines developed economically at a fast pace and this success prompted a wave of nationalistic spirit and pride in all things Philippine. This included traditional music which was "rediscovered" by music ethnomusicologists. That it was alive and still functioning in the same way it was centuries ago, evoked an interest that went farther than our own islands. European and American Ethnomusicologists have done research in the Philippines and have used these materials according to their needs.

This material quickly became the raw material for compositions by contemporary composers, many of them fresh from Graduate Studies both in Europe and the United States, and in its new clothes, that is, with a structure imposed by the Western concept of time for a spectacle, was presented with resounding success both to Philippine and to international audiences.
This old music has suited itself especially well to the most "avant-garde" compositions. To name a few, Ramon Sants' "Ding-Ding nga Diyawa", Obipo's "Baaahanan" and Federizins "Gabaq-an", three choral compositions which the Philippine Madrigal Singers, which I head, has performed to the most discerning audiences in Europe, both live and television, with the most enthusiastic reception. In fact, we had even included these compositions in choral competitions to comply with contemporary requirements and were even specially mentioned in the awards that the Singers received. This old music that has remained frozen for centuries has suddenly been reawakened, so to speak, and turned into the hottest and brightest thing in town.

In the last decade, we can say that the Philippine musical world is currently undergoing a Renaissance, to a large extent because of the rediscovery of our traditional music, very much like the reawakening of Western knowledge in Europe because of the rediscovery of the old Greek and Roman thought.

There have been some dissenting voices, albeit a few, however about this development. There are those purists who would prefer to maintain our old music in its pristine state. There is much to be said both for and against this position, but a telling point is that in its original form, our traditional music, being relatively structure-less due to the absence of the time constraint, cannot be presented with any great success to modern audiences except for specialists in the ethnomusicological fields. An ordinary audience would find it interesting for the first quarter hour or so but after that, the absence of any, rather the slow pace of whatever development towards a climax, leaves them ultimately bored. And they will not care to repeat the experience. However, when this traditional music is cast into a mold similar to Western standards, it becomes fascinating and appealing to the modern audience and they come back to hear more.

At the Folk Arts Theatre of the Philippines, most of our productions are geared to this end in view -- to afford the audience to hear and experience these traditional arts of our country but served in the contemporary manner. For instance, in the Alamat Series the FAT productions use legends of ethnic group, costumes of the particular tribe, and the instruments of the region. Composers are commissioned to compose for these and they make use of thematic materials from the music, either chants or the music for the dances. Performing time is pegged to an hour and a half show time.

Our traditional music has survived as a ritual in a few isolated spots of our country, but as development reaches these spots, as ultimately it will, and life styles change, then the original uses for this music will disappear and the music will become extinct, a few remaining samples existing only as museum pieces. But if recast from a ritual to a form acceptable to a contemporary audience, then all these art forms and practices will live and grow and will continue to develop into the future.
TOURISM AND THE PRESERVATION OF THE TRADITIONAL PERFORMING ARTS

by Prof. Amelia B. Aguila

At the start of this seminar, the Philippine Delegation under the leadership of Prof. Virginia F. Agbayani was quick to point out that the topic dealing with tourism should be changed from "Tourism Development VS the need for preserving the Basic Characteristics of the Traditional Performing Arts" into "Tourism Development in Relation to the Need for Preserving the Traditional Performing Arts", because we believe that there is no and there should not be, any conflict between the two but in fact they complement each other. One of the greatest attractions to tourists in visiting other countries is the cultural heritage of their people and for tourism to develop and grow, such cultural heritage, particularly the traditional performing arts—the music, dance, and drama—should be protected and preserved.

The development and growth of tourism in past decade has been so phenomenal that for most of the developing countries of the world, it has become a major earner of foreign exchange so much needed for their developing projects.

There is no doubt about the tremendous importance of tourism as an economic activity. It gives relatively fast returns on investment as compared to other industries. Labor intensive, it gives employment to a large number of people. It has the multiplier effect on the income of the various sectors of the community benefitting not only those who work directly in the tourist establishment but also those involved in the production of goods and services that cater to the needs of the tourist.

The increase in the number of tourists in the last few years have resulted in massive tourism development. Infrastructure such as roads, bridges, etc. as well as superstructures such as hotels, restaurants, cultural centres, convention halls, museums, art galleries were set up. In the Philippines where the tourism industry is favored with strong government support, some 12 Billion has been earmarked for tourism investment priorities spread over a span of 10 years starting in 1978.

The most frequent error, however, in massive tourism development in most countries is that in the rush to earn the precious dollar, the protection and preservation of the cultural heritage is overlooked. Most often, travel agencies and the tour operators would offer sports tourism, special interest tours, health and recreation tours. If a few, if at all, would promote cultural tourism, this would be limited to the presentation of the performing arts in hotel lobbies shortened to suit the schedule of the tourist and in the process, losing the true meaning or spirit of the performance.
This, added to too much commercialization of the presentation create resentment among the native population as well as an impression on the tourist.

Fortunately, there is still quite a big number of tourists who want to study/observe the culture of different nations. Many studies and researches on the motivation of tourists who travel for this purpose point to two factors: originality and uniqueness. Different countries may have very similar physical attraction both natural and man-made such as beaches, mountain ranges, waterfalls, national monuments, theaters, accommodation facilities such as hotels, restaurants, apartels, pension houses, and transportation facilities such as the airlines, tourist buses, etc.

But, it is in the culture of a people best expressed in their traditional performing arts - their music, dance and drama - where the tourist finds the originality and uniqueness which distinguish nation from another or, in larger sense, a geographical region from another, such as Southeast Asia from Europe, Europe from the Americas, the Americas from Africa and so on.

Cultural tourism should be encouraged and promoted as much as, if not more than, the other forms of tourism because above and beyond the economic gains of the industry is the generation of international peace and understanding through a knowledge of and the resultant tolerance and acceptance of one another's ways of life, customs, traditions, sentiments and aspirations. Therefore, cultural preservation should be pursued along with tourism development.

In the Philippines, where tourism has become the third dollar earner since two or three years back, efforts at conservation of the nation's cultural heritage are evident through the following activities:

1. Revival of the traditional performing arts through music and dance festivals held periodically with the different provinces and regions participating.

2. Preservation and restoration of tourist and historical spots.

3. Designation of certain areas or preserved areas such as game reserves etc.

4. Establishment of physical facilities for the performance of the arts.

5. Establishment of educational institutions for the arts.

The following guide questions are submitted for you to think about as we share with each our own thoughts, ideas, experiences and suggestions regarding the topic:
1. What direction should tourism planning, development and promotion take in relation to the preservation of culture?

2. What role should both the government and the private sector take in this direction?

3. How do our respective countries try to professionalize the tourism industry in such a manner as to preserve and project our people's culture?

4. How should the tour organizers and operators project the traditional performing arts of the host or destination area considering the limited time for this activity of the average tourist?

5. What is the importance of giving the tourist pre-travel information on the culture of the destination area and also the people of the host community about the benefits of tourism?

6. How can we drum up or generate more interest in, and appreciation for, cultural tourism than in other kinds of tourism?
DESCRIPTION OF COURSES IN THE CURRICULUM LEADING TO THE DEGREE OF
BACHELOR OF SCIENCE IN TOURISM (B.S. Tourism)
(Effective Schoolyear 1980-81)

by Prof. Amelia B. Aguila

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COURSE DESCRIPTION

A. TOURISM DEVELOPMENT

* 1. TOURISM 102 - WORLD TOURISM - The geography, history, attractions, facilities, travel formalities, conditions, communications, and gastronomy of important (actual and potential) tourism-oriented countries in the world.

    Prerequisite : Junior Standing
    Credit       : 4 units, 4 hours a week

* 2. TOURISM 109 - TRAVEL INDUSTRY PRACTICES - Supervised exposure to actual practices in at least two aspects of the tourism industry.

    Prerequisites : TOURISM 103 and TOURISM 122
    Credit       : 360 hours in one summer; credit, 5 units

* 3. TOURISM 110 - TOURISM PRINCIPLES - The study and application of the basic components of tourism, the factors determining priorities in tourist development, the philosophy and promotion of tourism, and the social, cultural and economic significance of tourism. Includes the importance of travel counselling, publicity media, research and statistics, immigration and customs procedures, and the development of tourism at regional, national and international levels.

    Prerequisite : Junior Standing
    Credit       : 3 units, 3 hours a week

* 4. TOURISM 111 - TOURISM DEVELOPMENT AND CONTROL - The examination of opportunities, use of feasibility studies and problems involved in planning and founding new tourism-oriented enterprises.

    Prerequisites : TOURISM 122, TOURISM 136 and TOURISM 151
    Credit       : 3 units, 3 hours a week

* Required
5. TOURISM 114 - DOMESTIC TOURISM - The importance of domestic travel in developing tourism. Various stages and tactics to develop domestic tourism.

Prerequisites: TOURISM 109 and TOURISM 122
Credit: 3 units, 3 hours a week

** 6. TOURISM 116 - LAND RESOURCES AND RESORT AREA DEVELOPMENT - Analysis of the techniques in planning, developing and marketing land resources keeping in mind the economic legal and physical factors in the use, transfer, development and administration of lands for purposes of tourism. The emphasis is on the feasibility and planning of destination resort properties, and the development of recreational facilities as well as the overall hotel physical structure.

Prerequisite: TOURISM 111
Credit: 3 units, 3 hours a week

B. TOURISM MANAGEMENT.

* 1. TOURISM 120 - PRINCIPLES OF ORGANIZATION AND BEHAVIOR - Principles and techniques of organization, management and organizational behavior in tourism planning bodies and enterprises. (EQUIVALENT: Management of Business Administration 101)

Prerequisite: Junior Standing
Credit: 3 units, 3 hours a week

** 2. TOURISM 121 - PERSONNEL MANAGEMENT AND LABOR RELATIONS - Introduction to fundamental principles of personnel management, including the selection, recruitment and placement of personnel in tourism-oriented establishments; supervision; performance appraisal; wage and salary administration; employee benefits and welfare; and labor relations. Case studies drawn from the tourism industry will be discussed.

Prerequisite: TOURISM 120
Credit: 3 units, 3 hours a week

* 3. TOURISM 122 - TOURISM MANAGEMENT - The close link among transportation, hotel management and tourism and the rapid development taking place in these fields. Comparative analysis of factors fostering local, national and international development through travel industry expansion. Studies of the actions of international organizations, quasi-governmental and private institutions to identify economic and social forces melding into new marketing and implementing institutions. Includes the preparation and control of budgets for tourism.

* Required
** Elective
Prerequisites: TOURISM 110 and TOURISM 120  
Credit : 3 units, 3 hours a week

** 4. TOURISM 126 - CONVENTION MANAGEMENT - The development, planning, execution and control of conventions, seminars and training programs for the client or one's own company. Includes systematic and practical approaches towards the development, construction and implementation of successful programs.
Prerequisite : Senior Standing  
Credit : 3 units, 3 hours a week

** 5. TOURISM 129 - INSTITUTIONAL PURCHASING - Introduction to, and analysis of, the procurement responsibilities in travel industry management. Special emphasis is given to organized institutions supplying hotels, restaurants, airlines, etc. and the various laws and regulations which control the standards of industrial goods and supplies.
Prerequisite : Senior Standing  
Credit : 3 units, 3 hours a week

C. FINANCIAL MANAGEMENT IN THE TRAVEL INDUSTRY

* 1. TOURISM 131 - MANAGEMENT ACCOUNTING FOR TOURISM ENTERPRISES - Uses of economic and accounting concepts for managerial planning and control in tourism planning bodies and enterprises.  
(EQUIVALENT : Management or Business Administration 115)
Prerequisite : Accounting 1 and Economics 11  
Credit : 3 units, 3 hours a week

* 2. TOURISM 136 - FINANCIAL MANAGEMENT IN TOURISM ENTERPRISES - Principles of financial management for short-and long-range planning.  
(EQUIVALENT : Management 141 or Business Administration 141 and 142)
Prerequisite : TOURISM 131  
Credit : 3 units, 3 hours a week

D. TOURISM/TRAVEL LAWS

* 1. TOURISM 144 - TOURISM LAWS I - An introductory course in basic business law, which will include: constitutional principles, the formation, validity, enforcement, and breach of contract; the laws of principal and agent; torts and damages/negotiable instruments as they relate to the tourism industry.

* Required  
** Elective
Prerequisite: Junior Standing
Credit: 3 units, 3 hours a week

** 2. TOURISM 145 - TOURISM LAWS II - A continuation of T-144 (Tourism Laws I) for more extensive legal background as part of professional training for management. Emphasis is given to the laws pertaining to partnerships and corporations, specific rights and liabilities of innkeepers and other persons engaged in the ownership and operations of tourist establishments, and legal aspects of labor relations.

Prerequisite: TOURISM 144
Credit: 3 units, 3 hours a week

E. PROMOTION

* 1. TOURISM 151 - MARKETING MANAGEMENT IN TOURISM - The importance and relevance of meta marketing in a variety of tourism-oriented institutions. Emphasis is placed on policies, strategies, and tactics in promoting tourism and other products and services of the country.

Prerequisite: Junior Standing
Credit: 3 units, 3 hours a week

** 2. TOURISM 153 - PUBLICITY AND ADVERTISING IN TOURISM - The fundamental principles of publicity and advertising with emphasis on the various approaches, methods and problem when the two promotional tools are used in tourism.

Prerequisite: TOURISM 151
Credit: 3 units, 3 hours a week

** 3. TOURISM 154 - RESEARCH METHODS IN TOURISM - The use of research methodologies and techniques in tourism. Selected problems are discussed while a major research project is undertaken by the class divided into groups.

Prerequisite: TOURISM 151
Credit: 3 units, 3 hours a week

F. TRANSPORTATION

* 1. TOURISM 161 - TRANSPORTATION MANAGEMENT - The development of major transportation system and their marketing function as an integral part of the process of physical distribution. It considers the geographical, technical, legal and political factors as they affect land, sea and air travel and transport systems. Transpor-
tation's impact on areas served. Analysis of models of passenger transportation, including rates and services in urban, local, intra-provinces and international operations. The regulations of carrier operation and passenger travel. Maximizing the contributions of the transport system.

Prerequisite: Senior Standing
Credit: 3 units, 3 hours a week

2. TOURISM 166 - LAND TRAVEL MANAGEMENT - The breadth and challenge of strategic problems - current and future - which confront railways and bus company executives. The course aims to cultivate an awareness of the environment in which the bus and railways industries must function, both today and in the future. Analysis of new approaches, techniques and management tools applied by effective bus and railway managers.

Prerequisite: TOURISM 161
Credit: 3 units, 3 hours a week

3. TOURISM 167 - SEA TRAVEL MANAGEMENT - The breadth and challenge of current and future strategic problems which confront shipping and port executives. The course aims to cultivate an awareness of the environment in which the sea travel industry must function, both today and in the future. Analysis of new approaches, techniques and management tools applied by effective shipping and port managers.

Prerequisite: TOURISM 161
Credit: 3 units, 3 hours a week

4. TOURISM 168 - AIR TRAVEL MANAGEMENT - The breadth and challenge of strategic problems - current and future - which confront airline and transport executives. The course aims to cultivate an awareness of the environment in which the airline and airport industry must function, both today and in the future. Analysis of new approaches and management tools employed by effective airline and airport managers.

Prerequisite: TOURISM 161
Credit: 3 units, 3 hours a week

G. TRAVEL AGENCY OPERATION

1. TOURISM 171 - MANAGEMENT OF THE TRAVEL AGENCY - The application of management principles in agency organization and cooperation, the development of individual group movements, human relations, IATA and ATC regulations, tariffs and schedules, finances and linkages with principal travel service business.
Prerequisite : Senior Standing  
Credit : 3 units, 3 hours a week

* 2. TOURISM 175 - TOUR OPERATION IN PRACTICE - Case studies regarding the development and operation of tours and the problems connected therewith. Actual tour operation will be undertaken by the class.

Prerequisite : Senior Standing  
Credit : 3 units, 3 hours a week

H. HOTEL AND RESTAURANT MANAGEMENT

* 1. TOURISM 181 - INTRODUCTION TO HOTEL AND RESTAURANT MANAGEMENT - The development of, trends types of operation and comparative practices in the hotel and restaurant industry. Field trips are required.

Prerequisite : Junior Standing  
Credit : 3 units, 3 hours a week

** 2. TOURISM 182 - RESORT AND CLUB MANAGEMENT - The management and operations of clubs and resort hotels, and their services - including the technical and administrative aspects.

Prerequisite : TOURISM 181  
Credit : 3 units, 3 hours a week

** 3. TOURISM 185 - PHYSICAL PLANT AND THE MANAGEMENT - The role of the manager in the architectural design, engineering and maintenance problems in hotels, restaurants and resorts.

Prerequisite : TOURISM 181  
Credit : 3 units, 3 hours a week

I. TERMINAL COURSE/S

* 1. TOURISM 198 - BUSINESS POLICY IN THE TOURISM INDUSTRY - The formulation and implementation of corporate objectives, strategies, as applied to tourism enterprises and governmental tourism organizations. It shall include an analysis of the environment, resources, and value orientation in corporations.

Prerequisite : Senior Standing  
Credit : 3 units, 3 hours a week

** 2. TOURISM 199 - TOURISM RESEARCH  
Prerequisite : Senior Standing and consent of instructor  
Credit : 3 units, hours to be arranged with faculty.

* Required  
** Elective
Appendix 5c

Report of the Meeting of the Curriculum Planning of the Development Project of the Indonesian Institute of the Arts
August, 11-14, 1981 Cisarua, Bogor
by Dr. I.Made Bandem

I. BASIS

1. The Decree of the Minister of Education and Culture No. 088/U/1973
2. The Decree of the Minister of Education and Culture No. 0124/U/1979
3. The State Regulation No. 5 of the Year 1980
4. The Manual of the Master Plan of Development of Universities

II. HAVE NOTED

1. The directives of the Head of the Project Development of the Indonesia Institute of the Arts.
3. The objective of the Art in Higher Education is to develop and promote the knowledge, skill and attitude of the graduate students.

III. RECOMMENDATION

1. It is necessary to consider to have a uniform structure of the curriculum of the Traditional Art in Higher Education at the five academies under the Indonesian Institute of the Arts namely:

   1) Indonesian Academy of Traditional Music (ASKI) Surakarta
   2) Indonesian Dance Academy (ASTI) Yogyakarta
   3) Indonesian Academy of Traditional Music (ASKI) Padang Panjang
   4) Indonesia Dance Academy (ASTI) Bandung
   5) Indonesian Dance Academy (ASTI) Denpasar.

2. The purpose Structure of the Art in Higher Education Curriculum is a curriculum for artists programme which covers the following stages

   1) Bachelor of Art Degree
3. Awaiting for the Decree of the President on the establishment of the Indonesian Institute of the Arts, it is necessary to formulate a Bachelor of Arts Degree as a terminal programme.

4. In conformity with the manual of Master Plan of Development of Universities the structure of the curriculum for Graduate study of Institute of the Arts consists of:

- Group of skill subject
- Group of Basic skill subject (Appreciation Subjects)
- Group of General skill subject (General Subjects).

5. Some considerations and agreements on the arrangement of the curriculum:

5.1. The Decree of the Minister of Education and Culture no. 124/0/1979
- Degree for Master (Science/Art)
- Non Degree SO Diploma D1 D2 D3 (professional)

5.2. State Regulation No. 5 of the year 1980

5.3. The Report of the Coordinators' Meeting of DJPR - KPI
- Minimal curriculum
- The definition of faculty, department + studio

5.4. Group of subjects (reference RIP)
- General Basic Subject
- Basic Skill Subject
- Skill Subject

5.5. Syllabus
   a. based on the needs
   b. opportunity available
   c. the relation of ability and the aim of the education
   d. the availability of literature to support the subject
   e. the possibility of research
   f. Is the subject a part of the organized management
   g. Adequate sources of man powers

6. The overall objective/aim of the education is to produce a scholar or a professional staff which is:

a. Capable to work and ever learning to promote his attitude and activities in his professional field
b. Capable to serve public faithfully and with full responsibility
c. trainable in his field for duties that will promote his profession and responsibility
d. Aware of and sensitive to the socio-cultural and political aspects of his profession.

7. Decide what kind of subjects to be taught.
8. Decide the length of time needed for a certain subject
9. Decide the content of each subject.
10. To plan educational matrix in the field of art, covering:
- Cognition
- Skill
- Affect

11. The yearly percentage of study task concerning the theoretical and practical subjects.

- Bachelor of Arts Degree
  practical subjects = 66 SCS = 40.6%
  theoretical subjects = 45 SCS = 59.4%
  111 SCS

- Artist with Thesis Presentation
  practical subject = 24 SCS = 5%
  theoretical subject = 17 SCS = 42%
  41 SCS

- Artist with Performance Thesis
  practical subject = 32 SCS = 78%
  theoretical subject = 9 SCS = 22%
  41 SCS

Percentage of the study task of the Artists educational programme as a whole from Semester I to IX:

- Artist with Thesis Presentation
  practical subject = 90 SCS = 59.2%
  theoretical subject = 54 SCS = 40.8%

- Artist with Performance Thesis
  practical subject = 98 SCS = 64.4%
  theoretical subject = 54 SCS = 35.6%

12. The structure of the curriculum for the Artist Programme is attached
13. The curriculum is meaningful when it is completed with a syllabus according to the interpretation of each university, and part of it will be standardized
14. Comments are expected and completed from the curriculum Plan and to be submitted and finalized at the second meeting to come.
15. It is agreed that when the curriculum is completed, it will be applied on the academic year 1982/1983 the soonest.
16. A draft of a curriculum of Traditional Music Academy has been completed in analogy with the Draft curriculum of Dance.
16.1. The structure of the curriculum of the Traditional Music Academy is the same with that of Dance. The degree in Traditional Music Academy

**Semester I -- IV**

<table>
<thead>
<tr>
<th>Bachelor</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>55 SCS</td>
<td>50%</td>
</tr>
<tr>
<td>T</td>
<td>55 SCS</td>
<td>50%</td>
</tr>
</tbody>
</table>

**Semester VI -- IX**

1) Thesis Presentation  
   P = 22 SCS = 51.2%  
   T = 21 SCS = 48.8%

2) Performance Thesis  
   P = 30 SCS = 69.7%  
   T = 21 SCS = 48.8%

**Semester I -- IX**

1) Thesis Presentation  
   P = 77 SCS = 50.3%  
   T = 68 SCS = 44.5%

16.2. The aim difference between the structure lies in the group skill subject and part of the basic skill subject.

16.3. The curriculum is meaningful when it is completed with a syllabus according to the interpretation of each university and part of it will be standardized.

16.4. This curriculum is meaningful when it is completed with the syllabus mentioned above.

16.5. The draft curriculum of conservatory is attached.

Wisma Grand Park  
Cisarua - Bogor  
August 14, 1981
### SKILL SUBJECTS

<table>
<thead>
<tr>
<th>No.</th>
<th>Subject</th>
<th>C.S</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>I</td>
</tr>
<tr>
<td>1.</td>
<td>Dance practice</td>
<td>50</td>
<td>6</td>
</tr>
<tr>
<td>2.</td>
<td>Body forming/Choreography</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>Composition</td>
<td>8</td>
<td>-</td>
</tr>
<tr>
<td>4.</td>
<td>Dance accompaniment</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>5.</td>
<td>Make up and dressing up</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>Dance notation</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>7.</td>
<td>Choreology</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>8.</td>
<td>Art Philosophy</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>9.</td>
<td>Thesis</td>
<td>8</td>
<td>-</td>
</tr>
</tbody>
</table>

Total C.S. = 94
Total Skill Subject = 93

### APPRECIATION SUBJECTS

<table>
<thead>
<tr>
<th>No.</th>
<th>Subject</th>
<th>C.S</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>I</td>
</tr>
<tr>
<td>1.</td>
<td>Cultural History</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>2.</td>
<td>History of the art</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>Performing art history</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>4.</td>
<td>Dance history</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>5.</td>
<td>Kinetics</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>Aesthetics</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>7.</td>
<td>Art appreciation</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>8.</td>
<td>Dramaturgy</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>9.</td>
<td>Stage and Lighting</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>10.</td>
<td>Research method</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>11.</td>
<td>Seminar</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>12.</td>
<td>Vocal</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>13.</td>
<td>Local language and literature</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>14.</td>
<td>Production and management</td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td>15.</td>
<td>Field Study</td>
<td>4</td>
<td>-</td>
</tr>
</tbody>
</table>

Total C.S. = 42
Total Appreciation Subject = 44

---

**B.A.** = \( P = 18 \) \( T = 6 \)
**M.A.** = \( P = 18 \) \( T = 22 \)
**M.F.A.** = \( P = 6 \) \( T = 14 \)
<table>
<thead>
<tr>
<th>NO.</th>
<th>GENERAL SUBJECT</th>
<th>C.S.</th>
<th>SEMESTER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>I</td>
</tr>
<tr>
<td>1.</td>
<td>Pancasila</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>Religion</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>National Defence</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>Indonesia Language</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>5.</td>
<td>English Language</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>Physical Education</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>7.</td>
<td>Cultural Anthropology</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>8.</td>
<td>Sociology</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Total SCS</td>
<td>16</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Total general subject</td>
<td>8</td>
<td>2</td>
</tr>
</tbody>
</table>

B.A. = \( P = 2 \)  
\( T = 13 \)  
Master = \( P = 0 \)  
\( T = 1 \)

**Explanation**

1. Karawitanology: Karawitanology is a study on all kinds of aspects of Karawitan science covering tone notation, letterare of Karawitan, etc.

2. Music acoustics: Study of sound, vibration of all kinds of tones of the instruments, wave etc.

3. Organology: A study on all kinds of instruments concerning the process-making, kinds of material, sourles of sound, including the process of sound on the instruments.

**Note:** The manual, the basis, the classification and basis of arrangements, and other things of the Planning of the curriculum traditional music and in analogy with the Planning of the curriculum of the Dance Department.
List of Performing and Visual Arts School of Indonesia

College Level

1. Akademi Seni Tari Indonesia (A.S.T.I.), the State Dance Academy of Indonesia, Denpasar - Bali.
2. Akademi Seni Tari Indonesia (A.S.T.I.), the State Dance Academy of Indonesia, Yogyakarta - Central Java.
3. Akademi Seni Tari Indonesia (A.S.T.I.), the State Dance Academy of Indonesia, Bandung - West Java.
4. Akademi Seni Karawitan Indonesia (A.S.K.I), the State Academy of Traditional Music of Indonesia, Surakarta - Central Java.
5. Akademi Seni Karawitan Indonesia (A.S.K.I), the State Academy of Traditional Music of Indonesia, Padang Panjang - West Sumatera.
6. Akademi Musik Indonesia (A.M.I.), the State Academy of Music of Indonesia, Yogyakarta - Yogyakarta.

High School Level

1. Sekolah Menengah Karawitan Indonesia (S.M.K.I.), the Conservatory of Indonesian Traditional Music, Denpasar - Bali.
2. Sekolah Menengah Karawitan Indonesia (S.M.K.I.), the Conservatory of Indonesian Traditional Music, Bandung - West Java.
4. Konservatori Tari Indonesia (KONRI), the Conservatory of Traditional Dance of Indonesia, Surakarta - Central Java.
5. Konservatori Tari Indonesia (KONRI), the Conservatory of Traditional Dance of Indonesia, Yogyakarta - Yogyakarta.
7. Sekolah Menengah Seni Rupa Indonesia (S.M.S.R.), the High School of Indonesian Visual Arts, Yogyakarta - Yogyakarta.
8. Sekolah Menengah Seni Rupa Indonesia (S.M.S.R.), the High School of Indonesian Visual Arts, Denpasar - Bali.
9. Sekolah Menengah Industri Kecil (S.M.I.K.), the High School of Indonesian Basic Industry, Guwang Gianyar - Bali.
Appendix 5d

Outline of Topic 3

Design of a special curriculum

To be defined as unique, imaginative, creative with permanent impact, living, so as to meet the changes that society demands of it to serve the purpose for which we are convened at the same time to provide the innovation through education that will make technology Development and Traditional performing arts relevant with each other.

Question to consider:

1. Who will be the beneficiaries of this curriculum?

2. Will it be confined to formal education or should it expand into programmes affecting the general clientele of technology in relation to the arts in order to permeate all levels of society?

3. What is expected from this type of curriculum?

   1) From the point of view of technologist.

   2) From the point of view of artistes particularly performing artists.

   3) From the point of view of Trade and Industry.

   4) How can this curriculum satisfy such expectations?

   5) Will methodology of integration of the arts strengthen this special curriculum?

   6) If this curriculum is created for higher education, how will it reach the grass roots level to serve a greater number of people?

   7) What alternative can be offered to make this curriculum more effective as a means of preserving the traditional performing arts?

   8) What is the role of the government and the private sector in the implementation of a special curriculum geared primarily for the purpose of appreciation and greater awareness of the traditional performing arts?

   9) How do we propose to implement this curriculum?
APPENDIX 6

CULTURAL PROGRAMME AND CULTURAL VISIT

a. Taman Ismail Marzuki, December 17, 1981
b. Wayang Orang Bharata, December 19, 1981
APPENDIX 6a

SPAFA Seminar on Technological Development and the
Traditional Performing Arts (SPAFA I-W4)

Jakarta, Indonesia, December 15-20, 1981

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CULTURAL PROGRAMME

Taman Ismail Marzuki, December 17, 1981

THE SRIIMPI SANGOPATI DANCE (Central Java)

This dance was created by His Highness Susuhunan Paku Buawana IV at the beginning of the XIX Centuries. It had become popular after the reign of His Highness Sri Susuhunan Paku Buwana IX. This dance was performed by the Surakarta kingdom as a symbol of victory, when the king signed an agreement with the Dutch on the kingdom's territory.

THE KANDAGAN RAMPAK DANCE (West Java)

This dance describes Dewi Anjasmara, who disguised herself as a knight looking for her lover, R. Darmawan. She named herself Kandagan. Later on this dance is performed by more than one person and is called Kandagan Rampak.

THE KUSUMAYUDA DANCE DRAMA (Central Java)

The Kusumayuda dance or sometime called Perang Kembang is a fragment from Mahabratro. This dance depicting and honest and emphatic person that will not be easily influenced by greed and conceit and thus will ruled out greedy and concerted persons.

THE RANTOK DUEK DANCE (Aceh)

The Rantok Duek dance is a dance from Aceh, North Sumatra. It was formerly used as a means to teach and spread the Islam religion. Later on has been developed into dance, and performed by male dancers. But nowadays it can also be performed by female dancers.

THE PRATALAMARYAM DANCE (Yogyakarta)

Triangga or Trigangga is the son of R. Hanoman who was on the side of Rama Wijaya or Pancawati. But since a little boy, Triangga was brought up by Pratalamaryam who took side with Alengka.

When Triangga was grown-up he learned that Alengka was the enemy of Pancawati. So Triangga rebelled against Pratalamaryam and defeated him.
THE BARIS DANCE (Bali)

This dance describes an atmosphere of caution and alertness displayed by the knights of the Kingdom of Badung, Denpasar, where continuous strict and highly disciplined practice is exercised to foil any attack and external adversary.

THE SISINGAAN DANCE (West Java)

The Sisingaan is a traditional dance performed on a circumcision ceremony. Before the boy is carried on a palanquin which has a lion form, shouldered by four men, to a water spout.

After he has taken his bath he is carried along a procession round the village accompanied by musical instruments. When he return home his relatives and guests are waiting for him.

They give their blessings to the boy, before he will be circumcised the next morning.
CULTURAL VISIT:
Wayang Orang Bharata, December 19, 1981

THE SYNOPSIS OF THE STORY OF PRABU JARASANDHA

I. To complete the requirement of the Sesaji Lodra (Sesaji = Offering), Prabu Kamsa and Prabu Dimbaka from the Magada Kingdom and their army went to attack the kingdom of Dwarawati Mandura (Mathura) and Astina. On their way to these kingdoms they were blocked by Prabu Baladewa from Mandura and his army. Soon both armies were at war but Prabu Baladewa won the war.

II. Semar, Gareng, Petruk, Bagong, the punakawan (jesters and servants of the court) were very happy to learn that Pandawa was going to present the Sesaji Raja Suja. In connection with this offering and simultaneously proclaiming the new kingdom established by Pandawa called Inderaprasta or Amarta, Sri Kresna together with Bhima and Arjuna planned to Magada to save the 97 neighbouring kings who were taken prisoners by Prabu Jarasandha. Arjuna was ordered to go in advance accompanied by the three Punakawan, while Sri Kresna and Bhima would follow him later.

III. On his way Arjuna was attacked by the giant army of Magada, but they were defeated by Arjuna.

IV. Retno Jayatri and her ladies-in-waiting worried over her father, King Jarasandha, who wanted to kill the 97 kings for the Sesaji Lodra. Arjuna disguised as Brahmana Jahnu arrived at Magada and met Retno Jayatri and they became acquainted. Jayatri was attracted by the handsomeness of Brahmana Jahnu and would serve him on condition that Brahmana Jahnu could prevent King Jarasandha from murdering the kings. Brahmana Jahnu accepted this condition and then they made love. Soon afterwards Sri Kresna and Bhima disguised as Brahmana Wisasana. Brahmana Sena respectively arrived and they were introduced to Retno Jayatri. They told her the propose of their visit and asked her to request her father to meet them.

Prabu Jarasandha accompanied by his son, R. Jayatsena and his adopted brother Prabu Sisupala, the king of Cedhipura, came to see Brahmana Wisasana. Both parties had a fierce debate which ended into a fight between Prabu Jarasandha and Brahmana Sena.
They fought for eleven days but none gave sign of losing the fight. On the twelfth day, Sri Kresna told Bhima about the descent of Prabu Jarasandha and his weak spot. The fight started again and this time Prabu Jarasandha was killed.

When R. Jayatsena and Prabu Sisupala learned about the death of Prabu Jarasandha, they both surrendered to Sri Kresna, and then they were ordered to set free all the prisoners. Sri Kresna told all of them about his intention to present the Sesaji Raja Suya and they were invited to come to this ceremony. All of them accepted this invitation.

V. Prabu Yudistira and his relatives welcomed Reshi Wijaya of Wukir Rahtawu to discuss about the offering. The first process before the real ceremony was drinking wine. Prabu Sisupala got drunk and said that he did not agree to this offering. He abused and humiliated Sri Kresna in front of all guests. Sri Kresna reacted this humiliation by relating Prabu Sisupala's birth of origin and his faith (destiny). Prabu Sisupala did not believe this story and challenged Sri Kresna to proof it. Fight between these two cannot be avoided and Prabu Sisupala was killed.

When the situation was calm down, the Sesaji Raja Suya ceremony was held in reverence.
APPENDIX 7

LIST OF ORGANIZING COMMITTEE IN INDONESIA
LIST OF ORGANIZING COMMITTEE IN INDONESIA

SPAFA Seminar on Technological Development and the Traditional Performing Arts (SPAFA I-W4)

Jakarta, Indonesia, December 15-20, 1981

Chairman : Mr. F.X. Sutopo
Finance : Hasanuddin
Secretarial Service : Miss Nani Woeryani
 : Mr. Bambang Sarengat
Editorial Staff : Mr. Peter Ferdinandus
Conference Facilities : Mr. Ibrahim Harahap
 : Mr. Djoko Bandono
Social function, Flight arrangements, transportation, airport reception and send off : Mr. W. Tambunan
 : Mr. Suhodo
 : Mr. Harsono
 : Mr. Wahono
APPENDIX 8

LIST OF HOSPITALITIES AND CULTURAL PROGRAMMES
Appendix 8

List of Hospitalities and Cultural Programmes

Tuesday, December 15, 1981

P.m.
12.00 - 14.00 : Lunch hosted by the Organizing Committee

Wednesday, December 16, 1981

P.m.
20.00 : Dinner hosted by Mrs. S. Suleiman, Member of the SPAFA Governing Board

Thursday, December 17, 1981

P.m.
12.00 - 14.00 : Lunch hosted by the Organizing Committee
20.00 : Cultural evening, presentation of classical and traditional dances from various provinces:
   - The Srimpi Sangopati Dance (Central Java)
   - The Kandagan Rampak Dance (West Java)
   - The Kusumayuda Dance Drama (Central Java)
   - The Rantok Duek Dance (Aceh)
   - The Pratalamaryam Dance (Yogyakarta)
   - The Old Mask Dance (Bali)
   - The Baris Dance (Bali)
   - The Sisingaan Dance (West Java)

Friday, December 18, 1981

P.m.
19.00 : Dinner hosted by the SPAFA Co-ordinating Unit

Saturday, December 19, 1981

a.m.
09.00 - 11.00 : Cultural Visit
   a. Taman Ismail Marzuki
      Received by the Director of Taman Ismail Marzuki Dr. Hazil Tamsil
      Tour of the premises
III. APPENDICES
APPENDIX I

AGENDA AND PROGRAMME
AGENDA

1. Opening Ceremony
2. Election of Chairman, Vice Chairman and Rapporteur-General
3. Adoption of the Tentative Agenda and Tentative Programme
4. Presentation of Country Reports and Supplementary Reports
5. Presentation of Types and System of Documentation
6. Working group to Work Out the Types and System of Documentation to Be Applied in SPAFA Member Countries
7. Presentation of Group Resolutions and General Discussions.
SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama (I-W5)

Jakarta, Indonesia, July 18-28, 1983

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**PROGRAMME**

**Monday, July 18, 1983**

19.00 - 20.00 : Arrival of Overseas Participants at Halim Perdanakusuma Airport of Jakarta

20.00 - 20.30 : Dinner Hosted by the Director-General of Culture at the Golden Ball Room, Hilton International Hotel, Jakarta.

20.30 - 22.00 : Opening Ceremony

- Report by the Chairman of the Organizing Committee
- Address by the SPAFA Co-ordinator
- Opening Speech by the Director-General of Culture

**Tuesday, July 19, 1983**

09.00 - 09.30 : Registration

09.30 - 09.45 : Session 1

- Election of Chairman, Vice Chairman and Rapporteur-General
- Adoption of the Tentative Agenda and Tentative Programme

09.45 - 10.30 : Country Report: Thailand

10.30 - 11.00 : Coffee Break

11.00 - 12.00 : Supplementary Report: Thailand

12.00 - 13.00 : Lunch
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.00 - 14.45</td>
<td><strong>Session 2</strong>&lt;br&gt;Presentation of Video Tapes of the Performing Arts; the Teaching at the Teachers' Training College; the Documentation of Dance Gestures; and the Modern Production of a Dance Drama of the North</td>
</tr>
<tr>
<td>14.45 - 15.15</td>
<td>Coffee Break</td>
</tr>
<tr>
<td>15.15 - 17.00</td>
<td>Discussion and Slide Presentation of Various Aspects of the Performing Arts in Thailand.</td>
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**Wednesday, July 20, 1983**

<table>
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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>09.00 - 12.00</td>
<td>Visit of the Jakarta Institute of Arts and the Taman Ismail Marzuki Cultural Centre (TIM)</td>
</tr>
<tr>
<td>12.00 - 13.00</td>
<td>Lunch</td>
</tr>
<tr>
<td>14.00 - 14.45</td>
<td><strong>Session 3</strong>&lt;br&gt;Country Reports: The Philippines</td>
</tr>
<tr>
<td>14.45 - 15.15</td>
<td>Coffee Break</td>
</tr>
<tr>
<td>15.15 - 17.00</td>
<td>Country Reports: The Philippines (cont.)</td>
</tr>
<tr>
<td>20.00 - 22.00</td>
<td>Attending the Dance Performance at the Taman Ismail Marzuki (TIM).</td>
</tr>
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**Thursday, July 21, 1983**

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<tr>
<td>09.00 - 10.30</td>
<td><strong>Session 4</strong>&lt;br&gt;Country Reports: The Philippines (cont.)</td>
</tr>
<tr>
<td>10.30 - 11.00</td>
<td>Coffee Break</td>
</tr>
<tr>
<td>11.00 - 12.00</td>
<td>Country Reports: The Philippines (cont.)</td>
</tr>
<tr>
<td>12.00 - 13.00</td>
<td>Lunch</td>
</tr>
<tr>
<td>13.00 - 14.45</td>
<td><strong>Session 5</strong>&lt;br&gt;Country Report : Indonesia</td>
</tr>
</tbody>
</table>
14.45 - 15.15  :  Coffee Break
15.15 - 17.00  :  Supplementary Reports: Indonesia (cont.)

Friday, July 22, 1983

09.00 - 10.30  :  Session 6
                   Supplementary Reports: Indonesia (cont.)
10.30 - 11.00  :  Coffee Break
11.00 - 12.00  :  Supplementary Reports: Indonesia
12.00 - 14.00  :  Lunch hosted by SPAFA Co-ordinator and Director of SPAFA Sub-Centre for the Performing Arts.
15.00 - 17.00  :  Session 7
                   Supplementary Reports: Indonesia (cont.)

Saturday, July 23, 1983

09.30 - 12.00  :  Session 8
                   Working Groups I + II
12.00 - 13.00  :  Lunch
13.00 - 17.00  :  Session 9
                   Working Groups I + II (cont.)
20.00 - 22.00  :  Visit of the Pasar Seni Ancol

Sunday, July 24, 1983

09.00 - 12.00  :  Session 10
                   Lecture/Demonstration on Traditional Types of Dance Preservation at Kimia 20 (Directorate of Arts)
12.00 - 13.00  :  Lunch
13.00 - 15.00  :  Session 11
                   Lecture/Demonstration on Traditional Types of Dance Preservation at Kimia 20.
15.30 - 18.00  :  Visit of a Dance Rehearsal at the H.A. Salim 60 (Directorate of Museum)
Monday, July 25, 1983

09.00 - 10.30 : Session 12
Presentation of Working Group Resolutions

10.30 - 11.00 : Coffee Break

11.00 - 12.00 : Presentation of Group Resolutions (cont.)

12.00 - 13.00 : Lunch

13.00 - 14.45 : Session 13
General Discussion

14.45 - 15.15 : Coffee Break

15.15 - 17.00 : Country Proposals and Recommendations for Implementation.

19.00 - 22.00 : Visit of the Way and Exhibition/Performances at the Taman Ismail Marzuki (TIM).

Tuesday, July 26, 1983

09.00 - 14.00 : Cultural Visit of the Taman Mini Indonesia Indah

14.00 - 16.00 : Free for Participants
Preparation of the Report for Adoptions
(Chairman, Vice Chairman, Rapporteur General, Chief Delegates).

17.00 - 19.00 : Attending the Arjuna Wiwaha Dance Drama at the Taman Ismail Marzuki (TIM)

Wednesday, July 27, 1983

10.30 - 12.00 : Session 14
1. Adoption of the Report
2. Report by the Chairman of the Workshop to the Chairman of the Organization Committee.
12.00 - 12.30  : 3. Closing Ceremony
   - Report by the Chairman of the Organizing Committee
   - Statement by the SPAFA Co-ordinator
   - A short speech of thanks by Representative of the Delegates.
   - Closing address by the Director-General to the Director-General of Culture.

12.30 - 13.30  : Lunch hosted by Chairman of the Organizing Committee

Afternoon  : Free

20.00 - 23.00  : Attending the Wayang Orang Dance Drama Performance
LIST OF PARTICIPANTS

SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama (I-W5)

Jakarta, Indonesia, July 18-28, 1983

I. PARTICIPANTS FROM MEMBER COUNTRIES

Indonesia

1. Dr. Soedarsono
   Faculty Member
   Faculty of Letters
   Gadjah Mada University
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2. Mr. Sal Murgiyanto
   Lecturer
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   Jakarta, Indonesia

3. Mr. Enoch Atmadibrata
   Executive Director
   West Java Culture Project
   Local Government of West Java
   Jalan Diponegoro 22
   Bandung, Indonesia

   or

   West Java Culture Project
   Jalan Naripan 7
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4. Mr. Ben Suharto
   Lecturer
   Indonesian Dance Academy at Yogyakarta
   Karangmalang
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5. Mrs. Edi Sedyawati
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   Faculty of Letters
   University of Indonesia
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The Philippines

6. Prof. Corazon Inigo
   Director, Filipiniana Dance Co.
   University of the Philippines
   Institute of Sports, Physical Education
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   Diliman, Quezon City, Philippines
   Visiting Artist
   Philippine High School for the Arts
   Makiling, Laguna, Philippines

7. Prof. Francisco Feliciano
   (Conductor, Composer)
   Professor in Music Composition
   U.P. College of Music
   Diliman, Quezon City 3004
   Philippines
   Resident Conductor
   Philippines Philharmonic Orchestra (CCP)

8. Mr. Ricardo Angeles
   Artistic Director for Drama Folk
   Arts Theatre
   Folk Arts Theatre
   CCP Complex, Roxas Blvd,
   Metro Manila, Philippines

Thailand

9. Dr. Surapone Virulrak
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   Faculty of Communication Arts
   Chulalongkorn University
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   Bangkok 10500, Thailand

10. Mrs. Somboon Suksanguan
    Head, Dance Drama Section
    Suansunandha Teachers College
    Bangkok 10300, Thailand

11. Miss Saovanut Bhuwanit
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    Department of Dramatic Arts
    Faculty of Arts
    Chulalongkorn University
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II. CONSULTANTS/EXPERTS

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13. Mr. A. P. Suhastjarja, M. Mus.
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Indonesian Music Academy Yogyakarta
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14. Dr. Koesnadi Hardjasoemantri, S.H.
Secretary
State Minister of Population and Environment
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15. Dr. Virginia F. Agbayani
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IV. SPAFA Coordinating Unit

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APPENDIX 3

SPEECHES AND REPORTS

a. Report by the Chairman of the Organizing Committee
b. Welcoming Address by the SPAFA Co-ordinator
c. Opening Speech by the Director-General of Culture
d. Statement by the Chairman of the Workshop during Session 14
e. Report by the Chairman of the Organizing Committee at the Closing Ceremony
f. Statement by SPAFA Co-ordinator at the Closing Ceremony
g. Closing Speech by the Director-General of Culture
Report by the Chairman of the Organizing Committee
at the Opening Ceremony of the
SPAFA Technical Workshop to Work Out a System of Documentation
for the Traditional Dance and Dance Drama (I-W5)
Jakarta, Indonesia, July, 18-28, 1983

Madame Prof. Dr. Haryati Soebadio, Director-General of Culture
Distinguished Delegates
Ladies and Gentlemen,

On this occasion, on behalf of Organizing Committee, I am very pleased to report several points as follows:

This workshop is one of the important programmes of SPAFA, emphasizing on the Performing Art activity.

The programme of this workshop has specific focus to work out a system of documentation for traditional dance and dance drama held in Jakarta, Indonesia, from July 18 to July 28, 1983.

The workshop objectives are:

1. To formulate a standard system of notation and documentation of the Traditional Performing Art with the end view of facilitating the teaching of the Traditional Performing Arts, especially the dance and dance drama, in schools and its dissemination in reaching out programme for education, and

2. That this system documentation be geared towards authenticity, not only for the preservation of the cultural identity but also for the purpose of relating one Southeast Asian expression with another and thereby, affecting the desired level of cross-cultural understanding among Southeast Asian nations.

This workshop is attended by delegates from:

- The Philippines
- Thailand
- Indonesia

and one observer from the UNESCO Regional Office in Bangkok.
As an additional programme we like you to enjoy our dance and dance drama presentation for the cultural evening and possibly for the object of discussion.

Finally, I would like to request the Director-General of Culture Ministry of Education and Culture of the Republic of Indonesia to give guidance and open this workshop officially.

Thank you.

Mr. F. X. Sutopo Cokrohamijoyo
July 18, 1983
Welcoming Address by the SPAFA Co-ordinator at the Opening Ceremony of the SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama (I-W5) Jakarta, Indonesia, July 18-28, 1983

Madame Director-General of Culture
Distinguished Delegates and Participants
Guests and Observers
Ladies and Gentlemen,

It is indeed my privilege and honour to have an opportunity to take part in welcoming all of you tonight to the SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama in Jakarta, Indonesia.

As you are aware, this is not the first time that SPAFA in conjunction with the SPAFA Sub-Centre for the Performing Arts which is based at the Directorate of Arts, Ministry of Education and Culture, Indonesia ever held Workshops in the area of the Performing Arts. In fact, since its inception in 1978, SPAFA has held two Workshops: one in 1979 on the Preservation of Traditional Performing Arts in Modern Environment and another in 1981 on Technological Development and the Traditional Performing Arts. It seems to me that each time there seemed to be a great concern among Workshop Participants over the problem of survival of the Traditional Performing Arts of the Southeast Asian countries, particularly those of the classical nature. What then are the reasons behind this problem? How can the problem be solved? Is "documentation" considered one of the many answers to solve the problem of survival for the Performing Arts?

It is with these pondering questions that SPAFA once again feels that another Workshop on the Performing Arts is most essential. However, this time emphasis is made on the "documentation" side of the matter, which one may find eventually that, whatever emphasis, many other sides or aspects relating to the Performing Arts have to be drawn in as well. It is also with the belief that this Workshop will bring about constructive results for the real survival of the Performing Arts that SPAFA is able to obtain financial support from the Ford Foundation as well as to obtain assistance from UNESCO for missions of experts/consultants.
I do trust therefore, Ladies and Gentlemen, that the next ten days among you who are interested and actively involved in the Performing Arts will enable us to find various ways and means to solve the problem that concerns us all. May I thus be allowed to wish you all the success in your deliberations.

Thank you.

Miss Suchitra Vuthisathira
July 18, 1983
Appendix 3c

Opening Speech by the Director-General of Culture at the Opening Ceremony of the SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama (I-W5)
Jakarta, Indonesia, July 18-28, 1983

Ladies and Gentlemen,

On behalf of the host country I would like to welcome all of you at the Technical Workshop of Traditional Performing Arts organized by SPAFA.

I would also like to express my satisfaction that the programme of Performing Arts is now actually coming off the ground. And I hope that many other projects may be following, so as to establish on surer footing our intention to activate our cooperation through SPAFA not only in the field of archaeology, but also in that of fine arts, according to the name of our programme, which is, after all, SEAMEO Project in Archaeology and Fine Arts. Likewise do I hope that our other members of SEAMEO would eventually like to join in our activities.

Ladies and Gentlemen,

Dance and dance drama are generally considered as belonging to the most ancient cultural activities of mankind, though it probably started as religious acts proper. I am sure everybody would agree if we'd call it indeed very opportune that this technical workshop on our traditional performing arts has chosen as the most relevant topic: dance and dance drama. Our region, moreover, wellknown for the richness of its traditional arts and specifically variegated in dance and dance drama, would in fact be the one area par excellence to study its immense treasure in this field.

With parallel development in so many aspects of our history, it is also very important that in the field of performing arts we record our various traditions and make those recordings accessible to each other. A common system, acceptable and understandable to all, is therefore a first priority. I hope that in our joint efforts we will be able to achieve such means that make it possible to relate the various traditional expressions of each individual member country to a workable common basis for our Southeast Asian studies.
Naturally this does not mean that we would want each culture to eventually merge into each other. It is exactly the cultural identity specific for each country and nation that makes the texture of Southeast Asian cultures so interesting.

Ladies and Gentlemen,

I understand that next to your deliberations, you will get the opportunity to visit Central Java and see our archaeological sites there. I hope therefore that your stay in Indonesia will be fruitful as well as pleasant. I wish you finally successful discussions and hope that everything will be conducted in our usual, indeed traditional, friendly spirit.

I thank you for your kind attention.

Prof. Dr. Haryati Soebadio

July 18, 1983
Statement by the Chairman of the Workshop
during Session 14 of the
SPAFATechnical Workshop to Work Out a System of Documentation
for the Traditional Dance and Dance Drama (I-W5)
Jakarta, Indonesia, July 18-28, 1983

Mr. F. X. Sutopo Cokrohamijoyo, Chairman of the Organizing Committee
Distinguished Delegates, Experts and Observers
Ladies and Gentlemen,

It is really a great honour for me to Chairman of this workshop which concentrates on the efforts of finding out the best and the most applicable types and systems of dance documentation. During the past 8 days we worked from 9.00 a.m. to late afternoon with high spirit and full of humorous atmosphere, although some delegates got stomach problems. All of the sessions were running smoothly and enjoyably of course, this was caused by the cooperation, mutual understanding, and friendliness of all the participants, especially the Vice Chairman Prof. Inigo, the Rapporteur-General Dr. Surapone, and the Assistant-Rapporteur Miss Saovanut. Without their full cooperation and mutual understanding the Workshop would not reach the objectives. For this, I would express my high appreciation and gratitude.

From the Country Reports and Supplementary Reports which were always accompanied by slides, films, video tapes and demonstrations, I have learned that there are some similarities among dances of the three participating countries — Thailand, the Philippines and Indonesia. The differences are mainly caused by their history. The turned-out legs, for instance, are found in dances inspired by Indian dancing in the past, such as the Thai khon and lakhon nai, the Javanese wayang wong and the Balinese dances. Normal leg positions are found in most of our dances.

Besides using the same traditional way of notating our dances, we — Thailand, the Philippines and Indonesia — also use the same traditional systems of teaching, that is, by singing the song accompanying the dance or by singing the drum syllabes.
Ladies and Gentlemen,

Although this Workshop is very important in the sense that we have resulted in formulating satisfactory conclusion and recommendations, yet, the conclusions and the recommendations will be meaningless if we do not think seriously of the follow-up. So I personally wish that at least some of our resolutions and recommendations could be realized and materialized according to the time scheduled.

On this occasion, I would like to submit the result of the Workshop to Chairman of the Organizing Committee, Mr. Sutopo.

Dr. Soedarsono
July 27, 1983
Report by the Chairman of the Organizing Committee at the Closing Ceremony of the SPAFA Technical Workshop to Work Out a System of Documentation for Traditional Dance and Dance Drama (I-W5) Jakarta, Indonesia, July 18-28, 1983

Madame Prof. Dr. Haryati Soebadio, Director General of Culture
Madame Suchitra Vuthisathira, SPAFA Co-ordinator
Distinguished Participants
Ladies and Gentlemen,

It is my privilege to report that on the last day of the SPAFA Workshop today, all of the delegates, experts and observers have finished with the final resolutions and recommendations, as a result of good cooperation and mutual understanding among the participants during the fourteen sessions of the Workshop. Beside that, the Workshop was a success owed to the guidance of the Director-General of Culture, Ministry of Education and Culture of the Republic of Indonesia.

I am very pleased that besides attending the meeting, the participants have been willing with full enthusiasm to visit several kinds of dance workshops and performances organized by the Organizing Committee and hopefully that the participants would gain valuable experience.

In this respect, I would like to express my gratitude to all the participants, especially to Dr. Soedarsono, Chairman of the Workshop, Prof. Corazon Inigo, Vice Chairman, Dr. Surapone Virulrak, Rapporteur-General and Miss Saovanut Bhuvanit, Assistant Rapporteur.

Although the Organizing Committee has done its best in providing facilities for the Workshop, there still occurred some shortcomings. And for these I would like to apologize.

Finally I kindly request the Director-General of Culture to close this Workshop officially.

Thank you.

Mr. F. X. Sutopo Cokrohamijoyo
July 27, 1983
Statement by the SPAFA Co-ordinator
at the Closing Ceremony of the
SPAFA Technical Workshop to Work Out a System of Documentation
for the Traditional Dance and Dance Drama (I-W5)
Jakarta, Indonesia, July 18-28, 1983

Madame Director-General of Culture
Distinguished Delegates, Experts and Observers
Ladies and Gentlemen,

As the SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama draws to a close, it is indeed my pleasure to have an opportunity to convey to you what have occurred in my mind during the past 8 days that we have worked together.

First of all, it is by no means an overstatement that never have I seen such a small congregated group accomplish such a big task in such a limited time. As you are aware, dance drama usually require expertise of the most integrated nature. To have you with different background of expertise sit down, discuss, absorb, digest and come up with the all-round, meaningful and practical recommendations and proposals is not at all an easy task. Yet you have done it and, not only that, you have done it in the most cordial and friendly manner as well. To this success, the SPAFA Co-ordinating Unit owes its debts to all of you Delegates, Experts and those who have actively involved in sharing the knowledge and experiences both inside and outside the Meeting Room. However, behind all the successes, there involves also a great number of people who work tirelessly behind the scene. In this particular case, the SPAFA Co-ordinating Unit wishes to express its deepest gratitude to the Directorate-General of Culture, particularly to you, Madame Director-General, and to your Organizing Committee under the Chairmanship of Mr. Sutopo Cokrohamijoyo. It is these people who are responsible for the smooth running of the Workshop and all the delightful special activities provided for us. Our special thanks and acknowledgement also go to the Ford Foundation and UNESCO for the funding support and for their continued interests in the works of SPAFA. Last but not least, the SPAFA Co-ordinating Unit wishes to thank the Chairman, the Vice Chairman, the Rapporteur-General and the Assistant Rapporteur of the Workshop for their unyielding efforts in helping SPAFA fulfilling its objectives in the Workshop.
Ladies and gentlemen, please be patient with me for a few more minutes, for it is imperative for me to convey to you what also has come up in my mind time and again throughout our Workshop. After having all of you here work for SPAFA, I cannot help but ask a question to myself—what then can SPAFA do in order not to fail you? Please permit me, ladies and gentlemen, to say despite the fact that SPAFA is still small and far from being well-established financially and structurally, it is however willing to try every possible way to live up to its promises and commitments. In the area of the Performing Arts, it is hoped that between this Workshop and the next one in 1985 with the emphasis on the Choreographers and Dancers of the Younger Generation, SPAFA will be able to carry on its mission in "Documentation of Dance and Dance Drama" in the form of action-oriented Projects as its follow-up activities. With your continued support and co-operation, I am certain that SPAFA can work its way out as to obtain approval and funding support from various parties concerned. The recommendations and proposals made during this Workshop already help SPAFA tremendously in its future planning.

Therefore, ladies and gentlemen, please be assured that, although at present SPAFA is in no position to promise you very much, SPAFA has already been inspired by you to drive forward with determination to secure every possible support in order to help in fulfilling your dream as so indicated time and again during the course of the Workshop. What SPAFA can do now at this very moment is to join with all delegations from Indonesia, Philippines and Thailand in expressing our appreciation once again to various parties concerned. May I thus be allowed to call upon Prof. Corazon Inigo of the Philippines to also say something on our behalf.

Thank you.

Miss Suchitra Vuthisathira

July 27, 1983
Closing Speech by the Director-General of Culture at the Closing Ceremony of the SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama (I-W5) 
Jakarta, Indonesia, July 18-28, 1983

Ladies and Gentlemen,

Having listened to the reports on the Workshop, I may confidently state that once again we have achieved something important through a SPAFA project that has brought us again nearer to our common goal, which is successful regional cooperation in the field of Archaeology and Fine Arts with which we are concerned here. I don't doubt either that your achievement will be very useful for the implementation of your final aim in this particular field of Fine Arts, to make our various traditional performing art expressions accessible to our respective peoples. In this way, the programme is actively participating in the promotion of mutual understanding between our peoples and countries, which means, in fact and without sounding too mawkish, that it is also participating in the international efforts to preserve peace. For it is not without reason that international cooperation more involves culture and cultural actions, as through cultural activities we may perhaps achieve our aim of living together in this world without strife, where everything else may fail.

On this note of hopefulness and while thanking all of you for your hard work, I close the Workshop on Traditional Performing Arts of SPAFA.

Prof. Dr. Haryati Soebadio
July 27, 1983
APPENDIX 4

COUNTRY REPORTS

a. Country Report of Thailand
   by Dr. Surapone Virulrak

b. Country Report of the Philippines
   by Prof. Corazon Inigo

c. Country Report of the Philippines
   by Mr. Ricardo Barrios Angeles

d. Country Report of the Philippines
   by Prof. Francisco F. Feliciano

e. Country Report of Indonesia
   by Dr. Soedarsono
Country Report of Thailand
for
SPAFA Technical Workshop to Work Out a System of Documentation
for the Traditional Dance and Dance Drama (I-W5)
Jakarta, Indonesia, July 18-28, 1983
by Dr. Surapone Virulrak

THE EXISTING SYSTEMS OF DOCUMENTING THE TRADITIONAL DANCE AND DANCE DRAMA IN THAILAND

Foreword

This paper is an attempt to explain the teaching system of Thai dance and dance drama, exploring the ways of memorizing, recording and transmitting, in order to find the notation and documentation systems prevailing in Thailand today.

The content of this paper is written by Dr. Surapone Virulrak after a series of discussions among the members of the Thai delegation, with additional consultation with Prof. Denduang Poomsiri, Head of the Department of Dramatic Arts at Silpakorn University.

The Thai delegation sincerely hopes that the outcome of this SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama will be fruitful for education and cross-cultural understanding among Southeast Asian nations.

Introduction

Dance and dance drama have been flourishing in Thailand for centuries. They have been nurtured and developed in the hands of the noble as well as the plebeian. Culturally, Thailand may be divided into four regions: the central, the north, the northeast, and the south. Dance and dance drama of each region has its regional identity reflecting the taste of the regional culture. With the domination of the central court, dance and dance drama of the central region were developed to the more sophisticated forms with rigid rules and regulations. The regional forms remain simpler with more diversification by the individual interpretation and expression of the folk artists.
Thai dance and dance drama, through centuries, have been handed down from generation to generation, preserving as well as adopting, adapting and innovating, to meet the constant changes of Thai society. Thus, Thai dance and dance drama are altogether a vast area of study. This sophisticated knowledge has been done, to a great extent, through oral tradition. It is interesting to learn how the dancers memorize and transmit their knowledge. And, what are their notation and documentation systems?

**Major dance characteristics of each region**

Before exploring the art of memorization and transmission of dance and dance drama in detail, let us familiarize ourselves with the significant dance characteristics of each region.

The court dance of the central region, which is considered as classical, may be described as a series of movements by which a dancer moves in a highly formulating pattern using circular arms, angular legs and hand gestures to form a statuette-like position which is punctuated by downward bouncing. Each position has certain meaning known among those acquainted with it. The folk dance of the central region follows this classical pattern, but, in a less rigid manner.

The dance of the north may be explained as a sequence of floating sculptures. The Northern dancer uses mostly her arms and hands to form a series of sculpture-like positions. She moves her legs slowly on stage while sustaining an arm and hand composition for a long period. She marks the tempo by upward bounce. *Mudra* or meaningful dance gesture does not really exist in northern dance.

The dance of the northeast may be seen as a continuation of whirling arms. The dancer of the northeast always uses her arms curvingly in a continuous manner over her head, in the front, and along the sides of her body while standing on a single spot learning backward and bouncing downward to mark the tempo. Hand gestures depicting the northeastern mannerism are expressed occasionally.

The dance of the south is similar to the central, but the arm and leg positions are more angular and more open. The chest is fully stretched forward while the bottom is pushed backward with the help of the bending knees. Body bending as seen in the contemporary acrobatic dance is necessary. The dance punctuation is marked by bouncing downward in addition with the swift twist and stop of the wrists.
The Philosophy cum Practice of Dancers

Thai dancers of today may be seen through their philosophy and practice in three main groups: the classical, the folk or the regional, and the contemporary traditional.

Classical dancers have gone through eight to twelve years of tortured and tormented training and apprenticeship to meet the classical standard of perfection. They must dance alike by adhering to the classical patterns. Very little room for individual interpretation or expression is allowed. Only a few top teachers of each era were able to innovate new patterns based upon certain classical elements. With the reputation of the teachers and the respect of their students in addition to the aesthetic quality of the dance per se, their innovation gradually become a part of the classical dance repertoire.

Folk or regional dancers are different. They earn their living from entertaining the commoner whose mentality is to seek instant happiness through virility and newness. Thus, the taste of the common audience is the prime motive of the folk dancers to gain their popularity to survive. The dancers tend to invent new versions of dance upon the loosely standard pattern just to give a sense of newness to their audience. New and popular elements are immediately added, and instantly dropped where they are out of date.

Contemporary dancers who seek a venue to employ traditional dance elements in contemporary dimensions are rare. The dancers of this group are mostly the western oriented artists who wish to incorporate traditional dance elements into their performances. They usually consult the classical authorities for the authenticity and explore folk dance adaptability. Then they layout their own interpretation and direction. This type of dance may be described as the dance with modern dance body structure plus traditional arm and hand movements and positions. This kind of dance takes months to create, develop, and refine. When the performance is over, only the everlasting memory remains in the mind of the dancers. The choreographer looks for something new.

The Notation and the Documentation of the Classical Dance

Classical dancers have to go through five stages of training: ram plen pleng reo (dances of the slow and fast songs), ram mae bot (dance of master gestures), ram pleng (dance set-piece with songs), ram chai bot or ram ti bot (utilizing dance gestures to amplify the text), and ram na pat (dance set-piece with instrumental music).
Traditionally, the students come to pay homage to the dance teachers. The teachers accept the offering to mark the teacher-student relations. This is done in the classroom as well as in a private class. Teachers teach their students one small movement at a time until they can achieve perfection; then the next portion is given. The teacher demonstrates a movement for a couple of times, then lets the students follow. The teacher then corrects them by hands and by more explanation. For better and bitter memory, the teacher may use a stick to beat or to knock her students wherever and whenever they do wrong. Old teachers used to pinch, poke, and beat their students, and even poke them with needle for their students' best execution. Everytime the students are taught, they have to start from the beginning of the piece perfecting one after another before they can continue to the new movements. How is a movement or a position perfect? In the classical dance pattern, every part of the body and the movement of each of them are precisely placed in relation to each other always. The teacher will see to it that everything is correct otherwise the students have to repeat the movement until satisfactory. For a large group of students, the teacher may pay more attention to those who show more talent and ability.

This training system sounds simple and easy. But in fact it is very complicated. However, the dance teachers have been trying to digest, simplify, and describe it in writing and drawing. Today the most popular system of dance notation and documentation is the dance vocabulary and terminology. This is more or less limited to the classical school.

Now let us see how classical dance of each stage is being taught, noted, and documented today.

Ran pleng cha-pleng ero (dances of the slow and fast songs) are the first two prerequisite dances for all beginners. The gestures designed for these dances are meant to give the basic structure and positions of the body, the arms, the hands, the legs, and the feet, and the synchronization and balance of all parts of the body. There are at least 75 technical terms to call each movement and position. These terms are basic vocabularies used in all classical dances. Akom Sayakom, a great guru, described these vocabularies in great detail; and they were published by the Fine Arts Department. There are attempts to describe the sequence of these dances in descriptive forms as well as line drawings but they are not widespread. All dancers must perfect these dances before proceeding to a higher level. Thus, they do not pay much attention to note and to document the choreography of these dances.

Ran mae bot (dance of the master text) is another prerequisite for every dancer. This dance is a series of the master gestures. There are two versions: the longer version comprises 66 gestures, and the shorter version comprises 38 gestures. There is always a traditional
belief that these gestures derived from India via Thailand's neighbouring countries. But the evidence to prove it is yet to be found. It might will be said that the Thai dancers gained the concept of mudra from India and created their own dance gestures to suit their own aesthetic sense. For the convenience of memorization, the name of these gestures are rhymed. Each name is a noun phrase indicating a movement of some nature; for example, "the end of the banana leaf is touched by the wind", "the fish enjoys the sea", or "the maiden bird flies to view a cave which is beautiful". It is clearly shown from these names that each gesture is a combination of two or three statuette-like positions such as "maiden bird — flies to view a cave — which is beautiful". The separation of this noun phrase into three sub-gestures helps students to imagine better how a sub-gesture should be composed. And that is an easy way to memorize. Both dancers and artists, since early times, have paid much attention to documenting this dance. All 68 gestures of both male and female were painted on manuscripts. The name of each gesture included. This was done in the early Bangkok period or nearly 200 years ago. Later the line drawings of these gestures were printed. During the reign of King Rama VI (1911-1925), Prince Damrong, a foremost historian, and Praya Natakanurak, the great guru of the classical dance, jointly arranged to photograph these gestures for publishing. The Department of Fine Arts re-recorded these gestures at least twice for publishing. There have been some documents describing these gestures and the whole choreography of this dance but they are not clear and require a lot of basic knowledge to understand the description.

Ram pleng (dance set-piece with song). After perfecting the master gestures, dancers begin to learn dance set-pieces which are mostly accompanied by song lyrics. They start from the simple and short pieces and proceed to the complicated and long pieces, some of them are as long as twenty minutes. The training procedure is very much the same as those of the master gestures. These dances are meant to familiarize dancers with mudra as well as the techniques and ways to link each gesture smoothly and beautifully. There are some books describing these dance set-pieces but most of the simpler ones are the handbooks for dance teachers in the elementary school. The description includes some floor patterns of these dances, many of which are excerpts from dance dramas.

Ram chai bot or ram ti bot (dance to symbolize dramatic text). This is an important subject of dance drama. Dancers are required to use the appropriate gestures to symbolize the dramatic text. Each gesture may be defined as a stylization of nature. And they may be categorized into five groups each of which explains the movements, emotions, nature, happenings, and abstract terms. The movements are — coming, going, walking, hiding, etc. The emotions are — love, anger, sadness, gladness, etc. The nature are — sea, street, hill, moon, etc. The happenings are — falling leaves, join to build something, being killed, etc. The abstract terms are — glory, great, beautiful, etc. This categorization is made only for this particular workshop for further discussion.
The dance teachers do not train their students categorically. They simply select gestures they feel appropriate to symbolize the meaning of the text. The student who is selected as a dance character will follow step by step without students' interpretation. To perfect this dance, a character is sometimes accompanied by four teachers to see to it that every detail is right. Only small groups of people, particularly the senior dance teachers, are well versed in these gestures. No manuscripts, line drawings, or explanations, etc., are available to the public.

Ram na pat (dance set-piece with instrumental music). This group of dances is different from the ram pleng only that it is accompanied by classical instrumental music, and each piece is designated only to a certain dramatic character. For example: Rama and few other refined heroes will go to some place by a dance set-piece called samoe teen nok (walk like a bird); Ravana and other high-ranking demons express their anguished power by kook pat (go-to-fight song); etc. After accomplishing the master gestures, the students then learn ram na pat along with other dances. Not all dancers have the opportunity to learn these dances. It is up to the teacher's judgement to train a particular student who shows the physical and mental ability to receive such training. The dancers may write or make note of these dances for their own memory but not available to the public. Significantly, His Majesty the King ordered some of these dances particularly the von prapiRAP (the most secret dance set-piece for demon characters) to be transmitted from an old teacher who was believed to be the only person who knew this dance and recorded on film, otherwise it would be gone forever.

It is important to note here that dancers usually learn to dance without music playing. If they learn the dance with lyrics, they simply sing the song while dancing, and listening to the cymbal rhythmic patterns performed by the teacher. If they practice dance with instrumental music, they pay attention to drum rhythmic pattern. In case of a simple dance, they will utter the pattern themselves. For a complex dance set-piece, the traditional ensemble is required throughout the first training session.

Today the audio cassette plays an important role in teaching-training Thai classical dances. The video cassette is gaining more and more important part in recording and documenting dance and dance drama.

Documentation of Dance Drama

Dance drama is a vast subject apart from the dance itself. This part will focus only on literature and performance in order to observe the system of notation and documentation.
Classical dance drama includes khon (masked play), lakon nai (royal court dance drama), lakon nok (common dance drama). It also covers lesser genres such as lakon chatri (the mixture of lakon nok and nora of the south) and lakon pan chang (dance drama of a thousand styles), etc. Each genre tends to have its own repertoire — Ramayana for khon, Inao or Pornji Cycle for lakon nai, Jataka or Buddha's Birth Stories for lakon nok. These examples of literature are traditionally sung and chanted by singer-narrators or chorus off stage. These singers tend to deliver the text orally from memory. The exclusive repertoire makes them memorize easier. However, the literature of the dance drama of each genre has more than one version. At one time or another a new version might be written by rendering upon the previous story line. It differed mostly in the quality of language and the practicality on stage. The singers are normally keen at only one version. They put it on their own note book and glance at it once in a while during the performance. Only the singers of the Department of Fine Arts sing with the text. There is one point to note that every new production of the Department, the producer-director always takes the liberty to add or drop certain portion of the classical text to suit the new production. Within these recent years the libretti of these productions are being published.

Performance of dance dramas have been recorded in many ways. The name of various genres were mentioned in ancient manuscripts. It was found that nang yai (large puppet) was mentioned in the Ayutthaya palatine law dated 1358 A.D., and lakon nok in the civilian law of 1376 A.D. Ancient mural paintings which depicted scenes from various performances are still observable in many temples. Some of them were recently published. Historical accounts of dramatic forms including the performances and important artists were recorded. The late Prince Damrong contributed a great deal to record the historical development of various classical forms whereas Danit Yupho contributed to the khon and Montri Tramote to the various folk performances.

Audio-visual equipment play an important role in documenting the performance of dance and dance drama today. Reel-to-reel tape recordings of each production at the national theatre are in progress. Film of some old productions made by foreign enthusiasts are kept mostly abroad. Ten to twelve 8" x 10" colour photos of each production are made for exhibition at the lobby of the national theatre. Video tape recording is at its beginning. Many productions were video recorded and kept at other institutions -- the Royal Public Relations Office, Universities, television stations, etc. Unfortunately, most of them were recorded in the fashion of spoken drama using medium shot and close-up shot to highlight the emotions. Whereas in the dance drama the whole body movements, hand gestures and total composition of group dance are its main subjects. As a result, the static facial expression required by the classical dance drama was largely recorded.
Music for Classical Dance and Dance Drama

Music is an indispensable ingredient of dance and dance drama. Each theatre genre tends to have its own master tune to be used throughout the whole performance. The frequent theatre goers may recognize the genre by listening to its master tune.

Other tunes for classical dance and dance drama are known by dancers for their particular functions such as tunes to accompany actions and movements or to express emotions. Walking tunes, drinking tunes, anger tunes, sad tunes, love tunes and even travelling by boat tunes are examples. There are approximately 400 tunes being repeatedly used in classical dance and dance drama today. Professional singers learn them by heart without any kind of notation. They memorize the note of each tune by way of memorizing the "standard" lyric which is normally sung with this tune. Books of some of these standard lyrics are available. But without exact notes, the singers often sing the same tune slightly differently. The problem is waiting to be solved.

Classical musicians used to memorize the musical score of each tune. Today, numeral & alphabetical notation systems are widely used. There are some attempts to apply western notation to the Thai musical scale, but it is not quite suitable. Moreover, only a few classical musicians are familiar with western notation. Professional musicians do not read notes during the performance. Their teaching and training system is very much the same as that of the dance.

Notation and Documentation of Folk Dance and Dance Drama

Folk dances are many. People in every large community always have dance to serve as a part of their social or religious function. Dance becomes a part of their cultural heritage and identity. Folk professional dancers are usually the people of the same family or related family. The dance knowledge is transmitted among themselves. Outsiders may take part in the performance by learning from the family with dance traditions.

Folk dancers learn by apprenticeship, intensive training and by stealing the ideas from their colleagues during the performances. Through apprenticeship, the students come to stay and serve their teacher who give dance knowledge in return. After accumulating a certain level of dance, they are allowed to perform on stage. From the performances, they pick up some dances performed by their teacher or other dancers and add some part of their own wherever they cannot remember. On the other
hand, they may hire a senior dancer to train a piece of dance intensively for ten to twelve hours. There is a name for a particular gesture but the amount is not as many as those of the classical, except for the nora dance form which is believed to share the same origin with the classical.

Folk dramas are different from the classical dance drama because they concentrate more on the singing which is sung by the dancer—actor—singers, while the classical dancer and singer are two separate persons, and each of them are equally important. These actors are two separate persons, and each of them are equally important. These actors are trained with the same system as the dancers. They pay more attention to verbal expression. They always keep their notebooks at hand so that they can write down interesting dialogue or verses they hear during the performance. They may hire an old actor to write a verse for them to memorize and use it later whenever appropriate. Books of these verses written in the form of dramatic literature based upon folklore or even classical plays are available for the novice. Many video tape recording of these folk dances and dance dramas were made recently by many organizations.

Music for Folk Dance and Dance Drama

The musical repertoire for folk dance and dance drama is limited. Folk actors normally use only fifteen to twenty tunes throughout the performance. These tunes have certain functions in dramatic performance similar to their classical counterparts. Although folk tunes are small in number, the folk actor-singers take liberty to improvise wherever they can. Thus folk tune collection is endless. There are some efforts to record folk tunes. One of the most comprehensive books is the 676 pages doctoral dissertation called Khaen Playing and Mawlam Singing in Northeast Thailand by Terry Ellis Miller. Audio cassettes of music for folk dance and dance drama are available everywhere.

Institutions of Dance and Dance Drama

Dances and dramatic performances which required certain types of dance such as nong yai were parts of the royal ceremonial performances since 1358 A.D. Later in the early Bangkok Era the Department of the Royal Entertainment took responsibility for all classical performances under the guidance of a royal family whose ancestor was a great dancer. King Rama VI transferred the Department under his care, and established a school of dance and dance drama. It underwent an economic depression during the reign of Rama III (1825–1832). After the Second World War, the government under the constitutional monarchy revived it which became the College of Dramatic Arts today offering bachelor degrees in dance and in music. There are seven provincial colleges and three more will be added in the near future.
Other institutions who are responsible for Thai dance and dance drama are the following:

The Division of Music and Dance, Department of Fine Arts, which is generally known as the National Theatre provides mostly classical dances and dance dramas at the theatre and around the country all year round. This Department also publicizes dance and dance drama printed materials.

In addition, there is also a Department of Dramatic Arts in three out of thirty six Teachers Training Colleges throughout the country. The main function of the Department of Dramatic Arts of the Teacher's Training College is to train students to be dance & dance drama teachers in elementary and secondary schools.

Most schools in the urban areas provide group courses in dance, dance drama and music as minor subjects.

The Office of the National Committee on Culture with its 78 centers throughout the country also provides a fair amount of budget to preserve local dance and dance drama. One of the most significant activities is the publication of a large number of books on these subjects.

Dance and dance drama, both traditional and contemporary, are also being taught in universities. Two out of nine State Universities are giving bachelor degrees in theatre arts, while the rest are developing their curriculum towards the same end as well.

The Tourism Authority of Thailand is also interested in supporting traditional dance and dance drama to promote tourism.

The Office of the National Identity under the Prime Minister's Office has made a great effort to preserve traditional dance and dance drama. Many researches and programmes on radio and television of these arts have been produced by this Office.

International organizations such as UNESCO, ASEAN and SPAFA also support activities on dance and dance drama as a part of their cultural programmes.

Private enterprises such as the Bangkok Bank and the Sri Nakhon Bank have Performing Arts Centers of their own to serve public interest and to gain public image. Oil companies like Shell and Esso give financial support to promote public appreciation in traditional performing arts.
Some foreign scholars and doctoral candidates did some researches and dissertations on dance and dance drama of Thailand. Unfortunately, most of the work have not been made available in Thailand. Also there are many scholars who intend to do some documentation on Thai dance and dance drama but have not been able to do so because of the language problem, especially the Thai alphabetical writing.

Conclusion and Recommendation

Thai dance and dance drama have been handed down from generation to generation by way of oral traditions using mainly dance vocabularies and terminologies to describe movements and positions. Some important pieces have been recorded in the form of books, photographs, films, audio and video cassettes. Dancers always make notes of their own. Dance and dance drama however were more institutionalized during the reign of King Rama VI. Today many government organizations and private enterprises are undertaking to preserve and promote these arts mainly for education, culture, and tourism purposes. Thousand of students are learning dance and dance drama. In this contemporary and fast moving society, traditional methods of training may not be sufficient enough to maintain the standard of excellence.

Additional notation and documentation systems such as Labanotation should be utilized for better and faster dissemination of the knowledge of dance and dance drama. And the cooperation among the responsible institutions should be encouraged to document all dance and dance drama in accordance with their visually aesthetic expression. In the light of modern technology, the computerization of these arts should be foreseen as the most appropriate and advanced system of notation and documentation today. And above all, there should be an attempt to secure appropriate funds for the support of artists who are the most precious living documents of our time.
finger-joint movements danced in linear, spiral and circular floor patterns. Musical accompaniment is provided by gangas, a flat circular metal gong of varying pitches, which is played through a variety of holding and striking techniques, drums, jews harp, and a collection of bamboo instruments.

Dances of the cultural minorities - Found in isolated pockets throughout the country are our cultural minorities. Protected by formidable mountain ranges and virgin forests, they have preserved their distinct, unique ethnic culture. These tribes form the majority of the 111 cultural-linguistic groups of the Philippines. They are likewise descendants of the Indonesian migration. Each group is distinct in their form of government, religion, language, social life and arts. In dance the form, style, mechanics, rhythm, costume, and musical accompaniment differ from one another but the reason for dancing remain the same. Dance is the magic wand to make events happen. Dance is life.

Dances of the Muslim Filipino - The Muslim Filipino lives in the southernmost islands of the Philippine archipelago - Mindanao and Sulu. These virgin islands exude an exotic atmosphere which is traceable to their proximity and resulting trade with the outlying Asian countries. These contacts resulted in a difference in political, religious, social and arts structure.

Their dances are characterized by a pervading feeling of mysticism, inner absorption, detachment and elusiveness. Their body stance and style are reminiscent of the Hindu-Malayan and Islamic cultures of Southeast Asia. Musical accompaniment is provided by gongs, kulintangs, drums, and bamboo xylophones.

Dances with Spanish Influences - To date, strong indelible imprints of Spanish colonization still linger in our islands. We have a population that is predominantly Catholic, houses built in the Spanish architecture, are christened with Spanish names, occasionally evaluate with Spanish mores, cook with a Spanish flavor, sing with strains of Spanish music, and perform dances reminiscent of Spain. Our Spanish influenced dances clearly illustrate the capacity of the Filipino to integrate foreign influences into a style all our own. Clearly identifiable are the mazurka, polka, contraganza, chasse, redova, schottische, balance yet strongly felt is the distinct change in style and nuance. Thus we have a wealth of Filipinoized valzes, jotas, minuets, danzas, quadrilles, habaneras, curachas, fandangos, polkas, Schattische, mazurkas.
Dances from the Philippine Countryside – The dances of the Philippine countryside best exemplify the character and psychology of our people – our zest for life, religiosity, humility, fatalistic acceptance of life, sense of humor, respect for women and elders, strong family ties, concern for children, masculine bragadoceio, loyalty, camaraderie and love for nature.

It has been aptly stated that for as many purposes and reasons there are in life, the Filipino has evolved dances to express them.

Today, traditional dance as a performing art in the Philippines exists in the following levels:

1. Traditional dances in their relatively pristine form which are performed by the members of an ethnic group as a re-enactment of their rituals, customs and way of life. This reenactment occurs during the many festivals which are continuously taking place in the Philippines. Noteworthy of mention are the regional festivals of the cities of Baguio, Davao, Cagayan de Oro, Butuan, and Iligan. These festivals feature a gathering of indigenous tribes who are coaxed to leave their natural habitat to participate in the festivals. Garbed in their vari-hued, hand-woven, hand-embroidered or tie-dyed garments, bedecked with heirloom accessories, equipped with unique instruments and props, they perform a spectrum of dances which celebrate sacrifices to gods and ancestors, depict crucial transitions in life, delineate occupational endeavors and personify the different forces and forms of life in nature. These festivals are regional in organization and are supported by the local government with a partial subsidy from the Ministry of Tourism.

Our sole national festival is organized by the Folk Arts Theatre (the folk theatre under the organizational umbrella of the Cultural Center of the Philippines). This national festival celebrates its 6th anniversary this year and is able to count on an average of 28 participating provinces yearly. Aside from featuring dance presentations, the festival features a workshop, music concerts, exhibits of arts and crafts, and culinary demonstrations. Support emanates from the national government. This project was initiated by our First Lady, Madame Imelda Romualdez Marcos.

A revival of interest in indigenous culture coupled with the desire to explore the islands, prompted several hotel chains to construct their edifices within the
periphery of the natural abode of the different ethnic
groups. This proximity enables the management of these
hotels to feature regular traditional dance performances
which gives the onlooker a fair insight into the signifi-
cance of tribal dances.

2. Staged traditional dances which are performed by members
of groups (or companies) who have organized themselves
for this purpose. The majority of these dance groups are
school based. Financial and moral responsibility are
undertaken by the school with additional support solicited
from the alumni and friends of the school. These dance
groups become the venue for artistic inclinations and
manifestations of both faculty and students. These groups
also become the repository of the research programs in
dance of the schools. Our national artist, FRANCISCA
REYES AQUINO, while a faculty member of the University
of the Philippines, initiated her documentation of Philip-
pine dances with the prodding and encouragement of the then
U.P. President, Jorge Bocobo.

The majority of these school-based groups have won recog-
nition in their international tours by winning prestigious
gnostic prizes in the various festivals they partici-
pated in. Cited are the University of the Philippines' Filipiniana Dance Group, the Bayanihan Dance Company of the Philippine Women's University, the Barangay Dance Company of the Philippine Normal College, the Far Eastern University Dance Group. Both the Bayanihan and Barangay Dance Companies hold regularly scheduled dinner dance per-
formances which depicts a historical development and a
cross-section of Philippine culture.

Splinter groups of individual leadership are traceable to
school dance groups as their mother companies. Examples
are the Ramon Obusan Folkloric Dance Company and the Ballet Folklorico of the Philippines which are splinter groups of the Bayanihan Dance Company. Innumerable dance groups that
perform commercially abroad have repertoire and styles
that are traceable to tutelage from school-based groups.

This category marks the conscious artistic development of
traditional dance from its life-giving purpose to the
realm of theatre. Principles of dance composition and
dance production are woven into the dramatic narrative of
tribal folklore to produce a highly expressive and enter-
taining art form. However, deliberate attention and care
is used to preserve the authenticity distinction and charm
of the traditional dances.
3. Traditional dances performed in school and community presentations as an integral part of, or as an extension of the physical education curriculum in the schools. Physical education has been a part of the Philippine educational system from 1901. Philippine folk dances is a required component of the physical education curriculum in the elementary, secondary, and collegiate levels. National regional and local red letter days are occasions for celebrations and programs with Philippine folk dances highlighting these festivities.

The significance of performances in this level lies in providing stage experience for a majority of the population and provides occasion for singling out the gifted in dance, who can be encouraged to pursue further study in dance.

The traditional dances of the Philippines has served as the fountain head for contemporary dance exploration and innovation. Our present day choreographers have probed into traditional dance material to evolve new creative statements of Philippine expression.

Existing Types of Documentation

1. Oral Tradition - This system is utilized by the 111 cultural and linguistic groups of the Philippines to transmit their wealth of dances to the younger members of their groups.

Previous to the development of film and video recording, dance researches depended on demonstrations, observations, and interviews for documentation. Occasionally an actual teaching session would take place, depending on the willingness of the dancers to teach.

2. Descriptive writing - All existing written documentation on Philippine dances are written in the descriptive style. A list of these materials follow:

Books


Manuscripts

"La Jota Sevillana"

"La Jota Concordiana"

"Bien Prado"

Unpublished Thesis


3. Photographs - Distinct poses and stance particular to a dance were photographed for subsequent referrals. The books mentioned in an earlier listing contain photographs to assist the reader in interpreting the dance instructions and costume descriptions.

4. Film recordings - There are innumerable film recordings of Philippine traditional dances, copies of which are found all over the world. These have been filmed by both local and foreign, public and private, individuals, offices and corporations. I will specify some significant film documentations:

The University of Washington research survey in 1966 filmed Philippine dances and music under the guidance of the Department of Music (now the Department of Music Research), University of the Philippines. A duplicate copy of the film is deposited at the Department of Music Research Archives, University of Washington. This project was supported by the JD Rockefeller III fund. A list of the dance films follow:

Music and Dances of the Ibaloy group of the Northern Philippines - 16 mm. Black and white.

Ilocano Music and Dances from the Northern Philippines, 16 mm. Black, red, white.

Music and Dance of the Yakan people of Basilan Island 16 mm. Colored.

Maguindanao Kulintang Ensembles from Mindanao, Philippines. 16 mm. Colored.
Music and Dance of the Maranao people of Mindanao, Philippines. 16 mm. Colored.

Music and Dance of the hill tribes of the Northern Philippines. Part I - 16 mm. Colored.

Music and Dance of the Northern Philippines. Part II. 16 mm. Black and white.

Music and Dance from Sulu Islands, the Philippines. 16 mm. Black and white.

Social Dances from Talungkusay, the Philippines - 16 mm. Black and white.

Music and Dances from Mindoro, the Philippines - 16 mm. Black and white.

The film library of the Folk Arts Theatre contains films of the programs of the first three national folkloric festival which consists of 183 dances; yearly films of the major festivals of the different cities of the Philippines, films of the field researches of traditional dances filmed in their natural setting.

The Ministry of Tourism and the National Production Media Center has a collection of ethnic dances in 16 mm. film. These dances have been recorded by their regional units which are located in the different provinces of the Philippines.

In 1956, the motion picture company, LVN Studios Incorporated produced an exceptionally beautiful documentary film on the Bayanihan Dance Company performing their repertoire, "Glimpses of Philippine Culture."

5. Slide Recordings - The institutions mentioned earlier have collections of slide recordings of the dances, costumes, musical instruments, arts and crafts of the various tribe in their files.

6. Video Recordings - Like the film recordings, there must be countless video recordings of Philippine traditional dances. Some of the more recent recordings are the Folk Arts filming of the 5th (July 1982) National Folkloric Festival, Concert in the Park's filming of the repertoire of the University of the Philippines' Filipiniana Dance Group's repertoire (Nov. 1982), Bayanihan International's recording of (Indak Pambata) children's performances featuring some newly researched dances (June 1983), Arlene Reyes (a graduate student of the Institute of Sports, Physical Education and Recreation) newly submitted thesis on "A Study of Iligan Higa-onon Dances which includes a video recording of these dances (January, 1983)."
Philippine folk dances have been videotaped abroad. The University of the Philippines' Filipiniana Dance Group's repertoire "The Filipino, his Dances, and his Songs" has been videotaped in Penang and Kuala Lumpur, Malaysia; Bucharest, Romania; Belgrade, Yugoslavia; Gannat, Montoire and Dijon, France; Krems and Vienna, Austria.

7. **Dance Notation** - The College of Music of the University of the Philippines offers Dance Notation as a subject requirement leading to a 4-year degree, Diploma in Dance. The system of notation studied is the Benesh system. This is studied for a duration of 3 years. As a requirement for graduation, every student has a choice of notating his newly researched Philippine traditional dance or notating an existing ballet. This subject is also listed in the elective program of the Dance Diploma and Dance majorship programs of the Institute of Sports, Physical Education and Recreation. The subject is offered for the first time in the Philippines under the expertise of Steve Villaruz.

**Existing Problems**

I. **Financial Constraints**

1. **Travel Costs**
   1.1 Interisland travel - a geographical dispersion of 7,000 islands necessitates the appropriation of a bigger budget to allow interisland travel, either by sea or air.
   1.2 Interisland travel - The cultural minorities live in isolated pockets in the hills and hinterlands of the Philippines. Their natural habitat is usually inaccessible to transportation and may be reached after several days walk.
   1.3 Board and lodging costs
   1.4 Gifts and refreshments for the members of the tribes whose dances are being recorded.

2. **Technological Costs**
   2.1 recording machines
   2.2 Films
   2.3 Technical staff
   2.4 Processing of films

3. **The Psyche of the Cultural Minorities**
3.1 "The Perfect Moment" - The dance reenactment of the ritual, custom, or way of life may take place only if the dancers feel that all the prevailing conditions are right. This "perfect moment" may entail days of waiting on the part of the researchers.

3.2 Mood of the performers and musicians - Usually the members of the tribes have to be cajoled and psyched to get them in the proper mood for a performance, otherwise the documented material does not capture the true spirit and dynamics of the dance.

3.3 Length of the performance - Once the correct conditions prevail and the dancers are in the correct mood, the dances can go on intermittently. The person filming the dance must be perceptive enough to catch the significant highlights of the dance or should have an inexhaustible supply of films.

4. Choice of the subject to be recorded -

The Philippines has no classic style in dance performance. A dance may be performed by different persons or groups who belong to one tribal group with marked differences in style, nuance, body contour, dynamics, range, sequence, etc. The choice of the "correct person" or "correct group" to film will present some difficulty.

5. Interpretation of the documented material - The danger of misinterpretation or discrepancies in interpretation is likely to happen.

Solutions

1. Funding from several sources may be resorted to - representations to multi-national corporations, inter-government organizations, philanthropic individuals and corporations to assist in financing the documentation of the country's wealth of dances can be a recourse for a solution. A UNESCO project was recently undertaken by the Cultural Center of the Philippines and the U.P. Department of Music Research with funding by the "Buwaya Kalinga." The project was under the direction of Dr. Jose Maceda, chairman of the U.P. Department of Music Research. The filming project covered rare and important celebrations of the Kalinga including:

(1) Lonok - a peace pact celebration

(2) Anito - a ritual for curing the sick.
A sequel to complete the research project is a film on Mindanao (2nd largest island which lies in the southern part of the Philippines). This research was undertaken by Dr. Maceda. The total funding for both phases is $10,000.

2. Encouragement of documentation projects by knowledgeable individuals in communities or schools close to the natural abode of the tribal groups.

The Philippine Women's University with its branches in Iloilo (an island in the middle section of the Philippines) and Davao and the Marawi State University in Lanao has effectively used this solution. Their students are asked to research and learn dances which are found in their home provinces. These dances are presented as class projects. The more relevant of the dances are eventually included in the repertoire of the dance company of the school.

3. Documentation should be timed with tribal celebrations to avoid filming artificial situation and setting.

4. Existing documented material on the subject of documentation should be studied. Working very closely with a resource person during the process of documentation will facilitate documentation.

5. For film and video recording, several angles of a step or sequence should be recorded.

6. Descriptive writing should be simple clear and precise. The written material should be interpreted by several persons prior to publications.
JOTA GUMAQUEÑA
(Tagalog)

During the Spanish regime the Jota Gumaquena dance was very popular among the well-to-do families of Gumaca, Tayabas (now Quezon). In formal social gatherings, the girls attired in richly embroidered Maria Clara costume, and the boys in elegant barong tagalog, performed this dance with great dignity and elegance. According to information, the one who introduced this dance was a well-known musician of the place, a Señor Herminigildo Omana. It became popular among the young people of the time and it has been handed down from generation to generation. Mrs. Rosario Caparros Libranda and Mr. Ricardo Libranda who are direct descendants of Mr. Omana are responsible for the perpetuation of this beautiful dance.

COSTUME. Girls wear Maria Clara style costume and Boys, barong tagalog and black trousers.

MUSIC is divided into ten parts: Introduction, A, B, C, D, E, F, G, H, and Finale.

COUNT one, two, three, four to a measure in 4/4 time and one, two, three in 3/4 time.

FORMATION. In set of two pairs, pair 1 with Boy at left side and Girl at right side, pair 2 with Girl at left side and Boy at right side when facing audience. Partners stand about six feet apart from each other. See diagram (a). One to any number of sets may take part in this dance.

Introduction

Music Introduction.

(a) Partners face audience. Point R foot in front, L hand of Girls on waist, R hand holding skirt, L hand of Boys on waist, R hand across the waist in front holding wrist of L hand. Look over R shoulders and pose in this position. ........................................ 4 M

(b) Face each other (1 M), pause (1 M). ...................... 2 M
Music A.

Partners face each other.

(a) Step R obliquely right forward, arms from first position on ct. 1 to first position amplified on ct. 2 (cts. 1, 2). Raise L knee in front, arms in fourth position, R arm high (ct. 3). ........ 1 M

(b) Step L obliquely right forward, twist body slightly to right (cts. 1, 2), hop on L and raise R foot in rear with the knee bent (ct. 3). Arms in fourth position as in (a) in ct. 3. Finish in one line at center, standing by L shoulders. ...................... 1 M

(c) Waltz R obliquely backward left to proper places. Arms in first position. ........................................ 1 M

(d) Repeat (a-c), starting with L foot. Finish standing by R shoulders in (b). Reverse direction and position or arms. ...... 3 M

(e) Step R obliquely right forward and twist body slightly to right (ct. 1), step L forward (ct. 2), click R heel with L heel (ct. 3). Arms in fourth position, R arm high. Finish near each other at center, facing obliquely right and standing by L shoulders. ...................... 1 M

(f) Waltz R obliquely left backward to proper places, arms as in (e). .................................................. 1 M

(g) Repeat (e) and (f), six more times, L and R alternately, finishing by R and L shoulders alternately. Reverse position of arms every two measures. ................................................ 12 M

(h) Execute a three-step turn left to proper places (cts. 1, 2, 3). Close R to L (ct. 1), pause (cts. 2, 3). Arms in fifth position. ........................................... 2 M

Music B.

Each dancer faces with R shoulder toward the next corner at his right, travelling counterclockwise—Boy 1 with R shoulder toward place of Girl 2; Girl 2 with R shoulder toward place of Boy 2; Boy 2 with R shoulder toward place of Girl 1; and Girl 1 with R shoulder toward place of Boy 1 (see diagram (b) on page 82)

(a) Slide R foot sideward toward next corner, salok with L hand, R arm in fifth position (cts. 1, 2), step L close to R, raise L arm to fifth position (so both arms are in fifth position)(ct. 3). 1 M

(b) Step R sideward (ct. 1), step L across the R in rear (ct. 2), step R sideward (ct. 3), finishing at next corner. Arms in fifth position. ................................. 1 M
(c) Brush L forward, salok with L hand to finish in fifth position (ct. 1), three-step turn left in place (cts. 2, 3, 1), step R close to L (ct. 2) pause (ct. 3), arms in fifth position. 2 M

(d) Repeat (a) to (c), starting with L foot. Reverse direction and position of arms in salok. Finish in proper places. 4 M

(e) Repeat all (a-d). 8 M

III

Music C.

Partners face each other.

(a) Repeat figure I (a) and (b). 2 M

(b) Return to proper places — Step R obliquely left backward (ct. 1), brush L forward (ct. 2), step L close to R (ct. 3). Step R obliquely left backward (ct. 1), brush L forward (cts. 2, 3). Arms in fourth position, R arm high, kumintang hands inward while doing the brushing. 2 M

(c) Repeat (a) and (b), starting with L foot. Finish standing by R shoulders in (a). Reverse direction and position of arms. 4 M

(d) Repeat all (a-c). 8 M

IV

Music D.

Partners face each other.

(a) Starting with R foot, take three steps obliquely right forward to meet at center, not in one line but a little bit toward each other’s L shoulder. Girls hold skirts, Boys place hands on waists. 1 M

(b) Point L foot obliquely left in front and twist trunk to face partner (cts. 1, 2). Point L foot close to R and untwist trunk (ct. 3). Arms in third position, kumintang hands on cts. 3. 1 M

(c) Repeat (b), two more times 2 M

(d) Starting with L foot, take three steps sideward left, passing each other front-to-front. Partners finish facing each other and a little bit toward each other’s R shoulder. Hands as in (a) 1 M

(e) Repeat (b) and (c), pointing with R foot. Reverse position of arms. 3 M

(f) Partners turn R shoulders toward each other. Arms in fourth position, L arm high, R elbows almost touching. Step R foot forward (ct. 1), click L heel with R heel (ct. 2), step L close to R (ct. 3). 1 M
(g) Repeat (f) five more times going around clockwise. Finish facing own places. 

(h) Repeat (f) two more times going forward to proper places, turning right about on the last measure while doing the step. 

(i) Repeat all (a-h). 

Music E.

Partners face each other.

(a) Step R foot sideward (ct. 1) swing L across R foot in front (cts. 2, 3). Arms in lateral position moving sideward left. 

(b) Repeat (a) five more times, L and R alternately, arms in lateral position moving sideward right and left alternately. 

(c) Execute a three-step turn right in place (cts. 1, 2, 3). Close L foot to R (ct. 1), pause (cts. 2, 3) arms in fifth position. 

(d) Repeat all (a-c), starting with L foot, Reverse position of arms and turn left in (c). 

(e) Pause, arms down at sides. 

Music F.

Boy 1 and Girl 2 face audience, Girl 1 and Boy 2 face away. 

(a) Sarok with L foot across the R in front, bend body slightly forward, arms in first position (cts. 1, 2). hop on R foot, Girls hold skirts, Boys place hands on waists (ct. 3). 

(b) Step L across R foot in rear (ct. 1), step R sideward (ct. 2), step L across R in front (ct. 3), going to partner's place, passing each other back-to-back. Girls hold skirts, Boys place hands on waists. 

(c) With L foot across R in front, bend knees slightly (cts. 1, 2), straighten knees and turn right about (ct. 3). Arms in first position (cts 1, 2, 3). 

(d) With R over L, bend knees slightly (cts. 1, 2), straighten knees (ct. 3), open arms to second position (cts. 1, 2, 3). 

(e) Put weight on R foot. Repeat (a-d), going to proper places, passing each other front-to-front. 

(f) As the following steps are being executed dancers go from corner to corner every two measures, moving counterclockwise. Step R foot sideward (cts. 1, 2), hop on R turning right about at the same time (ct. 3). Repeat same starting with L foot turning right about again. By this time dancers are at their first corner (cts. 1, 2, 3). Girls hold skirts, Boys place hands on waists.
(g) Repeat (f) three more times. Finish in proper places. 6 M

(h) Boy 1 and Girl 2 exchange places with each other and Girl 1 with Boy 2. Turn right shoulders toward each other. Repeat (a-e). 8 M

(i) Repeat (f) and (g), moving counterclockwise again. ... 8 M

VII

Music G.

Partners face each other.

(a) Repeat figure I (a-c). ................................. 3 M

(b) Starting with L foot, take a four-step turn left obliquely forward to finish in one line at center, by R shoulders, Girls hold skirts, Boy place hands on waists (cts. 1, 2, 3, 1). Stamp L close to R foot, put head high, arms in fourth position, L arm high (cts. 2, 3). .......................... 2 M

(c) Waltz L obliquely right backward to proper places. Arms in third position, R arm high. ................................. 1 M

(d) Repeat (b) and (c), starting with R foot. Finish in one line at center by L shoulders. Reverse direction and position of arms. ........................................... 3 M

(e) Repeat (b) and (c). ................................. 3 M

(f) Starting with R foot, take two step-hops turning right in place. Girls hold skirts, Boys place hands on waists. ..................... 2 M

Pause, arms down at sides (1 M). ............................. 1 M

VIII

Music H.

Partners face each other.

Repeat figure III. ............................................... 16 M

Saludo

Music Finale.

Partners face each other.

(a) Starting with R foot, take two steps forward to meet each other at center (cts. 1, 2), close R to L (ct. 3). Girls hold skirts, Boys place hands on waists. ............................. 1 M

(b) Join R hands and raise at head level to form an arch. Girls whirl turn clockwise as many times under the arch of arms, free hands of Girls holding skirt that of Boys are placed on waist. Boys stand still (4 M) face audience and pause (1 M). ............................. 5 M
(c) Starting with outside foot, take three steps forward (cts. 1, 2, 3), close inside foot with outside (ct. 1), pause (cts. 2, 3). Same position of arms as in (b). ........................................ 2 M

(d) Raise heels and the joined hands (cts. 1, 2, 3), step backward with inside foot and lower joined hands (ct. 1), bow to audience free hands as in (b) (cts. 2, 3). ........................................ 2 M
JOTA GUMAQUEÑA

GUMACA, QUEZON

Lively

Intro.

Notation and piano arrangement
by Alfredo Aquino
DUGSÔ
(Bukidnon)

In the Bukidnon dialect dugsô means dance. Dugso is a ceremonial dance usually performed during the feasiting, or kaliga, as a thanksgiving for the good harvest. Sometimes it is also performed in fulfillment of a vow or in thanksgiving of a favour granted. Dancers have serious facial expressions. They move with an air of reverence throughout the dance.

A fire is built at the middle of the place where the dance is to be performed. The dancers perform around the fire. It is believed that their thanksgiving offering will be carried to their "gods" by the smoke of the fire. Their priest stands beside the fire while the dancers dance around him and the fire. He sings his prayers aloud.

Sometimes there is no fire. Instead a table laden with food (fruits and other delicacies) is prepared as an offering. The dancers dance around this table instead. Boys and girls, or only girls, may participate in this dance.

COSTUME. Dancers use the Bukidnon costume and headdress and wear singkil or bells around their ankles or just below the knees. The dancers furnish their own music by means of these bells which produce varied rhythmic sounds in executing the steps (See illustration, page VIII).

FORMATION. Five or six dancers stand side by side, close to each other, facing front. A fire or table is placed about four feet in front of them. They hold each other's hands, with fingers interlaced, palms facing and close together.

Terms used:

- **Brush** — A distinct sound made by striking the floor with the ball of the free foot in any direction. The foot is off the floor at the end of the movement.

- **Ball change** — With weight on one foot, transfer weight to ball of the other foot and then quickly back to the original foot bearing the weight on the entire foot.
Step — To place weight on the entire foot.

Tap — To touch the floor with the ball of the free foot without putting weight on it.

Note: 1. Throughout the dance the bodies of the dancers sway naturally to go with the movements of the feet and hands.

2. The movements of the feet should be emphasized or stressed in order to make the sound of the bells clear and distinct.

--- I ---

brush tap step brush tap step ball change ball change

\[
\begin{array}{c|c|c}
\text{2/4} & \text{1 and 2} & \text{1 and 2} \\
\end{array}
\]

twelve times

Pause for a short while after the sixth time.

(a) Brush L backward (ct. 1), tap L close to R (ct. and), step L close to R (ct. 2). ............................... 1 M

(b) Brush R backward (ct. 1), tap R close to L (ct. and), (ct. 2). Starting L, ball change, ball change (cts. and, I, and, 2) moving little by little sideward right. ......................... 2 M

(c) Repeat (a - b), five more times moving sideward right. ................................................................. 15 M

Transfer weight to L foot, pausing for a short time.

(d) Repeat all (a - c), starting with the R foot, moving to sideward left. Finish with the weight on the R foot. ............ 18 M

Throughout this figure, the arms are swung forward and backward alternately in a natural way following the rhythm of the step. The hands of the dancers remain with fingers clasped together.

--- II ---

tap step tap step step tap step

\[
\begin{array}{c|c|c}
\text{2/4} & \text{1} & \text{1} \end{array}
\]

sixteen times

As the following steps are being done, the dancers are moving little by little around the fire or table counterclockwise.

(a) Tap L close to R (ct. 1), step L in place (ct. 2) .. 1 M

(b) Tap R close to L (ct. 1), step R in place (ct. 2) .. 1 M
(c) Step L across the R in front (ct. 1), tap R close to L (ct. and), step R sideward (ct. 2). ....................... 1 M
(d) Repeat all (a - c), fifteen more times going around the fire or table. Finish in starting place. ....................... 45 M

Repeat the same arm movements as in figure I.

--- III ---

\[
\begin{array}{c}
\text{step step step ball change ball change tap step}
\end{array}
\begin{array}{c}
\text{2/4}
\end{array}
\begin{array}{c}
\text{1} \quad \text{1 (2) and 1} \quad \text{and 2 and 1 (2) four times}
\end{array}
\]

(a) Starting with L foot, take three small steps backward (start all steps with an outward foot circle in the air)
(cts. 1, 2, 1, 2); starting with R, ball change, ball change
(cts. and, 1, and, 2); tap R in place (ct. and), step R in place
(ct. 1), pause (ct. 2). ....................... 4 M
(b) Repeat (a), three more times moving backward. .... 12 M

Bend arms upward, elbows close to waist throughout this figure, hands still clasped together.

--- IV ---

\[
\begin{array}{c}
\text{brush step tap step brush step tap step}
\end{array}
\begin{array}{c}
\text{2/4}
\end{array}
\begin{array}{c}
\text{1 and 2 and 1 and 2 and four times}
\end{array}
\]

(a) Brush L forward (ct. 1), small step L forward
(ct. and), tap R close to L (ct. 2); small step R forward
(ct. and). ....................... 1 M
(b) Repeat (a) seven more times moving forward. ...... 7 M

The same hand position as in figure III.

--- V ---

\[
\begin{array}{c}
\text{brush tap step brush tap step step step}
\end{array}
\begin{array}{c}
\text{2/4}
\end{array}
\begin{array}{c}
\text{1 and 2 1 and 2 1 2 twelve times}
\end{array}
\]
Pause for a short while after the sixth time.

(a) Brush L backward (ct. 1), tap L close to R (ct. and), step L in place (ct. 2). .............................................. 1 M
(b) Repeat (a) with R foot. ........................................... 1 M
(c) Step L across R in rear (ct. 1), small step R sideward (ct. 2). ................................................................. 1 M
(d) Repeat (a - c), five more times moving sideward right. ............................................................................. 15 M
(e) Pause and transfer weight to L foot.

Repeat all (a - d), starting with R foot, moving sideward left. ................................................................. 18 M
Repeat the same arm movements as in figure I.

--- 61 ---

As the following steps are being done, the dancers are moving little by little around the fire or table counterclockwise.

(a) Brush L forward (ct. 1), step L in place (ct. and), tap R close to L (ct. 2), step R in place (ct. and). ............... 1 M
(b) Step L in place (ct. 1) step R in place (ct. 2) ................................................................. 1 M
(c) Step L across the R in front (ct. 1), tap R close to L (ct. and), step R sideward (ct. 2). ................................. 1 M
(d) Repeat all (c - c) eleven more times. ......................... 33 M
Repeat the same arm movements as in figure I.

FINALE

Sit around the fire (or table) in cross-sitting position, heads bent downward, hands or handkerchiefs covering half of the face (from the nose down) or both hands resting on things.

EXIT

Stand, join hands, fingers clasped together. Walk backward quietly with the heads and trunks slightly bent forward.
An example of a Philippine Traditional Dance written in the Descriptive Style

**ITIK-ITIK**

*(Visayan)*

This dance originated from a dance called Sibay which was performed to the tune of Dejado. The present form got its name in the following manner:

At one baptismal party in Carmen, Lanuza, Surigao, a young lady called Kanang, (nickname for Cayetana) who was considered the best dancer and singer of her time, was asked to dance the Sibay. She became so enthusiastic and spirited during the performance that she began to improvise movements and steps similar to the movements of ducks as they walk with short, choppy steps and splash water over their backs while calling to their mates.

The people around who saw her dance liked it so much they all imitated her. The dance has since been called Itik-Itik from the word Itik, which means duck.

This dance is now very popular among the Visayan settlers of the province of Surigao, especially in the towns of Cantilan, Lanuza, and Carrascal. It is usually performed as a ballroom dance in social gatherings. There are many variations of Itik-Itik steps from which the dancers make their selection and combinations.

The description below is for classwork or for demonstration.

**COSTUME.** Girls wear patadyong or balintawak style costume and Boy wears barong tagalog or camisa de chino and white trousers.

**MUSIC** is composed of two parts: A and B.

**COUNT** one, two, three to a measure.

**FORMATION.** If performed as a ballroom dance, couples are scattered around the room. For demonstration, partners stand about six feet apart, Girl at right side of partner when facing audience or front. One to any number of pairs may take part in this dance.

**ITIK-ITIK STEPS USED:**

No. 1. **STEP.** BALL-CLOSE, BALL-CLOSE. Counts 1, 2 and 3.

Step L (R) forward (ct. 1), raise heel of L (R) foot and slide R (L) close to L (R) in fifth or third position in rear (ct. 2), small step forward on ball of L (R) foot (ct. and) and slide R (L) close to L (R) in third position in rear (ct. 3). This step is done with one foot leading, going forward.
No. 2. HEEL, CLOSE-BALL, CLOSE. Counts 1, 2 and 3.

Step L (R) heel forward (ct. 1), slide R (L) close to L (R) in fifth or third position in rear (ct. 2), small step forward with ball of L (R) foot (ct. and), slide R (L) close to L (R) in fifth or third position in rear (ct. 3). This is done with one foot leading, going forward.

No. 4. STEP, SLIDE-CLOSE, SLIDE-CLOSE. Counts 1, 2, 3.

Small step R (L) forward (ct. 1), twist trunk slightly to right (left) side, bring L (R) foot in fourth in front and slide backward with ball of same foot and simultaneously with a spring slide R (L) forward to close with L (R) in first position (ct. 2), repeat ct. 2 (ct. 3). The L (R) foot bears no weight on cts. 2, 3. This step is done with alternate foot, going to any direction.

No. 5. CROSS-STEP, SLIDE-CLOSE, SLIDE-CLOSE. Counts 1, 2, 3. Same as No. 4 except that the step on ct. 1 is done across the other foot in front.

No. 6. CROSS-STEP, SLIDE-CLOSE, CROSS-STEP, SLIDE-CLOSE, CROSS-STEP. Counts 1, and 2, and 3.

Step R (L) across L (R) in front (ct. 1), slide with ball of L (R) foot close to heel of R (L) foot (ct. and), short slide or small step with R (L) foot sideward left (right) across L (R) in front (ct. 2), repeat ct. and, (ct. and), short slide or small step with R (L) foot sideward left (right) across L (R) in front (ct. 3).

Note: The numbering of the steps in the Fundamental Steps and Music is followed. Itik-Itik step No. 3 is not used in this dance.

Introduction

Music Introduction.

Partners face front.
Bow to audience. Girl holds skirt, Boy places hands on waist. ................................................................. 1 M

Music A.

Partners face right so that L shoulders are toward front. Arms sideward at shoulder level.

(a) With R foot leading, take seven Itik-Itik steps No. 1 moving forward. Bend trunk slightly forward and lower arms to about waist level on ct. 1, straighten trunk and make two small flaps of arms upward to shoulder level on cts. 2, 3 of every measure. ......................... 7 M

(b) Step R foot in place (ct. 1), pause (cts. 2, 3). Arms at shoulder level. .............................. 1 M
(c) Face left about. With L foot leading, repeat (a) and (b),
going to proper places. ........................................ 8 M

--- II ---

Music B.

Partners face front.

(a) Starting with inside foot (L for Girl and R for Boy), take
seven Itik-Itik steps No. 2 to partner's place, Girl passing in front of
Boy. Arms are bent forward with elbows at shoulder level, fists slightly
closed and near each other. Move trunk as in figure I (a) (a) Raise elbows
slightly upward on ct. 1 and two small downward flaps on cts. 2, 3 of every
measure as if flapping wings. ........................................ 7 M
(b) Step in place with outside foot (now) (ct. 1), pause (cts,
2, 3). Arms as in ct. 3 in (a). ........................................ 1 M
(c) Repeat (a) and (b), finishing in proper places. ...... 8 M

--- III ---

Music A.

Partners face each other.

(a) With R foot leading, take four Itik-Itik steps No. 1 to
form one line at center, Girl in front of partner, both facing front.
Girl holds skirt, Boy places hands on waist. .................. 4 M
(b) Join both hands, R hand of Girl with R of Boy, and L hand
with L hand of Boy. The Boy's hands are under the Girl's hands. Palms of
partners are together.
With R foot leading, take three Itik-Itik steps No. 2 moving
sideward right. Move trunk as in figure I (a) (a) Raise L arms high. 3 M
(c) Step R foot sideward (ct. 1), point L obliquely forward
left (cts. 2, 3). Reverse position of arms (R arms high). ............ 1 M
(d) Repeat (b) and (c), starting with L foot, moving sideward
left. R arms high in (b) and reverse position in (c). ............... 4 M
Drop hands. Face toward direction of proper places.
(e) Repeat (a), going to proper places. ....................... 4 M

--- IV ---

Music B.

Partners face each other.

(a) Starting with R foot, take two waltz steps forward to meet
at center. Arms in lateral position, moving sideward right and left,
fingers fluttering. ............................................... 2 M
(b) Hold in open ballroom dance position, stretched arms toward front and both facing front. ............................... 2 M

(c) Girl starts with R and Boy, with L foot. Take three Itik-Itik steps No. 2 moving toward front. ................................ 3 M

(d) Step forward, R of Girl and L of Boy (ct. 1), face opposite direction without changing position of hands and point forward with free foot (cts. 2, 3). On cts. 2, 3 stretched arms are raised at head level. .................................................... 1 M

(e) Repeat (c) and (d) starting with other foot, moving away from front. Lower stretched arms in (d). .......................... 4 M

Include hold, partners face front.

(f) Starting with outside foot, take one Itik-Itik step No. 1 (cts. 1, 2, 3). Three-step turn outward (cts. 1, 2, 3). Girl holds skirt, Boy places hands on waist. ................................. 2 M

(g) Repeat (f) starting with inside foot. Reverse turn. .. 2 M

Boy immediately transfers weight to L foot after the last count.

Music A.

Partners face front. As the following steps are being done partners are moving little by little forward.

(a) Take eight Itik-Itik steps No. 6, R and L foot across in front alternately. R arm in reverse "T" position and back of L hand supporting R elbow when R foot is across in front; reverse position of hands when L foot is across in front. ................................. 3 M

(b) Starting with R foot, take four step-point steps moving backward to proper places. Girl holds skirt, Boy places hands on waist. .................................................. 4 M

Partners face each other.

(c) Execute four waltz steps sideward, R and L alternately. Arms in lateral position, moving sideward right and left alternately, fingers fluttering. ............................................. 4 M

Music B.

Partners face left so that R shoulders are toward each other. With R foot leading, take sixteen Itik-Itik steps No. 1, moving clockwise. Arm positions and trunk movements as in figure II (a). Finish in proper places. .................................................. 16 M

Music A.

Partners face each other.
(a) With R foot leading, take four Itik-Itik steps No. 5, meeting at center. Girl holds skirt, Boy places hands on waist. .... 4 M

Partners face front.

(b) Starting with R foot, take four Itik-Itik steps No. 4 forward. Trunk is slightly twisted to right and left side alternately on cts. 2, 3 of every measure, R and L arm in reverse "T" position alternately, free hand on waist. ........................................... 4 M

Turn right about.

(c) Repeat (b). ........................................... 4 M

Face toward direction of proper places.

(d) Repeat (a) going to proper places. ................... 4 M

--- VIII ---

Music B. Play last two measures slowly.

Partners face each other.

(a) With R foot leading, take four Itik-Itik steps No. 1 toward center. Finish in one line, Girl in front. Arm position and trunk movement as in Figure II (a). ......................... 4 M

Partners face front.

(b) Take four waltz steps sideward, R and L alternately. Arms in lateral position, moving sideward right and left alternately, fingers fluttering. ........................................... 4 M

(c) Boy holds waist of partner. With R foot leading, take six Itik-Itik steps No. 1, going clockwise once. R arm of Girl in reverse "T" position, back of L hand under R elbow. Partners finish facing front, Girl at right side of Boy. ................................. 6 M

Join inside hands, outside hands down at sides.

(d) Boy stands still while Girl executes a three-step turn right in place, passing under arch of arms (1 M). Both bow to audience (1 M). ............................................................. 2 M
he. Itikita baihadin. he
by Mr. Ricardo Barrios Angeles

I. OVERVIEW OF PHILIPPINE DRAMA (The Drama of Search)

The Philippine cultural experience, from the migratory spawnings of the early Indo-Malay stocks and the eventual incursions of colonizers, presents a very interesting, multileveled setting on which the drama of documentation may be played. Its 400 years of colonial subjugation under three different cultures, i.e., Spanish, American and Japanese, has intruded into and altered the Filipino's experience of his "natural" cultural identity that one Jesuit scholar's remark on the perpetual inchoateness of Philippine literature has been applied to Philippine culture in general.

Linkened to a sprouting flower, Philippine culture, nipped in the bud, was never allowed to bloom, only to be re-planted and cut once again. This "perpetual inchoateness," therefore, makes the task of documentation acute for the Filipinos.

And to this inchoateness, add the ephemerality of the performing arts and you have a problem of conflict, in documentation at least, that may be aptly termed the drama of search - the search for the residue.

For Philippine drama, the residue of Philippine traditional theatre is neither the evidence nor the witness of what earlier Philippine traditional theater was.

Scholars, considering printed text in form as the only legitimate residue of theater, can trace only as far back as the 16th century, 1598 to be exact, as the date of the first verifiable play performed in the Philippines during the early part of the Spanish regime in the islands. W.E. Retana noted that the play was written by a Jesuit and presented in honor of the first bishop of the Diocese of Cebu, Fr. Pedro de Agurto. The first play written in a Philippine dialect was also written by a Jesuit. This play, which was performed in Bohol by Filipino actors and actresses in 1609, was a dramatization of the martyrdom of Santa Barbara.
The better-known dramatic forms, i.e., the cenaculo or passion play, the comedia or moro-moro, the carillo or shadow-puppet theater, the karagatan, duplo, balagtasan, and the zarzuela are not indigenous. The cenaculo, depicting the story of redemption, from creation to the resurrection of Christ, was instituted by the Spaniards as religious drama. The moro-moro was initially staged to celebrate the conquest of Mindanao by Governor Corcuera in 1637. Navarro de Peralta, who built his puppet theater on Magdalena street in Manila, introduced the first native shadow plays called the carillo with the presentation of romantic stories including Zorrilla's Don Juan Tenorio in 1870. Even the tagalog debates, i.e., karagatan, the duplo and the balagtasan had their roots in the Spanish debates which according to Dr. Maximo Newman in his Dictionary of Spanish Literature had their origin in Latin, Provincial and French poetry eventually becoming a stock device in European literature. The zarzuela derived its name according to Phyllis Hartnell from the royal shooting lodge near Madrid where such diversions were the favorite amusement of Isabella's royal husband, King Philip IV. Needless to say, Philippine dramatists, e.g., Manuel Xeres-Burgos, Severino Reyes, Juan Abad, Aurelio Tolentino to name a few, made very good use of these dramatic forms utilizing them to serve their specific needs and as Prof. Amelia Lapeña-Bonifacio attests to in her book, "The Seditious Tagalog Playwrights: Early American Occupation," even turning them into tools of resistance against colonizers.

This does not mean that there was no native theater before the arrival of the Spaniards. It simply means that the native theater was pre-empted by the new forms introduced and therefore did not have the opportunity to flourish into dominant dramatic forms. And because, unlike that of the Occidental theater, native theater did not place emphasis on the written dialogue as basis for the action thus leaving no tangible record or residue.

And if we consider the two elements of drama, i.e., action and language as residue, the more the deviation becomes apparent — action depicts gestures and movements that are either Spanish or American; language displays shifting dictions of Spanish and American-English. And though there has been a militant move towards nationalism and Filipinization, contemporary drama is neither comforting nor assuring because in place of the old dramatic forms like the zarzuela and the rest, they now bandy about more immediate and intellectually palatable ones that are shades of the absurd theater, the minimal theater, Russian realism and the like. But once again, it would be worthwhile to point out that contemporary Philippine drama, in the context of the Filipino's aspiration for cultural respectability, is now more relevant as it begins to assert the use of Pilipino as a language.
The issue of residue has been brought up in order to highlight the fact that due to the massive influx of influences and acculturation, which persists up to the present through the newer media technologies, Philippine drama has not really established a strong and stable footing to earn the rightful term, traditional.

Dance-drama, for that matter, at best, is innovative rather than traditional. The RAMA-HARI of the CCP Dance Company, is a contemporary Filipino interpretation of the Ramayana. The KALINGA of the Folk Arts Theater is the trans-literation of the Kalinga epic form ullahim. Though employing gestures, movements and colors inspired from the authentic Kalinga, it is nevertheless, a modern-day interpretation of the Kalinga's oral tradition. The dance-drama form is still at its experimentation stage and the number of groups or dance-companies occasionally employing it are few. We may cite the Cultural Center of the Philippines Dance Company with Tales of the Manuvu (1980), Rama-Hari (1982), Amada (1970), Itim Asu (1970), Sisa (1978). The Folk Arts Theater with their Alamat (Legend) Series. "Daragang Magayon in 1975, "Kalinga" (1980), "Munaham at Isara" (1981), "Reyna Elena" (1982); the Sining Kambayoka of the Mindanao State University with their adaptations of Muslim and non-Muslim legends - into contemporary dance-drama.

It is apparent from the residue therefore, that there is no clear line of continuity that may bind the contemporary with that of the traditional. This may spell the difference with the objectives of documentation. For when the role of tradition for most is simply reinforcing, the role of tradition for us is identifying; for when "existing traditions" for most are "adaptations of earlier traditions", for us these are trans-plantations from other's traditions; for when culture for most is traditional, culture for us is innovative; for when the objective of documentation for most is to preserve, we document to discover.

II. EXISTING TYPES OF DOCUMENTATION

A. Traditional
   1) Oral
   2) Drawing
   3) Written

B. Modern Technology
   1) Film
      a) Super-8 mm.
      b) 16 mm.
      c) 35 mm.
2) Video  
a) U-matic  
b) beta/vhs  
3) Slide  
4) Slide/tape - (audio-visual)  
5) Photograph  

(All of the above types mentioned have been used in the Philippines.)

<table>
<thead>
<tr>
<th>MEDIUM</th>
<th>STRENGTHS</th>
<th>WEAKNESSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>FILM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Super-8</td>
<td>Very light &amp; compact; built-in sound; may be edited; inexpensive paraphernalia; easily filed; every sensitive film (complex lighting not needed)</td>
<td>Sound married to film (sound not separated from film); film available only in three minutes rolls, ergo, not good for off-the-cuff shooting; cannot be shown on television for broadcast; expensive blowing-up to 16mm or 35mm; loss of picture quality (becomes grainy) when blown-up.</td>
</tr>
<tr>
<td>16 mm.</td>
<td>Relatively light; may be broadcast on television; semi-professional quality; sound may be on 1/4 inch magnetic tape; film available in ten-minute rolls; mobile</td>
<td>More expensive than 8-8 in-availability of editing equipment; technical expertise needed for editing; becomes grainy when blown-up to 35mm.</td>
</tr>
<tr>
<td>35 mm.</td>
<td>Very good quality of image; has potential for commercial release; sound on 1/4 inch magnetic tape; film available in ten-minute rolls; lighting</td>
<td>Very expensive; mobility is a problem; technical expertise needed for editing; projector is not always available (or very expensive projector); may need complex support; generator, etc.</td>
</tr>
<tr>
<td>VIDEO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>U-MATIC (3/4 inch)</td>
<td>Broadcast quality; very good image; may be edited easily; professional quality; very good mobility; re-usable tape; they come in 30 minutes, 1 hour, 2 hours tapes; instant replay</td>
<td>They go by two-systems American standards and the European standards. If shot in one system, it cannot be broadcast in another system. (ARE THE SYSTEMS THE SAME FOR THE SOUTHEAST ASIAN REGION?) more expensive tapes; need lighting support</td>
</tr>
</tbody>
</table>
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**MEDIUM** | **STRENGTHS** | **WEAKNESSES**
--- | --- | ---
**Beta (1/4 inch)** | Very good mobility; built-in sound; may be edited; easily stored; re-usable tapes; they some in 30 minute, 1 hour, 2 hour tapes; instant replay | Editing equipment not always available; not broadcast quality; fast obsolescence of models

**SLIDE** | Easily stored; imperative for color printing purposes; can show fine details of design; faithful color; may be shown on television; may be printed on paper | Easily misplaced if mishandled; not good for showing movement; color may fade; expensive film; expensive processing

**SLIDE/TAPE (Audio-Visual)** | Very good presentation material; may be synchronized with sound; multi-screen potential; spectacle quality | Runs on electricity only; Very expensive production; needs professional expertise especially when using synchronous sound and multi-screen

**PHOTOGRAPH** | Easily stored; immediate accessibility; inexpensive; black & white photos very good for printing; imperative for press releases | Print may fade; negatives may become unwieldy; negs need proper labeling and storing; easily lost

In order to overcome these problems, we need first to:

1) Identify objectives of documentation;

2) Identify material for documentation and suitable medium of documentation.

Because there is not one system that is good for everything.

III. MATERIALS FOR DOCUMENTATION

The two major objectives of documentation are:

1) Compilation, gathering, storing

2) Dissemination
   a) Education
   b) Broadcasting
The Characteristics of the documentation:
1) individual research
2) organized research
3) speculative research
4) reinforcing research
5) time plus ability/capability

1. QUESTION: Is it necessary to document all that are available?

   ANSWER: Yes, if the source of material shows signs of accelerating depletion due to contamination; if the objective is to gather as much that is available; if the culture is threatened with extinction; if the resources, technical capability and ability permit.

2. QUESTION: Is it necessary to strain certain materials to be documented?

   ANSWER: Yes, if the source shows signs again of contamination; if the objective requires it, e.g., editorializing, accentuating, focusing on the positive.

3. QUESTION: Is it necessary to make certain adjustments of the materials to be documented in order to serve needs of the country?

   ANSWER: Yes, but I feel this is more applicable to the interpretation of literary sources or the values and virtues needed to be accentuated. The legend of Maria Nakiling has two versions. One by Rizal and the other by Claro M. Recto focusing on chivalry and nationalism respectively.

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>OBJECTIVES OF DOCUMENTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>COMPILATION</td>
</tr>
<tr>
<td>1) various movements</td>
<td>Beta</td>
</tr>
<tr>
<td>2) instructional movement</td>
<td>Beta</td>
</tr>
<tr>
<td>a) head</td>
<td></td>
</tr>
<tr>
<td>b) arm</td>
<td></td>
</tr>
<tr>
<td>c) hands</td>
<td></td>
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<tr>
<td>d) torso</td>
<td></td>
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<tr>
<td>e) feet</td>
<td></td>
</tr>
<tr>
<td>ELEMENTS</td>
<td>OBJECTIVES OF DOCUMENTATION</td>
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<tr>
<td>------------------------------</td>
<td>------------------------------</td>
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<tr>
<td>3) accompaniment</td>
<td>Beta/1/4 inch magnetic/slide/photo/cassette</td>
</tr>
<tr>
<td>4) costume</td>
<td>slide</td>
</tr>
<tr>
<td>5) location</td>
<td>slide</td>
</tr>
<tr>
<td>6) environment, situation*</td>
<td>Beta</td>
</tr>
<tr>
<td>7) stage form</td>
<td>slide/Beta</td>
</tr>
<tr>
<td>8) stage area in relation to</td>
<td>slide</td>
</tr>
<tr>
<td>9) sound</td>
<td>1/4 inch magnetic/cassette</td>
</tr>
<tr>
<td>10) dialogue</td>
<td>1/4 inch magnetic/cassette/script</td>
</tr>
<tr>
<td>11) physical information*</td>
<td></td>
</tr>
<tr>
<td>12) base information*</td>
<td></td>
</tr>
<tr>
<td>13) setting in relation to</td>
<td>Beta/slide</td>
</tr>
<tr>
<td>14) aspects of the</td>
<td>Beta/slide</td>
</tr>
<tr>
<td>supporting performing dance*</td>
<td></td>
</tr>
</tbody>
</table>

* not clear

IV. EXISTING PROBLEMS AND ATTEMPTS TO SOLVE THESE

A. Storage
B. Handling
C. Broadcasting
D. Copying
E. Pilferages
F. Censorship
G. Utilization as raw materials
H. Utilization as finished product
Appendix 4d


Traditional Philippine Music in Dance
A Brief Report on Documentation

Leonor Orosa Goquingco in her book, The Dances of the Emerald Isles, classified the ethnic dances of the Philippines into two major categories.

1. Dances of Non-Christian Filipinos
   a. dances of traditionalist or "pagan" groups
   b. dances of Muslim groups.

2. Dances of Christian and lowland Filipinos, or western-influenced dances.

A. Music for Dances of Non-Christian Filipinos

Related to the task before us, that of documentation, one should take note of the efforts undertaken by ethnomusicologists who have researched and recorded traditional music. While their concerns are probably not directly on the music related to dance, their researches on the music, ceremonies, rites and rituals, celebrations of pacts, weddings, funerals, harvest would necessarily include music for dance since traditional dances in the Philippines are closely connected to these social activities. (The indigenous instruments used for music-making - such as Jew's harps, sticks clappers, native lutes (kudyapi), kettle drums, bronze gongs found in the northern part of the Philippines; agongs, kulintangan, bamboo xylophones and drums found among the Mindanao groups - are collected and kept at the University of the Philippines. The Filipino student of western music is required to study some of these native instruments.)
1. **Music Tape Collections**

Through the efforts of Dr. Jose Maceda, a noted Filipino ethnomusicologist and composer, the University of the Philippines can claim to have the most extensive collection of traditional Philippine music on tape (reel-to-reel). Other tape collections are available in Silliman University (William Pfeiffer), York University in Toronto, Canada (Steven Otto), Washington University, U.S.A. (Usopay Cadar), University of Hawaii (Ricardo Trimillos). Since these research works are not done for the express purpose of studying music for dance, it would require certain efforts to analyze and concentrate on identifying music directly connected with dance.

Other tape collections would be available from individuals directly connected with performing dance troupes who have collected and researched, if not as extensively as the ethnomusicologists and not for scholarly, academic purposes, to have materials that can serve as impetus for fresh creations. We can mention names like Dr. Lucrecia R. Kasigl and Lucresia Urtula of the Bayanihan Dance Company, Leonor Goringco of the Filipinescas Dance Company and Ramon Obusan of the Ramon Obusan Folkloric Dance Company.

Music tapes are also available in the library of the Cultural Center of the Philippines and the Folk Arts Theater. The traditional music for dance on tape at the CCP and FAT are recorded live performances and so they belong to a wide collection of tapes including all other types of music – piano concertos, symphonies, jazz, choir music, etc.

The Metro Manila Symphony Foundation, for the same purpose of recording live performances, has a number of tapes in their collection.

2. **Recording on Disc**

The University of the Philippines has put out two record albums, one on the music of the Kalinga and the other on Kulintang music in Mindanao and Sulo.

Lyrichord in USA put out two volumes on Philippine Gong Music recorded by Steve W. Otto and Usopay Cadar.

3. **Films and Videotapes**

The University of the Philippines, through Dr. Jose Maceda has undertaken to produce for Unesco a film on the rituals of the northern Philippines.
The National Media Press Center has produced a number of films and video tapes of traditional Philippine dance and music.

The Metro Manila Symphony Foundation, for the purpose of recording live performances has a video tape collection of a number of performances at the Concert-at-the-Park, and Paco Park Presents of traditional Philippine dance and music.

B. Music for the dances of Christian and lowland Filipinos, or Western-influenced dances.

Most of the music are in written manuscript form, recorded on discs using guitar and rondalla orchestra (plucked string group) by a local recording company - Villar Records. The types of music are local versions of some Spanish, European, even Mexican dance music.

Original music created for Philippine dance troupes are available in manuscript form and also recorded on tape.

The Cultural Center of the Philippines has a good number of original compositions by Filipino composers commissioned to write for ballet. Music is available in manuscript form, tape record and video.

Systematic and intensive efforts to research and document traditional music in dance are indeed necessary since in the above-mentioned existing documented materials, dance forms only part of a bigger concern. And while there are extensive music collections at the University of the Philippines, there are several areas that are barely touched or even untouched. The research work of Jose Maceda covers areas in the highlands of Luzon - Bontoc, Ifugao, Benguet, Apayao and Kalinga and a number of traditionalist groups in the south (Mindanao). Research work is needed in the other traditionalist groups - the Negrito, Mangyan, Tinggian, Ilongot, Batak and others in Luzon and Mindanao.

Dance is an art expressed in space and time. Unlike paintings and sculptures which are expressed in space alone, dance image vanishes when the performance is over. Unlike music which is expressed in time, dance is expressed visually as well. This unique characteristic of dance consequently needs various means and types of documentation which are able to preserve as well as to reconstruct the dance traditions.

We have learned from archaeology, literature and history that our ancestors have left a tremendous cultural heritage in the forms of religious monuments, inscriptions and literature containing informations about dance. These informations, however, are incomplete. We do not know for sure the purpose of the informations. But it is apparent that they were not solely intended for dance documentation. Yet, it is no doubt that they are the only sources available which help us to know a bit about our dances in the past.

From reliefs of the 9th-century Borobudur and Prambanan temples, for instance, we can imagine that the dance technique of the court of Ancient Mataram Kingdom in Central Java (8th to 10th centuries) is perhaps similar with that of the Indian dance of that period. Mrs. Edi Sedyawati has studied extensively about this notion and she assumes that the dance style of the court of Ancient Mataram was based on the famous Indian dance treatise Natyasastra. And from the 10th-century Wimalasrama inscription we learn that the name of the dance drama of that period was wayang wng. And it is quite possible that stories enacted in this dance drama were from the Ramayana and the Mahabharata. The term wayang wng is preserved by the Balinese in Bali (wayang wong ramayana and wayang wong parwa) until today, and was revived by the courts of Yogyakarta and Mangkunegaran of Central Java by the middle of the 18th century.

With the emergence of the so-called Javanese style since the late 10th century, Javanese dance style may have changed accordingly. Unfortunately, we do not have enough data relating to the dance style. We are very lucky, nevertheless, to learn from the Old Javanese literature from the 10th to the 16th centuries that there were two different
dance drama forms in Java (East Java), i.e., wayang wung and raket. It is quite possible that this wayang wung was a continuation of the Ancient Mataram wayang wung enacting stories from the Ramayana and the Mahabharata. Wangbang Wideya, a Javanese Panji romance written in Bali in the 16th century, reads that raket was another name for gambuh, the Balinese dance opera enacting the Panji romance. Based on the term used during that period, the dance style of the Javanese courts in those days perhaps resembled that of the Balinese, as it is understood that Bali is the living preserver of the East Javanese heritage. But again, since informations we have obtained from the ancient Javanese dance style in the 10th to the 16th centuries probably looked like that of the present-day Balinese wayang wong ramayana (and wayang wong parwa) and gambuh style. But it should be kept in mind that the Balinese dance style itself has developed within a span of time in which changes must have occurred accordingly.

I would like to ask your apology that I have always exposed Javanese and Balinese dance in this report. This choice is merely based on the evidence that these two dance styles have been studied extensively by foreign as well as Indonesian scholars, so that it is the easiest way for us to obtain informations from the written data.

It seems to me that oral tradition had been the only means of transmitting dance traditions from one generation to another generation until the past two centuries ago. I suspect that dance teachers also used dance notation (verbal and pictorial), but it was only a shorthand and was meant for personal usage only the eighteenth century was probably the starting point in which the Javanese courts began to introduce dance script in accordance with the flourishing development of literature. And by the middle of the 19th century the court of Yogyakarta under Sultan Hamengkubuwana V, a dance drama script called Serat Kandha (the Book of the Narration) began to be written. It was the most complete play in the modern sense. It contained the narration, signaling the exit and entrance of the dancers, the names of the gamelan pieces accompanying the scenes, the songs sung for particular moods, and the dialogue (written down in a separate book called Serat Pocean). The only element of the dance drama (wayang wong) which was not notated or notated very briefly, was the dance movement. The Javanese dance recordings were verbal notations, full of local terms which were only understood by dancers of that tradition. Some dance script also contained floor plans. Mr. Ben Suharto will discuss in detail about the system in a supplementary report in a forthcoming session.

When oral tradition functions properly and continuously, there will be no problems in reconstructing a dance repertoire from this traditional recording. Teachers and dance masters themselves are rich living documents. But when there is a gap in its continuity, we won't be able to lay our hands on this system. Until now the court of Yogyakarta,
for instance, still faces numerous difficulties in reconstructing Bedhaya Semang, the most sacred female dance, caused by unidentified terms of dance movement which were not used and forgotten during the past decades.

With the above examples we realize that if we do not pay our attention to the urgency of intensifying our efforts to record our dance traditions, we won't be able to reconstruct some of our vanishing traditions.

As a result of the development of modern technology we have some modern means of recording dances such as film and video-tape. Both of them -- film and video-tape -- have the same purpose and capacity of documenting a dance repertoire, i.e., to record audio-visually the dance performance. This is probably the best means for recording dance and dance drama. Several advantages of this system of recording will be presented by Mr. Enoch Atmadibrata in the coming lecture and demonstration.

As a means of documentation alone I believe that film and video-tape are the best since both of them are able to record a dance performance from a certain angle or angles. When we want to study and reconstruct from that type of recording, however, first of all we have to analyze its movements. To record the analysis, we need a system of movement notation. We might agree, of course, that the best system of movement notation is the simplest one. But it is apparent that if it is made so simple, it won't be able to natate the details of the movement.

The very complicated one like the Labanotation is actually the best, although it is time-consuming in writing and reading or reconstructing complicated dance movements. Realizing that Labanotation is the best dance notation, our dance schools have put it as a part of their curricula. Mr. Sal Murgiyanto will discuss and demonstrate this notation in the forthcoming supplementary report. He will also elaborate the advantages and disadvantages of the notation.

From the above report, I would like to call your attention that no single system of dance recordings is without disadvantages. Although video-tape is able to record the whole image of a dance performance, we do not know for sure the details of its movement, e.g., a standing position of Javanese male dance with flexed left leg. From the image recorded by the video-tape we only catch the whole posture of the position, but we do not know the center of weight and the support. Does the dancer stand on both feet or does he only use his left leg as the support, while the right leg as a gesture? From this single position alone we are already faced with some difficulties when we want to reconstruct a dance from a video recording. For that reason we undoubtedly need a dance notation which is able to notate details of the movement. Therefore we would recommend that all of us, besides using film and video-tape for recording dances and dance dramas, should also use dance script
as well as dance notation, especially for details of the movement. And again we would recommend that all of us use the Labanotation and dance script supplementing the film and video-tape recording. With this combination of recording (including still photographs and sketches) we could obtain some advantages, not only for our own benefits but also for the benefits of international exchange of documents.

I am sure that all of us agree that all types of recording should be readable, although some of them are only readable in a limited circle, like that of our local terms. Take a very simple example. For the purpose of documentation, could we entrust a photographer with no knowledge of dance to take pictures for documentation? The answer is "no". From dozens of shots we probably will only be able to use one or two photographs which are readable. In this respect, dance documentators and notators are urgently needed. This means that we should build local, national as well as regional centers for Dance Documentation which also function as centers for training dance documentators.

In brief, I would like to report that our country, Indonesia, has been using various systems and types of documenting the traditional dance and dance drama:

(1) Still photographs and slides.
(2) Recording personal interviews (and lectures) with leading dance masters, with the priority of the old-aged ones.
(3) Recording traditional dances and dance dramas with film and video-tape, with the priority of the vanishing ones or the ones already dead but still having the possibility to be reconstructed.
(4) Dance script supplementing the film and video recordings.
(5) Labanotation. This notation is very useful to record some details of the movement supplementing the film and video recordings.

Ideally, all aspects and elements of dance and dance drama should be recorded systematically. In the future we expect that we could establish a center or centers for dance documentation covering a library, a film and video-tape library, a tape library, a microfiche and microfilm library, a museum of dance costumes, a museum of miniatures of dance stages and others. This may be our dream. But I am sure that our dream will come true if we start to work from the bottom immediately, i.e., to adopt the types and system of documentation which we consider appropriate for us, and then to run a training programme for dance documentators and notators.
APPENDIX 5

SUPPLEMENTARY REPORTS

a. Report of Mrs. Edi Sedyawati
b. Report of Mr. Ben Suharto
c. Report of Mr. Enoch Atmadibrata
d. Report of Mr. Sal Murgiyanto
e. Report of Mrs. Somboon Suksaanguan
Supplementary Report
for
SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama (I-W5)
Jakarta, Indonesia, July 18-28, 1983
by Mrs. Edi Sedyawati

Purpose of Dance Documentation

What informations should be covered by the documents?

A most ideal list consists of:

a. movement and form
b. qualities, mood and temperament
c. full account of the accompanying music sound
d. message
e. performance context
f. costume, make-up and property
g. related or used text(s)

And deeper insight can be acquired by knowing the:

h. ideology/aesthetics
i. methods of preparation
   (training; preparation of the performances)
j. morals related to: cosmology, mythology and/or history
k. basic structure of the "dance complex"

Reproduction

can do without documentation provided that: dance teachers are adequate qualitatively and quantitatively

but:

CHANGE may happen any time

and it is often important to know to how and why of the change
(Knowledge about change is as a rule more important for the researcher than the performer)

CHANGE may happen concerning:

- instruction technique / method of teaching
- choice of dance parts
- additional elements
- costume and make-up
- etc.

to a greater degree may lead to:

- change of technique
- change of style

Change may happen differently in different circles within one society.

Analysis

is directed by specific research problems

- problem areas

- aesthetics
  - ideology
  - values
  - as expressed through a definite technique

- function
  - 1 the function of dance in man's life
  - 2 the function of dancing in a society
  - 3 the function of certain dance performances in certain ceremonies

- history
  - reconstruction of past conditions of dance
  - observing contemporary changes
    -(seeking for the hows and whys of continuity and change)

The Anthropology of Dance

Dance History
Dance History

RECORDS OF THE PAST

(actually "residue-informations" on dance)

1) visual data:
   Temple reliefs depicting dance scenes
   a. in a story-telling relief row
   b. in whole rows of dance scenes
   c. in isolated panels
   Subtracted informations are on:
   1. dance poses
   2. costume and property
   3. setting and composition of performers
   4. musical instrument played during dance performances
   5. movement formulations (general)

2) narrative data:
   a. from inscriptions
   b. from literature
   Subtracted informations are on:
   1. qualities of movement
   2. effect of a dance performance
   3. function of a dance performance
   4. performance procedure
   5. identity of dancers
   6. rewards given to dancers
   7. costume, music, etc.

1) VISUAL DATA

sources:
Borobudur, Central Java
   a. Karmawibhangga relief series
   b. Jataka + Awadana relief series
   c. Lalitawistara relief series
   d. Maitreya legend relief series
   e. decorative panels
Bara Jonggrang, Prambanan, Central Java
. (tandawa) dance relief series
. apsara-widyadhara attendants
. dance scenes in the Rāma-story relief story

Candi Sewu, Central Java
. (tandawa) dance relief series
. dance ensemble scenes
. flying apsaras etc.

Candi Sari, Central Java
. single dance scenes
. flying apsaras etc.

Candi Kalasan, Central Java
. flying apsaras etc.

East-Javanese temples
. (dance-drama relief rows?)

Inferences from visual data:
. styles of dance
. social status related to dance

2) NARRATIVE DATA

Inscriptions

Typical inscriptions contain:
. benediction
. account of the king or another authority who issued the inscription
. reason of issuing the inscription; the legal act commemorated
. list of officials involved in the affair
. list of witnesses and specified presents for them
. ceremony of establishment / enforcing the legal act
. list of offers
. oath to secure the eternal value of the act
. celebrations:
  (ceremonial) meal
  (ceremonial) performances
Inferences from inscriptions:
- kinds of (dance) performances
- status of performers
- function of (dance) performances

Literature

The dance in Old Javanese literature is mentioned in different contexts:

- a pastime of the heavenly nymphs, who are experts in song and dance
- an accomplishment of princes and princesses
- an entertainment for the people
- in similes, compared with natural phenomena

Notes:
Different genres of literature have different aims and possibly also different audiences. References to dance might be influenced by specific value judgements and philosophy of life.
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for
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for the Traditional Dance and Dance Drama (I-W5)
Jakarta, Indonesia, July 18-28, 1983
by Mr. Ben Suharto

CHRONOLOGICAL MOVEMENT-SCRIPT, A TRADITIONAL DANCE
NOTATION AND DOCUMENTATION

This paper is based on my involvement with students at the
Indonesian Dance Academy (ASTI) at Yogyakarta in the teaching-learning
process of a class called Tari Jawa (Javanese Dance Class). Fifteen
students from Javanese Dance Department took this course during the
second semester of the academic year 1982-1983. All of them were gra-
duate students who apparently had to prepare their own choreography
based on what they had learned to perform for the subsequent semester.

I let them have their own choice of what type of dance they
would like to study, and with whom they would like to work. The result
was that seven of the students decided to go to the villages to study
the village dances of Boyolali, Purwareja, Temanggung (Central Java
Province), and Sleman (Yogyakarta Special Province). While each stu-
dent was free to make his or her own choice of dance, six students de-
cided to study the village dance style which was considered to belong
to the slavatan genres, i.e. Rodat, Dolalak, Subanul Muslimin, Wulang-
sunu, Kuntulan, and Badui. The other student decided to go to Klaten
Region to study Topeng (mask dance).

Meanwhile, eight other students scattered through out the
four main courts i.e. Surakarta (to study Prawirawana Dance; Ciptoning -
Kilatarupa Dance); Yogyakarta (to study Srimpi Ranggajanur Dance;
Bedhaya Bedhah Madiun Dance); Mangkunegaran (to study Bedhaya Bedhah
Madiun Dance; Bandayuda Dance); Pakualaman (to study Srimpi Sukarsih).
At the end of the semester each of them had to perform what he/she
believed to be the regional style of the traditional dance. Each
student also had to participate or be directly involved in a group
dance of the village.

During their study, most students were involved more in the
oral tradition aproach than the academical approach. I have an impres-
sion that oral tradition is still the most effective way of learning
the art of dance and dance drama. And it seems to be that way as long as the media of dance are still unavoidably the movement as well as the human body. Personal contact thus becomes strongly essential in connection with dance learning process.

One example of many experiences the students found during their course of study was the experience of those who studied the Srimpi Sukarsih Dance from the Pakualaman Court in Yogyakarta. This dance originally came from the Surakarta Court in Surakarta, but later on had become one of the dance repertoires in the Court of Pakualam. Unfortunately, the Srimpi Sukarsih for a long time had never been performed in the Surakarta or the Pakualaman Courts. The teacher who was formally a Surakarta Court dancer has now moved to Yogyakarta and stays at the Pakualaman Court. She is one of the few great teachers who still lives at the moment and it is indeed fortunate that she can still amazingly remember all of the movements chronologically. As she does not use any kind of dance script, she does not know most of the terms commonly known to most dancers nowadays.

Another example is the student who went to study individually with someone in the Mangkunegaran Court about the dance called Bandayuda. This style of dance has not been performed for some time, and the only person who knows the choreography of Bandayuda dance is someone who is already sick so when teaching the dance, he has to stay in bed while teaching the dance. By using the stick and explaining orally, he has been able to teach this dance to the student.

The above-mentioned information is to show the fact that the process of dance learning can be done without any difficulty through the oral tradition. This learning process through oral traditions with its emphasis on personal relationship has its value so important in modern times, because dances actually are the most direct form of human communications.

All my students who studied dances through the oral traditions were able to write dance movements and some other aspects relating to those dances in a system of dance scripts. However, these dance scripts had a specific system that might only be recognized by a limited number of dance groups or even understood only those who wrote by the dance scripts; however, it can very well be considered as good record that might be needed in the future, or as the note for explaining to the dancers who would be trained for performances.

 Actually through many decades, attempts have been made to devise a satisfactory system of dance notation, that is, the recording of dance movements. As it is mentioned on the topic of this paper, the term chronological movement-script obviously is the common dance notation which could also be found in the kraton of Yogyakarta. One of my students went to the kraton to find out if there would be a dance she might like to study by searching through many dance-scripts in the kraton. She seemed to be very much interested in learning the form
of dance called Srimpi, but when she found a dance-script of the longest choreography, she realized that, although some of the movements could be easily recognized, many of them were completely new to her. When she later consulted with the teacher who specialized on this style of dance, it happened that the teacher didn’t know about those movements. Finally she decided to choose a short version of Srimpi dance from the dance-script called Srimpi Ranggajanur which might take her one hour to perform.

What was written in the chronological movement-script of the kraton (see Appendix A) can be seen in the form of dance movements; the gong stroke (G); and the end of the vocal phrase relating to the movements. The student added the floor pattern and the kenong stroke (N) relating to the more details of the movements. Beside the chronological movement-script, there is another dance-script called Serat Kandha (see Appendix B) which consists of the sequence of music and vocal accompaniment together with the notation of the basic melody that still has to be notated synchronously with the vocal part.

Now I would make an attempt to analyze briefly the general structure of the Srimpi Ranggajanur so that hopefully the chronological movement-script will be more easily understood. The Javanese dance of the Yogyakarta style which has been originally developed in the court (inside the kraton wall) can mainly be divided into three specific styles usually called: putri (female style); alus (refined male style); and gagah (strong or coarse style).

The Srimpi Ranggajanur as the Srimpi genre belongs to the putri or female style. The Srimpi genre is usually danced by four female dancers wearing the same type of costume and make-up. It symbolically represents the balance of the universe. The Srimpi Ranggajanur describes the fighting between Princess Srikandhi and Larasati from the Mahabharata Epic which ends by both becoming wives of Arjuna, as both equally possess the magic skill of shooting the arrow.

Independence and Coincidence

The center of gravity in Javanese dance can be a coordination of all parts of the body moving to emphasize the manifestation of isolated movements, especially of the joints of the arms, legs and neck, so that it will result in the graceful, constant and flowing movements. This is the uniqueness of the independence of the body system.

One way of teaching the putri style is by breaking down the movement pattern by head, hands, torso and feet. Generally, the dance is understood as an art that uses the body as instrument and uses movement as medium at the same time. Considering the body as the system, the four elements of the body may be called the subsystem. The term "subsystem" is used in reference to these four body parts because they
are separate from and yet independent of each other. For any movement pattern, each of the four subsystems can be performed separately if need be.

Movement occurs in the different joints simultaneously and it tends to be either of flexing or of rotations, so that there is at once a sense of flatness, a two-dimensionality of the body, as well as a sense of roundness from simultaneously occurring concentric movements (largely of the hands). Each movement is usually a combination of flexing and/or rotational movement in each of the four subsystems. The following figure 1 is a list of commonly Srimpi movement and position terms for each of the four subsystems. In the structural analysis, the position of each of the subsystems might be called kinemic and the movement of each of the subsystems might be called morphokinemic. As in linguistics, these might analogically be called phonemic and morphemic respectively.

**Figure 1. Srimpi Terms: Positions and Movements**

<table>
<thead>
<tr>
<th>Subsystem</th>
<th>Position term</th>
<th>Movement term</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Head</strong></td>
<td>mengleng kia/tengen (head tilted left/right)</td>
<td>mengleng ngiwa/nengen (tilting of head left/right)</td>
</tr>
<tr>
<td></td>
<td>pandengan maju (head positioned straight forward)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>pandengan kia/tengen (head positioned to left/right)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jiling kia/tengen (head shifted left/right)</td>
<td></td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>seleh (straight arm, hand resting on floor after nyembah; term also used for lowered &amp; straightened arm in other dance movements)</td>
<td>seleh (straightening of arm from flexed position)</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Subsystem</th>
<th>Position term</th>
<th>Movement term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Torso</td>
<td>jejeg (arm straight)</td>
<td>ongkek (flexing of wrist but not elbow)</td>
</tr>
<tr>
<td></td>
<td>4 hand position: ngiting</td>
<td>ukel jugag (“short”, rotation of wrist &amp; elbow)</td>
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<tr>
<td></td>
<td></td>
<td>ukel wetah (“complete”, rotation of wrist &amp; elbow with flexing of fingers)</td>
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<tr>
<td></td>
<td>methemtheng (hand in ngepel position at hip)</td>
<td>ngusap (movement of hand across face)</td>
</tr>
<tr>
<td></td>
<td>tawing (hand held by face)</td>
<td>nyathok (inward flicking of sonder)</td>
</tr>
<tr>
<td></td>
<td>ulap-ulap (hand held by face, &quot;looking into the distance, shading eyes from sun&quot;)</td>
<td>kipat (outward flicking of sonder)</td>
</tr>
<tr>
<td></td>
<td>jimpit (hand in ngiting holding scarf)</td>
<td>seblak (arm straight, lowered, while hand flicks sonder to side)</td>
</tr>
<tr>
<td></td>
<td>ridhong (scarf held over elbow(s))</td>
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</tr>
</tbody>
</table>

(movement cannot be clearly separated from movement of feet & legs)
### Subsystem: Feet (includes legs)

<table>
<thead>
<tr>
<th>Position term</th>
<th>Movement term</th>
</tr>
</thead>
<tbody>
<tr>
<td>mendhak (legs turned out, knees flexed)</td>
<td>mendhak (lowering of torso in jejeg position)</td>
</tr>
<tr>
<td>jejeg (upright position, weight center)</td>
<td>ngoyog (tilting from one direction)</td>
</tr>
<tr>
<td>jejer (feet together)</td>
<td>ngleyek (tilting in one direction)</td>
</tr>
<tr>
<td>silkil malang (feet turned out, heels together)</td>
<td>mumbul (body rises from mendhak)</td>
</tr>
<tr>
<td>jinjid (feet turned out, one foot resting on balls)</td>
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</tr>
</tbody>
</table>
These four subsystems of movements may coincide. This means that any one motif, movement of the four subsystems, while operates independently sometimes "meets"—i.e. changes or stops together, or is executed at the same density. The density is the length of time it takes to complete a certain movement. It is this overlapping of independent movements and their coincidence which brings about both a sense of constant, smooth flow and articulation.

The Structural Organization

The four subsystem combination forming from a small to a bigger size of organization of movements can be classified as follows:

1. **Phrase**: A set of subsystem movements and positions as part of the motif.

2. **Motif**: A movement pattern composed of a number of phrases which have a characteristic position and/or movement, but not necessarily connected with the rhythm.

3. **Unit**: A set of motif, which is determined by its gong unit or 16 beats.

4. **Period**: A set of unit plus its transition.

5. **Section**: A set of period, unit or motif as part of the dance proper.

6. **Part**: The main classification of the whole structure.

Based on the structural organization, the whole structure of the Srimpi Ranggajanur can be classified as follows:

**Part I**: Entrance (Kapang-kapang maju)
Part II: Dance Proper

Section A: Pure Dance for introduction

Section B: Proper Theme:
- Sub-section 1 Preparation
- Sub-section 2 Fighting proper
- Sub-section 3 Cease fight

Section C: Conclusion

Part III: Exit (Kapang-kapang mundur)

The following block form shows the whole structure of the Srimpi Ranggajanur form:

Classification According to The Periods Used for Srimpi Ranggajanur
Chronologically

Sequence of the period is related to the motifs used in dance proper from section A: Pure Dance (see Appendix A).

1. Nyembah : 2, 3, 4
2. Dumuk Sesaang : 5, 6, 7, 8, 9, 10
3. Ngenceng gedrug (Nggurdha) : 11, 12, 13, 14, 15, 16
4. Pendhapan : 17, 18, 19, 20
5. Tasikan : 21, 22, 23, 24
6. Nyamber kicat : 25, 26, 27, 28, 29, 30, 31, 32
7. Pucang kanginan : 33, 34, 35, 36
8. Pendapan : 37, 38, 39, 40
9. Konyohan : 41, 42, 43, 44
Among the twenty periods of this section, there are five interlocking repetitions: 6-10; 12-15; 13-16; 14-17; 4-8, so that section A has 15 different periods.

**Conclusion and Suggestions**

It has been told that many versions and new theme of the Srimpi form have been composed in which each of the version has many different lengths of time and movement sequences. The Srimpi dance as a form becomes stronger and more established form, so that the creativity is merely a matter of composing or arranging the different sequences and of executing the length of time. The new theme can be recognized by the new musical accompaniment.

The chronological movement-script seems to be the notation system used by choreographers, in the function of their artistic expression to be documented, and more importantly could be used for the dance teacher in telling the dancers what to do in their right sequence of the whole choreography. There is no problem of the dance-script to be understood as long as all of the choreographers, teachers and dancers are still possibly involved in the personal contact.

Usually, if we discuss the old dance-script in the modern context, somehow we will lose a direct personal contact or reconstruction. In a way, we are no longer linked to our past by an oral tradition which implies direct contact with others (choreographers, teachers and dancers). The dance-script as documentation becomes very important, so that it should be developed in such a way that can be easily recognized in the future, and can be widely studied by anyone especially by outsiders.

One possibility among others is that dance can be structurally analyzed with complementary documentation such as video taping, and the application of the Labanotation system particularly at least to the four subsystems of dance positions and movements.
APPENDIX A
CHRONOLOGICAL MOVEMENT-SCRIPT OF THE SRIMPI RANGGAJANUR
PART II: DANCE PROPER, SECTION A: PURE DANCE

<table>
<thead>
<tr>
<th>Floor pattern</th>
<th>Movement sequences</th>
<th>Kn.</th>
<th>Gong</th>
<th>Vocal phrase</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td></td>
<td>3</td>
<td>0</td>
<td>Sigra mangsah</td>
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<tr>
<td></td>
<td></td>
<td>4</td>
<td>1</td>
<td>Sang putri Cempolo harjo</td>
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<td></td>
<td></td>
<td>5</td>
<td>2</td>
<td>tilar parckka-nira ce-</td>
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<td></td>
<td></td>
<td>6</td>
<td>3</td>
<td>thi tumanduk</td>
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<td>7</td>
<td>4</td>
<td>warnanen</td>
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<td>8</td>
<td>5</td>
<td>putri kekalah</td>
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<td></td>
<td></td>
<td>9</td>
<td>6</td>
<td>hengge</td>
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<td>10</td>
<td>7</td>
<td>yandho</td>
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<td>11</td>
<td>8</td>
<td>gya tumimbang</td>
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<td>12</td>
<td>9</td>
<td>Sang retna yu</td>
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<td>13</td>
<td>10</td>
<td>Larasatya</td>
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<td>14</td>
<td></td>
<td>tanpa kudo</td>
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<td>15</td>
<td></td>
<td>sawadyane</td>
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<td>16</td>
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<td>para cethi</td>
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<tr>
<td>21. Tasikan (ngoyog ngiwa, ngoyog nengen) irama kpl.kn.</td>
<td>1</td>
<td></td>
<td></td>
<td>Tempuk ing prang</td>
</tr>
<tr>
<td>22. Tasikan</td>
<td>2</td>
<td>11</td>
<td>samya kenyah</td>
<td></td>
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<tr>
<td>23. Tasikan</td>
<td>1</td>
<td></td>
<td></td>
<td>................</td>
</tr>
<tr>
<td>24. Asta kiwa seleh. nyamber kiwa</td>
<td>2</td>
<td>12</td>
<td>hengge</td>
<td></td>
</tr>
<tr>
<td>25. Mapan ajeng-ngajengan.kicat cangkol-udhet kiwa</td>
<td>1</td>
<td></td>
<td></td>
<td>e ............</td>
</tr>
<tr>
<td>26. Minggir ajeng-ajengan aliyan kicat nengen</td>
<td>2</td>
<td>13</td>
<td>e...e....yandho</td>
<td></td>
</tr>
<tr>
<td>27. Aliyan nyangkol kiwa kicat ngiwa</td>
<td>1</td>
<td></td>
<td></td>
<td>o ............</td>
</tr>
</tbody>
</table>
| 28. Nyamber tengen (nyamber kicat) | 2 | 14 | Hatandhing sa-
| 29. Mapan ajeng-ajengan, kicat nyangkol tengen minggir | 1 | | mya putri a -
<p>| 30. Aliyan kicat ngiwa nyangkol udhet kiwa | 2 | 15 | yu utama |
| 31. Sendhi nyathok gedruk tengen ngracik | 1 | | | ................ |
| 32. Mapan Pucang kanginan | 2 | 16 | kadya kembar |
| 33. Pucang kanginan | 1 | | sang putri Cem- |
| 34. Pucang kanginan | 2 | 17 | polo lan Dyah |
| 35. Sendhi, gedruk kiwa mapan ngiwa kipat tengen | 1 | | sang retna yu |
| 36. Nyathok kiwa, seblak noleh nengen | 2 | 18 | Larasatya |
| 37. Pendhapan | 1 | | | ................ |
| 38. Pendhapan panggel mancat suku kiwa pacak jonggo | 2 | 19 | hengge |
| 39. Gedruk kiwa mapan, gedruk tengen ngancap nengah | 1 | | e ............ |
| 40. Mapan iring-iringan, ukel asta kw.celak lengen | 2 | 20 | e...e....yandho |
| 41. Konyohan ngoyag-ngoyog ukel asta tengen | 1 | | o ............ |
| 42. Konyohan ngoyag-ngoyog ukel asta kiwa | 2 | 21 | Caruk awor |
| 43. Konyohan ngoyag-ngoyog ukel asta tengen.gedruk kw. | 1 | | tambuh mungauh |</p>
<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>44. Seleh kiwa mapan, nyamber kiwa (nyamoer kicat)</td>
<td>2</td>
<td>22</td>
<td>lawan rowang</td>
<td></td>
</tr>
<tr>
<td>45. Mapan ajeng-ajengan kicat nyangkol kiwa minggir</td>
<td>1</td>
<td>..................</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46. Aliyan nyangkol rengeng kicat ngen</td>
<td>2</td>
<td>23</td>
<td>suwaianing</td>
<td></td>
</tr>
<tr>
<td>47. Aliyan kicat ngiwa nyangkol kiwa</td>
<td>1</td>
<td>curija wa-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48. Nyamber tengen (nyamber kicat)</td>
<td>2</td>
<td>24</td>
<td>rastra anglir</td>
<td></td>
</tr>
<tr>
<td>49. Mapan ajeng-ajengan nyangkol udhet tengen kicat</td>
<td>1</td>
<td>jawah: kang wa-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50. Aliyan nyangkol kiwa kicat ngiwa</td>
<td>2</td>
<td>25</td>
<td>rastra dibya</td>
<td></td>
</tr>
<tr>
<td>51. Sendi nyathok tengen gedruk ngracik</td>
<td>1</td>
<td>..................</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52. Mapan seblak udhet kiwa tengen</td>
<td>2</td>
<td>26</td>
<td>..........hengge</td>
<td></td>
</tr>
<tr>
<td>53. Ngilo ngoyog ngiwa ngoyog ngen</td>
<td>1</td>
<td>e.............e</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54. Ngilo ngoyog ngiwa ngoyog ngen</td>
<td>2</td>
<td>27</td>
<td>e...e....yandho</td>
<td></td>
</tr>
<tr>
<td>55. Mancat suku kiwa pacak jonggo</td>
<td>1</td>
<td>o.............o</td>
<td></td>
<td></td>
</tr>
<tr>
<td>56. Gedruk kiwa mapan gedruk tengen mayuk jinjit</td>
<td>2</td>
<td>28</td>
<td>Caruk ruket</td>
<td></td>
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<tr>
<td>57. Pacak jonggo cangkol kw.kicat, aliyan cangkol tengen</td>
<td>1</td>
<td>kang bala sa-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>58. Kicat ngen, ajeng-ajengan aliyan nyangkol kiwa</td>
<td>2</td>
<td>29</td>
<td>mya wanodya</td>
<td></td>
</tr>
<tr>
<td>59. Kicat nengah undkur-ungkuran, nyamber tengen</td>
<td>1</td>
<td>..................</td>
<td></td>
<td></td>
</tr>
<tr>
<td>60. Mapan iring-iringan nyathok kiwa ulap-ulap</td>
<td>2</td>
<td>30</td>
<td>watang tuna</td>
<td></td>
</tr>
<tr>
<td>61. Ulap-ulap</td>
<td>1</td>
<td>caruk keris</td>
<td></td>
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<tr>
<td>62. Ulap-ulap mayuk jinjit</td>
<td>2</td>
<td>31</td>
<td>ting carengklin</td>
<td></td>
</tr>
<tr>
<td>63. Ungkik sendhi minger ajeng-ajengan</td>
<td>1</td>
<td>kathah wau</td>
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</tr>
<tr>
<td>64. Mapan geblak udhet kiwa tengen</td>
<td>2</td>
<td>32</td>
<td>kang kabranan</td>
<td></td>
</tr>
<tr>
<td>65. Ngoyok ngiwa encot-encot.gedruk kw.,ukel sedhuwa</td>
<td>1</td>
<td>..................hengge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>66. Ukel sedhuwa encot</td>
<td>2</td>
<td>33</td>
<td>..........hengge</td>
<td></td>
</tr>
<tr>
<td>67. Ukel sedhuwa encot Sendhi ngracik</td>
<td>1</td>
<td>e.............e</td>
<td></td>
<td></td>
</tr>
<tr>
<td>68. Mapan mayuk jinjit nyangkol udhet kw.,pck.jonggo</td>
<td>2</td>
<td>34</td>
<td>e...e....yandho</td>
<td></td>
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Fighting with the *keris*(dagger) and *jebeng*(shield)

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<td>gdr. kw. majeng kw.; gdr. tng. mapan</td>
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Nyamber kicat mapan maju kw.nyangk.tng.
pacak jonggo, mundur suku tng.minger bl.
kicat nyangkol tengen (srimpi kilen-ngetan, srimpi wetan ngilen)
aliyan nyangkol kiwa
gedruk kiwa nyathok tengen

gdr.tng.nyathok kw.minger gdr.kw.seleh

gdr.tng.kipat tng.mapan nyathok kiwa
srisig nengah lintu papan

encot-encot gdr.kw.kipat kw.tinting

tinting minggir (srimpi kilen wonten kilen, srimpi wetan wonten wetan) mapan
encot iring-iringan gdr.tng. tinting

tinting sepindah aliyan encot sepindah

gdr.kw.nyathok tng.kipat tng.nyathok kw.
yamber rakit puletan majeng ngaler
mapan nyathok tng.gdr.tng.kipat tng.
nyangkol kw.kicat

kicat boyong ngiwa, nengen, ngiwa

gdr.kw.nyathok tng.gdr.tng.maju tng.
nyathok kw.gdr.kw.maju kw.
gdr.tng.kipat mapan seblak sedaya

Ukel asta ngoyog ngiwa wangsul nengen
encot gdr.kw.mapan kw.ukelastapa
ngoyog nengen wangsul ngiwa
encot gdr.tng.mapan tng.ukela tsa
ngoyog ngiwa wangsul nengen
gdr.kw.mapan mancal tng.maju tengen
gdr.kw.maju seleh kw.gdr.tng.mapan
seblak noleh, jengkeng

nyembah

GONSA SUMUK
APPENDIX B
The Sequences of Musical Accompaniment and the Vocal Notations

Urut-urutanipun kawi witan sakeng: (The sequence begins with:)

1. Lagon slendro Manyura wetah. (Vocal/chorus)

2. K O N D H O (Narration)


4. Lagon slendro Manyura jugag. (Vocal/chorus)

5. Kawin sekar Asmaradana. (Solo vocal interlude)


7. Lagon slendro Manyura jugag. (Vocal/chorus)

8. Gendhing LIPURSARI laras slendro pathet Manyura, kendhangan ladrang minangga : Kapang-kapang mundur. (Exit Music)

9. Lagon slendro Manyura jugag. (Vocal/chorus)

10. T A M A T. (End)

LAGON SLEDRO MANYURA WETAH:

\[
\begin{align*}
3 & 3 3 3 3 3 3 3 3 3 3 5 3 2 2 3 3 3 3 5 3 5 5 6 6 6 6 6 0 \\
\text{Ranu-} & \text{ra-nya a-mra-} \\
\text{pa} & \\
2 & 1 2 0 \\
2 & 2 2 2 2 2 3 3 2 1 1 2 0 \\
\text{A-} & \text{ma-} \\
\text{ya} & \\
3 & 5 5 3 3 3 3 3 3 5 5 3 6 6 6 0 \\
\text{Lu-} & \text{mak-} \\
\text{ra} & \\
1 & 2 6 3 2 1 0 \\
\text{A-} & \text{ma-} \\
\text{na-} & \\
2 & 2 2 2 2 3 2 1 1 2 2 0 \\
\text{Tandya} & \text{si-nung} \\
\text{wa} & \\
3 & 3 3 3 3 3 5 2 1 1 2 1 6 0 \\
\text{Ywanda-} & \text{dy-} \\
\text{dha.} & \\
1 & 6 5 3 5 6 0
\end{align*}
\]
Se-betbyar, wahuto. Anenggih ingkang kawiyasaken punika lelangen
dalen Srimpi pasindhen pratama, ingkang kapethik saking Kagungan Dalem
Srimpi naliikanipun Sampeyan Dalem Ingkang Sinuwun Kanjeng Sultan Hamengku
Buwana Senopati ing Ngalaga Ngabdulrahman Sayidin Panatagama Kalifatullah
ingkang Jumeneng Kaping Wolo. Ingkang ngrengganí Kraton Dalem Ngayogyakarta-
ta Hadiningrat. Wondene ingkang linupiyeng ing gita, cariyosipun serat
ringgit - purwa. Naliikanipun putri adi ing nagari Cempoloarja, sang dyah
retna dewi wara SriKandhi. Sakderengibun ginarwa sang Dananjoyo. Sang
dyah wara SriKandhi, sampun andarbe pasanggiri yen tan wignya ngesoraken
kaprawiranira ing ngayuda. Sukalila tanpa laksama marma mangke tandhing
sama yanwodya. Sintenta anenggih gar - wanira, satriya ing Madukara ten-
gran sang dyah dewi Larasati putri adi ing Ngagada. Putranira Mraja Mondra-
sena, tinandhing prang tur samya putri ayu utama.

Kaplajaran dumateng ingkang raka satriya Harjuna, sasanes karan-
ira prakawis sinukmeng kasmaraning wardaya. Mila sang dyah retna sumelak
ing karsa, tambuh-tambuh raosing galih nguntar-untar kewraning duka dadya
nuwun pamita ingkang raka sang Dananjaya. Hamethuk kang peksa sura humang-
sah ing rananggono. Lajeng bodhol sawadya prajurit wanodya, tekaping pabo-
ratan wus - tempuk lan mengsa lajeng sami atata gelar, rinakit wangkara
byuha tan kuciva kalih-kalihibra sami rinongwong ing jawata.

Wahuta, riwusnya pramugeng laga, gya sami medhak saking wahana-
naira rata kencana jlog. Akarsa tamdhing yuda enjer mentaraken kawira-
ganing sarira. Inggalih kayogypara sareng tumindak humajeng kalangangan
sayembara, lir buwana sineret ing prahara.

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KAWIN SEKAR ASMARADANA kalih pada:

6 1 2 3 3 3 3 3 3 3 3 0
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mi- der-

Bawa swara Gendhinga: RONGGO JANUR, katampen Gendhing : RONGGO JANUR, jangkep dumugi Ayak-ayak; Srepegan; Ayak-ayak suwuk.

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Supplementary Report
for
SPAFA Technical Workshop to Work Out a System of Documentation
for the Traditional Dance and Dance Drama (I-W5)

Jakarta, Indonesia, July 18-28, 1983

by Mr. Enoch Atmadibrata

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AUDIO-VISUAL AND DESCRIPTIVE RECORD AS A MEAN
OF DOCUMENTATION

INTRODUCTION

We are all agreed that our Traditional Dance and other Traditional Performing Arts should develop according to a continuous process which is linked to the essential roots from which they draw their strength. In this connection, the Traditional Performing Arts, as living arts, must not become estranged from their original context so that they may continue to function dynamically within society. Whereas Indonesian society is now experiencing significant changes, it is evident that the development of our Traditional Performing Arts may be influenced by certain factors which are in conflict with our ideal principle that maintain the arts as an integral part of life. We must also be aware that within Indonesian society, for example, if we compare urban with village life, different social groups are experiencing changes in different ways. Although mass communications can now reach all areas of our nation, the far-reaching effects of social changes do not always affect the same result. In relation to this, we may have experienced in the past a lack of concern about the development of our Traditional Performing Arts. One reason for this is the fact that opportunities for maintaining traditional arts are sometimes not available, the result being that many of our population are not intimately connected to those traditions and in many cases are not aware of what those traditions really are. Perhaps even in some contacts, certain art forms are lost, for instance in areas without the influence of dynamic cultural centers, or in village areas where customs and traditions are quite susceptible to outside influences.

It is also important to note that many dances and other performing arts are in a state of dying out, because opportunities for their stimulation and preservation have not been at hand, due to other activities that have also been considered as priorities. Many outstanding and prominent senior dancers and other performers are getting very old. Their expertise and talent will disappear when they pass away in the near future.
In order that many of these national treasures have a secure future, it is important that some efforts in documentation should be done.

TYPES OF DOCUMENTATION

The various types of documentations for the Traditional Dance and Dance Drama can be organised in such order as below:

Collecting Information

Prior to documentation through modern tools, it would be wiser if we have as much information as possible for making decision which of the materials available should need an urgent documentation. The information is not only useful for preparing the audio-visual documentation, but more so for written documentations. Therefore a more complete data should be included in the written documentation.

Two systems of collecting informations are as follows:

a. Collecting of written informations, by sending questionnaires to all parts of the country.

b. Collecting of oral informations, by visiting or inviting prominent experts to be interviewed.

The two systems can be carried out simultaneously or separately. The informations to be collected does not have to concern only the performing arts itself but also the performers who are of a senior states.

The questionnaires for Dance and Dance Drama should cover:

- Name (local and other names)
- Location (province, regency, district, village)
- Function in the society: ritual, ceremonial, performing, exhibition, social
- Existing state/condition: = vanished
  = to be vanished
  = developing
- Background of the existing state:
  + sponsor: - the society
  - Government
  - individual
  + type of sponsorship:
    - financial
    - non financial
Performers:
- general people
- special people/group
- instructor involved or leader

Training/practices:
- regular
- incidental

Payment:
- financial
- in natura

Method of teaching:
- formal
- informal (individual, grouped)
- global
- elementary

Place of performance:
- outdoor
- indoor
- special made stage
- on the ground
- any open space
- certain part of the location in relation to

Background of the dance or dance-drama:
- epic = local
- historical = other region
- legend = other country
- folktales
- fabel

Dissemination:
- local
- regional
- provincial
- national
- international

Collecting information can go further into a more detailed elements of the dance and dance-drama, such as:
- x music
- x decoration
- x number of performers
- x floor-pattern
- x preparation before the dance or dance-drama performance
- x entre and exit of the performers

Besides data sheet as discussed above, monograms as verbal documentation are of the same importance.
Dance and dance drama as visual art should have visual documentation with sound or silence. Of the silent documentations, there are also still pictures namely: photograph, slides, drawings, paintings.

Of the audio-visual documentation, there are: motion pictures on film and video-tape.

At present, the silent motion picture is still considered useful for analyzing the motor behavior of the dance.

Ideally, the photographer and the cameraman should be acquainted with the materials to be documented. If not, there must be a director who knows the materials to be documented.

Audio-Visual documentation can be made:
- without script or on the spot
- with prepared notes or script

Suggestions for Making Still Photos

For a well-acquainted photographer, less problem will be experienced in making still photos or slides for documenting dance and dance drama. The right moment "to click" must be exactly known, as the dance is a moving object. The most important movement in mind should be recorded properly and in time. Which angle should one decide to be taken in order to get a good informative picture? If the pictures are taken not on the spot, there will be no problem in decision-making, because there is plenty of time to decide which part of the movements of dance should be taken.

The photographer or cameraman should have "camera eyes" when operating in the field where the original occurrence takes place. He must be able to make quick decisions where and when the pictures should be taken. For having as many pictures as possible, the use of a not too complicated camera is suggested. Even a handy automatic camera can be useful. The most important thing is to have informative pictures in the frame. A dance with many dancers is suggested to be photographed with wide-angle lens, while an object at a far distance, a tele-lens is preferable.
Suggestions for Making Motion Pictures

Making motion picture without script also means an on the spot video and film-making. It may happen because of a sudden invitation to document a dance performance, say, in an isolated village with a very rare ceremonial dance.

With no preparations, such as no written information or no previous observation, there is no way of making a script. The only preparation that can be made is to check the battery and cleaning the lens of the camera while on the way to the field. Upon arrival one should be ready to shoot, because it might happen that the ceremony is almost starting or has just started. Coming the day before is more convenient as there will be plenty of time to prepare, but usually it is still not easy to find someone in the village who can give all informations needed about the process of the ceremony never mind about the dance itself. Besides, everyone in the village may be busy preparing the ceremony on the next day.

Whatever the case may be, as soon as you arrive at the scene your camera eyes should directly be active. You should look at the environment, the surrounding scenery, and the people going back and forth, and finally take a good spot for taking pictures. If it is the first sequence of your documentary film on a ceremonial dance during a village festival, for safety, put your camera on a tripod. For the scenery as a still object, you can pan or tilt up and down your camera. Sometimes the lens need to be zoomed out and in. But for taking pictures of the crowd, you should be more careful in panning, tilting and zooming; or better still, you should point the camera to one spot with a fixed frame. A duration of 15 to 25 seconds should be sufficient. Be sure that the camera is not against too much light. But do not get excited and stuck at one object, the visit is intended to document the dance. The spot where the preparation of the ceremony takes place is also important to be taken into consideration and of course do not miss the beginning of the event. If the ceremonial dance is moving from one place to another, you might be running from one place to another. So, a tripod will be bothering you. But be sure that your hands are not shaking as you may be tired from running. If the ceremony takes place at one spot, there will be less problem for having good informative pictures plus a nice view. For a big group of dancers, it is better to take more bird-eye views, because the various ground patterns should not be missed.

There are of course other experiences in making documentary motion pictures which can be supplemented during the discussion. Another type of documentary motion pictures with script
need more work in preparation. The script can be made with references of written informations or after several times of actual observations and discussions with the camera-man, technicians and especially with the leading dancers after having watched rehearsals many times.

The sequences can be arranged in accordance with the needs as planned in the script. Dissolves between the sequences can be made smoothly and artistically.

On the whole, the audio-visual documentations are expected not to lose phases which will distract the unity of the whole idea of information, especially the dance motoric behavior, such as:

A. Spatial characteristics, including:
   1. Patterns or design made by the moving body as it affects the space around itself.
   2. Complexities of the movement design.
   3. Varying use of spatial levels.
   4. Extrinsic treatment of the body, from the less clothing to the various body extensions.
   5. Ground pattern.
   6. Directions.
   7. Numbers of performers.

B. Temporal design:
   1. The full range of time duration.
   2. Several tempo dynamic.
   3. Various rytmical patterns, range of meters (duple, triple and the combinations).

The auditive recording can be carried out:

1. in professional recording studios.
2. in any room available at the field.
3. at the actual place, which recording will be mixed with the noise of the crowd (if it is an open-air performance involving many peoples)

On the other hand, we will also need the sound of the surroundings.

In some cases we will need the extra noise to include the spur of the moment.
Appendix 5d

Supplementary Report
for
SPAF A Technical Workshop to Work Out a System of Documentation
for the Traditional Dance and Dance Drama (I-W5)
Jakarta, Indonesia, July 18-28, 1983
By Mr. Sal Murgiyanto

Labanotation: An Alternative of Systems of Analyzing
and Recording Movement

I. Introduction

It is understood that the preservation of the traditional
classical performing arts is relevant in a country's development programme not
only in the economic sphere but also in its experience of cultural
identity. But how could we preserve traditional performing arts which
uses movement as its basic medium such as the dance arts?

Many of us believe that the tradition itself is a way of
preserving the dance. This is true, but dance is actually a part of
the living tradition, which is dynamic in the sense that existing tra-
ditions are adaptations of the earlier traditions. Traditional arts
are not dead but growing and developing. Sometimes tradition does not
only gradually change, but vanishes and is forgotten or substituted by
another tradition.

The situation is true not only for Asian countries, but also
for European and the United States of America a few decades ago:

The history of dance is tradition. There is virtually no
written record or exact knowledge of what dance has been in
the past...

In music we have access through printed scores to the accu-
mulated wealth of nearly every period from early counter-
point to present day atonality. In painting thousands of
galleries and museums provide store houses for original
works and good reproductions. But dance knows its past
only from occasional sketches, paintings and photographs,
statically showing one posture from a composition that ori-
ginally consisted of hundreds, and from word pictures which
are appreciative rather than technically precise. Each per-
formance of a dance is a swan song, unrecorded and lost to
posterity except in the undependable memory of those who
participated or attended.
Unlike paintings, the dance image vanishes by the end of its performance. This is the unique characteristic of dance. Consequently, without proper system of documentation and notation, the preservation, reconstruction, and the study of the dance of the past is almost impossible.

In 1975, the court of Yogyakarta, tried to reconstruct the sacred Bedaya Semang dance, which was created by Sultan Hamengku Buwana II at the end of XVIII century. They had the music score, but without any dance notation, some parts were unable to be reconstructed although they had already spent three years.

In recent years film and video have often been used as a means to record dance. The advantages of a dance film or video are obvious, but advocating that the use of movies dispense with the need to have notation, and claiming that it is both easier to record and easier to reconstruct dance through motion picture is "obstructive in the highest degree."

Sufficient distinction must be made between the motion picture or video as an instrument and the cinema as an art. As an instrument, these recording devices should be in the hands not of cinematographers, but of straightforward technical cameramen willing to set up the necessary equipment and let it operate. The result would have nothing whatever to do with the art of the cinema, but an actual record of the dance.

But what happens in the vast majority of dance filming are: now we see it from the front, now from the side, again from above; a phrase is clipped here for a few feet of picturesque floating drapery, another is shapely calf. "To call any such film a record is absurd; it cannot even be called a dance, since a dance is a formal entity or it is nothing."

The important of the dance film to the enthusiast is obvious, but the professional dancer or student of dancing needs a detailed score of some kind, just as the conductor needs the score of a symphony.

The camera inevitably records performance rather than the composition. The situation is clearly comparable to the record of a symphonic work and the printed score of the same piece. To study each individual part, the musician needs the written score. To obtain an idea of the finished work and how it should be sound, he turns to the recorded performance. The movie cannot take the place of the dance score, nor vice versa.
II. Labanotation and Benesh Notation

In order to preserve traditional dance movements and compositions, the need of a dance notation — that is the use of signs and symbols to represent ideas which are expressed by movement — is obvious. To find the right system of dance notation, the Directorate of Arts of the Ministry of Education and Culture held a national seminar in 1978.

The first question raised by the participants was, "Are we to have our own dance notation?"

In fact, it is not difficult to invent a system of movement notation. But it is a very different matter to invent a notation which is efficient in use — as efficient operationally as, say, the alphabet and music notation.

Three fundamentals problems must first be considered:
- how to record complicated movement accurately,
- how to record it in economical and legible form, and
- how to keep up with continual innovations in movement.

Won't it be better to have a universal dance notation, suitable to all styles of dancing and types of movement?

For this seminar Dr. Soedarsono presented an elaborate paper on the history and development of dance notation besides comparing the advantages and disadvantages of the two universally accepted dance notations: Labanotation and Benesh Notation.

In fact during the last five centuries, a good many dance notations have been invented, but with few exceptions, no system has been in use for a sufficiently long time or by a sufficient number of people to leave proof of its value in the form of completed dance score. Every system of dance notation always has its disadvantages and its advantages. It is made so simple, it will not be able to notate the details but if it is too complicated it will be time consuming and take too much energy in writing and reconstructing the movements.

There are only two systems of dance notations that gain popularity and have been use for sufficiently long time: Benesh Notation and Labanotation. Benesh Notation was invented in 1956 and developed in England under Rudolf and Joan Benesh. This system has gained a world reputation because of its usefulness and the relative ease with which it is executed and read — especially in the ballet world.
Benesh Notation was first taken up by the Royal Ballet, then it was adopted by another British company, the Ballet Rambert, and by other companies of other countries: the Turkish National Ballet, the National Ballet of Canada, the Zurich Opera Ballet, the Illionis Civic Ballet, the Wurtemberg State Ballet (Stuttgart), the Australian Ballet, the Royal Danish Ballet and the National Ballet of the Netherlands.

The other universally accepted dance notation is the Labanotation or Kinetography Laban, invented by Rudolf Laban in 1928. Before establishing his dance notation, Laban founded his school in Munich to develop his theories of form of movement in space (choreutics) and of the qualities of movement (eukinetics). It was in 1928 that his book "Schrifttanz" (written dance) published, in which he formulated his notation system, Kinetography Laban. His analysis of movement, which is based on spatial, anatomical, and dynamic principles, is flexible and can be applied to all forms of movement.

While Benesh system has made its great gains in ballet companies, Labanotation has closer ties with the modern dance and is taught and used in many of the American and European institutions of higher learning where dance is a major field.

Since the original text was published, tremendous strides have been made in the development of Labanotation. In 1940 the headquarters of the Dance Notation Bureau Inc. was founded in New York, dedicated to furthering the art of dance through the use of Labanotation system, followed by other branches in Ohio, Philadelphia, London and Israel. A Kinetographische Institute was then founded in Germany, the Laban Art of Movement Centre as well as the Language of Dance Centre in England.

In 1959 the International Council of Kinetography Laban (I.C.K.L.) was held, and in cooperation with similar centers in other countries the Dance Notation Bureau in New York works for uniformity in usage and practice of the system. Ann Hutchinson an expert in Labanotation from the Dance Notation Bureau in New York has successfully revised and expanded this system of notation as published in her book Labanotation or Kinetography Laban (the new edition, 1970). Last year, the Kölner Opera Ballet had managed to reconstruct the choreography of Kurt Jooss "The Green Table" from the dance score notated in Labanotation in 1938.

The competition between these two system of notations is still going on today. Proponents of Benesh Notation maintain their system to be relatively quick, complete enough, and accurate, while the Labanotation people argue that a system that emphasizes speed must, by definition, lose accuracy and that Benesh Notation assumes that the reader has a thorough knowledge of ballet technique.
After a long discussion the seminar concluded that the use of a universal notation will be best, so that a dance score written in Jakarta can be read by a student not only in Bali or Irian Jaya but also in Bangkok and Manila.

We also agreed to adopt Labanotation due to several reasons:

1. There is no need to have our own dance notation. It will take a long process and a deep study before we could invent our own system of notation. Moreover if we want to spread also our dance art out of the country we still have to use another dance notation which is universally used.

2. Labanotation is comparable to the longhand-writing. Simple movement as well as complicated movement such as the Javanese and Balinese dance movement will be able to be notated. Benesh Notation is comparable to shorthand-writing and is simpler than Labanotation both in its symbols and its staves, but unable to notate our complicated dance movements.

3. The difficulties encountered in practising Labanotation are comparable with the ones found in the using of the Latin alphabet. As with any kind of reading and writing, practice is the necessary requirement to attain fluency. Just as a first attempt at reading words results in disconnected syllables so the beginning steps in reading dance notation are equally mechanical and unrelated to real movement. The disjointed steps and gestures of the beginners are soon translated into flowing patterns correctly phrased when the relationship between the symbols on the paper and the movement they represent becomes automatically understood.

4. Labanotation is an abstraction of idea of movements which is expressed in pictorial and directional signs and symbols, so that the reading of it needs interpretation.

5. Difficulties will be encountered in using any kind of dance notation, since dance is more complex than, say, music, because the dance exists in space as well as in time and because the body itself is capable of so many simultaneous modes of action. Consequently, the problems of formulating a movement notation that can be easily written and read are numerous.

The seminar also accepted the suggestions of Dr. Soedarsono to use Labanotation alongside with the dance-film and that for certain dance styles uniform-keys of movement notation must be agreed.
The education of the dance notator or kinetographer then must also be started soon. A dance notator who is an expert both in writing and reading the dance score must have the experience of a dancer. We believe that in the future alongside with dancer and choreographer, dance-notator will become a respected profession in the field of dance.

Today Labanotation is taught to the student of our higher dance education such as: the Indonesian Dance Academy (ASTI) in Yogyakarta, Denpasar, Bandung and at the Dance Department of the Jakarta Institute of Arts.

If in this meeting we think of initiating and developing a system of dance notation, we will recommend the use of Labanotation or Kinetography Laban, which have been proved successfully to notate Balinese and Javanese dances.

III. Fundamentals of Labanotation

Labanotation offers two important things. First, the use of vertical staff to represent the body, which allows continuity as well as the correct representation of the right and left side of the body. Second, the use of elongated movement symbols, which, by their length indicate the exact duration of any action.

Some basic principles to Labanotation are:

1. Signs and symbols which are used represent the direction and level of part of the body being moved.

2. Movement notations are emphasized on the direction or the destination of the movement: forward, backward, leftside, rightside, diagonal forward left, diagonal forward right, upper, middle, lower, rotate to the left, rotate to the right etc.

3. The human body is divided into two parts: leftside and rightside; each side is divided further into the limbs and other parts of the body: head, shoulders, arms, hands, fingers, upper torso, hips, upper legs, lower legs, foot etc.

4. Labanotation is written and read from the dancer's (stage's) side.

5. Labanotation is written and read from the bottom of the page up, if the book held horizontally, in the forward direction, and continued to the rightside.
THE ACTION STROKE

A vertical stroke, called an "action stroke", represents the occurrence of movement of some kind. Its interpretation depends upon the performer. If the writer wishes to be more specific he must add the necessary details.

A double horizontal line indicates the start, the beginning of movement, and also the end of movement or a dance.

A single horizontal line indicates the beginning or the end of a movement phrase.

An action

Two actions, one after the other

Two actions occurring simultaneously

---

Fig. 1 a b c

When two action strokes are written one after the other on the page, they occur one after the other in time. When they are written side by side, they occur at the same time.

THE CENTRE LINE

An action may occur on one side of the body or the other. To show this, we draw a vertical line to represent the vertical center line in the body and place action strokes on either side of this center line. The vertical center line is centered on and connected to the double starting line.
2 a.  b.  c.
Actions on the  An action on  A left-side action
right side only  the right then  followed by simul-
               on the left side  taneous actions on
               both sides

This vertical center line forms the basis of the vertical
three-line staff on which structured description is written.

THE STAFF AND COLUMNS

Labanotation uses vertical three-line staff. This staff
represents the body, the center line being the center line of the
body, dividing right and left. Vertical columns on each side of the
center line are used for the main parts of the body. Movement of the
legs and feet are written within the three-line staff, and movements
of the torso, arms, and head are written outside. Within the staff
there exist four major vertical columns (two on either side of the
center line). Outside the three line staff imaginary vertical lines,
parallel to the main staff lines provide additional vertical columns,
as many as needed.
By placing the movement indication in one of the vertical columns of the staff we state an action for one of the main parts of the body.

First Column: Supports.

Direction symbols placed in these columns indicate progressions of the whole body. The weight of the body normally rest on the feet, but it can also be supported by the knees, hips, hands, and even the head. In such cases, a sign for the specific active part of the body is placed in one or other of the support columns.

Second Column: Leg Gestures.

The term "gesture" is used for movement of a limb which does not carry weight. A direction symbol here describes a gesture of the whole leg moving in one piece. These columns are also used for the individual parts of the leg: thigh, lower leg, and foot as indicated by specific signs for those parts.

Third Column: Body.

Direction symbols placed here without a specific presign describe movement of the "upper part of the body," that is, superior spinal movements used freely as an accompaniment to arm gestures. Movements of the whole torso, the chest, pelvis, shoulder girdle, etc., are written with the specific sign for those parts.

Fourth Column: Arms.

A direction symbol in these columns describes a gesture of the whole arm moving in one piece. These columns are also used for individual parts of the arm, the upper and lower arm, as indicated by specific signs for those parts.

Columns beyond the fourth.

Beyond the fourth column the pre-sign for a specific part must be given. The fifth column may be used for the lower arm, but more frequently it is used for the hand. When complex hand gestures occur requiring a description for fingers and palm facing as well as for the hand itself, additional space outside the staff is used, and the appropriate pre-signs are given.
The Head Column.

The head column is written on the right side, slightly apart from the other columns. If a score is simple, head indication can be written closer to the staff in the sixth column from the centre. Where complex hand movements require additional columns, the head is placed farther out. The specific sign for the head is always used to identify the column.

Additional Column.

Supplementary columns can be added as needed. These are placed outside the staff, as in the case of columns which indicate the handling of props, or within the staff if more room is needed for leg and body movements.
DIRECTION SYMBOLS

The directions in space emanate from a central point — the spatial "centre." This point is called "place", and is represented by a rectangle. Directions are judged from this point.

Symbols for directions are modifications of the shape of this basic sign, and shapes are pictorial in pointing to the direction they describe.

The Eight Main Directions

Fig. 5

Place

Forward

Backward
THE THREE LEVELS

Level of movement — upward, downward, or horizontal — is indicated by the shading of a symbol. A movement into any direction can be horizontal, low, or high in level. Straight up is "high" (place high). Straight down is "low" (please low).

Down moves toward gravity, with the gravitational force; up, away from it. The horizontal plane lies at right angles to both.
Fig. 7

1. High (straight up)
2. Middle (at centre, place)
3. Low (straight down)
4. Forward high (slanting up)
5. Forward Middle (horizontal)
6. Forward low (slanting down)
7. Left forward high
8. Left forward middle
9. Left forward low
10. Right high (slanting up)
11. Right middle (horizontal)
12. Right low (slanting down)
The Twenty-Seven Principal Directions

TIMING

The centre line of the staff is also the time line. When read from the bottom up, it indicates visually the flow of time. Movement indications placed side by side occur at the same time and may be compared to the notes of a musical chord. Indications placed one after the other occur sequentially. The sign "o" means hold.
The longer the action stroke or the movement symbol, the longer it takes to complete the given action, i.e. the slower the movement. The shorter the stroke or the movement symbol, the sooner it is completed, i.e. the faster the movement.

![Fig. 9 a](image1) ![Fig. 9 b](image2)

To indicate metered (measured) time, the recurrence of a regular basic beat (pulse) and the grouping of such beats into measures (bars) as in music, the centre time line is marked off at regular intervals by small ticks. Each tick marks the beginning of a new beat. The space between the ticks represents the duration of the beat. Because the amount of time occupied by each beat is regular, the distance allowed for each on paper must also be regular. A basic unit is taken for each beat.

![Fig. 10](image3)

**THE BODY SIGNS**

In writing simple movements a simple staff is used, but to write complicated movement we must use the expanded staff with some additional columns. In this case pre-signs are needed to represent specific parts of the body.

Some examples of the body signs are as follows:
Fig. 11

For the Arms
1. Shoulder
2. Elbow
3. Wrist
4. Hand
5. Fingers

For the Legs
1. Hip
2. Knee
3. Ankle
4. Foot
5. Toes
Body Areas
- Whole torso
- Chest (rib cage)
- Pelvis
- Waist

Parts of Head
- Head
- Face
- Eyes
- Mouth
- Nose

IV. Vartations in Steps

In Place

Fig. 12 a
Changes in level, weight on both feet

b
Steps in place marking time

c
Marking time in low and high levels

d
The basis for a waltz: low, high, high
When the weight is on one foot, the other is free, just clear of the ground, as in ordinary walking. The weight should be transferred completely from one foot to the other. In middle and high level the knees are not stiff; the natural pliancy in stepping is understood.

FORWARD AND BACKWARD STEPS.

A direction symbol in the support column indicates that the centre of gravity of the body has moved away from its previous standing position (stance) into the stated direction by means of a step on the right or left leg. Each step means a progression of the whole body in which the weight is transferred until it is vertically above the new point of support.

Fig. 13 a
Forward steps, a normal walk

Fig. 13 b
backward steps

Fig. 13 c
Forward steps in low level

Fig. 13 d
Backward steps in high level

Step in any direction should be a normal-size step, that is, the usual stride of the performer. Longer and shorter steps use specific symbols. All directions relate to the front of the performer, that is, to the side or corner of the room which the performer is facing.
a. **Slow steps**

In a slow step, the transference of weight must be spread throughout the time allowed for the step, in this case three counts. Too often it is performed too quickly and then a pause ensues. A long step symbol indicates a sustained and continuous action in transferring the weight.

b. **Quick Steps**

In quick step, the action of contacting the floor with the foot and transferring the weight to the new support occurs almost simultaneously.

c. **Legato Steps**

Legato means "tied together;" legato movements follow one another smoothly without break.

d. **e.f. Staccato Steps**

Staccato means "separated," a break between movements, as shown in the following figures.
Fig. 15
A part of "sembahan"
Gatukacha Candrung
(Javanese Dance)
notated by
Sal Murgiayanto.
Fig. 16. A part of "mungkah lawang" taken from \textit{Panji} (the Balinese Gambuh Dance) notated by I Made Bandem.
FOOTNOTES


5. Ibid., p. 165-66.


10. Soedarsono, op. cit.


16. Ibid.

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Supplementary Report

for

SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama (I-W5)

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Mrs. Somboon Suksanguan

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Traditional Performing Arts in the Teachers' Training Colleges in Thailand

At present there are 36 Teachers' Training Colleges in Thailand operating under the supervision of the Teachers' Training Department, Ministry of Education. Before 1973, Teachers' Training Colleges had responsibility for training teachers in general subjects. Traditional performing arts usually had no place in the curriculum except for one course in dramatic arts that was required for all students. This particular course was designed to encourage the would-be teachers to appreciate the aesthetical values of the traditional performing arts of Thailand. In taking the course, students had to study various features of Thai dances and dance dramas as well as to practice performing the simplest kind of Thai dances such as Ram Wong.

However, in 1973, having realized the growing demand for traditional performing arts (TPA) teachers in elementary and secondary schools, many Teachers' Training Colleges began to offer a major programme in dramatic arts to students of a certificate level (2 years above high school). During the two years of their study, all dramatic arts majors had to take up to 18 credit hours of dramatic arts courses in addition to other required and elective ones. The Certificate Programme in Dramatic Arts was designed to include both theoretical and practical sides of the dramatic arts. Students were taught first the basic movement patterns of the TPA in order to preserve them along the traditional line. However, they then would proceed on with the application of these patterns to other performances for specific purposes.

In 1980, a number of Teachers' Training Colleges ventured on a Bachelor's Degree Programme in Dramatic Arts with a primary aim to enable those with Certificate in Dramatic Arts to pursue further studies in this field. The curriculum was designed and since then has been adopted by many Teachers' Training Colleges throughout the country. The curriculum for a degree programme is given here as Appendix A.

Apart from training dramatic arts teachers at the higher certificate and degree levels, every Teachers' Training College since 1980 has established a Cultural Centre with an ultimate goal as to introduce, pro-
mote and preserve various forms of traditional arts of the country, particularly those of the region where the College is situated. With special reference to the TPA, every Cultural Centre, with facilities and funds provided, has so far done the followings:

1. Found, gathered and documented the TPA of various parts of Thailand.
2. Encouraged the studies and researches in this field.
3. Encouraged extra curricula activities in the area of the TPA.
4. Organized festivals, contests and exhibitions with greatly stimulating effects.
5. Cooperated with other institutions and agencies to present performances (dance and dance drama commemorating special national and regional occasions).

**Documentation**

Different methods of documentation have been applied in most Teachers' Training Colleges in Thailand in an effort to preserve traditional performing arts. Thus documented materials come in various forms as follows:

1. Written materials prepared for the teaching of dramatic arts courses
2. Audio tapecassettes of traditional Thai songs
3. Video tapes of dance teaching
4. Slides
5. Films
6. Photographs

**Problems**

1. It is common that the number of audio-visual equipments at the Teachers' Training College is limited and always kept at the Audio-Visual Centre. It is therefore not convenient to utilize the already documented materials for the purpose of teaching. It is suggested that the Dramatic Arts Department of each College should be equipped with its own set of video machine as well as the slide and movie projectors.
2. The Dramatic Arts Department usually is very limited in funding support for the acquisition of teaching materials, both hardwares and softwares. It is therefore recommended that an effort should be made to secure more funds particularly from outside sources.
APPENDIX A

Curriculum Leading to a Bachelor's Degree in Dramatic Arts

Objectives: To enable students:

1. To have knowledge and understanding of the arts both in theory and practice.
2. To be equipped to teach dramatic arts in the elementary and secondary schools.
3. To be creative and to obtain skills in the performing of dance and dance drama.
4. To appreciate the aesthetical values of the dramatic arts gained during the practical training.
5. To be uplifted in spirit and to learn cooperation through group activity such as dance and dance drama.
6. To acquire to a certain level the art of dance criticism.

Structure:

Foundation Courses 38 credit hours
Major 37 credit hours
Minor 17 credit hours
Education Courses 42 credit hours
Electives 12 credit hours
Total Requirements at the minimum of 146 credit hours

Course Description

DA 101 Aesthetics of the Thai Dance and Dance Drama 1 cr./2 hrs.

Study the history and methods of performing Thai dramas, masked dramas, dances, puppets, shadow plays, and reviews; study of the prominent features in performing TPA, basic dance patterns, and the mood of Thai traditional songs.

DA 102 Comparative Dance and Dance Drama 1 cr./2 hrs.

Brief study of Thai and foreign dramatic arts forms; movements, alphabets, melodies and emotions in music.
DA 111 Veneration Ceremonies for Dance Teachers, Masked Plays and Dance Drama 3 cr./3 hrs.

Objectives and procedures of paying homage to dance teachers and masked play in the Veneration Ceremonies; study of masks and songs used in the ceremonies, including the Naa Phaat songs (dramatic songs); basic terminology for drama; practices in slow and quick dances (pleng cha and pleng reo) and in model alphabets for both giant and monkey mannerisms.

DA 112 Basic Movements of Thai Dance and Dance Drama 3 cr./3 hrs.

Practice dancing Ram Mae Bot, weapon dances, and different kinds of dances requiring one performer and group performers.

DA 113 Fundamental Principles of Thai Dance and Dance Drama 2 cr./3 hrs.

Study of the scope, origin and the importance of Thai dances and dance dramas as an integral part of Thai culture; study of how to perform masked plays, dramas, shadow plays, puppets, and dances; practice singing and speaking for mask dramas.

DA 124 Thai Songs 1 2 cr./3 hrs.

Development and characteristics of Thai songs; Thai music vocabularies and rhythms; practice singing traditional songs for dance and dance drama.

DA 211 Thai Folk Dance 2 cr./3 hrs.

Study of the special characteristics of dances in 4 regions of Thailand as well as practice performing them.

DA 212 Dance and Dance Drama for Children 2 cr./3 hrs.

Practice writing plays and puzzled plays for children; organize these plays related to other subjects.

DA 213 Modern Dances 2 cr./3 hrs.

Study of the principal theories of modern dances which are the basic patterns of other types of contemporary dances.

DA 221 Scene Design, Make-Up and Costumes 2 cr./3 hrs.

Staging methods and materials in scene design; installation of flats, draperies, & lighting; using of proscenium, spot-lights and color gels; music and sound effects.
Scenery design and techniques in construction of real scenes and models.

Study of practice in face paintings and make-up in various types both of dance and dance drama.

Study of creative design for costumes, artificial ornaments, and other props such as weapons, lamps, umbrellas, furniture, florals, candle-trays, royal utensils, etc.

DA 222 Thai Dance and Dance Drama Production 2 cr./3 hrs.

Practice producing short plays and reviews so that students will be able to select plays and reviews, to cast, to create simple and suitable dance patterns, and to select appropriate songs for those plays or reviews.

DA 224 Thai Songs 2 2 cr./3 hrs.

An intermediate level of Thai songs both in theory and practice.

DA 311 Pleng Na-Pat and Chui Chai Dances 2 cr./3 hrs.

Study of the different types of Pleng Na-Pat (songs accompanying the gestures of dramatic performers) and practice dancing for each song; practice dancing Chui Chai and more difficult dances.

DA 312 Advanced Level of Dance Practicum 2 cr./3 hrs.

Study of various types of dance above the basic level. Emphasis is placed on the performing of these dances.

DA 321 Principles of Drama Production 2 cr./3 hrs.

Study and analysis of drama production; functions of director, playwright, producer, set designer and builder, theatre manager, properties manager, make-up consultant, costume-coordinator & lighting and sound technician.

DA 322 Activities in Drama Production 2 cr./3 hrs.

Production of dance drama: Lakorn Chaatri, Lakorn Nohk, Lakorn Nai, Lakorn Duek Damban, Lakorn Panthaang and Lakorn Sephaa,

Production of Lakorn Rong (singing drama)

Production of Lakorn Phood (speaking drama), Lakorn sangkheet (speaking and singing drama) Lakorn Smai Mai (Modern play)

Creation of folk dramatic arts.
DA 461 History of Drama and Important Authorities of Thai Drama

Study of the history of Thai drama since Sukhothai period and the Thai drama authorities; study of the history of western dramas.

DA 471 Thesis

Student is required to choose ONE of the followings:

- Direct one play and write a manual of directing in details.
- Write a play script as well as design the scenes, properties, costumes, lights, sound effects, etc.
- Write a thesis on an approved topic.