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# THERE IS NO THEY THERE



## World music is a dangerous idea.

If "world music" means all music except Western music, it perpetuates a hierarchy of knowledge. It separates Western Culture, "reality", from Other Culture, "an exotic variation to be observed". "We" know who "they" are but they don't know who we are. We understand the entire world but they only understand part of it. We decide what is good for our world and for theirs. We can participate in their world but should not have too much influence. We study "them" and don't share the results; they don't need the information.

**by Jody Diamond**

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All of these propositions must be abandoned.  
*There is no they there.*

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There is no "Balinese village where white people have never been before". There is no primitive culture, untouched by the "West," to remind us of what we think we once were.<sup>1</sup> Stop looking for places that don't exist. Every person on earth knows the extent of the world and can participate in it. Destroy the distinction between East and West, primitive and civilized, known and unknown. There is no one to "discover." We are all here. We always were.

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*There is only one we.*  
*There is no they there.*

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An ad for a TV special evokes "our own modern world" and "the ancient timeless culture of Bali". But there is no ancient time for the Balinese to live in while "we" partake of the modern era. The camera crew just came back a few weeks ago. The performances were filmed while the Berlin Wall was coming down. The tourists are as real as the rituals.

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*There is only one "time" at a time.*  
*We are all in it together.*  
*There is only one we.*  
*There is no they there.*

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Who studies whom? An ethnomusicologist once told me: "I don't think native artists should spend more than two years abroad. They get too many ideas and when they go home they change their music and then it isn't there for us to study any more." Having the resources to travel does not guarantee a unilateral right to research. Arthur C. Clarke suggested that banning all long-distance telephone charges would change the world. That day has arrived. It is now.

manukan kundang Jawa dgn tekniknya (rangkep) } Pokok  
- " - Bali - " - (gupukan)  
- " - apa saja  
Cobalah menyesuaikan diri, sating, meneliti, membuka diri  
Pergunakan energi semaksimal sebaik-baiknya  
menikmati kenikmatan dlm intensitas yang Terus & Terus .....  
jam berhenti berdetak ..... Terus sampai berkeringat, loyo .....  
pingsan .... atau .... mati!!!  
"Dalam Puncak Kenikmatan" adalah "Terus & Terus!!!" .....

commissioned by the American Gamelan Institute

5021 Juni 89

I Wayan Sadra

*The walls of the laboratory have  
disappeared.*

*We are all natives. We are  
all scientists.*

*There is only one "time"  
at a time.*

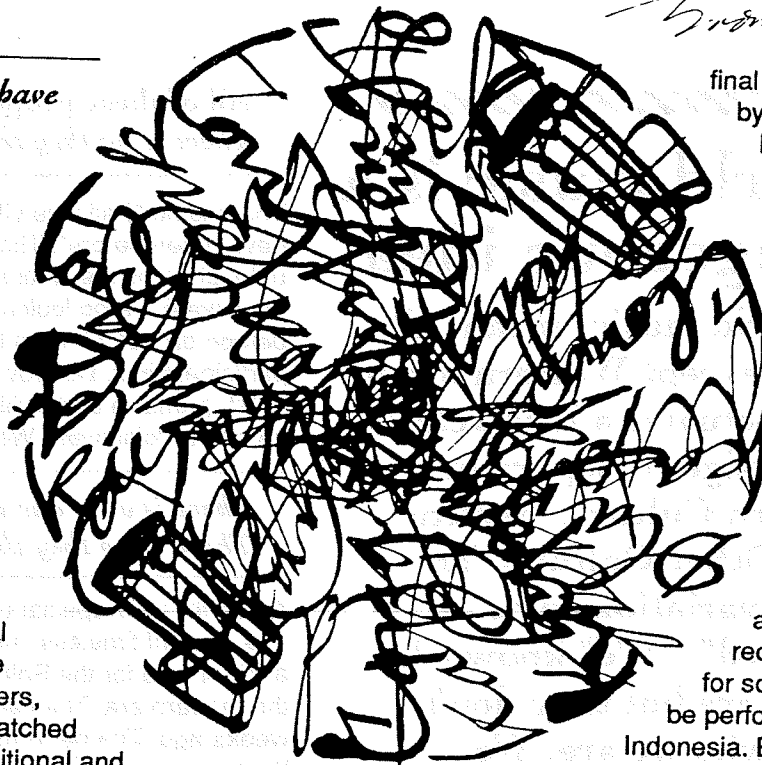
*We are all in it together.*

*There is only one we.*

*There is no they there.*

## A COMPOSER IN INDONESIA

I recently returned from a year-long survey of contemporary music and composers in Indonesia.<sup>2</sup> My original purpose was to see what "they" were doing. I interviewed over 60 composers, made audio and video recordings, watched rehearsals, took lessons, played traditional and experimental music, and collected scores, tapes and books. In the course of this research I gained a stronger sense that I was not a "stranger in a strange land", but part of a global community of composers. Although there are undeniable differences in our lives, we all face similar challenges: a small (but loyal) audience for new music, limited financial resources for the production and documentation of new work (this problem is particularly severe in Indonesia), finding a process for the realization of ideas, considering the relationship between the music and the public. What began as observation became friendship, participation, collaboration, and sharing of resources available to artists internationally. A



final project, co-ordinated by the composer Larry Polansky, my husband, who worked with me all year, was to commission and record new works by seven Indonesian composers. Our goals were made clear to each composer and all the musicians: to publish, distribute and broadcast the recordings, and arrange for some of the pieces to be performed outside Indonesia. Each composer is given full credit for his or her work, and receives royalties in countries that

observe international copyright laws for performances and broadcasts (Indonesia currently does not but may soon).

We might be criticized for imposing the ideas of authorship, performance rights, or even of "composer" upon these artists.

Traditionally, the identity of the composer in Java was unrecorded and the music belonged to everyone, or was credited to the ruling prince or sultan. That still takes place, and is something to be appreciated, but composers can

### TRANSLATION:

Play a Javanese drum with a complicated technique  
Play a Balinese drum with a complicated technique  
Play anything else anyway at all  
Try to follow yourself, follow each other, open yourself  
Use energy and emotion as much as possible  
Strive for enjoyment with an intensity that goes On and On  
the clock stops ticking... Keep going until you're sweating,  
exhausted... unconscious... or... dead!!!  
"At the height of pleasure" is "On and On"!!!



Jody Diamond with I Wayan Sadra in Central Java.  
Photo: Diamond & Polansky

also be given a *choice* about how to identify, document and disseminate their works, particularly when those works will reach an international audience.

Awareness of an individual identity does not stop a person from being part of the community. A musician does not stop memorizing music if notation is sometimes used. Art does not stop being spiritual when it is also intellectual. Only if a choice exists may a choice be made. There is no need to hide these choices; they can be made by everyone.

### AN INDONESIAN COMPOSER

The reaction to the videotapes and recordings I made in Indonesia almost invariably includes surprise that there is experimental music in a third world country known so well for its "ancient culture". At an ethnomusicology conference in California,<sup>3</sup> I read a passage by I Wayan Sadra, describing one of his pieces (my translation from the original Indonesian):

"I am interested in the ideas of time and space. The beginning of my piece *Lad-lud-an* [1981] was not actually on the stage, but outside the theatre. The musicians began playing when they were about 250 meters away. The

audience only heard the faint indiscernible sound of the gamelan as it gradually approached, finally entering the hall.

In one section of the piece, a performer stood up. In his hand he held an egg, as if to drop it, high above a black oval shaped stone. Very slowly and with full attention the egg was dropped and, *pyakk!* . . . the egg crashed onto the stone and broke. After the quiet '*pyakk*' sound was a stillness without sound as the egg trickled across the stone. This created a visual effect that was contrasting yet harmonious. Against the black of the stone, [we saw] the white of the eggshell and yellow of the egg yolk, and the rest that seemed transparent. Then, the air circulating in the theater spread a foul smell. I had deliberately chosen an egg that was sure to be rotten—and the audience reacted by holding their noses.

"My concept is that every sound always has a *relationship with elements other than the sound itself*. I also explore the concept of the existence of a sound and the process of creating a single sound. Noise and sound are the result of 'something', and can also cause something else to occur. That something can be experienced as artistic, or as a negative annoyance. A truck rumbling down a main road can create a negative

experience, with its deafening sound and the foul-smelling exhaust. Or the sound of a bird on a mountainside can give a feeling of happiness and pleasure. On the other hand, the interpretation of sound may depend on the emotional state of the person at the time the sound is encountered."

After I had presented my paper, a graduate student in ethnomusicology challenged me. "This sounds like a performance piece from New York! Isn't this just Western influence?" Perhaps meaning, "They don't come up with ideas like that on their own, do they?"

At first, I wanted to say that there is no Western influence. But of course European-American culture has influence in the world today, not just in art but in everything. And it would be difficult to argue its absence in Indonesia: the Dutch ruled there for 200 years, and ties with the U.S. are now very strong. But Sadra's concepts, and the experimental work of other Indonesian artists, are not "just Western influence". The ideas fit with and flow from existing traditional systems interacting with an evolving world whose citizens are in increasingly better communication.

Sadra's inspiration does not arise from imitation of outside forces, but from an artist's awareness of the world and of an increasing range of ways to express that awareness. We are what we learn, but we are also who we are.<sup>4</sup> Sadra's description of the same piece reveals the source of his "influence".

"[In *Lad-lud-an*, these concepts are] expressed in music. It actually reminds me of my own cultural past in Bali. This perception resembles experiences I had when I was very young, when I went to temple festivals, a ritual that I cannot forget. How could I!? The moment I entered the temple, my ear was tempted by the sound of gamelan, my eyes were stimulated by the colorful offerings. When I began to pray, the priest sprinkled me with holy water, my mouth tasted the yellow rice and holy water that seems to only make us thirstier, [I could smell] the smoke of the incense and probably the smell of rotten food that had been cooked for the offerings days before. All of this opened my senses, the feeling in my skin, ear, eye, nose, so I would be more engrossed in the ritual, and become one with God."

Many Indonesian composers work with Western traditions and instruments, yet create unique styles in forms from pop and rock to classical to electronics. One of the most active of such artists is Harry Roesli, an important composer in contemporary Indonesian theatre and dance. Roesli studied composition and electronic music in Holland for eight years before he returned to work in Indonesia as a composer and journalist.

In an interview at his home in Bandung, he described his early musical experiences (translated from Indonesian):

"My first composition was for guitar, when I was twelve. It was truly a creative work, because I did it spontaneously before I had been influenced by others . . . To tell the truth, I am influenced by lots of people, but then, who isn't? I feel that perhaps I like John Cage too much, both his music

and his way of thinking—he pervades my thoughts.

"Some Indonesians thought my music was too modern, that it didn't have roots in the tradition. They said that my music was too far out, almost to the point of absurdity, and that I didn't care about the audience. But I'm not someone who doesn't care about the audience—I'm really sad if my work is not enjoyed! I tried to find a way to compromise, but the music I created to be a compromise actually became a new style, different from my earlier work that had been called 'supra-modern'. I tried to accommodate the audience, but ended up making a music even more unique, which they still didn't like!"

## WHAT INFLUENCE?

Stereotypes and narrow assumptions about others are common, and people will ascribe certain qualities exclusively to members of a particular culture. Indonesians often tell me: "I know you. You are an American. You think time is money, you have no soul, and all your music is written down note for note and must be played exactly as the composer demands, like Beethoven." A lot has happened to music since Beethoven!

"Western influence" is portrayed as destroying other cultures. Yes, capitalism exploits, but is that the whole story? Can't every culture have a chance to be influenced and changed in some way? What about the artists whose own musical culture was "destroyed" by Eastern ideas? The history of contemporary Western music in this century reveals composers for whom feeling and flexibility are far more important than notes, whose music has the sense of timelessness and selflessness that is so often attributed to Javanese gamelan music. Did these composers arrive at these ideas "on their own"? Or was it *just* Eastern influence?

Composer Daniel Goode describes an intense "confrontation with the exotic other" that becomes a personal "engine of change", a "conversion experience":

"It would be presumptuous to say that among two generations of [North] American composers many have had conversion experiences with the music of other cultures (high and low). But this is exactly what I do presume. The list is long: from Henry Cowell teaching world musics . . . in the '30s and '40s, to Lou Harrison calling himself a world musician rather than an American composer, to Terry Riley and La Monte Young as disciples of the Indian vocalist Pran Nath, to Barbara Benary studying with Javanese and Indian masters; and Philip Corner having revelations about Oriental music while stationed in Seoul in the late '50s, Annea Lockwood composing a chant based on a Maori word from her native New Zealand, Richard Teitelbaum's numerous collaborations with Japanese musicians, . . . Meredith Monk's voice from under the skin of the whole world, Ned Rothenberg turning the saxophone into a non-western instrument, . . . Stockhausen over there in the bastion of civilization stealing it all for *Stimmung*, and back home with a total lack of fanfare composers on the west coast, like Paul Dresher, Ingram Marshall, Jody Diamond, Henry



Harry Roesli in his studio in Bandung, West Java.  
Photo: Diamond & Polansky

Kaiser routinely melding Asian influences into their work, because, as Charles Amirkhanian reminds me from California, 'Asia is very close to us here.'" (1987:70).

## BOTH DANGEROUS AND WONDERFUL

Perhaps the question of influence is no longer a significant or important one. In the arts, at least, we are in a time of cultural exchange. Western influence dominates in certain areas, like global distribution of mass media and material goods. But is there only one villain here? Or are many cultural practices both dangerous and wonderful? Is television only bad? Is the oral tradition only wonderful?

We bemoan the spread of the TV mentality; Indonesia's top shows last year were *Dynasty*, *Valerie's Family* and *Hunter*. I often watched TV with my teachers or friends, explaining the jokes that weren't translated in the subtitles, and trying to convince them that not all North American homes and families were like the ones on the screen. But television also provides a vital communication network (albeit one controlled by the government) for the millions of Indonesian people, encouraging use of the national language and, ironically, developing literacy through the reading of the subtitles and plot summaries that appear with programs broadcast in English or Japanese.

We admire the non-linear, intuitive aspects of the oral tradition in music; students of gamelan who want to "play with their feeling" must eschew notation as a way of learning. Indonesians traditionally teach by rote, and I myself teach gamelan this way, having students sing and internalize the music rather than conceptualizing it visually. But then one must learn directly from the teacher, who has the power to determine who receives knowledge and who does not. Access to information becomes exclusive, and may be blocked for personal or political reasons. I knew a very talented musician in Java who was invited less frequently to certain rehearsals and performances after refusing a teacher's personal request. Larry Polansky suggests that notation can have a "democratizing" effect on music, making information available without restriction; once music is printed, anyone can read it.

No one should excuse colonialism and economic imperialism, but perhaps we can learn something even in the worst of situations. Mochtar Lubis, one of Indonesia's greatest writers, ends his history of Indonesia's dominance by other countries by assessing the value of cultural interaction and looking toward the future.

"It is no shame to the Indonesians to recognize the positive legacies the Dutch colonial administration has left in Indonesia. The Dutch educational system . . . opened the minds of the elite to the world of modern ideas, science and technology . . . Our world today needs a better understanding of the values of both the highly industrialized and the developing countries. To stop the rapacious use and senseless destruction of our natural resources, the industrialized societies need to learn from . . . the Indonesian sense of cosmological balance and harmony between the macro- and micro-cosmos. The



Indonesians and others in the developing societies will gain by learning the value of rationality, of human dignity and rights, human freedom, and the rule of law . . . Both the Dutch and the Indonesians are today in a unique position to apply the lessons from their past to the needs of the new world community." (1987:182)

Our recognition of the environmental, political and economic unity of the planet can be extended to artistic, cultural, human unity. Television is a powerful propaganda tool, and most programs may be insipid, but the medium does communicate with and connect an international audience. Learning through the oral tradition is spiritual and right-brained, and creates certain fascinating perceptions of sound and time, but it can limit access to information and restrict the freedom to learn. We all have weakness and strength, ignorance and knowledge. We are one people. We are one world.

Since we are not yet fully comfortable with the idea that people from the next village are as human as ourselves, it is presumptuous in the extreme to suppose we could ever look at sociable, tool-making creatures who arose from other evolutionary paths and see not beasts but brothers, not rivals but fellow pilgrims journeying to the shrine of intelligence.

Yet that is what I see, or yearn to see. The difference between *raman* and *varelse* is not in the creature judged, but in the creature judging. When we declare an alien species to be *raman*, it does not mean that *they* have passed a threshold of moral maturity, it means that *we* have.

from *Speaker for the Dead* by James Card, 1986, p. 1  
Emphasis in the original.

## ACCEPTANCE OF GLOBALIZATION

A concern with global perspective has appeared in many fields, not only in literature (as above), but anthropology,<sup>5</sup> ethnomusicology, art and art history, psychology and other disciplines. Previous practices in cross-cultural fieldwork are being questioned and reformed: the relationship of "informants", the removal of "data" from its source, the dissemination of material, the definition of art and artist. James Clifford is an anthropologist who has described both the wonder and danger of the concept of "culture" and the way it has been defined in the past. In his book *The Predicament of Culture* (which has 22 pages of references in three languages), he searches for "a concept that can preserve culture's differentiating functions while conceiving of collective identity as a hybrid, often discontinuous inventive process." (1988:10).

The contemporary challenge to those fields based on the study of "other" cultures is revealed in a footnote by George Marcus, writing on the literary nature of ethnography: "It is the traditional subject matter of anthropology—the primitive or alien other—that primarily

repels, or, rather, undercuts the full potential of anthropology's relevance in a widespread intellectual trend, which it has long anticipated. The figure of the primitive or the alien other is no longer as compelling as it was in [earlier] periods. Global homogenization is more credible than ever before, and though the challenge to discover and represent cultural diversity is strong, doing so in terms of spatio-temporal cultural preserves of otherness seems outmoded." (1986:167-8).

What facilitates this change in our worldview? What is changing in ourselves and our lives that makes us capable of it? When we abandon the distinctions between ourself and the Other, we will find that interaction comes easily and swiftly. Our determination to dissolve this barrier is supported by certain trends in the globalization of culture. Frederick Turner looks for a set of "universal solvents," those processes or ideas that will break down the distinctions between cultures and allow for "liquidity and translatability of cultural value." He cites the worldwide communications media, including television, where visual representation transcends the boundaries of language, and computers, because they generate new international languages of their own. He also cites the growth of multinational corporations, whose loyalty must be (ideally) to a planet not a nation; the global ecological crisis and the recognition of planetary interdependency of ecological systems; the growing acceptance of the scientific account of the universe; and, "in some ways the most intriguing, the trend in contemporary popular music to synthesize elements from a variety of cultures, as well as afford opportunities for artists with widely varied backgrounds to work together in a musical evolution." (1990:88)

## OBSERVING OURSELVES

An increase in "native" scholars is another major change in the global hierarchy of cultural studies. Education in the academic disciplines is becoming increasingly international, with scholars and artists from many countries "going abroad" for schooling in Western countries. Many programs now train scholars to research their own traditional cultures. People who were once "studied" become self-observers. No longer can one offer "They don't care about publications," or "They won't understand my analysis" as an excuse for not sharing ethnographic results with the very people who provided much of the data. This necessitates a new way of seeing ourselves—who is the "other" if we are both subject and examiner? We can no longer hide behind our research methodology. The fieldwork process becomes more transparent when we understand each other. Sri Hastanto, a Javanese scholar and composer who earned his Ph.D. in England, explains his perspective:

"The appearance is that we give, but actually we receive something extremely valuable. As we give, we gain the experience of discussing what it is that we possess. At first we didn't have that experience. If we only teach insiders, people from [Java], we only express a

small part . . . the cultural background that completes it doesn't need to be expressed. But when we are faced with foreign students, they continually query us. We are made aware of deficiencies when we explain things. This is an immensely valuable experience. Secondly, most of those who conduct research are far more precise than ourselves. This is something we should emulate, without losing our own culture. For example, the system of notation employed in [music] research . . . certainly it is a Western custom, but why not use it? If it's good? Because if it's good, it can help." (Devereaux 1989:19).

We are erasing the distinction between researcher and informant, scientist and native, and challenging the role of Western scholars as the ones who study the rest of the world. A new publication, *Leonardo Music Journal*, limits how many authors in an issue may have an address in the United States, and *Leonardo, the Journal of Arts, Sciences and Technology* has always had the rule that artists of any country must write about their own work rather than be written about. A journal from England, *Third Text*, has the subtitle "Third World Perspectives on Contemporary Art and Culture."<sup>6</sup> In an introduction to a series of articles about an art exhibit in France that combined works without regard to the artist's cultural background, the editor, Rasheed Araeen, comments: ". . . The 'other' has already entered into the citadel of modernism and challenged it on its own ground. The question is no longer what the 'other' is but also how the 'other' has subverted the very assumptions on which 'otherness' is constructed by dominant culture." (1989:3)

Our perception of the "other" may seem one-sided; the destruction of the concept of—and fear of—the "other" is something we will accomplish together.

"Why can't we be friends now," said the other, holding him affectionately. "It's what I want. It's what you want." But the horses didn't want it—they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices, "No, not yet," and the sky said, "No, not there."

from *Passage to India* (1924) by E. M. Forster, p. 322  
Quoted in Said 1978:244

## STEPS TOWARD GLOBAL VALUES

Now that we have recognized this impending step in our evolution, the human group dance and interaction that Turner calls "the truth of things", what are we going to do about it? What are the barriers that we must confront, in our own thought and actions? How will we transform the idea of global values into a worldview and a way of life? We must be on the watch for our weaknesses. Do we unknowingly perpetuate the values that we desire to be free of?

We have world music radio shows, world music institutes, ethnomusicology courses, festivals like W.O.M.A.D. (World of Music, Art and Dance) and World Drum. Are these based on fascination with an exotic, incomprehensible "other," or on an assumption that we can actually understand each other in some intelligent way? What does "world music" mean? If we cross, and seek to destroy, cultural boundaries as artists or as scholars, we need to identify the actions by which our global values will be concretized. What are the patterns that perpetuate the problems, and what are the alternate paths?

## "SELF" AS PARTICIPANT

Anthropology made a methodological advance when it moved from observation to participant-observation. The effect of this on ethnomusicology was profound. Jaap Kunst wrote the two volumes of *Music in Java* without ever playing gamelan; but his student, Mantle Hood, suggested that his students actually learn to *play* the music they were studying.<sup>7</sup> Still, most research was reported as if the researcher were not there, and as if the people playing the music were merely a convenient system for the delivery of data. K. A. Gourlay exhorts the ethnomusicologist to "begin with recognition of his [sic] existence," but then goes on to describe the "ethnomusicological process" as one in which the "ethnomusicologist applies his skills to investigating a particular facet of musical activity as supplied by the performers" and prepares the results for "a particular social network . . . within his own culture . . . [presenting them] to an audience of academics or the general public through articles, lectures, record programs or a doctoral dissertation." (1978:21-22). Where is the ongoing benefit for the "informant"?

I once took an ethnographic film course at U.C.L.A. My favorite film was one in which the subtitles translated literally everything that was said, including the comment "Why are these crazy people out here filming us herding sheep?" The filmmakers were admitting they were there. (But did they train the film's subjects to use the camera?) Let's not ignore Heisenberg's Uncertainty Principle; the observer is an element of the observed. What we study is what we are. All of us together.

## "OTHER" AS PARTNER

While in Indonesia I attended a conference of Fulbright students and scholars then in the country. One of the topics we discussed was the new LIPI (Indonesian Science and Research Institute) policy of assigning an Indonesian "research counterpart" to each foreign researcher. The idea was that the Indonesian would gain professionally (and financially in many cases) by working with and participating in the research activities of a highly trained scholar. Some of the anthropologists were unhappy with this situation, saying that certain aspects of the research could not be explained to their informants, now

called "consultants". When I suggested that dissertations have major informants listed as co-authors, some maintained that to have academic credibility dissertations must be written by one person, and that they depended more on original *analysis* of data than on the data itself. While the latter may be partially true, we need to find ways to re-distribute academic gain to the people whose lives and traditions provide precious data. I also suggested that all research budgets include funds for translating final results into the source language. Why should dissertations on Indonesian music be in libraries in North America and not in the libraries of Indonesian arts institutes? (Although when I suggested this to K Saini, the director of ASTI, the Arts Institute in Bandung, he said, "That's a nice idea, but most foreign research is too elementary to be of much use to us.")

My research counterpart was I Wayan Sadra. I was indescribably fortunate to have him "assigned" to my project. He is a composer and music critic, had written a research paper on new music in Surakarta, and had attended, as composer or performer, almost every major new music festival in Indonesia in the previous decade. At times I felt that I should give him my grant money and go home—he already knew so much. Yet as we worked together, we learned from each other. Sadra gave me names and contacts and history and insights into music and language. I introduced him to composers in other parts of the country, particularly creative traditional musicians whom he had not thought of as "composers", and shared with him a methodology that tried as accurately as possible to discover who Indonesian composers were and what they were doing. And, perhaps most important, he and Larry and I spent hours exchanging books and information about all kinds of music and thought, from the "fourth dimension" to computer software Larry wrote to measure gamelan tunings and write pieces.<sup>8</sup>

On the way back from Indonesia I gave a lecture at Monash University in Melbourne, Australia on "New Music in a New World: perspectives on cross-cultural research in the arts". I questioned the group: "Describe the relationships you had with people in the countries where you have done fieldwork. What role did they play?" The list begins. Host. Teacher. Guide. Informant. Supervisor. Resource. After a while, the board is covered. I look at it and turn to the group. "No one said colleague," I point out. "Or collaborator. Or counterpart. Or any word that implies a relationship of equals."

## WHO ARE "THEY"?

We exchange names as a first step in knowing and remembering another person. We may observe a person's cultural identity by seeing them in a context that is larger than they are, but to know an individual, to touch, to enter each other's lives as friends and partners, we need to know names.

A *VillageVoice* reporter wrote a review of several



Jody Diamond and Pande Made Sukerta, a composition teacher at STSI (National College of the Arts) in Surakarta. Photo: Diamond & Polansky



I Wayan Sadra (R) in a performance of his composition *Miba* for Javanese gamelan, Balinese flutes, and West Sumatran violin. The other musicians are (L to R) Sunardi, Rasilosa, and Mulyana. Photo: Diamond & Polansky



dances presented at Expo '86 in Vancouver. She named choreographers, composers, primary dancers and other participants from North American and Europe, but when describing a *kecak* (monkey dance) from Bali, the reviewer was suddenly transported by ancient village rhythms and traditional timeless rituals. The Balinese performance was, in fact, a work by Indonesian choreographer Sardono Kusumo, created over a year's time for an entire village, and the group had toured in Europe and the Middle East. Did it occur to the reporter that the Balinese piece might have a choreographer? I showed the review to Sardono. "Are you angry that your name was not mentioned?" I asked. His answer: "In Indonesia it is perhaps a compliment that my work should be considered part of the tradition. But in the *Village Voice*—my name should have been there."

Asking for names and permission shows our respect for others, for their lives, for their awareness of their work. Artistic anonymity creates a false separation between artists and what they create, and between appreciation of art and acknowledgement of the artist. Sally Price quotes a Parisian art dealer: "If the artist isn't anonymous, then the art isn't primitive," and Henri Kamer: "The object made in Africa . . . only becomes an *object of art* on its arrival in Europe." (1989:67-68).

The newsletter of the Society for Ethnomusicology printed a memorial quote from the work of the late John Blacking, known for his belief in music as a species-specific human ability, as necessary to our humanness as language itself. "In a world such as ours, in this world of cruelty and exploitation in which the tawdry and the mediocre are proliferated endlessly for the sake of financial profit, it is necessary to understand why a madrigal by Gesualdo or a Bach Passion, a sitar melody from India or a song from Africa, Berg's *Wozzeck* or Britten's *War Requiem*, a Balinese *gamelan* or a Cantonese opera, or a symphony by Mozart, Beethoven, or Mahler, may be profoundly necessary for human survival, quite apart from any merit they may have as examples of creativity and technical progress." (Blacking 1973:116) What is wrong with this picture? Why do the Western pieces all have composers, while the other music is subsumed under the label of an entire continent or style? Why are the non-Western pieces anonymous? I could list a dozen Balinese composers by name, and sitar players in India have enormous personal reputations. Even if those pieces had no "composer," there might have been arrangers, specific styles that would more accurately identify them. What if we contrasted a piece by Pande Made Sukerta for Balinese *gamelan* with "European orchestral music"?

If your work were photographed or recorded, would you want to be identified? Perhaps it is not *always* necessary, but whose decision should that be? The subject's, whose face or life or art becomes a transferrable object, or the collector's—like the video camera-toting tourist in an Ursula K. Le Guin story who tells his wife: "You don't need permission to photograph some natives! Haven't you ever seen *National Geographic*?"

## SHARING RESOURCES AND RESULTS

The lopsided distribution of the world's wealth has given Westerners the means to travel and study others. One of the biggest shocks of my life as a Fulbright Scholar in Indonesia was becoming rich literally overnight. How was I to explain to my Indonesian friends that at home I live quite modestly? That still means I have a car, a telephone, unlimited electricity and running drinkable water in my house! In *Custer Died for Your Sins*, Vine Deloria Jr. angrily exposes the pain and irony of this situation: ". . . An anthropologist stated that over a period of twenty years he had spent, from all sources, close to ten million dollars studying a tribe of less than a thousand people. Imagine what that amount of money would have meant to that group of people had it been invested in buildings and businesses. There would have been no problems to study!" He goes on to suggest that before any anthropologist is given permission to study a particular tribe, an amount equal to the research grant should be donated to the tribal treasury. (1969:97-8).

## TIME AND DISTANCE

The entire globe revolves every day; there is not one part moving slower than another. As we are in increasingly direct communication with each other, even the gap of time zones will disappear. Electronic mail, fax, satellites—all reduce the distance between people. And our recognition of each other as co-habitants of the same time will also dissolve the illusion of distance.

## DAILY LIFE AS GLOBAL ACTIVISM

"Any musician seriously interested in the transformative possibilities—for music, for culture, or for the individual—of world music will have to deal with the whole culture we live in, not just note-to-note techniques. This will make one an activist, for at least part of a life-time." (Goode 1987:71). We must construct guidelines for global values—a set of personal steps to lead us toward the goals of respecting and partnering with the other until there is no they there.

1. Extend the same rights to everyone that would be demanded or expected for oneself. Follow the Golden Rule.
2. Be aware of one's own depth of knowledge and skill. Assume that same depth in all people.
3. Accept the truth. See what is, not a romanticized cultural fantasy.
4. Identify and work with counterparts: musicians, scholars, writers, students.
5. Have an identity. Interact as well as observe.
6. Avoid the "they" words: primitive, authentic, traditional, untouched, exotic.
7. Ask for names. Give everyone the choice of being named. Respect individual identity. Request permission; reveal your plans.
8. Avoid distinctions and assumptions that are not relevant: West vs. East, traditional vs. contemporary,

intellectual vs. spiritual, industrialized world vs. third world, art vs. craft, we vs. they.

9. Share and distribute information in a form that will be useful to all concerned. Publish in two languages whenever possible, that of the "gatherer" and the "gathered".

10. Seek opportunities for mutual benefit: share money, co-author articles, give credit whenever possible, participate in co-operative research projects.

"Perhaps the most remarkable fact of the modern world is that now for the first time all the member cultures of the human race now know of each other, and have, more or less, met. There really is no human Other now." (Turner 1990:77)

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*Fear of the other will be absolved*

*when there is no longer an "other."*

*Ignorance of the other will be absolved*

*when to know the other is to know ourselves as well.*

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What we admire in "other" cultures is what we think is lost from our own. The "mysterious East" will no longer carry the burden of the world's imbalance. We must recapture spirituality, community and timelessness for ourselves. This must become a localized challenge, inside each person and community. We require another revolution in consciousness, similar in significance to the end of slavery and the beginning of the women's movement.

We must accept global values as "given" and proceed from there, in the service of understanding others—and as a way to rediscover ourselves as well. I thought for a long time that only through the playing of Javanese gamelan music could I maintain a sense of connection with the timeless, cosmological Self. Eventually I realized that gamelan was not the source, but a *path* to an aspect of my own consciousness. And my own culture has mystical traditions that lead in the same direction. If the grass looks greener on the other side of the fence, just take the fence down! Turner hopefully suggests that "as the human race recognizes itself more and more as a 'we,' it will paradoxically be more and more surprised by the otherness of what was once considered familiar. How strange, how exotic, how attractive our own culture is! Is not this the strangest and most interesting of worlds?" (1990:97)

It's not a zoo; we live in it too," admonishes Jowi Taylor, a world music programmer at radio station CKLN in Toronto. If the people of the world have been trapped in the cages of culture, looking at each other through the bars, perhaps we can now stand outside of the enclosures, to walk and work together and leave the cages behind.

An acceptance of global values, whether in anthropology or in music, does not mean the death of traditional culture, or the loss of cultural variety. Culture is a living thing; by its very nature it changes and survives. We have a responsibility to respect and protect the

richness of our human diversity. A world in which all people have equal rights to information and identity doesn't threaten scholarly inquiry into cultural systems. It means a commitment to sharing the results of that inquiry. It means the end of one people deciding the cultural direction of another. It means the end of inequality in considering, choosing and implementing the changes that are sure to come.

## TOWARD THE UNTHINKABLE

As I watch human values change, I often wonder what will come next. What will be the next arena in which the previously acceptable becomes the currently unthinkable? We now admit the mistakes of racism, colonialism, slavery, the unequal treatment of women. Perhaps we will one day find other human practices equally unthinkable: nationalism, culturalism, false distinctions, war, capital punishment, poverty; limited access to health care, education, and resources.<sup>9</sup>

We are moving toward a global mind. As we reach it, perhaps we will marvel at our previous ignorance. How could we have thought they were different from us when *there is no they there?*

## NOTES

1 "They *are* what we *were*; they are what we must *become*. We were Nature, just as they are, and our culture must lead us back to Nature along the path of Reason and Freedom." Rousseau, quoted in F. Jameson, *Marxism and Form*. Princeton, NJ: Princeton University Press, 1971.

2 I want to thank the Council for the International Exchange of Scholars for the Fulbright Senior Research Fellowship that made this trip possible. In Indonesia, I was greatly assisted by the National Research Institute (LIPI), the National College for the Arts in Surakarta (STSI), and by my research counterpart, I Wayan Sadra. Larry Polansky also contributed invaluable professional and personal assistance.

3 "I Wayan Sadra: an Indonesian composer," unpublished paper read for the Northern California Chapter of the Society for Ethnomusicology, November 24, 1990.

4 See interview with Philip Corner, for an American composer's perspective on personal integrity in cross-culturally influenced composition. "Philip Corner: You Can Only Be Who You Are." *Balungan*, III(2):3-10.

5 I would like to thank Rachel Cooper and William Collins for recommending the work of James Clifford, George Marcus and Paul Rabinow.

6 *Third Text* is distributed in Canada by Marginal Distribution in Toronto, and in the U.S. by Ubiquity Distributors in Brooklyn.

7 Among those students was Robert E. Brown, who suggested that his students become artists in the traditions they studied. And some of those students (including this author) became composers and instrument builders and participants in a tradition of international gamelan.

8 Wayan Sadra and Larry Polansky collaborated on a composition, "Bedhaya Guthrie." Since the piece and the composers are registered with BMI, they will both receive royalties.

9 Frederick Turner also included such a list at the end of his article. Mine was written before I saw his, so the similarity was

even more striking: "We may console ourselves with the reflection that if this view of things is correct, the new problems will be side-effects of the gradual elimination of many old enemies of humankind: large-scale war, poverty, the idea of economic and social justice (as opposed to the old idea of justice), racism, the destruction of the environment, political and ideological oppression, and the cultural stagnation that attends materialist economies." (1990:93).

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## SONOGRAPHY

The following cassette publications have been selected (because of reference in this essay to the composers or performers, or because they contain experimental/contemporary music for gamelan) from the extensive catalogue available from:

American Gamelan Institute

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Each tape costs US\$10 plus tax and postage; proceeds from tape sales help to print *Balungan*, an international journal which

covers Indonesian and Southeast Asian performing arts and their international counterparts, in theory and in practice; and help to sponsor free subscriptions to Indonesian artists and institutions.

*Bajra Danta*. ASKI/Taman Budaya Surakarta, Rustopo/Pande Made Sukerta, dirs. Three contemporary works for Balinese gamelan by composers Wayan Beratha, Gede Manik, and Pande Made Sukerta.

*B.A.N.G (Bay Area New Gamelan)*. B.A.N.G., Jody Diamond, Daniel Schmidt, dirs. Three works by American composers Jody Diamond, Ingram Marshall, and Daniel Schmidt. Scores available.

*North of Java*. Evergreen Club Gamelan Ensemble, Jon Siddall, Andrew Timar, dirs. Arjuna. Gamelan degung with added gambang from West Java, sometimes electric bass or computer. Ensemble of Canadian composers and professional percussionists.

*Gamelan Son of Lion*. Gamelan Son of Lion, Barbara Benary, dir. New Wilderness. One of the oldest American gamelan groups specializing in new music; some works use process composition, some are for other instruments, including rocks from Iceland. Works by Barbara Benary, Philip Corner, David Demnitz, Daniel Goode, and Peter Griggs.

*Nostalgia: Gambirsawit Sembunggilang*. Kesenian Jawa Studio Yogyakarta, R. Ng. Tjokrowasito, dir. An early recording directed by K.R.T. Wasitodiningrat. Features classical pieces of the Central Javanese repertoire, and one of Wasitodiningrat's compositions.

*Slonding Kreasi Baru*. STSI Den Pasar, Made Bandem, dir. Cokorda Raka Tisnu. Three new works by composer I Nyoman Windha; one for an iron gamelan Slonding, and one featuring Balinese drums and a Javanese gamelan.

*Suara: Environmental Music of Java*. Jack Body. Hibiscus Records, New Zealand. A sample of the Indonesian soundscape; six compositions based on field recordings from Java. Children's musical toys and street musicians are featured; notes include line drawings of instruments and translations.

*Salam Manis*. Mang Koko. Nano S. Works by one of Sunda's most beloved and popular composers, Mang Koko. Recorded with a beautiful natural ambience, these pieces show the instrumental interludes and texts of social critique for which Mang Koko was famous.

*Fantastic Gamelan*. ASTI Den Pasar, Made Bandem. Nyoman Asitita. Wonderfully varied pieces by some of the best musicians and composers at STSI Denpasar, Bali's top music conservatory. Each piece is for a different ensemble of instruments—Gender Wayang, Slonding, Semar Pegulingan, Gangdrangan. Excellent recording quality.

*Music from Java and America*. Venerable Showers of Beauty/A Different Song, McDermott/Widiyanto, dirs. Three traditional pieces from Central Java, and two new compositions from the group's directors. McDermott's piece sets 13th-century Islamic poetry with gamelan and viola, and Widiyanto's piece combines Javanese forms in new arrangements.

*Gamelan Pacifica*. Jarrad Powell, dir. Works by Jeff Morris, Jarrad Powell, and John Cage on a large aluminum gamelan.

*Panganten/Malem Minggu*. Prakpilingkung (Nano's Group), Nano S., dir. A combination of four Sundanese folk instruments to create a new ensemble, used for songs that laugh about daily life, including one in a 3-language text (Sundanese, Indonesian, English) that talks about the dangers of Saturday night's "dating program".

## FURTHER READING

*Balungan Magazine*, focussing on the music and related arts of Indonesia and Southeast Asia and their international counterparts, is available from American Gamelan Institute at the address above.

*Ear Magazine* 8 (4, Sept., Oct., Nov. 1983, ed. by Barbara Benary) was devoted to "Gamelan: Indonesian Arts in America". It contains numerous scores by contemporary U.S. composers, and many articles address the issue of Indonesian influence on contemporary music in the US.

## AUTHOR'S NOTE

Jody Diamond, a composer, writer, and teacher, was a Senior Fulbright Scholar in Indonesia in 1989. She taught Indonesian music at UC Berkeley and Mills College, and has recently joined the faculty at Dartmouth College. She is the editor of *Balungan* and director of the American Gamelan Institute. A current project is a video on the work of I Wayan Sadra; she will be his co-performer and translator at this year's Composer-to-Composer Festival in Telluride, Colorado.

The MUSICWORKS 47 cassette contains *Pankur N. Z.*, composed by Jody Diamond and performed by Jody Diamond, Gamelan Son of Lion, and members of the New York Indonesian Consulate Gamelan on 11 June 1990. Order form on p. 48.