Chapter 8
Java and Beyond

Pak Cokro

Kangjeng Pangeran Harya Natapraja, known to his students worldwide as Pak Cokro, has been a powerful force in the development of Javanese music as a dancer, performer, composer, teacher, radio music director, and more. Among those who were mentored by Pak Cokro was Mantle Hood, first American ethnomusicologist to study Javanese music in depth and a distinguished ethnomusicology professor at UCLA and University of Maryland. The following questions and activities may serve to guide class learning experiences for the information regarding Pak Cokro and his lengthy career contained on pages 144-147. Use these answers to build a chart of Pak Cokro’s life and career as Worksheet 8.1 in the Supplementary Materials section of this manual. Headings in this chart include: Family background and early experiences; Pak Cokro as teacher; Pak Cokro as radio director; Pak Cokro as composer; Pak Cokro as international influence.

1. Pak Cokro’s name evolved throughout his lifetime. List these names, their significance, and rationale for the name changes.
2. Briefly describe the family background, including social class, position, and occupation of the types of people in Pak Cokro’s lineage.
3. Which two performance competencies did he master at an early age? Was this a common occurrence in Javanese society?
4. To which royal court traditions was Pak Cokro exposed in his developmental years? Why was he able to receive this training? What were typical obstacles to learning contrasting court traditions?
5. Discuss the role as a teacher in his own school and in the Konservatori Karawitano. What was the significance of the founding of this school?
6. How did Pak Cokro’s work as music director for the radio station in Yogyakarta enable him to strongly influence the direction of gamelan music? Which performance style did he champion?
7. Pak Cokro became one of the first widely known Javanese composers. Discuss the diverse nature of his work as a composer. (Include mention of the innovations, including experimentation with non-western musical elements.)
8. Which of his recordings was selected to be sent into space on the Voyager spacecraft?
9. What was his connection with the German artist and musician Walter Spies?
10. Describe Pak Cokro’s international studies. (Students should include information on this aspect of his career discussed throughout the entire chapter.)
11. Discuss the continuing impact of Mantle Hood’s study with Pak Cokro. Include mention of Hood’s students who studied with Pak Cokro. How did Hood’s study lead to the establishment of the first gamelan at UCLA?
12. Which composers studied with Pak Cokro? What was the outcome of the continuing relationship with Lou Harrison?
**Interconnectedness**

The following questions and activities may serve to guide class learning experiences for pages 148-151.

AA = 1-2 S, C/U = 3-5

1. Identify and describe the new genre of dance drama created by Pak Cokro in the 1960s. How did this new genre exemplify the interconnectedness of theater, dance, and music?
2. In which ways did Pak Cokro promote the interconnectedness of the arts in his work in the United States?
3. Briefly review how *wayang kulit* is a manifestation of interconnectedness in the arts.
4. Review CD track # 20, discussing the ways in which the relative refinement of the characters is portrayed in dance and music. Listen to this example again and identify the changes in music and drumming which signal the appearance of different types of characters.
5. Using “Ketawang Subakastawa” (CD track #10) as an example, discuss how the same piece may be used in dance, *wayang*, and *klenèngan*.
6. Students may wish to create a graphic representation of interconnectedness as embodied in the life and career of Pak Cokro. Handout 8.1 offers just one possible model.

**HANDOUT 8.1**

**Interconnectedness in Life and Career of Pak Cokro**

![Diagram of interconnectedness in life and career of Pak Cokro]

**Educational Institutions**

Following World War II and the struggle for independence a new, more egalitarian, outlook caused many changes in the training of musicians and research into local traditions. The following questions may serve to guide discussions of the material on pages 151 and 152.

AA = 1-3 C/U = 4

1. What became the new centers of musical transmission following the decline of the royal courts?
2. Who were the teachers in these new centers?
3. Discuss the impact of efforts by teachers and researchers to codify and formalize gamelan practices. Give specific example drawn from the text.
4. Advanced students may wish to compare these developments to those occurring in China following the founding of the People’s Republic of China.

Regionalism and the Dominance of Solonese Style

Central Javanese performing arts have developed over a long span of time and a relatively large territory, engendering numerous localized differences that matter to performers and their audiences. The following questions may serve to guide class discussion in regard to these differences, described on pages 152-153.

S, C/U

1. How did Pak Cokro use his position at the radio station in Yogyakarta to promote one style of performance style?
2. Which style did his contemporary Nartosabdho promote? Which elements of this style continue to be emulated by present-day musicians?
3. Identify and briefly discuss other regional styles.
4. What is the basis of the contrast between the styles of the royal cities and outlying villages? In which ways did court musicians, city dwellers, and villagers alike consider gamelan music to be essential?
5. How have the arts schools in Indonesia brought together regional styles? What influences has this had on composition and performance? Relate this phenomena to the national motto bhinneka tunggal eka.

Beyond Java

Over the past three decades, Javanese music, dance, and theater have circulated ever more widely, reaching many parts of the world through touring performers, artists in residence, recordings, and publications, as described on pages 153-154.

S, C/U

1. Identify and briefly discuss prominent Javanese performers who have shaped transnational careers.
2. What role has funding from private and governmental agencies in promoting the spread of Javanese music?
3. What changes has occurred in the design of gamelan instruments during this period? How has the passing of the musicians trained in royal courts impacted Javanese music?
4. As technical mastery has become more widespread through training in conservatories and colleges, what elements have declined?
5. Discuss the changes in performance noted in children’s gamelans.

Bringing the Gamelan Experience into your Classroom

AA


1. On a map of the United States, identify cities in which Javanese gamelans are located.
2. Is there a gamelan located in or near your community? If so, arrange for the class to attend a performance.
3. Invite a gamelan musician to perform at your school or invite gamelan musicians to visit your school and demonstrate performance techniques.
4. You may wish to learn a simple gamelan excerpt or educational arrangement using classroom and Orff instruments. Examples of such arrangements and lessons may be found in Multicultural Perspectives in Music Education, 2nd edition (William Anderson and Patricia Shehan Campbell) and Flowing Waters: Building a Musical Bridge Between your Orff-Schulwerk Ensemble and a Javanese Gamelan (Lillian Holtfreter and FX Widaryanto).