



Reading Imagination Transfer Behind the Music Archive

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Abstract. Koko Koswara, or Mang Koko, is a well-known artist as a reformer of Sundanese musical instruments. His work in the art world does not only involve creating works, but Mang Koko is active in education and literacy. His concern for literacy is reflected in his awareness of the importance of documenting musical works. Mang Koko documents his musical works in the form of musical manuscripts. In the current digital era, Mang Koko's musical manuscripts need to be digitised to preserve musical manuscripts and examine the meaning implied in musical manuscripts. The qualitative data that will be analysed using the content analysis method is obtained in several ways: literature study and analysis (interpretation). Through this study, one of Mang Koko's motives in the work process can be traced. This research describes the archive re-reading process that focuses on uncovering the transformation of Mang Koko's musical imagination into written language.

Keywords: Music Archive · Archive Analysis · Mang Koko · Wanda Anyar

1 Introduction

Koko Koswara is a Sundanese karawitan reformer whose works have just been discussed. This Sundanese karawitan figure, who is familiarly called Mang Koko, has created hundreds of works in the form of kawih (vocal songs with a metrum) [1], kacapian, and gending karesmen. Ruswandi mentioned no less than 398 works (vocals and pieces) that Mang Koko had created [2]. Thanks to the contribution of his work and knowledge (Sundanese karawitan), he was called the Sundanese karawitan maestro. At first, the ideas and innovations that Mang Koko expressed were rejected out of hand. Gamelan "Bite!" became the designation of Mang Koko's works when they first appeared. However, when traced from a musical aspect, Mang Koko's works continue previous traditional music works [3], including Tembang Sunda Cianjuran, Pager Ageungan, and Cigawiran [4]. However, the musical works he produces are not dominated by any of the previous traditional artistic identities. His musical creations gave birth to a distinctive new identity.

Not only a reliable and famous artist, but Mang Koko is also an educator and someone who cares about literacy [5]. As stated by Koswara, Mang Koko is engaged in two fields: education and the stage [6]. This is evidenced by Mang Koko's habit of writing down his music in the form of scores (music manuscripts). His concern continued with disseminating his musical works in the form of a collection of notes, a book on learning

kawih, a book on how to play the Mang Koko style Kacapi, and even founded a magazine called *Swara Cangkurileung*. Until now, the existence of musical manuscripts and books on learning kawih and Kacapi is still complete. Unfortunately, for *Swara Cangkurileung* magazine, it isn't easy to find and complete the published edition. This problem is a turning point in fixing archiving issues that still need to be resolved, mainly traditional music archives.

Today, the increasing sophistication of technology also helps in every area of life. Archiving problems in print form can be converted into digital format. In addition to making the archive's existence eternal, efforts to re-read the archive in the context of research can continue to be made. This is because the musical manuscripts written by Mang Koko are extraordinary treasures. Many things have not been revealed from there. Not only is the value of beauty visible, but they also trace the growth of Mang Koko's ideas and thoughts that can be reassembled little by little. The concrete step that the Cangkurileung Foundation has taken is to digitise the musical manuscripts handwritten by Mang Koko. The Center for Digitization of Pajajaran University carried out the process of digitising music manuscripts.

The presence of Mang Koko's works cannot be separated from Mang Koko's body in the context of social life. The process of absorbing ideas and thoughts, contemplating, until casting them [7] in the media is influenced by extra-aesthetic aspects. The form of Mang Koko-an's kawih music that is heard today has its journey. This process usually goes unnoticed. The journey of creating these works of art is essential to explore. The empirical data can answer questions about Mang Koko's activities outside his composer role.

As long as the archive exists, it was only today that the digitisation process was carried out. It is essential to maintain the existence of the archive. The original condition of the Mang Koko music manuscript itself is good. The collection list is still complete [8]. Even though there are some problems, such as the blurry paper and the writing that needs to be visible, this is a sign that digitisation activities must be carried out. Luckily, on the initiative of Prof. Ganjar Kurnia, Mang Koko's musical manuscripts can be digitised by Pajajaran University. After digitisation is carried out, further steps are needed to optimise the benefits of the archive.

To unravel the problems found, trace the research on Mang Koko that several previous researchers had carried out. This is done to position the extent to which researchers have examined the figure of Mang Koko and his work. Tardi Ruswandi [9] and Rasita Satriana [10] are two researchers who explicitly discuss Mang Koko's behaviour in social life and the creative process. From these two references, this paper positions itself to discuss the sustainability of music archives, namely reading the changes in the form of musical imagination into written language.

This paper aims to reveal the extent to which digitisation has been valuable and sustainable. Archives are not just useless inanimate objects. The body of the archive stores a variety of information that should be explored and brought to the surface to take advantage of its value. This paper is more about doing a description and discussion. The problem under study is how to transfer Mang Koko's musical imagination through written language that is read through music archives.

2 Methods

The method applied in this paper is a content analysis focusing on a text (verbals, symbols, communication data) [11]. The selection of these steps is adjusted to the selected object. The selection of these steps is adjusted to the selected object. The object of research in this paper is a six-page musical manuscript entitled *Guntur Galunggung* (25 June 1982) [12] which Mang Koko handwrote. The analysed Mang Koko music manuscripts came from the archive collection of the Cangkurileung Foundation, which had already gone through the digitisation process. Musical manuscripts consist of two forms: musical manuscripts in the form of songs and musical manuscripts composed of *gending karesmen*. Archives are estimated to be more than 50 years old. Data were collected through observation, literature study, and analysis. The data findings are accumulated and compared with previous research to reveal ideas and social issues implied in music manuscripts. Laboratory work (analysis & interpretation) was carried out for one month, from September to October 2022. Analysis was carried out using the content analysis method.

3 Results and Discussion

3.1 Mang Koko Music, *Guntur Galunggung*

Judging from the digitisation results, the physical condition of Mang Koko's music manuscripts is better than imagined. Visible problems include faded writing, yellowed, torn, weathered paper, and detached paper's intact parts. It can be seen that several parts (bars, poems, songs) are deliberately pasted to complete the integrity of the parts of the song. The paper that Mang Koko uses to write musical notes is lined paper (like folio paper). The use of lined paper is to minimise the rhythm lines that are not straight. Moreover, writing poems and meter lines (bars) makes it more accessible.

Mang Koko has two alternative processes involving poetry in musical works: poetry written by Mang Koko himself and poetry written by Sundanese writers. It is also known that the lyrics of Mang Koko's *kawih* songs are more themed on social issues. This is an attempt by Mang Koko to bring traditional arts to keep up with the times (*ngigelan jaman*). By addressing social issues in his music, Mang Koko's songs at that time reached listeners' ears [13]. Coupled with appreciators who experience this social phenomenon, reality becomes easier to absorb and feel.

The song *Guntur Galunggung* is a musical work by Mang Koko which has the most extended duration, approximately 11 min. Just reading the title, we can already guess what social issues occurred then. Coinciding with the eruption of Mount Galunggung in 1982, the song *Guntur Galunggung* was also created. The lyrics of the song *Guntur Galunggung* were written by a Sundanese writer, Wahyu Wibisana. Meanwhile, Mang Koko made the music. The composition of *Guntur Galunggung*'s work coincides with the ongoing eruption of Mount Galunggung. The word thunder in the song's title represents the word explosion that occurred. In June 1982, Galunggung was still the main topic of the world at that time. This is because Galunggung volcanic ash flew to disrupt flight traffic in the southern region of Java. Planes heading to Australia had to turn around and make an emergency landing in Jakarta. The proximity of the song *Guntur Galunggung* to

the natural phenomenon of the 1982 Mount Galunggung eruption is reflected in several ways. The composition of the gending guntur in the middle of the song becomes a strong identity that this song is trying to describe this phenomenon.

Satriyana articulated that Mang Koko mostly worked behind a table first in composing musical works, like a Western music composer [14]. After approaching completion, it is applied to the sound media (vocals, Kacapi, or gamelan). This statement is a strong foundation for reading Mang Koko's musical manuscripts intensely. The process of changing abstract musical imagination into written language is related to the experience and knowledge possessed by the artist. Mang Koko's musical background, bimusical [15], dramatically influences his writing of his imagination on paper. The influence of Sundanese traditional music began when he got it from his father, who played the Cianjuran song Kacapi. Meanwhile, he received Western music while studying at MULO and was also heavily influenced by his colleague, an ethnomusicologist, namely Raden Machjar Angga Kusumadinata [16].

Mang Koko reads and studies his poetry first by assembling and uniting poetry with musical elements [17]. This step aims to absorb all the content on the surface or behind the poem. After that, only then did he think about what media his musical ideas would be like. The interaction of text (body, poetry, expression, image) and music is a reasoning process combined with emotion to produce appreciation [18]. This is a determining factor in selecting musical elements, such as tunings, trance, melody, rhythm, dynamics, instrument accompaniment, and vocal ornamentation. From here, we can trace the process of working on the work done by Mang Koko. The transformation process from an abstract image to a work of art must go through capturing, contemplating and compiling. These three stages become a cycle that continues to roll.

In determining the musical elements to be used, Mang Koko always reads the target appreciator first, seen from age, educational background, and psychology [19]. Guntur Galunggung's songs are included in the group of adult songs. This can be seen in tunings, trance, melodic jumps, rhythm patterns, and dynamics, as outlined in the music manuscripts. Here the author describes them one by one. (1) pitch shift and inflow: the pitch and inflow for the Guntur Galunggung song mentioned above take into account the atmosphere that will appear in the piece of music. Mang Koko believes that the three forms of tuning and trance can represent every mood implied in the song's lyrics; (2) melodic jumps: the arrangement of tones that ultimately form the melody arranged by Mang Koko is more flexible without having to pay attention to age limits and specific age abilities (children to adolescents) [20]. In the adult song group, Mang Koko seems to be able to maximise the vocal possibilities and the technique of playing Kacapi, and this is reflected in the manuscript for the song Guntur Galunggung; (3) dynamics: the dynamics of the Guntur Galunggung song are different from other Mang Koko kawih songs. In this song, dynamics are adjusted to the course of the poem and its interpretation.

In the practice of its presentation, the song Guntur Galunggung uses three Kacapi with different laras and surupan. Mang Koko wrote this in the small box on the first page on the lower left. The first Kacapi uses a degung barrel with an infusion of 2(mi) = Panelu or 5(la) = Tugu. Meanwhile, the second Kacapi applies the gamelan barrel with an infusion of 2(mi) = Tugu. The last Kacapi uses a madenda barrel with an infusion of 4(ti) = Tugu. The mention of the kami's laras and trance is by the composition of the

use of the Kacapi in Guntur Galunggung's repertoire. Mang Koko's choice of tunings and trance has several reasons, including (1) the building of nuance (atmosphere) [21], which is calculated from reading the poem Guntur Galunggung; (2) musically, there are connecting tones or crashing tones (several of the same notes in a series of different tunings/influences), from one tuning/supply to the next.

To differentiate each part, Mang Koko, in the Guntur Galunggung song manuscript, affixed special terms, such as *gending bubuka*, *gending macakal*, and *gending guntur*. *Gending bubuka* is a piece of introductory music, *gending*, which is used to start the song. Every *gending* term used by Mang Koko is taken into account. *Gending bubuka* and *macakal* are parts of the song structure that often appear in various *kawih* song titles by Mang Koko. However, the *gending* thunder is specifically reserved for a song entitled Guntur Galunggung. The term *guntur* is interpreted as an image or symbol of affirmation [22], an expression of how powerful and gripping the eruption was at that time. When Mount Galunggung erupted, it emitted a roar that was so loud and created an eerie atmosphere. The sound is memorable because not all erupting volcanoes make sounds like that. This reason convinced and strengthened Mang Koko's imagination to compose thunder songs. Judging from the selection and arrangement of the rhythm pattern, it can be seen that Mang Koko wanted to compose a piece that depicts a thunderous sound and tries to attract the atmosphere at that time so that it can be reimagined. Other elements, such as dynamics and rhythm, support in conveying the image he wants to get.

The song Guntur Galunggung has two major parts that can be distinguished, namely the fragments of the song that have a meter and which do not have a meter (free of *wirahma*). Judging from the music manuscripts, there is one humbug and four *macakal* music. The use of these two rhythm variants has its function. Generally, the dominant *kawih* type of art uses a solid and steady beat. However, in the song Guntur Galunggung, Mang Koko requires a rhythm that is not steady (free of *wirahma*) to describe his interpretation of the poetry reading (Fig. 1). Even additively, the atmosphere that appears is also very pronounced. Parts of a song with a trumpet can easily be calculated by how many steps they have travelled and how fast their tempo is. Meanwhile, in the area of the song that uses a free *wirahma* beat count, the feeling of this patterned *metrum* cannot be felt. You can do it even if you trace it and write it using a meter. However, each *kawih* singer who sings this part usually has a different *metrum* count. *Wirahma*'s free instructions hint to the *kawih* workers to explore by taking into account the short length of the distance between one syllable to another determined by Mang Koko.

3.2 Adaptation of Western Musical Symbols

He was not just writing without reason. Western music influences and internalises the conceptions [23] of Mang Koko's reasoning to translate into his musical ideas. Mang Koko adapted traditional Western music symbols to blend his understanding (Sundanese and Western music). The musical interaction [24] that Mang Koko experienced throughout his life impacted his paradigm and way of working in writing music. The analytical study carried out in this paper is more about the comparison and mixing of the *damina* notation system with the compromised Western notation system (adjusting to the situation and needs in the writing process) [25].

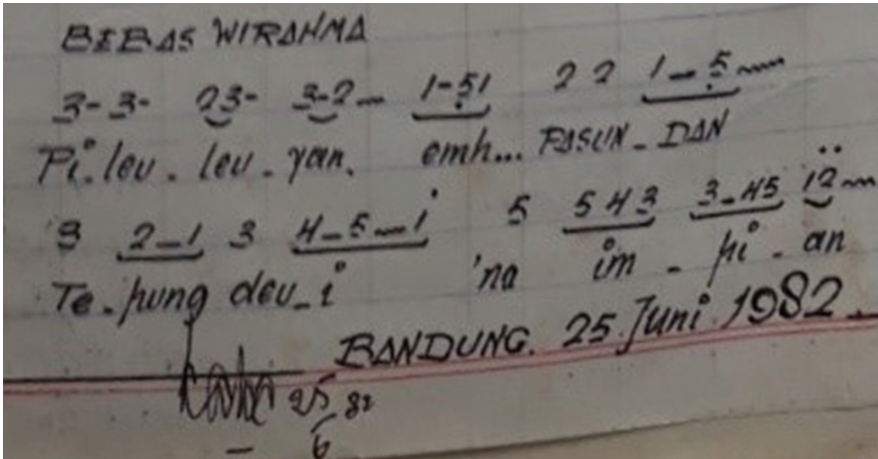


Fig. 1. Melody writing on the part of *bebas wirahma*.

In writing the musical notation, it can be seen that Mang Koko adapted the musical symbols of the Western tradition. As with the use of mats or bars. It is known that kawih is a type of vocal art with a clear metrum. For this reason, it is appropriate for Mang Koko to use the matrix as a boundary for each melodic pattern. This is done to make it easier for readers to count the beats of a song. Indeed, it needs to be written precisely how fast the beat is. However, at least readers can easily guess the song's structure from beginning to end.

Fermata and legato are also listed in the music manuscripts. Fermata means resting (pause) momentarily [26]. This symbol is located at the end of the thunder rhyme. The fermata symbol is added to give directions for incoming vowels. Apart from that, gending Guntur has a fast tempo, so when vocals come in, it seems sudden. It is known that the vocal melody after the fermata symbol has a slow tempo, and there is a change in pitch to become madenda. Where there is a significant shift in the atmosphere, therefore, it is appropriate if Mang Koko places the fermata symbol on that part. The legato symbol functions to indicate that a melody wrapped in legato must be sounded in a melodious manner, without interruption or without using beats. The use of legato in the musical manuscript for the song Guntur Galunggung shows that Mang Koko thinks critically of every sound he wants to express in the writing process.

Mang Koko's application of Western traditional musical symbols is still based on his knowledge of Sundanese arts. In Western music, there are terms *accelerando* (speeding up) and *deccrescendo* (slowing down). The function of speeding up and slowing down the tempo is also stated in the Guntur Galunggung music manuscript, but with terms that have been adapted and understood by the Sundanese. *Accelerando* is written in a slightly relaxed way, while *deccrescendo* is written superficially. Functionally the same, but interpreters need audio references or practitioners (artists) to assist in interpreting the intensity of acceleration and deceleration. The term tempo is also written in the Mang Koko music manuscript with the term movement.

So far, in Sundanese karawitan, the musical manuscripts of Mang Koko are complete in expressing good imagination in written language. Although, there are still drawbacks when compared with the results of recording traditional Western music. This comparison is made for archival analysis purposes. I was mainly writing ornamentation. To this day, the ornamentation in Sundanese karawitan vocal performances has yet to be optimal in writing. It is included in the music manuscript for the song *Guntur Galunggung*. However, one can see Mang Koko's efforts to write down vowel ornamentation in written language. The arrangement of melodic patterns adapted to the tone of the ornamentation is Mang Koko's approach to concocting the writing of ornamentation using the arrangement of tones. Although, it will not be as precise and detailed as the recited ornamentation. Presumably, this step was caught from Mang Koko's trained hearing ability. His bimusical experience greatly influences his sensitive sound perception. The use of insert notes 1- (di), 2 + (meu), and 3- (ni) in the melodic composition of the song *Guntur Galunggung* slightly proves that Mang Koko is exploratory in composing melodic lines.

Indeed, all of Mang Koko's stages in creating a piece of music cannot be avoided from his musical experience [27]. The symbols of Western music used do not merely represent writing in musical manuscripts. However, Mang Koko's need for musical phenomena, which he wrote using the damina notation system, still cannot cover everything he wants to work on. Therefore, he "borrowed" the symbols of Western music to represent (temporarily) some of the ideas of his written language. Adaptation is an alternative to actualising Mang Koko's brilliant ideas. Thus, the resulting musical notation blends between musical symbols in the damina notation system and the Western notation system. In reading Mang Koko's musical manuscripts, especially the song *Guntur Galunggung*, readers need two basic musical knowledge: Sundanese karawitan and Western music. Although only partially mastered. However, at least reading the manuscript can run optimally (read-imagine-sound).

4 Conclusion

Mang Koko's transformation of the vehicle of imagination into written language has an identity that is interrelated with his behaviour and life experiences. Mang Koko's mastery of Western music is one of the solid reasons for his efforts to write his works in written form. The creative process behind the desk – similar to how Western music composers work – is carried out by Mang Koko before finally entering the stage of exploring sound media (waditra and vocals). Mang Koko works to optimise the expression's power from reading and interpreting poetry to composing and selecting musical elements. Traditional Western musical symbols in the Mang Koko music manuscript result from an adaptive compromise with Sundanese musical idioms.

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