DoEPAK

DuPáK DoEPAK POPPENSPE(E)LMUSEUMKRUIMELKRANTKRABBEL DoEPAK DuPáK
Newsletter and Scribblings No. 293d

De cium – kiss – van Katrijn

Dutch-Indonesian tactile puppetry audio book

Doepak is een educatieve uitgave over het (volks)poppentheater voor jong en oud. In deze kruimelkrant en -krabbel lees je wat er allemaal te doen is in het Poppenspe(e)lmuseum. Doepak est une publication éducative en langue néerlandaise qui donne beaucoup d'informations sur les coulisses du théâtre de marionnettes populaire. Doepak ist eine Zeitung für Jung und Alt über das (Volks)Puppentheater. Doepak is a cheerful, educational and colourful Dutch-language newsletter packed with background information about folk and mainstream puppet theatre. Doepak presents some unusual theatre forms, far beyond the confines of our own fantasy!

Poppenspe(e)lmuseum © Kerkweg 38 8193 KL Vorchten T.: +31(0)578 - 63 13 29 Info: +31(0)578 - 56 02 39 www.poppenspelmuseum.nl info@poppenspelmuseum.nl

De cium van Katrijn: Dutch-Indonesian tactile puppetry audio book
Project for visually impaired - blind and partially sighted - and sighted museum visitors. 'De cium - kiss - van Katrijn', a colourful puppet theatre book, is suitable for people of all ages: a meeting between two old-Dutch puppetry characters and four Javanese *punakawan* (wayang kulit clowns).

In a series of puppetry scenes, Katrijn (the Dutch Judy) first proposes to Jan Klaassen (the Dutch Mr Punch). Next she asks Semar, Nala Gareng, Bagong, and Petruk to marry her, but they all say 'no'. Petruk advises her to marry Jan Klaassen. Jan finally gives in and agrees to marry Katrijn, who then kisses him (kus, kiss, cium).

Musical compositions: gamelan with a barrel organ
A unique feature of 'De cium van Katrijn' is the musical accompaniment by a street barrel organ and original gamelan sounds. The Puppetry Museum commissioned Sinta Wullur, an Indonesian-Dutch gamelan musician, pianist, singer, and classical composer, to produce a musical composition, which was inspired by the Dutch tearjerker 'De Zuiderzeeballade'.

Renadi Santoso, a musician and composer specialised in Indonesian music, was the second person we commissioned to produce a musical composition. His composition is based on western and eastern musical motifs. Sources of inspiration include: the clownesque atmosphere of a traditional European street puppet theatre, a wayang kulit and gamelan performance on Java, and the sounds of a typically Dutch barrel organ.

See: http://www.poppenspelmuseumbibliotheek.nl/ciumvideo.html
- composition by Sinta Wullur, and
http://www.poppenspelmuseumbibliotheek.nl/ciumvideo_2.html
- composition by Renadi Santoso.

See also: http://www.poppenspelmuseumbibliotheek.nl/cium.html
- pictures tactile audio book with music: kroncong - keroncong - orchestra Eurasia Lief Indië (1935).

Dutch voice: Otto van der Mieden.

Appendices: musical texture, composition and notation – Renadi Santoso and Sinta Wullur.

Pictures: screen shots film presentation 'De cium van Katrijn'. Realization tactile audio book: Birgit Tomesen and Otto van der Mieden.

Poppenspe(e)lmuseum Musée de Marionnettes et de Guignol Puppentheatermuseum Puppetry Museum (ANBI)
Kerkweg 38 8193 KL Vorchten NL Tel./Tél.: +31(0)578 - 56 02 39 Info: +31(0)578 - 63 13 29
www.poppenspelmuseumbibliotheek.nl http://www.poppenspelmuseumbibliotheek.nl/Wayang.aspx
info@poppenspelmuseum.nl www.poppenspelmuseum.nl www.poppenspelmuseum.nl/onderwijs
http://www.poppenspelmuseumbibliotheek.nl/blinden.aspx
www.geheugenvannederland.nl/poppenspel2

Old-Dutch Jan Klaassen and his wife Katrijn
Scenes from puppet theatre with characters such as the old-Dutch Jan Klaassen, Katrijn, the baby and an animal are applied internationally. Jan Klaassen originated during the seventeenth century. He resembles the Hungarian Vitéz László, the French Polichinelle, the English Punch and the German Kasper(l). In hand puppet theatre Jan and his wife Katrijn and Mr Punch and his wife Judy are the parents of one baby. In addition to a fixed set of puppets, the folk puppeteer generally also has a puppet that represents an animal. This is usually a monster with a large mouth that snaps. In English Punch and Judy shows a puppet dog or even a real one is often used.

Wayang puppetry from Java
Wayang literally means 'shadow'. The word comprises puppet and shadow play, dance and masquerade from Indonesia. The gamelan orchestra is an indispensable part of wayang performances. The orchestra consists of xylophones, gongs, flutes, a drum and stringed instruments. Singing voices are also essential. The dalang is the puppeteer and leader of the orchestra that sits behind him. He moves all the figures, speaks their parts, sings and narrates the story. The dalang sits behind the shadow play screen facing the audience. Wayang performances usually last all night. The shadow puppets of the wayang kulit theatre are made of leather.

Picture: removable felt-fabric page from the 'De cium van Katrijn' tactile audio book. Puppetry scene with Petruk: a wayang kulit figure made from water buffalo hide, holding a *sapu lidi* - a hand broom made of coconut leaf spines – in his right hand. Implementation of the tactile puppet theatre book: Birgit Tomesen and Otto van der Mieden.

De cium – kiss - van Katrijn (2020)

Composition for (barrel) organ and Javanese gamelan in pelog and slendro

Music: Renadi Santoso
renadi.business.site

Commissioned by the Poppenspe(e)lmuseum Vorchten (www.poppenspelmuseum.nl) ***gamelan parts***

Note 1: to successfully combine with the accompanying barrel organ audio file of the Poppenspe(e)lmuseum or with the barrel organ itself, make sure to use gamelan instruments in the RRI tuning.

Note 2: the following parts are suggestions. It is allowed and in specific cases maybe even advisable to adapt and improvise according to taste and/or situation.

Note 3: since the tempo of the Poppenspe(e)lmuseum barrel organ book is unintentionally cut in a lower tempo than originally intended, this notation should be approached as a starting point for the performer and not as a final end result. The performers should in any case feel free to adapt their part, especially when combining with the (slower) performance of the barrel organ of the Poppenspe(e)lmuseum.

Note 4: an audiofile with the combined gamelan and organ parts is available for reference. Please note that this has the intended higher tempo.

Note 5: performing with a real life organ player is also possible. A separate notation of the organ part is available. Also available are audio files of gamelan only and organ only.

Note 6: throughout part 2 (Dialogs) and part 3 (Postlude) lavish alok / sengga'an vocals are required. Performers are encouraged to compose their own arrangement/improvisation. The audiofile can be used as reference.

1-Prelude (in pelog, 3/8)

Saron: |. . . . . |. . . . . [: . . . . . |76 54 32 |1 . . . . . |. . . . . |. . . . . |56 76 53 |1 . . . . . |. . . . . |. . . . . |56 76 53 |5 . . . . . |. . . . . |. . . . . |. . . . . |. . . . . :] 76 54 32 |1
Peking: idem as saron.
Bonang Barung: idem, low and high octave
Bonang Panerus high octave (imbalan two players if desired):
|. . . . . |. . . . . |. . . . . [: 76 54 32 |56 75 67 |56 75 67 |123 123 |131 213 |567 567 |567 567 |123 123 |13 12 13 |123 234 |53 42 32 |123 234 |53 42 32 |123 234 |53 42 32 |123 234 :] in the repetition replace last bar (123 234) with (76 54 32 |1).
Kendang may improvise on basic patterns: |: D . .k Tp :| for seleh 1. |: d . . p . p :| for seleh 5. Listen to the audiofile if a reference is needed.

Extra variations
Bonang Barung: |. . . . . |. . . . . [: . . . . . |76 54 32 [: 1/i 1/i . 1/i . 1/i | 1/i 1/i . 1/i . 1/i | 1/i 1/i . 1/i . 1/i |111 i .1 :] [: 5/5 5/5 . 5/5 . 5/5 :]
seven times (5/5), then repeat whole line. In the repetition play 5/5 only six times, then end with 76 54 32 | 1
Alternatively, replace 1/i 1/i . 1/i . 1/i with 5/5 throughout.
Bonang Barung can also play the Bonang Panerus part above. Either simultaneously or as alternative.

2-The Cium Dialogs (in slendro, 4/8)

Saron: . . . . |. . . . |. . . . [: 66 55 3 2 | 1 2 3 . | 66 55 3 2 | 1 . 1 . | 66 55 3 2 | 13 23 5 . | 66 55 3 21 | **6** . . . |
11 .1 1 22 | .2 35 23 1 | 22 .2 2 33 | .3 56 35 2 | 66 .6 6 1 | . 5 5 5 | 22 .2 .3 52 | 6 . ii . :] . . [: 66 55 3 2 | 1 2 3 .

| 66 55 3 2 | 1 . 1 . | 66 55 3 2 | 13 23 5 . | 66 55 3 21 | 6 . . . |
11 .1 1 22 | .2 35 23 1 | 22 .2 2 33 | .3 56 35 2 | 66 .6 6 1 | . 5 5 5 | 22 .2 .3 52 | 6 . ii . :]
. . [: 66 55 3 2 | 1 2 3 . | 66 55 3 2 | 1 . 1 . | 66 55 3 2 | 13 23 5 . | 66 55 3 21 | 6 . . . |
11 .1 1 22 | .2 35 23 1 | 22 .2 2 33 | .3 56 35 2 | 66 .6 6 1 | . 5 5 5 | 22 .2 .3 52 | 6 . ii . :]

Peking doubles the saron part, but where 66 55 3 2 | 1 2 3 . is notated, the peking may play the variation 66 55 33 22 | 11 22 3 .
Gong/Kempul: 6 = Gong Ageng (3) **6** and **1** are Kempul. See first saron line for reference. Gong/Kempul plays in all lines.

Bonang Barung: . . . . |. . . . |. . . . | .5 6 56 .5 | .3 5 35 .3 | .2 3 23 .2 | .1 2 12 12 | .5 6 56 .5 | .3 5 35 .3 | .1 2 12 35 | 6 . . . |
play octaves: 11 .1 1 11 | . . . . | 22 .2 2 22 | . . . . | 11 .1 1 1 | . . . . | 33 .3 .3 52 | 6 . 22 . | (22 = wood on kettle)

.5 6 56 .5 | .3 5 35 .3 | .2 3 23 .2 | .1 2 12 12 | .5 6 56 .5 | .3 5 35 .3 | .1 2 12 35 | 6 . . . |
11 .1 1 11 | . . . . | 22 .2 2 22 | . . . . | 33 .3 3 3 | . . . . | 66 .6 .3 52 | 6 . 22 . |

. . | .5 6 56 .5 | .3 5 35 .3 | .2 3 23 .2 | .1 2 12 12 | .5 6 56 .5 | .3 5 35 .3 | .1 2 12 35 | 6 . . . |
11 .1 1 11 | . . . . | 22 .2 2 22 | . . . . | 11 .1 1 1 | . . . . | 33 .3 .3 52 | 6 . 22 . |

.5 6 56 .5 | .3 5 35 .3 | .2 3 23 .2 | .1 21 12 36 | .5 6 56 .5 | .3 5 35 .3 | .1 2 12 35 | 6 . . . |
11 .1 1 11 | . . . . | 22 .2 2 22 | . . . . | 33 .3 3 3 | . . . . | 66 .6 (.3 52 | 6) . 22 . | (xxx) may be omitted

. . | .5 6 56 .5 | .3 5 35 .3 | .2 3 23 .2 | .1 21 12 36 | .5 6 56 .5 | .3 5 35 .3 | .1 2 12 35 | 6 . . . |

11 .1 1 11 | . . . . | 22 .2 2 33 | . . . . | 33 .3 3 2 | . . . . | 11 .1 .3 52 | 6 . 22 . | (22 = wood on kettle)

.5 6 56 56 | .3 5 35 35 | .2 3 23 23 | .1 2 12 12 | .5 6 56 56 | .3 5 35 35 | .1 2 12 35 | 6 . . . |
11 .1 1 22 | . . . . | 22 .2 2 33 | . . . . | 33 .3 3 6 | . . . . | 66 .i .3 52 | ***pelog:*** *6 . 76 53* |

3-Postlude (in pelog, 3/8)

Saron: 1 . . . . . | . . . . . | . . . . . | 56 76 53 |1. . . . . |. . . . . |. . . . . |56 76 53 |5. . . . . |56 76 53 |5 . . . . . |56 76 53 |5 . . . . . | 56 76 53 |5 . . . . . | 76 54 32 | 1 . . . . . | . . . . . | . . . . . | 56 76 53 |1. . . . . |. . . . . |. . . . . |56 76 53 |5. . 5 . 5 |56 76 53 |5 . . 5 . 5 |56 76 53 | 5. . 5 . 5 | 56 76 53 |5 . . . . . | . . . . . | . . 5 3 | 1 . . . . . (saron)
| . . 12 35 | i . . . . . (bonang)
| . . 12 35 | 7 . . . . . (peking)

Peking: idem as saron, except for the last bar.
Bonang Barung: idem, low and high octave, except for the last bar.
Bonang Panerus high octave (imbalan two players if desired):
|. . . . . |. . . . . |. . . . . [: 76 54 32 |56 75 67 |56 75 67 |123 123 |131 213 |567 567 |567 567 |123 123 |13 12 13 |123 234 |53 42 32 |123 234 |53 42 32 |123 234 |53 42 32 |123 234 :] in the repetition replace last bar (123 234) with (76 54 32 |1).
Kendang may improvise on basic patterns: |: D . .k Tp :| for seleh 1. |: d . . p . p :| for seleh 5. Listen to the audiofile if a reference is needed.

Extra variations
Bonang Barung: |. . . . . |. . . . . [: . . . . . |76 54 32 [: 1/i 1/i . 1/i . 1/i | 1/i 1/i . 1/i . 1/i | 1/i 1/i . 1/i . 1/i |111 i .1 :] [: 5/5 5/5 . 5/5 . 5/5 :] seven times (5/5), then repeat whole line. In the repetition play 5/5 only six times, then end with 76 54 32 | 1
Alternatively, replace 1/i 1/i . 1/i . 1/i with 5/5 throughout.
Bonang Barung can also play the Bonang Panerus part above. Either simultaneously or as alternative.

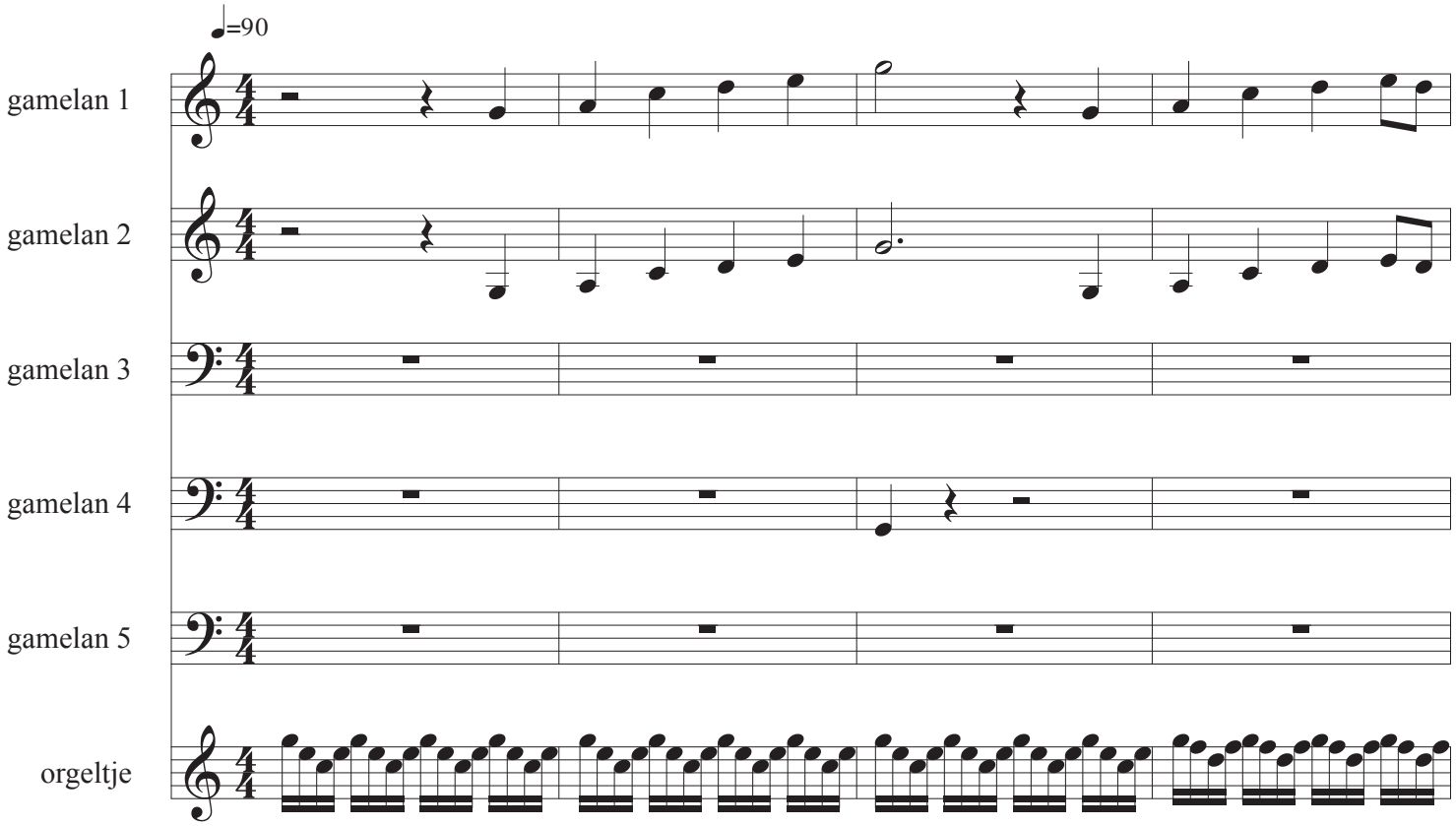
Score

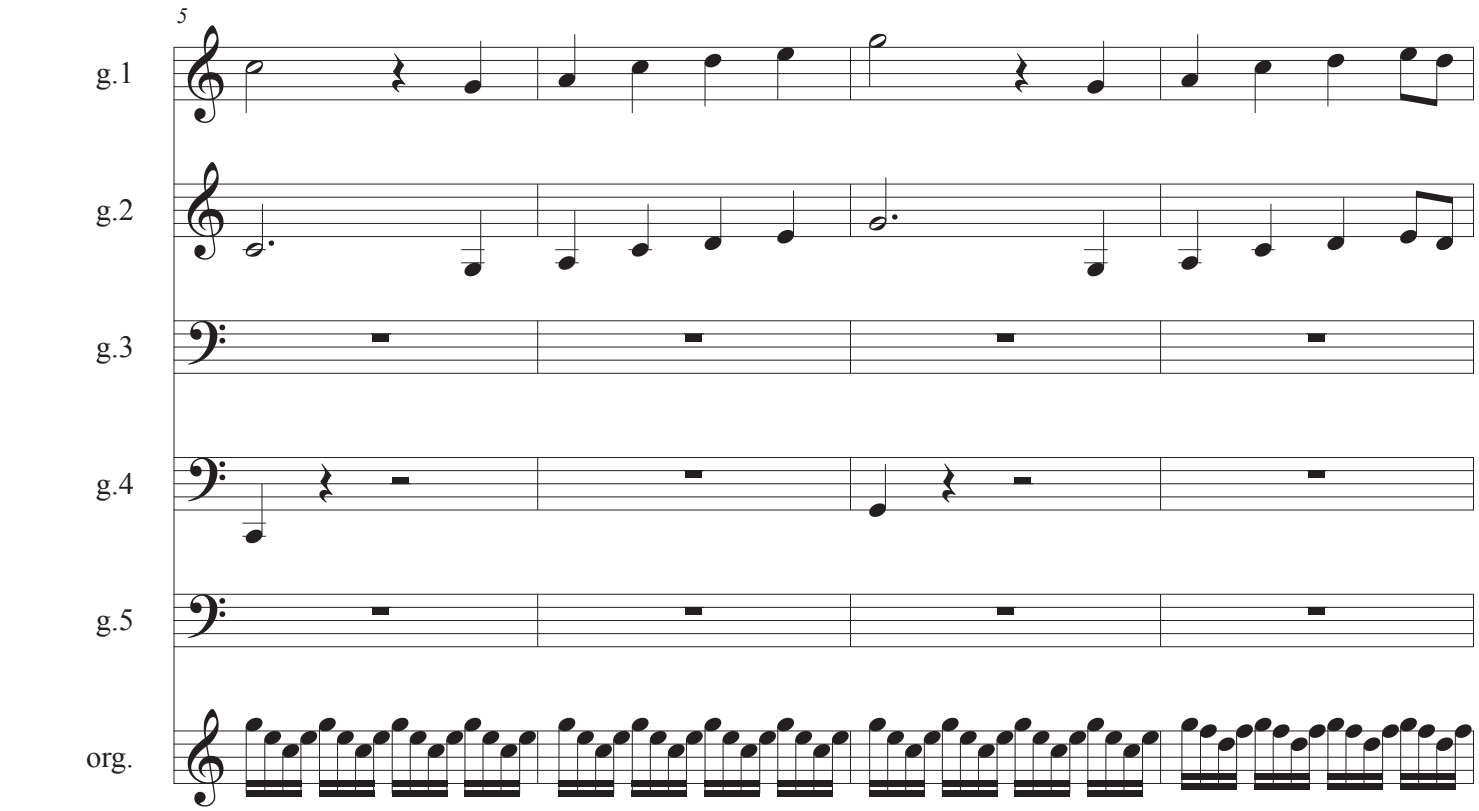
Introductie

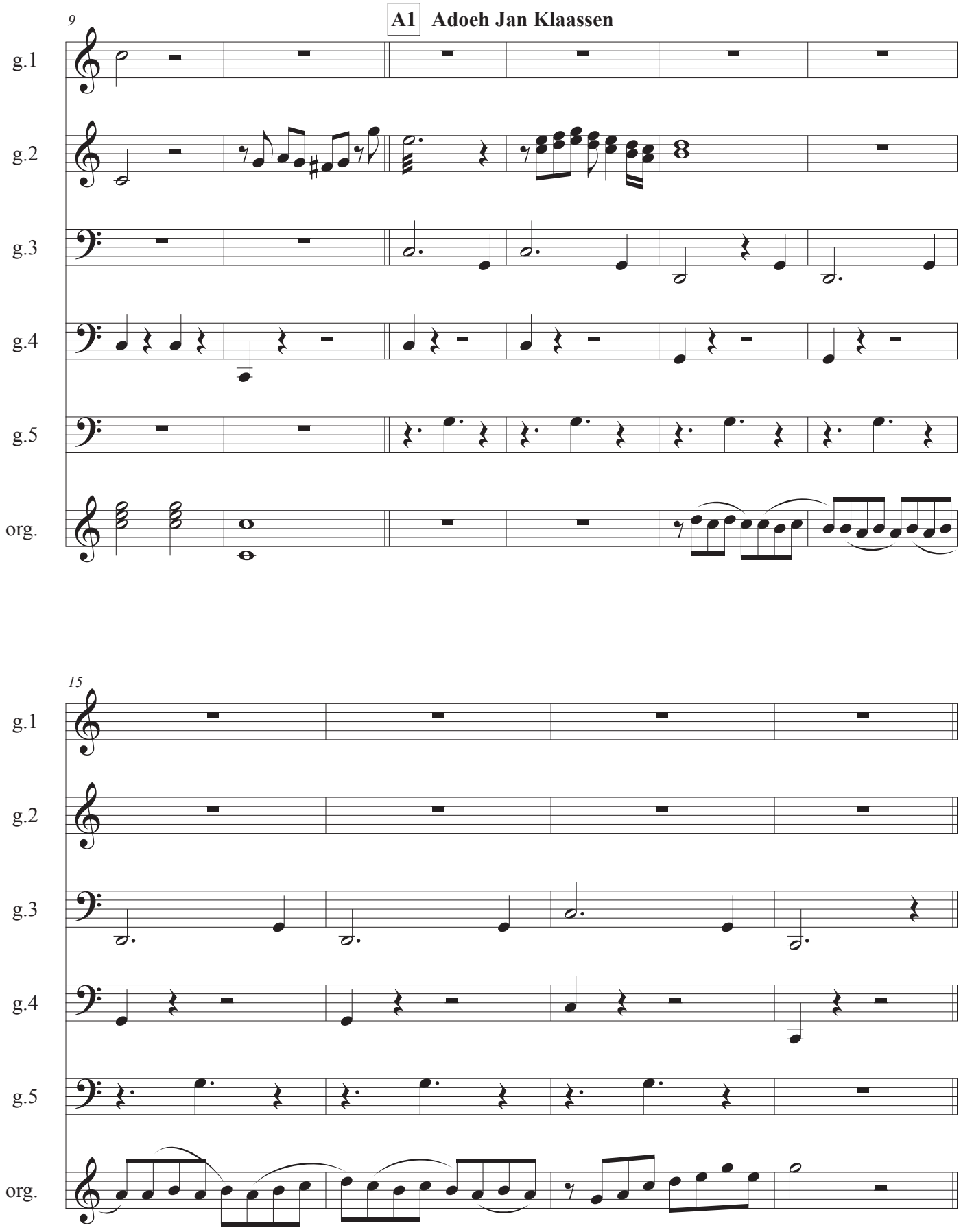
Cium van Katrijn

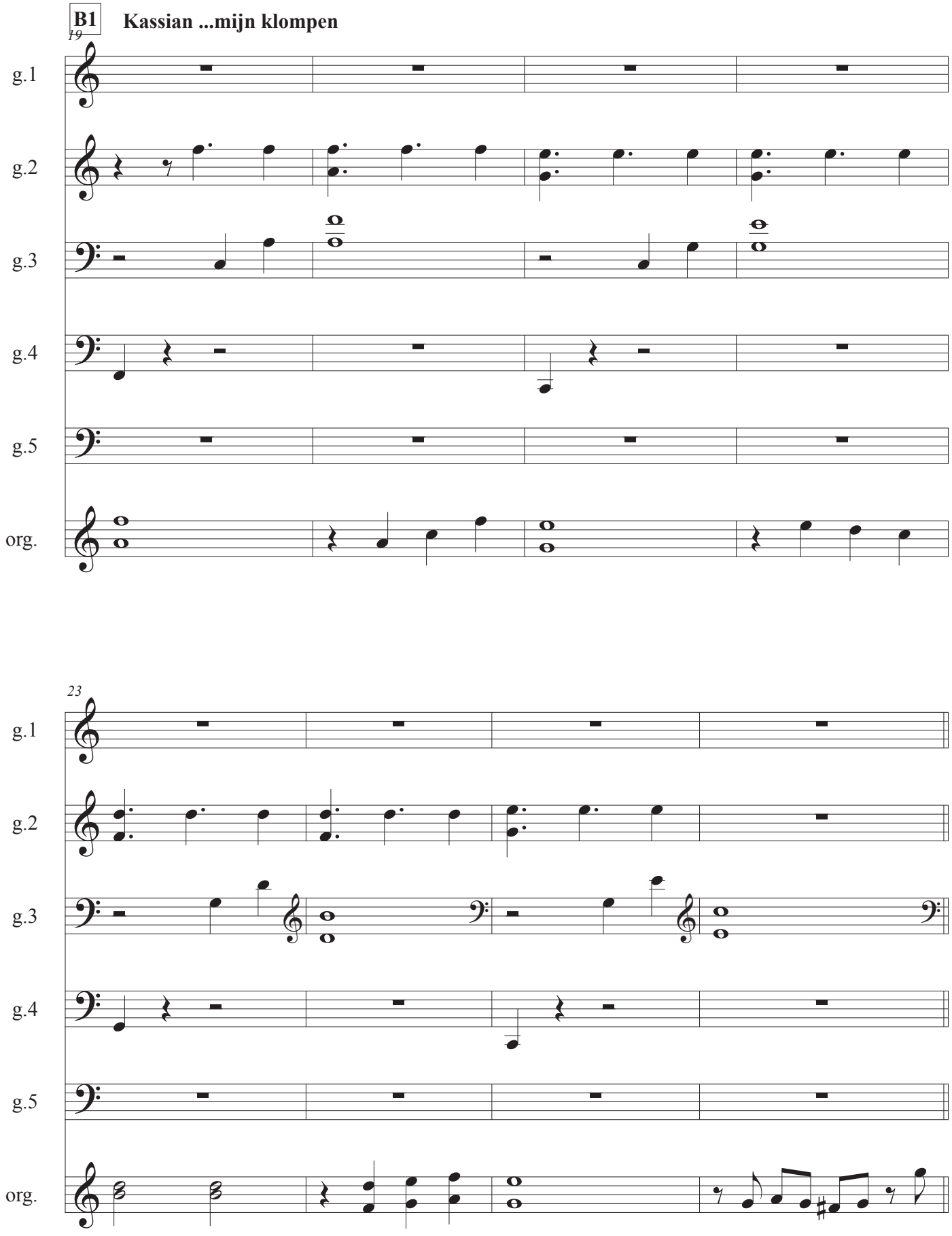
Sinta Wullur

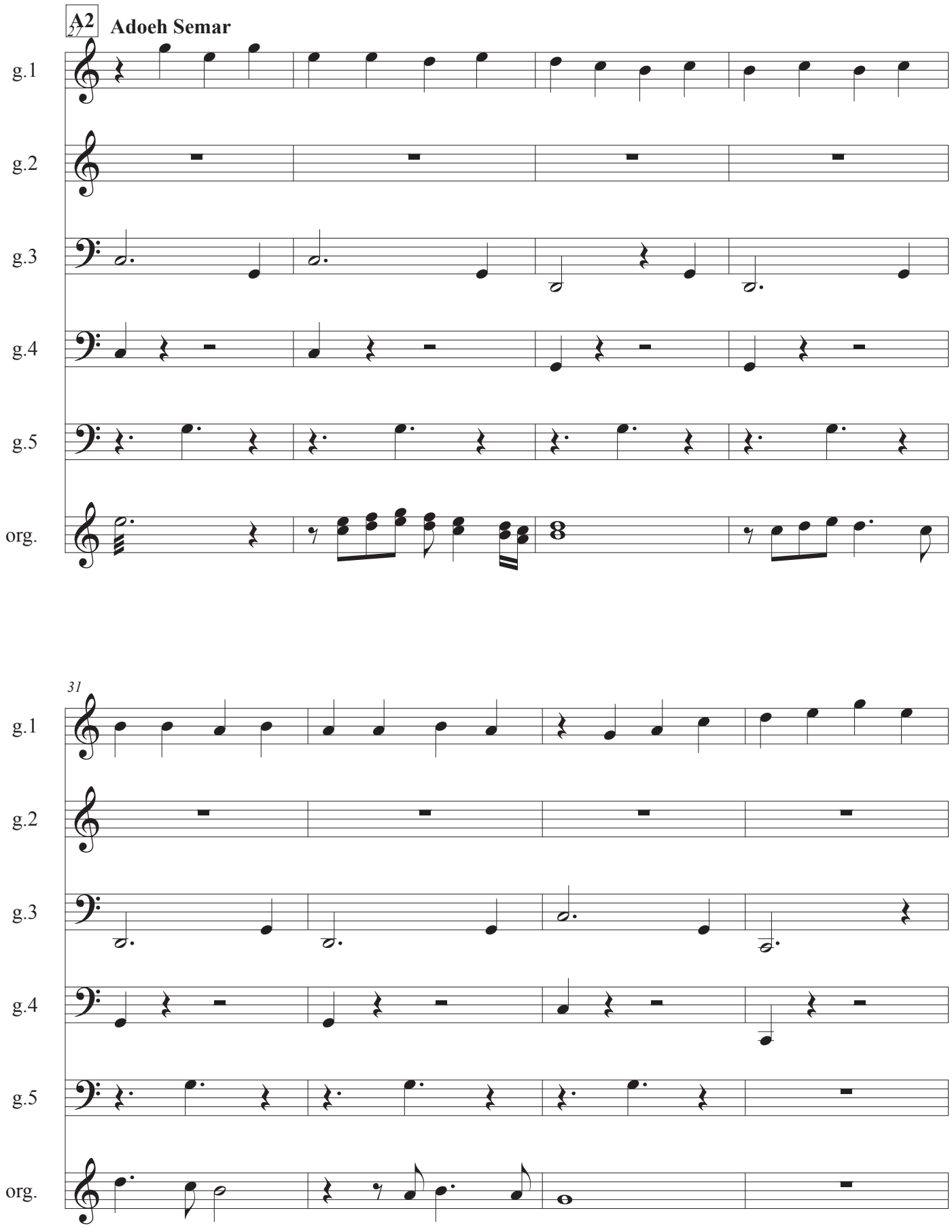
♩=90

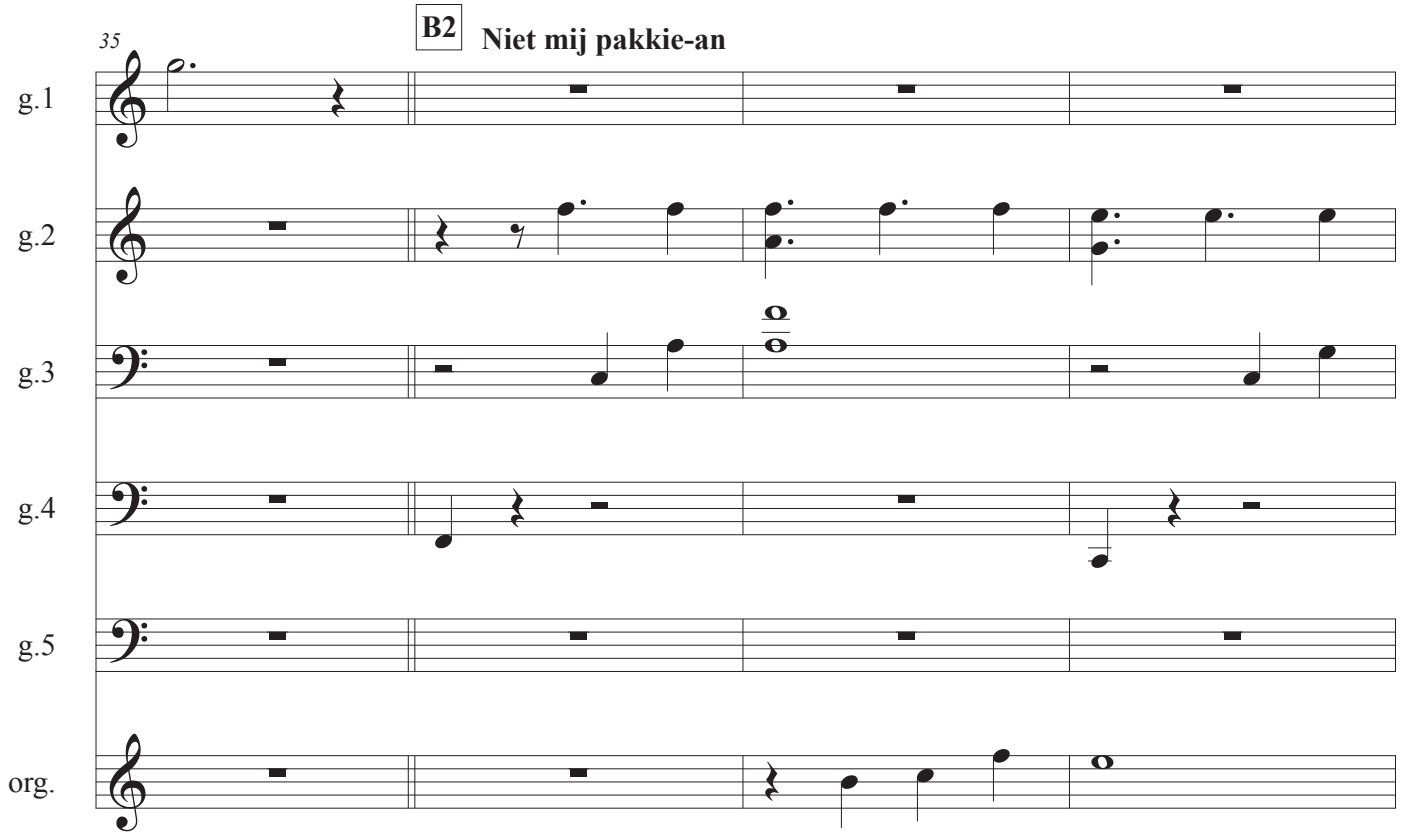


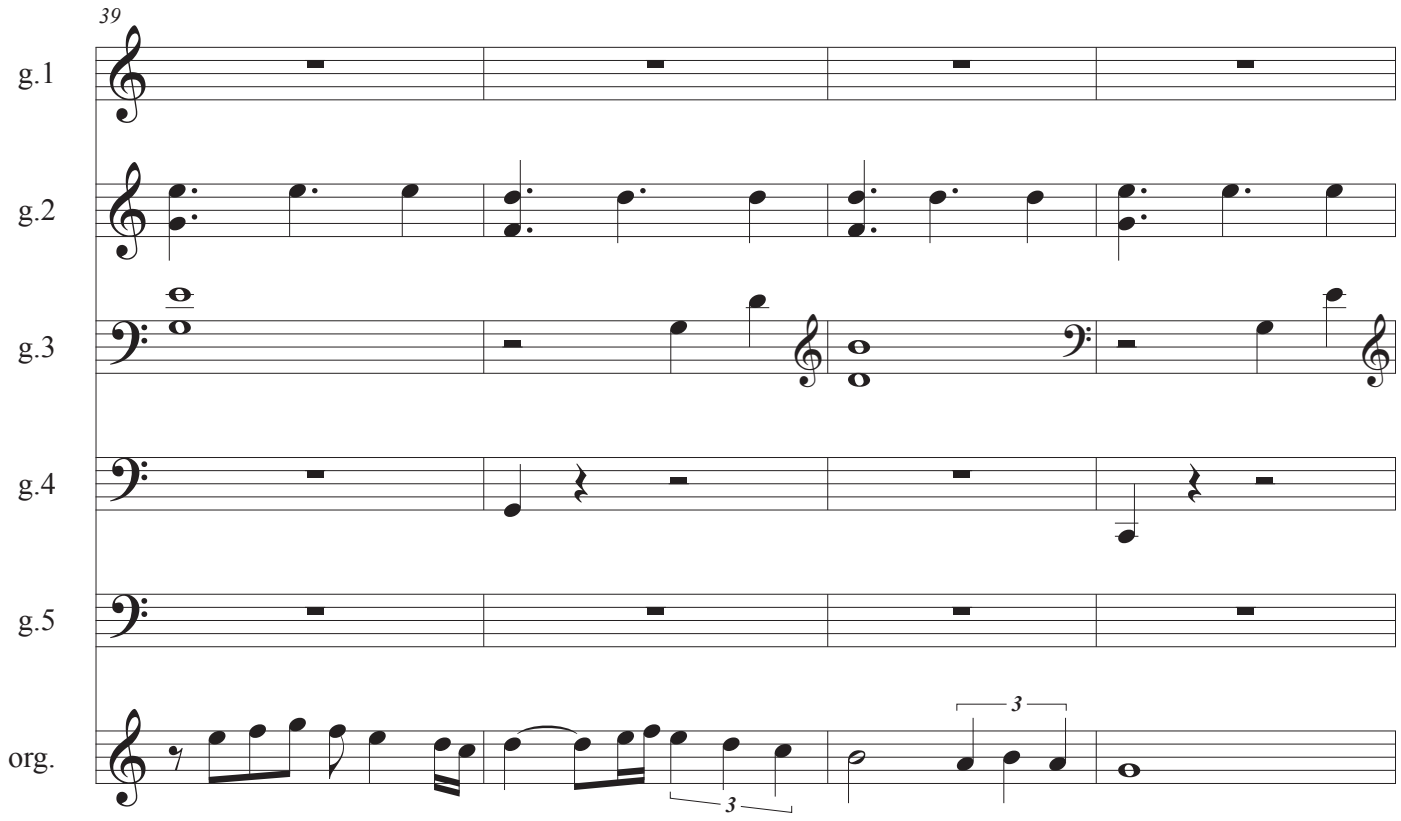


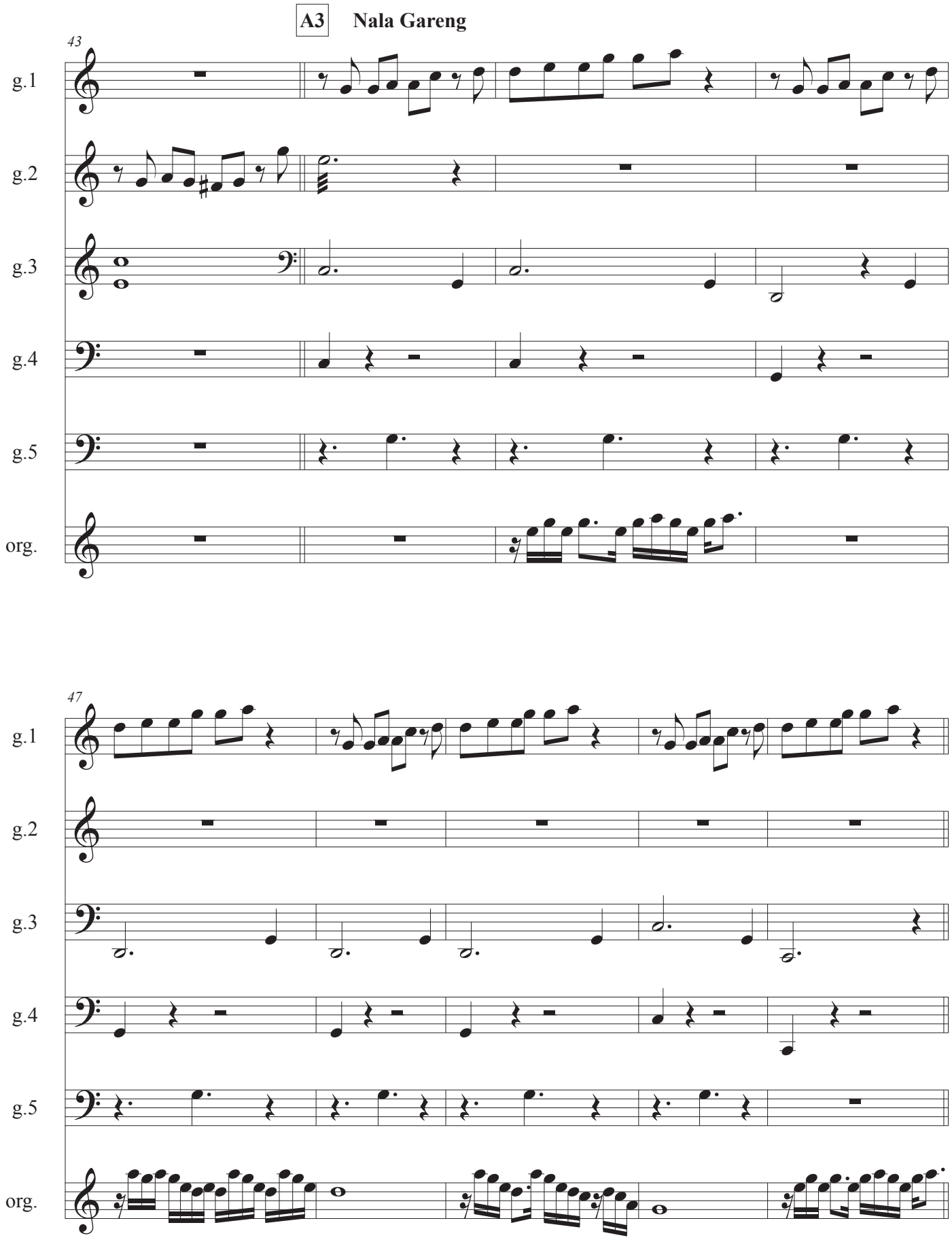

9
A1 Adoeh Jan Klaassen
g.1
g.2
g.3
g.4
g.5
org.
15
g.1
g.2
g.3
g.4
g.5
org.


B1
Kassian ...mijn klompen
19
g.1
g.2
g.3
g.4
g.5
org.
23
g.1
g.2
g.3
g.4
g.5
org.

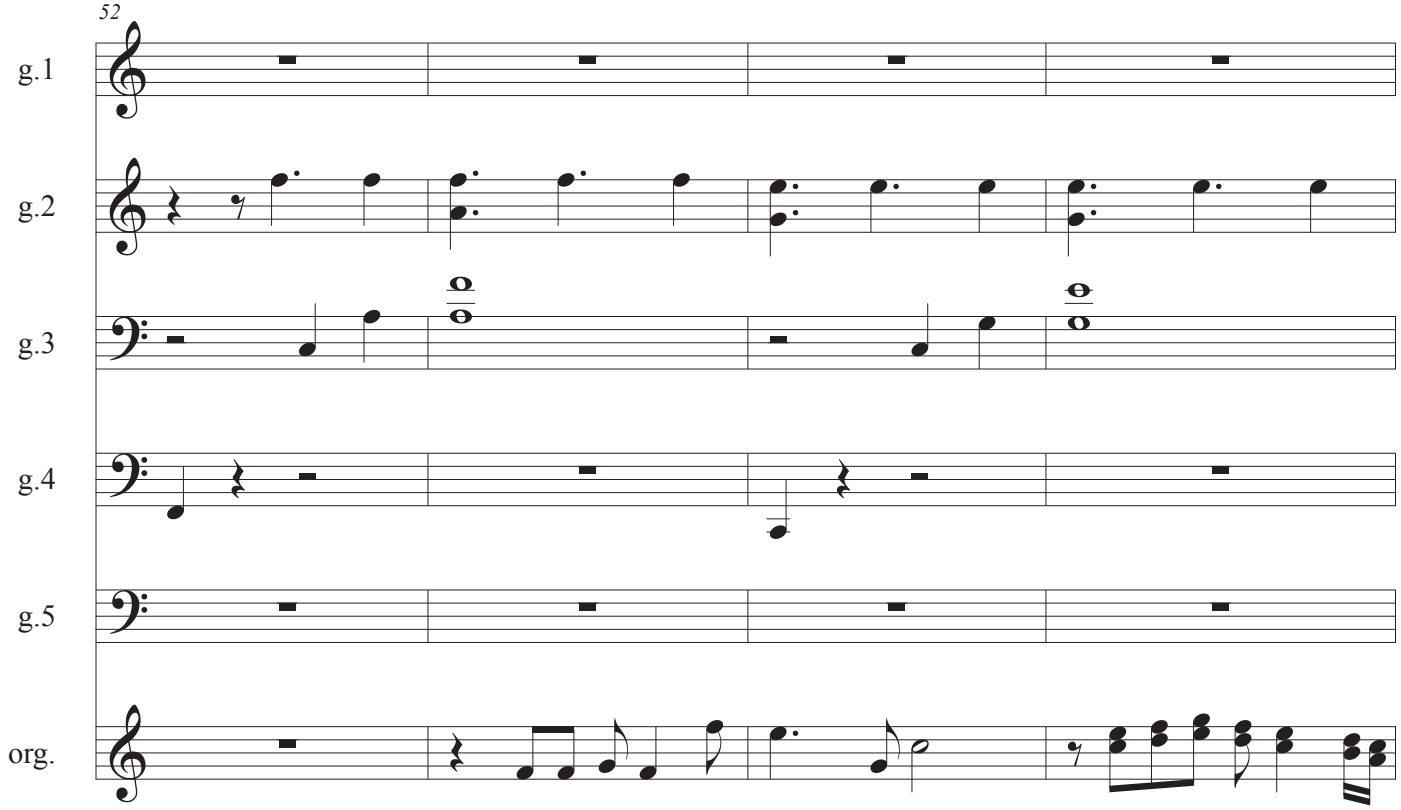

A2
Adoeh Semar
27
g.1
g.2
g.3
g.4
g.5
org.
31
g.1
g.2
g.3
g.4
g.5
org.

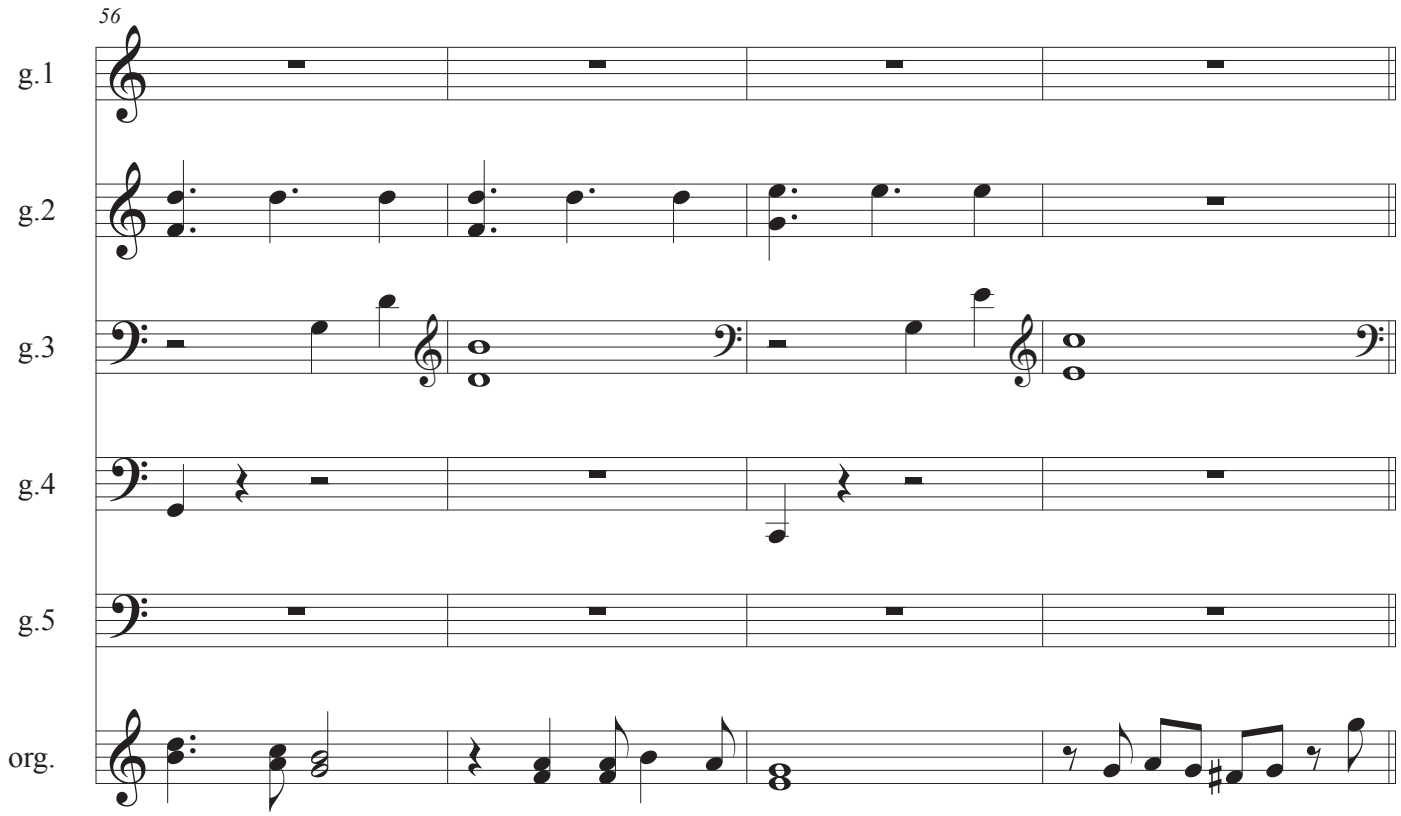

35
B2
Niet mij pakkie-an
g.1
g.2
g.3
g.4
g.5
org.

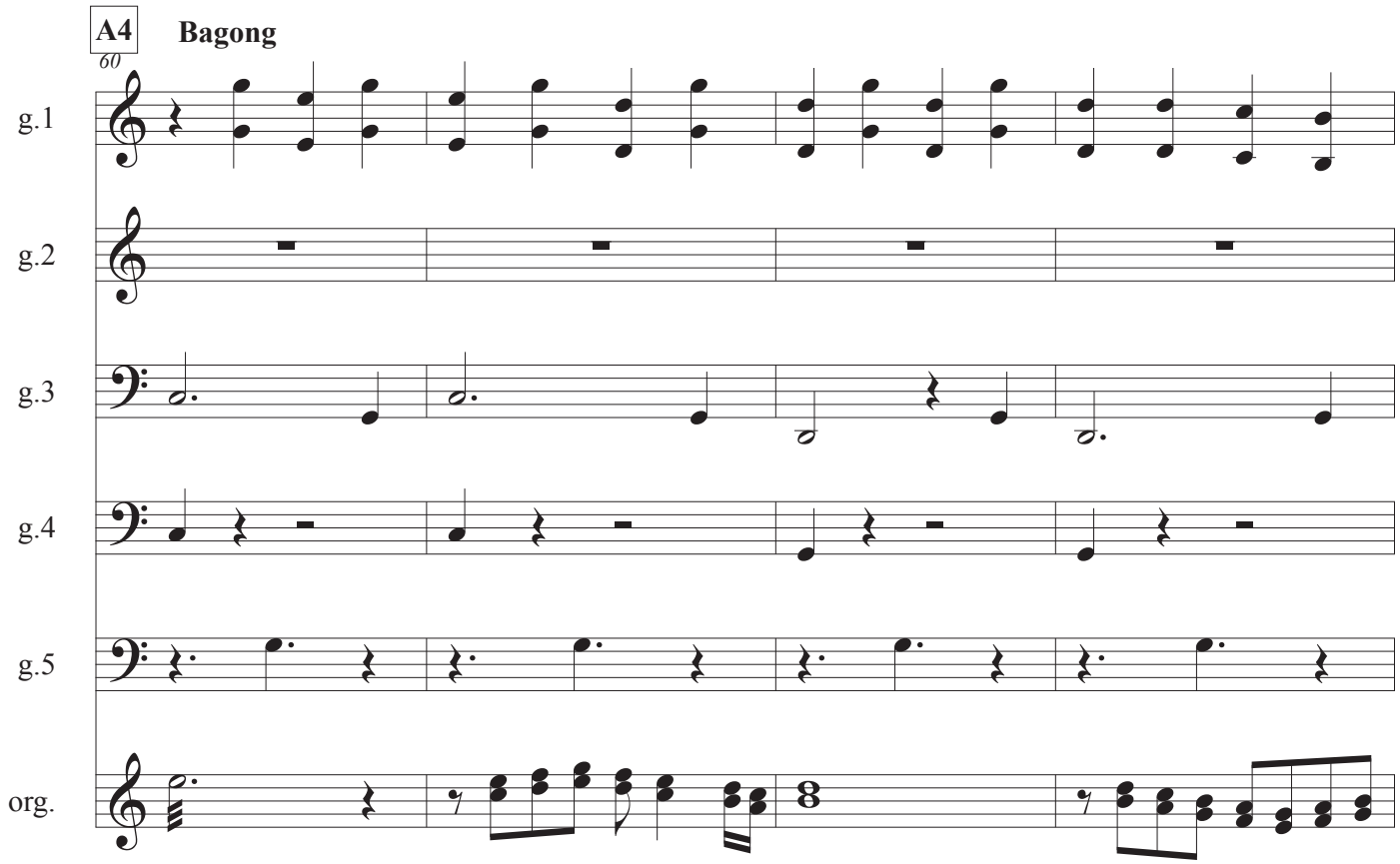

39
g.1
g.2
g.3
g.4
g.5
org.
3
3

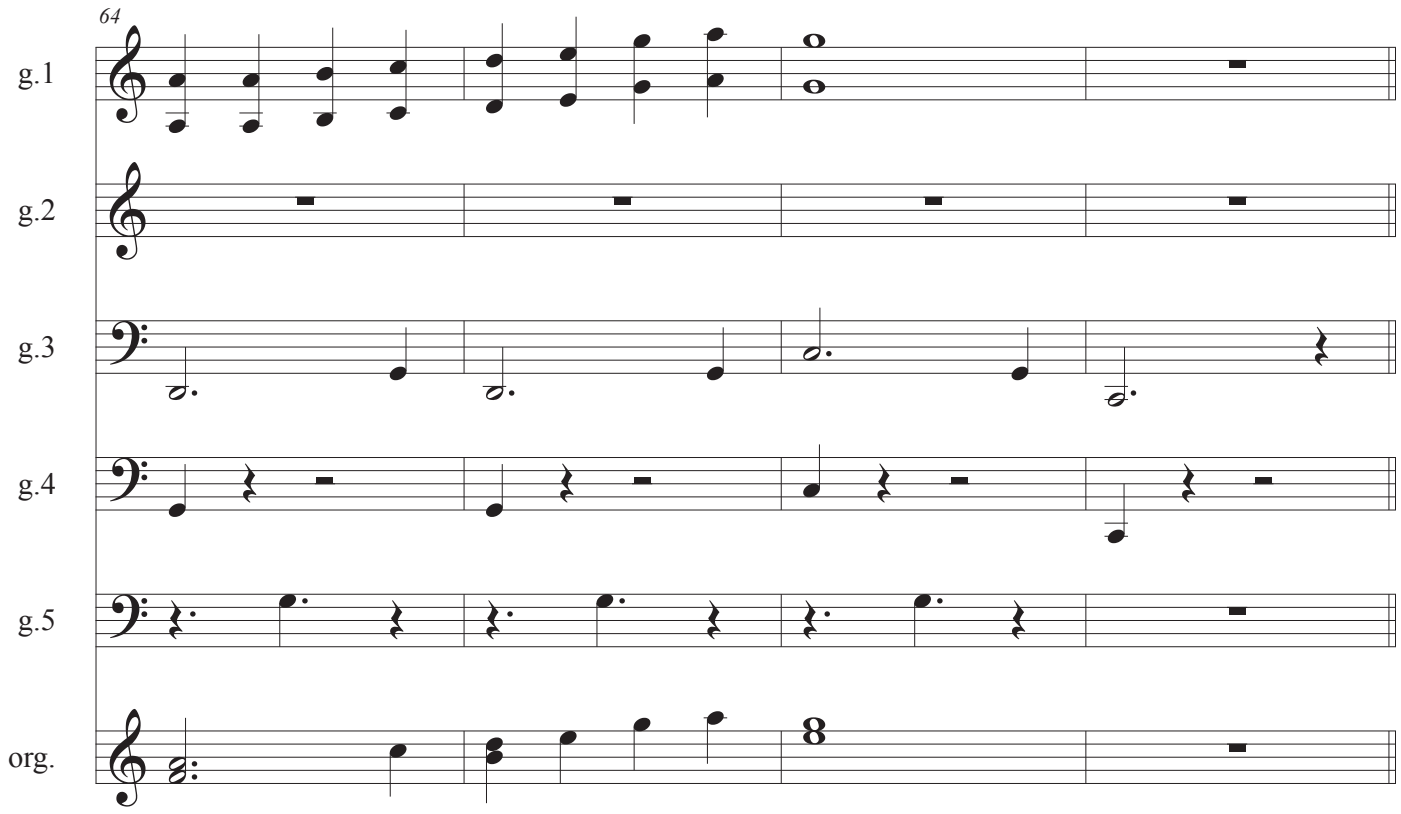

A3
Nala Gareng
43
g.1
g.2
g.3
g.4
g.5
org.
47
g.1
g.2
g.3
g.4
g.5
org.

B3 **met zo'n uiterlijk**






A4
Bagong
60
g.1
g.2
g.3
g.4
g.5
org.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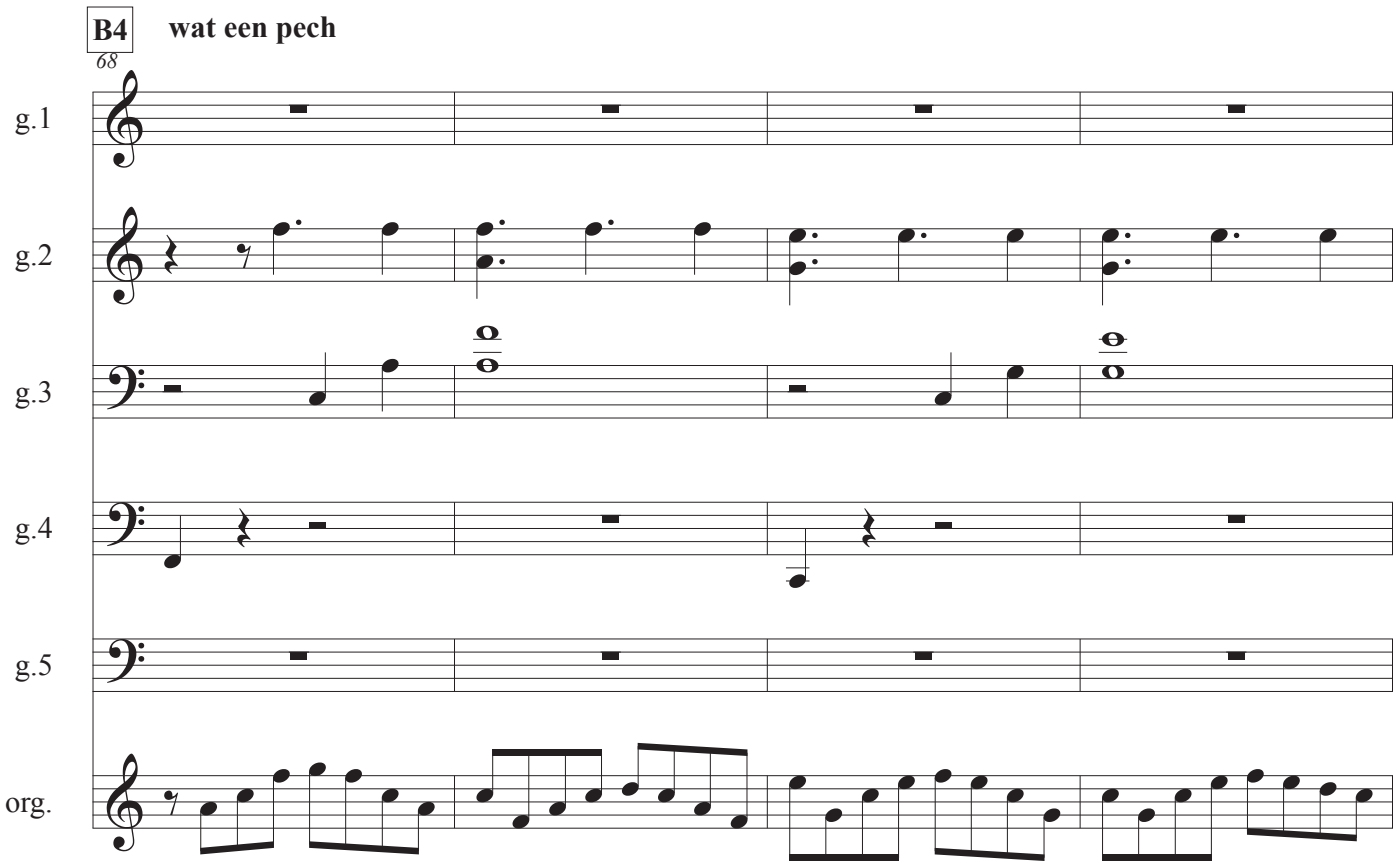
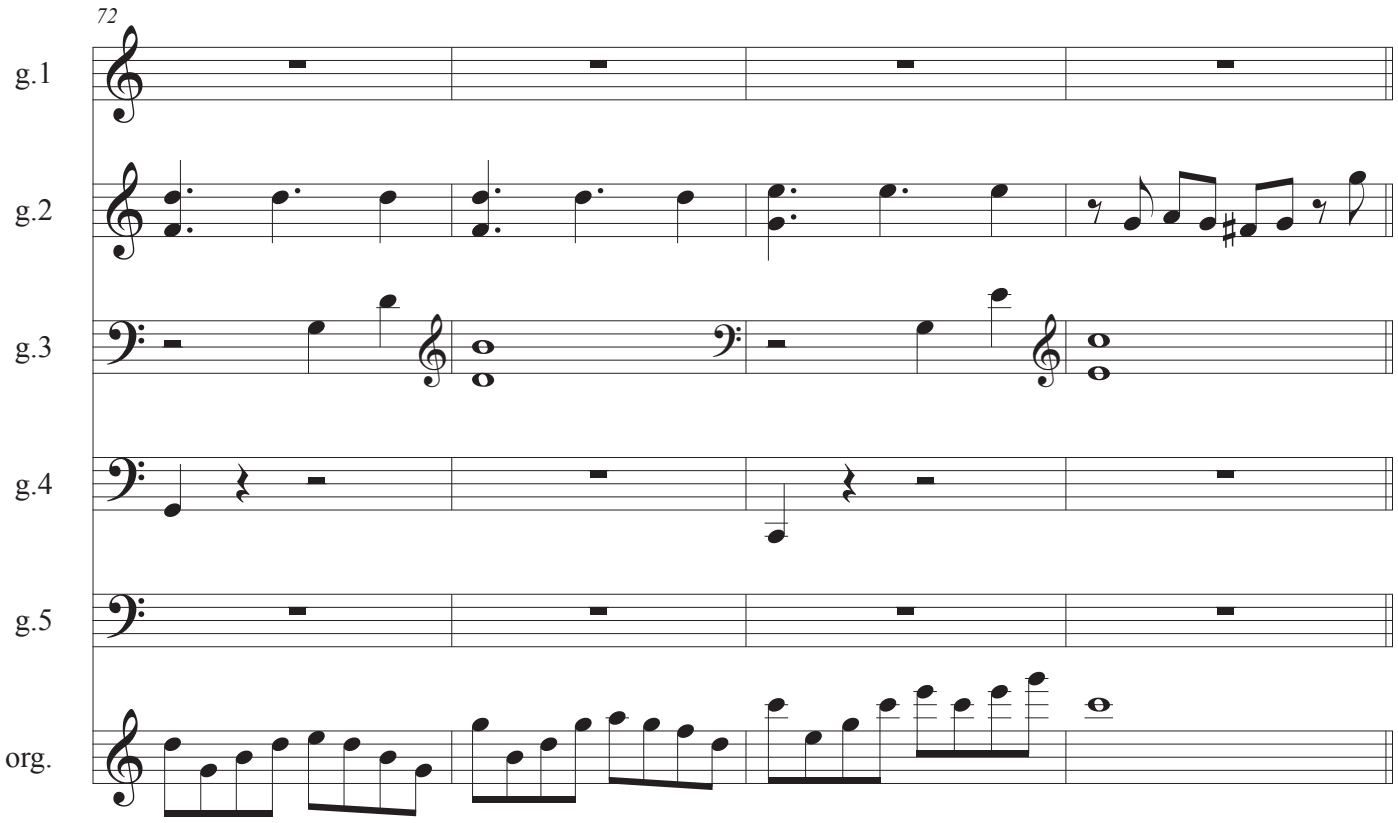
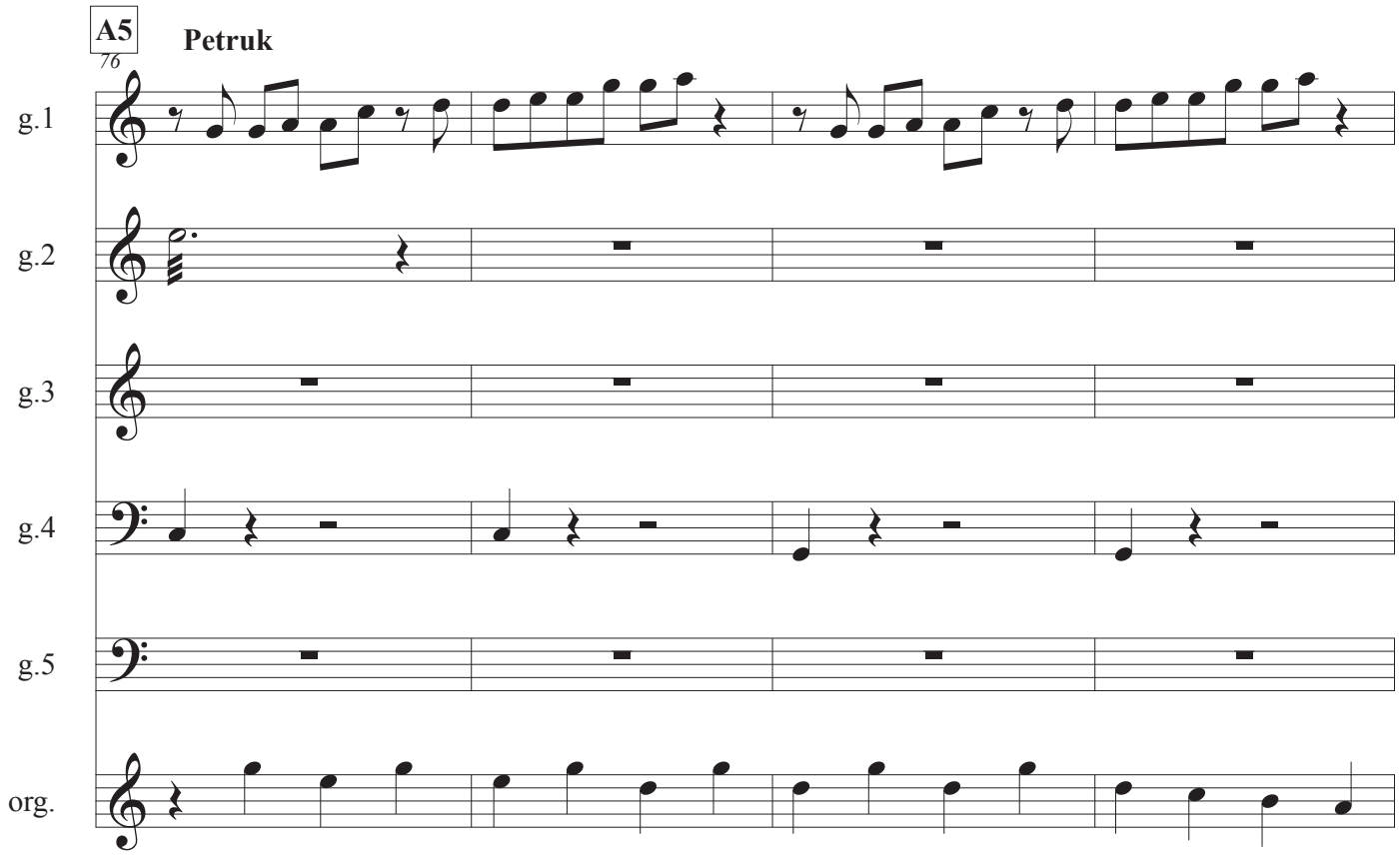
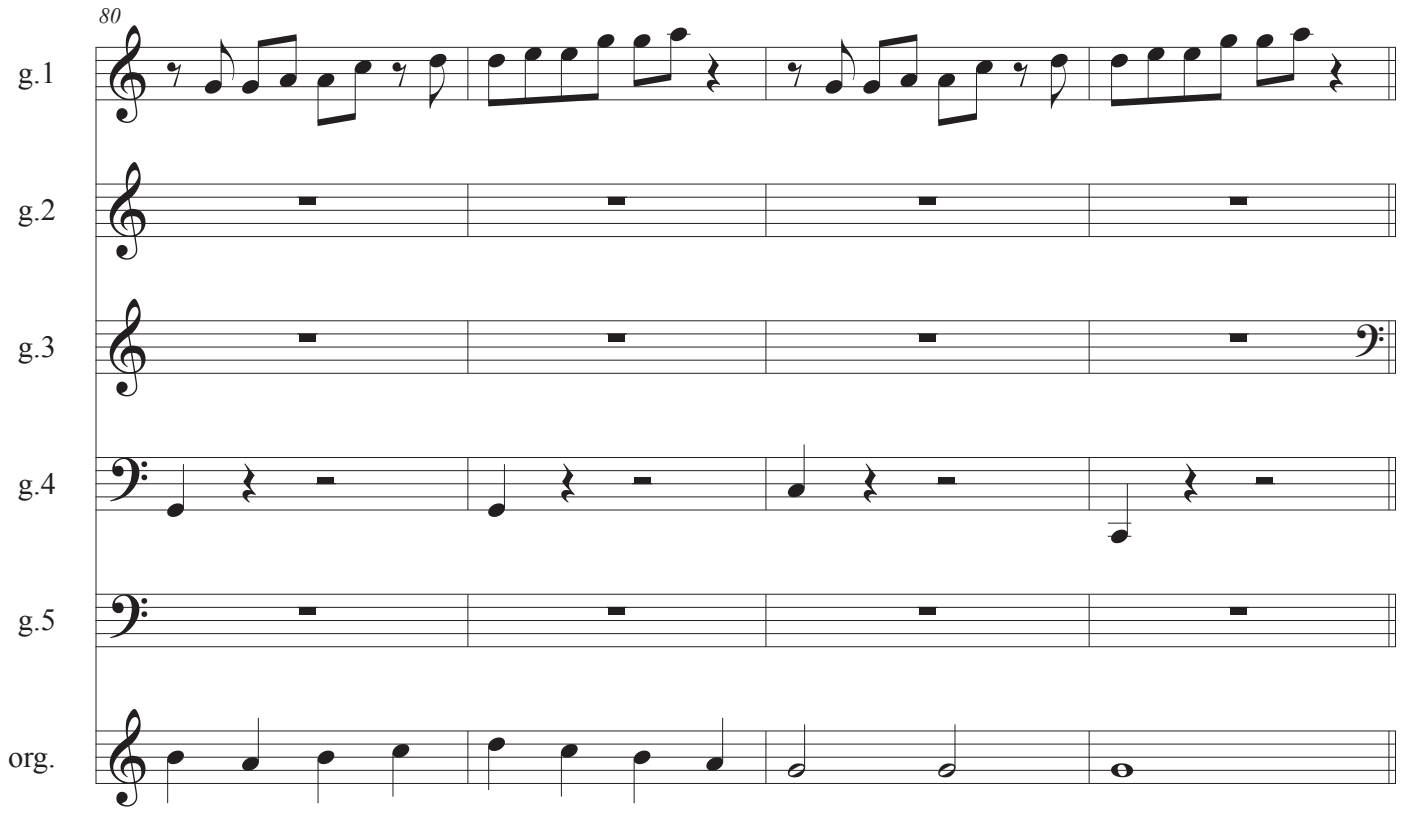
g.1
g.2
g.3
g.4
g.5
org.


B4
wat een pech
68
g.1
g.2
g.3
g.4
g.5
org.


72
g.1
g.2
g.3
g.4
g.5
org.


A5
Petruk
76
g.1
g.2
g.3
g.4
g.5
org.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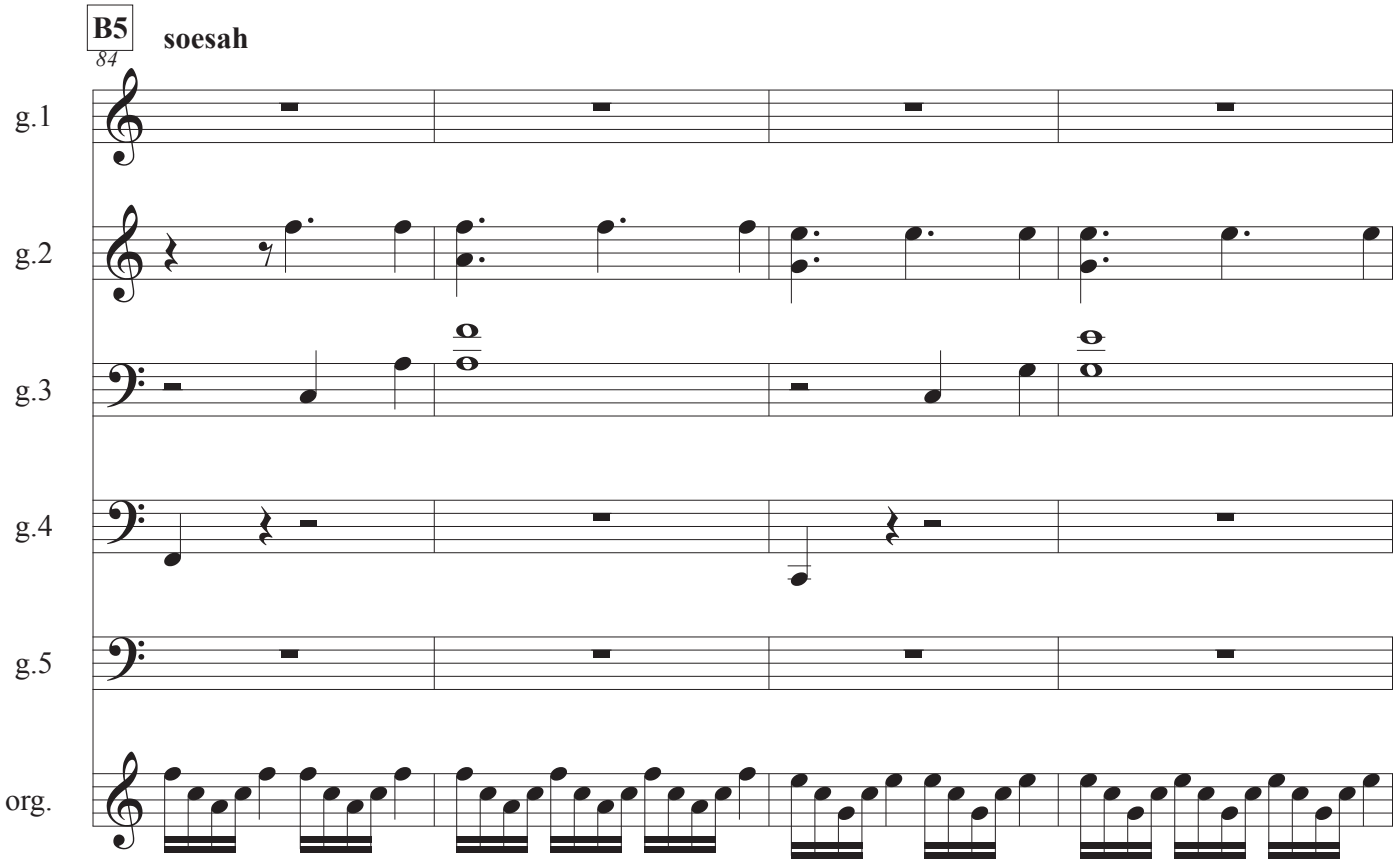
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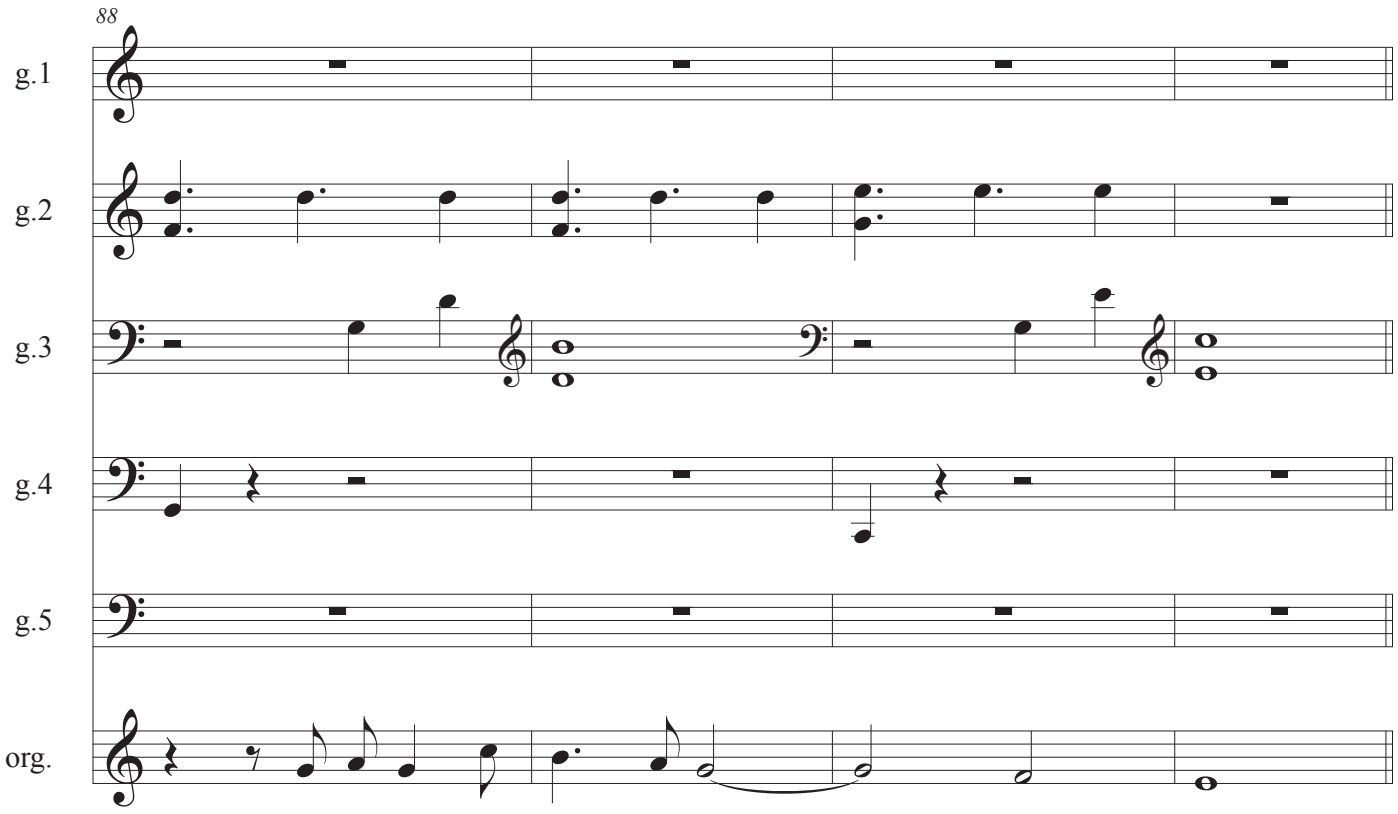
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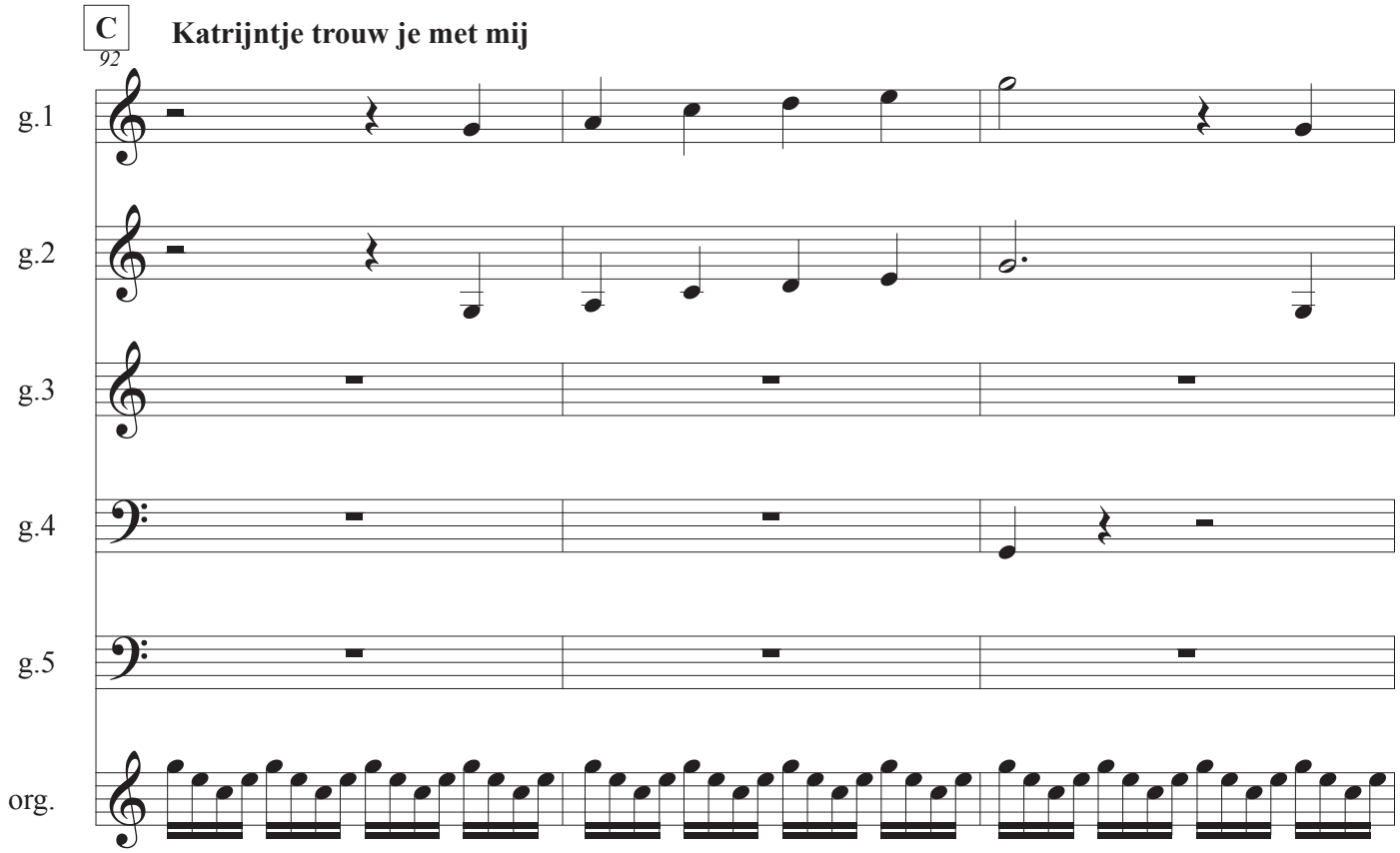
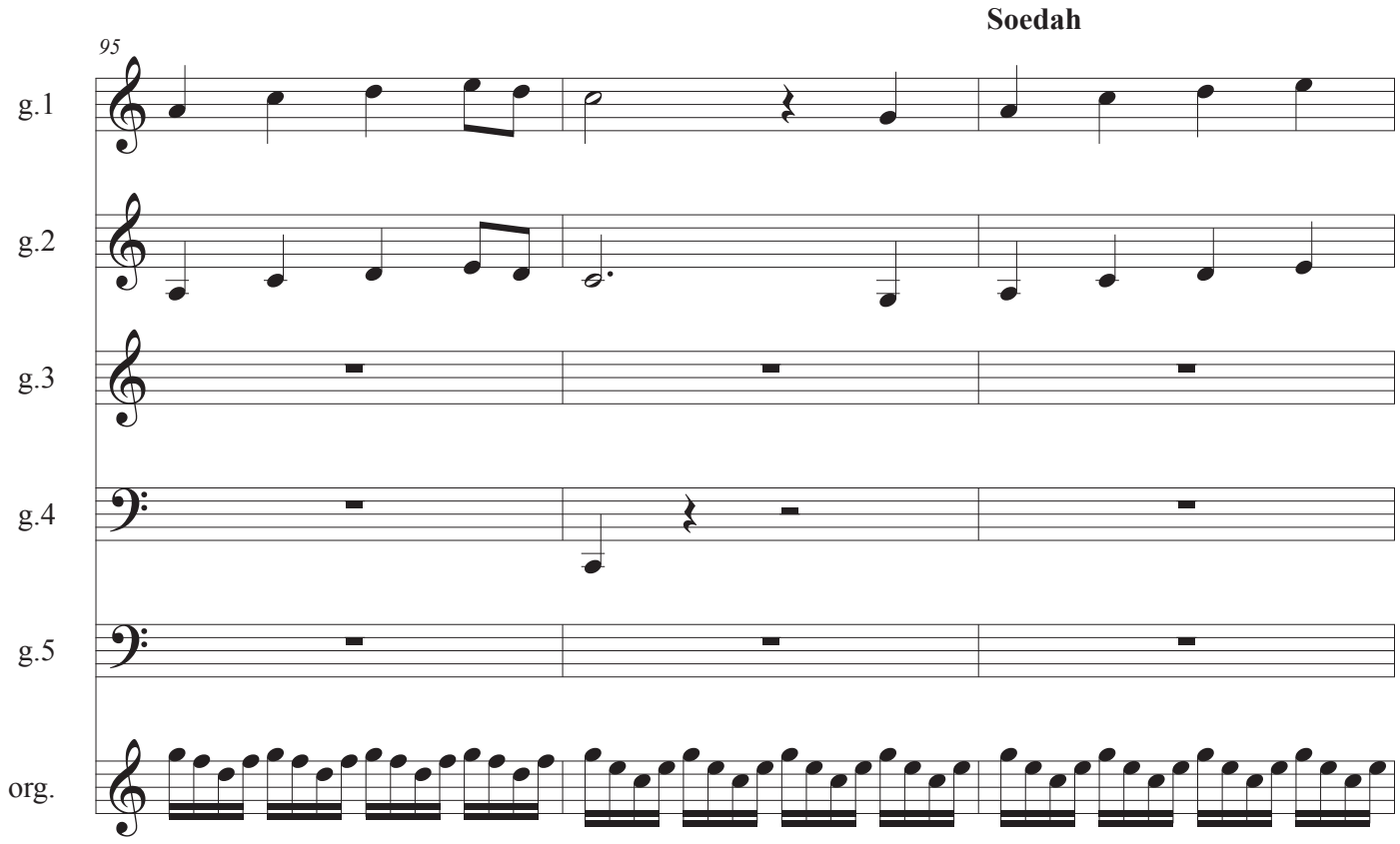
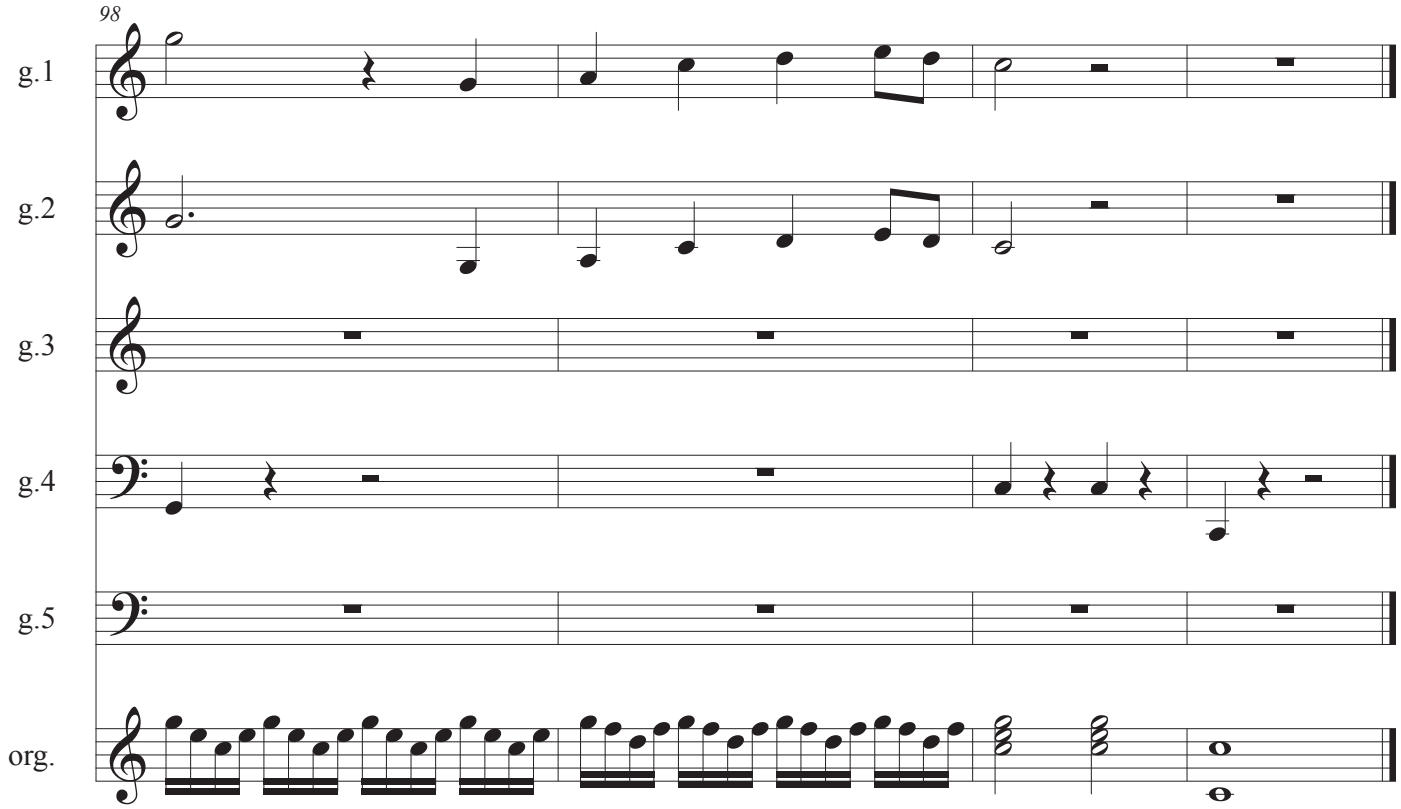
g.2
g.3
g.4
g.5
org.


C
Katrijntje trouw je met mij
92
g.1
g.2
g.3
g.4
g.5
org.


Soedah
95
g.1
g.2
g.3
g.4
g.5
org.


98
g.1
g.2
g.3
g.4
g.5
org.

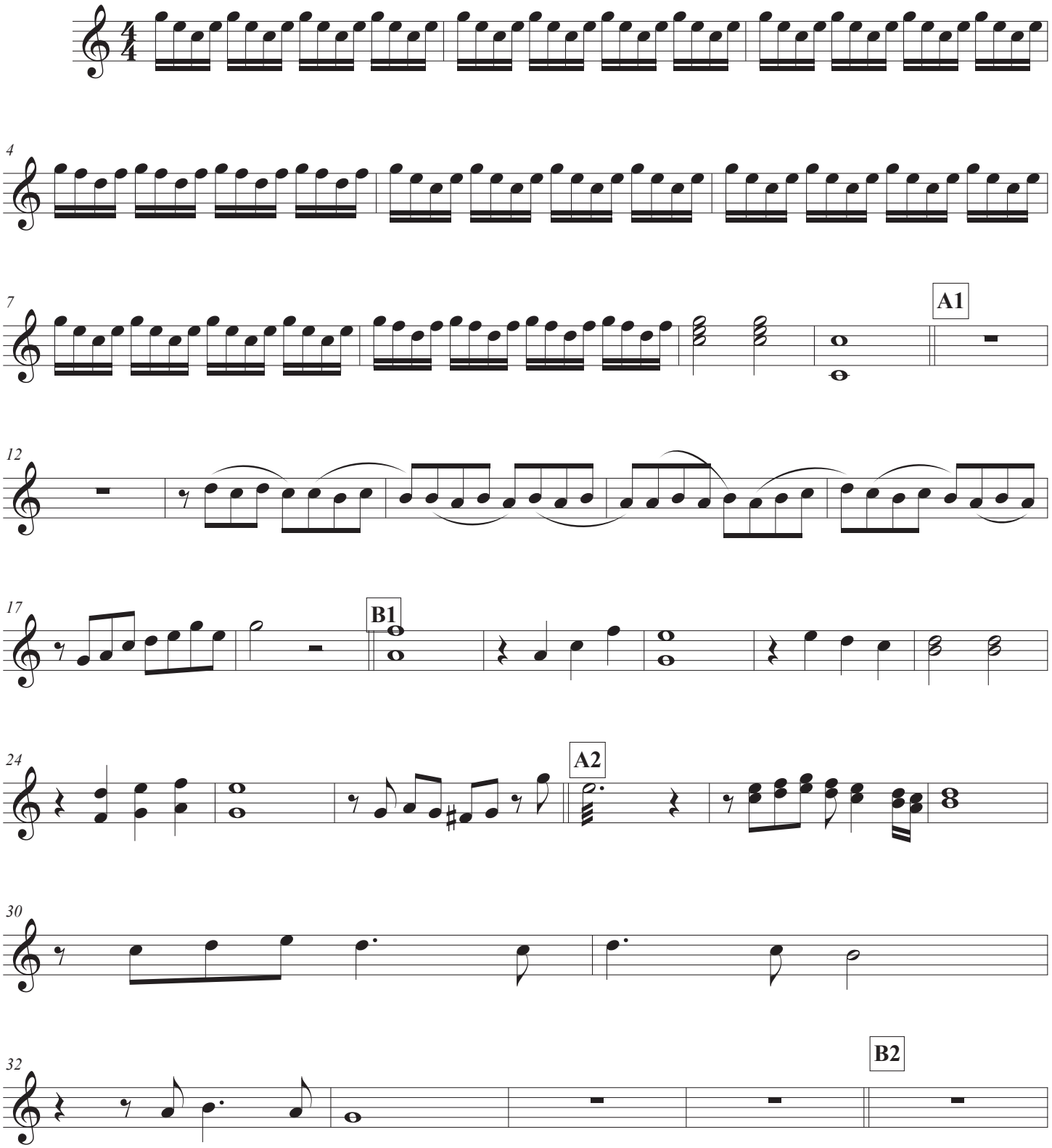
Score

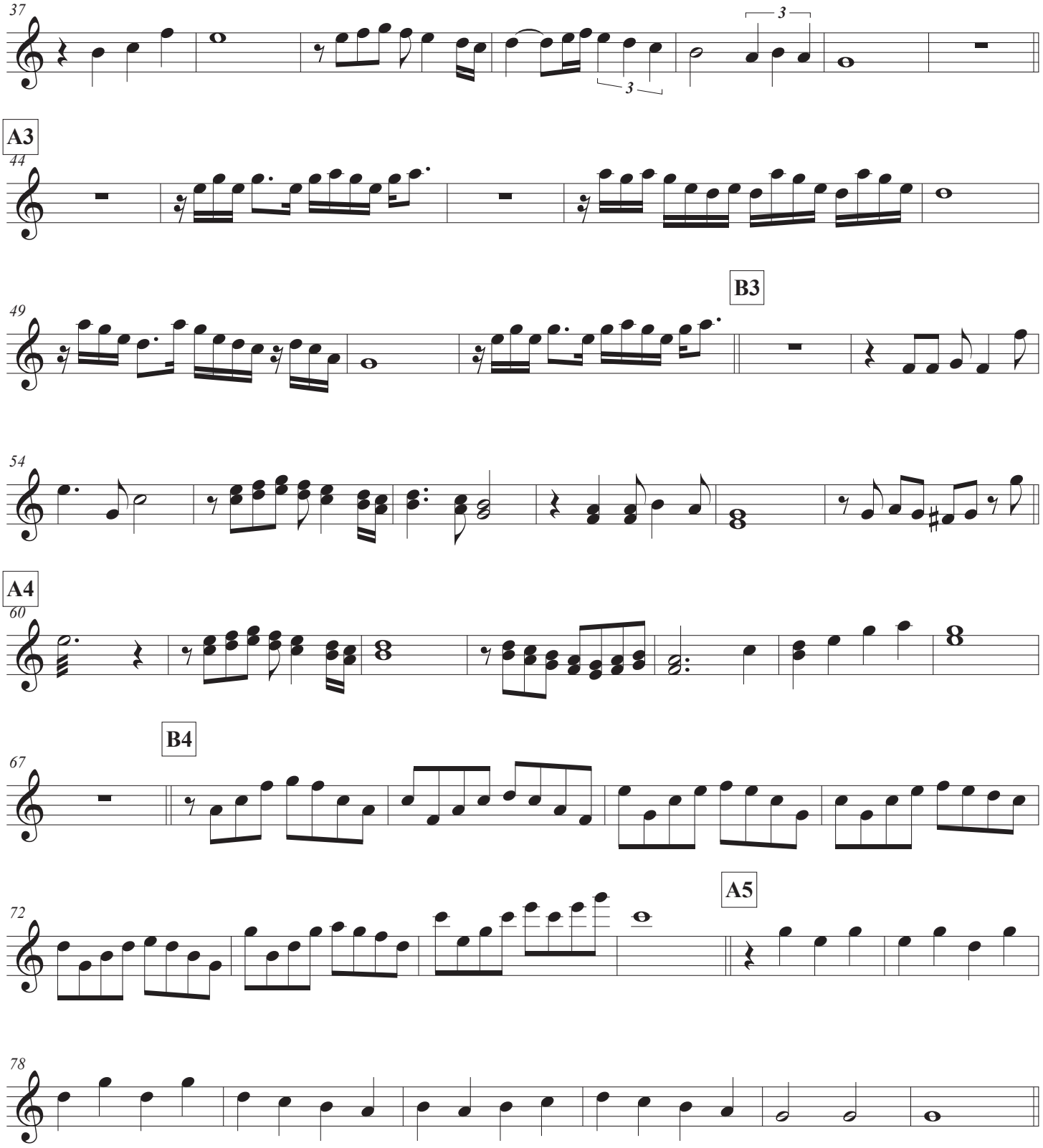
Cium van Katrijn

Sinta Wullur

Introductie

♩=90

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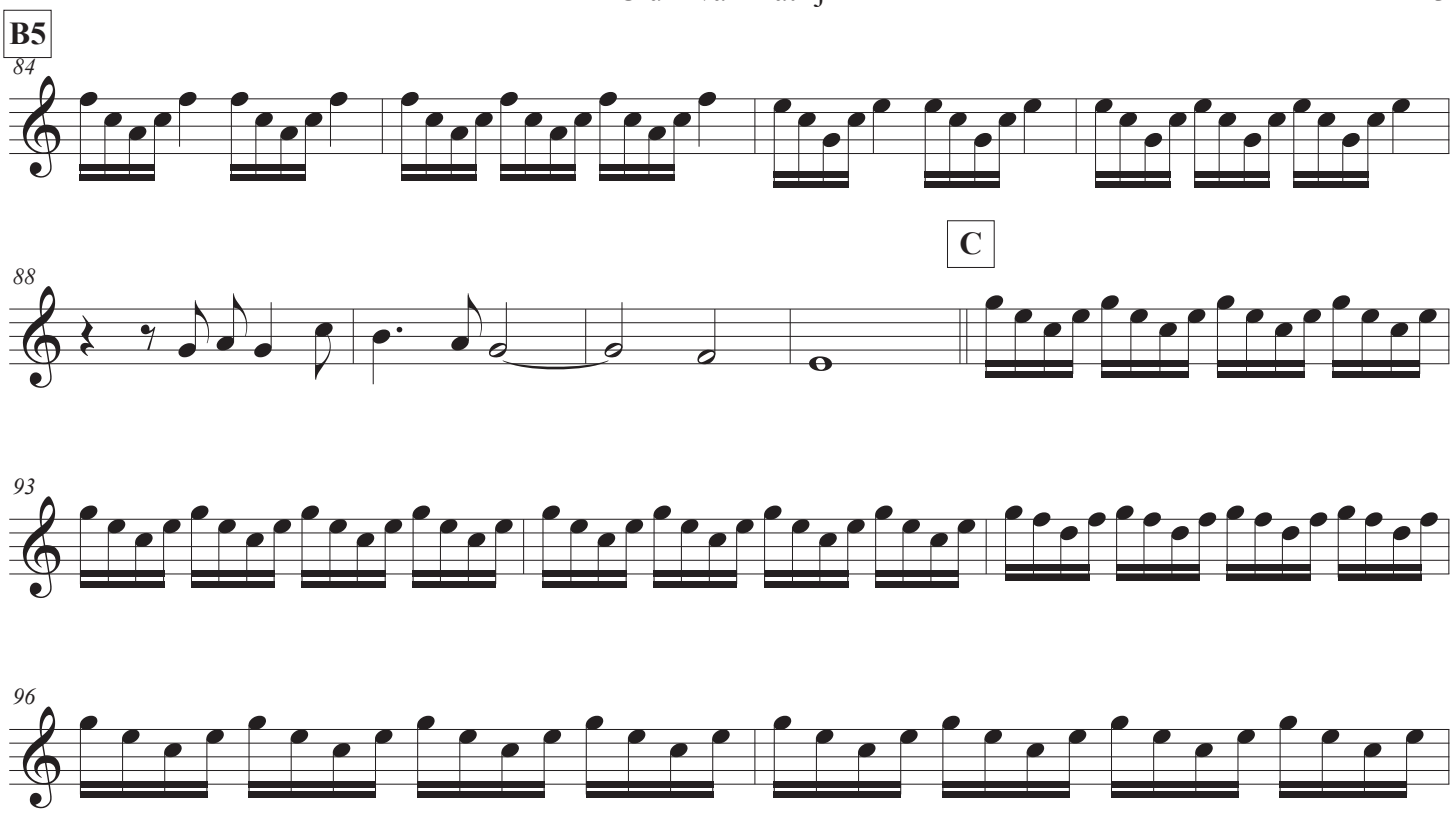
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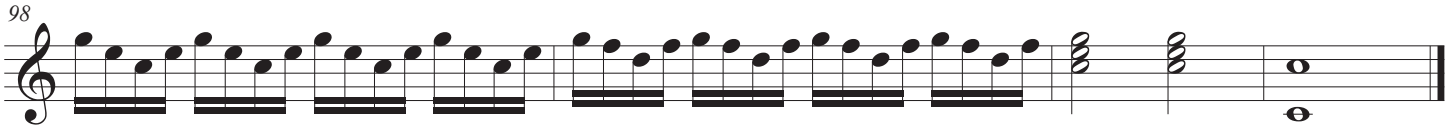
98