

Bali 1928 - Anthology

The First Recordings

A compilation of five volumes comprising new and older styles of Balinese music recorded by Odeon & Beka

- Gamelan Gong Kebyar Belaluan, Denpasar
Kebyar Ding [Kebijar Ding] (in three parts):
- 1 Kebyar Ding [Kebijar] (I) 3'04"
2 Surapati [Soerapati] (II) 3'01"
3 Oncang-oncangan [Ontjang-Ontjangan] (III) 2'58"
mtx: jab 585/90
- Gamelan Gong Kebyar of Pangkung, Tabanan
- 4 Gending Longgor I [Lagoe Longgor I] 2'47"
mtx: b28193/96
- Gamelan Gong Kebyar of Busungbiu, Northwest Bali
- 5 Tabuh Légod Bawa [Lagoe Légod Bawa] 2'49"
mtx: b28185
- Ida Bagus Oka Kerebuak (Geria Pidada, Klungkung)
- 6 Pangkur (Lagoe Poeh Pangkoer) 2'58"
B 15691 II mtx: 29402
- 7 Dangdang Gula (Lagoe Poepoeh Dangdang Goele) 3'02"
B 15697 II mtx: 29396
- Ida Boda (from Geria Budha, Kaliungu)
- 8 Dangdang Gula I (Lagoe Dangdang Goele I) 2'49"
B 15700 I mtx: 29367
- Ni Lemon (from Jangér Abian Timbul)
- 9 Kidung Wargasari I (Lagoe Wargasari) 2'59"
B 15692 I mtx: 29385

- Ida Bagus Wayan Buruan & Ida Madé Tianyar (from Geria Pidada, Klungkung)
- 10 Kakawin Smaradahana (Lagoe Kekawin Semaran Dahane) *B 15702 II mtx: 29392* 2'57"
- Gamelan Semar Pagulingan of Banjar Titih, Denpasar
- 11 Tabuh Ginanti (Lagoe Ginanti) *15623b mtx.28209* 2'25"
12 Tabuh Lasem (Lagoe Lasem) *15624a mtx.28211* 2'53"
- Gamelan Palégongan of Banjar Tegal, Kuta
- 13 Solo [listed as Gonténg (Jawa)] 2'44"
204777b mtx.Jab553
- Gamelan Gendér Wayang of Banjar Tegal, Kuta
- 14 Seléndro (Seléndero) *204765b mtx.Jab557* 2'50"
15 Angkat-angkatan (listed as Batél) 2'56"
204766b mtx.Jab559
- Gamelan Pajogédan (Gandrung) of Pagan
- 16 Ganderangan *204778b mtx.Jab597* 3'00"
- Gambuh of Sésétan, Denpasar
- 17 Peperangan Sira Panji dengan Prabangsa 2'58"
(Peperangan sirâ Pandji dengan Perâbangsâ)
204791b mtx.Jab 604
- Gamelan Angklung Kléntangan of Sidan, Gianyar
- 18 Ngisep Dublag (Lagoe Ngisep Doeblag) 3'13"
15689b mtx. 29374
- Gamelan Angklung of Pemogan, Denpasar
- 19 Pangécét Bérong (Berong Pengetjet) 2'55"
204763 b mtx.Jab 581

- Arja Geguntangan of Belaluan, Denpasar:
- 20 Ginada Sampik-Ingtaí (Sampik Ing Tay) 2'55"
204759a mtx.Jab 595
- Arja Geguntangan of Belaluan, Denpasar:
- 21 Kidung Jayendriya (Djajéng-Derija) sung by 3'07"
I Renteg 204758b mtx.Jab 584
- Jangér of Kedaton, Denpasar:
- 22 Mula Tubuh di Kaléran (Lagoe Moela Toeboeh di 3'01"
Kaleran) 15694b mtx.29377
- Jangér of Abian Timbul, Denpasar:
- 23 Durma Sudarsana (Soedarsana) sung by Ni Lemon 2'47"
204761a mtx.Jab 576
- 24 Ganda Pura (Ganda Poera) 204790a mtx.Jab 572 3'06"
- Suling of Ubud, Gianyar
- 25 Lagu Tangis (Lagoe Tangis) suling solo played 3'03"
by I Klingéng Buta 15629a mtx. 28227

total time: 73'03"

recorded in 1928 (and possibly 1929) in Bali

producer and restoration: Allan Evans

audio engineer: Sam Patrick Yannotti

booklet notes: Edward Herbst

Extensive notes for each of the five CDs may be downloaded from www.arbiterrecords.org. These notes, by Edward Herbst, are based on years of field research relating to these recordings and contain additional archival photographs.

All photos by Colin McPhee circa 1931-38 courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate: cover: *Gamelan gambuh* of Sésétan, from left: four sets of *rincik*, *kelenang*, *kenyir*, two *suling*, *kendang*, *rebab* & *kempur*; back: *Arja*, *mantri* 'prince' and *Wijil* 'attendant'.

This is an anthology of a series comprising five CDs remastered from historic recordings made in 1928 (and possibly 1929), part of a collection of the first and only commercially-released recordings of music made in Bali prior to World War II. This diverse sampling of new and older Balinese styles was recorded by Odeon and Beka and appeared on 78 rpm discs in 1929. Andrew Toth wrote of these landmark recordings:

Representatives from these companies [Odeon & Beka] were sent in August of 1928 to extend their coverage to Bali. Five of the ninety-eight existing matrices (sides) made at that time were included by the well-known scholar Erich M. von Hornbostel in an early anthology of non-Western traditions, *Music of the Orient*; this collection was the first exposure to Indonesian music for many people, the public as well as potential ethnomusicologists. A third of the Odeon/Beka recordings appeared in Europe and America, but the majority had been intended originally for local sale in Bali. For this reason the information on the labels was printed in Malay, the lingua franca of the archipelago, and in some cases even in Balinese script. The ambitious plan to develop an indigenous market was a complete failure, however, since few Balinese were interested in this new and expensive technology—especially with many live performances happening daily in the thousands of temples and households throughout the island. Colin McPhee was the only customer to purchase these 78 rpm discs in an entire year from one frustrated dealer; his collection contains most of the copies that are still preserved to this day, for the agent later smashed the remaining stock in a fit of rage (McPhee 1946: 72).

Fortunately the recordings were made under the guidance of Walter Spies, painter, musician and long-time resident whose intimate knowledge of Balinese culture was so freely given and so often benefited the work of others (Rhodius 1964: 265; Kunst 1974: 24). Although limited by the medium to being three-minute excerpts, they consequently are remarkable examples of a broad range of musical genres—vocal as well as instrumental—and many outstanding composers, performers and ensembles of the period who are now famous teachers of legendary clubs—I Wayan Lotring, I Nyoman Kalér, and the *gamelan gong* of Pangkung, Belaluan, and Busungbiu. These invaluable sound documents of the musical and family heritage of the Balinese include styles of vocal chant rarely heard today; *Kebyar Ding*, a historically important composition that has been relearned from the recordings by the present

generation of musicians, whose fathers and grandfathers made the original discs; and records of renowned singers that are considered even sacred by their descendants, who keep tape copies in the family shrine” (Toth 1980: 16–17).

Much has come to light in the way of discs and information since Toth’s account, and our worldwide search has yielded 111 sides of three minutes each released on five CDs. Spies’s personal correspondence with his mother and Jaap Kunst lead us to consider the possibility that he might have only worked with Odeon and not Beka. Ida Boda (a.k.a. Ida Bagus Boda), renowned *légong* teacher and *panasar topéng* ‘mask dance vocalist, comic and narrator’ was surely an invaluable advisor in choosing the artists and *gamelan* ensembles, especially those recorded by Beka. From our research amongst the oldest generation of Balinese artists we can make this assumption since so many of the *gamelan* groups and singers had close relations with Ida Boda either as students or fellow performers. Ida Boda is heard on eight of the tracks of our Bali 1928 volumes II and V.

Gamelan Gong Kebyar of Belaluan, Denpasar

The *gamelan* club ‘*sekaa*’ *Gong* Belaluan began in 1918 with a *gamelan gong* on loan from the nearby royal Puri Dangan. Their first repertoire was music for dances associated with *légong* but by 1920 they were playing in the new *kebyar* style.

Track #1 *Kebyar Ding*

As 78-rpm discs contained three-minute selections, *Kebyar Ding* was recorded in separate movements (six) and Pangkung’s *Gending Longgor* as four movements: in actual performance there would not be pauses between sections. The first movement of a *kebyar* composition is still generally called *kebyar*, and features explosive sequences of syncopated, unison playing free of regular meter, but frequently returning to phrases with a steady beat. Throughout parts I through III are fast *ucek-ucekan* ‘rubbing’ or ‘wiping’ melodic-rhythmic figurations, a signature feature of early *kebyar*.

Track #2 *Kebyar Ding Surapati*

Surapati (part II) refers to the bravery of an early 17th century anti-colonialist war hero who is thought to have been Balinese-born. Introduced here, and heard in subsequent movements, are interlocking *ubit-ubitan* phrasings played by the *réyong*, which replaced the *trompong* as a major innovation associated with *kebyar*.

Track #3 *Kebyar Ding Oncangan*

Oncang-uncangan (part III) is a technique inspired by the polyrhythmic pounding of rice mortars while husking grain, mostly by women. The “jumping melody” of the *gangsá* (metallophones played with one mallet) involves an interlocking method of playing a main melodic theme (unlike the interlocking of florid higher-register *kotékan* ornamentation).

Gamelan Gong Kebyar of Pangkung, Tabanan

The *sekaa Gong* Pangkung was formed in 1900. In order to play with *kebyar* dynamics their *gamelan* was melted down around 1915 to make one with nine keys for its *gangsá* metallophones.

Track #4 *Gending Longgor I*

This *gending* exemplifies the radical *kebyar* techniques emerging by 1920.

Gamelan Gong Kebyar of Busungbiu, Northwest Bali

Busungbiu’s recordings share essential features of the new *kebyar* style but one bold, new element heard in these recordings is *réyong tunggal*, when the entire *gamelan* suddenly stops to allow the four *réyong* musicians to play alone. Busungbiu was among the earliest groups to increase the melodic range by expanding the keys on their *gangsá* instruments from five to ten. Another significant innovation heard only in the Busungbiu compositions is their dramatic use of abrupt stops and silences, a feature that has become characteristic of 20th century *kebyar*.

Track #5 *Tabuh Legod Bawa*

This *gending* refers to a version of the standard *légong* repertoire, but throughout the performance one hears the revolutionary style of sudden stops and *putus-putus* phrasing, creating jagged, discontinuous melodic sections.

Track #6 *Pangkur* Sung by Ida Bagus Oka Kerebuak

Tembang verses from the *geguritan* poem *Tejaning Semara* (*Kidung Ngiket Ipian*) ‘The Radiance of Love’s Passion’, composed by Anak Agung Gdé Pameregan (1810–1892).
Language: *Bali Kapara* (*lumrah*) ‘Common Balinese’.

*Iseng mangiket ipian,
ditu mapinda nepukin dedari,
miik maciri miik malepug,*

Playfully weaving a dream,
it is like seeing heavenly nymphs,
evidenced by the pervasive fragrance,

*magulem sarin pudak,
ujan bunga, tambulilingan ngariyung,
mirib guruh sasih kapat,
anginé aris sumilir.
Makelapan ngalap bunga,
langsing lanjar pamulu putih gading,
tayungan lemet malengkung,
ngengah kukuné lantang,
manguranang nyalang
kadi manik banyu,*

(These last two lines of the verse were omitted during the recording session of 1928):

*yaning nyaréré malihat,
masledét kadi tatit.*

of clouds of pandan flowers (*Pandanus toctorius*),
a shower of flowers, buzzing bees,
like thunder in the fourth month (October),
the breeze blowing gently.
Glimpsing (a heavenly nymph) picking a flower,
tall and slender, skin white and smooth,
her hands swinging gracefully,
her long, tapered fingernails are visible,
shining
like precious crystals,

when she looks with a sidelong glance,
her eyes flicker like bolts of lightning.

Track #7 *Dangdang Gula* Sung by Ida Bagus Oka Kerebuak
Tembang verse from a *geguritan* poem by Anak Agung Gdé Pameregan.
Language: *Kawi* ‘Old Javanese’–*Bali*.

*Mamugatera
mangkin tingali wong kelaran,
kenan semara astra,
dub kapan sida kaptiné,
salaminé tan nemu,
wulat sangsara kayeki,
kaya tan kaneng tuna,
tila brata ayu,*

*mayeki pala kinama dub betara,
witarja ikanang urip,
wusan anandang lara.*

Oh, my love
look at me now in such misery,
when can I heal this heart’s yearning,
struck by an arrow of love,
as long as we cannot meet,
I will only know suffering,
even though it appears that I lack nothing,
you are my heart’s obsession (the fruit of my
heart),
yes, alas, God, this is the effect of love,
take this life at once,
so I can be free from suffering.

Track #8 *Dangdang Gula* Sung by Ida Boda

A *tembang* verse from the *geguritan* poem *Duh Ratnayu* (*Smara Pralaya* ‘Shattered Love’) by Anak Agung Gdé Pameregan. Language: *Kawi* ‘Old Javanese’–*Bali*.

*Wiakti tan kena ritadab
guling ruksa mawang,
pamrat ning sarimang,
angebekin bredayané,
tan kena yan inukur,
agung saakasa pratiwi,
lara tan tinambanan,
yan tan sih sang harum,
rarasé sajroning pamreman,
lubung pejah,
sapadi kari ahurip,*

It’s so hard to eat and sleep
with such a troubled mind,
burdened by longings,
full of anguish,
impossible to fathom,
beyond heaven and earth,
this sickness cannot be healed,
without your mercy,
making love in bed,
I’m better off dead,
than alive,

(This final line of verse was omitted during the recording session of 1928):

saitya anandang wiring.

I will bear this loneliness as long as I live.)

Track #9 *Kidung Wargasari I* Sung by Ni Lemon

Wargasari ‘bunch of flowers’ or ‘bunch of offerings’ is a genre of sung poetry in itself, specific to religious rituals, most commonly *déwa yadnya* ‘ceremonies honoring deities’ and *pitra yadnya* ‘death rituals’. Although referred to as *kidung*, *Wargasari*–unlike *kidung*–often uses a comma to end each line of a verse, showing similarities with *geguritan* poetry. However, *Wargasari* does not adhere to the rules regarding syllabic structure and melodic form of *tembang* (the song form used for *geguritan*) or the practice of ending each line with a specific musical pitch and a specific vowel in the text. Language: *Bali Alus* ‘Refined, High Balinese’.

*I Wargasari kapitu,
ana nonton linggihé,
kénak. . .*

I Wargasari in this the seventh month (January),
here, witnessing this place,
with pleasure...

(Additional lines of verse were omitted during the recording session of 1928.)

Track #10 Kakawin Smaradabana

Sung by Ida Bagus Wayan Buruan & translated by Ida Madé Tianyar

Language: *Basa Kawi* 'Old Javanese'; interpretation and translation into *Basa Bali Alus* 'Refined Balinese' are delineated within brackets.

<i>Sahaja</i> [<i>Inggih sawiakti</i>] <i>sumapangendah</i>	Truly [Really] lovely as a flowering Sappanwood tree (that yields a reddish dye) [comparable to the beauty of a girl]
[<i>yan parmayang waluya waluya sang ahayu</i>] <i>sōng ning parwata</i> [<i>sapunika reké tegeh-tegehnyané i gunung</i>] <i>umurang,</i> [<i>aratu mategep masemu abang</i>] <i>sahidu mirah</i> [<i>upama waluya i pees barak</i>]	a radiance on the mountain [it's like that on the mountain] like an ember, [truly appearing a bright red] like red saliva [like red saliva] (from someone chewing sirih leaves)
<i>asengit</i> [<i>irika tan mari ngesed</i>] <i>kosap</i> [<i>keni i ratu kaesed</i>] <i>dening angareki,</i> [<i>antuk ida sang abagus sang angrasanin</i>] <i>kadi latu-latuning mas</i> [<i>waluya kagebug kasmarannyané i mas</i>] <i>Hyang Wi</i> [<i>Ida Sanghyang Pretangga Kirana</i>] <i>wawu cumarana,</i> [<i>ritatkala wawu sutéja wawu dumilah reké ide</i>] <i>Aruna</i>	passionate [when continually brushing up against each other] caressed [you are being stroked] by a seductive lover, [by a handsome one who wants to gently caress] like sparks of gold [sparks of love as if gold were being forged] the Sun God [the sun deity] just risen, [when it just starts to shine] the red light of dawn

[*Ida Sanghyang Aruna sapunapi*]

[“How is it with the God of Dawn?”]

kadi rajabang
[*waluya sang abagus aratu ida*]
buat sanggrama
[*saksat ring paturuan*]
piniturun.
[*Ida nuroning sang ayu.*]

(translator asks the reader-singer)
like the king of radiant red
[just so handsome, Your Highness]
like a bed
[as if in bed]
who has descended (from heaven).
[the Goddess of Beauty
has entered this lovely one.]

Gamelan Semar Pagulingan of Banjar Titih, Denpasar

Gamelan Semar Pagulingan can be interpreted both as ‘Gamelan of Love in the Bedchamber’ or ‘Gamelan of the Love God in the Bedchamber’. During pre-colonial times the ensembles were often played just outside the private residence of a *raja* during meals, times of leisure, and when the *raja* was otherwise engaged in pleasure or sleep with one of his wives. In 1924 this *gamelan* was loaned to musicians in the village of Titih by the Jeroan Kapaon, affiliated with the Puri Pemecutan palace. Gusti Putu Pegig and Madé Cekig taught the traditional compositions. The small ensemble flourished until sometime around the Japanese occupation (1942).

Track #11 Tabuh Ginanti

Ginanti is a *tembang* ‘sung poem’ that inspired the melody of this composition. The interlocking *gangsá* ‘metallophone’ technique, with *polos* ‘basic’ and *sangsib* ‘differing’ parts playing the same tone one after another, is often called *neteg* ‘consistent’, *noltol* ‘like birds bobbing their beaks up and down while pecking at grain’, or *silih asih* ‘giving and borrowing’.

Track #12 Tabuh Lasem

Lasem is the most popular theme for the *légong* dance, derived from the *Panji Malat* stories of classical *gambuh*. Because this is a traditional *Semar Pagulingan*, the *trompong* ‘row of small kettle-shaped gongs-chimes’ leads the melody, instead of a *gendér* ‘flat-keyed metallophone’, more commonly used for *légong* accompaniment.

Gamelan Palégongan of Banjar Tegal, Kuta, led by Wayan Lotring

I Wayan Lotring is considered one of the seminal creative forces of 20th-century Balinese *gamelan* music, helping to shape the development of *palégongan*, *kebyar*, *gendér wayang*, and *angklung*. He was also a brilliant performer of *gendér* and *kendang* ‘drum’ and known for his mastery of the dance forms *nandir*, *gandrung* and *légong*. For these recordings, Lotring is definitely playing, but he and Wayan Raping would trade off on *kendang lanang* (the leading drum giving musical cues) and *gendér*, while Kak Wati would play *kendang wadon*.

Track #13 *Solo*

Lotring was inspired by a visit to the Mangkunegaran Palace in Surakarta (Solo), Java, where his *gamelan palégongan* performed *légong* and new works. The name on the Odeon label is ‘Gonténg (Djawa)’ but it is called *Solo* by musicians in Kuta (including Lotring) and elsewhere, and the original intended meaning of *gonténg* is unclear. It could mean ‘cut-up’ in some way, but is more likely a play on words by the composer, referring to a *loncéng* ‘musical clock’.

Gendér Wayang of Banjar Tegal, Kuta, led by Wayan Lotring

A *gendér wayang* ensemble consists of four metallophones each with ten bronze keys suspended above bamboo resonators, hit with two wood mallets. They are played in pairs, each with a different part, *polos* ‘basic’ and *sangsib* ‘differing’. The two smaller *gendér* play an octave above the larger pair, doubling the *kotékan* ‘interlocking patterns’.

This is assuredly Wayan Lotring playing with his fellow Banjar Tegal, Kuta musicians, Wayan Raping, Wayan Regog, and one other. Wayan Teling (son of Wayan Raping) repeated many times while listening to the recordings, *ngées nguncab* ‘soft and loud’ or ‘low tide and high tide’, remarking at the subtle dynamics and how the four *gendér* often become almost inaudible. Another expression used by I Gusti Raka Saba (1916-2000), who learned *palégongan* from Lotring, is *kenyang lempung* ‘intense’/‘soft, tender’, referring to the very nuanced dynamics of both *ees nguncab* and *adéng becat* ‘slow and fast tempo’.

Track #14 *Seléndro*

One striking feature here is the use of *ngorét* ‘to streak, graze, or wipe’, fluid melodic lines or ‘glissandos’ produced by alternating left and right hands, often articulating five and six-tone *ngorét* such as those from 00:19 to 00:26, and a seven-tone *ngorét* within a series of three from 02:38 to 02:41.

Track #15 *Angkat-angkatan*

The title on the 1928 Odeon disc label is ‘Batél’, but it is actually in *angkat-angkatan* form with occasional *batél* phrases used to highlight abrupt changes and rapid transitions. *Angkat-angkatan* accompany *wayang* characters as they are preparing to leave, traveling from one place to another, and as they are advancing toward the field of battle.

Gamelan Pajogédan (Gandrung) of Pagan, Denpasar

Gamelan pajogédan (gandrung) features a collection of either four or six *rindik* ‘bamboo xylophones’ each having 15 flat keys which are suspended above bamboo resonators and played with two wood mallets. Two *rindik pangugal* play the full interlocking melody and four to six *rindik barangan* play an octave higher. One musician plays two *rindik jegogan* in a lower-octave range, each with five keys, providing the *bantang* ‘core’ melody as well as counter-melodies. Instead of bronze gongs, *gandrung pajogédan* used *kempur komodong*, “a thick slab of bamboo suspended over a narrow-mouthed earthen jar that acts as a resonator.” And for secondary punctuation a two-keyed bamboo *kempli* was used. *Gandrung* means ‘infatuated’ and was a female role performed by a young male dancer (now almost always performed by females).

Track #16 *Ganderangan*

Ganderangan is their quintessential *gending* because it accompanies the *ngibing* improvisation between *gandrung* and audience members and can be repeated for hours depending on audience interest.

Gambuh of Sésétan

The *gambuh* ensemble of Sésétan ceased to exist by 1942, during the Japanese occupation in World War II. I Nyoman Rembang from Sésétan remembered the *gambuh* group being active until that time and speculated that the instruments were buried underground to keep them from being appropriated and shipped abroad, as was done with many *gamelan* throughout Bali.

Gambuh is considered Bali’s classical performance genre, combining music, dance and drama, and was a source for the development of many subsequent forms including *légong*, *Calonarang*, *arja*, and *kebyar*. *Gambuh*’s narrative elements come from the (pre-18th-century) *Malat* literature depicting East Javanese characters and court life in the Majapahit kingdom whose influence extended across Southeast Asia during the period from 1293 until the end of the 15th century, conquering Bali in 1343.

For these three recordings, the characters to be aware of are the refined Panji, speaking in a lilted, high-pitched voice; the gruff Prabangsa, Panji's stepbrother, a frequent antagonist; Panji's *parekan* 'attendant' Semar and horse groom, Balantatit; Prabangsa's *parekan* Jebuh (Buh) and Jodeh, Jerodeh or Jrudeh (Deh).

The higher status characters speak in Middle Javanese, also referred to by performers as *Kawi* 'Old Javanese'. *Parekan* speak in *Bali Alus* 'refined Balinese' and *basa Bali lumrah* (*kapara*) 'common Balinese'.

Track #17 *Peperangan Sira Panji dengan Prabangsa*

Prabangsa: *Laju rakwa denira bipraya jumujug marwantening Singhasari, yan anguwab-huwabakena punang nira Panji Malatrasmi. Buh!*
With speed he (referring to himself) moves toward Singhasari to assault Panji Malatrasmi. Buh!

Buh: *Titiang!* It is!
Prabangsa: *Aja nunaning kurang parayatna!* Don't be lax!
Buh: *Inggih! Mase doh!* All right! Not far!

Prabangsa: *Aja doh, aja doh, aja doh*
Don't go far! Don't go far! Don't go far!

Buh: *Inggih ngararis mamarga!* All right, please go forward!

Prabangsa: *Irika...kadulu punang Jaran Anteban.*
There...the Horse of Anteban is seen.

Buh: *Inggih sayuwakti angob titiang!* Yes, this attendant can surely see it!

Prabangsa: *Siapa adruwé kuda iki?* Who owns this horse?

Buh: *Ib, nyén ngelab jarané né? Nyén?* Hey, who owns this horse? Who?

Deh: *Anak lén, Déwagung.* Someone else, My Lord.

Prabangsa: *Yan pejabakena punang jaran iki, kadiang punapa?*

So, if this horse was killed, what would happen?

Buh: *Yén matiang né kénkén?* If it was killed, what would happen?

Deh: *Nguda matiang jaran anaké?*

Why would you want to kill someone's horse?

Prabangsa: *Laju rakwa denira bipraya amejahakena punang jaran Anteban.*

Mundur!...Ib! Irika katon sampun pinejahakena.

With force someone is killing the Horse of Anteban.
Back away! Oh, look! The Horse of Anteban is dead!
(Panji arrives)

Semar: *Men kénkén?* Well, what's this?

Panji: *Ib!* Oh!

Prabangsa: *Sira Panji! Jumujug jumujug jumujug!*

Hey! Prince Panji is coming!

Buh: *Inggih, medal aratu medal!* Yes, come out, My Lord, come out!

Prabangsa: *Satata kita ngérés-ngérés kéwala!* Always stealing the ladies' attention!

Balantatit: *Duén cokor i déwa kapademang aratu, ipun kamatiang antuk I Prabangsa.*

That which was owned by Your Lordship is already killed by Master

Prabangsa!

Prabangsa: *Uh, Ino Panji!* (referring to Panji's other name, Radén Ino Nusapati).

Panji: *Duh ari wawu mangkana. Atur ipun Ki Balantatit. Antian, tan sipi asebet*

rasaning twasira. Ndah reko denira. Mangké bipraya amalesi... Kadulu

pun I Jaran Anteban ngemasaken antaka palatra.

If that's the case, report to me, Ki Balantatit. Oh, there's no limit to

this heart's grief! Thus, this situation now calls for killing! The Horse

of Anteban was murdered! All right, I will immediately answer for that!

Semar: *Inggih, sayuwakti.* Yes, truly.

Panji: *Ib, kita Prabangsa!* Oh, you, Prabangsa!

Semar: *Ib kita Prabangsa, i ratu!* Hey, you, Prabangsa!

Panji: *Punapa marmaning kita amejahakena pun I Jaran Anteban?*

Why did you kill the Horse of Anteban?

Balantatit: *Kénkén kranané awanan i ratu ngamatiang I Jaran Anteban?*

What is the reason you killed the Horse of Anteban?

Panji: *Aparan ta hana singsalira?* What did it do wrong?

Semar: *Kénkén pelihné?* What did it do wrong?

Panji: *Pun I Jaran Anteban?* The Horse of Anteban?

Semar: *I Jaran Antebané?* The Horse of Anteban?

Panji: *Dadi kita?* Why did you?

Semar: *Dadi i ratu?* Why did you?

Panji: *Amejahakena pun Jaran Anteban.*

Kill the Horse of Anteban!

Balantatit:	<i>Sahasa ngamatiang druén ida ring i ratu.</i> Killing My Lordship's own favorite.	
Panji:	<i>Warah...warah!</i>	Speak!
Prabangsa:	<i>Ih, I Panji Malatrasmi. Akwéh kita ujar.</i> Hey, Panji Malatrasmi. Too much talking!	
Buh:	<i>Liu pandikan i ratuné, liu.</i>	You're talking too much!
Prabangsa:	<i>Tan wurung kita.</i>	You better make sure.
Buh:	<i>I ratu sing ja nawang.</i>	You don't know.
Prabangsa:	<i>Kita singsal sama ingbulun. Satata kita angéres-érésa kéwala jinek wong pawestri.</i> You always wrong me when it comes to women! There's no end to your stealing women's attention!	
Buh:	<i>Sing suwud-suwud i ratu ngérés-érésin anak lub, nggih!</i> There's no end to your stealing women's attention!	
Prabangsa:	<i>Dudu kuda iki adruwé singsal. Kita kéwala amawa singsal.</i> Indeed, this horse did nothing wrong. It's you who have brought bad fortune.	
Panji:	<i>Ih apa-apa kita Prabangsa!</i>	Hey, what are you talking about, Prabangsa?
Semar:	<i>Ih kénkén!</i>	Oh, how is that?
Panji:	<i>Haywa akweh ujar. Yan ajati kita wani!</i> Don't talk so much! If you are really bold against me!	
Semar:	<i>Yan sujati ratu wanén</i>	If you're truly brave!
Prabangsa:	<i>Énak-énak pukulun, énak...!</i>	All right, Your Honor, all right!

Gamelan Angklung Kléntangan of Sidan

I Nyoman Rata (±1930–) remembers the musicians who would have played in 1928, and these names and age ranges were confirmed by other members of the *sekaa*. The musicians were Kak (grandfather) Rukin, Kak Ruken, Ketut Sekar, Kak Selér, Kak Rauh, Kak Getén, Kak Cedor, Kak Repan, Kak Repin, Kak Repun, Kak Neré, Kak Noro, Ngakan Madé Raka, Ngakan Teken, Kak Kicen, Sangging Darta, Ngakan Ongsag, Mangku Pasek, and Kak Kebek.

Today people in Sidan (especially when talking amongst themselves) refer to the 4-tone *gamelan* as *kléntangan* 'to strike or hit', and the instrumentation is unusual – or even unique – in many

respects. It consists of two pairs of antique *réyong* (each consisting of two tones), usually played by two different musicians, two small *kendang*, four mid-range *gendér*, two lower-octave *jégog* (*jégogan*), played with a soft mallet creating a less percussive sound; *kantilan*, two *curing*, three pairs of *céngcéng cakep* 'to close' played by three musicians, and one *kempur*.

The four *kantilan* play in the same upper-octave range as the *curing*, but use a mallet with a curved head made from the tip of a bull's horn. This creates a *nyaring, merdu* 'brighter, mellifluous' timbre for their interlocking technique called *ngoncang*, with *polos* and *sangsih* parts alternating back and forth, often in straight melodic lines including all four tones. This technique, very unusual for *angklung*, is used in *gamelan gong* and *gambang*, and derives from the (mostly women's) rhythmic activity of husking rice with bamboo or coconut wood pestles.

The most unusual melodic figuration technique played by the metallophones is *noltol* 'the way birds peck over and over again at bits of grain with their beaks bobbing up and down'. This repetition of a single tone is found in other archaic genres such as *Semar Pagulingan* (as played by the *gamelan* of Titih on tracks #11 and #12 on this CD).

Gamelan Angklung of Pemogan

Track #18 Ngisep Dublag

Ngisep refers to the higher-pitched of a pair of *gamelan* tones creating *ombak* 'waves' or 'acoustical beats'. Both refer to activity of bumble bees: *pangumbang* 'hummer' and *pangisep* 'sucker' (as in sucking the nectar from a flower). *Dublag* (*jublaga*) is similar to a *jégogan* but an octave higher. Composer Wayan Beratha (1926–2014), also a *gamelan* maker and tuner, preferred *angklung* – being associated with music for death rituals – to be six *ombak* per second, so it resembles a person weeping.

Track #19 Pangécét Bérong

Today, *suling* are almost always included in *angklung* ensembles (Sidan and Banjar Batur in Kamasan, Klungkung being two exceptions), but McPhee illuminates past practice: "In the Odeon recording of the Mogan *gamelan* a *suling* is included in the ensemble—an unusual practice today" (1966: 251). The recording actually begins during the *pangawak* and at 00:26 transitions into the *pangécét*. This *lagu* has disappeared from Pemogan's repertoire and the musicians were fascinated by the section featuring *jégog* and *suling* alone, and discussed reviving it. Even today, this kind of solo flute melody within an *angklung* composition is rare or possibly unknown.

Gamelan Geguntangan of Belaluan accompanying *arja* and *kidung* singers

Track #20 *Ginada Sampik–Ingtai*

Language: *Basa Bali lumrah* ‘Common Balinese’

Ginada is one particular poetic meter of the *tembang arja* genre.

Ingtai: *Pagawéné tuah manyulam,*

The work is just embroidering,

Condong: *Pakaryan mekelé Putu béh tuah nyulam-nyulam.*

Miss Putu’s only work is embroidering.

Ingtai: *di loténg tegeh manginggil,*

up in a loft that rises high,

Condong: *Drika driki di gedongané tegeh béh matumpang-tumpang matumpuk-tumpuk...*

Back and forth in the multi-story building...

Ingtai: *Jandélané kaampakang,*

The window is also left open,

Condong: *Bih dong, jandélané, ih glisangang mekelé Putu ampakang, bih, ha-ha-ha-ha.*

Please open the window soon.

Ingtai: *mara ia maliat tuwun,*

As she turns her head to look downstairs, (speaking in third-person)

Condong: *Wawu mekelé Putu mecingakan tedun.*

Just now Miss Putu is looking down.

Ingtai: *dadi ngenah ia i babah,*

Sampik appears,

Condong: *Makanten mangkin mekelé Madé.*

So hurried now, Mr. Madé (Sampik).

Ingtai: *tolah-tolih,*

looking back and forth shyly, (but seeing each other)

Punta: *Béh déwa ratu, drika tan marén mekelé Madé tolah-tolih, nak apa buin tolah-tolih*

Madé, nénten ja tiang joh ring mekelé i raka.

No need to be shy, looking back and forth. Your sweetheart already sees you.

Ingtai: *Ni nyonyah tuwun manyagjag.*

The maiden comes down to welcome him.

Condong: *Drika nyagjagin nyagjagin mekelé Putu dané i raka.*

Then Miss Putu quickly welcomes her lover.

Ingtai: *Magatik tangan madandan,*

Holding hands,

Condong: *Mekelé Putu, nah madandan mekelé Putu, jro Wayan pada!*

Putu is joined hand in hand – how about it, Mr. Wayan, let’s do it too!

Punta: *Béh, masedéwék bli, Nyoman, masedéwék bli, mara teka bli, ha-ha-ha-ha-ha.*

OK, all right with me, Nyoman, your sweetheart has arrived and is ready.

Ingtai: *panyapané ngowogang hati,*

joining our hearts with delight,

(Additional lines of verse were omitted during the recording session of 1928.)

Track #21 *Kidung Jayendriya* Sung by I Renteg

Language: *Kawi* ‘Old Javanese’-*Bali* (Only one-third of the verse is recorded)

*Rakryan sang satsat ajeng tanuri déng kawi mango bhrang ti raga kinun canging masa kartika
mangun byunbyun bbrami ta mango rasmining asangunggwa lepitan lamlaming hatiri*

Whoever is regarded as a source of beauty as an author | a poet drunk on beauty, enveloped by the splendors of the month of Kartika (October-November) | that revives passion and yearning, pursuing the sublime | equipped with a tool for writing, the heart’s longings are washed away

Jangér of Kedaton, Denpasar with *pangugal* ‘lead singer’ Ni Wayan Pempen

Track #22 *Mula Tubuh di Kaléran* ‘Picking Coconuts Just to the North’

Language: *Basa Bali Lumrah* ‘Common Balinese’

Mula tubuh di kaléran, mula tubuh di kaléran, Picking coconuts just to the north,
kuning wilis pejang diwang, kuning wilis pejang diwang, yellow, green, storing them outside,

jangrangi jangér arakijang-rangi jangi rarari jangrangi jangér arakijang-rangi jangi
hébé hébé hébé hébé

a – rakijang rangi jangér a – rakijang rangi jangér
sakdé- sak- dé- biuk sriang ntir yang pong sakdé- sak- dé- biuk sriang ntir yang pong

arakijang rangi jangér arakijang rangi jangi rarari jangrangi jangér arakijang-rangi jangi
héhé héhé héhé héhé

a – rakijang rangi jangér a – rakijang rangi jangér
sakdé– sak–dé– biuk sriang ntir yang pong sakdé– sak–dé– biuk sriang ntir yang pong
sta-tig-tag-jong, sta-tig-tag-byong, jangsuk jangsir

a–ra–ki–jang rangi jangér, a–ra–ki–jang rangi jangér, a–ra–ki–jang rangi jangér
técak a té – cak é cak técak a té – cak é cak técak a té – cak é cak
cetag ntur rora roti sta-tig-tag sta-tig-tag-byong
cetag ntur rora roti sta-tig-tag sta-tig-tag-byong
sriang ntir ya pong

Kadung buduh majangéran, kadung buduh majangéran, Already going crazy dancing jangér,
cenik kelih pada girang, cenik kelih pada girang, young and old in love with it,

jangrangi jangér arakijang rangi jangi rararari jangrangi jangér araki jangrangi jangi
héhé héhé héhé héhé
a – rakijang rangi jangér a – rakijang rangi jangér
sakdé– sak–dé– biuk sriang ntir yang pong sakdé– sak–dé– biuk sriang ntir yang pong

arakijang rangi jangér arakijang rangi jangi rarari jangrangi jangér arakijang-rangi jangi
héhé héhé héhé héhé
a – rakijang rangi jangér a – rakijang rangi jangér
sakdé– sak–dé– biuk sriang ntir yang pong sakdé– sak–dé– biuk sriang ntir yang pong
sta-ti-tag-jong sta-ti-tag-byong, jangsuk jangsir

a–ra–ki–jang rangi jangér, a–ra–ki–jang rangi jangér, a–ra–ki–jang rangi jangér
técak a té – cak é cak técak a té – cak é cak técak a té – cak é cak
cetag ntur rora roti sta-tig-tag sta-tig-tag-byong
cetag ntur rora roti sta-tig-tag sta-tig-tag-byong sriang ntir ya pong

Track #23 Durma Sudarsana Sung by Ni Lemon

Language: *Basa Bali Alus* ‘High, Refined Balinese’. For the complete text please refer to PDF notes for volume V, downloadable at www.arbiterrecords.org

Ambek ngalah dé ring ana sira soka,
ariné i jemparing,
tur mawicaksana,
astiti tekéning raga,
purnama tilem mabresih,
mangaturang canang,
masambatan masasangi.

The way people act when succumbing to grief,
not wanting to be aggressive,
and acting judiciously,
caring for ourselves,
Every full and new moon,
presenting religious offerings,
lamenting and making promises to deities in
return for help.

Jangér of Abian Timbul Led by singer Ni Lemon

Track #24 Ganda Pura ‘*Abelmoschus moschatus*’ (plant with fragrance of musk)
Language: *Basa Bali Lumrah* ‘Common Balinese’. For the complete text please refer to PDF notes for volume V, downloadable at www.arbiterrecords.org

Ganda pura, ganda pura, jalan dini majangéran,
kacang komak, kacang komak,

kébisané sareng sami.

Ganda pura, this is the way of jangér,
fava beans (or kacang makomak
‘slurred, rambling words’),
using our craft all together.

Track #25 Lagu Tangis ‘Weeping Song’ **Suling** solo played by I Klingéng Buta
Ida Pedanda Gdé Manuaba (±1920–) of Geria Peling, Padang Tegal, Ubud, remembers I Klingéng Buta, who was a friend of his father’s, as having moved to Ubud from Keramas. Klingéng Buta played *suling* in a variety of genres and was not in fact *buta* ‘blind’, but was nicknamed thus just because of his extreme age. This performance leads one to ask the reason for the title, since it does sound to all listeners as extremely upbeat. Ni Nyoman Candri, *arja* performer from Singapadu, observed the occasional puffs on the *suling* as imitating *sigsigan* ‘weeping sniffles’ and suggested Klingéng Buta’s intent might have been to evoke both emotions of a death ceremony – the light sound of *angklung* along with the weeping of the individual family members. This just might have been Klingéng Buta’s way of delivering a nuanced narrative simply through a bamboo tube.

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