

Bali 1928, vol. II: Tembang Kuna
Songs from an Earlier Time
Tembang • Kidung • Kakawin

WORLD



ARBITER

Bali 1928, vol. II: Tembang Kuna

Songs from an Earlier Time

Tembang, Kidung, & Kakawin from Geria Pidada, Klungkung,
Geria Budha Kaliungu, Banjar Abian Timbul, Geria
Tampakgangsul, and Penarukan, Singaraja

Ida Bagus Oka Kerebuak (Geria Pidada, Klungkung):

1 Pangkur (Lagoe Poeh Pangkoer) 2'58"
B 15691 II: mtx: 29402

2 Sinom Salya (Lagoe Poeh Sinom) 3'03"
B 15691 I mtx: 29401

3 Semarandana (Lagoe Poepoeh Semaran Dahane) 3'08"
B 15697 I mtx: 29395

4 Dangdang Gula (Lagoe Poepoeh Dangdang Goele) 3'02"
B 15697 II mtx: 29396

Ida Bagus Oka Kerebuak & Ida Boda:

5 Mas Kumambang (Lagoe Poeh Koemambang) 3'08"
B 15706 I mtx: 29403

6 Pangkur (Lagoe Poeh Pangkoer) 3'05"
B 15706 II mtx: 29404

Ida Boda (from Geria Budha, Kaliungu):

7 Dangdang Gula I (Lagoe Dangdang Goele I) 2'49"
B 15700 I mtx: 29367

8 Dangdang Gula II (Lagoe Dangdang Goele II) 2'55"
B 15700 II mtx: 29368

9 Adri I (Lagoe Poepoeh Adri I) 2'46"
B 15696 I mtx: 29399

10 Adri II (Lagoe Poepoeh Adri II) 2'51"
B 15696 II mtx: 29400

Ni Dayu Madé Rai (from Penarukan, Singaraja):

11 Dangdang (Lagoe Dangdang [sic]) 3'18"
B 15635 I mtx: 28224

12 Semarandana Tuan Déwi (Toean Dewi) 3'15"
B 15634 I mtx: 28221

13 Pucung Istri Ayu I (Lagoe Istri Ajoe I: Poetjoeng) 3'05"
B 15627 I mtx: 28218

14 Pucung Istri Ayu II (Lagoe Istri Ajoe II: Poetjoeng) 3'07"
B 15627 II mtx: 28219

Ida Bagus Ngurah (from Geria Tampakgangsul):

15 Kidung Lulungid (Lagoe Kidung Wilet) 3'09"
B 15688 I mtx: 29397

16 Puh Demung Gulaganti (Lagoe Wie Dari Semara [sic]) 3'02"
B 15688 II mtx: 29398

Ni Lemon (from Jangér Abian Timbul):

17 Kidung Wargasari I (Lagoe Wargesari) 2'59"
B 15692 I mtx: 29385

18 Kidung Wargasari II (Lagoe Wargesari Toetoetan) 3'11"
B 15692 II mtx: 29386

**Ida Bagus Wayan Buruan & Ida Madé Tianyar
(from Geria Pidada, Klungkung):**

19 Kakawin Bharatayuddha (Lagoe Kekawin Brata Joeda) 3'07"
B 15705 II mtx: 29391

20 Kakawin Ramayana (Lagoe Kekawin Rame Jane) 2'58"
B 15687 I mtx: 29393

- | | | |
|----|--|---------------------------|
| 21 | Kakawin Boma (Lagoe Kekawin Boma) | 3'09" |
| | B 15687 II mtX: 29394 | |
| 22 | Kakawin Smaradahana (Lagoe Kekawin Semaran Dahane) | |
| | B 15702 II mtX: 29392 | 2'57" |
| | | <i>total time: 67'04"</i> |

recorded in 1928 (and possibly 1929) by Beka in Bali

producer and restoration: Allan Evans

booklet notes: Edward Herbst

Note: An extensive essay on the CD in PDF format may be printed from any computer. The essay, by Edward Herbst, contains additional photographs and is based on years of field research relating to these recordings. Archival silent film excerpts and photographs shot in 1930s Bali by Colin McPhee, Miguel Covarrubias and Rolf de Maré as well as project updates are hosted on World Arbiter's website:

www.arbiterrecords.org

and in bahasa Indonesia:

www.bali1928.net

This is the second in a series of 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 when there was a world of 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, the 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 Kaler, 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 to be released on five CDs and an anthology. 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 nine of the tracks of our Bali 1928 volumes II, IV and V.

Tracks 1 through 14 are *tembang* sung poems, often called *pupuh* ‘melody’, and referred to as *sekar alit* ‘the small flower’ or by the Javanese term *sekar macapat* ‘flower read in groups of four syllables’.

Please refer to the PDF on this CD to view a more accurate line-by-line translation to English.

1. *Pangkur* sung by Ida Bagus Oka Kerebuak
Tembang verses from the *geguritan* poem *Tejaning Semara (Kidung Ngiket Ipien)* ‘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,
 magulem sarin pudak,*

Playfully weaving a dream,
 it is like seeing heavenly nymphs,
 evidenced by the pervasive fragrance,
 of clouds of pandan flowers
 (*Pandanus tectorius*),

*ujan bunga, tambulilingan ngariyung,
 mirib guruh sasih kapat,*

a shower of flowers, buzzing bees,
 like thunder in the fourth month
 (October),

*anginé aris sumilir.
 Makelapan ngalap bunga,*

the breeze blowing gently.
 Glimpsing (a heavenly nymph)
 picking a flower,

langsing lanjar pamulu putih gading,

tall and slender,

*tayungan lemet malengkung,
 ngenah kukuné lantang,
 manguranang nyalang
 kadi manik banyu,*

skin white and smooth,
 her hands swinging gracefully,
 her long, tapered fingernails are visible,
 shining
 like precious crystals,

(the recording cuts off the last two lines of the verse):

*yaning nyaréré malihat,
 masledét kadi tatit.*

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

2. *Sinom Salya* sung by Ida Bagus Oka Kerebuak
Tembang from the *geguritan* poem *Sinom Salya* by Anak Agung Gdé Pameregan,
 based on an episode in the *Bharatayuddha* section of the *Mahabharata* involving
 the Pandawa prince Salya and his wife Satyawati.
 Language: *Bali Kapara (lumrah)* ‘Common Balinese’

*Duh denda ratu mas mirah,
 juwinten Sang Satyawati,
 swabawané kasebetan,
 dadi mangelungang rarik,
 cacingaké mangejohin,
 apa krana ngubar gelung,*

*sekaré maburarikan,
 masepuk bon nyané miik,
 kadi ukup,
 pondoké bahan pagandan.*

Oh, dear princess, jewel of my heart,
 have pity on me, Satyawati,
 you look troubled,
 why the frowning eyebrows?,
 your eyes staring away into the distance,
 why have you completely
 messed up your hair (ornaments)?,
 flowers scattered all over,
 spreading that pervasive scent,
 covering like a blanket,
 the entire encampment full of fragrance.

3. *Semarandana* sung by Ida Bagus Oka Kerebuak
Tembang from the *geguritan* poem *Asmaragama*, attributed to Dang Hyang Nirartha
 (late 15th century). Language: *Kawi* ‘Old Javanese’–*Bali*

*Malaku paksa mangawi,
 kadia wong kakasih sastra,
 Tiwan Sumeru ta reko,
 angiket ikang pralambang,
 kadi angganing kukunang,*

Forcing myself to write,
 like someone in love with literature,
 called Dang Hyang Nirartha,
 interweaving poetry,
 like fireflies,

*anarung kenyar sitangsu,
 duran pada ring Sang Kawia.*

desiring to equal the moon’s glow,
 impossible to attain the work
 of a true poet.

4. *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,
 duh kapan sida kaptiné,
 salaminé tan nemu,
 wulat sangsara kayeki,
 kaya tan kaneng tuna,*

tila brata ayu,

*mayeki pala kinama duh 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.

5. *Mas Kumambang* sung by Ida Bagus Oka Kerebuak and interpreted by
 Ida Boda. *Tembang* verse with commentary in the style of a *panasar* character in
arja dance-opera, alternating between comic and philosophical. Literary source
 unknown. Ida Boda’s spoken phrases are delineated within brackets in both Balinese
 and English. Language: *Basa Bali Kapara (lumrah)* ‘Common Balinese’

Nutug saja, [Bih déwa ratu mileh titiang ngetut wuri] tani bagiané numadi, [Uduh mula saking dum titah saking panumitisan titiang wantah ngaba lacur, ha-ha-ha-ha...] pulesang pulesang, [Kala peteng lemah titiang pules sing ja dadi pules] rasannya ida nakonin, [Ah yan rasayang mirib i déwa rauh pacang nundun tiang, ngraosin tiang, ha-ha-ha-ha-ha...] Ibuk kenehe sing ja dadi engsap]	Forever in pursuit, [Oh, God, I follow wherever you go] without happiness in this life, [indeed I am already fated to have a life of destitution] forcing myself to sleep, [Night and day I try to sleep but only in vain] it feels as if you are actually present, [If conceivably, maybe, you come to awaken me, to speak with me, ha-ha-ha-ha-ha...] Oh, how despondent is my heart, I cannot stop thinking of you] when I touch you [So, in my dreams when I reach for you] there's just emptiness. [Because you are actually not there, I only grab at emptiness, ha-ha-ha-ha. . . oh, this heart is truly broken, ha-ha-ha. . . I cannot bear this suffering] My confused mind is always restless, [Day and night my troubled heart can only think of you]
mara usud [Nah ri kala di pedeman mara gabag tiang i déwa] dadi gawang. [Ah wireh sing ja ada i déwa ditu apa suwung usud tiang, ha-ha-ha-ha. . . aduh bengong ati, ha-ha-ha-ha. . . lacuré amun jani] Sabi uyang manabé kalintang paling, [Ah sarahina wengi ibuk uyang manah titiangé pacang ngenehin jani i déwa]	

sakit ko rasannya, [Yan upamiang titiang agengan sakit titiang amun jani, ha-ha-ha-ha, apa kaden dum titabe ngicen sakit keneh] di tanggun gunungé ngepil, [Rika ring sisin-sisin bukité titiang mengkeb] asing lihatin kadi sawat. (The recording ends before the last line of commentary.)	it's truly painful, [When I think of how great my suffering is at this moment, ha-ha-ha-ha, I wonder why fate has given me such pain] hiding on the mountaintop, [On the hillside I am hiding] everything I see feels far away.
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6. *Pangkur* sung by Ida Bagus Oka Kerebuak & interpreted by Ida Boda. *Tembang* with commentary in the comic and philosophical style of a *panasar* in *arja* dance-opera. Literary source unknown. Ida Boda's spoken phrases in *Bali Alus* 'Refined, High Balinese' are delineated within brackets in both Balinese and English. Language of sung *tembang*: *Basa Bali Kapara (lumrah)* 'Common Balinese'

Wawu peteng sandhi kala, [Inggih niki sampun wengi aratu] masunaran bulané endag uli kangin, [Ha-ha-ha, nanging masasuluh antuk kenyaran Ida Sang Hyang Ratih mijil saking kangin] mairib warnan i ratu, [Nanging nenten tios minab swabawan cokor i déwa, ha-ha-ha...] hayu tuara da [ada] kaasah, [Inggih, sakayun i déwa ratu mangda	Just as dusk falls, [The day approaches night, my beloved] the moon glows as it appears in the east, [Yet it's clear the Moon Goddess's brightness strikes from the east] like the face of my beloved, [Yet there's no difference with the radiance of your face, beloved] your beauty is incomparable, [Yes, my beloved idol so beyond compare,
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ngeluwihin, asah nenten wenten,
 ha-ha-ha. . . aduh, ha-ha-ha...]
éman ratu
 [Uduh sayang i déwa]
 luih Supraba manurun,

[Inggih yen upamayang titiang minab
 Ida Déwi Supraba nuraga di jagaté,
 ha-ha-ha-ha...]
 mirib Ratih nyalantara,
 [Malih yan upamiyang titiang
 Ida Sanghyang Ratih rumasat
 makumenyar nyunarin jagaté
 riki ring Baliaga]
 dija aksi ruruh alih.
 [Beh ratun titiang, dija titiang ngalih
 pacang sakadi i déwa,
 aduuh, ha-ha-ha-ha...]

there is no one your equal,
 ha-ha-ha... oh, ha-ha-ha...]
 tenderness my beloved
 [Oh, tenderness, my beloved]
 like the Goddess Supraba
 descended to Earth,
 [Yes, if I compare you with
 the goddess Supraba reincarnated
 on Earth, ha-ha-ha-ha...]
 like an incarnation of the Moon Goddess,
 [And then to compare you
 to the shining Moon Goddess Ratih
 illuminating this island of Bali]
 where must one search?
 [Oh, my beloved, where could I find
 another maiden like you?
 oh, ha-ha-ha-ha...]

7. *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 ritadah
 guling ruksa mawang,
 pamrat ning sarimang,
 angebekin hredayané,*

It’s so hard to eat and sleep
 with such a troubled mind,
 burdened by longings,
 full of anguish,

*tan kena yan inukur,
 agung saakasa pratiwi,
 lara tan tinambanan,
 yan tan sih sang harum,
 rarasé sajroning pamreman,
 luhung pejah,
 sapadi kari ahurip,*
*(This final line of verse was omitted during the recording session in 1928:
 saitya anandang wiring.*

8. *Dangdang Gula II* sung by Ida Boda
Tembang verse from the poem *Duh Ratnayu* (*Smara Pralaya*) by Anak Agung Gdé Pameregan. Language: *Kawi* ‘Old Javanese’—*Bali*

*Yan tan hana sih sang diah ari
 atma jiwa,
 maneh ta mamwit pisan,*
*satiba para lakuné,
 anut lwah pasir gunung,
 suket jurang pringga trebis,
 akaron awirang,
 sopana dilampus,
 manilar swanagara,
 kadang mitra,
 tan kimuténg yayah bibi,
 tan ketung amurang lampah.*

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

Without your mercy, oh my lover,
 oh my soul,
 better off this slave to love
 vanishes altogether (to die),
 without direction,
 along rivers, beaches, and mountains,
 forests, valleys, steep ravines,
 sorrow will be my only companion,
 better off dead,
 abandoning this land,
 kinsmen, siblings and friends,
 not caring for my father and mother,
 not caring where the road takes me.

9. *Adri I* sung by Ida Boda

A *raos ngempelin* ‘double entendre’ (*polysemi*) metaphorical sexual joke in *tembang* form. Literary source unknown. *Jangka* can refer to a variety of tools including the kind used for cutting and molding tobacco.

Language: *Basa Bali Kapara (lumrah)* ‘Common Balinese’

*Jangkane timpahin matumpuk,
limané ngurapé,
manyemak né lusuh gilik,
giling-giling pangda enduk,
suba kekeh dadi masuk,
ané bolong asukina,
pupusanga pada kukuh,
magiseh-giseh nyogokang,
keblos-keblos pesu uwat.
Ha-ha-ha...Inggih, puniki indik cerita
puniki anak ngaet temako keni
sampun iwang tetampen.
Ha-ha-ha-ha-ha...Sang sapa mirengang
puniki ngartiang keni sampun titiang
iwang saking karya memacul.
Ha-ha-ha-ha-ha...*

A tool pressed against the thigh,
hands groping,
grabbing something cylindrical,
rolling, turning so as not to be limp,
once stiff, it can be inserted,
the hole is entered,
strongly wedged,
pressed and pushed with a vengeance,
a lot comes out, veins still bulging.
Ha-ha-ha...Yes, this is a story
about someone cutting tobacco not to be
misinterpreted, Ha-ha-ha-ha-ha...
Whoever hears and interprets this,
so that there’s no mistake,
this is actually concerning
agricultural work. Ha-ha-ha-ha-ha...

10. *Adri II* sung by Ida Boda

Literary source unknown. Language: *Kawi* ‘Old Javanese’—*Bali*

Kanggo anaké jani manulu,

It’s up to people now to consider,

*sing ja jelé melah,
masasambat Déwa Widi,
amidéning ala ayu,
aglis surya jumah nyuluh,*

*kento bakat nyalimurang,
tulisé nongos di suku,*

apang tagih juwa di gidat,

ban lacuré tumbuh nyadma.

it’s not good or bad,
lamenting to the Supreme Divinity,
who provides pleasure and sorrow,
immediately reflected in ourselves,
in the light of our souls,
that’s the way to console oneself,
if one’s destiny is indeed
in the soles of one’s feet (terrible, low),
why hope for what is at one’s forehead
(good, high)?,
that’s the suffering in being human.

11. *Dangdang* sung by Ni Dayu Madé Rai

Literary source unknown. Language: *Basa Bali Kapara (lumrah)* ‘Common Balinese’

*Sangkan titiang buduh paling
ring i déwa,
rasa kena guna rasa inguh idepé,*

*yen andiang iratu len gunané
ngrangsukin,
yan mungguing warna tlenging
tunjungé maungguh,
yan ring raga
jaring sutera né ring tangan,*

guna lilité tan mari

Why am I so crazy over you
whom I love so,
as if touched by magic,
my heart and mind distracted,
when it’s as if there’s a force
that pervades you,
you appear like
the quintessence of lotus flowers,
in your physical form
you’re smooth as a web of silk
to the ends of your fingers,
the power of your charms

pangasihné guna-guna.

beats all other kinds of magic.

12. *Semarandana Tuan Déwi* sung by Ni Dayu Madé Rai
Language: *Basa Bali Kapara (lumrah)* ‘Common Balinese’

*Tuan Déwi raris manangis,
sesambaté melad prana,
rakané keamé-amé,
sampuniki kawastonna,
tinwuh titiang wantah,
sakadi telenging kayun,
beli memanjangkan titiang.*

The princess is crying,
her sighs so touching,
lamenting to her lover,
this is how it is,
my life's destiny,
as if I am always hoping,
I might become my older brother's
(sweetheart's) servant (devoted one).
Bringing joy to my heart
with the pleasure of love,
I am going away forever (to die),
and then if I'm reincarnated again,
I will continue to serve you,
even if I'm reincarnated seven times,
so that we will be sure to meet,
I will become my beloved's servant.

13. *Pucung Istri Ayu* ‘Beautiful Maiden’ sung by Ni Dayu Madé Rai
Pucung is the *tembang* meter. Literary source unknown. See PDF.
Language: *Basa Bali Kapara (lumrah)* ‘Common Balinese’

Istri ayu, okané bandesa kaut,

Beautiful maiden, daughter of

*warna tuara pada,
katah tarunané buduh,
yén kapadik, istri ayu tuara suka.
Tui ayu, abesik luputing wong,
kadi warnané, tan ada kadi I Ayu,
yening kenjung, kamamelahang tangkah.*

Istri Ayu, mepayas manerus ayu,
*odak dané gadang,
masekar cempaka nerus,*

tui ayu, sengkang lontar babintangan.

14. *Pucung Istri Ayu II* sung by Ni Dayu Madé Rai
Language: *Basa Bali Kapara (lumrah)* ‘Common Balinese’

*Matangkalung,
angiras masinjang cepung,
sabuk sutra gadang,
matepi kuningé alus,
nerus ayu,
kadi dedari Supraba.
Istri ayu, kepasar menyangkil wakul,*

raris mabelanja,

an esteemed village leader,
her comeliness is incomparable,
and many lads are madly in love with her,
with suitors, this maiden is not willing.
Truly gorgeous, there isn't anyone,
quite as lovely, there's no one as alluring,
when she smiles, it melts one's heart.
Beautiful maiden, once she puts on make-up
her appeal is even more riveting,
with green powder,
and adorns herself
with white *cempaka* flowers,
surely this beauty, could not have been
predicted in any horoscope.

Jeweled luminous necklace,
clothing refined and neat,
with a green silk belt,
bordered with a delicate yellow,
truly beautiful,
like the heavenly nymph Supraba.
This lovely maiden, goes to the market
carrying a bamboo basket,
while shopping,

pamarginé tolah tolih,
ada hiju, dayaning twas kaplagandang.

and walking she squints left and right,
as if, there's someone leering
who would want to rape her.

Ampun rauh, dipeken
menyangkil wakul,
peken sedeng beka,
rupa wenten jatma singid,
anak liu, istri ayu paling tinglasi.

Once she arrives, at the marketplace
carrying her basket,
in that crowded marketplace,
someone is hiding,
amidst all the commotion,
this lovely maiden stands out.

15. *Kidung Lulungid* sung by Ida Bagus Ngurah

Kidung poetry is sometimes referred to as *sekar madya* (the middle-sized flower), and is also characterized by its language, either *Basa Jawa Tengahan* 'Middle Javanese' or a combination of *Kawi* and Balinese. *Lulungid* are a variety of love poetry often of an erotic and mystical nature. Literary source unknown.

Language: *Kawi* 'Old Javanese'-*Bali*

Rakryan sang saksat srining kalangon

My beloved,
embodying the essence of beauty
you appear as a personification
of a lovely flower

dyah sang murti ning puspa arja

maséng ka catur raras rum
ta angrapuh
gita bhasa rasminé
tan kaopapama ry ahyun

in the beautiful fourth month of the year
the time to start composing
delightful songs
that are beyond the imaginings
of the heart
thus is visible

ténahan ya sa katon

gatra anglis anrang srining asana

displaying a glimpse of the beautiful
yellow flowers of

nya kalahron.

the Burmese rosewood tree
in the dry season when flowers are fading.

16. *Puh Demung Gulaganti* sung by Ida Bagus Ngurah Literary source unknown. Language: *Jawa Tengahan* 'Middle Javanese'

Rarisang rum srining puspa

Dear sister, sweet as a flower's nectar

déwayu wati katwanging madhu drawa

you are sweeter than flowing honey

ri bhasanta aminda rum

in the budding season as beautiful

sang ratna ning puri

as a goddess in her palace

dyah inang mapawekas ing

royal princess, your words

nahen turida marknéng wisya astra sari

feeling my pains of longing

struck by an arrow of love

wiakti atemahan laywan

I am truly going to die

yan tan sih sang rum

if I cannot win your favor

ring gring kasmaran

in the pangs of love

sadina inati-ati

every day yearning

panon mataniréng karasmin

my eyes are drunk with love

tan liyan sira atma jiwa

there is nothing else

but your affection, oh, my soul,

maka. . .

as if...

(text cut off, deleting seven lines)

17. *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>I Wargasari kapitu,</i>	<i>I Wargasari</i> in this
<i>ana nonton linggihé,</i>	the seventh month (January),
<i>kénak. . .</i>	here, witnessing this place,
	with pleasure... (text cut at end of track)

18. *Kidung Wargasari II* sung by Ni Lemon
A verse sung for *pitra yadnya* ‘death rituals’. Language: *Bali Alus* ‘High Balinese’

<i>Tuhu sawané,</i>	Truly, her corpse,
<i>nyuh mulung soring rupit sarahiné,</i>	her breasts, below,
<i>roma...</i>	still beautiful like young coconuts,
	hair...
	(text cut at end of track)

Kakawin, also referred to as *wirama* or *sekar agung* ‘the great flower’, is sung in *Basa Kawi* ‘Old Javanese’. These recordings demonstrate the freedom *kakawin* singers had to emphasize musical elements or the meaning of the words rather than a codified and fixed rule of *guru laghu* ‘long and short vowels’ prevalent since the 1960s. A feature of *kakawin* is coordination between the *juru baca* (*pangwacen*)

‘singer’/‘reader’ and *juru basa* (*paneges*) translator. Ida Madé Tianyar’s interpretation and translation into *Basa Bali Alus* ‘Refined Balinese’ (except for Track 21 in which he uses *Bali Kapara* ‘Common Balinese’) are delineated within brackets. *Please refer to the PDF on the CD to view a more accurate line-by-line translation to English.*

19. *Kakawin Bharatayuddha* sung by Ida Bagus Wayan Buruan with translation by Ida Madé Tianyar. Composed by mpu Panuluh and mpu Sedah in 12th-century Kediri (Daha), East Java, this verse from the *Bharatayuddha* ‘War of the Bharatas’ section of the Indian *Mahabharata* epic may be used for *ngabén* and associated death rituals because the *Bharatayuddha* deals with the struggle in one’s life (and death) to return to *Sang Pencipta* ‘the Creator’.

<i>Tan iwön sadurgama nikang rana</i>	It is difficult to explain the horrors on a battlefield
[<i>Inggih tan uningayang prasida</i>	[It’s hard to describe the troubles
<i>pangabuté irika ring tegal Kuru kesetra]</i>	that arise in the midst of war]
<i>ri surup ikang Diwākara,</i>	when the sun goes down,
[<i>ri sampun prasida ical ida sanghyang</i>	[when the sun is already setting]
<i>sahasra kirana]</i>	
<i>Sira Korawéndra</i>	His Highness King Korawa
[<i>sakadi mangkin ida</i>	[His Highness,
<i>Maharaja Kururaja]</i>	the Mararaja Duryadana of the Korawa]
<i>wuwusën</i>	narrates
[<i>ida ucapang manira mangkin]</i>	[he whom I speak of now]
<i>sěděng ira umulih</i>	when he returns (to the encampment)
[<i>ya ta kocap matulak ida sané mangkin]</i>	[it seems he is coming back to the barracks now]

<i>maréng kuta,</i>	towards the temporary royal encampment,
<i>[ida ngranjing irika ring wirayatana]</i>	[he enters the royal barracks]
<i>pangupāya</i>	to plan a strategy
<i>[tan mari nabdabang indik</i>	[there is no end
<i>buat pangindrajala]</i>	to the creation of deceits]
<i>tingkah</i>	attempts
<i>[sapunika prasida pidabdab idané ratu]</i>	[quite so are his efforts]
<i>alawan para ratu</i>	along with his subordinates
<i>[kairing antuk sahananing wiraroda]</i>	[accompanied by all of his soldiers]
<i>masamūha ring kulēm,</i>	conferring at night,
<i>[pidaging punika sami ida kumpul</i>	[they assemble to talk that evening]
<i>mabebaosan duké wengi punika]</i>	
<i>sira sang gumantya</i>	about who is worthy to take the place
	(leading the battle for the next day)
<i>[daging yan sapasira wenang angantyan]</i>	[depending on who is appropriate
	to take that responsibility]
<i>gelarēn</i>	devising a strategy
<i>[pacang kajenengang]</i>	[in order to be crowned]
<i>balapati</i>	as a commander in battle
<i>[jumeneng bupalaka]</i>	[to be the commander in battle]
<i>winiwéka ring sabhā.</i>	it is this factor that is discussed
	in their deliberations.
<i>[sané kabaosang ring panangkilan.]</i>	[that's discussed in the meeting place.]

20. *Kakawin Ramayana* performed by Ida Bagus Wayan Buruan & Ida Madé Tianyar. This verse from the *Ramayana* epic takes place as Prince Rama is consoling Wibisana after his brother Rawana's death at the hands of Rama and his armies. The

verse can also be sung for rituals associated with death and cremation.

<i>Wibhisana</i>	Wibisana
<i>[daging asapunika ida</i>	[Quite so, the royal Wibisana]
<i>ida sang Punta Wibhisana]</i>	
<i>nahan ta sāmbatnira,</i>	thus is the royal Wibisana's lamentation,
<i>[sapunika indik ida pandulamén idané]</i>	[so this is what his lamentation is about]
<i>Raghūta</i>	His Highness Prince Rama
<i>[né mangkin Ida Sang Ramabhadra]</i>	[His Highness Prince Rama is present]
<i>wawang matanggūh sira,</i>	at once Prince Rama gives his advice,
<i>[tan mari gelis ida ida pituhua reké ida]</i>	[right away Prince Rama advises]
<i>Wibhisana</i>	Wibisana
<i>[adi adi sang wipratmaka ja adi]</i>	[my dear young brother
	like a Brahmana priest]
<i>huwusta</i>	enough!
<i>[pidaging puputang peragatang ja adi]</i>	[stop, this is already enough, my brother]
<i>haywālara,</i>	do not be so disheartened,
<i>[pidaging eda bas kadurus</i>	[don't be too excessively
<i>i adi nduhkitayang di pakayun]</i>	sad at heart, brother]
<i>apan saphala</i>	because it appears as
	the fruit of your karma
<i>[dening jati luh mapikolih</i>	[because (Rawana) was truly
<i>adi nyaman beliné sang wipratmaka]</i>	extraordinary, my priestly brother]
<i>Sang Dasasya</i>	King Rawana
<i>[dané rakan i adi sang yaksaraja</i>	[your brother, King Rawana,
<i>reké dané]</i>	was a raksasa]
<i>ar pējah.</i>	he has already fallen.

[*ida n wata ngamarganin buat dini di* [he is defeated in fulfilling his goal
tegal Indrakarana, purusa kauca in battle with a path that has been
digumin , keto adi nyaman belin  ja adi.] truly praised, so it is, my dear brother.]

21. *Kakawin Boma (Bomantaka)* performed by Ida Bagus Wayan Buruan & Ida Mad  Tianyar. The *Bomantaka* is an episode from the *Mahabharata* relating the greatness of the god Krisna. Here, he is giving advice to Arjuna. Because it deals with *moksa* ‘the soul’s release’, the *Bomantaka* is appropriate to sing during death rituals and as a commonly performed *wirama*, would likely be sung from memory.

<i>Hana laki</i> [<i>Isinnye ada adi nyaman belin� adi</i>]	And now, my young brother [Alas, is there anything more, my young brother?]
<i>tatwa nikang dadi</i>	concerning the nature of this incarnation
[<i>nah prasida katuturan</i> <i>anak� dadi manusa</i>] <i>ginaw�</i> [<i>k�to n� kardininnya</i>] <i>anitya</i> [<i>satata tata di jagat�</i>] <i>dadinya kab�h,</i>	[as regards the story of our incarnation as human beings] to be destined [that is what’s destined] not to be immortal [perishable in this world] that is the nature of everything in life, [thus births into this world vary, all of them, brother] forms of penance change [if they change, it seems, brother]
[<i>k�to dadianya ma�ndah-�ndahan</i> <i>makejang, adi</i>] <i>anili-ilih</i> [<i>y�ning ia maganti-ganti kocap to adi</i>]	

<i>wisaya</i> [<i>gegunan pajalan� dini dadi manusa</i>]	as the pleasures of the senses [that’s life’s journey, coming into existence as a human being] enjoying one’s pleasures [even though, for example, experiencing pleasures] enjoying [so it is with enjoyments] that carry with them sadness and worry, [it can bring with it grief]
<i>an�mu suka</i> [<i>yadiastun upami nepukin</i> <i>n� madan kasukan</i>] <i>bhinukti</i> [<i>aketo n� prasida tepukina</i>] <i>maw�h prihati,</i> [<i>prad� bisa masih nekayang ida</i> <i>duhkitan ida</i>] <i>prawala nik�</i> [<i>d�ning kantenanya</i>] <i>sang anginak-inak</i>	a sign [as for qualities] of a person wholly consumed by his desires [someone who disports himself for pleasure too much] gets lost in those obsessions as they change from one to another [as a person who is always obsessed with his desires] until he is complacent, [until he succeeds] as a person who finds happiness [as one who achieves success]
[<i>yan mungguing ida sang</i> <i>ang�nakang� tan �nak</i>] <i>anilih suka</i> [<i>yan ida prasida kaungguan suka</i>]	
<i>mogha j�n�k,</i> [<i>mawastu ta sida</i>] <i>sang an�mu bhoga</i> [<i>yan mungguing pitui sang</i> <i>nepukin kasidan</i>] <i>tayan wruha ta sira</i>	if he is someone who knows himself

[<i>aji kemoksahané apang tawang</i>]	[the way of self-awareness (the soul's release) must be learned]
<i>pinandhita yogya tirun.</i>	becomes like a priest (beyond likes and dislikes) as someone who sets an example.
[<i>sang pandita patut tulad.</i>]	[a person of priestly disposition appropriately exemplifies wisdom.]

22. *Kakawin Smaradahana* sung by Ida Bagus Wayan Buruan & translated by Ida Madé Tianyar. Composed by a poet calling himself mpu Dharmaja, this *kakawin* poem “can be dated approximately because the name of the royal patron is mentioned,” and appears, “to belong to the last half-century of the Kadiri period.” Zoetmulder (1974: 291-298) is referring to the Hindu Javanese kingdom in East Java, 1042–circa 1222. Smara is another name for Kama, the god of love. This selection evokes the theme of a beautiful woman at a moment of *smaran* ‘passion’ and *asmara* ‘sex’. The story of *Smaradahana* is one of many used in performances of the *légong* dance as well as the narrative dance drama *baris malampahan*.

<i>Sahaja</i> [<i>Inggih sawiakti</i>] <i>sumapangendah</i>	Truly [Really] lovely as a flowering Sappanwood tree (that yields a reddish dye)
[<i>yan parnayang waluya waluya sang ahayu</i>] <i>söng ning parwata</i> [<i>sapunika reké tegéh-tegehnyané i gunung</i>]	[comparable to the beauty of a girl] a radiance on the mountain [it's like that on the mountain]

<i>umurang,</i> [<i>aratu mategep masemu abang</i>] <i>sahidu mirah</i> [<i>upama waluya i pees barak</i>]	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>]	passionate [when continually brushing up against each other]
<i>kosap</i> [<i>keni i ratu kaesed</i>] <i>dening angareki,</i> [<i>antuk ida sang abagus sang angrasanin</i>]	caressed [you are being stroked] by a seductive lover, [by a handsome one who wants to gently caress]
<i>kadi latu-latuning mas</i> [<i>waluya kagebug kasmarannyané i mas</i>]	like sparks of gold [sparks of love as if gold were being forged]
<i>Hyang Wi</i> [<i>Ida Sanghyang Pretangga Kirana</i>] <i>wawu cumarana,</i> [<i>ritatkala wawu sutéja wawu dumilah reké ide</i>]	the Sun God [the sun deity] just risen, [when it just starts to shine]
<i>Aruna</i> [<i>Ida Sanghyang Aruna sapunapi</i>]	the red light of dawn [“How is it with the God of Dawn?”] (translator asks the reader-singer)
<i>kadi rajabang</i> [<i>waluya sang abagus aratu ida</i>] <i>bwat sanggrama</i>	like the king of radiant red [just so handsome, Your Highness] like a bed

[*saksat ring paturuan*]
[*piniturun.*]
[*Ida nuroning sang ayu.*]

[as if in bed]
who has descended (from heaven).
[the Goddess of Beauty
has entered this lovely one.]

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photo credits:

cover: *Ida Bagus Oka Kerebuak with his niece, the daughter of Ida Ayu Wayan Sidemen (photo courtesy of Geria Pidada, Klungkung); p. 31:* *Ida Boda performing panasar role with Jangér Kedaton circa 1937-39 (photo by Arthur Fleischmann, reproduced by kind permission of the Arthur Fleischmann family) rear:* *Topéng performers at the Mangkunegaran Palace, Surakarta, Java in 1941. Left to right: Ida Madé Tianyar as bondrés; Ida Bagus Ngurah Tugur as topéng keras Ken Arok; baris dancer Ida Bagus Kadé Purwa; baris dancer Ni Wayan Gianyar; Ida Bagus Oka Kerebuak as topéng keras Patih Gaja Mada; I Nyoman Mireg as bondrés. (photo courtesy of Geria Pidada, Klungkung); folder: Balinese kain endek (ikat) fabric.*





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