

# Bali 1928 – Volume V

Vocal Music in Dance Dramas: *Jangér, Arja,  
Topéng & Cepung*

Ensembles of Kedaton, Abian Timbul, Sésétan, Belaluan  
Kaliungu & Lombok



EDWARD HERBST

Arbiter of Cultural Traditions  
New York  
[www.arbiterrecords.org](http://www.arbiterrecords.org)  
Edward Herbst 2015

## Contents

3	List of Photographs
4	List of Archival Films Online
5	Introduction
10	A Sketch of the Time Period of these Recordings
12	The Balinese <i>Gamelan</i>
15	A Very Brief Perspective on the Historical Span of these Recordings
18	A Brief Perspective on <i>Arja</i>
21	<i>Tembang Arja</i> & <i>Kidung</i> with the <i>Gamelan Geguntangan</i> of Belaluan, Denpasar
	CD Track #1: <i>Ginada Sampik-Ingtaí</i>
23	CD Track #2 <i>Dangdang Silandri</i>
24	CD Track #3 <i>Sinom Salya</i>
26	CD Track #4 <i>Kidung Jayendriya</i> sung by I Renteg
	CD Track #5 <i>Kidung Wilet Mayura</i> sung by I Gejor Kelambu
27	<i>Tembang Arja</i> with the <i>Gamelan Geguntangan</i> of Sésétan, Denpasar
	CD Track #6 <i>Ginada Sampik-Ingtaí</i>
30	CD Track #7 <i>Ginada Arjuna Wijaya</i>
32	CD Track #8 <i>Ginada Déwabrata</i>
34	Some Perspectives on the Evolution of <i>Jangér</i>
41	<i>Jangér</i> of Kedaton, Denpasar with lead singer Ni Wayan Pempen
	CD Track #9 <i>Mula Tubuh di Kaléran</i>
43	CD Track #10 <i>Ngoréng Jaja</i>
46	CD Track #11: <i>Lagu Rajapala</i>
47	CD Track #12: <i>Mula Kutuh</i>
50	CD Track #13: <i>Lagu Sang Jaya Warsa</i>
54	CD Track #14 <i>Nguyeg Kacang I</i>
55	CD Track #15: <i>Nguyeg Kacang II</i>
58	<i>Jangér</i> of Abian Timbul, Denpasar
	CD Track #16: <i>Ganda Pura</i>
60	CD Track #17: <i>Kladi Nguda</i>
	CD Track #18: <i>Kembang Rampé</i>
65	CD Track #19: <i>Pusuh Biu</i> sung by Ni Lemon
66	CD Track #20: <i>Durma Sudarsana</i> sung by Ni Lemon
67	CD Track #21: <i>Putih-Putih Saput Anduk</i>
69	<i>Cepung Monyèh Sasak</i> from Lombok
	CD Track #22 <i>Tembang Semarandana</i>
72	A Glimpse into the Lives of Ida Boda, Ida Bagus Purya & I Nyarikan Seriada
76	<i>Topéng</i> of Kaliungu: Ida Boda, Ida Bagus Purya & I Nyarikan Seriada
	CD Track #23 <i>Bapang Topéng Prabu Dangdang Gendis</i>
79	CD Track #24 <i>Bapang Topéng Prabu Dangdang Gendis</i>
81	<i>Pupuh Dangdang</i> <i>Tembang Sasak</i> sung by Mamiq Ambar in Lombok
83	Acknowledgments
87	References Cited and Further Readings

## List of Photographs

1	Original 78 rpm record from the historical recordings of 1928-29 with information on the label printed in Balinese script	1
2	<i>Jangér</i> of Kedaton: Ida Boda as <i>panasar</i> with <i>mantri</i> ‘prince’	15
4	<i>Geguntangan arja</i> of Singapadu	18
5	<i>Arja</i> of Singapadu	21
6	<i>Arja</i> : <i>mantri manis</i> ‘refined prince’ and Wijil ‘comic attendant’	29
7	<i>Jangér</i> of Kedaton performing under the banyan tree	34
8	Ni Wayan Pempen: <i>pangugal Jangér</i> of Kedaton	39
9	<i>Jangér</i> of Kedaton: the <i>jangér</i> and <i>kecak</i>	41
10	<i>Jangér</i> of Kedaton: Ni Gusti Putu Rengkeg as <i>mantri</i> ‘prince’	47
11	<i>Jangér</i> of Kedaton: <i>mantri</i> ‘prince’	52
12	<i>Jangér</i> : the <i>kécak</i>	58
13	<i>Stambul</i> I	63
14	<i>Stambul</i> II	64
15	<i>Topéng Pajegan</i> : Dancer selecting his mask	71
16	<i>Topéng Tua</i> in Mas	75
17	<i>Topéng Keras</i> in Mas	78
18	Bali 1928 research team with <i>gandrung</i> dancer I Madé Sarin in Ketapian	83

## Archival Films Online

Silent film excerpts specific to Bali 1928 – Volume V hosted on [www.arbiterrecords.org](http://www.arbiterrecords.org) & YouTube Channel Bali1928.net:

### Filmed by Colin McPhee circa 1931–38:

- Jane Belo in Surabaya
- Dance presentation by Walter Spies and Katharine Mershon
- *Jangér* Kedaton: Ni Wayan Pempen, Ni Gusti Putu Regkeg and I Wayan Marek
- *Gamelan Geguntangan* of Batuan including Ida Bagus Manje (*kendang*), I Déwa Nyoman Dadug (*kendang*), I Déwa Ketut Genjing (*suling*), I Wayan Rugrug (*kelintit*), I Déwa Putu Sérong (*kelenang*)
- *Gamelan Geguntangan* of Peliatan including Anak Agung Gedé Mandra (*kendang*), I Gusti Kompyang Pangkung (*suling*), I Madé Lebah (*kendang*), Mangku Gedé Pura Dalem (*guntang kempluk*) and I Madé Gerundung (*guntang kempli*).
- *Gamelan Geguntangan*
- *Perérét*

### Filmed by Miguel Covarrubias circa 1930–34:

- Rosa Covarrubias, I Gusti Alit Oka and Ni Madé Gubreg
- *Barong Landung*

### Filmed by Edward Herbst in 2006:

- *Sasak* singer, Mamiq Ambar singing *Dangdang Sasak*





Original 78 rpm record from the historical recordings of 1928-29 with information on the label printed in Balinese script. This particular record contains *Pupuh Adri* and is the only existing disc in the world.

Record courtesy of Jaap Kunst Archives, University of Amsterdam.

Visit [www.arbiterrecords.org](http://www.arbiterrecords.org) or [www.bali1928.net](http://www.bali1928.net) for more information

## Introduction

These historic recordings were made in 1928 (and possibly 1929) as part of a collection of the first and only commercially-released recordings of music in Bali prior to World War II. This diverse sampling of new and older Balinese styles appeared on 78 rpm discs in 1929 with subsequent releases for international distribution. The records were sold worldwide (or not sold, as it happened) and quickly went out of print. It was a crucial time in the island's musical history as Bali was in the midst of an artistic revolution with *kebyar* as the new dominant style of music. *Gamelan* groups were having their older ceremonial orchestras melted down and re-forged in the new style. Intense competition between villages and regions stimulated young composers to develop impressive innovations and techniques.

Andrew Toth has written 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 eventually 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. 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 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.

No new material was released in the West during the ensuing depression and war, while only reprints of the old 78's were issued on different labels and in several anthologies.<sup>1</sup>

Much has come to light in the way of discs and information since Toth's account. In fact, a Chinese shopkeeper by the name of Ang Ban Siong continued to keep the Beka records in stock at his general store, Toko Surabaya, selling household merchandise in Denpasar

---

<sup>1</sup> Toth 1980: 16–17

up until the Japanese occupation in 1942, when he moved his family to Sayan, Ubud.<sup>2</sup> A young lady named Nancy Dean from Rochester, New York, sent by her parents on the proverbial “South Sea Island cruise” in 1936 to separate her from a sweetheart, bought a number of the records from “two nice German gentlemen” in Bali,<sup>3</sup> which luckily for us, were still in mint condition in 2003 as they had hardly ever been played. During the 1980s and 1990s Philip Yampolsky was able to locate 101 matrices (sides of the 78 rpm discs) at various archives in Indonesia, the U.S. and the Netherlands. Yampolsky shared this information with Arbiter’s director Allan Evans and myself, facilitating our worldwide effort to access and reissue each and every 78 disc. The process of gaining permission from each archive and visiting most of the collections has taken us eight years. While seeking out private collections we found another Odeon disc from the original set, unlisted by both Toth and Yampolsky, on an auction list from a rural Texas town. And a search through the shelves of the UCLA collection yielded an unpublished disc listed by Toth. More recently we discovered four more sides in Bali. These and other finds bring our collection to 111 sides of three minutes each to be released on five CDs and an anthology. Although it seems clear, judging from a Beka catalogue, that they recorded a considerable amount of music in addition to these, a decision may have been made not to publish many more once they realized the lack of a market. The recording masters were aluminum plates, most likely stored at the Carl Lindstrom factory in Berlin (the parent company), which was bombed during World War II. However, another perspective precedes the war. In 1937 Béla Bartók wrote:

“It is well known that these companies are also busy recording the folk music of exotic countries; these records are bought by the natives, hence the expected profit is there. However, as soon as sales diminish for any reasons, the companies withdraw the records from circulation and the matrices are most likely melted down. This happened with one of the highly valuable Javanese record series of Odeon, as quoted in the bibliography of *Musique et chansons populaires* of the League of Nations. If matrices of this kind actually are destroyed, it represents vandalism of such nature that the different countries ought to enact laws to prevent it, just as there are laws in certain countries prohibiting destruction or marring of historic monuments.”<sup>4</sup>

Eighty years after the recording sessions, as we acquired the records and transferred them to CD, our research team visited the oldest knowledgeable artists—many in their 80s or 90s and three at the age of 100—in villages whose musicians and singers were recorded in 1928—and often the children of those artists, now in their 70s and 80s. We would bring a boombox and play a CD of music that no one had heard for eighty years. While some of the repertoire has endured, much of the style and aesthetic has changed and many compositions have been forgotten. Some families would give us photographs of the artists of 1928. Another photo, acquired at the New York Public Library, led to our discovery of one of the two living artists known to have participated in the 1928 sessions.

---

<sup>2</sup> Conversation with Ang Bang Siong’s daughter (2009)

<sup>3</sup> According to her friend, ethnomusicologist Ellen Koskoff (email 2003)

<sup>4</sup> Bartók 1992: 294. Bartók’s interest extended into his concert repertoire: he and his wife performed McPhee’s transcriptions for two pianos, “Balinese Ceremonial Music,” at Amherst College in 1942 (Oja 1990: 153, 179). One of those pieces is *Buaya Mangap (Tabuh Telu)* on *Bali 1928: CD #1*.

Our team visited this ninety-one year-old woman, Mémén Redia (formerly Ni Wayan Pempén), who was a solo singer at the age of ten or eleven for Kedaton's *jangér* group. Mémén Redia described the recording session in detail and still remembered all the lyrics, correcting our earlier transcriptions. She recalled the recording taking place in the open air, on the ground and under a *tataring* 'temporary structure of bamboo' and *kelangsah* 'woven coconut leaves' near the village center. She suggested that some of the other recording sessions might have been at a *balé banjar* 'central hamlet building' open on three sides with brick or mud wall and floor, and a roof of woven coconut leaves or thatch with bamboo and coconut wood beams. Many older-generation Balinese we visited refer to the old records and record players collectively as *orgel* rather than the Indonesian *piringan hitam* 'black plates', perhaps because the record players might have been thought of as related to Dutch orgel pipe organs, being a machine that produces music.

According to Philip Yampolsky, a Beka Music Company catalogue apparently printed in 1932 indicates that all of their recordings were made in Denpasar, Bali, except for four songs recorded in Lombok.<sup>5</sup> The catalogue also mentions that thirty-four discs were recorded in 1929, all of which, except for four sides, were vocal music. Twenty-five percent of our collection is listed in this group. However, little information regarding a second Beka recording tour has come to light as of yet, although according to Spies biographer John Stowell, in a letter to Jaap Kunst dated November 16, 1929, Spies refers to "the new Bekas." In a letter to his mother, Martha Spies, dated July 1, 1928, he mentioned having entered a contract with Odeon for fifty records to be made over three years."<sup>6</sup> David Sandberg, Spies's grandnephew and head of the Leo-und-Walter-Spies Archiv in Berlin, confirms that Spies's letters home only mention Odeon and remuneration that would finally allow him to build his first house in Ubud. Spies wrote, "It is better than many little percents. Now I have a new contract for Balinese records, also Fl. 1,000 (one thousand guilders) per annum...In August the records will be produced. The players (njogos) get 1,000 guilders, too, I prevailed, for fifty records." And in April 1929, Spies wrote again to his mother with regard to the records, promising, "I will send the best of it to you, if I have the money."<sup>7</sup> Although Odeon and Beka were subsidiary labels under the Lindstrom conglomerate, Spies's letters indicate competition and distinctly different operations between the two labels,<sup>8</sup> and we are still exploring the possibility that Spies might not have been involved with the Beka recordings. This topic will be discussed further in a forthcoming publication of our *Bali 1928* series.

---

<sup>5</sup> Personal communication with Philip Yampolsky (2002)

<sup>6</sup> Personal email correspondence with John Stowell (2014)

<sup>7</sup> Personal email correspondence with David Sandberg (2009 and 2014)

<sup>8</sup> As just one example, David Sandberg writes, "In Badung, Bali (Den Pasar) was a shop, Behn & Meyer, that only sold Bekas." Personal email correspondence (2014). However, McPhee implies that the enraged dealer who destroyed his own inventory had been selling both Odeons and Bekas (1946: 71).

A missing link in previous discussions of the recordings is Ida Boda (a.k.a. Ida Bagus Boda<sup>9</sup>), surely an invaluable advisor to Beka—and possibly Odeon and Walter Spies—in choosing the artists and *gamelan* ensembles. From our research we can make this assumption based on the fact that so many of the *gamelan* groups and singers had close relations with Ida Boda (1870–1965), either being his students or fellow performers. Ida Boda was a renowned *légong* teacher and *topéng panasar*<sup>10</sup> ‘mask dance vocalist, comic and narrator’, performing with Ida Bagus Oka Kerebuak of Geria Pidada, Klungkung (featured on CD #2) and more frequently with Ida Bagus Rai Purya and I Madé Nyarikan Sariada (heard on this CD). Innovator and networker, Ida Boda was the *légong* master for the *gamelan kebyar* of Belaluan (CD #1 and #4), taught *légong* to the *gong Kebyar* and dancers of Busungbiu (Bali 1928: CD #1), played *suling* and sang *mabebasan* with Ni Dayu Madé Rai (CD #2),<sup>11</sup> performed *jangér* with the ensemble of Kedaton (heard on this CD) after which he became teacher for their rival group from the neighboring village of Bengkel in the 1930s. While these two *jangér* groups battled each other as artistic competitors<sup>12</sup> Ida Boda clearly transcended the rivalries,<sup>13</sup> as evidenced by Arthur Fleischmann’s photographs from the period between 1937–39, in which he is seen performing as *panasar* with the *jangér* group of Kedaton.<sup>14</sup> He danced *topéng* with the *gamelan angklung* of Banjar Bun (CD #4) and performed *Cupak* with the *gendér wayang batél* ensemble of Kaliungu (CD #3) as well as with Ida Bagus Oka Kerebuak. His student Nyoman Kalér (1892–1969), composer-choreographer-theorist-educator, taught the *gamelan jogéd* of Pagan (CD #3) as well as the *angklung* of Pemogan (heard on this CD), and led the *gamelan palégongan* of Kelandis (CD #3). And Ida Boda surely knew the *Sasak cepung* group recorded in Lombok (CD #5) from his many musical excursions there.

Among the discs on this CD series are several that the young Canadian composer and pianist Colin McPhee (1900–1964) heard in New York soon after their release.<sup>15</sup> Upon

---

<sup>9</sup> The inclusion of ‘Bagus’ was an early 20<sup>th</sup>-century development, and many Brahmana in East Bali still choose to go without it. After hearing so many of his peers referring to him as Ida Boda, we asked his descendants how he liked to be called, and they confirmed we could do without the ‘Bagus’.

<sup>10</sup> The spellings in this article follow modernized Balinese orthography of dictionaries such as *Kamus Bali-Indonesia* by I Nengah Medera et.al. (1990) and *Kamus Bali-Indonesia* by Yayasan Pustaka Nusantara, I Nengah Sukayana, editor (2008). Although this system was proposed as early as 1972 it has been applied irregularly in writings on the arts, but we have mostly chosen to adhere to it so as to reflect a closer relationship to actual Balinese *aksara* ‘letters, syllables’. For instance, many words with prefixes frequently spelled *pe* or *peng* are spelled here with the prefixes *pa* and *pang*. It should still be noted that Latinized spellings of Balinese words vary in publications, reflecting different ways of adapting from Balinese script. It should be noted that the letter *c* in Balinese and Indonesia is pronounced ‘ch’ as in choice.

<sup>11</sup> According to both Ida Wayan Padang (1913–2012) and I Wayan Rugeh (1929–2014)

<sup>12</sup> According to I Madé Monog, member of *jangér* Kedaton since the 1930s

<sup>13</sup> According to Ida Bagus Pujiarsa (1947–)

<sup>14</sup> Fleischmann 2007

<sup>15</sup> “Then in 1929, I think it was, we were given in New York City the opportunity to hear the first recordings of Balinese music, which had been made by Odeon under the direction of Walter Spies. The records we heard were brought to us by Claire Holt and Gela Archipenko (wife of the sculptor) who had just returned from a visit to Java and Bali...We decided to go the following winter...That was in 1930–1...”  
Belo: Traditional Balinese Culture: 1970: xviii. But according to the New York Public Library’s Guide to

listening to the 1928 Odeon recordings, McPhee and his wife, anthropologist Jane Belo, were inspired to embark on a visit to Bali in 1931 which grew into a research expedition to consume them over the course of eight years and lead to his major work of scholarship, *Music in Bali* and her work with Margaret Mead and Gregory Bateson as well as her own books including *Trance in Bali*.

After four years in Bali, McPhee wrote an article, “The Absolute Music of Bali,” for the journal *Modern Music*, positing: “what inspires the musician with wonder and envy, is the satisfactory *raison d’être* of music in the community. The musicians are an integral part of the social group, fitting in among ironsmiths and goldsmiths, architects and scribes, dancers and actors, as constituents of each village complex. Modest and unassuming, they nevertheless take great pride in their art, an art which, however, is so impersonal that the composer himself has lost his identity.”<sup>16</sup>

While McPhee’s ideal of Balinese music was “impersonal” in the sense that compositions were unattributed to specific composers, this became less the case beginning in the 1920s and throughout the course of the 20<sup>th</sup> century.<sup>17</sup>

### A Sketch of the Time Period of these Recordings

In 1928 Bali was part of the Netherlands East Indies (now the Republic of Indonesia) but Bali’s rajas had not been entirely conquered until 1908. *Kebyar* emerged around the turn of the 20<sup>th</sup> century in North Bali’s Buléléng region, which came under Dutch control beginning in 1849 after forces loyal to the Balinese king of Lombok and allied with the Dutch killed the celebrated military leader and chief minister of Buléléng, Gusti Kutut Jlantik, along with the king of Buléléng and the king of Karangasem, East Bali. At the time Bali had eight kings and their own internecine struggles for power allowed the Dutch to play one kingdom against another. Economic control was the goal but Dutch efforts to morally justify their conquest centered on the Balinese slave trade (which Holland had long benefited from) and widow sacrifice associated with royal cremations. One by one the kingdoms collapsed under Dutch attack: Lombok in 1894, Badung (Denpasar) in 1906 and Klungkung in 1908.

Each fell in “a traditional way to signal the ‘ending’ of a kingdom, and indeed the word *puputan* means ‘ending’. The *puputan* was both a sign to other kings of an end, and a way to achieve liberation of the soul by death in battle.”<sup>18</sup> Adrian Vickers continues, “...the Dutch moved on the capital of Denpasar. On the morning of 20 September the king, his family and thousands of armed followers all dressed in white and ready to meet death in battle, marched out to meet the Dutch. Each of the leading warriors ran amuk in turn,

---

the Holt, Claire, 1901–1970. Papers, ca 1928–1970, (<http://www.nypl.org/research/manuscripts/dance/danholt.xml>), Holt’s first trip to Indonesia was in 1930.

<sup>16</sup> McPhee 1935: 163

<sup>17</sup> Hildred Geertz (2004) challenges the idea of anonymity by showing how individual sculptors in Batuan were known and appreciated during their lifetimes for the art they created for the *Pura Désa* ‘community temple’, but that because written records were not kept, their identities could be forgotten over time.

<sup>18</sup> Vickers 1989: 34

marching on as if bullets would bounce off their bodies. The Dutch opened fire on ‘women with weapons in their hands, lance or kris, and children in their arms’ who ‘advanced fearlessly upon the troops and sought death’...surrender was impossible: ‘where an attempt was made to disarm them this only led to an increase in our losses. The survivors were repeatedly called on to surrender, but in vain’. The king, his family and followers advanced relentlessly, killing themselves and any Dutch troops who came within range as they went. The Dutch later tried to cover up the death toll, but while it was fairly light on the Dutch side, well over 1000 Balinese were killed.”<sup>19</sup>

We can speculate about all of the factors that fed an artistic explosion in the period following the collapse of the kingdoms. I Nyoman Catra has suggested that the profusion of creative experimentation was akin to medicine helping heal the trauma of social upheaval and colonial occupation.<sup>20</sup> The dismantling of the power and wealth of the many regional kingdoms led to a kind of decentralization/democratization of the arts as they spread out to the *banjar* ‘hamlets’. *Puput* ‘the end’ also implies the beginning of something new. And along with the fashions and technology associated with modernity brought in by the Dutch came the small but steady stream of European and American travelers on cruise ships to this island paradise beginning in the 1920s. The Bali Hotel was built in 1927 by the Dutch colonial government as a stopover accommodation for the crew of KPM (Royal Packet Navigation Company) while their ships were anchored off the coast, and officially began operations as a hotel in 1928 after the Dutch government handed ownership over to KPM.<sup>21</sup> Within hearing distance of Gong Belaluan’s rehearsals at their *balé banjar*, the hotel soon became a hub of artistic accommodations to the tastes of international audiences. At the same time Balinese innovations continued to be driven by indigenous tastes and passions—both of artists and their local audiences.

Interestingly, during this same period of time on the other side of the planet, post-war marching bands were inspiring a revolutionary music genre incorporating new dimensions of rhythmic and melodic complexity, improvisation, mixing and experimentation with earlier genres. Musical instruments discarded after the Civil War were taken up by former slaves whose newly-won freedom led to the invention of jazz which, like *kebyar*, became a musical force for the next century.

As far back as history recalls, there has been great competition in Balinese arts, reflecting a cultural attitude of *jengah*, a strong instinct of “not wanting to lose,” which motivates the accepted practice of taking the accomplishment of a rival and changing it in one’s own way while improving on it. In *kebyar*’s early days, groups might send a spy to climb a tree within hearing and hopefully sight-range of a rival village’s rehearsal in order to memorize their latest innovations in preparation for an upcoming competition. Very serious adversarial relationships existed between rival *jangér* ensembles as well, such as

---

<sup>19</sup> Vickers 1989: 35, and within single quotes, a participant’s report from the chief of staff of the expedition, from Nordholt 1986: 5

<sup>20</sup> Conversation (2006)

<sup>21</sup> Mardika 2011: 28

those of neighboring Kedaton and Bengkel, where conflicts were expressed politically, aesthetically, and by employing spiritual magic against one another.<sup>22</sup>

While competition has fueled creativity, Balinese arts have also flourished as a result of generous cooperation between artists of different villages and regions. For example, during *kebyar*'s early developmental phase, musical leaders from the northern village of Ringdikit came to Belaluan, South Bali, to exchange repertoires. As a result, Belaluan's *kebyar* was infused with the North's revolutionary style and Ringdikit acquired knowledge of *légong* music and dance.<sup>23</sup> Even earlier, notable *légong* masters from more southern regions taught in the North, such as I Gentih from Kediri, Tabanan, who taught the female *leko* (*nandir* is the male version and both were accompanied by bamboo *rindik*) dance in Jagaraga,<sup>24</sup> and whose student Pan Wandres is generally credited with turning it into *kebyar leko* and later into a genre called *kebyar légong*, subsequently adapted into *Teruna Jaya* by his student, Gdé Manik of Jagaraga. I Madé Monog of Kedaton (1920–2013) also recalled that I Monggol, a *jauk keras* mask dancer from Penebel, Tabanan taught in Buléléng and inspired Gdé Manik to develop the hand movements for *Taruna Jaya*.

In 21<sup>st</sup>-century Bali we find an inquisitiveness toward reclaiming the past, wondering what is important in Balinese culture. The unprecedented interest in these old recordings amongst musicians, dancers and singers young and old has encouraged our persistence in implementing, over many years and continents, a repatriation project, searching far-flung archives to assist contemporary Balinese in reclaiming their aural history.

### The Balinese *Gamelan*

*Gamelan*, the term for Bali's dozen or so instrumental music ensembles, derives from *gambel*, to handle. The Balinese spelling is *gambelan* (denoting Balinese pronunciation of the word) but most writers defer to the better-known, dominant Indonesian spelling. Balinese differentiate between *gamelan krawang*, bronze instruments manufactured by *pandé krawang* 'bronze smiths', and those ensembles utilizing bamboo. Additionally there is the more ancient and less-common iron-keyed *gamelan slonding* (*selunding*). The distinctive features of Bali's major styles highlight shimmering resonances of gongs, knobbed, kettle-shaped gong-chimes, and metallophones with flat—or more accurately, bevelled—bronze keys suspended over bamboo resonators), collectively ranging four or five octaves. *Gamelan* in Bali differs from neighboring Java in its explosive sonorities, fast speed and dynamic phrasing.

One feature unique to Bali is a precise tuning system of *ombak* 'waves' (acoustical beats), also referred to as *getaran* 'vibrations', responsible for the signature shimmering sound of Balinese *gamelan*. Instruments are arranged in pairs with each pitch of the *pangumbang* 'hummer' (*ngumbang* is a word for bee) tuned between five and eight cycles per second lower than its corresponding *pangisep* 'sucker' mate (from *ngisep*, to suck), not

<sup>22</sup> Conversation with I Madé Monog (2007)

<sup>23</sup> Covarrubias 1937: 210

<sup>24</sup> Conversation with Pandé Madé Sukerta (2006)



coincidentally borrowing from words associated with the activities of honeybees.<sup>25</sup> According to *pandé krawang* Pan Santra (Pandé Madé Sebeng, son of Pandé Aseman) of Tihingan and Pandé Madé Gablérán of Blahbatu,<sup>26</sup> *kebyar* is generally tuned to an eight cycles per second differential, creating a consistently rapid pulse of vibrations even within slow, lyrical melodies. *Gendér wayang* is tuned to five or six *ombak* per second and *palégongan* six or seven.

*Gamelan* repertoires and varying instrumentation are associated with specific ceremonies, dance and drama repertoires, or recreational activities. *Gamelan* most commonly utilize a five-tone octave, whether it be in the tuning of *saih gendér wayang* tuning (related to the Javanese *sléndro*), its four-tone relative *saih angklung* specific to *gamelan angklung*, or the *saih selisir* or *pagongan* tuning (related to the Javanese *pélog*) of most other genres such as *kebyar*, *palégongan* and *gong gedé*. *Selisir* is actually one of five tunings derived from a *saih pitu* ‘row of seven’ system still used in a quasi-modal manner by older and more rarely-heard ensembles such as *gamelan gambuh*, some *semar pagulingan*, and *gambang*, *slonding*, *luang*, *gamelan saron*, as well as a recent resurgence of *saih pitu* in numerous innovative manifestations.<sup>27</sup> Compositions in each of these derived tunings may be limited to a specific set of five tones per octave (*kebyar* or *palégongan*, for instance) or include six or seven tones.

The *suling* (bamboo flute) provides additional pitches and tonal shadings, as do singers, who may join with the *gamelan*. In fact, within the diverse range of vocal music are a great many unnamed tunings often utilizing many more tones per octave including a rich sampling of microtones. Although the Javanese terms *sléndro* and *pélog* are mentioned in the Balinese *Prakempa* and *Aji Gurnita*, commonly believed to be 19<sup>th</sup>-century texts,<sup>28</sup> they only came into common usage in the 1960s after being introduced by I Nyoman Rembang, I Gusti Putu Madé Geria and I Nyoman Kalér, theorists and faculty at the KOKAR conservatory, all of whom had taught at KOKAR Surakarta, Java.

Previously, Balinese musicians would refer to “*sléndro*” as *saih gendér (wayang)* or *saih angklung* and use the specific *saih*, *patutan*, or *tekep* ‘mode’ name such as *selisir* to describe the tuning of *gamelan gong* and *palégongan*.<sup>29</sup> Partly because of a perception that the *gong kebyar* tuning of *selisir* has come to dominate the Balinese public’s sense of intonation—and in general parlance *pélog* has become synonymous with this particular tuning—there is currently a trend underway amongst many artists and educators to steer away altogether from the terms *pélog* and *sléndro* so as to avoid generalization and recognize the great variety of tonalities. In fact, up until the 1970s it was generally said that no two Balinese *gamelan* sets were identical. And although a loss of local distinctiveness has resulted from the trend toward standardization enveloping *gamelan kebyar* and other genres – due to the island-wide influence of the arts academies and the

<sup>25</sup> An alternative and very common meaning within the activity of making music is *ngumbang* ‘loud’ and *ngisep* ‘quiet’, ‘soft’.

<sup>26</sup> Both personal conversations (1972 and 1980)

<sup>27</sup> See Vitale: 2002 and McPhee 1966: 36–55

<sup>28</sup> Bandem: 1986

<sup>29</sup> Conversations with I Madé Lebah and I Nyoman Sumandhi (1980); I Wayan Sinti (1974 and 2008)

annual Bali Arts Festival – there is still a distinct tonal character to a great many *gamelan*.

The unique collection of tuned gongs, gong–chimes, two-headed, cylinder-shaped drums, and flat metallophones associated with the *gamelan* styles of Bali and Java, is generally believed to have developed between the construction of the 9<sup>th</sup>–century Borobudur Buddhist temple and the arrival of the first Dutch expedition in 1595. Nyoman Rembang (1973: 42) classified the *tua* ‘old’ period as comprising *gambang*, *luang*, *slonding*, *gendér wayang*, *angklung*, *saron* (*caruk*) and others. The historical era following the conquest of Bali by the Javanese kingdom of Majapahit in 1343 is described by Rembang as the *madya* ‘middle’ period, which reached its height during the “golden age of Gélgél” lasting from 1500–1651. The mid-16<sup>th</sup> century reign of King Waturenggong (Baturénggong) flourished in partnership with the seminal priest Nirartha. Musical genres associated with this cultural flowering included *gambuh*, *Semar Pagulingan*, *palégongan*, *bebarongan*, *bebonangan*, *gong gedé*, and *gandrung* (*jogéd pingitan*). Rembang’s *baru* ‘new’ category includes *arja*, *jangér*, *gong kebyar*, *jogéd bumbung*, *gong suling*, and five-tone (six or seven-key) *angklung*. In its most expanded form, Balinese *gamelan* is organized into instrumental stratification spanning over five octaves:

Colin McPhee observed in the 1930s that musical notations were not used in teaching or rehearsing but rather as a means of preserving compositions for posterity or as a reference when the music has been forgotten.<sup>30</sup> Traditionally, and even most often today in the arts institutes, musicians learn their parts by rote. Melodies are sung using variants on the names of each pitch of the scale: *nding*, *ndong*, *ndéng*, *ndung*, *ndang*<sup>31</sup>. As the music is highly structured, improvisation is reserved for the leading drum, the flute, or solo instruments in specific contexts. However, *gendér wayang* musicians, at least in the village of Sukawati, have a highly evolved practice of structured improvisation<sup>32</sup>. Schools and many contemporary composers use a notation system combining Javanese *kepatihan* for rhythmic dynamics and Balinese *aksara* ‘letters’ for vowels indicating pitch as described above.

*Istilah* ‘terminology’ can vary from village to village and region to region or even reflect an individual musician’s vocabulary. The terms are often used more to describe the kinetics of a physical action of playing than an abstract musical concept or prescribed pedagogy.

---

<sup>30</sup> McPhee 1966: 56

<sup>31</sup> Often written *ding-dong-déng-dung-dang* and vocalized in the teaching process as *ning-nong-néng-nung-nang* or *nir-nor-nér-nur-nar* or as *nyir-nyor-nyér-nyur-nyar*.

<sup>32</sup> Nicholas Gray (2011) devotes an entire book to the subject.



*Jangér* of Kedaton

Ida Boda as *panasar*, standing on left; *mantri* 'prince' standing to his right.

Photo by Arthur Fleischmann circa 1937–39

Reproduced courtesy of the Arthur Fleischmann family

## Volume V: The Emergence of *Jangér*, *Arja* and *Topéng*

The late 19<sup>th</sup> century, throughout the island, witnessed a creative era of Balinese–language (or a mix of *Kawi* 'Old Javanese' and Balinese) *geguritan* poetic literature and its song genre (*pupuh*) taking on historical, mystical and romantic themes as well as sociopolitical topics. At the turn of the century, a revival of interest in classical *kakawin* texts led to a plethora of *sekaa papaosan* 'literary clubs' emphasizing the skills of recitation in *Kawi* and translation into the Balinese language. Another popular form, *palawakia*, refers to non–metric prose texts from the *Mahabharata* (*Parwa*) or *Ramayana*, recited in broad melodic contours. Literary clubs from different villages would compete against one another before ever–increasing audiences at ceremonial religious events and at night markets.

Gender roles were breaking down as women portrayed refined male characters in *arja* dance opera and *jangér*, both of which had been all–male at their inception (males continued to dominate female roles in the classical *gambuh* until the 1960s). Marya had been trained in the male dances *jauk* and *baris*, in addition to *gandrung* – the male version of a female *jogéd* dance – as well as the female role of *sisia* for the *Calonarang* magic drama. In creating *Igel Trompong* and *Kebyar* (*Igel Jongkok*), he created a *banci* (androgynous) style incorporating male and female qualities. This contrasted with

*gandrung* in which the dancing boy – often arousing erotic feelings amongst the male audience – looked convincingly like a girl (included as a video file on CD #3) or even *gambuh*, *jangér* and *arja*, where the male was playing a female character. So Marya's *banci* idea was not at all alien, but rather an innovative way of melding male and female characteristics in a new way.

This fifth volume of the Bali 1928 series features three dance drama genres that emerged during the early 20<sup>th</sup> century and continued innovating for decades. Various manifestations of Balinese modernism are exemplified by the appearance – most likely in the teens – of *jangér*.<sup>33</sup> One clear influence on *jangér* was *Komedie Stamboel*, the Malay-language, European-influenced theater which first appeared in Surabaya, Java in 1891.<sup>34</sup> Still popular to this day, *jangér* humorously blended traditional dramatic themes with catchy songs performed by girls in traditional costumes along with a *kécak* chorus of boys in western costume including short trousers, *ombio* 'epaulettes' and silly moustaches. *Jangér* fused the *kécak* chorus and other elements from *Sang Hyang* trance ritual, Malay *pantun* sung poetry, and *cakepung* palm-liquor drinking songs, *gamelan geguntangan*, most commonly used to accompany *arja* dance opera, as well as *gamelan tambur* which included a *rebana* drum of Arabic origin<sup>35</sup>; their adaptation of the *saman* and *saudati* style of hand and arm movements and postures performed in Muslim Sufi rituals and other dances in Aceh, North Sumatra, became a signature element of *jangér*'s male *kécak* dancers. All this came together in *jangér* with elements of classical *légong* dance and *wayang wong* dance drama based on the *Ramayana* epic, as well as circus acrobatics inspired by visiting troupes.<sup>36</sup> And following Charlie Chaplin's visit to Bali in 1932 the painted moustaches worn by the *kécak* boys' chorus took the name *caplin*. Curiously, revivals of *jangér* over the course of the 20th century have recurred in times of political and social turmoil.

*Cak* (*kécak*) would only appear as a distinct dance drama in 1932, evolving into the *Ramayana* "monkey chant," as it is known to international audiences. Although its chorus traditionally accompanied *Sang Hyang* trance rituals throughout Bali, and *jangér*, its sister genre with *kécak* chorus, was already popular, *cak* as a dance-drama genre in itself developed in two particular villages, Bedulu and Bona, in the district of Gianyar, and gradually spread to other villages as a tourist entertainment.

*Arja* dance opera emerged at the turn of the 20<sup>th</sup> century, growing out of the classical and formalized *gambuh* dance drama, but with an emphasis on improvisation, comedy and heart-breaking romance. Stories came from the *geguritan* poetry that – in the 18th century – had been proliferating in the Balinese language instead of classical *Kawi* 'Old Javanese'-*Bali* mix, which had to be translated in performance for audiences to understand. The appearance, in 1915, of the *geguritan* telling the Chinese story of

---

<sup>33</sup> According to I Madé Kredek of Singapadu, *jangér* first emerged at the beginning of the 20<sup>th</sup> century in Menyali, North Bali (Bandem 2004: 148-52), a view also confirmed by I Gdé Budasi from Menyali (conversation 2013).

<sup>34</sup> See Achmad, 2006: 31 and Cohen 2006: 21

<sup>35</sup> Conversation with I Madé Monog in Kedaton (2007). The drum is also referred to as *terbana* or *tambur*.

<sup>36</sup> Conversation with Madé Monog (2009) and Wayan Redia (2013)



Sampik and Ingtaí, was a seminal moment in launching *arja*'s popularity. As the 1920s ushered in female performers for the roles of many female characters as well as the refined male role of *mantri* 'prince', *arja* became prized for its tear-jerking performances that would last from ten or eleven at night until dawn or even seven in the morning.<sup>37</sup>

*Topéng* had been a ritual mask dance drama genre enacted by a single performer since at least the mid-17<sup>th</sup> century, although reference to Balinese *topéng* traces to the Prasasti Bebetin copperplate manuscript of 895 AD. In the 1890s, Ida Boda of Negara/Batuan (Sukawati) was particularly needed by the *raja* of Badung (now Denpasar) to perform *topéng Sidha Karya* in which the performer completes the *upakara* 'ceremonies'. Settling in Kaliungu, Ida Boda formed a legendary trio of dancers and comic actors – *panasar topéng* and *arja* – along with *kartala* 'comic narrator' Ida Bagus Rai Purya, originally from Serongga, Gianyar, and I Madé Nyarikan Seriada (1877–1947) from Banjar Gemeh, Denpasar, who danced the roles of *topéng Dalem* 'raja' or *mantri arja*. Their *topéng panca* added I Ketut Kenéng from Belaluan (father of composer Madé Regog) and Guru Grebeg from Angabaya. *Jangér Kedaton*'s ten-year-old singer of 1928, Ni Wayan Pempen, several years later began performing the role of *galuh* (princess) in a *topéng* trio with Ida Boda and Ida Bagus Purya, touring Bali and Lombok. Abian Timbul's Ni Lemon also performed as *mantri* in *arja* and – almost uniquely – performed the role of *Punta* (strong *panasar* role) in otherwise male *arja* ensembles.

The *geguntangan* ensemble is comprised of a small *suling* 'bamboo flute'; two bamboo *guntang* (one-string bamboo zither)<sup>38</sup> functioning as *kempur* and *kempli* (*kelintit*) for punctuation; two *kendang* 'cylinder-shaped two-headed drums'; *kelenang* 'gong-chime'; often a *tawa-tawa* 'gong-chime'; *rincik* 'cymbals'; occasionally *kajar* or *gumanak* 'pair of small, high-pitched chimes'. In the past, a simple form of *curing* 'two-octave *gangsa*' was also sometimes added "for exotic flavor... Sometimes the Malayan *pantun*, a form of folk song based on an four line stanza, is introduced among the songs. In this case, the Islamic *terbana* [*rebana*, *tambur*] replaces the pair of drums." (McPhee 1966: 295).

*Cepung*, Lombok's *Sasak* (Islamic) version of Balinese *cakepung*, fits into all this creative activity as an inspiration in the development of *jangér* as well as the source of many musical innovations made by Ida Boda as *topéng* singer and dramaturg – which continue to this day as the basic elements of *topéng*.

---

<sup>37</sup> Conversation with Madé Monog of Kedaton (2009)

<sup>38</sup> The *guntang* has a long tongue incised along the top of the bamboo tube, allowing it to vibrate when hit with a thin bamboo mallet.



*Geguntangan arja* of Singapadu

From right: Cokorda Rai Meregog (*kelenang*); Pandé Madé Kenyir (*tawa-tawa*);  
Cokorda Ngurah Gambir (*guntang kelentit*); Anak Agung Ketut Semal (*guntang kempur*);  
Cokorda Oka Tublen (*kendang lanang*); I Rode (*suling*); Cokorda Ngurah Keneng (*kendang wadon*);  
Ketut Rujag (*rincik*); and I Madé Kéngguh (*curing*)

Photo by Colin McPhee circa 1931-38

Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

## A Brief Perspective on *Arja*

Wayan Dibia writes:<sup>39</sup>

In the earliest stage, between 1900 and 1915, *Arja* was basically a simple form of sung drama, acted by males, using no gamelan music. *Arja* experts from the Gianyar region refer to this sung drama as *Arja Doyong*, or ‘simple *Arja*’. In its next stage, beginning in 1915, a chamber-like music ensemble, the gamelan *Gaguntangan*, was introduced and the result of this innovation was *Arja Gaguntangan*. During this time *Arja* developed into a more elaborate theatrical form which incorporated vocal and gamelan music, story, dance, and costume. The inclusion of female performers in the late 1920s turned *Arja* into a theater of both female and male actors. It was also during this time that *Arja* performances were held in a specially prepared space (*kalangan*).

<sup>39</sup> 1992: 20

Dibia later continues:<sup>40</sup>

There are two previous theories about the origin of Arja. The first theory indicates that Arja was first seen as *Dadap* which was created by the rajadoms of Badung and Gianyar in 1825, during the royal cremation of I Dewa Agung Gede Kusamba of Klungkung, the highest ranking Balinese prince. The two rajadoms created the *Dadap* by dispatching their court *Gambuh* dancers (Bandem 1981: 91); Bandem (1983: 28-31); Mengenai Dramatari Arja Di Bali: 1985). Another theory is that it was born as *Gambuh Magending*, that is a *Gambuh* dance drama utilizing vocal song (Ida Padanda Gria Bajing, interview, August 8, 1987). However, these theories require further investigation, due to a lack of supporting documentation. My own investigation points to a different background for the development of Arja.

More specifically noting the style of *Arja Doyong*, Dibia comments:<sup>41</sup>

This early form was essentially street entertainment performed by amateur traveling troupes of male actors who enacted *Malat* stories...Research on the development of Arja in the village of Singapadu...indicates *Arja Doyong* was seen in 1904...A number of older dancers, masters and village leaders, reported that it was performed by a relatively small troupe of about ten actors. They incorporated very simple movements while primarily sitting or squatting together on the ground waiting for their turn to perform. An actor would rise and, while singing, would move about the acting area; upon the completion of his performance, he would return to his seat. The actors wore everyday dress consisting of a *sarong*, sash (*saput*), and head cloth (*udeng*) [1972: 10-17]...*Arja Doyong* was mainly performed on the street or at the village square by traveling troupes during the Balinese Hindu holidays, such as *Galungan* and *Kuningan*.

Colin McPhee's field notes describe *arja* rehearsals in Singapadu during the 1930s. His account details two complex *pakem* 'dramatic scenarios' drawn from the *Malat* stories and also provides a picture of the rehearsal scene:<sup>42</sup>

Tjokorda A [Cokorda Oka Tublen] sitting at one end of bale agung carving goeak [crow] head for costume, and prompting from time to time, without looking up. The other man, from Sedan [Ida Bagus Geledig], takes charge of dance, gestures and intonation. A few onlookers, dagangs [food sellers], etc...The jokes are rough at times; at others, I like to ride in a motorcar, going fast and blowing the horn; I can speak many languages, Chinese, Tamil, Bombay, Malay, Dutch...much comedy worked out of this...

---

<sup>40</sup> 1992: 59

<sup>41</sup> 1992: 26

<sup>42</sup> Found in the UCLA Ethnomusicology Archives' Colin McPhee Collection

...No pantuns used because there is no crazy (gila) person in cast. The flute player had a whole bag of assorted flutes...Much attention is payed to intonation, to get the lines over. Sometimes stylized, sometimes burlesque stylized, sometimes natural, and sometimes burlesque peasant dialect. More in the nature of a musical comedy; that is, a series of scenes each complete in itself, chiefly comic, hung together by the plot.

McPhee lists the performers at the rehearsal, showing that male actors were still playing all female roles): I Kenyir (*condong*), I Purna (*Galuh Daha*), Cokorda Oka Singapadu (*pramesuari/limbur*), I Gerut (Désak), I Geriya (*Panasar*), A.A. Ketut Bentir (*Kartala*), A.A. Raka Batuan (Madé Umbaran-Mantri Kuripan), I Serog (*Panasar*), I Tekek (*Kartala*), I Teduh (*Prabu Metaom*), Ida Bagus Geledig (*Patih Daha*).<sup>43</sup>

The village of Belaluan had a *gamelan geguntangan* ensemble but did not in fact have an *arja* troupe, and would invite performers from Keramas or Singapadu to sing, dance and enact the plays. The names of individual performers are not indicated on the record labels, with the exception of the two *kidung* (not in the *arja* repertoire), *Jayendriya* and *Wilet Mayura*, also accompanied by the *geguntangan* of Belaluan.<sup>44</sup>

---

<sup>43</sup> For clear identification, names are written here using modern Indonesian spelling.

<sup>44</sup> Still, for the record, it should be mentioned that I Madé Monog told us of one highly skilled *kartala* from Keramas named Ida Gedéran (conversation 2009).



*Arja of Singapadu*

I Wayan Geria as Punta (*panasar kelihan*) seated on right; Anak Agung Ketut Bentir (Déwa Bentir) as Wijil (*panasar cenikan*) seated on left; Anak Agung Istri Tangi as *Mantri* ‘refined prince’.

Photo by Colin McPhee circa 1931-38

Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

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

### **Track #1 *Ginada Sampik–Ingtai***

Language: *Basa Bali lumrah* ‘Common Balinese’

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

It should be noted that for all of the transcriptions of *tembang arja* on the CD, we follow the standard *padalingsa* practice of placing a comma at the end of each *baris* ‘line’ of sung verse, and a period at the end of each *bait* ‘verse’. Periods used in spoken text of the *condong* or Punta do not follow *padalingsa* ‘poetic meter’. See page 26 for clarification.

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 drika 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.

Ingtaí: *panyapané ngowogang hati,*  
 joining our hearts with delight,

(Recording ends after the first two lines of the second verse that begins with *Magatik...*)

## Track #2 *Dangdang Silandri*

Language: *Bahasa Kawi-Bali*

*Dangdang* is another poetic meter of the *tembang arja* song genre. In the *Mahabharata*, the Pandawa brothers and Drupadi are exiled to the forest of Wirata, whereupon she disguises herself as Silandri (Sulandri), in order to work as a lady in waiting for the queen of Wirata. In the style of *arja negak* (seated *arja*) no specific character is singing or narrating. The words of the second performer, serving somewhat in the role of *panasar*, are in brackets.

*Maramakén memanggihi rupan ajatma,*  
 The first time seeing this beautiful embodiment,

[*Sayuwakti sekadi wacanan cokor idéwa, nénten naenin memanggihin rupa asampunika luwihné, ha-ha-ha-ha-ha.*]

Very true as you say, Your Lordship has never before seen such beauty.

*Ring jagat Wirata,*  
 In the state of Wirata,

[*Ainggih tan lian tan lian iriki ring jagat Wiratané.*]  
 Yes, there is no one else in the land of Wirata.

*Kadi diah Silandri rupané,*  
 Like the beauty of Silandri,

[*Ainggih sekadi diah Sulandri reké suwabawané.*]  
 (Yes, she looks just like Sulandri.)

*Gawok san titiang nulu,*  
 I am really amazed at what I am seeing,

[*Kalih cokor idéwa ten ten angob, titiang taler méh kateka angob titiang.*]  
 Just like you, sir, I too am completely marveling.

*Warnané kadi imanik,*  
 Her appearance like a jewel,

[*Sekadi tata wadanan idané ratu.*]  
Her features are just like that, sir.

*Tuhu maniking cita,*  
Truly a pristine vision,

[*Sayuwakti ngatut kayun ratu.*]  
Really making one's heart mesmerized.)

*Diah Silandri nerus,*  
The goddess Silandri is imperishable,

[*Béh, diah Sulandri nerus.*]  
Alas, the goddess Silandri is imperishable.

*Jegégé mengayang-ngayang*  
Her beauty saturates one's mind

[*Tur jegégé kalintang-lintang...*]  
And her beauty is overwhelming...

*magoléran,*  
gracefully,

[*megelohan ratu.*]  
gracefully, Your Lordship.

*Ento melad lading hati,*  
As something that persists in one's heart,

(Recording ends before the last line of the verse)

### **Track #3    *Sinom Salya***

*Sinom* is another poetic meter of the *tembang arja* song genre.

Language: *Basa Bali Alus*. 'Refined, High Balinese'

*Panasar*'s words (also in *Bali Alus*) are within brackets

This is a *geguritan* excerpt from the *Salyaparwa* section of the *Mahabharata* in which Nakula (the character singing as *mantri*) comes before his uncle Salya, who will predict his own death at the hands of Yudhistira. The singer on this recording seems to be the same as on Track #1 singing the *galuh* role of Ingtaí.

*Sinom's padalingsa* 'number of syllables per line and vowel sound at the end of each *baris* (line)' is generally 8a, 8i, 8a, 8i, 8i, 8u, 8a, 8i, 4u, 8a. In this rendition, the singer begins on line 7 through line 10, returns to the beginning line and then sings to line 3. One common reason for this practice in *arja* is that in the midst of dramatic dialogue, another character may end, for example, on line 6 of *Sinom*, and this *mantri* answers with the next poetic line, picking up where the other conversant left off.

*Rarisang ngojog ka pamreman,*  
Please move towards your private chambers, (for secret talks not to be heard by the women)

*[Ainggih ngraris palungguh cokor i déwa ngranjing mrika ka pamreman ida i aji]*  
Yes, please, Lord, move towards your private quarters

*Sang Salya sedek ketangkil,*  
Your Mightiness the king is waiting for you to appear before him,

*[Sayuwakti pisan sakadi wacanan palungguh cokor i déwa, ri tatkalaning ida uwan palungguh cokor i déwa katangkil aratu]*  
Exactly like those words, sire, when your uncle is receiving you, Your Lordship

*eluh-eluh,*  
all the women,

*[Ainggih sami pada istri-istri aratu]*  
all the women, sire

*kundang-kundang saseliran,*  
thus also the concubines,

*[Ainggih pingkalih sahananing para ratu ida uwan palungguh cokor i déwa] sakaning.*  
Yes, also all those of the court serving your uncle, sire

Words of Salya (but sung by the same performer):  
*Kagiat kayunné manyingak,*  
How shocked to see,

*[Béh ha-ha-ha-ha-ha, sayuwakti, sayuwakti sakadi kagiat pakayunan palungguh cokor i déwa ngaksi]*  
True, true, how shocked to see, My Lordship

*Sang Nakula rawuh nangkil,*  
Nakula arriving to make a formal appearance,

*[Inggih sayuwakti pisan sasukat napi, rawuh ida anak palungguh cokor i déwa.]*  
Very true, to what purpose is your nephew arriving, sire.

*nganika ida manyapa,*  
Salya addresses him now,

*[Arah aih, sayuwakti dabdab pangandikan palungguh cokor i déwa nyambat sara]*  
Well, all that is said by My Lordship says is true.

(The recording ends after the third line of the new verse)

#### **Track #4    *Kidung Jayendriya*            Sung by I Renteg**

Language: *Kawi* ‘Old Javanese’ -Bali

*Rakryan sang satsat ajeng tanuri déng kawi mango bhrang ti raga kinun  
canging masa kartika mangun hyunhyun bhrami ta mango rasmining  
asangungwa lepitan lamlaming hatri*

Whoever is regarded as a source of beauty as an author | a poet drunk on  
beauty, immersed in 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

A basic theme of *Jayendriya* is knowledge and mastery of the senses and desires. This *kidung* is in *kawitan bawak* ‘short form of verse length’ and only one-third of the *bait* ‘verse’ is recorded. The variety and subtlety of tones reflects an older – pre-*kebyar* – style of *makidung* singing *kidung*.<sup>45</sup>

#### **Track #5    *Kidung Wilet Mayura (Manukaba)***

**Sung by I Gejor ‘Earthquake’ Kelambu**

Language: *Kawi-Bali*

*Umangawruha mangrencana kidung tan luhung norana ring pakenoh  
sawiakti atemah guyu guyu bendunira kang apradnyan angapusing  
kelangwan*

Learn to compose poetry, even if not good, not held within the heart,  
surely will become the stuff of ridicule and hatred by those who are  
adept at creating beauty.

---

<sup>45</sup> Conversations with Wayan Pamit (2003) and Wayan Sinti (2009). Also see the PDF notes accompanying *Bali 1928–Volume II* for a more extensive discussion of *kidung*.

This very brief excerpt is drawn from *lulungid*, a *kidung* genre that blends mystical meaning with nature, love and eroticism. As with *Jayendriya*, this is sung in an old style with a variety of semitones as well as large interval jumps in the melody. Although *basa kidung* ‘the language of *kidung*’ is generally *Jawa Tengahan* ‘Middle Javanese’, this *Kawi-Bali* text is also referred to as *basa kidung*.

### ***Arja Geguntangan of Sésétan***

#### **Track #6    *Ginada Sampik–Ingtaí***

Language: *Basa Bali lumrah* ‘Common Balinese’

Ingtaí told Sampik to come to her house so they could be married. She instructed him to follow in 3 + 7, 2 + 8, 4 + 6 days. He misunderstood and added all the days together, arriving in thirty days instead, when she had already been promised to another. Both roles of Ingtaí and Sampik are sung by the same female performer in the style called *arja negak* ‘sitting *arja*’, without dance.

Sampik:        *Kénto papinehé ya i babah*,<sup>46</sup>  
Sampik’s thoughts are like that,

Punta interrupts: *Ainggih a sapunika kapi kayun antuk mekelé Madé.*

Punta again:    *Wiakti pisan mekelé Madé*  
Just like that, Sampik’s thoughts, indeed, Master Madé, truly.

Ingtaí:        *Abis ngopi,*  
After drinking coffee,

Condong:      *Sayuwakti makelé Putu.*  
True, Miss Putu.

Concurrent with Punta: *Mangkin sampun mekelé Madé wusan minum sareng mekelé Putu mekelé Madé...*  
Now that you’ve finished drinking your coffee with Miss Putu...

Ingtaí:        *Ni nyonyah na...*  
Miss Ingtaí...

Condong interrupts: *Rasa durusang raka makelé Putu.*  
Please (explain), Sampik.

---

<sup>46</sup> In the Balinese language, *babah* denotes Chinese males of some social stature and *nyonyah* refers to respected Chinese females.



- Ingtai: *nandruh nakonang, (tandru)*  
I am asking you again, (She already knows he must have forgotten their rendezvous but is pretending she does not)
- Condong: *Ainggih sireng ankésan makelé Madé puniki penikang dani makelé Putu.*  
Yes, listen well, Sampik, this this is Putu's intention.
- Ingtai: *Bli kija tumbén ngapang,*  
Why are you only just arriving now?
- Condong: *Sapunika mekelé Madé, mekelé Madé kija tengai nepeté mekelé Madé?*  
That's the way it is, Master Madé, where are you going in the middle of the day, Madé?
- Ingtai: *Napi wénten karyan bli,*  
What is your intent, sweetheart?,
- Condong: *Sapunika mekelé Madé, napi sua karyané mekelé Madé?*  
Thus, Master Madé what on earth is your plan, Master Madé?
- Ingtai: *Becik nikayang ring(ing) titiang,*  
It's better if you tell me,
- (Punta speaks simultaneously with Ingtai's next lines):  
*Sing ja ade lénan alih bli Nyoman*  
He doesn't have any other purpose (other than keeping his promise),  
Nyoman
- Punta : *Ainggih patut uningang mekelé Madé.*  
Yes, it's better to say it, Master Madé.
- Sampik: *I babah janggal tengkejut,*  
Sampik is shocked and amazed,
- Punta: *Ainggih mangkin keselengagang pakayunan mekelé Madé.*  
Yes, now he's truly astonished.
- Sampik: *Béh déwa nguda nandruhang,*  
Why are you asking again?,
- Panasar: *Ainggih sapunika mekelé Putu dados mekelé Putu malih mataken ring mekelé Madé na keto masih Nyoman (condong) dadi Nyoman buin metakon kapining bli Nyoman?*  
Yes, Miss Putu, why doesn't Miss Putu know already and keeps asking him again, same as why Nyoman keeps asking me?



Sampik: *Mirib lali,*  
Maybe you forgot,

The recording ends before the last line of the verse, which is:

*ring pasubayané suba.*  
about your earlier promise.

*Ginada's padalingsa* 'number of syllables and ending vowel for each line' line is 8a, 8i, 8a, 8u, 8a, 4i, 8a. This rendition begins on line five and ends after line six. Again, this could reflect the conversation between dramatic characters, wherein this singer would be picking up where another character left off.



*Arja: mantri manis* 'refined prince' and Wijil (*panasar cenikan*) 'comic attendant'

Photo by Colin McPhee circa 1931-38

Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

**Track #7    *Ginada Arjuna Wijaya (Suwanda)***Language: *Basa Bali Lumrah* ‘Common Balinese’

From the *Mahabharata* epic, this is sung by a female performer as Arjuna in the character type of *mantri* ‘refined king’. Here referred to as Arjuna Sahasrabahu ‘Arjuna with the thousand arms’, the scene also involves his *patih* ‘minister’ Suwanda, who is as clever and capable as Arjuna. The lines of Wijil or *kartala* ‘attendant’ are in brackets.

*Kaka Punta Kartala,*  
My elders, Punta and Kartala,

Wijil interrupts:  
[*Ainggih titiang parekan cokor i déwa aratu.*]  
Yes, I am at your humble servant, My Lord.

*krana nira*  
because I

Wijil interrupts:  
[*Ainggih doning cokor i dewa?*]  
Yes, what is your purpose, My Lord?

*enjing atangi,*                    (the performer sings *enjang*)  
am waking in the very early morning,

[*Ainggih sakadi semeng aratu*]  
It is truly early morning you’ve already awoken.

*sué nira ring Narmada,*  
Yes, as long as I am here in Narmada,

Wijil interrupting:  
[*Inggih, angkat saking lami cokor i déwa iriki ring Narmada aratu.*]  
Your Lordship has long been in Narmada.

After Arjuna’s singing Narmada:  
[*Ainggih wiakti pisan aratu.*]  
Yes, very true, My Lord.

*mangemban ni...*  
walking side by side with...

Wijil interrupting:  
[*Ainggih mula coker i déwa ngemit rain coker i déwa aratu*]  
True, My Lord is protecting his wife, My Lord.

*...i adi galuh,*  
*...my wife, (Déwi Citrawati)*

*[Ainggih punika minakadi rain cokor i déwa aratu.]*  
 Yes, it is true about the presence of your wife, Your Lordship.

*sakatah pada pawongan,*  
 all of my populace and servants,

*[Ainggih kalintang akeh pisan buat wang jron cokor i déwa aratu]*  
 Really a great many servants, my Lord.

*sami ngiring,*  
 all who are accompanying me,

*[Ainggih sami ngiring hyun cokor i déwa aratu.]*  
 True, they are all obedient to your commands, sir.

*kunda-kunda saseliran.*  
 with the many concubines.

*[Inggih yan asapunika, asapunapi buat hyun cokor i déwa sakadi mangkin aratu?]*  
 Yes, in that case, what is it that Your Lordship intends now?

*Yan angemit punang rajiya,*  
 Yes, there are those who protect the palace,

*[Ainggih sané mula andel-andel cokor i déwa ngemit jroné aratu]*  
 True, many who can be relied on to protect the palace, my Lord

*Tan lian sira rakriyana patih,*  
 There is no other minister,

*[Ainggih nénten ja tios punika buat tanda mantrin cokor i déwa aratu.]*  
 Truly, there is no one like your minister, sir.

*Patih Suwanda maka manggala,*  
 Minister Suwanda as the commander of troops,

Wijil interrupting:  
*[Ainggih punika sané mapéséngan i patih Suwanda, punika minakadi pucukang cokor i déwa aratu.]*  
 Indeed, it is he, by the name Minister Suwanda, who is worthy to lead the army, My Lord.

(The recording ends after the third line of the second verse)

**Track #8 *Ginada Déwabrata***

Language: *Basa Bali lumrah* ‘Common Balinese’

Another *tembang* taken from the *arja* repertoire, this derives from the *Adiparwa* introductory section of the *Mahabharata*, concerning the ancestors of the Pandawa and Kurowa families. Déwabrata is the son of Santanu and the goddess Gangga. He is also known as Bhisma, because of his vow to remain unmarried, so that his father may marry Gandarwati, who makes it a condition of her consent that her offspring shall succeed to the throne. The voices are those of Déwabrata as *mantri* and his Punta ‘attendant/advisor’.

*Kaka Punta Kartala,*  
My elders, Punta and Kartala,

[*Ainggih titiang parekan cokor i déwa aratu.*]  
Yes, I am your humble servant, Your Lordship.

*krana nira*  
because I

[*Inggih doning cokor i déwa*]  
because, sir

*enjing atangi,* (enjang is sung)  
awoke in the early morning,

[*Yuwakti semeng buat bangun cokor i déwa aratu*]  
It is indeed very early morning Your Lordship is awaking from sleep.

*Manapa kocap nikang wang,*  
How are all my people?,

[*Ainggih yan mungguing punikané sampunika cokor i déwa ring titiang, napi malih ring nénten wénten aratu.*]  
Very well, as far as your commands, Your Lordship, there is no one defying you, sir.]

*Ri ninda sapolah inggun,*  
Are there those who oppose all my actions?,

[*Ainggih sané buat maricéda lungguh cokor i déwa, nénten wénten aratu.*]  
Denounce all of your actions, there are none, sir.

*Buplaka rumaksa pasraman,*  
Like a king who protects a place of meditation,

*[Ainggih yuwakti pisan sakadi wacanan cokor i déwa aratu]*  
 Truly, My Lord, just as you say, sir.

*Sané mangkin,*  
 Now,

*[Ainggih mungguing mangkin asapunapi yun cokor i déwa aratu]*  
 Yes, now, what is it My Lordship wants?

*mangda nira sahuninga.*  
 so that I know.

*[Ainggih buat yan sapunika kayun cokor i déwa, becik pisan aratu.]*  
 Yes, exactly so, My Lord.

*Yan ring kadig jayan,*  
 Amidst the glory,

*[Ainggih yuwakti sakadi wacanan cokor i déwa aratu.]*  
 Yes, just as you say, My Lord.

*sakwéhin*  
 of it all

*[Ainggih sakatah ipun aratu]*  
 Yes, all of those, my Lord

*punang ari,*  
 including all enemies,

*[Ainggih punika buat satrun cokor i déwa aratu]*  
 Yes, all of your enemies, Your Lordship

*sakwéhin sakti ratu pi nejah,*  
 all those spiritually powerful have been killed,

*[Yuwakti pisan aratu.]*  
 Very true, My Lord.



*Jangér* of Kedaton under *bingin* 'banyan tree'  
with I Wayan Marek as *daag* in center

Photo by Oetker, courtesy of the Claire Holt Collection, New York Public Library

### Some Perspectives on the Evolution of *Jangér*

*Cak* (in Balinese discourse, *kécak* most often refers to the singers rather than the style) was performed from time immemorial to accompany various kinds of *Sang Hyang* rituals meant to purify or exorcise a village during the illness-prone rainy season or times of disequilibrium. A variety of deities or spirits could enter a trancer in what can be referred to, for example, as *kerahuan* 'visitation' or *nadi* 'becoming alive, magically'. The two best-known forms are *Sang Hyang Dedari* embodying 'heavenly nymphs' and *Sang Hyang Jaran* taking in the spirit of a 'horse'. *Kidung* and *gending dolanan* 'children's songs' form a basic repertoire for the slow chorus of mostly women, that along with incense and prayers by a *pamangku* village priest, invite the deity or spirit to enter the dancers. Once the *kerahuan* or *nadi* was achieved, the men's *cak* chorus begins to increase the intensity and power of the visitation and ritual effect. This complex, interlocking sound is known throughout the world, but had its roots and inspiration amidst the animals of the ricefields, dry fields and trees, similarly with *gènggong*, *cakepung* and *ngongkék*. The actual *cak* vocables, a degree of its intensity, and certainly, its propensity to induce and sustain altered states of consciousness, lent a helping hand to 20<sup>th</sup>-century *jangér*'s identity at once new and ancient, pleasing modern audiences while connecting with the deep spiritual sources within the island's ecology and human history.

Another variety of group singing was recreational, when men would gather after working the ricefields, just as they might engage in playing *génggong* ‘jew’s harp’ or ‘jaw harp’.<sup>47</sup> These genres also evoke a time when music was often made by friends leisurely passing the evening time in the rice fields, to keep watch over their irrigation pipes and make sure no one is re-routing the flow of water away from the designated area, or just for relaxation after working the fields.<sup>48</sup> In the case of *cakepung* and *ngongké* (mimicking frogs) the merriment was often helped by a round of *tuak* ‘palm beer’ or *arak* ‘distilled palm brandy’.<sup>49</sup> According to Mangku Suda and Nyoman Marcono of Batuan, *génggong* could not possibly involve any degree of intoxication as that would impede the necessary relaxed and controlled breathing.<sup>50</sup>

In *cakepung*, heard in Karangasem, East Bali, and *cepung*, its equivalent in Lombok, *lelakak* is a playful, syllabic style of singing, making use of a variety of *aksara* ‘syllables, vowel and consonant sounds’ with syncopated, interlocking rhythms. The musically-related genre in North Bali (also similar in that both are inspired by drinking *tuak* ‘rice liquor’, also affecting the *ngilag* ‘rubbery, elastic’ shaping of vowels) involving rhythmic, interlocking group singing, *ngongké* (also known as *tembang Rengganis*) literally refers to the movement, shaking back and forth, *mondar-mandir*, of a *penjor* ‘bamboo pole’ that is already in the ground, to get it free.

One origin story of the word *jangér* and its characteristic vocables comes from I Putu Legawa from Buléleng, via *dalang* and *topéng* performer Ketut Kodi.<sup>51</sup> Men singing and drinking recreationally would improvise freely, playing with words and in the course of singing and slurring words, certain phrases evolved:

It was and still is today a practice to *jangin* ‘to place or fill’ the *ijung* ‘fetus’ of a *kijang* ‘deer’ or *monyét* ‘monkey’, or *bikul* ‘rat’ into a bottle of *arak* liquor and let it soak for a time, with the belief that it takes on medicinal properties.

So *jangin arak* ‘adding *arak*’ can be fluidly transformed as *jangi ar* to *jangar* and *jangér*. Also, “*jangi arak kijang*” ‘adding *arak* to *kijang*’ is the *jangér* phrase itself, also reversed as *arakijang jangi*.

Alternatively, a variety of herbs are left in *arak* for months to be used as *obat* ‘medicine’.) Alcohol has always had an essential role in religious ritual as a *macaru* ‘offering’ to *buta-kala*, elemental forces of nature that cause decay, destruction and

<sup>47</sup> For more on *génggong*, see Bali 1928 vol. III notes downloadable as PDF.

<sup>48</sup> I Gusti Putu Teken. Paper presented at *Seni Renganis Merupakan Refleksi Cetusan Taksu Berkesenian di Desa Pakraman Pengelatan.*” *Conference and Festival for North Balinese Culture* (2013).

<sup>49</sup> An informative description of Balinese alcoholic drinks can be found in Eiseman 1990 Vol II: 272-281.

<sup>50</sup> Conversation (2015)

<sup>51</sup> Kodi (conversation, 2006) remembers I Putu Legawa, who had the position of Kormin (Koordinator Administrasi) of Kanwil Pendidikan ‘District Office of Education’ which later became Dinas Kebudayaan ‘Government Culture Agency’. While Kodi was attending KOKAR ‘high school conservatory’ in the 1980s, a group of students was rehearsing *jangér* for a performance tour to Yogyakarta, Java. This account of *jangér*’s origins is what Kodi recalls from Putu Legawa’s discussion with the students.

danger. These forces are propitiated, *masomia* ‘satiated and calmed’, and through various kinds of ceremonies, dissolved back to nature. *Macaru* ‘making offerings to *buta-kala*’ on a regular schedule – every fifteen days on *kajeng kliwon* – consists of *tabuh arak-brem* ‘a mix of palm brand and sweet rice wine’, put on the ground along with *nasi kepel* (*segehan*), ‘a bit of cooked rice served on a banana leaf’ at *sangguh* ‘family temples’. At the same time, *canang* ‘a collection of flower offerings’ are placed on shrines for deities. In fact, *tabuh arak-brem* is included in all *buta yadnya* ‘rituals dedicated to chthonic forces’ including those on a large scale. So puritanical notions of alcohol as a negative influence must take into account its irreplaceable function in effecting a spiritual balance with nature. At the same time, it has given rise to several seminal musical traditions in Bali (and elsewhere), as described earlier.

An alternative suggestion is that the common phrase *siap majangéran* ‘a sick chicken having spasms’ could have preceded the name of the dance genre, but it is much more likely the dance came before the chicken allusion. In any case, today *jangér* vocables are thought of as meaningless nonsense syllables, albeit with the affect of inducing an atmosphere of pleasure, infatuation, and in many villages including Kedaton, ultimately leading to trance within the context of a religious ritual (*odalan* ‘temple festival’).

I Madé Monog traced the Denpasar origins of *jangér* to 1920, beginning in Penatih, Gaji, Abian Timbul, and somewhat later, Kedaton. He told us that Penatih used no *gamelan* or costume, the performers wearing everyday *kamben* ‘sarong’. Pak Monog told us that they also wore necklaces made from a string of seeds.

The genre developed with Dalung Gaji as teacher and Pak Likes as *sekaa* leader. As soon as the people in the village of Kedaton had even heard the word *jangér*, they were immediately interested in attending performances and soon after forming their own *sekaa*. According to Monog and others, Kedaton’s early stage of *jangér* was an all-male ensemble with a teacher from Belaluan named I Koncong. The musical teacher was I Madé Madeg from nearby Banjar Lebah. The dancers performed while sitting, and it likely was not until the inclusion of females that the dancers would stand and dance with more developed choreography.

Wayan Redia relates that in the beginning, the children and teenagers would perform *jangér* in everyday clothes, and there would be a great deal of *kerauhan* ‘trance’. They all looked beautiful like *dedari* ‘angels or heavenly nymphs’. The parents decided to find *pulé* wood to make a Rangda mask and they found a tree nearby that was too thin, but then searched further and found one the right size. From that time, their *jangér* was sacred and always performed for *odalan* ‘temple festivals’ each year at the Pura Luhuran Bingin<sup>52</sup> of Kedaton. There is always *sungsungan* ‘deities descending’ resulting in trance amongst the *jangér*, also aided by their *gelungan* ‘headdresses’ which have undergone *melaspas* and *pasupati* consecration rituals by a *pedanda*, and *ditaksukan* ‘endowed with spiritual energy’. As is common elsewhere, the *gelungan* are stored within the *pura*. The *jangér* girls become *dedari* but they are conscious while performing—once the dancing

---

<sup>52</sup> *Pura* ‘temple’; *Luhuran* ‘ancestors’; *Bingin* ‘banyan tree’



and singing is finished they can become unconscious and not in control of their movements. Immediately following *jangér* at an *odalan*, there is always a performance of *Calonarang*, the magic dance drama with Rangda and *barong*.<sup>53</sup>

Former *jangér* performers Anak Agung Ngurah Wira dan Wayan Sukerni (Jro Kusuma) explain that there is a sacred energy within the *pura* that has always helped create an overwhelming feeling, physical and spiritual, inducing the strange and wonderful experience of trance amongst the young performers.

By 1928, as evidenced by these recordings, *jangér* was using both *saih gong* (*pélog*) and *saih gendér wayang/angklung* (known as *sléndro*). *Gambelan jangér* grew out of the *geguntangan* ensemble already being used for *arja*. It included one *suling*, two *kendang*, *tawa-tawa*, *rincik*, *kajar*, *kelenang*, *gumanak*, *suling*, *rebab* and in place of *gong*, a *rebana*, also called *terbana* or *tambur*. Madé Monog referred to the early *gamelan jangér* collectively as *gamelan tambur*, so called for the Arabic single-headed drum (made from coconut wood with a cowhide drumhead) also used in *geguntangan arja* to replace the two *kendang* when *pantun* ‘Malay folk songs/poems’ were sung. To Pak Monog, the term *tambur* also incorporated the movements and *lagu kopyak kécak* ‘songs and vocables sung by the *kécak* chorus in the style of *saman* from Muslim Aceh, Sumatra. As with *arja*, the only melodic instrument was *suling*, which allowed the singer and flute player to bend their tones and utilize great flexibility with intonation and emotional expression, a quality that has disappeared with the introduction of fixed-pitch instruments.

The *marga* ‘path’ or ‘tuning’ of many trance-inducing songs – *Sang Hyang Jaran* in Banjar Bun, for example – is basically taken to be in the style of *saih gendér* (known today as *sléndro*). Both this and *saih gong* (as it was called) were used by the nascent *jangér* groups. Following the original *gamelan jangér*, influence came from *gong suling* and, by around 1940, *gendér wayang*. In Singapadu, I Madé Kredek and others collaborated with I Nyoman Geranyam, the *dalang* ‘shadow puppet master’ from Sukawati. Nowadays, *jangér* is mostly accompanied by *gamelan gong kebyar*.

In October 1929 the *sekaa jangér* of Kedaton performed at the Pasar Gambir festival in Betawi (Jakarta), during the same time as the *gamelan gong* of Belaluan. The *gamelan gong kebyar* of Busung Biu, Buléléng, had performed at Pasar Gambir the year before. Performers included eleven-year-old Ni Wayan Pempen as *pangugal* ‘lead singer’, Ni Gusti Putu Rengkeg as *mantri*, Ni Ketut Reneng (1904–1973) as one of the *jangér*, and her older brother, Ni Wayan Marek as *daag*. The *daag* would sit in the middle of the *kalangan* ‘performance area’, described by de Zoete and Spies as “a kind of master of ceremonies.”<sup>54</sup> His main musical role was to end the verses with a loud shout of *daag*! Although Ketut Reneng was older than Pempen she was in the chorus in 1929, taking the role of *mantri* for some stories sometime after that.<sup>55</sup> In addition to Wayan Marek (seen

<sup>53</sup> See the PDF notes of Bali 1928 – volume IV for a discussion of *Calonarang*.

<sup>54</sup> 1938: 212

<sup>55</sup> A *légong* student of Ida Boda’s, Bu Reneng was later to become a revered *légong* teacher in her own right.

in the Covarrubias film on YouTube Channel Bali1928.net), another *daag* during this period was I Madé Kerontong.

The artistic mission to Java was organized by Cokorda Gdé Agung Sukawati of Ubud. The dramatic sources they were employing by this time were from the *Ramayana*, *Rajapala*, *Arjuna Tapa* ('Arjuna's meditation' from the story *Arjuna Wiwaha* 'Arjuna's Wedding'). *Sunda Pisunda* was another story employed once they began performing regularly for tourists as soon as hotels were built in Bali, very soon after the mission to Java.<sup>56</sup> According to Pak Monog, upon arriving back from Betawi, the *sekaa* of Kedaton was trained further by Nyoman Kalér, Madé Nyarikan Seriada and Anak Agung Oka of Belaluan. A biographical sketch reports that Kalér and Seriada had taught *jangér* in Kedaton as early as 1924.<sup>57</sup>

Older generation performers talk frequently of the physiological affects of the great singers through their voices and *taksu* 'inner spiritual-emotional power derived from nature and potent enough to be experienced by others'. Madé Monog described Ni Wayan Pempen's voice as *nyaring* 'clear, 'forceful, strident' and *nyer-r-r-r* (as if frying), but meant as a positive aesthetic attribute. He and others, including Wayan Rugeh, described attending performances where Pempen's singing and characterization would give the audience goosebumps, hair standing on end, and leave both men and women in tears. Audiences would be enthralled and weeping through the heart-rending drama and songs, and not leave until the *arja* plays finished at dawn. Meanwhile, the *dagang nasi*, food purveyors in little stalls just next to the performance area, would also remain busy until dawn. Pak Rugeh also said that Wayan Pempen would affect listeners in emotionally (and physiologically) profound ways when just singing *kidung Tantri* during ritual ceremonies such as tooth-filing ceremonies. The word *pempen* means *masukan* 'to fill' or 'place into'. A source of humor amongst locals, Wayan Pempen married a *kécak* member of *jangér* Kedaton named Wayan Kroso 'basket made of bamboo or coconut leaves'. She moved on to the roles of *galuh* 'princess' in *arja*, *topéng* and *prembon*, a genre developed in the early 1940s that combined *topéng* and *arja*. Her son, Wayan Redia, tells us she played the role of *galuh* with Ida Boda and Ida Bagus Purya throughout Bali, including Jembrana and Buleleng as well as to Lombok. She resumed her touring as soon as her son was just three months old.<sup>58</sup>

*Jangér*'s *mantri* 'prince' could sing as a character – Arjuna, for instance – or function as *pangugal* leading the singers, or even just singing along with the *jangér* chorus. According to Madé Monog and Wayan Rugeh,<sup>59</sup> Ni Lemon would perform as either *pangugal* or *mantri*, as would Ni Ketut Reneng. Pak Monog remembered Ni Gusti Putu Rengkeg as having developed the *mantri* character for Kedaton around 1928, specializing in the role of *Rajapala* but also performing *Arjuna Tapa*. In both stories the *jangér* took the roles of *bidadari* 'heavenly nymphs'. In a mutually-fulfilling collaboration in

<sup>56</sup> As mentioned earlier, the Bali Hotel opened to tourists in 1928.

<sup>57</sup> See biographical sketch of Nyoman Kalér in PDF notes for *Bali 1928-Volume III*.

<sup>58</sup> Conversation (2013)

<sup>59</sup> Conversations (2006 and 2014, respectively)

Singapadu, *jangér* performers including Madé Monog and Gusti Putu Rengkeg taught their *jangér* style while learning a great deal from the Singapadu artists such as Madé Kredek. Gusti Rengkeg stopped performing after marrying. Another dancer during that era, I Rubag, is still remembered as the *garuda* ‘eagle’ in *Arjuna Tapa* (and seen in the Covarrubias film posted on YouTube Channel Bali1928.net along with Gusti Putu Rengkeg and Wayan Marek).

*Jangér*, from its earliest manifestations up to the present, has alternated back and forth in many villages between the zany, western-influenced costumes and more traditional styles more in keeping with *rejang*, *légong*, *wayang wong* and *cak* (*Sang Hyang*).



Ni Wayan Pempen, *pangugal* ‘lead singer’ of *Jangér* Kedaton 1928  
Still image from film by Miguel Covarrubias circa 1930–34

### Meeting Ni Wayan Pempen (Mémén Redia)

One day in 2009 I was showing my collection of photographs to friend and research colleague Ni Ketut Arini. When she saw an image of *jangér* Kedaton shot by Walter Spies that I had discovered in the Claire Holt Collection at the New York Public Library, she exclaimed, “Oh, we should visit Mémén Redia, the oldest *jangér* performer.” The fact was that she lived just a few minutes away by foot, so the next day our research team visited her home. When Mémén Redia saw the photo she said, “*Sing tiang*”, ‘not me’. But after our initial disappointment I asked if she would like to hear my old recordings of her

*jangér* group. We turned on the boombox and the moment the vocals began, she exclaimed, “*Niki tiang*”, ‘That’s me’. As we learned, she was the ten-year-old *pangugal* ‘lead singer’ for all seven tracks of *jangér* Kedaton. I knew that some film footage of Covarrubias included the group so we sat down to view my laptop. As we are watching the girls putting on make-up she exclaims again, *Niki tiang*. The next unexpected result was that she remembered the lyrics to all the songs, correcting our earlier transcriptions.

The vocables of the *kécak* chorus are mostly sounds without literal meaning, but some resemble vocal versions of *gamelan* instruments (*byong*, *pyong*, *tong*, *sir-r-r-r*) as well as names for hand and arm gestures (for instance, *kopyak* ‘clapping hands’ and *cetég* or *setég* ‘hitting the palm of the left hand with the fist of the right hand’). *Cetag* can literally mean ‘the sound of gunfire’ or ‘colliding’ as when the *kécak* clap their hands together, but Wayan Redia and others insist the vocables are without any literal meaning (and hears some of our *cetag* as *setag*). Ida I Déwa Gdé Catra commented recently, “There is no *jangér* without *sriang ntur rora roti*.” And indeed, *roti* is the word for ‘bread’, something rather novel at the time. Madé Bandem reports having heard that the phrase was originally a play off of ‘do-re-mi-fa-sol-la-ti-do’.<sup>60</sup>

The challenge for us in transcribing these vocables has been that they are mostly not in use anymore, as well as the fact that the old records are worn from having been played over and over. But we have been fortunate to have received tireless and enthusiastic input, particularly from I Madé Monog, I Wayan Redia and Ni Nyoman Candri, based on their knowledge of the “old repertoire” as well as very keen and patient listening skills. The *kécak* vocables are placed on the following pages not so much as precise temporal notation but as relational to the *jangér* songs.

---

<sup>60</sup> Both conversations (2015)



*Jangér* of Kedaton: the *jangér* & *kécak*  
 Photo by Arthur Fleischmann circa 1937–39  
 Courtesy of Steven Alpert and Diane & Andyan Rahardja

***Jangér* of Kedaton, Denpasar with *pangugal* ‘lead singer’ Ni Wayan Pempen**  
**Track #9     *Mula Tubuh di Kaléran* ‘Picking Coconuts Just to the North’**

*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*  
*héhé      hé hé                                      héhé      hé hé*

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

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

*arakijang rangi jangér arakijang rangi jangi*  
*héhé hé hé*

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

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

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

*sta-tig-tag-jong, sta-tig-tag-byong,<sup>61</sup> jangsuk jangsir*

*a–ra–ki–jang rangi jangér, a–ra– ki–jang rangi jangér*  
*técak a té – cak é cak té cak a té – cak é cak*

*a–ra–ki–jang rangi jangér*  
*técak a té – cak é cak*

*cetag ntur rora roti seta-tig-tag seta-tig-tag-byong*  
*cetag ntur rora roti seta-tig-tag seta-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,*  
*old and young in love with it,*

*jangrangi jangér arakijang rangi jangi rararari*  
*héhé hé hé*

*jangrangi jangér arakijang rangi jangi*  
*héhé hé hé*

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

---

<sup>61</sup> *Seta-tig-tag-jong* could also be *sta-tig-tag-jong* (according to Nyoman Candri) or, according to Wayan Redia, *se-ti-tag byong*.

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

*arakijang rangi jangér arakijang rangi jangi*  
*héhé hé hé*

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

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

*a – rakijang rangi jangér*  
*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*  
*técak a té – cak é cak técak a té – cak é cak*

*a–ra–ki–jang rangi jangér*  
*técak a té – cak é cak*

*cetag ntur rora roti seta-tig-tag seta-tig-tag-byong*  
*cetag ntur rora roti seta-tig-tag seta-tig-tag-byong*  
*sriang ntir ya pong*

### **Track #10 Ngoréng Jaja ‘Frying Cakes’**

*Ngoréng jaja celos-celosan, ngoréng jaja celos-celosan,*  
*Frying cakes down low,*

*Durén matah di suminé, durén matah di suminé,*  
*Unripe durian lying on the straw,*

*Timpas puntul jang di sanggah,*  
*The knife in the temple isn’t too sharp,*

*Kecemcemé lebeng abedik.*  
*The sour leaves are a bit ripe.*

*A-rak-i- jang rangi jangér sriang ntur ro - ra ro-ti*  
*té cak a é — cak é–cak té-cak a-é - cak é- cak*

*A-rak-i- jang rangi jangér sriang ntur ro - ra ro-ti*  
*té cak a é — cak é–cak té-cak a-é - cak é- cak*



*A-rak-i- jang rangi jangér a-ro - ra - ro - ti*  
*té cak a é — cak é-cak técak técak écak*

*A-rak-i- jang rangi jangér a-ro - ra - ro - ti*  
*té cak a é — cak é-cak técak técak écak*

*jangi jangi jangér, jangi jangi jangér,*  
*jangi jangi jangér, jangi jangi jangér, jangi jangi jangér,*  
*jangsuk jangsir,*

*A-rak-i- jang rangi jangér sriang ntur ro - ra ro-ti*  
*té cak a é — cak é-cak té-cak a-é - cak é- cak*

*A-rak-i- jang rangi jangér sriang ntur ro - ra ro-ti*  
*té cak a é — cak é-cak técak a-é - cak é- cak*

*A-rak-i- jang rangi jangér a-ro - ra - ro - ti*  
*té cak a é — cak é-cak técak técak écak*

*jang - i jangi jangér a-ro - ra - ro - ti*  
*técak écak é- cak técak técak écak*

*jang - i jangi jangér, jang - i jangi jangér*  
*técak écak é-cak é técak écak é-cak é*

*jang - i jangi jangér, jang - i jangi jangér*  
*técak écak é-cak é técak écak é-cak é*

*jang - i jangi jangér, jangsek jangsir*  
*técak écak é-cak é, jangsek jangsir*

*Kadén saja pepolosan, kadén saja pepolosan,*  
*It seems sincere,*

*tumben mentas ke guminé, tumben mentas ke guminé,*  
*our first time passing by here,*

*mentas nguntul ngajakin singgah,*  
*passing by to visit with heads lowered timidly,*

*ngedéseem ya sebengné pedih,*  
*pouting with a forced smile,*

*A-rak-i- jang rangi jangér sriang ntur ro - ra ro-ti*  
*té cak a é — cak é-cak técak a-é-cak é- cak*

*A-rak-i- jang rangi jangér sriang ntur ro - ra ro-ti*  
*té cak a é — cak é-cak técak a-é-cak é- cak*

*A-rak-i- jang rangi jangér a-ro - ra — ro — ti*  
*té cak a é — cak é-cak técak técak écak*

*A-rak-i- jang rangi jangér a-ro - ra — ro — ti*  
*té cak a é — cak é-cak técak técak écak*

*jang — i jangi jangér, jang — i jangi jangér,*  
*técak écak é-cak é técak écak é-cak é*

*jang — i jangi jangér, jang — i jangi jangér*  
*técak écak é-cak é técak écak é-cak é*

*A-rak-i- jang rangi jangér sriang ntur ro - ra ro-ti*  
*té cak a é — cak é-cak técak a-é-cak é- cak*

*A-rak-i- jang rangi jangér sriang ntur ro - ra ro-ti*  
*té cak a é — cak é-cak técak a-é-cak é- cak*

*A-rak-i- jang rangi jangér a-ro - ra — ro — ti*  
*té cak a é — cak é-cak técak técak écak*

*A-rak-i- jang rangi jangér a-ro - ra — ro — ti*  
*té cak a é — cak é-cak técak técak écak*

*jang — i jangi jangér, jang — i jangi jangér*  
*técak écak é-cak é técak écak é-cak é*

*jang — i jangi jangér, jang — i jangi jangér*  
*técak écak é-cak é técak écak é-cak é*

*jang — i jangi jangér, jangsuk jangsir*  
*técak écak é-cak é, jangsuk jangsir<sup>62</sup>*

As simple as this basic *lagu* (the section with words) sounds at first listen – just a typical five-tone *saih gendér* scale (or “*sléndro*”) – it actually involves a playful and usually unnoticed melodic transposition only possible vocally (unless one had two differently tuned sets of *gendér*). The opening words, *Ngoréng jaja celos-celosan*, are sung with a *nding* tonic pitch close to a western chromatic G. But at 00:12, the melody shifts to a different *nding* tonic on the western C, which continues to 01:30. Here, for the next verse

---

<sup>62</sup> The last syllable does not sound like *sir* but Kedaton singers insist this was the appropriate ending and no other distinct vocable is audible.

beginning on the word *kadén*, what had been the tonic *nding* disappears from the scale. The voice moves up one step to what had been *ndong* and has now become *ndung* of the original scale (at the start of the song) that lasts for two repetitions of *Kadén saja pepolosan* with the original *ning* ‘tonic’. Then, the tuning returns to the second *saih gendér* scale transposition with *ning* on chromatic C.

### Track #11 *Lagu Rajapala*

In a forest was a spring, and as if in a dream, heavenly nymphs were bathing. Rajapala stole the scarf of the most beautiful one, Ken Suliasih, and without it, she could not fly. Rajapala offered to return the scarf if she would be his wife. She agreed, fathered a child named Durma, and then went home to *suarga* ‘heaven’, after which Rajapala went into the forest to meditate.

*Jangi jangér déwa déwa sujati déwa lédang,*  
Oh, my elated master,

*yan tan pacang tan muatan, mas selaka pipis,*  
with pleasure that could never be bought with gold coins,

*yaning déwa yaning déwa ngambil tiang,*  
perhaps my master wishes to take (marry) me,

*Yan ten enyak yan ten enyak tiang megedi,*  
If not I will go,

*jani kénkén jani kénkén baan medaya?*  
how are we to resolve this?

*tusing bani tusing bani bakal mulih,*  
I dare not to leave for home,

*tan urungan tan urungan sagét ditu nyak uliange,*  
and will not break my promise if the scarf is suddenly returned,

*To mawanan to mawanan dadi mulih.*  
This way I can still return home (to heaven).

*jangrangi jangi jangér,*  
*jangrangi jangi jangér, jangrangi jangi jangér, jangrangi jangi jangér,*  
*jangrangi jangi jangér,*  
*jangrangi jangi jangér, jangrangi jangi jangér, jangrangi jangi jangér,*  
*tung sriang teng-cé-teng-cé-tung,*

*jangrangi jangi jangér,*  
*jangrangi jangi jangér, jangrangi jangi jangér, jangrangi jangi jangér,*

*jangrangi jangi jangér,*  
*jangrangi jangi jangér, jangrangi jangi jang pung,*  
*té a-a-téca écak pung,*

*jangrangi jangi jangér,*  
*jangrangi jangi jangér, jangrangi jangi jangér, jangrangi jangi jangér,*  
*jangrangi jangi jangér, jangrangi jangi jangér,*  
*jangrangi jangi jang pung*



*Jangér* of Kedaton  
 center: Ni Gusti Putu Rengkeg as *mantri* 'prince'  
 Photo by Walter Spies  
 Reproduced courtesy of the Walter Spies Foundation, Holland

## Track #12 *Mula Kutuh* 'Planting a Kapok Tree'

*Mula kutuh mula kutuh di kaléran,*  
 Planting a kapok tree to the north,

*Sak byang*  
*Jangrangi jangi jangér jejang jangér aro kjang,*  
*Jangrangi jangi jangér jejang jangér aro kjang,*  
*Jangrangi jangi jangér, jangrangi jangi jangér, jang soh jang sir*

*Takoka té takoka, takoka té takoka, takoka té takoka pyak*

*Jangrangi jangér arakijang rangi jangér, araki - jang rangi jangér*  
*técaté – cak é-cak técaka é – cak é-cak*

*dé pag, jang rangijang dédé-da, dé-dé-dé-da - pih*  
*té cak té – cak écak é – cak tak-tak-tak*

*arakijang rangi jangér, a-rak-i-jang rangi jangér, a-rak-i-jang rangi jangér*  
*té-caka té – cak é-cak té-caka té – cak é-cak*

*dé pag, jang rangijang dédé-da, dé-dé-dé-da - pih*  
*té cak té – cak écak é – cak tak-tak-tak*

*arakijang rangi jangér, a-rak-i-jang rangi jangér, a-rak-i-jang rangi jangér*  
*té-caka té – cak é-cak té-caka té – cak é-cak*

*dé pag, jang rangijang dédé-da, dé-dé – dé – da – pih*  
*té cak té – cak écak é – cak pyak-pyak-pyak*

*arakijang rangi jangér, a-rak-i-jang rangi jangér, a-rak-i-jang rangi jangér*  
*té-caka té – cak é-cak té-caka té – cak é-cak*

*dé pag, jang rangijang dédé-da, dé-dé-dé-da - pih*  
*té cak té – cak écak é – cak tak-tak-tak*

*arakijang rangi jangér, a-rak-i-jang rangi jangér, a-rak-i-jang rangi jangér*  
*té-caka té – cak é-cak té-caka té – cak é-cak*

*dé pag, jang rangijang dédé-da, dé-dé-dé-da - pih*  
*té cak té – cak écak é – cak tak-tak-tak*

*arakijang rangi jangér, a-rak-i-jang rangi jangér, a-rak-i-jang rangi jangér*  
*té-caka té – cak é-cak té-caka té – cak é-cak*

*dé pag, jang rangijang dédé-da, dé-dé-dé-da - pih*  
*té cak té – cak écak é – cak tak-tak-tak*  
*Daag!*

*Kadung buduh, kadung buduh mejangéran.*  
*Going way too crazy doing jangér.*

*Sak byak*

*Jangrangi jangi jangér jejang jangér aro kijang,*  
*Jangrangi jangi jangér jejang jangér aro kijang,*  
*Jangrangi jangi jangér, jangrangi jangi jangér, jang soh jang sir*

*Takoka té takoka, takoka té takoka, takoka té takoka pyak*

*Jangrangi jangér arak i- jang rangi jangér, a-raki- jang rangi jangér*  
*téca a té – cak é-cak técaka té – cak é-cak*

*dé pag, jang rangijang dédé-da, dé-dé – dé – da – pih*  
*té cak té – cak écak é – cak pyak-pyak-pyak*

*arakijang rangi jangér, a-rak-i-jang rangi jangér, a-rak-i-jang rangi jangér*  
*té-caka té – cak é-cak té-caka té – cak é-cak*

*dé pag, jang rangijang dédé-da, dé-dé – dé – da – pih*  
*té cak té – cak écak é – cak pyak-pyak-pyak*

*arakijang rangi jangér, a-rak-i-jang rangi jangér, a-rak-i-jang rangi jangér*  
*té-caka té – cak é-cak té-caka té – cak é-cak*

*dé pag, jang rangijang dédé-da, dé-dé – dé – da – pih*  
*té cak té – cak écak é – cak pyak-pyak-pyak*

*arakijang rangi jangér, a-rak-i-jang rangi jangér, a-rak-i-jang rangi jangér*  
*té-caka té – cak é-cak té-caka té – cak é-cak*

*dé pag, jang rangijang dédé-da, dé-dé – dé – da – pih*  
*té cak té – cak écak é – cak pyak-pyak-pyak*

*arakijang rangi jangér, a-rak-i-jang rangi jangér, a-rak-i-jang rangi jangér*  
*té-caka té – cak é-cak té-caka té – cak é-cak*

*dé pag, jang rangijang dédé-da, dé-dé-dé-da - pih*  
*té cak té – cak écak é – cak tak-tak-tak*  
*Daag!*

**Track #13 *Lagu Sang Jaya Warsa***

Song in the style of *tembang Pangkur Jawa*

*Jerijiné lurus ngurinang,*  
Beautiful fingernails long and shining,

*nakané luih manik toya,*  
like white jewels,

*Prabu Basahrah arané bagus tan petandingan,*  
King Basahrah is his name, he's incomparably handsome,

*rarasé rasmining surat,*  
as beautiful as a picture,

*manisé mengawé lulut.*  
jewels arouse a feeling of love.

*jangrangi jangi jangér jang jangi jangér*  
*cang-koh cangkoh*

*jangrangi jangi jangér*  
*hé-hé hé-hé*

*jangrangi jangi jangér arak-i – jang rangi jang*  
*cang – koh cangkoh cangkoh cangkoh*

*sri-ang ntur rora roti*  
*sakbyuk byuk byuk*

*jangrangi jangi jangér jang jangi jangér*  
*cangkoh é cangkoh*

*jangrangi jangi jangér*  
*hé-hé hé-hé*

*jangrangi jangi jangér arak-i – jang rangi jang*  
*cang – koh cangkoh cangkoh cangkoh*

*sri-ang ntur rora roti*  
*sakbyuk byuk byuk*

*jangrangi jangi jangér jang jangi jangér*  
*cangkoh é cangkoh*



*jangrangi jangi jangér*  
*hé-hé héhé*

*jangrangi jangi jangér arak-i – jang rangi jang*  
*cang – koh cangkoh cangkoh cangkoh*

*sri-ang ntur rora roti*  
*sakbyuk byuk byuk sir*

*Mangkin sampun ngelah rabi,*  
 Now we're already married

*bagusé masanding bunga,*  
 sitting side by side wearing flowers,

*luung-luung anom-anom,*  
 handsome teenagers,

*solah ngunggun sayan melah,*  
 each step forward even prettier,

*luncit ning sirat maya,*  
 with delicate eyebrows,

*manisé mangawé lulut,*  
 beauty that arouses passion,

*masipat waja nerang ri danta,*  
 white teeth clean and glistening like a female elephant's

*jangrangi jangi jangér jang jangi jangér*  
*cang-koh cangkoh*

*jangrangi jangi jangér*  
*hé-hé héhé*

*jangrangi jangi jangér arak-i – jang rangi jang*  
*cang – koh cangkoh cangkoh cangkoh*

*sri-ang ntur rora roti*  
*sakbyuk byuk byuk*

*jangrangi jangi jangér jang jangi jangér*  
*cangkoh é cangkoh*

*jangrangi jangi jangér*  
*hé-hé hé-hé*

*jangrangi jangi jangér arak-i – jang rangi jang*  
*cang – koh cangkoh cangkoh cangkoh*

*sri-ang ntur rora roti*  
*sakbyuk byuk byuk*

*jangrangi jangi jangér jang jangi jangér*  
*cangkoh é cangkoh*

*jangrangi jangi jangér*  
*hé-hé héhé*

*jangrangi jangi jangér arak-i – jang rangi jang*  
*cang – koh cangkoh cangkoh cangkoh*

*sri-ang ntur rora roti*  
*sakbyuk byuk byuk*

*jangrangi jangi jangér jang jangi jangér*  
*cangkoh é cangkoh*

*jangrangi jangi jangér*  
*hé-hé héhé*

*jangrangi jangi jangér arak-i – jang rangi jang*  
*cang – koh cangkoh cangkoh cangkoh*

*sri-ang ntur rora roti*  
*sakbyuk byuk byuk sir*  
*Daag!*



*Jangér* of Kedaton: *mantri* 'prince'  
Photo by Arthur Fleischmann circa 1937–39  
Courtesy of Steven Alpert and Diane & Andyan Rahardja

**Track #14 *Nguyeg Kacang* (I) ‘Grinding Peanuts’**

In the style of a Malay *Pantun*

*Nguyeg kacang basan taku, nguyeg kacang basan taku,*  
Grinding peanuts as seasoning for tofu,

*suna tabia penyantokan bongkol tiying, suna tabia penyantokan bongkol tiying,*  
grinding garlic and chili with a wood pestle,

*Cuka Belanda coco kecap basa rauh saking Jawi, cuka Belanda coco kecap basa rauh saking*  
*Jawi,*

Dutch vinegar, ‘Coco’-brand soy sauce and spices from Java,

*Tiang melali tekedi Buduk, tiang melali tekedi Buduk,*  
I went sightseeing to the village Buduk,

*Ditu ada anak menabuhan suling, ditu ada anak menabuhan suling,*  
There someone was playing a flute,

*Kema Badung meli kacang wadah karung wésang kelambi,*  
*kema Badung meli kacang wadah karung wésang kelambi,*  
Going to Badung to buy a sack of peanuts, wearing a shirt,

*Natad kladi mawadah pelupuh, natad kladi mawadah pelupuh,*  
Carry taro (caladium) in a bag,

*Betarané melali di Pura Jurit, betarané melali di Pura Jurit,*  
The gods tour to Pura Jurit ‘temple’,

*Meli juwuk meli juwuk teked jumaharang nasi,*  
*meli juwuk meli juwuk teked jumaharang nasi,*  
Buying oranges, buying oranges eaten as a full meal once at home,

*Meli keben wadah biu, meli keben wadah biu,*  
Buying a bamboo basket to hold bananas,

*caran kutuh caran dadap caran canging, caran kutuh caran dadap caran canging,*  
kapok twigs, hibiscus twigs, *canging* twigs,

*Rasa kutang natag émbér sambilang mangisi gending,*  
Feels like something is missing holding a bucket while singing a song,

*Rasa usak ané pakeh bedikang mengidih usil.*  
An unpleasant salty taste reduces bad behavior.

*jangrangi jangi jangér nara ntur rora roti,  
 jangrangi jangi jangér nara ntur rora roti,  
 jangrangi jangi jangér nara ntur rora roti,  
 jangrangi jangi jangér nara ntur rora roti,  
 jangi, jangi jangér, jaja, jangi jangér nara ntur rora roti,  
 jangi, jangi jangér, jaja, jangi jangér nara ntur rora roti*

*jangrangi jangi jangér nara ntur rora roti,  
 jangrangi jangi jangér nara ntur rora roti,  
 jangrangi jangi jangér nara ntur rora roti,  
 jangrangi jangi jangér nara ntur rora roti,  
 jangi, jangi jangér, jaja, jangi jangér nara ntur rora roti*

### **Track #15 *Nguyeg Kacang* (II) ‘Grinding Peanuts’**

In the style of a Malay *Pantun*

*Tiang daweg ring iratu, titiang daweg ring iratu,  
 I respect you, Your Lordship,*

*tuna saja ban belog tiang magending, tuna saja ban belog tiang magending,  
 my singing is poor because my stupidity,*

*Tuara saja, tuara saja te kécap bisa mengawi,  
 tuara saja, tuara saja te kécap bisa mengawi,  
 It's not true, not true that I can write (compose),*

*Yening bani ngigel majujuk, yening bani ngigel majujuk,  
 If you dare to dance standing,*

*apang ada to bli labuh manyungkling, apang ada to beli labuh manyungkling,  
 you would fall tumbling down, you would fall tumbling down,*

*Yening labuh, bli pacang tan urang kedekin gumi,  
 yening labuh, bli pacang tan urang kedekin gumi,  
 If you fall down, people surely will laugh*

*Yantan Widi némamusuh, yantan Widi némamusuh,  
 Unless the Supreme Deity is livid,*

*ja para bli jalan labuh manyungkling, ja para bli pajalan pamanyungkling,  
 it would be impossible for you to tumble,*

*Bli muruk bli muruk peteng lemah sai-sai,  
 bli muruk bli muruk peteng lemah sai-sai,  
 I rehearse, I rehearse night and day continuously,*

*Nyai ngigel ajak liu, nyai ngigel ajak liu,*  
You dance along with many others,

*depang patuh depang dabdab nyai magending,*  
*depang patuh depang dabdab nyai magending,*  
to be in unison, to be tidy when you're singing,

*Mara ngigel seledat seledét kemikané apang manis,*  
Once dancing, eyes glancing, smile so it's sweet,

*Apang eda bibih bengor kemikané apang becik.*  
So that no lips are crooked, smile delightfully.

*jangrangi jangi jangér nara ntur rora roti,*  
*jangrangi jangi jangér nara ntur rora roti,*  
*jangrangi jangi jangér nara ntur rora roti,*  
*jangrangi jangi jangér nara ntur rora roti,*  
*jangi, jangi jangér, jaja, jangi jangér nara ntur rora roti,*  
*jangi, jangi jangér, jaja, jangi jangér nara ntur rora roti*

*jangrangi jangi jangér nara ntur rora roti,*  
*jangrangi jangi jangér nara ntur rora roti,*  
*jangrangi jangi jangér nara ntur rora roti,*  
*jangrangi jangi jangér nara ntur rora roti,*  
*jangi, jangi jangér, jaja, jangi jangér nara ntur rora roti,*  
*jangi, jangi jangér, jaja, jangi jangér nara ntur rora roti*

## A Glimpse into the Life of Ni Lemon

Ni Lemon (circa 1889-1974) was famous into the early 1940s as a *pragina arja* (singer-dancer-actor), performing with the *jangér* group of Abian Timbul as *mantri* 'refined prince' and *pangugal*, lead singer of the female chorus. Her nieces suggest she would most likely have been about forty years of age when the recordings were made.

According to her family, while her younger brother Wayan Pantinon had three wives, Ni Nyoman Lemon never married because it would have hampered her freedom to perform as a dancer and singer, and she had *jiwa seni* 'the soul of an artist' (or 'artistic spirit'). Dancer I Wayan Sura of Batuan commented that Ni Ketut Ribu, one of the great *arja* singers of the next generation, a Radio Republic Indonesia performer, also never married though she was pursued by many suitors. Pak Sura suggests that it was often said that a woman had artistic *taksu* 'inner spiritual energy' until she married and then it was dissipated or lost.<sup>63</sup>

---

<sup>63</sup> Conversation (2014)

Ni Lemon performed *arja* with various groups and toured to other villages. One practically unique aspect of Ni Lemon's artistic career is that – according to her nieces – in the later years of her career she performed the role of Punta in *arja* ensembles in which all the other performers were men.<sup>64</sup> Punta is the half-masked *panasar* 'comic narrator and translator' and it is truly extraordinary that she would take on the strong, male role of Punta with the Wijil 'younger brother' (*kartala*) role played by a man. Wayan Rugeh has suggested that Ni Lemon playing the male role of *mantri* was likely similar to Ni Ketut Ribu (who played the role of *mantri buduk* 'crazy prince') and more recently, Ni Wayan Murdi, in that countless men and women alike would fall in love with her, following her everywhere. Pak Rugeh described the recorded voice of Ni Lemon as *kental* 'thick, dense' and *wayah* 'profound'.<sup>65</sup>

According to her nieces, Ni Lemon was not performing anymore as they were growing up, having stopped as she reached middle age. She enthusiastically took on the career of *dagang kopi dan nasi*, preparing food and selling coffee and other drinks at temporary *warung* 'stalls' set up on ceremonial occasions. She did not continue to sing *Wargasari* either as an older woman, but preferred to allow the younger generation to take on that musical and ritual role. One member of the family through marriage, Dadong Wirasta (Ibu Tin) does custom catering and hosts a *pasantian* program on Radio Diva FM. The *jangér* group of Abian Timbul has performed off and on over the years but is not currently active.

Ni Lemon's sixty-seven-year-old niece, Ni Ketut Mitar, wept as she heard the voice of her aunt singing *kidung Wargasari*.<sup>66</sup> Another niece, Ni Madé Dantini, explained how they now read *Wargasari* from the palm-sized published book printed in Latin script. The family females, led by seventy-four year-old Bu Kinon, sang *Wargasari* for us and they continue to perform as Sekaa Wirasanti for family rituals and local *odalan* 'temple anniversaries' as well as occasional ceremonies for families in the neighborhood.

According to a *riwayat hidup* 'brief biographical sketch' of I Gusti Putu Made Geria, he taught *jangér* in Abian Timbul in 1927. This could account for a level of complexity and variation within the song. In 1928 Geria also taught *jangér* in Desa Seririt (Buléléng), di Désa Mas (Gianyar), and Banjar Anyar Kerobokan (Denpasar). A leading educator and music theorist, Geria taught at the KOKAR conservatory in Surakarta, Java in the 1950s and subsequently, KOKAR-Bali beginning in 1958.<sup>67</sup>

---

<sup>64</sup> According to Ni Ketut Arini, her grandmother, Ni Klopok, also performed the role of Punta in an *arja* ensemble in *banjar* Lebah during the same period (personal conversation 2014).

<sup>65</sup> Conversation with Wayan Rugeh (2013)

<sup>66</sup> Two tracks of Ni Lemon's *Wargasari* are on Bali 1928–Volume II as well as a discussion of her singing style.

<sup>67</sup> Arthanegara 1981/82: 36





*Jangér*: the *kécak*

Photo by Colin McPhee circa 1931-38

Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

### ***Jangér* of Abian Timbul Led by singer Ni Lemon**

#### **Track #16 *Ganda Pura* ‘*Abelmoschus moschatus*’ (plant with fragrance of musk)**

*Sak byak pyak*

*cipuk cipuk cipuk cipuk cipuk cipuk cipuk cipuk,*  
*cipuk cipuk cipuk cipuk cipuk cipuk cipuk cipuk,*

*té-ak — té-ak — té-ak — té-ak — té-ak*

*Ti-ta-ta-pi-ta-pi-pi-ta-poh-byang byak...pyak*

*cipuk cipuk cipuk cipuk cipuk cipuk cipuk cipuk... (whispering)*  
*cipuk cipuk cipuk cipuk cipuk cipuk*

*cipuk cipuk cipuk cipuk cipuk cipuk,*

*cipuk cipuk cipuk cipuk cipuk cipuk,*

*Ti-ta-ta-pi-ta-pi-pi-ta-poh-byang byak...pyak*

*cipuk cipuk*

*kécak-é kécak-é syar*

*kécak-é kécak-é syar*

*Ganda pura, ganda pura, jalan dini majangéran,*  
*Ganda pura, this is the way of jangér,*

*kacang komak, kacang komak,*  
*fava beans (or kacang makomak ‘slurred, rambling words’),*

*kébisané sareng sami.*  
*using our craft all together.*

*sak-dé-dé-sak-dé-sak-dé pyong*

*Técak a técak écak*  
*kécak a técak écak*  
*sakdé sak-dé*

*Técak a técak écak*  
*kécak a técak écak*  
*sak-dé sak-dé*

*tih-toh-toh-tih-toh-toh-tih*  
*tih-toh-toh-tih-toh-toh-tih*  
*sriang ntir di cangkohin*  
*cetang ntur kopyak koh kicangkoh, kicangkoh*

*sakdé sakdé sakdé byong*  
*kicangkoh kicangkoh*  
*sakdé sakdé sakdé pyong*

*a-ra-ki-jang rangi jangér, a-ra-ki-jang rangi jangér*  
*técak a té – cak é cak      té-cak a té – cak é cak      sakdé sakdé*

*a-ra-ki-jang rangi jangér, a-ra-ki-jang rangi jangér*  
*técak a té – cak é cak      té-cak a té – cak é cak      sakdé sakdé*

*a – ra– ki– jang rangi    jangér*  
*tih-toh-toh-tih – tohtoh- tih*

*a – ra– ki– jang rangi    jangér*  
*tih-toh-toh-tih – tohtoh- tih*

*sriang ntur di cangkohan*  
*cetég ntur kopyak pong di-cangkoh,*  
*ki-cangkoh*

*sakdé sakdé sakdé pyong*  
*ki-cangkoh ki-cangkoh*

*sakdé sakdé sakdé pyong*

*a-ra-ki-jang rangi jangér, a-ra-ki-jang rangi jangér*  
*técak a té – cak é cak té cak a té – cak é cak sakdé sak-dé*

*a-ra-ki-jang rangi jangér, a-ra-ki-jang rangi jangér*  
*técak a té – cak é cak té cak a té – cak é cak sakdé sak-dé*

*a – ra– ki– jang rangi jangér*  
*tih-toh-toh-tih - tohtoh- tih*

*a – ra– ki– jang rangi jangér*  
*tih-toh-toh-tih - tohtoh- tih*

*sriang ntur di cangkohan*  
*cetég ntur kopyak pong di-cangkoh,*  
*ki-cangkoh*

*sakdé sakdé sakdé pyong*  
*ki-cangkoh ki-cangkoh*  
*sakdé sakdé sakdé pyong*

*a-ra-ki-jang rangi jangér, a-ra-ki-jang rangi jangér*  
*técak a té – cak é cak té cak a té – cak é cak sakdé sak-dé*

*a-ra-ki-jang rangi jangér, a-ra-ki-jang rangi jangér*  
*técak a té – cak é cak té cak a té – cak é cak sakdé sak-dé*

*a – ra– ki– jang rangi jangér*  
*tih-toh-toh-tih - tohtoh- tih*

*a – ra– ki– jang rangi jangér*  
*tih-toh-toh-tih - tohtoh- tih*

*a – ra– kijang rangi – jangér*  
*sriang ntir – di cangkohin*

*sriang ntur sriang a pyong*  
*Daag!*

**Track #17 *Kladi Nguda* ‘Young Taro’**

*Kladi nguda adi ngebét banah, kladi nguda adi ngebét banah,*  
Young taro harvested from the earth,

*ramé-ramé makumpulan, ramé-ramé makumpulan,*  
piling them all up together in a bunch,

*Jani jani kocah-ntur rora roti,* (These five lines are repeated seven times)  
*jani jani kocah-ntur rora roti,*  
*kopyak da-dé-da-doh-pung,*  
*dé-doh-dé-doh pung,*  
*sriang entah pung kocah ocaké cangkohin...*

*...jani jani kocah-ntur rora roti,*  
*jani jani kocah-ntur rora roti,*  
*kopyak da-dé-da-doh-pung,*  
*dé-doh-dé-doh pung,*  
*sriang entah pung.*  
*Daag!*

**Track #18 *Kembang Rampé* ‘Garlands of Flowers’**

*Kembang rampé mangawénin , kembang rampé mangawénin,*  
Garlands of flowers so infatuating,

*kembang jepun di kaléran, kembang jepun di kaléran,*  
frangipani in the north,

*arasijang rangi jangér arakijang jang jangér,*  
*sriang ntur rora roti,*  
*arakijang rangi jangér, arakijang rangi jangér,*  
*técak a técak écak,*  
*kopyak dég tut kopyak a pong*  
*técak a técak écak*  
*ta-té-té-ta-té-ta-té-byong*  
*técak a técak écak*  
*sriang ntur rora roti*  
*arakijang jangi jangér, arakijang jangi jangér*  
*técak a técak écak*  
*kopyak dég tut kopyak a pong*  
*técak a técak écak*  
*ta-té-té-ta-té-ta-té-byong*  
*técak a técak écak*  
*sriang ntur rora roti*  
*arakijang rangi jangér, arakijang rangi jangér*

*técak a técak écak*  
*kopyak dég tut kopyak a pong*  
*técak a técak écak*  
*ta-té-té-ta-té-ta-té-byong*  
*técak a técak écak*  
*sriang ntur rora roti*  
*Daag!*

*Ramé-ramé jani ditu, ramé-ramé jani ditu,*  
 Always lively over there,

*bungsal-bangsul majangéran, bungsal-bangsul majangéran,*  
 swaying to and fro, doing *jangér*,

*arakijang rangi jangér, arakijang jangér,*  
*sriang ntur rora roti,*  
*arakijang rangi jangér, arakijang rangi jangér,*  
*técak a técak écak*  
*kopyak dég tut kopyak a pong*  
*técak a técak écak*  
*ta-té-té-ta-té-ta-té-byong*  
*técak a técak écak*  
*sriang ntur rora roti*

*arakijang rangi jangér, arakijang rangi jangér,*  
*técak a técak écak*  
*kopyak dég tut kopyak a pong*  
*técak a técak écak*  
*ta-té-té-ta-té-ta-té-byong*  
*técak a técak écak*  
*sriang ntur rora roti*

*arakijang jangi jangér, arakijang jangi jangér,*  
*técak a técak écak*  
*kopyak dég tut kopyak a pong*  
*técak a técak écak*  
*ta-té-té-ta-té-ta-té-byong*  
*técak a técak écak*  
*sriang ntur rora roti*

*arakijang jangi jangér, arakijang rangi jangér,*  
*técak a técak écak*  
*kopyak dég tut kopyak a pong*  
*técak a técak écak*  
*ta-té-té-ta-té-ta-té-byong*  
*técak a técak écak*

*sriang ntur rora roti*  
*Daag!*



*Stambul*

Photo by Colin McPhee circa 1931-38

Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate



*Stambul*

Photo by Colin McPhee circa 1931-38

Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate



**Track #19 *Pusuh Bui* ‘Banana Bud’ Sung by Ni Lemon**

*Wasuh biu kinara gusiné ring suarga,*  
The dew in a banana bud is like holy water in a bowl from heaven,

*kacang nguda lén gunané,*  
an unripe peanut has a different use,

*jangrangi jangi jangér*  
*nara ntur rora roti*  
*arakijang jangér, jangrangi jangi jangér*  
*arakijang jangér sé ya pé-pa a-pih*  
*jangrangi jangi jangér, jangrangi jangi jangér*  
*arakijang rangi jangér aro jang rora roti*  
*arakijang jangér, jangrangi jangi jangér*  
*arakijang jangér*  
*sé ya pé-pa a-pih*  
*Daag!*

*Musuh liu kinara gusiné ring raga,*  
There are many enemies inside you,

*pacang sida ban ngidanin,*  
that you are capable of overcoming,

*jangrangi jangi jangér*  
*nara ntur rora roti*  
*arakijang jangér, jangrangi jangi jangér*  
*arakijang jangér sé ya pé-pa a-pih*

*jangrangi jangi jangér, jangrangi jangi jangér*  
*arakijang rangi jangér aro jang rora roti*  
*arakijang jangér, jangrangi jangi jangér*  
*arakijang jangér sé ya pé-pa a-pih*

*jangrangi jangi jangér, jangrangi jangi jangér*  
*arakijang rangi jangér nara ntur rora roti*  
*arakijang jangér, jangrangi jangi jangér*  
*arakijang jangér sé ya pé-pa a-pih*

*jangrangi jangi jangér, jangrangi jangi jangér*  
*arakijang rangi jangér aro ntur rora roti*  
*arakijang jangér, jangrangi jangi jangér*  
*arakijang jangér*  
*Daag! (with chorus singing sé ya pé-pa a-pih)*

**Track #20 *Durma Sudarsana* Sung by Ni Lemon**Language: *Basa Bali Alus* 'High, Refined Balinese'

*Ambek ngalah dé (ring) ana sira soka,*  
The way people act when succumbing to grief,

*ariné i jemparing,*  
not wanting to be aggressive,

*tur mawicaksana,*  
and acting judiciously,

*astiti tekéning raga,*  
caring for ourselves,

*purnama tilem mabresih,*  
Every full and new moon,

*mangaturang canang,*  
presenting religious offerings,

*masambatan masasangi.*  
lamenting and making promises to deities in return for help.

*Jangrangi jangi jangér, jangrangi jangi jangér*  
*kocah-ng cetég ndur*  
*kocah-ng rororo roti*

*jangrangi jangi jangér, jangrangi jangi jangér*  
*kocah-ng cetég ndur*  
*kocah-ng rororo roti*

*jangrangi jangi jangér, jangrangi jangi jangér*  
*kocaké cetég ndur*  
*kocah-ng rororo roti*

*jangrangi jangi jangér, jangrangi jangi jangér*  
*kocah-ng cetég ndur*  
*kocah-ng rororo roti*

*jangrangi jangi jangér, jangrangi jangi jangér*  
*kocah-ng cetég ndur*  
*kocah-ng rororo roti*

*jangrangi jangi jangér, jangrangi jangi jangér*  
*kocah-ng cetég ndur*

*kocah-ng rororo roti*  
*Daag!*

### **Track #21 *Putih Putih Saput Anduk* ‘White Bathing Towel’**

We have not included some sequences of vocables due to their limited audibility.

*Sak byak, pyak*  
*cipuk cipuk cipuk cipuk cipuk cipuk cipuk (whispering)*  
*cipuk cipuk cipuk cipuk cipuk cipuk*  
*cipuk cipuk cipuk cipuk cipuk cipuk cipuk cipuk*

*Ti-ta-ta-pi-ta-pi-pi-ta-poh-byang byak...pyak*  
*cipuk cipuk cipuk cipuk cipuk cipuk cipuk cipuk cipuk (whispering)*

*cipuk cipuk cipuk cipuk cipuk cipuk cipuk cipuk cipuk*  
*Ti-ta-ta-pi-ta-pi-pi-ta-poh-byang byak...pyak*

*cipuk cipuk cipuk cipuk cipuk cipuk (whispering)*  
*cipuk cipuk*  
*siur tebaya-koh*  
*kécak-é kécak-é syar*

*Putih putih kamben anduké, putih putih kamben anduké,*  
 White bathing towel,

*sumagané buah buniné,*  
 small orange seeds can sound when shaken,

*kécak a técak écak*  
*jangi jangér kécak kijang i jangér*

*jangi jangér kécak kijangi jangér*

*kécak a técak écak*  
*jangi jangér, arakijang i ja byong*

*técak a técak écak*  
*jangi jangér, arakijang i ja byong*

*técak a técak é-cak*  
*jang- i jangi jangér sriang ntur rora roti*

*técak a técak é-cak*  
*jang- i jangi jangér sriang ntur rora roti*

*jangrangi jangi jangér arakijang i jangér*

*técak a técak écak*

*jangi jangér arakijang i jangér*

*técak a técak écak*

*jangi jangér arakijang i ja byong*

*técak a técak écak*

*jangi jangér arakijang i ja byong*

*técak a técak écak*

*jang- i jangi jangér sriang ntur rora roti*

*técak a técak écak*

*jang- i jangi jangér sriang ntur rora roti*

*técak a técak écak*

*jangi jangér arakijang i jangér*

*kécak a técak écak*

*jangi jangér arakijang i jangér*

*kécak a técak écak*

*jangi jangér arakijang i ja byong*

*kécak a técak écak*

*jangi jangér arakijang i ja byong*

*kécak a técak écak*

*jang- i jangi jangér sriang ntur rora roti*

*Daag!*

## Track #22 *Tembang Semarandana: Monyèh Cepung Sasak of Lombok*

*Cepung* songs of the *Sasak* Muslim culture of Lombok are most often derived from stories in the *lontar* manuscript *Monyèh*, written in a mix of *Sasak*, Balinese and Javanese languages, often relating to Radén Witarasari who disguises himself as a monkey.<sup>68</sup> *Cepung* – also performed by (Hindu) Balinese in Lombok – and *cakepung* of Karangasem, East Bali, use *lelakakan*, a playful, syllabic style of singing, usually with syncopated, interlocking *ngedit* ‘filling in’ and *macingklak* ‘juggling’ rhythms. This recording is in a simpler *pupuh* ‘song’ style, the woeful tale of a young princess, with *rebab* ‘upright, bowed fiddle’ and a very quiet *suling*.

Hashim Achmad (1933–), *Sasak* singer in Dangin Sema, Amlapura, thinks the singers on this recording were Hindu (Balinese) from their style. Hashim’s father, Kakék Suleiman, was a respected singer of *pupuh Sasak* as well as *cepung* and frequently taught Hindu Balinese in Budakeling, including Ida Wayan Padang (1913–2012). He says there should be *ngedit* (a ‘filling-in’ interlocking technique not used in this recording) for it to really be *cepung*.<sup>69</sup> He translated these verses from *Sasak* to Indonesian from a book, *De Toetoer Monyèh Op Lombok*, by J. C. van Eerd. Being an oral tradition with singers working from memory and showing freedom and improvisation with words, the lyrics recorded in 1928 vary from the written text. But both Hashim Achmad and Mamiq Ambar of Cakranegara, Lombok,<sup>70</sup> confirm these are basically the same text.

Since the *Sasak* language is largely unknown and its written form less common nowadays even in Lombok, we are including diacritical marks as they appear in the *Monyèh* manuscript in order to document the sounds as accurately as possible. Most distinctive of *Sasak* pronunciation is the single quotation mark (’ as in *salapu*’) referred to as *koma* ‘ain and described by Ida I Déwa Gdé Catra as *setengah k* ‘half of a k sound’. It is produced as a light glottal stop on the preceding vowel and is essential to *Sasak* vocal style. We refrain from a contemporary common practice of replacing the *koma* ‘ain with a *k* or *q* so as to recognize its characteristic subtlety and adhere to the *Monyèh* text as we found it. There was once a princess who had eight older sisters. She was the most beautiful and her siblings hated her for it, always telling her mother and father untrue stories about her alleged misdeeds. Subsequently, the king and queen exiled her from the royal residence and she was left on her own with nothing.

---

<sup>68</sup> It is a common notion amongst Balinese (in Lombok and Bali) that Radén Witarasari himself is actually Prince Panji *menyamar* ‘in disguise’ and that *Monyèh* is derived from the *Malat* literature of Java. However, Hashim Achmad insists that *Sasak* people believe *Monyèh* to be indigenous and only associated with the *Malat* and Panji because of the similar theme of changed identities (conversation, 2015).

<sup>69</sup> Hashim Achmad’s *Sasak* family has been in Bali for eight generations. As with most *Sasak* people nowadays, his Muslim practice is *Waktu Lima*, praying five times each day. *Sasak* custom since the time of 16<sup>th</sup>-century Dang Hyang Nirartha was *Wetu Telu*, with prayers three times daily.

<sup>70</sup> Conversation in Cakranegara, Lombok (2006)

*Jeput mangsi banjur nulis,  
mina' gambar nempadi' na,*

*talěpèkně lan panganggo,  
pělung buruk jajahitan,  
dahit anak pondokna,  
teken ampèl pětung lěbung,  
salapu' taè' lè' gambar.*

*Kocap wah ne pade jāri,  
banjur mara'ije si nyurat,  
bilang tēpin gambarna no,  
si mungguh ito, lè'surat,  
dahit aran dėsaně,  
ampo' sanakna salapu',  
si ndè' dēměn lè'nè dēnda.*

*Mami' ne sibini laki,  
si milu pada ndè' girang,  
nurut pisunan si luwè',  
lé' kaka'ne salapu',  
pada mungguh lè' surat,  
ina' sayoman bajulu,  
si gita' in ruwan gambar.*

*Gitá' gambar banjur nangis,  
ring gitá' gambarnè' denda,  
nangis sambilna ngangapang,  
aduh dēwa ratu mas,  
ngumbè si pakayunan,  
sangka peng kaji no banjur,  
sing gambarang ragan raka.*

Taking some ink and immediately starting to paint,  
then painting herself exactly as if directly placed  
there,  
as if stamped,  
her faded clothes are torn and patched,  
just like the decrepit house,  
its bamboo pillars broken and out of place,  
all of it is included in the painting.

As the picture is completed,  
she then writes the words,  
along the borders of the painting,  
all is told in the painting,  
including the name of the kingdom,  
and all of her siblings,  
who so disliked her.

Her father and mother,  
who also disfavored her,  
because of her siblings' slander,  
all of her sisters who libeled her,  
all of this was written down,  
then her nanny,  
saw the painting and words.

As she saw the painting and words she wept,  
Her heart broken seeing her beloved's painting,  
crying and hugging her,  
Oh, my dear princess,  
how can you express such feelings,  
why are you doing this,  
why are you revealing all this about yourself?

Here, the *Monyèh* manuscript changes poetic meter from *pupuh Asmarandana* (Semarandana) to *pupuh Mas Kumambang*. We include the first two verses of this section to allow a degree of closure to the story.

*Banjur nimbal nèně' bini sambil nangis,  
duh ina' sajoman,  
alur ji pangèling-eling',  
sang ku maté' lawun jema'.*

Then she answered as she wept,  
alas, dear nanny,  
only to remember,  
if I die tomorrow or the next day, it can be  
used as a warning for the future,

*Adè ara' tatemu si' kanak mudi,  
datu ndèjang bija, bija,  
ndè' ně trugung sai',*

So that it can be found by future generations,  
that there was a king who had a child,  
whom he so disliked,

*sědih hingking kalaparan.*

leaving her sad and hungry, without food.

Hashim Achmad elucidated more of the complete poem as expressing the feelings of the exiled princess: “So that the king is not worshipped by others, and knows of my sorrows, so that my story is clear that I am shriveled and dry from grief and lack of food. Better had I not been born in the *puri* amongst royalty, that I was just a commoner in the countryside rather than a palace. I am shamed to be in this condition as the child of a king, continually wandering around, begging for rice.”



*Topéng Pajegan*: Dancer selecting his mask

Photo by Walter Spies

Reproduced courtesy of the Walter Spies Foundation, Holland



## A Glimpse into the Lives of Ida Boda, Ida Bagus Purya & I Nyarikan Seriada

Ida Boda's family originated in Budakeling, Karangasem, East Bali, and he was born in 1870 into the Geria Budha community in Batuan (a village still steeped in the classical *gambuh* dance-drama tradition), then within the domain of the *kerajaan* 'kingdom' of Negara, Sukawati. Budakeling, where he often returned, also had an active *gambuh* tradition, and he participated in both ensembles.<sup>71</sup> According to Ida Bagus Pujiarsa, Boda's family (including his wife, daughter and parents)<sup>72</sup> moved to Kaliungu, Badung (now Denpasar) as founders of the Geria Budha in Kaliungu upon the invitation of the raja of Badung, who wanted to complement the *pedanda Siwa* with *pedanda Budha* to have a complete representation of *Brahmana* traditions. Also invited to Kaliungu were *Brahmana* priests from Ubud. The move occurred in 1897 after the fall of the Negara kingdom to the raja of Ubud.<sup>73</sup> The raja of Denpasar asked the raja of Ubud if he would allow priests, scholars and artists from Negara to move to Kaliungu. Ida Boda was particularly needed by the raja of Badung in order to perform *topéng Sidha Karya*, a ritual in which the performer completes the *upakara* 'ceremonies'.<sup>74</sup>

As mentioned earlier, Boda performed *panasar topéng* and *arja* along with *kartala* Ida Bagus Rai Purya from Serongga, Gianyar and Madé Nyarikan Seriada from *banjar* Gemeh as *topéng Dalem* 'raja' or *mantri arja*. Their *topéng panca* added I Ketut Kenéng from Belaluan (father of Madé Regog and grandfather of Wayan Beratha) and Guru Grebeg from Angabaya. According to dancer Madé Monog, Ida Boda was known for creating a *bondrés* comic *topéng* character marked by a *cungih* 'harelip' (*sumbing*), singing in a *Sasak*-influenced style. According to Pak Monog, Ida Boda created a syllabic way of vocally phrasing the *pangécét* 'fast section' of the composition *tabuh Jaran Sirig* sung in *tandak Dalem* 'the raja's arrival'; Boda's innovation has remained characteristic of the form to this day. Ida Boda adapted a *Sasak* technique called *macingklak* 'juggling', a syncopated, interlocking style of group singing in the genre *cepung*. He would sing in rhythms anticipating or just after the tones of the *gamelan*, then returning to the *gamelan*'s rhythmic phrasing. He also applied this technique to his *tandak* solo singing for *légong*.

---

<sup>71</sup> According to Ida Wayan Padang.

<sup>72</sup> Ida Boda had one daughter, Ida Ayu Sunya with his first wife whose family was affiliated with the Puri Negara. Ida Bagus Pujiarsa is the grandson of this daughter and Ida Bagus Madé Neka of Peliatan. Ida Boda had no children with his second wife, Ida Ayu Putu Santi.

<sup>73</sup> One other significant artistic result of the defeat of Negara to Ubud was the acquisition of a *gamelan Semar Pagulingan* that made its way from Ubud to the Puri Kaléeran in adjacent Peliatan and then to the neighboring rice-farming village of Teges Kanganin. Colin McPhee was lent the *gamelan* by Anak Agung Gedé Mandra and invited I Lunyuh from Payangan to teach many young musicians a diverse classical repertoire including *légong*, and then brought I Wayan Lotring from Kuta to teach his new compositions. Finally, Gungka Mandra returned the *gamelan* to Teges, which to this day continues the tradition of Lotring's music and *palégongan*, playing this exquisite *gamelan* with great artistry and dedication.

<sup>74</sup> *Topéng Sidha Karya* performer Ketut Kodi explains the ritual's essentials as being the *Sidha Karya* mask itself concluding the performance, the *tebasan* (special *sajén* offerings) and the tossing of rice by the (masked) performer as an act of generosity and good luck on behalf of the overall *yadnya* 'ceremony', the performer functioning as a bridge between nature, *Widi* 'the divine Creator', humanity and all living beings.

As did many of the groups recorded in 1928, this *topéng* trio would perform with the *gong* Belaluan (Bali 1928 – CD #1) at the Bali Hotel as well as for the Balinese public. According to musician I Wayan Begeg (1919–2012), I Gusti Ngurah Mayun from the royal residence Puri Kaba-Kaba partnered with *panasar* Ida Bagus Ngurah from Buduk, taking the role of *kartala*, also performing with the *gamelan gong* Pangkung (Bali 1928 – CD #1) at the Bali Hotel.

According to Ida Boda's friend and partner on the staff of Radio Republic Indonesia, musician Wayan Konolan (1923–2008), Ida Boda's voice lowered in pitch as he grew older, and that is the sound most associated by the Balinese public. Pak Konolan described how Boda enjoyed singing in the high range that we hear in these recordings, and made a point of performing *topéng* (generally accompanied by *gamelan gong*), with the high-pitched *gamelan angklung* of the village *banjar* Bun (upcoming Bali 1928: CD #4). But Boda arranged for the *gamelan* to be borrowed and played by the more virtuosic musicians from Belaluan on ceremonial occasions such as *Tumpek Landep*, *Tumpek Wayang* or *odalan* 'temple anniversaries'. Pak Konolan and others have described how Ida Boda was a strict, *keras* 'rough' teacher, but to be sure, many teachers of old have been described as *keras*, slapping, poking and forcing their young students into positions and choreographic sequences.

I Wayan Rai quotes Ida Boda's student Wayan Beratha saying that in his later years Boda's voice was too low for the pitch range of the village Sadmertha's '*saih selisir*' and would therefore, when singing *tandak Dalem* for the raja Arsa Wijaya's arrival in a *topéng* performance, have the musical composition *Jaran Sirig*, "with the gong originally on the pitch high *ndang* had to be transferred to the pitch *ndéng* which is two tones below *ndang*. This [transposition] is called 'gending mapelit' or 'gending makipekan'" (Rai 1996: 33). *Mapelit* can be translated as 'folding' or 'inverting the melody'.

Both Ida Boda and his student, Nyoman Kalér, taught the *légong* of Kelandis that included the boy I Wayan Rindi as *condong*, Ni Luh Cawan and Ni Wayan Sadri, all from Lebah (although Sadri's immediate family was in Pemogan) and before that Ni Nyoman Polok and Ni Ketut Ciblung, both of Kelandis. Kalér also taught *gandrung* to I Madé Sarin of Ketapian Kelod (captured on film for CD #3) and Wayan Rindi. Ida Boda's other students included composer Wayan Beratha (1926–2014), *arja* and *topéng panasar* Wayan Geria of Singapadu, *arja* and *topéng kartala* Madé Kredek of Singapadu, *légong* dancer and teacher Ni Ketut Reneng of Kedaton, *kebyar* dancer I Nyoman Ridet, and *topéng* performer Ida Bagus Ngurah Buduk.

Ida Boda continued "*nyuling*" (playing the bamboo *suling*) into his later years, according to great-grandson Ida Bagus Pujiarsa and his wife, Ida Ayu Kartika. They recall that even into his nineties, walking precariously with a cane and only with the help of an attendant, Ida Boda continued to go to work at Radio Republik Indonesia. But once at the studios he would regain his younger *semangat* 'spirit' and fully engage as a singer, translator and *gamelan* player. According to family, he died in 1964 just after the great eruption of Gunung Agung and before the fall of President Sukarno.

I Madé Nyarikan Seriada, from Gemeh, Denpasar, was a well-known *balian* ‘traditional doctor and diviner’, documented in Jane Belo’s book, *Trance in Bali*. Seriada played the dramatic role of Wijil in *arja*, *kartala* in *topéng*, but was perhaps best known as a *topéng* dancer specializing in such roles *Dalem* ‘refined king’. Madé Monog remembers Seriada being the first to use a *bondrés* comic characterization called *pérot*, ‘lame, wobbling as if one leg were shorter than the other’. According to *tukang tapel* ‘mask carver’ I Madé Sutiarka of Singapadu, *pérot* also includes *kicir* ‘one eye partly closed or squinting and blinking’ in conjunction with similar movements of the mouth. Madé Sutiarka explains that the muscles of the leg, eyes and mouth are all related in the *pérot* condition and all play a role in the comic characterization. Seriada also performed *topéng pajegan* and was adept at *gambuh*, *baris*, *légong*, and *jangér*, being one of *jangér* Kedaton’s teachers.

Ida Bagus Rai Purya, from Serongga but relocated in Kaliungu, described by Madé Monog as very intelligent and knowledgeable in *kakawin*, but simple in his personal style. He was poor but still played at *tajén* ‘cockfighting’. Amongst many dance genres, Purya was well known for his *Barong Landung* performances. Like Seriada, he had in his repertoire a *bondrés pérot* comic character. His singing, dance, *pakem* ‘narrative skills and delivery’ were all exceptional. Also, Purya could imbue a *gending* ‘song’ with emotion and *taksu* ‘spiritual energy’, making his audiences weep with emotion. Pak Monog told us that Ida Purya’s audiences would *percaya* ‘believe’: if the scene were a *puri* or a *taman* ‘garden’, they would imagine just as if they were seeing it themselves. Nowadays, he told us, ‘performance is decorative, rich in physical properties and artistic objects’; people do not really believe nowadays, and the most they can feel is 50% *sedih* ‘sad’. Pak Monog commented that today’s audiences are only interested in humor.<sup>75</sup>

---

<sup>75</sup> Conversation (2009)



*Topéng Tua* 'old man' in Mas

Photo by Walter Spies

Reproduced courtesy of the Walter Spies Foundation, Holland

**Track #23 *Bapang Topéng Prabu Dangdang Gendis III***Performed by Ida Boda, Ida Bagus Rai Purya & I Nyarikan Seriada<sup>76</sup>

Panasar: *Rike ring balé meka manguranang téjan nyané mangulapin.*  
There at the house full of glass, reflecting light so bright and dazzling.

Panasar: *Adi adi adi...*  
Little brother, little brother...

Kartala: *Wuh-wuh-wuh-wuh-wuh-wuh-wuh...*  
Here I am, here, here, here...

Panasar: *Jalanang, jalan parekang [parekan] ida pedanda jani kadi wacanan ida idéwa agung.*  
Let's go and meet the priest just as King Dangdang Gendis told us.

Kartala: *Nah-nah-nah, ya-ha-ha-ha-ha-ha-ha...*  
Yes-yes-yes, ha-ha-ha-ha-ha-ha...

Panasar: *Nah, lautang, ha-ha-ha-ha-ha-ha-ha...*  
OK, keep going, ha-ha-ha-ha-ha-ha-ha...

*Inggih inggih ratu peranda titiang ngatur uning ring singgih peranda kautus antuk ida ianak Prabu Dangdang Gendis.*  
I convey my deep respects, revered priest, I present myself to inform you that I have been sent by my lord, King Dangdang Gendis.

*Inggih rikala peranda parek ring ida ianak déwa agung ida Dangdang Gendis.*  
Yes, when my dear priest was summoned to meet the son of King Dangdang Gendis.

*Mangde peranda saha asawur sembah.*  
So my priest must be respectful and yield to my master.

*Sami semetonan yadnyan peranda istri yadnyan tamiu walaka.*  
This applies also to all members of your family, including female priests as well as the young ones.

*Mangde saasal pedek yen ten asapunika nénten kalugra.*  
Every time you present yourself, otherwise it is not permissible.

---

<sup>76</sup> Transcribed and translated to Indonesian with the expertise of *panasar* Ketut Kodi.

*Mawinan asapunika antuk sakurang-kurang kaluwihan peranda yadyan ring sastra ring kapradnyanan.*

It is because my dear priest lacks the knowledge in literature and the sciences.

Kartala: *Aduh, luwir ipun yadian kawi sésan taler tuna palungguh peranda.*  
Oh, in the field of mystical practices you too are flawed.

Panasar: *Nika mawinan niki peranda pireng.*  
Therefore, listen.

Pedanda: *Yayati Parasara sunu, satyawati astam ha-ha-ha-ha* (quoting a *sloka* ‘poem’ from the *Adiparwa*). *Caraka maka ruang sanak...*  
The two brotherly servants...

Panasar: *Ah titiang parekan singgih peranda.*  
Oh, I am only a mere servant, my dear priest.

Pedanda: *Yukti yukti maka kecapta tapuan hana singsal.*  
Truthful are your words, nothing wrong about it.

*Kurang rama ya bapa yadiapin kawi sésan*  
My weaknesses in mystical practices

*yadi apin kapradnyanan kurang-kurang ya bapa.*  
and other knowledge, I am inferior.

*Kéwala ya rama ya bapa saking danggu natan hana atemah lawan sang bapa.*  
But since the beginning, nobody dares to challenge me.



*Topéng Keras* 'strong type' in Mas

Photo by Walter Spies

Reproduced courtesy of the Walter Spies Foundation, Holland



**Track #24 *Bapang Topéng Prabu Dangdang Gendis IV***

Ida Boda, Ida Bagus Rai Purya & I Nyarikan Seriada

Language: *Basa Bali lumrah* (Common Balinese) Story from the Kitab Pararaton text.

Panasar: *Ucap kuri manguranyab maukiran mapinda macawi...*  
It is told that the gateway entrance is elaboratively carved...

*Adi, adi, adi!*  
Little brother!

Kartala: *Wuh-wuh-wuh-wuh-wuh-wuh!*  
Yes, it's me, me, me, me, me!

Panasar: *Nah, nah dadabang, dadabang, jani watek Brahmana telahang rarud yadian welaka peranda istri, bih, déwa ratu.*  
Get ready, now all the Brahmana priests and their wives have already left.

*Tut jani tepak kulkulé yen dija tepuk dijalan-jalan rejek-rejek ida ianak.*  
Responding to the wooden (slit gong) alarm when Dangdang Gendis was seen.

Kartala: *Nah, nah, jalan, jalan lautang, lautang, lautang, lautang...*  
Yes, let's get going! Let's get out of here!

Pedanda: *Badah-badah jani kénkénan ban mekeneh adi?*  
Uh-oh, uh-oh, what am I to think, my wife?

Kartala: *Kudiang men sewiréh lacuré ada buka jani?*  
Yes, what can we do in these unfortunate times?

*...ngiring palungguhan Anak Agung. Yéh! hi! ha-ha-ha-ha-ha...*  
...as servants of King Dangdang Gendis. Wow! hee! ha-ha-ha-ha-ha...

Panasar: *Nah, yan na pa bli sing ja nyebetang pacang i déwék pacang...*  
Yes, well, actually I don't mind...

*...karusak antuk Sang Prabu Dangdang Gendis né anggon bli...*  
being defeated by His Highness Dangdang Gendis, as for myself...

*...singgih pedanda suba bakal sing buwungan ida kelebok yén sing nyak nyumbah*

*...sang prabu to né sasakitan bli.*

This priest will surely suffer if he is not willing to submit to the king.  
That is what saddens me.

- Pedanda: *Aduh...apa...temahané dadi Sang Brahmana?*  
Alas, so what is my destiny as a Brahmana?
- Penasar: *Aduh, ha-ha-ha (weeping) ...kudiang titiang aratu pedanda, ha-ha-ha-ha...*  
Alas, what can I do for you, my priest?
- Pedanda: *Istri apa-apa temahané bapa mangkin?*  
Oh, wife of mine, what our future?
- Kartala: *Wiakti ratu pedanda.*  
Yes, quite son my priest.
- Panasar: *Nunas mangkin ka Tumapél ida Sang Prabu Ken Arok ring Tumapel ungsi jani ida kocap dharma ratu nasakan tastra taler.*  
Let's go to the kingdom of Tumapél and seek help from King Ken Arok, who is a good king and full of literary knowledge.
- Pedanda: *Aduh, istri jalan kumpul-kumpul.*  
Alas, wife of mine, let's get ready.
- Pedanda Istri: *Titian sanikan sang gedé titian.*  
Yes, my, husband, with respect, I agree.
- Pedanda: *Aturan anakta aturan awaké ke Tumapel.*  
(Advising his wife and children)  
Let us submit ourselves to the king of Tumapél.
- Panasar: *Aduh, ha-ha-ha-ha-ha. Kudiang titiang ida pedanda cerik-cerik pada padalem titian.*  
Alas, what should we do, my priest? I feel sorry for your young ones.
- Sing je buwungan pacang kelebok bakalan.*  
Surely they will suffer.
- Yan tan pakayunan ida sang prabu tan pariwangdia atemahan pati.*  
If we do not follow the king's directions we will surely die.

***Dangdang Sasak*                      Sung by Mamiq Ambar**

Video Recorded in Cakranegara, Lombok (2006)

Transcribed and translated to Indonesian by Ida Nengah Pidada, Cakranegara

Mamiq Ambar was reading this *pupuh* from a book of *geguritan Monyèh* (a more recent publication than the *Monyèh* manuscript containing the text of *Semarandana* sung in 1928) that used the letter ‘k’ rather than *koma* ‘ain.

*Kocap Raden Mas Witarasari pekayunan,*  
It is said that Raden Mas Witarasari had the idea,

*genlalo mesiram,*  
to go bathing,

*teiring si parekan kodik,*  
escorted by a little child,

*kancan bijan pararatu,*  
together with a child of the raja (or nobleman),

*dait bija ne milu ngiring,*  
and other children also joining them,

*Raden Kitab Muncar,*  
Lord Kitab Muncar,

*Pada lekak banjur,*  
They all went walking together,

*aneng taman Indra Kila,*  
toward the gardens of Indra Kila,

*Mapan itu pesiraman Raden Mantri,*  
Since this was the bathing place of the prince and his family,

*ndik na kocap silik langan.*  
they did not speak during the walk.

*Wahana dateng Raden Mantri ba terus ngoojog,*  
The prince arrived all of a sudden,

*Lik sadin pancoran,*  
Once at the springs,

*cingak na gambar nyampek,*  
the prince saw a drawing,

*Lik priji punjeput,*  
He saw the image on the terrace,

*Apeedas gambar apinda putri,*  
Clearly a daughter of royalty was depicted in the drawing,

*Malik cingakina surat,*  
He looked again at the picture and words alongside it,

*Pun baca banjur,*  
Then after reading this message,

*tanantara den truna lupak,*  
he could not get it out of his mind,

*kitab muncar gelis berari,*  
and the prince ran off quickly,

*Tinjot nulung den nuna.*  
He was startled into helping this young child.

Mamiq Ambar (1920/1922–2014) has long been the most celebrated singer of *cepung* in Lombok. A *cepung* group consists of *suling*, *redép* (*rebab* ‘bowed, upright, spiked fiddle’), *pemakhitanaos* ‘reader-singer’, *punggawa* ‘translator’ and *penyokong* ‘supporter’ who joins in the singing. In Lombok, the public perception of *cepung* could not be separated from the persona of Mamiq Ambar, often referred to simply as Ambar. We visited him at his home in Cakranegara, Mataram, western Lombok, during two extended visits in 2006 and 2009, with an evening music session at the nearby home of his friend, Ida Ketut Pidada. The posted video was made by Edward Herbst during a daytime singing session at Ambar’s home. One can also hear Mamiq Ambar on a cassette recorded in the 1970s and produced in Bali.<sup>77</sup>

---

<sup>77</sup> *Cepung: Jagaraga-Cakranegara Lombok Barat*. B-558. Denpasar: Bali Record.



Bali 1928 research team with *gandrung* master I Madé Sarin in Ketapian Kelod.  
 Right to left: Madé Sarin and great-grandson; Ongki (I Nyoman Suryandana),  
 I Ketut Kodi, Edward Herbst, and Ni Ketut Suryatini (Photo: I Wayan Teller, 2009)  
 Visit [www.arbiterrecords.org](http://www.arbiterrecords.org) or [www.bali1928.net](http://www.bali1928.net) for more information

## Acknowledgments

The Bali 1928 project has benefited by a great many participants. The core research team for this volume of *Vocal Music in Dance Dramas: Jangér, Arja & Topéng* has included I Ketut Kodi (Singapadu), Ni Ketut Suryatini (Kaliungu Kaja), Ni Ketut Arini (Banjar Lebah), Komang Ongki (Batuan), and myself. Our initial research in 2003 involved a wide range of gamelan and vocal genres, with a team that included Ketut Suryatini, I Madé Arnawa (Tunjuk), I Wayan Dibia (Singapadu) and myself. Our core 2006, '07, '08–'09, and '13–'15 research team consisted of Ketut Kodi, Ketut Suryatini, Ketut Arini, Wayan Dibia, Komang Ongki, and myself. Textual transcriptions and translations from Balinese and Kawi to Indonesian were done by I Nyoman Suarka (Cekik Berembeng, Tabanan), Ketut Kodi, Ida I Déwa Gdé Catra (Sideman/Amlapura), Ni Nyoman Candri and myself. Our Senior Project Advisor for publications in Indonesia is I Madé Bandem (Singapadu). While the project would not be possible without the deep inter-subjective discourse made possible by years of cooperative efforts and pleasurable experiences together, I take responsibility for any faults the reader may find in the text of these notes.

Profound thanks are due to the many artists, informants, and consultants specific to this volume including Mémén Redia a.k.a. Ni Wayan Pempen, I Madé Monog, I Wayan Redia (Kedaton), Mamiq Ambar, Ida Nengah Pidada, Ida Ketut Pidada (Cakranegara, Lombok), Ida Wayan Padang, Ida Madé Basma (Budakeling), Ni Nyoman Candri (Singapadu), I Wayan Redia, Anak Agung Ngurah Wira, Ni Wayan Sukerni Jero Kusuma (Kedaton), Ni Gusti Putu Sita, Hashim Achmad (Amlapura), I Wayan Pamit, Ida Bagus Pujiarsa (Kaliungu), I Made Rudju (Batuan), Ni Gusti Ayu Raka Rasmi (Peliatan), I Wayan Suwéca, I Wayan Konolan (Kaliungu), I Déwa Putu Serong (Batuan), Ida Pedanda Gdé Manuaba of Geria Peling, Padang Tegal, Ida Bagus Pujiarsa, I Wayan Beratha, I Nyoman Yudha (Belaluan-Sadmertha), I Wayan Tangguh and I Madé Sutiarka (Singapadu), Ida Bagus Pidada Kaut (Geria Pidada, Klungkung), Bu Kinon, Dadong Wirasta (Ibu Tin), Ni Ketut Mitar, Ni Madé Dantini (Abian Timbul), Ida Wayan Ngurah (Budakeling), I Nyoman Astita Kaliungu, I Wayan Sinti (Binoh), N.L.N. Suasthi Widjaja Bandem (Denpasar), Cokorda Raka Tisnu (Singapadu), I Wayan Pogog and I Madé Netra (Lebah). Special thanks to I Gedé Arya Sugiarta, Rector of Institut Seni Indonesia (ISI)-Bali, which continues to host our seminars relating to the research and documentation.

We deeply appreciate the participation of other key artists and informants for the overall Bali 1928 project including I Wayan Begeg (Pangkung), I Wayan Pamit (Kaliungu), I Putu Sumiasa (Kedis Kaja), Guru Rsi Gdé Adnya (Sawan), I Gusti Gdé Tika and I.G.B.N. Pandji (Bungkulan), Ida Bagus Madé Gandem (Cakranegara, Lombok), I Déwa Putu Berata (Pengosékan), I Wayan Madra Aryasa (Subamia, Tabanan), I Nyoman Sumandhi (Tunjuk), I Wayan Rugeh (Abian Kapas), I Madé Sija (Bona), Ni Nengah Musti (Bubunan/Kedis), I Wayan Wéker, I Gdé Kuat Kusnadi, I Gdé Ratep Suryasa and I Ketut Artika (Busungbiu), I Ketut Gedé Asnawa (Kaliungu), I Gusti Ngurah Gedé Sumantra and I Gusti Ngurah Agung (Tegaltamu), I Putu Mataram, I Wayan Budiya, I Ketut Nurina, and I Gdé Putra (Jineng Dalem, Singaraja), I Gusti Bagus Sudyatmaka Sugriwa (Ida Rsi Agung Bungkulan), I Wayan Kélo, I Wayan Teling, I Wayan Pursa, I Madé Artajaya, I Wayan Karyasa, I Wayan Suwija, I Wayan Egler and I Wayan Darta (Kuta), I Wayan Sinti (Ubung), I Gusti Serama Semadi (Saba), Dé Guh (Titih), I Wayan Tangguh (Singapadu), I Wayan Locéng, I Wayan Nartha (Sukawati), I Wayan Lura, I Ketut Suendra, I Nyoman Mindra (Tumbak Bayuh), I Wayan Gunastra (Kaliungu Kelod), Pedanda Gdé Ida Bagus Rai (Tampakgangsul), Ida Wayan Ngurah (Budakeling), Ni Wayan Murdi (Sumerta), I Kadék Wahyudita (Kebon Kuri Mangku), I Gedé Anom Astawa (Sebudi), I Wayan Dedi (Tanjung), Wayan Lantir (Teges Kanginan), Déwa Nyoman Widja, Désak Madé Warni (Penarukan, Singaraja), Ida Pedanda Gdé Oke (Geria Toko, Sanur), Mangku Regig (Abian Nangka), Ida Pedanda Ngurah Bindu (Kesiman), Ni Jero Ranten (Sukawati/Abian Kapas), Ni Désak Madé Suarti Laksmi (Manggis), I Wayan Gendra (Batuan), Ida Pedanda Gdé Madé Tembawu (Aan, Klungkung), Ida Bagus Rai (Geria Pidada, Klungkung), I Gusti Ketut Sudhana (Negara), Anak Agung Gdé Ngurah Oka Jaya (Puri Klungkung), Ni Luh Sustiawati (Kedis Kaja), I Gusti Madé Peredi (Jeroan Abasan), Jro Mangku Gedé Penyarikan, Jro Gedé Kehen and Jro Mangku Gedé Dalem Purwa (Pura Kehen, Bangli), Arya Godogan (Marga), I Gusti Nyoman Wirata and Mangku Wayan Putra (Pura Beda), I Gusti Nengah Nurata and I Gusti Putu Bawa Samar Gantang (Banjar Tegal Belodan, Tabanan).



Additional thanks for advice on language, literature, musical and cultural issues to Hildred Geertz, I Nengah Médera, Evan Ziporyn, I Wayan Juniarta, Mas Ruscitadéwi, Thomas M. Hunter, Hedi Hinzler, Beth Skinner, Tilman Seebass, Danker Schaareman, José Evangelista, I Wayan Ardika, Raechelle Rubinstein, Ruby Ornstein, David Sandberg, John Stowell, Sugi Lanus, I Nyoman Darma Putra, I Madé Suastika, Ron Lilley, Ida Ayu Ari Janiawati, I Madé Setiawan, Anak Agung Ayu Kusuma Arini, and to both Anak Agung Madé Djelantik and Anak Agung Ayu Bulan Trisna Djelantik who shared memories and letters from the king of Karangasem, Anak Agung Anglurah Djelantik, to Mangkunegara VII of Surakarta.

Many thanks to Andrew Toth, Anthony Seeger, Judith Becker, Mark Slobin, June Nash, David Irons and Sue Flores for advice and encouragement, as well as Robert J. Buckley and the Research Administration staff at Hunter College along with RF-CUNY for their support.

Access to the original 78 rpm records has been made available to us courtesy of the University of California, Los Angeles, Ethnomusicology Archive and the Colin McPhee Estate (thanks to John Vallier, Maureen Russell, Anthony Seeger, Marlowe Hood, Jacqueline DjeDje and Aaron Bittel), Indonesia's *Museum Nasional* in Jakarta (Retno Sulisthianingsih, former Director) and *Sana Budaya* in Yogyakarta, Laurel Sercombe at University of Washington, New York Public Library, Martin Hatch at Cornell University, Nancy Dean and Ellen Koskoff, Totom Kodrat and Soedarmadji J.H. Damais in Jakarta (and the Louis Charles Damais collection), Wim van der Meer and Ernst Heins at the Jaap Kunst Archives, University of Amsterdam, Jaap Erkelens, Anak Agung Ngurah Gdé Agung, Puri Karangasem, Allan Evans, Michael Robertson, and Pat Conte.

Special thanks to Rocio Sagaon Vinaver, Djahel Vinaver and José G. Benitez Muro for permission to use Miguel Covarrubias's film footage from Bali that has been so useful in triggering the memories of older-generation artists. The Rolf de Maré films are included by kind permission from Dansmuseet and The Rolf de Maré Foundation, Stockholm. Arthur Fleischmann photographs are reproduced by kind permission of the Arthur Fleischmann family as well as two photographs courtesy of Steven Alpert, Andyan and Diane Rahardjo. Walter Spies's photographs are reproduced courtesy of the Walter Spies Foundation, Holland.

We especially appreciate the extraordinary generosity and trust of the UCLA Ethnomusicology Archive, which allowed us to borrow a great many of their 78 discs as well as Colin McPhee's invaluable film footage and photographs. Special thanks to Philip Yampolsky who served as Project Officer at the Ford Foundation, Jakarta (supporting research in 2003, 2006 and 2007) and also as an informant on the history and whereabouts of the Odeon-Beka original 78 rpm discs without whom this collection would have been almost impossible to assemble. Endo Suanda helped envision and organize the Bali 1928 project at its inception. Thanks to the Asian Cultural Council for funding research in 2008–09. Additional support has been provided by *Yayasan Bali Purnati* 'The Bali Purnati Center for the Arts' and through the generosity of Ray Noren.



The Research Foundation of CUNY received a grant from The Andrew W. Mellon Foundation to support the collaborative work involving Edward Herbst as project coordinator, ethnomusicologist and principal investigator, with Arbiter of Cultural Traditions in New York, directed by Allan Evans, and STIKOM-Bali, coordinated by Marlowe Makaradhwaja, in Indonesia. This Bali 1928 Project, “Restoration, Dissemination and Repatriation of the Earliest Music Recordings and Films in Bali,” will result in five volumes and an anthology to be published as CDs, DVDs and cassettes in the U.S. and Indonesia as well as providing archival audio-visual resources online.

Our publishing partner in Indonesia is STIKOM-Bali, led by Rector Dadang Hermawan with Project Coordinator I Madé Marlowe Makaradhwaja, video editor Ridwan Rudianto, graphic designer Jaya Patra Ditya, with Marlowe Makaradhwaja translating this article to Indonesian. Beth Skinner has consistently advised and supported the project in incalculable ways. I am continually inspired by my children, Nico and Gabrielle, for whom music-making and dance are as natural as breathing. And finally, profound appreciation is due to Allan Evans of Arbiter for his keen listening skills, technical wizardry in sound engineering, turntable expertise, and sincere dedication to the process of repatriation in the goal of making these recordings available to the Indonesian public as well as the world at large.

**Edward Herbst** made his first visit to Bali in 1972 while working toward his B.A. at Bennington College and sponsored by the Indonesian Institute of Sciences (LIPI), spending one year studying *gendér wayang* and *palégongan* with I Madé Gerindem in Teges Kanginan, gong-smithing practices and acoustics in Tihingan, Klungkung, and the inter-relationship between *gamelan* and dance-theater. He and Beth Skinner studied with I Nyoman Kakul, master of *gambuh*, *baris*, and *topéng*, while living with his family in Batuan. In 1980–81, Herbst spent fifteen months on a Fulbright-Hays grant in Bali focusing on vocal music performance with *gamelan* and dance-theater, studying with I Madé Pasek Tempo of Tampaksiring, Ni Nyoman Candri, I Wayan Rangkus and Pandé Madé Kenyir of Singapadu, I Ketut Rinda of Blahbatuh, and I Madé Sija of Bona among others. He was commissioned by Sardono Kusumo’s experimental Indonesian dance theater company to collaborate as composer and solo vocalist on *Maha Buta* in Switzerland and Mexico as well as Sardono’s film, *The Sorceress of Dirah*, in Indonesia. After receiving a Ph.D. in Ethnomusicology from Wesleyan University he returned to Bali for four months in 1992 (funded by the Asian Cultural Council) to complete research for a book, *Voices in Bali: Energies and Perceptions in Vocal Music and Dance Theater*. He continues to balance research, lecturing and creative projects in Indonesia with his role in the U.S. as co-artistic director and composer for the performance company Triple Shadow. He is currently a Research Associate in the Department of Anthropology at Hunter College–City University of New York.

A 2014-15 Fulbright Senior Research Scholar Award is allowing him to conduct field research and seminars relating to continuities between the music of 1928 and that of contemporary Bali, sponsored by AMINEF and The Ministry of Research and Technology, Republic of Indonesia.

## References Cited and Further Readings

- Ardika, I Wayan, I Gde Parimartha, A. A. Bagus Wirawan. 2013. *Sejarah Bali Dari Prasejarah Hingga Modern*. Denpasar: Udayana University Press.
- \_\_\_\_\_. and Peter Bellwood. 1991. "Sembiran: the beginnings of Indian contact with Bali." In *Antiquity* 65: 221-32. Canberra: Department of Prehistory and Anthropology, The Australian National University.
- Arthanegara, G.B. et al. 1980. *Riwayat Hidup Seniman dan Organisasi Kesenian Bali*. (Denpasar: Proyek Penggalan/Pembinaan Seni Budaya Klasik [Tradisional] dan Baru).
- Artika, I Gusti Lanang Oka. 1982. "*Gambelan Angklung di Sidan*". *Sarjana Muda* thesis. (Denpasar: Akademi Seni Tari Indonesia).
- Aryasa, I Wayan et al. 1984–85. *Pengetahuan Karawitan Bali* (Denpasar: Proyek Pengembangan Kesenian Bali, Departemen Pendidikan dan Kebudayaan).
- Astita, I Nyoman. 2012. "*Transformasi Epos Ramayana Ke Dalam Sendratari Ramayana Bali*." (Doctoral dissertation. Denpasar: Universitas Udayana).
- \_\_\_\_\_. 2002. "*I Lotring: (Tokoh Pembaharu Seni Tabuh Pelegongan di Bali)*." In: *Mudra*, Vol. 10, No. 1. 126–140. (Denpasar: Sekolah Tinggi Seni Indonesia).
- Bandem, I Madé. 2009. *Wimba Tembang Macapat Bali*. (Denpasar: BP STIKOM Bali).
- \_\_\_\_\_. 1986. *Prakempa: Sebuah Lontar Gamelan Bali*. (Denpasar: ASTI).
- \_\_\_\_\_. 1991. "*Tari Sebagai Simbol Masyarakat*." *Jurnal Seni* (ISI: Yogyakarta).
- \_\_\_\_\_. and Fredrik E. deBoer. 1981. *Balinese Dance in Transition: Kaja and Kelod*. (2nd Edition. Kuala Lumpur: Oxford University Press, 1995).
- \_\_\_\_\_. 1983b. *Ensiklopedi Tari Bali*. (Denpasar: Akademi Seni Tari Indonesia).
- Bandem, N.L.N. Suasthi Widjaja. 2012. *Dharma Pagambuhan*. (Denpasar: BP STIKOM Bali).
- \_\_\_\_\_. 2007. "*Dramatari Gambuh dan Pengaruhnya pada Dramatari Opera Arja*." (Doctoral diss. Universitas Gadjad Mada, Yogyakarta)
- Bartók, Béla. 1992. *Béla Bartók Essays*, ed. Benjamin Suchoff (Lincoln: University of Nebraska [Bison] Press).
- Becker, Judith. 2004. *Deep Listeners: Music, Emotion and Trancing* (Bloomington and Indianapolis: Indiana University Press).
- \_\_\_\_\_. 1993. *Gamelan Stories: Tantrism, Islam, and Aesthetics in Central Java* (Arizona State University: Program for Southeast Asian Studies).
- \_\_\_\_\_. and Alan H. Feinstein, eds. 1988. *Karawitan: Source Readings in Javanese Gamelan and Vocal Music*, 3 vols. (Michigan Papers on South and Southeast Asia. Ann Arbor: The University of Michigan).
- Belo, Jane, ed. 1970. *Traditional Balinese Culture* (New York: Columbia Univ. Press).
- \_\_\_\_\_. 1960. *Trance in Bali*. (New York: Columbia University Press).
- \_\_\_\_\_. 1949. *Bali: Rangda and Barong*. (Seattle and London: University of Washington Press).
- Calo, Ambra et al. 2015. "Sembiran and Pacung on the north coast of Bali: a strategic crossroads for early trans-Asiatic exchange." In *Antiquity* 89: 378–396.
- Catra, I Nyoman. 2005. "Penasar: A Central Mediator in Balinese Dance Drama/Theater" (Ph.D. dissertation. Middletown, CT: Wesleyan University).
- Carpenter, Bruce W., John Darling, Hedi Hinzler, Kaja M. McGowan, Adrian Vickers,

- and Soemantri Widagdo. 2014. *Lempad of Bali: The Illuminating Line*. (Singapore: Editions Didier Millet).
- Cohen, Mathew Isaac. 2006. *The Komedie Stamboel: Popular Theater in Colonial Indonesia, 1891–1903*. (Athens: Ohio University Press).
- Covarrubias, Miguel. 1937. *Island of Bali*. (New York: A. A. Knopf). [Reprinted 1956].
- Darma Putra, I Nyoman. 2009. “‘Kidung Interaktif’: Reading and Interpreting Traditional Balinese Literature through Electronic Mass Media.” In *Indonesia and the Malay World*. Volume 37, Issue 109.
- Dibia, I Wayan. 2012. *Taksu: in and beyond arts*. Yogyakarta: Wayan Geria Foundation.
- \_\_\_\_\_. 2008. *Seni Kakebyaran*, ed. Dibia (Denpasar: Balimangsi Foundation).
- \_\_\_\_\_. and Ballinger, Rucina. 2004. *Balinese Dance, Drama and Music: A Guide to the Performing Arts of Bali* (Singapore: Periplus Editions).
- \_\_\_\_\_. 1992. “Arja: A Sung Dance Drama of Bali; A Study of Change and Transformation.” (Ph.D. diss., University of California, Los Angeles).
- \_\_\_\_\_. 1972. “*Tari Arja di Singapadu*.” Denpasar: Akademi Seni Tari Indonesia.
- Djelantik, A.A. Madé. 1997. *The Birthmark: Memoirs of a Balinese Prince*. Hong Kong: Periplus Editions.
- \_\_\_\_\_. “Peranan Guru Seni Non Formal Dalam Masyarakat Suku Bangsa.” *Mudra: Jurnal Seni Budaya* (Denpasar: Sekolah Tinggi Seni Indonesia, 1993) 16–35.
- Fleischmann, Arthur. 2007. *Bali in the 1930s: Photographs and Sculptures by Arthur Fleischmann*. (The Netherlands: Pictures Publishers).
- Formaggia, Maria Cristina. 2000. *Gambuh: Drama Tari Bali*. Jilid I dan II (2 vol.) Jakarta: Yayasan Lontar (Lontar Foundation).
- Geertz, Clifford. 1983. *Local Knowledge: Further Essays in Interpretive Anthropology*. New York: Basic Books Classics.
- \_\_\_\_\_. 1980. *Negara: The Theatre-State in Nineteenth-Century Bali*. (Princeton: Princeton University Press).
- \_\_\_\_\_. *The Interpretation of Cultures* (New York: Basic Books, 1973).
- Geertz, Hildred. 2004. *The Life of A Balinese Temple: Artistry, Imagination and History in a Peasant Village*. (Honolulu: University of Hawaii Press).
- \_\_\_\_\_. *Images of Power: Balinese Paintings Made for Gregory Bateson and Margaret Mead*. (Honolulu: University of Hawaii Press, 1994).
- \_\_\_\_\_. 1991. “A Theatre of Cruelty: The Contexts of a Topéng Performance.” In: *State and Society in Bali*, ed. by Hildred Geertz (Leiden: KITLV Press, 1991) 165–98.
- Gold, Lisa. 2004. *Music in Bali: Experiencing Music, Expressing Culture*. (New York: Oxford University Press).
- \_\_\_\_\_. 1998. “The Gender Wayang Repertoire in Theater and Ritual.” (Ph.D. diss., University of California at Berkeley).
- Gray, Nicholas. 2011. *Improvisation and Composition in Balinese Gender Wayang*. Burlington and Surrey: Ashgate Publishing Co.
- Hanks, Lucien M. 1972. *Rice and Man: Agricultural Ecology in Southeast Asia*. Chicago: Aldine. New Edition: (Honolulu: University of Hawaii Press, 1992).
- Harnish, David. 2005. *Bridges to the Ancestors: Music, Myth and Cultural Politics at an Indonesian Festival* (Honolulu: University of Hawaii Press).
- Heger, F. 1902. *Alte Metalltrommeln aus Sudostasien*, 2 vols, Leipzig.
- Heimarck, Brita. 2003. *Balinese Discourses on Music and Modernization: Village Voices*

- and Urban Views*. (New York: Routledge).
- Herbst, Edward. 2015. "Music for Temple Festivals and Death Rituals." CD notes online. New York: Arbiter: <http://arbiterrecords.org/catalog/category/world-arbiter/>
- \_\_\_\_\_. 2015. "Lotring and the Sources of Gamelan Tradition." CD notes online. New York: Arbiter: <http://arbiterrecords.org/catalog/category/world-arbiter/>
- \_\_\_\_\_. 2014. "Tembang Kuna: Songs from an Earlier Time." CD notes online. New York: Arbiter: <http://arbiterrecords.org/catalog/category/world-arbiter/>
- \_\_\_\_\_. 2009. "Bali, 1928: Gamelan Gong Kebyar." CD notes online. New York: Arbiter: <http://arbiterrecords.org/catalog/category/world-arbiter/>
- \_\_\_\_\_. 1997. *Voices in Bali: Energies and Perceptions in Vocal Music and Dance Theater* (Hanover and London: Wesleyan University Press).
- \_\_\_\_\_. 1997. "Baris," "Gamelan," "Indonesia: An Overview," "Balinese Dance Traditions," "Balinese Ceremonial Dance," "Balinese Dance Theater," "Balinese Mask Dance Theater," "Kakul, I Nyoman," "Kebyar," "Légong," "Mario, I Ketut," "Sardono," "Wayang." International Encyclopedia of Dance, ed. by Selma Jeanne Cohen (New York: Oxford University Press and Dance Perspectives Foundation).
- Hinzler, H.I.R. 1994. "Balinese Palm-leaf Manuscripts." In *Bijdragen tot de Taal-, Land- en Volkenkunde* 149, pp. 438–74.
- Hiss, Philip Hanson. 1941. *Bali*. New York: Duell, Sloan and Pearce.
- Hobart, Mark. 2007 "Rethinking Balinese dance", *Indonesia and the Malay World* 35-101:107-28.
- \_\_\_\_\_. 1978. "The Path of the Soul: The Legitimacy of Nature in Balinese Conceptions of Space." In *Natural Symbols in Southeast Asia*, ed. by Miller, G. B. (London: School of Oriental and African Studies) 5–28.
- Hood, Mantle. 1969. "Bali." *Harvard Dictionary of Music*, ed. by W. Apel (Cambridge: Harvard University Press) 69–70.
- \_\_\_\_\_. "Slendro and Pelog Redefined." *UCLA Selected Reports*, 1: 28–48.
- Gamelan Semar Pegulingan Saih Pitu: The Heavenly Orchestra of Bali. 2013. I Wayan Sumendra: leader, trompong; Walter Quintus, producer. CMP (Creative Music Productions); 1995: Silva Screen Records].
- Hooykaas, C. 1973. *Kama and Kala: Materials for the Study of Shadow Theatre in Bali*. (Amsterdam, London. North-Holland Publishing Company).
- Kempers, A.J. Bernet. 1988. *The Kettledrums of Southeast Asia: A Bronze Age World and its Aftermath*. Modern Quarternary Research in Southeast Asia, Vol. 10. Rotterdam and Brookfields: A.A. Balkema.
- Laksmi, Désak Madé Suarti. 2007. *Kidung Manusa Yadnya: Teks dan Konteksnya dalam Masyarakat Hindu di Bali*. (Denpasar: Institut Seni Indonesia).
- Lansing, J. Stephen. 1991. *Priests and Programmers: Technologies of Power in the Engineered Landscape of Bali* (Princeton: Princeton University Press).
- Mardika, I Nyoman, Mardika, I Made & Sita Laksmi, A.A. Rai. 2011. *Pusaka Budaya: Representasi Ragam Pusaka dan Tantangan Konservasi di Kota Denpasar, Bali*. Geriya, I Wayan (ed). Denpasar: Bappeda Kota Denpasar.
- McPhee, Colin. 1970. "The Balinese Wayang Kulit and Its Music." In: *Traditional Balinese Culture*, ed. by Jane Belo (New York: Columbia University Press) 146–211.

- \_\_\_\_\_. 1966. *Music in Bali* (New Haven: Yale University Press; reprint, New York: Da Capo Press, 1976).
- \_\_\_\_\_. "Children and Music in Bali." In: *Childhood in Contemporary Cultures*, ed. by Margaret Mead and Martha Wolfenstein (Chicago: Chicago University Press, 1955).
- \_\_\_\_\_. 1948. *A Club of Small Men* (New York: The John Day Co.).
- \_\_\_\_\_. 1946. *A House in Bali* (New York: The John Day Company; reprint, Oxford University Press, 1987).
- \_\_\_\_\_. 1935. "The Absolute Music of Bali." In: *Modern Music* 12 (May–June) 163–69.
- Medera, I Nengah et al. 1990. *Kamus Bali–Indonesia* (Denpasar: Dinas Pendidikan Dasar Propinsi Dati I Bali).
- Nordholt, Henk Schulte. 1986. *Bali: Colonial Conceptions & Political Change, 1700–1940: From Shifting Hierarchies to "Fixed Order."* (Rotterdam: Erasmus University).
- Oja, Carol J. 1990. *Colin McPhee: Composer in Two Worlds* (Washington and London: Smithsonian Institution Press).
- Ornstein, Ruby. 2010. "From Kuno to Kebyar: Balinese Gamelan Angklung." (CD recordings with accompanying notes.) Washington, D.C.: Smithsonian Folkways Recordings.
- \_\_\_\_\_. 1971. "Gamelan Gong Kebyar: The Development of a Balinese Musical Tradition." (Ph.D. dissertation, UCLA).
- Pemda Tim Humas Kodya Denpasar: I Nyoman Astita, I Ketut Gedé Asnawa, I Gusti Ngurah Gedé Pemecutan, I Gusti Ngurah Yadnya. 1999. *Sosok Seniman & Sekaa Kesenian Denpasar* (Denpasar: Pemda Kodya Denpasar).
- Perlman, Marc. 2004. *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory*. (Berkeley: Univ. California Press).
- \_\_\_\_\_. 1997. "Conflicting Interpretations: Indigenous Analysis and Historical Change in Central Javanese Music." In *Asian Music* 28 (1) 115–40.
- Rai, Wayan. 1992. "Balinese Gamelan Semar Pegulingan Saih Pitu: The Modal System." (Ph.D. diss., University of Maryland–Baltimore County).
- Rassers, Urs. 1977. *The Art and Culture of Bali*. Oxford: Oxford University Press.
- Rembang, I Nyoman. 1973. *Gamelan Gambuh dan Gamelan–gamelan Lainnya di Bali* (Denpasar: Kertas Kerja Pada Workshop Gambuh, 25 Agustus s/d/ 1 September).
- \_\_\_\_\_. 1984–85. *Hasil Pendokumentasian Notasi Gending–Gending Lelambatan Klasik Pegongan Daerah Bali* (Denpasar: Proyek Pengembangan Kesenian Bali, Departemen Pendidikan dan Kebudayaan).
- Richter, Karl. 1992. "Slendro–Pelog and the Conceptualization of Balinese Music: Remarks on the Gambuh Tone System." *Balinese Music in Context: A Sixty–fifth Birthday Tribute to Hans Oesch*, ed. by Schaareman. *Basler Studien zur Ethnomusikologie*. (Winterthur: Amadeus Verlag, Forum Ethnomusicologicum 4) 195–219.
- Rhodus, Hans and Darling, John; ed. John Stowell. 1980. *Walter Spies and Balinese art*. (Amsterdam: Terra, under the auspices of Tropenmuseum).
- Robson, Stuart. 2002. *Javanese English Dictionary*. (Singapore: Periplus).
- Rubinstein, Raechelle. 2000. *Beyond the realm of the senses: The Balinese ritual of kekawin composition*. (Leiden: KITLV Press).

- \_\_\_\_\_. 1992. "Pepaosan: Challenges and Change." In *Balinese Music in Context: A Sixty-fifth Birthday Tribute to Hans Oesch*, ed. by Schaareman, D. (Winterthur: Amadeus Verlag, Forum Ethnomusicologicum 4) 85–114.
- Schaareman, Danker H. 1980. "The Gambang of Tatulingga, Bali." In *Ethnomusicology*, vol. 24, No. 3 (Sep., 1980) 465–482.
- \_\_\_\_\_. "The Power of Tones: Relationship Between Ritual and Music in Tatulingga, Bali." In *Indonesia Circle*, No. 52, June 1990) 5–21.
- Seebass, Tilman. 1986. "Notes and Paradigms." In: *La Musique et Le Rite Sacré et Profane*. Vol.1. (Strasbourg: Association des Publications pres les Universités de Strasbourg). 207–221
- \_\_\_\_\_. I Gusti Bagus Nyoman Pandji, I Nyoman Rembang, and Poedijono. 1976. *The Music of Lombok* (Bern: Francke Verlag Bern, Series I: Basler Studien zur Ethnomusikologie 2).
- Simpén, I Wayan. 1979. "Sejarah Perkembangan Gong Gedé." (Manuscript submitted to *The Bali Post*).
- Sinti, I Wayan. 2011. *Gambang: Cikal Bakal Karawitan Bali*. (Denpasar: TSP Books).
- Stowell, John. 2012. *Walter Spies: A Life in Art*. (Jakarta: Afterhours Books).
- Suastika, I Madé. 1997. *Calonarang dalam Tradisi Bali*. (Yogyakarta: Duta Wacana University Press).
- Sudewi, Ni Nyoman. 2011. "Perkembangan dan Pengaruh Legong Keraton Terhadap Pertumbuhan Seni Tari di Bali Pada Periode 1920–2005." Doctoral dissertation. Universitas Gadjadara, Yogyakarta.
- Sudirga, I Komang. 2004. *Cakepung: Ansambel Vokal Bali*. Yogyakarta: Kalika Press.
- Sugriwa, I.G.B. Sudhyatmaka. 2008. "Lomba-lomba Gong Kebyar Di Masa Lalu, Sekarang, dan Masa Datang." In *Seni Kakebyaran*, ed. by I Wayan Dibia (Denpasar: Balimangsi Foundation. (70–85).
- Sugriwa, I Gusti Bagus. 1978. *Penuntun Pelajaran Kakawin*. (Denpasar: Proyek Sasana Budaya Bali).
- \_\_\_\_\_. 1963. *Ilmu Pedalangan/Pewayangan*. (Denpasar: KOKAR-Bali).
- Sukartha, Nyoman. 1979. "Hubungan seni mabebasan dengan seni-seni lain." In: I Wayan Jendra (ed.). *Kehidupan mabebasan di kabupaten Badung*. (Denpasar: Jurusan Bahasa dan Sastra Jawa Kuna, Universitas Udayana).
- Sumarsam. 1995. *Gamelan: Cultural Interaction and Musical Development in Central Java* (Chicago: University of Chicago Press).
- Sumarta, I Ketut and Westa, I Wayan, eds. 2000. *Sosok Seniman & Sekaa Kesenian Denpasar* (Denpasar: PEMDA Kota Denpasar).
- Sutjaja, I Gusti Madé. 2006. *Kamus Bali-Indonesia-Inggris*. (Denpasar: Lotus Widya Suari Bekerjasama dengan: Penerbit Universitas Udayana).
- Tenzer, Michael. *Gamelan Gong Kebyar*. 2000. (Chicago: University of Chicago Press).
- \_\_\_\_\_. 1992. *Balinese Music* (Singapore: Periplus Editions).
- Toth, Andrew. 1980. *Recordings of the Traditional Music of Bali and Lombok* (The Society for Ethnomusicology, Inc. Special Series No. 4).
- \_\_\_\_\_. 1975. "The Gamelan Luang of Tangkas, Bali", *UCLA Selected Reports in Ethnomusicology* 2 (2): 65–79).
- Vickers, Adrian. 2005. *Journeys of Desire: A Study of the Balinese Text Malat*. (Leiden: KITLV Press).

- \_\_\_\_\_. 1989. *Bali: A Paradise Created* (Singapore: Periplus Editions).
- \_\_\_\_\_. 1987. "Hinduism and Islam in Indonesia: Bali and the Pasisir World." *Indonesia* 44: 30–58.
- \_\_\_\_\_. 1987. "Hinduism and Islam in Indonesia: Bali and the Pasisir World." *Indonesia* 44: 30–58.
- \_\_\_\_\_. 1985 "The Realm of the Senses: Images of the Courtly Music of Pre-Colonial Bali." *Imago Musicae, International Yearbook of Musical Iconography*, Vol. 2, pp. 143–77.
- \_\_\_\_\_. 1982 'The Writing of Kekawin and Kidung on Bali.' *Bijdragen tot de Taal-, Land- en Volkenkunde* 138:492–3.
- Van Eck. 1878–1880 'Schetsen van het Eiland Bali', *Tijdschrift voor Nederlandsch Indie*, 4<sup>th</sup> series, 7, 8, 9.
- Vitale, Wayne. 2002. "Balinese Kebyar Music Breaks the Five–Tone Barrier: New Music for Seven–Tone Gamelan." *Perspectives of New Music* 40(2) 5–69.
- Wiener, Margaret J. 1995. *Visible and Invisible Realms: Power, Magic, and Colonial Conquest in Bali*. (Chicago and London: University of Chicago Press).
- Yayasan Pustaka Nusatama. 2007. *Kamus Bali-Indonesia* (Edisi Ke-2). Denpasar: Balai Bahasa Denpasar-Pusat Bahasa-Departemen Pendidikan Nasional.
- Yudha, I Nyoman. 1968. *Sekaa Gong Sad Merta Belaluan: Juara Merdangga Utsava I* (Festival Gong Kebyar). (Second printing, 2005).
- Zoete, Beryl de, and Spies, Walter. 1938. *Dance and Drama in Bali* (London: Faber and Faber, Ltd.) New Edition, Kuala Lumpur: Oxford University Press, 1973.
- Zoetmulder, P.J. 1974. *Kalangwan; a Survey of Old Javanese Literature*. (The Hague: Martinus Nijhoff).
- \_\_\_\_\_. with Robson, S.O. 1982. *Old Javanese-English Dictionary*. 2 vols. (The Hague: Nijhoff).
- Zurbuchen, Mary S. 1991. "Palmleaf and performance; The epics in Balinese theater." In: Joyce Burkhalter Flueckiger and Laurie J. Sears (eds.) *Boundaries of the text; Epic performances in South and Southeast Asia*. pp. 127–40. (Ann Arbor: Center for South and Southeast Asian Studies, University of Michigan). [Michigan Papers on South and Southeast Asia 35].
- \_\_\_\_\_. 1989 "Internal translation in Balinese poetry." In: A.L. Becker (ed.), *Writing on the tongue*, pp. 215–279. Ann Arbor: Center for South and Southeast Asian Studies, University of Michigan. [Michigan Papers on South and Southeast Asia 33].
- \_\_\_\_\_. 1987. *The Language of Balinese Shadow Theater* (Princeton: Princeton University Press).