Bali 1928 - Volume IV
Music for Temple Festivals and Death Rituals
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Gamelan Gong Kebyar with Kakawin & Palawakia, Gambuh & Angklung from Belaluan, Sésétan, Sidan & Pemogan

**Gamelan Gong Kebyar Belaluan, Denpasar**
1 Sinom Surakarta (Sinom Soerakarta) sung by I Renteg 204757a mtx.Jab 569
2 Sang Dasaratha (Sang Dasarata) sung by I Gejor Kelambu with I Gejor Gunaksa 204788b mtx.Jab 567
3 Nahan Tanggah (Nahan Tanggoe) sung by I Gejor Kelambu with I Gejor Gunaksa 204774b mtx.566
4 Sang Rama Déwa sung by I Gejor Kelambu with I Gejor Gunaksa 204789a mtx.Jab 568
5 Lahirnya Subali Sugriwa (Lahirnya Soebali Soegriwa) sung by I Gejor Kelambu with I Gejor Gunaksa 204757b mtx.Jab 570
6 Menangis Prabu Yudisthira [labeled as Ri Pati Sang Abimani] sung by I Gejor Kelambu with I Gejor Gunaksa 204788a mtx.Jab 582
7 Ri Pati Sang Abimanyu [labeled as Matinya Sang Abimani] sung by I Renteg with I Gejor Gunaksa 204789b mtx. Jab 571
8 Atur Sang Kresna [labeled as Menangis Peraboe Joedistira] sung by I Gejor Kelambu with I Gejor Gunaksa 204774a Jab 565

**Gambuh of Sésétan, Denpasar**
9 Biakalang Prabangsa (Bijakalang Perâbangsâ) 204776a mtx. Jab 602
10 Bapang Selsir 204776b mtx. 603
11 Peperangan Sira Panji dengan Prabangsa 204776b mtx. 603

(Peperangan sîrâ Pandji dengan Perâbangsâ)

204791b mtx.Jab 604

**Gamelan Angklung Kléntangan of Sidan, Gianyar**
12 Lagu Merdah (Lagoe Gending Merdah) 15689a mtx. 29373
13 Ngisep Dublag (Lagoe Ngisep Doeblag) 15689b mtx. 29374
14 Tabuh Nandir (Lagoe Gending Nandir) 15702a mtx. 29372
15 Tabuh Lantang (Lagoe Gending Lantang) 15705a mtx. 29391

**Gamelan Angklung of Pemogan, Denpasar**
16 Pis Satus Selaka Loyang (Pis soatoes selakâ lojang) 204762a mtx. Jab 575
17 Sekar Jepun (Sekar Djepoen) 204762b mtx. Jab 579
18 Pangawak Bérong (Berong Pengawak) 204763a mtx. Jab 580
19 Pangécét Bérong (Berong Pengetjet) 204763b mtx. Jab 581

**Gamelan Angklung of Banjar Bun, Denpasar**
20 Tabuh Sésétan (Lagoe Sèsètan) 15634b mtx. 28203

**Suling of Ubud, Gianyar**
21 Semarandana (Lagoe Sèmaran Dana) suling duet by I Klingéng Buta & Ida Bagus Pegug 15636a mtx. 28245
22 Lagu Tangis (Lagoe Tangis) suling solo played by I Klingéng Buta 15629a mtx. 28227
This is the fourth in a series of five CDs remastered from historic recordings made in 1928 (and possibly 1929), part of a collection of the first and only commercially–released recordings of music made in Bali prior to World War II. This diverse sampling of new and older Balinese styles was recorded by Odeon and Beka and appeared on 78 rpm discs in 1929. Andrew Toth wrote of these landmark recordings:

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

Fortunately the recordings were made under the guidance of Walter Spies, painter, musician and long–time resident whose intimate knowledge of Balinese culture was so freely given and so often benefited the work of others (Rhodius 1964: 265; Kunst 1974: 24). Although limited by the medium to being three-minute excerpts, they consequently are remarkable examples of a broad range of musical...
genres—vocal as well as instrumental—and many outstanding composers, performers and ensembles of the period who are now famous teachers of legendary clubs—I Wayan Lotring, I Nyoman Kalér, and the gamelan gong of Pangkung, Belauan, and Busungbiu. These invaluable sound documents of the musical and family heritage of the Balinese include styles of vocal chant rarely heard today; **Kebyar Ding**, a historically important composition that has been relearned from the recordings by the present generation of musicians, whose fathers and grandfathers made the original discs; and records of renowned singers that are considered even sacred by their descendants, who keep tape copies in the family shrine” (Toth 1980: 16–17).

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

Music for Temple Festivals and Death Rituals

The twenty-two tracks on this volume represent three musical styles that emerged over the course of a millennium and conceivably two full millenia, all of which were performed in the early 20th century for **odalan** ‘temple festivals’ and death rituals. The practice of singing classical kakawin and palawakia accompanied by the radical and modern gamelan gong kebyar began in North Bali and soon spread throughout the island. The kebyar interlude on this CD are in the style of Gong Belauan’s seminal Kebyar Ding (heard in its entirety on Bali 1928–Volume #1). Gambuh dance drama, enacting stories from the Malat literature depicting court life and romance of ancient Majapahit times, was performed on the occasion of royal death rituals as well as entertainment in the puri ‘royal residences’. The horizontal réyong instruments still used in Sidan’s gamelan angklung kléntangan are depicted in stone reliefs from Candi Panataran (constructed during the period between the 11th to 14th centuries in East Java) but the réyong and other gong-chimes and gongs likely have their origins as far back as 896 AD and very conceivably to the Bronze Age. During this pre-historical period around 150 BC, Bali already had skilled bronze-casting techniques that archaeologists presume were used to produce the huge Bulan Péjéng ‘Moon of Péjéng’ and other “bronze drums.” Gamelan angklung (and kléntangan, its older form) continue to be performed for **odalan** and death rituals throughout Bali.

Gamelan Gong Kebyar of Belauan

Kakawin, also referred to as wirama or sekar agung ‘the great flower’, is sung in Basa Kawi ‘Old Javanese’. These recordings demonstrate the freedom kakawin singers had to emphasize musical elements rather than a codified and fixed rule of guru laghu ‘long and short vowels’ prevalent since the 1960s. While mawirama means ‘to sing or read kakawin’, the particular wirama of each selection refers to its poetic meter. Reng is defined in varied ways amongst singers but mostly as a quality of getaran ‘vibrations’ often called kumbang ‘buzzing of bees’, or as ilegan tembang ‘melody’. A feature of kakawin is coordination between the juru baca (pangwacen) ‘singer’/’reader’ and juru basa (paneges) ‘translator’. I Gejor Gunaksa’s interpretations and translations into Basa Bali Alus ‘Refined Balinese’ are delineated within brackets.
Track #1 Sinom Surakarta

Sung by I Renteg, accompanied by the gamelan gong of Belaluan

Language: Basa Bali Alus (Refined, High Balinese)

The song Sinom in the style of Surakarta, used as an interlude, to connect with the story, that is just being told, about keeping up one’s spirit, if news emerges, that is based on reality, when you find what you are pursuing, easily, to fulfill your intentions.

Track #2 Sang Dasaratha

Sung by I Gejor ‘Earthquake’ Kelambu with translator I Gejor ‘Earthquake’ Gunaksa & gamelan interludes by the gong kebyar of Belaluan - Kakawin Ramayana, Wirama Sronca, Reng Sronca

There is a noble king, listen, [Méh wiakti wénten sang bupati luwih utama] famous throughout the world, his enemies bowing to him, [So strong His Highness was in the world, all enemies obeyed him] clever in all aspects of knowledge, [His Highness mastered all the sciences] His Highness was named Sang Dasaratha, and was without equals. [His Highness was named Sang Dasaratha, a mighty king.]

Track #3 Naban Tanggub

Sung by I Gejor Kelambu with translator I Gejor Gunaksa & gamelan interludes by the gong kebyar of Belaluan - Kakawin Ramayana, Wirama Anustup Wisama Matra, Reng Sronca

As these two brothers are entering (the forest), [As Rama is going into the jungle with his companion (Laksmana)] Thereupon they see the great bird Jatayu, [A truly great eagle is visible] But not very clear because of the distance, [But not very clear because he is so far away] He comes into sight like a great mountain. [Oh, look, truly just like a great mountain.]

Track #4 Sang Rama Dewa

Sung by I Gejor Kelambu with translator I Gejor Gunaksa & gamelan interludes by the gong kebyar of Belaluan - Kakawin Ramayana, Wirama Anustub, Wisama Matra, Reng Sronca

Alas, Rama, descendant of Raghu, [Alas, my lord Rama] Do not, my lord, misunderstand me (your servant), [Do not, my lord, be worried about me (this servant)] There is no other servant like Jatayu, [This eagle servant is unlike any other, my lord] This servant understands my lord is searching for Déwi Sita. [This servant knows my lord aims to find his wife.]
[Track #5] Labirnya Subali Sugriwa ‘The Birth of Subali and Sugriwa’

Palawakia (Kapi Parwa) from the Ramayana recited by I Gejor Kelambu with translator I Gejor Gunaksa, accompanied by the gamelan gong of Belaluan

Hana puwakang kawi waksa.
[Inggih mangkin wénten kang kacarita.]

Bhagawan Pawatama mwung istri maotama

[Parawiryan ring Ida Bagawan Pawatama kateka tekéng patnin ida]

ri takkalaning nira

[Bèh, ri sedek kala ida]

anangun semadi marwantening udyana

[Ha-ha-ha, kala ngwangun tapa maringkanan taman]

pwanghana pinakatmaja nira loro

[arab wénten maka tenayan ida kakalib]

angaran si Bali Sugriwa

[wurian ri kabisékhan dané sang kalib
Sang Bali Sugriwa.]

Ri takkalaning nira Bhagawan Pawatama

[Inggih ri tadatkalida ida Bhagawan utama]

marwantening paraman

[asasanjan irika marikanan taman tapa-tapa]

istri Pawatama rakwa

[Ha-ha-ha...tan doh patnin ida sang istri utama]

angilda-lila cita marwantening udyana.

[ab tan mari béh maseneng-seneng irika.]

Ri takkalaning anira adywu

[Ri takkala ida masuc]

adulu de Sanghyang Surya.

[Arab apa kiden kaki, adub, ha-ha-ha!]

There is a story.

[Yes, now there is a story.]

The blessed Pawatama along with his most precious wife

[A noble priest named Bhagawan Pawatama together with his wife]

when they...

[Yes, while they...]

were performing meditation in the garden

[As they were meditating in a garden]

as their two children

[while their two children]

named Bali and Sugriwa

[the two were named Bali and Sugriwa.]

While Bhagawan Pawatama...

[Once upon a time when the revered priest]

was in the place of meditation

[chatting in the meditation garden]

they say the wife of Bhagawan Pawatama

[His noble wife was not far away]

playing in the garden.

[endlessly enjoying herself there.]

As she was bathing

[While she was bathing]

she was seen by the Sun God.

[Oh! is what was said, Oh, my!]

Dadi ta kajamah ira istri Pawatama dé
Sanghyang Surya.

[Ri takkala punika kajamah ida antuk
Sanghyang Surya.]

Dadi mawastu bobot rakwa istri Pawatama.

[Anuli aglis...]

(text cut off at end of track)

(This excerpt is actually about the birth of Anjani, mother of Hanuman.)

[Track #6] Menangis Prabu Yudhistira ‘The Sorrow of King Yudhistira’

Sung by I Gejor Kelambu with translator I Gejor Gunaksa & gamelan interludes by the gong kebyar of Belaluan - Kakawin Bharatayuddha, Wirama Puspitagira, Reng Sronca

Kalalu lara Sang Pāndu putraéna,

[Bèh, déwa ratu, karangkung-rangkung kasungkanan ida Prabu Yudhistira] tinitining luwar aprang asrang angdoh,

[awinan ida katinggal antuk sameton anak masiat job aratu]

Padha mulih angungsir kuwunga sowang,

[Bib sani mangkin sampun budal reké ngungsi pondok ida kang adiri]

Tuwi wêngi ludinawa

[Bèh, nuju kala tanggal ping sia kala punika]

mingkulem karmantyan.

[Pinika makhatuwinan peteng pisan-pisan kala punika.]

Dadi ta kajamah ira istri Pawatama dé
Sanghyang Surya.

[Ri takkala punika kajamah ida antuk
Sanghyang Surya.]

Dadi mawastu bobot rakwa istri Pawatama.

[Anuli aglis...]

(Then Bhagawan Pawatama’s wife was raped by the Sun God.
[At that moment she was raped by the Sun God.]

Ultimately, Bhagawan Pawatama’s wife was pregnant.
[And then...]

How sad at heart is Lord Yudhistira, son of King Pandu,

[Oh, God, how never-ending is the sorrow of King Yudhistira]

accompanied by his scattered troops out in the distance,

[so that His Lordship is left by his kinsmen and brothers, fighting far away, Your Highness]

All have returned to their homes, each and every one,

[And now they go home, each and every one]

And again evening falls in the darkness of the ninth night after the full moon

[And certainly coinciding with the darkness on the ninth night]

so that the night is growing darker and darker.

[Punika makhatuwinan peteng pisan-pisan kala punika.]

Béh, nuju kala tanggal ping sia kala punika.

[making small presents to the Sun God]

Tuwi wêngi ludinawa.

[Oh, is what was said, Oh, my!]

Padha mulih angungsir kuwunga sowang.

[The god makes it so that his beauty increases]

Tuwi wêngi ludinawa.

[And now they go home, each and every one]
Track #7  Ri Pati Sang Abhimanyu ‘The Death of Abhimanyu’
Sung by I Renteg with translator I Gejor Gunaksa & gamelan interludes by the gong kebyar of Belaluan - Kakawin Bharatayuddha, Wirama Pupitraga, Reng Sronca

Ri pati sang Abhimanyu
[Inggih sané mangkin kalantarayang ring
linan ida sang nararya kirtya temaja] ring ranangga,
[Ha-ha-ha, narialan irika ri kala ning anak rakryané] ténuyah angraras
[Bib dekkek remuk sawsakti kebagusan idané] kadi sewaleng
[Behe, rencem tan bina kadi surat] tabas más,
[surat luḥ mawasa mas punika] bunan anagara
[Arabapa kadén kanin idané] kalaing japing lek,
[tur katarung antuk sunar sanghyang prettanga] cinatab alindih
[wiakti rencem sumangkin bangek ita] sahanity... [sahan timun]
[Inggih osah wiakti manah ita sami]... mun ginenten.
[sami sang ngamanggubin ita.] As the exalted Abhimanyu was slain
[Once upon a time, it is told about his death, the son of a huntsman (Arjuna)]
on the battlefield,
[while in the midst of war, the son of Arjuna]
smashed but still handsome
[Destroyed was his handsomeness] like moss
[smeared flat beyond recognition] like gold flake,
[flattened but still beautiful like gold] still captivating
[How grave his wounds] under the moonlight,
[exposed to the light of the moon]
cut into pieces (but) still beautiful
[truly shriveled (yet) all the more arousing love] like a sliced cucumber
[Yes, how chaotic all of their thoughts] those who see him,
[all those who see him.]

Track #8  Atur Sang Kresna ‘Kresna’s Advice’
Sung by I Gejor Kelambu with translator I Gejor Gunaksa & gamelan interludes by the gong kebyar of Belaluan - Metro Malabharani, Reng Sronca

Hé Prabhù Naranathà Dharma Putra,
[Ha-ha-ha-ha-ha, aratu sang Prabhù Yudhistira okor i déwa] libhata tiki bhawana wasana sirna,
[Nrpa Satya musub Naréndra sakti,] [Durus okor i déwa nyingakin kaula druwené becek]
[Satrun okor i déwa sang Satya punika mawisésa] Syapa wanyampaga ranangga mangko.
[Ha-ha-ha-ha, nénten wénten purun anak nandingin ida ring tengab payudan.] Alas, King Dharma Putra,
[Oh, King Yudhistira]
Look at this world, finally destroyed,
[Take a look at this world, finally destroyed]
Your enemy Salia is so very magically powerful,
[Your enemy Salia is so very magically powerful]
Who is brave enough to face him on the field of battle?
[No one is brave enough to face him on the field of battle.]

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

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

For these three recordings, the characters to be aware of are the refined Panji, speaking in a
lilted, high-pitched voice; the gruff Prabangsa, Panji’s stepbrother, a frequent antagonist; Panji’s parekan ‘attendant’ Semar and horse groom, Balantatin; Prabangsa’s parekan Jebuh (Buh) and Jodeh, Jerodeh or Judeh (Deh). Prabangsa’s small entourage of comic ‘commoners’, Potet, are addressed with a loud, Tiang! and answer with a meek, Tiang! suggesting something closer to ‘Yes, your humble attendant!’

A gambuh performance with a complete cast can involve as many as twenty-nine to thirty-seven characters. The higher status characters speak in Middle Javanese, also referred to by performers as Kawi ‘Old Javanese’. Parekan speak in Bali Alus ‘refined Balinese’ and basa Bali lumrah (kapara) ‘common Balinese’.

Gambuh instrumentation varied to some extent even in the 1930s, but generally consists of between four and six suling (meter-long bamboo flutes), a rebab ‘upright bowed fiddle’, two kendang ‘two-headed barrel-shaped drums’, rincik ‘cymbals’, kajar, kelenang ‘bronze gong-chimes’, kenjur ‘3-keyed metallophone’, kempar ‘small gong’, and, in Batuan, gentorak (small tree of bells that is shaken). Gambuh tuning – as played by the suling, rebab, and juru tandak vocalists – is referred to as ‘sah pitu’, a seven-tone system. On Track #11 we hear the juru tandak, sitting amongst the musicians, singing in a style that follows and, alternatively, plays off of the tones and phrasing of the suling.

Track #9 Biakalang Prabangsa Gambuh of Sésétan

Tracks #9, #10 and #11 are excerpts from a dramatic narrative referred to as ‘The Horse Stabbing’. Ultimately, it is made clear that the horse was not in fact killed and was nursed back to health.

Prabangsa: Hm-hm-hm-ha-ha-ha, Buh!
Buh: Inggih, tiang parekan cokor i déwa!
Yes, I am your attendant, sire!
Prabangsa: Aja doh... aja nunaning parayatna!
Don’t you keep at a distance, don’t be lax!
Buh: Nénten doh, ha-ha-ha-ha...mamarga-mamarga!
Your attendant is not far away, please go forward, sire!
Prabangsa: Deh!

Prabangsa: Aja doh, Deh, aja doh!
Deh: Inggigh raris cokor i déwa mamarga!
Yes, please proceed, sire!
Prabangsa: Aja nunaning parayatna!
Deh: Inggih!
Prabangsa: Tiang!
Buh: Aja doh, aja doh, aja doh!
Deh: Inggigh mase dob parekan cok or i déwa!
Buh: All right, sire. Your attendant is not far away, sire!
Prabangsa: Deh! Aja doh, aja doh, aja doh! Deh: Don’t go far! Don’t go far! Deh: Inggih mase dob parekan cok or i déwa!
Buh: All right, sire. Your attendant is not far away, sire!
Prabangsa: Deh!
Deh: Tiang!
Prabangsa: Aja nunaning parayatna!
Don’t be lax!
Deh: Inggih!
Prabangsa: Wara-wiré... Antian ri kesahira marwantening ajajudén. Hm-hm-hm-hm-hm...Buh!
(You’re going in) all directions! For certain, we are coming from a place of gambling. Hm-hm-hm-hm, Buh!
Buh: Inggih, tiang!
Yes, at your service!
Prabangsa: Aja nunaning parayatna!
Don’t be lax!
Buh: Inggih, mase dob parekan cok or i déwa!
Yes, your attendant is not far away, my lord!
Prabangsa: Tett...
Buh: Tiang...
It is...
Prabangsa: Aja doh, Tett, aja doh!
Don’t go far, Tett, don’t go far!
Potet: Inggih
Prabangsa: Angapa rakuwa marmitanira aribinan, ri rehira reko, bipnaya jumujug marwantening unah, hm-hm-hm-hm-hm...Buh!
Why do you have to be ahead of me? Because I want to get home. Hm-hm-hm-hm-hm...Buh!
Buh: Inggih, tiang!
Yes, your attendant!
Prabangsa: 
Aja doh! Aja doh! Aja doh!
Don't be far! Don't be far!

Buh: 
Mase dob parekan cokor i déwa!
Your attendant is not far, sire!

Prabangsa: 
Tet!

Potet: 
Tiang...
It is I...

Prabangsa: 
Aja nunaning parayatna!
Don't be lax!

Deh: 
Inggih...
Yes...

Prabangsa: 
Te t!

Potet: 
Tiang...
It is I...

Prabangsa: 
Irika tan sumananggaya vi tindakira. Tansah iniring lan para Potet ira parasama. Ndatan Doh! Ya, Buh! Buh!
Not afraid of my steps forward. Forever accompanied by all my Potet. (They sit down together.)

Buh: 
Inggih tittiang!
Yes, sire!

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

Buh: 
Mase dob parekan cokor i déwa!
Your attendant is not far away, sire!

Prabangsa: 
Irika... aglis rar is tindakira, apti jumujig marwanten ing Singhasari. Hm-hm-hm-hm...Buh!
With speed we stride toward our intended destination, Singhasari. Hm-hm-hm-hm...Buh!

(They sit down together.)

Buh: 
Ha-ha-ha-ha! Inggih tittiang!
Ha-ha-ha-ha! Your attendant, sire!

Prabangsa: 
Aja doh, aja doh!
Don't be far away! Don't be far away!

Buh: 
Mase dob parekan cokor i déwa!
Your attendant is not far away, sire!

Prabangsa: 
Tet!

Potet: 
Tiang...
It is I...

Prabangsa: 
Tet?

Potet: 
Ay...

---

Panji: 
Mijil, aja kurang parayatna!
I have come out, don't be lax!

Balantatit: 
Inggih, mase dewék, ngraris cokor i déwa mamarga! (in background)
Yes, all right, sire, please, sire, proceed!

Panji: 
Angapa kramanikang ira linangkara. Ariaris ira bipraya alunga marwanten ing Singhasari, sire yuwaka, krian!
(To himself) Why are you talking? I must go toward Singhasari.

(Semar) Follow me, oh, my attendant!

Semar: 
Bëh déwa ratu, mase dob tittiang, rar is cokor i ratu mamarga!
Hail, sire. I am not far away. Please, sire, proceed!

Panji: 
Yan budakakena sang sikaning Singhasari!
I wish to visit the heavenly nymph, Princess Singhasari!

Semar: 
Inggih, durusang pisan déwa ratu mangdé gelis, déwa ratu.
Yes, please, sire, so that you can quickly meet, sire!

Panji: 
Irika prasama umiring. Sira haya adob.
(Speaking to himself) Accompanied by my attendants, among others, Mundung, Angun-Angun, Banyak Talawarsa.

(Speaking to them) Prepare yourselves to join me on my journey. Don't keep yourselves at a distance.

Semar: 
Bëh, déwa ratu, mase dob tittiang, ngraris cokor i déwa mamarga!
Hail, Your Lordship. Please, sire, set out!

Panji: 
Rius samangkana, laju denira lumakesu. Sira haya adob.
(To himself) After these servant's comments, he speedily departs. (To his attendants) Don't be far away!

Semar: 
Mase dewék tittiang déwa ratu, rar is cokor i déwa mamarga!
All right, I am with you, Your Lordship. Please, sire, proceed!
Track #11 Peperangan Sira Panji dengan Prabangsa Gambuh of Sésétan

Prabangsa: Laju rukwa denira bipraya jumujug marwantering Singhasari, yan anguwah-buwahakena punang nira Panji Malatrasmi. Buh!
With speed he (referring to himself) moves toward Singhasari to assault Panji Malatrasmi. Buh!

Buh: Titiang!
It is I!

Prabangsa: Aja nunaning kurung parayatna! Don’t be lax!
Buh: Inggih! Macé doh! All right! Not far!
Prabangsa: Aja doh, aja doh, aja doh
Don’t go far! Don’t go far! Don’t go far!

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

Prabangsa: Aja doh, aja doh, aja doh
Don’t go far! Don’t go far! Don’t go far!

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

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

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

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

Buh: Ih, nyén ngelah jarané né? Nyén?
Hey, who owns this horse? Who?

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

Buh: Anak lén, Déwagung.
Someone else, My Lord.

Prabangsa: Y én matiang né kénkén?
If it was killed, what would happen?

Buh: Nguda matiang jaran iki, kadiang punapá?
So, if this horse was killed, what would happen?

Deh: Kénkén pelihné?
What did it do wrong?

Prabangsa: Munday!...Ik! Irika katon sampun pinjubakena.
With force someone is killing the Horse of Anteban.

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

Deh: Ngu da matiang jaran anaké?
Why would you want to kill someone’s horse?

Prabangsa: Laju rukwa denira bipraya jumujug marwantering Singhasari, yan anguwah-buwahakena punang nira Panji Malatrasmi. Buh!
With speed he (referring to himself) moves toward Singhasari to assault Panji Malatrasmi. Buh!

Semar: Men késén?
Well, what’s this?

Panji: Ih!
Oh!

Prabangsa: Sira Panji! Jumujug jumujug jumujug!
Hey! Prince Panji is coming!

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

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

Balantatit: Duén okor i déwa kapademang aratu, ipun kamatiang antuk I Prabangsa.
That which was owned by Your Lordship is already killed by Master Prabangsa!

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

If that’s the case, report to me, Ki Balantatit. Oh, there’s no limit to this heart’s grief! Thus, this situation now calls for killing! The Horse of Anteban was murdered! All right, I will immediately answer for that!

Semar: Inggih, sayuwakti. Yes, truly.

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

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

Panji: Punapa marmenang kita amejabakena pun I Jaran Anteban?
Why did you kill the Horse of Anteban?

Balantatit: Késén kranané awanaan i ratu ngamatiang I Jaran Anteban?
What is the reason you killed the Horse of Anteban?

Panji: Aparan ta hana singualina?
What did it do wrong?

Semar: Késén pelihmé?
What did it do wrong?

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

Semar: I Jaran Antebané?
The Horse of Anteban?

Panji: Dadi kita?
Why did you?

Semar: Dadi i ratu?
Why did you?

Panji: Amejahakena pun Jaran Anteban. Kill the Horse of Anteban?

Balantatit: Sabasa ngamatiang druén ika ring i ratu.
Killing My Lordship’s own favorite.

Panji: Wérah...warah!
Speak!

Hey, Panji Malatrasmi. Too much talking!

Buh: Liu pandikén i ratuné, liu.
You’re talking too much!

Prabangsa: Tan wurung kita.
You better make sure.

Buh: I ratu sing ja nawang.
You don’t know.

Prabangsa: Kita singid sana ingbulun. Satata kita angérés-érésa kéwala jinek wong pawestri.
You always wrong me when it comes to women! There's no end to your stealing women's attention!

Buh: Sing suwud-suwed i ratu nggérés-résin anak lub, nggih!

There's no end to your stealing women's attention!


Indeed, this horse did nothing wrong. It's you who have brought bad fortune.

Panji: Bha apa-apa kita Prabangsa!

Hey, what are you talking about, Prabangsa?

Semar: Bha kéntén!

Oh, how is that?

Panji: Hayua akweb sujar. Yan ajati kita wani!

Don't talk so much! If you are really bold against me!

Semar: Yan sujati ratu wánen

If you're truly brave!

Prabangsa: Enak-énak pukulan, enak...

All right, Your Honor, all right!

Gamelan Angklung Klétangan of Sidan

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

Today people in Sidan (especially when talking amongst themselves) refer to the 4-tone gamelan as klétangan ’to strike or hit’, and the instrumentation is unusual – or even unique – in many respects. It consists of two pairs of antique réung (each consisting of two tones), usually played by two different musicians, two small kendang, four mid-range gender, two lower-octave jégog (jégogan), played with a soft mallet creating a less percussive sound; kantilan, two curing, three pairs of cèngcéng cakep ‘to close’ played by three musicians, and one Kempur.

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

The most unusual melodic figuration technique played by the metallophones is noltol ’the way birds peck over and over again at bits of grain with their beaks bobbing up and down’. This repetition of a single tone is found in other archaic genres such as Semar Pagulingan (as played by the gamelan of Titith on Bali 1928: volume III).

Track #12 Lagu Merdah

According to Nyoman Rata this tabuh ’composition’ is still in the repertoire but without a name. Merdah is one of the four panakawans in wayang shadow puppet theater. McPhee (1966: 246) writes that “many angklung gamelans include in their repertory compositions...based on four-tone ostinatos and melodic episodes taken directly from the wayang repertory.”

One notices throughout all four of the Sidan pieces an uneven or inconsistent phrasing of the lower jégog melody, unlike traditional gamelan gong and pelégongan compositions that punctuate according to regular phrases of 4, 8, 16, 32, 64, and so on. As Wáyan Suwéca of Kayumas suggests, the twists and turns of melody – rather than the structural form – constitute the essential style of the composition.

Track #13 Ngisep Dublag

Ngisep refers to the higher-pitched of a pair of gamelan tones creating ombak ‘waves’ or ‘acoustical beats’. Both refer to activity of bumble bees: pangumbang ‘hummer’ and pangisep ‘sucker’ (as in sucking the nectar from a flower). Dublag (jublag) is similar to a jégog but an octave higher. Composer Wáyan Beratha (1926–2014), also a gamelan maker and tuner, preferred angklung – being associated with music for death rituals – to be six ombak per second, so it resembles a person weeping. McPhee writes of angklung: “...the genders of the standard gamelan show great variety in structure and melodic line. Free of the basic metric forms and elaborate punctuation systems found in the gending gong and pegambuhan, they reveal a flexibility of form similar to the compositions of gender wayang repertory. Like these, the gending angklung is not preserved in notation of any kind, but survive entirely through oral tradition” (1966: 246).

Track #14 Tabuh Nandir

Three seconds into the panagibahan beginning the piece is an odd phrasing not altogether unusual in angklung but striking in the propulsion it provides for an initial energetic impact. From the start is an even six count (what would be three kelenang beats if kelenang were playing) followed by seven beats and then a even count of eight beats (what would be four kelenang beats). This leads right into a cèngcéng cakep entrance at 00:08. At 02:22 one hears musicians’ indecision with an early transition (to accommodate the three-minute time limit) into a phrase...
that leads toward the kempur.

Track #15 Tabuh Lantang

While this piece is still performed in Sidan, musicians there find the kendang playing from 1928 much simpler than that of today – not intertwined with the other instruments and functioning more as a sonic presence than a rhythmic entity. But they regard other aspects of phrasing by the gamelan of 1928 as more complex, which they find stimulating and ripe for a revival.

Again, the jegogan’s melody makes irregular phrasing. And the pangalihan ‘lead-in’ played by réyong and gender, repeating at 01:10 and again at 02:25, is without a steady pulse, evoking the intended feeling of alih-alih ‘searching’.

Gamelan Angklung of Pemogan

Nyoman Kalér (1892–1969) – musician, composer, dance master, and academic from Pemogan – was associated with this ensemble, according to his son, I Nyoman Wisura, and members of the sekaa angklung of Pemogan. The custom-designed structures of the next four tabuh angklung fit neatly into three-minute arrangements, showing the hand of Nyoman Kalér as composer. The ensemble of Pemogan has the standard angklung instrumentation consisting of four pemadé, four kantilan and two jegogan (all metallophones with suspended keys), rincik ‘small cymbals’ played by one musician, kelenang ‘small gong chime’ playing consistently on the off-beat, two small kendang, kempur and suling.

Track #16 Pis Satus Selaka Loyang ‘One Hundred Coins in a Silver Bowl’

The musicians of Pemogan still play this tabuh. Listeners might notice that the kelenang plays on the beat beginning at 00:08, switching to the characteristic off-beat at 00:30 which continues to the end. The jegogan play a regular pulse (joining the tempo acceleration) with only one exception at 00:50 (and again for the next refrain at 02:30). This one instance has the jegogan playing the highest tone, ding, at once with the melody of the pemadé, and the repeated striking of the high ding by the smaller metallophones is subtly highlighted by the jegogan’s ombak or getaran ‘waves’ or ‘vibrations’ suspended in time for two extra beats.

Track #17 Sekar Jepun ‘Frangipani Flower’

Wayan Konolan suggested that this tabuh - played by the musicians of Pemogan - is especially appropriate for rituals in the graveyard. The musicians of Pemogan still play this tabuh. McPhee transcribed and notated this melody based on the 1928 Odeon recording and commented: ‘So
far, the pokok tones are all seen to have the same time value. In many gendings, however, the jégog melody becomes more fluid, with certain tones extended to two, three, or even more times their normal value” (1966: 248).

Track #18 Pangawak Bérong

Bérong might possibly have had a different connotation in 1928 than it does now, but among the many meanings of bérou, perhaps the most common is a tone that is “off.” Wayan Konolan (1923–2008) suggested the name could be humorous, reflecting the poh sound of the kemput rather than a sweeter par-r-rrr-r. The musicians of Pemogan still play this tabuh. The small kemput for angklang is often dissonant in relation to the other instruments and meant to cut through the integrated sound of the gamelan. According to McPhee, in the 1930s it was “generally pitched a little below the lowest tone of the jégog” (1966: 245).

Track #19 Pangécét Bérong

Today, suling are almost always included in angklung ensembles (Sidan and Banjar Batur in Kamasan, Klungkung being two exceptions), but McPhee illuminates past practice: “In the Ode-on recording of the Mogan gamelan a suling is included in the ensemble—an unusual practice today” (1966: 251).

Referring specifically to these two tracks, McPhee wrote: “Pengechet and pangawak are usually played without a pause in between, and are frequently linked together by a transitional passage which leads from the pengawak to the main section of the pengechet...[In Tracks #18 and #19] the main part of the pengechet consists of a sixteen tone ostinato deriving from the first sixteen pokok tones of the pengawak...The transitional passage that introduces the pengechet is sounded in unison by the metallophones. Starting at the tempo of the preceding pengawak, whose pokok tones move at M. 48, it gradually increases in speed to approximately twice as fast, when the basic melody of the pengechet is heard for the first time” (1966: 249-250).

The recording actually begins during the pengawak and at 00:26 transitions into the pengechet. This lagu has disappeared from Pemogan’s repertoire and the musicians were fascinated by the section featuring jégog and suling alone, and discussed reviving it. Even today, this kind of solo flute melody within an angklung composition is rare or possibly unknown.

Track #20 Lagu Sésétan - Gamelan Angklung of Banjar Bun

Banjar Bun still uses the antique réyong klenhing for mapedé ‘professionals’, and their metallophones play oncangan interlocking figurations, but only for some compositions. With all of the precision that goes into the bronze-smithing and tuning of Balinese gamelan, it is interesting how suling are given freedom to deviate from fixed pitches. However, the suling on this rendition goes beyond the norm into the realm of bérou ‘off-pitch’. Bérou in vocal music is often prized and appreciated as a display of sublety when performed with that intention. It is more likely the musician did not bring his regular flute to the recording session or that they decided to add a suling at the last minute.

Track #21 Semarandana

Suling duet by I Klingéng Buta & Ida Bagus Pegug of Ubud

Semarandana is a tembang ‘song’ of a genre called pupub or, more formally, sekar macapat. In the early 20th-century mabesahan ‘literary sessions’ often involved the solo vocalist and translator accompanied simply by a suling. They would perform mabesahan, now more often called pasantian, for one event or another such as a pura ‘temple’ or a family ceremony. In contemporary Bali solo singers of tembang, kidulung and kakawin perform at pasantian events accompanied by gamelan gagantungan, traditionally associated with arja ‘dance opera’ and also featuring suling.

Track #22 Lagu Tangis ‘Weeping Song’

Suling solo played by I Klingéng Buta

Ida Pedanda Gdé Manuaba (±1920–) of Geria Peling, Padang Tegal, Ubud, remembers I Klingéng Buta, who was a friend of his father’s, as having moved to Ubud from Keramas, a village famous for its arja. The pedanda explained that Klingéng Buta played suling in a variety of genres and was not in fact buta ‘blind’, but was nicknamed thus just because of his extreme age. This virtuoso performance leads one to ask the reason for the title ‘Weeping Song’ since it does sound to all listeners as extremely upbeat. Suling player I Wayan Pogog (1920–2009) of Banjar Lebah, described it as being similar to a pangécét section played by gamelan angklung, but that the suling is particularly interesting in its filling in all of what would be the kotékan ‘interlocking’ (or what Wayan Suweca also refers to as ubit-ubitan) of various gamelan instruments.

The first answer that comes to mind with regard to “happy or sad” is Klingéng Buta’s possibly ironic sense of humor. But Ni Nyoman Candri, arja performer from Singapadu, observed the occasional puffs on the suling as imitating sigsigan ‘weeping sniffles’ and suggested Klingéng Buta’s intent might have been to evoke both emotions of a death ceremony – the light sound of angklung along with the weeping of the individual family members. This just might have been Klingéng Buta’s way of delivering a nuanced narrative simply through a bamboo tube.
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