

Bali 1928 - Volume IV

Music for Temple Festivals and Death Rituals



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## Bali 1928 - Volume IV

Music for Temple Festivals and Death Rituals

*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   | 3'09" |
| 2 | Sang Dasaratha (Sang Dasarata) sung by I Gejor Kelambu with I Gejor Gunaksa 204788b mtx. Jab 567                                 | 2'54" |
| 3 | Nahan Tangguh (Nahan Tanggoe) sung by I Gejor Kelambu with I Gejor Gunaksa 204774b mtx. 566                                      | 3'08" |
| 4 | Sang Rama Déwa sung by I Gejor Kelambu with I Gejor Gunaksa 204789a mtx. Jab 568   | 2'47" |
| 5 | Lahirnya Subali Sugriwa (Lahirnya Soebali Soegriwa) sung by I Gejor Kelambu with I Gejor Gunaksa 204757b mtx. Jab 570            | 3'06" |
| 6 | Menangis Prabu Yudisthira [labeled as Ri Pati Sang AbimaniJoe] sung by I Gejor Kelambu with I Gejor Gunaksa 204788a mtx. Jab 582 | 3'07" |
| 7 | Ri Pati Sang Abhimanyu [labeled as Matinya Sang AbimaniJoe] sung by I Renteg with I Gejor Gunaksa 204789b mtx. Jab 571           | 2'53" |
| 8 | Atur Sang Kresna [labeled as Menangis Peraboe Joedistira] sung by I Gejor Kelambu with I Gejor Gunaksa 204774a Jab 565           | 2'35" |

### Gambuh of Sésétan, Denpasar

- |    |  |       |
|----|--|-------|
| 9  | Biakalang Prabangsa (Bijâkalang Perâbangsâ) 204776a mtx. Jab 602 | 2'54" |
| 10 | Bapang Selisir 204776b mtx. 603                                  | 2'58" |
| 11 | Peperangan Sira Panji dengan Prabangsa                           | 2'58" |

(Peperangan sirâ Pandji dengan Perâbangsâ)

204791b mtx. Jab 604

### Gamelan Angklung Kléntangan of Sidan, Gianyar

- |    |   |       |
|----|---|-------|
| 12 | Lagu Merdah (Lagoe Gending Merdah) 15689a mtx. 29373    | 3'00" |
| 13 | Ngisep Dublag (Lagoe Ngisep Doeblag) 15689b mtx. 29374  | 3'13" |
| 14 | Tabuh Nandir (Lagoe Gending Nandir) 15702a mtx. 29372   | 2'54" |
| 15 | Tabuh Lantang (Lagoe Gending Lantang) 15705a mtx. 29391 | 2'46" |

### Gamelan Angklung of Pemogan, Denpasar

- |    |   |       |
|----|---|-------|
| 16 | Pis Satus Selaka Loyang (Pis satoes selakâ lojang) 204762a mtx. Jab 575 | 3'17" |
| 17 | Sekar Jepun (Sekar Djepoen) 204762b mtx. Jab 579                        | 3'12" |
| 18 | Pangawak Bérong (Berong Pengawak) 204763a mtx. Jab 580                  | 2'45" |
| 19 | Pangécét Bérong (Berong Pengetjet) 204763 b mtx. Jab 581                | 2'55" |

### Gamelan Angklung of Banjar Bun, Denpasar

- |    |   |       |
|----|---|-------|
| 20 | Tabuh Sésétan (Lagoe Sèsètan) 15634b mtx. 28203 | 2'59" |
|----|---|-------|

### Suling of Ubud, Gianyar

- |    |   |       |
|----|---|-------|
| 21 | Semarandana (Lagoe Sèmaran Dana) suling duet by I Klingéng Buta & Ida Bagus Pegug 15636a mtx. 28245 | 3'05" |
| 22 | Lagu Tangis (Lagoe Tangis) suling solo played by I Klingéng Buta 15629a mtx. 28227                  | 3'03" |

total time: 67'15"  
recorded in 1928 (and possibly 1929) in Bali  
producer and restoration: Allan Evans  
booklet notes: Edward Herbst

Extensive notes on the CD in PDF format may be printed from any computer. These notes, by Edward Herbst, are based on years of field research relating to these recordings and contain additional archival photographs.

All photographs by Colin McPhee circa 1931–38 courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate:

cover: *Prabu Manis* 'refined king' & *Rangga (Patih Tua)* 'old minister' and *gamelan gambuh* of Sésétan, Denpasar; page 22: *Gamelan angklung kocok* of Culik, Karangasem; rear: *Gamelan Angklung* procession.

Silent film excerpts hosted on [www.arbiterrecords.org](http://www.arbiterrecords.org) & YouTube Channel Bali1928.net:

Filmed by Colin McPhee circa 1931–38:

*Gamelan gambuh* at the Puri Tabanan; *Gamelan angklung kléntangan* musicians with antique *réyong*; Children's *gamelan angklung* in Sayan, Ubud; *Gamelan angklung kocok* of Culik, Karangasem; *Gamelan bebonangan (balaganjur)* procession; *Gamelan luang* of Banjar Apuan, Singapadu, with musicians Mangku Reteg, Wayan Karba, Wayan Cedit, Kak Rinab, Ketut Regeg, Wayan Lebut.

Filmed by Miguel Covarrubias circa 1930–34:

*Ida Pedanda* 'high priest' performing *surya séwana* 'daily prayers to the Sun God' rites; *Piodalan pura* 'temple festival'; *Plebon* 'cremation ceremony'.

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, Belaluan, and Busungbiu. These invaluable sound documents of the musical and family heritage of the Balinese include styles of vocal chant rarely heard today; *Kebyar Ding*, a historically important composition that has been relearned from the recordings by the present generation of musicians, whose fathers and grandfathers made the original discs; and records of renowned singers that are considered even sacred by their descendants, who keep tape copies in the family shrine” (Toth 1980: 16–17).

Much has come to light in the way of discs and information since Toth’s account, and our worldwide search has yielded 111 sides of three minutes each to be released on five CDs and an anthology. Spies’s personal correspondence with his mother and Jaap Kunst lead us to consider the possibility that he might have only worked with Odeon and not Beka. Ida Boda (a.k.a. Ida Bagus Boda), renowned *légong* teacher and *panasar topéng* ‘mask dance vocalist, comic and narrator’ was surely an invaluable advisor in choosing the artists and *gamelan* ensembles, especially those recorded by Beka. From our research amongst the oldest generation of Balinese artists we can make this assumption since so many of the *gamelan* groups and singers had close relations with Ida Boda either as students or fellow performers. Ida Boda is heard on 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 20<sup>th</sup> 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* interludes on this CD are in the style of Gong Belaluan’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 11<sup>th</sup> to 14<sup>th</sup> 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 Belaluan

*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*

*Tembang macapat* sung by I Renteg, accompanied by the *gamelan gong* of Belaluan  
Language: *Basa Bali Alus* (Refined, High Balinese)

*Sinom cara Karta Sura,  
anggén masalipang né,  
sambungan sané punika,  
né mungguh wawu ring gurit,  
tingkahing ngamong budi,  
yén wénten magatra tumbuh,  
mangdé dasarin tegak,  
tarkala kluruh kapti,  
saking aluh,  
terurut mecahang petungan.*

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*

*Hana sira ratu dibya rëngön,  
[Méh wiakti wénten sang bupati luwih  
utama]  
preśāsta ring rāt musubira prannata,  
  
[Kalangkung pageh ida ring jagat, béh  
satrunida sami atwang]  
jaya pandita ringngaji kabéh,  
[Ngasorang ida kasadon ring wiakta]  
Sang Dasaratha nāma tāmoli.*

*[Oh mapeséngan reké ida sang Dasaratha  
ratu sampun nyaya.]*

There is a noble king, listen,  
[Once upon a time there was an exalted king]  
  
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 *Nahan Tangguh*

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*

*Tatkālān panusup kālīh,  
[Arab ri tatkala masusupan sareng kalih ida  
Sang Rama Déwa]  
Nton Jatāyu manuk magöng,  
[Nuli kakanten ipun i kedis geruda punika  
ageng]  
Tan biakta téka déning doh,  
[Ha-ha-ha-ha, nénten terang kanten  
antuk dohé]  
Katon kadi gunung magöng.  
[Béh, kanten wiakti ten bina kadi giri ageng  
ipuné.]*

As these two brothers are entering (the forest),  
[As Rama is going into the jungle with his  
companion (Laksmāna)]  
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 Déwa*

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*

*Hé Rāma bé Raghu suta,  
[Arab déwa ratu Betara Rama]  
Haywa sāhasa ring hulun,  
  
[Ha-ha-ha, sampunang cokor i déwa wirosa  
ring titiang]  
Jatayu tāku tan kālén,  
[Arab titiang i geruda nénten tiosan aratu  
déwagung]  
wruh tākun Jānaki pinét.*

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  
Dēwi Sita.  
[This servant knows my lord aims to find his  
wife.]

*[Uning titiang ring cokor i déwa ngrereh  
ring i dyah rabi.]*

**Track #5 *Lahirnya 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 pwakang kawi waksa.*  
*[Inggih mangkin wnten kang kacarita.]*  
*Bhagawan Pawatama mwang istri maotama*

*[Parawiryan ring Ida Bagawan Pawatama kateka tekéng patnin ida]*  
*ri tatkalaning nira*

*[Béh, ri sedek kala ida]*  
*anangun semadi marwantening udyana*  
*[Ha-ba-ba, kala ngwangun tapa maringkanang taman]*

*pwanghana pinakatmaja nira loro*  
*[arab wnten maka tenayan ida kakalih]*  
*angaran si Bali Sugriwa*  
*[warian ri kabisékan dané sang kalih Sang Bali Sugriwa.]*

*Ri tatkalaning nira Bhagawan Pawatama*  
*[Inggih ri tadatkala ida Bhagawan utama]*  
*marwantening pasraman*  
*[asasanjan irika marikanang taman tapa-tapa]*

*istri Pawatama rakuwa*  
*[Ha-ba-ba...tan doh patnin ida sang istri utama]*

*anglila-lila cita marwantening udyana.*  
*[ah tan mari béh maseneng-seneng irika.]*  
*Ri tatkalaning anira adyus*  
*[Ri tatkala ida masuci]*  
*adulu de Sanghyang Surya.*  
*[Arab apa kadén kaki, aduh, ha-ba-ba!]*

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 tatkala punika kajamah ida antuk Sanghyang Surya.]*  
*Dadi mawastu bobot rakuwa 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 Puspitagra*, *Reng Sronca*

*Kalalu lara Sang Pāndu putraséna,*

*[Béh, déwa ratu, karangkung-rangkung kasungkunan ida Prabu Yudhistira]*  
*tinutning luwar aprang asrang angdoh,*

*[awinan ida katinggal antuk sameton anak masiat joh aratu]*  
*Padha mulih angungsir kuwunga sowang,*

*[Bih sané mangkin sampun budal reké ngungsi pondok ida kang adiri]*  
*Tuwi wengi ludinawa*

*[Béh, nuju kala tanggal ping sia kala punika]*  
*mingkulēm kamantyan.*  
*[Punika makahawinan peteng pisan-pisan kala punika.]*

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.  
 [That's the reason it was so dark then.]



### 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 Puspitagra, Reng Sronca*

<i>Ri pati sang Abhimanyu</i>	As the exalted Abhimanyu was slain
<i>[Inggih sané mangkin kalantarayang ring linan ida sang nararya kirtya temaja]</i>	[Once upon a time, it is told about his death, the son of a huntsman (Arjuna)]
<i>ring ranangga,</i>	on the battlefield,
<i>[Ha-ba-ba, noralian irika ri kala ning anak rakryané]</i>	[while in the midst of war, the son of Arjuna]
<i>těnyuh angraras</i>	smashed but still handsome
<i>[Bib dekdek remuk sawiakti kebagusan idané]</i>	[Destroyed was his handsomeness]
<i>kadi sěwaléng</i>	like moss
<i>[Běh, rencem tan bina kadi surat]</i>	[smashed flat beyond recognition]
<i>tabas mās,</i>	like gold flakes,
<i>[surat luih mawasta mas punika]</i>	[flattened but still beautiful like gold]
<i>hanan angaraga</i>	still captivating
<i>[Arahapa kadén kanin idané]</i>	[How grave his wounds]
<i>kālaning pajang lek,</i>	under the moonlight,
<i>[tur katarung antuk sunar sanghyang pretangga]</i>	[exposed to the light of the moon]
<i>cinacah alindih</i>	cut into pieces (but) still beautiful
<i>[wiakti rencem sumangkin bangkit ida]</i>	[truly shriveled (yet) all the more arousing love]
<i>sahanti... [sahan timun]</i>	like a sliced cucumber
<i>[Inggih osah wiakti manah ida sami]</i>	[Yes, how chaotic all of their thoughts]
<i>...mun ginnten.</i>	those who see him.
<i>[sami sang ngamanggubhin ida.]</i>	[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 - *Metrum Malabharani, Reng Sronca*

<i>Hě Prabhu Naranatha Dharma Putra,</i>	Alas, King Dharma Putra,
<i>[Ha-ba-ba-ba-ba, aratu sang Prabu Yudhistira cokor i dēwa]</i>	[Oh, King Yudhistira]
<i>lihata tiki bhuwana wasana sirnna,</i>	Look at this world, finally destroyed,
<i>[Durus cokor i dēwa nyingakin kaula druwené becek]</i>	[Take a look at this world, finally destroyed]
<i>Nrpa Salya musuh Narěndra sakti,</i>	Your enemy Salia is so very magically powerful,
<i>[Satrun cokor i dēwa sang Salya punika mawisěsa]</i>	[Your enemy Salia is so very magically powerful]
<i>Syapa wanyamapaga ranangga mangko.</i>	Who is brave enough to face him on the field of battle?
<i>[Ha-ba-ba-ba, něnten wěnten purun anak nandingin ida ring tengah payudan.]</i>	[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-18<sup>th</sup>-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 15<sup>th</sup> century, conquering Bali in 1343.

For these three recordings, the characters to be aware of are the refined Panji, speaking in a

lilted, high-pitched voice; the gruff Prabangsa, Panji's stepbrother, a frequent antagonist; Panji's *parekan* 'attendant' Semar and horse groom, Balantatit; Prabangsa's *parekan* Jebuh (Buh) and Jodeh, Jerodeh or Jrudeh (Deh). Prabangsa's small entourage of comic 'commoners', Potet, are addressed with a loud, *Tet!* and answer with a meek, *Tiang* 'It is I'. *Parekan* often respond with a formal and strident *Inggih*, *titiang!* 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', *kenyir* '3-keyed metallophone', *kempur* '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 '*saib 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:	<i>Hm-hm-hm-ha-ha-ha, Buh!</i>
Buh:	<i>Inggih, titiang parekan cokor i déwa!</i> Yes, I am your attendant, sire!
Prabangsa:	<i>Aja doh... aja nunaning parayatna!</i> Don't you keep at a distance, don't be lax!
Buh:	<i>Nénten doh, ha-ha-ha-ha...mamarga-mamarga!</i> Your attendant is not far away, please go forward, sire!
Prabangsa:	<i>Deb!</i>

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



Prabangsa: *Aja doh! Aja doh! Aja doh!* Don't be far! Don't be far!  
 Buh: *Mase doh parekan cokor i déwa!* Your attendant is not far away, sire!  
 Prabangsa: *Tet!*  
 Potet: *Tiang...* It is I...  
 Prabangsa: *Aja nunaning parayatna!* Don't be lax!  
 Deh: *Inggih...* Yes...  
 Prabangsa: *Irika tan sumanangsaya ri 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 titiang!* Yes, sire!  
 Prabangsa: *Aja doh, aja doh!* Don't go far! Don't go far!  
 Buh: *Mase doh parekan cokor i déwa!* Your attendant is not far away, sire!  
 Prabangsa: *Irika... aglis raris tindakira, apti jumujug marwentening Singhasari. Hm-hm-hm-hm-hm...Buh!*  
 With speed we stride toward our intended destination, Singhasari. Hm-hm-hm-hm-hm...Buh!  
 Buh: *Ha-ha-ha-ha! Inggih titiang!* Ha-ha-ha-ha! Your attendant, sire!  
 Prabangsa: *Aja doh, aja doh!* Don't be far away! Don't be far away!  
 Buh: *Mase doh parekan cokor i déwa!* Your attendant is not far away, sire!  
 Prabangsa: *Tet!*  
 Potet: *Tiang...* It is I...  
 Prabangsa: *Tet!*  
 Potet: *Ay...*

#### Track #10 *Bapang Selisir* *Gambuh* of Sésétan

Panji: *Pih ratu, linangkara kawiharanya, lingnira, rakryana prabu, nayaka hulun. Kang ngarasmin pranaraga, yan a tekani sira Panji Malatrasmi, sira yuwaka.*  
 Oh, how restless, said His Majesty (to himself). Hail, my attendant, I am handsome, I have arrived, I am Panji Malatrasmi. Respects to you all!  
 Semar: *Bih, déwa ratu, mase doh titiang, ngraris cokor i déwa mamarga!*  
 Hail, sire. I am close by. Please, sire, proceed!

Panji: *Mijil, aja kurang parayatna!*  
 I have come out, don't be lax!  
 Balantatit: *Inggih, mase déwék, ngraris cokor i déwa mamarga!* (in background)  
 Yes, all right, sire, please, sire, proceed!  
 Panji: *Angapa kramanikang ira linangkara. Ariaris ira bipraya alunga marwantening Singhasari, sira yuwaka, krian!*  
 (To himself) Why are you talking? I must go toward Singhasari.  
 (To Semar) Follow me, oh, my attendant!  
 Semar: *Béh déwa ratu, mase doh titiang, raris 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: *Ainggih, durusang pisan déwa ratu mangdé gelis, déwa ratu.*  
 Yes, please, sire, so that you can quickly meet, sire!  
 Panji: *Tansah iniring kadian-kadian nira prasama. Hanan ipun arangga sisianira, Kebo Tan Mundur, Angun-Angun, Banyak Talawarsa. Irika prasama umiring. Sira haywa 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: *Bih, déwa ratu, mase doh titiang, ngararis cokor i déwa mamarga!*  
 Hail, Your Lordship. Please, sire, set out!  
 Panji: *Riwus samangkana, laju denira lumakwa. Sira haywa doh.*  
 (To himself) After these servant's comments, he speedily departs.  
 (To his attendants) Don't be far away!  
 Semar: *Mase déwék titiang déwa ratu, raris 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 rakwa denira bipraya jumujug marwantening Singhasari, yan anguwah-huwahakena 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 kurang parayatna!* Don't be lax!

Buh: *Inggih! Mase doh!* All right! Not far!

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

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

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

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

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

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

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

Prabangsa: *Yan pejahakena punang jaran iki, kadiang punapa?*  
So, if this horse was killed, what would happen?

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

Deh: *Nguda matiang jaran anaké?*  
Why would you want to kill someone's horse?

Prabangsa: *Laju rakwa denira bipraya amejahakena punang jaran Anteban.*  
*Mundur!...Ih! Irika katon sampun pinejahakena.*  
With force someone is killing the Horse of Anteban.  
Back away! Oh, look! The Horse of Anteban is dead!  
(Panji arrives)

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

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

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

Panji: *Duh ari wawu mangkana. Atur ipun Ki Balantatit. Antian, tan sipi asebet rasaning twasira. Ndah reko denira. Mangké bipraya amalesi... Kadulu pun I Jaran Anteban ngemasaken antaka palatra.*  
If that's the case, report to me, Ki Balantatit. Oh, there's no limit to this heart's grief! Thus, this situation now calls for killing! The Horse of Anteban was murdered! All right, I will immediately answer for that!

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

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

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

Panji: *Punapa marmaning kita amejahakena pun I Jaran Anteban?*  
Why did you kill the Horse of Anteban?

Balantatit: *Kénkén kranané awanan i ratu ngamatiang I Jaran Anteban?*  
What is the reason you killed the Horse of Anteban?

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

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

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

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

Panji: *Dadi kita?* Why did you?

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

Panji: *Amejahakena pun Jaran Anteban.* Kill the Horse of Anteban!

Balantatit: *Sabasa ngamatiang druén ida ring i ratu.*  
Killing My Lordship's own favorite.

Panji: *Warah...warah!* Speak!

Prabangsa: *Ih, I Panji Malatrasmi. Akwéh kita ujar.*  
Hey, Panji Malatrasmi. Too much talking!

Buh: *Liu pandikan 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 singsal sama inghulun. Satata kita angéres-érés kéwala jinek wong pawestri.*

	You always wrong me when it comes to women! There's no end to your stealing women's attention!	
Buh:	<i>Sing suwud-suwud i ratu ngérés-érésin anak luh, nggih!</i>	
	There's no end to your stealing women's attention!	
Prabangsa:	<i>Dudu kuda iki adruwé singsal. Kita kéwala amawa singsal.</i>	
	Indeed, this horse did nothing wrong. It's you who have brought bad fortune.	
Panji:	<i>Ih apa-apa kita Prabangsa!</i>	Hey, what are you talking about, Prabangsa?
Semar:	<i>Ih kénkén!</i>	Oh, how is that?
Panji:	<i>Haywa akweh ujar. Yan ajati kita wani!</i>	
	Don't talk so much! If you are really bold against me!	
Semar:	<i>Yan sujati ratu wanén</i>	If you're truly brave!
Prabangsa:	<i>Énak-énak pukulun, énak...!</i>	All right, Your Honor, all right!

### *Gamelan Angklung Kléntangan* of Sidan

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

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

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

The most unusual melodic figuration technique played by the metallophones is *noltol* 'the

way birds peck over and over again at bits of grain with their beaks bobbing up and down.' This repetition of a single tone is found in other archaic genres such as *Semar Pagulingan* (as played by the *gamelan* of Titih on 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 *panakawan* in *wayang* shadow puppet theater. McPhee (1966: 246) writes that "many *angklung gamelans* include in their repertory compositions...based on four-tone ostanatos 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 *jégogan* melody, unlike traditional *gamelan gong* and *peléngangan* compositions that punctuate according to regular phrases of 4, 8, 16, 32, 64, and so on. As Wayan 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 *jégogan* but an octave higher. Composer Wayan Beratha (1926–2014), also a *gamelan* maker and tuner, preferred *angklung* – being associated with music for death rituals – to be six *ombak* per second, so it resembles a person weeping. McPhee writes of *angklung*: "...the *gendings* 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 *gendér wayang* repertory. Like these, the *gending angklung* are not preserved in notation of any kind, but survive entirely through oral tradition" (1966: 246).

### Track #14 *Tabuh Nandir*

Three seconds into the *pangalihan* 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 at double-time, and then an even count of eight beats (what would be four *kelenang* beats). This leads right into a *céngcéng 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 *jégogan*'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 *jégogan* (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 *jégogan* 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 *jégogan* 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 *jégogan*'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 *jégogan* 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 *béro*, 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 *kempur* rather than a sweeter *pur-r-r-r-r*. The musicians of Pemogan still play this *tabuh*. The small *kempur* for *angklung* 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 *jégogan*” (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 Odeon 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: “*Pengeché*t and *pengawak* 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 *pengeché*t...[In Tracks #18 and #19] the main part of the *pengeché*t consists of a sixteen tone ostinato deriving from the first sixteen *pokok* tones of the *pengawak*...The transitional passage that introduces the *pengeché*t 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 *pengeché*t is heard for the first time” (1966: 249-250).

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

#### Track #20 *Lagu Sésétan - Gamelan Angklung* of Banjar Bun

Banjar Bun still uses the antique *réyong klénténg* for *mapéed* ‘processionals’, 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 *béro* ‘off-pitch’. *Béro* in vocal music is often prized and appreciated as a display of subtlety 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 *pupuh* or, more formally, *sekar macapat*. In the early 20<sup>th</sup>-century *mabebasan* ‘literary sessions’ often involved the solo vocalist and translator accompanied simply by a *suling*. They would perform *mabebasan*, 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*, *kidung* and *kakawin* perform at *pasantian* events accompanied by *gamelan gaguntangan*, 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 Suwéca 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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