

Bali 1928 - Volume V

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



WORLD



ARBITER

Bali 1928 - Volume V

Vocal Music in Dance Dramas: *Jangér, Arja, Topéng & Cepung* from Kedaton, Abian Timbul, Sésétan, Belaluan, Kaliungu & Lombok

Arja Geguntangan of Belaluan, Denpasar:

- | | | |
|---|---|-------|
| 1 | Ginada Sampik-Ingtaí (Sampik Ing Tay)
<i>204759a mtx.Jab 595</i> | 2'55" |
| 2 | Dangdang Silandri <i>204775a mtx.Jab 594</i> | 3'14" |
| 3 | Sinom Salya <i>204779a mtx.Jab 593</i> | 3'02" |
| 4 | Kidung Jayendriya (Djajéng-Derija) sung by
I Renteg <i>204758b mtx.Jab 584</i> | 3'07" |
| 5 | Kidung Wilet Mayura (Wilet-Majoera) sung by
I Gejor Kelambu <i>204758a mtx.Jab 583</i> | 2'59" |

Arja Geguntangan of Sésétan, Denpasar:

- | | | |
|---|---|-------|
| 6 | Ginada Sampik-Ingtaí [Ginanda Sampik]
<i>204775b mtx.Jab 600</i> | 3'11" |
| 7 | Ginada Arjuna Wijaya (Ardjoena Widjaja)
<i>204759b mtx.Jab 601</i> | 3'08" |
| 8 | Ginada Déwabrata (Déwa Berata)
<i>204779b mtx.Jab 599</i> | 2'59" |

Jangér of Kedaton, Denpasar:

- | | | |
|----|---|-------|
| 9 | Mula Tubuh di Kaléran (Lagoe Moela Toeboeh di
Kaleran) <i>15694b mtx.29377</i> | 3'01" |
| 10 | Ngoréng Jaja (Lagoe Ngoréng Djadje)
<i>15703a mtx.29383</i> | 2'56' |
| 11 | Lagu Rajapala (Lagoe Radjapala)
<i>15749b mtx. 28241</i> | 2'57" |
| 12 | Mula Kutuh (Lagoe Moele Koetoeh)
<i>15703b mtx.29384</i> | 2'58" |

- | | | |
|----|--|-------|
| 13 | Lagu Sang Jaya Warsa (Lagoe Sang Djaje Warse)
<i>15694a mtx.29376</i> | 3'03" |
| 14 | Nguyeg Kacang (Ngujeg Katjang) <i>15711a mtx.29379</i> | 3'18" |
| 15 | Nguyeg Kacang (Ngujeg Katjang) <i>15711b mtx.29380</i> | 3'10" |

Jangér of Abian Timbul, Denpasar:

- | | | |
|----|---|-------|
| 16 | Ganda Pura (Ganda Poera) <i>204790a mtx.Jab 572</i> | 3'06" |
| 17 | Kladi Nguda (Keladi-Ngoeda)
<i>204760a mtx.Jab 574</i> | 2'49" |
| 18 | Kembang Rampé <i>204760b mtx.Jab 575</i> | 2'55" |
| 19 | Pusuh Biu (Poesoeh Bijoe) sung by Ni Lemon
<i>204761b mtx.Jab 577</i> | 2'51" |
| 20 | Durma Sudarsana (Soedarsana) sung by Ni Lemon
<i>204761a mtx.Jab 576</i> | 2'47" |
| 21 | Putih Putih Saput Anduk (Poetih Poetih Sapoet
Andoek) <i>204790b mtx.Jab 573</i> | 2'42" |

Cepung Monyèh Sasak from Lombok:

- | | | |
|----|---|-------|
| 22 | Tembang Semarandana (Lombok)
[Listed as Lagoe Sinom] <i>15636b mtx.28189</i> | 3'06" |
|----|---|-------|

Topéng of Kaliungu, Denpasar:

- | | | |
|----|---|-------|
| 23 | Bapang Topéng Prabu Dangdang Gendis III (Peraboe
Dandang Gendis III) <i>15622a mtx.28200</i> | 2'51" |
| 24 | Bapang Topéng Prabu Dangdang Gendis IV (Peraboe
Dandang Gendis IV) <i>15622b mtx.28201</i> | 2'52" |

total time: 73'43"

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.

Cover photo: *Jangér* of Kedaton: Ni Gusti Putu Rengkeg as *mantri* 'prince' at center (Photo by Walter Spies courtesy of the Claire Holt Collection, New York Public Library); page 15: *Jangér*, the *kécak* performers (Photo by Colin McPhee circa 1931–38 courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate); back cover: *Gamelan geguntangan* of Singapadu from right: Cokorde Rai Meregog (*kelenang*), Pandé Madé Kenyir (*tawa-tawa*), Cokorde Ngurah Gambir (*kelintit*), Anak Agung Ketut Semal (*guntang*), Cokorde Oka Tublen (*kendang*), I Rode (*suling*), Cokorde Ngurah Keneng (*kendang*), Ketut Rujag (*rincik*), and I Madé Kengguh (*curing*) (Photo by Colin McPhee circa 1931–38 courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate).

Silent film excerpts hosted on www.arbiterrecords.org & YouTube Channel Bali1928.net:

Filmed by Colin McPhee circa 1931–38:

Colin McPhee and Jane Belo in Surabaya; Walter Spies and Katharine Mereson dancing for a Balinese audience; *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*).

Filmed by Miguel Covarrubias circa 1930–34:

Rosa Covarrubias, Ni Madé Gubreg & I Gusti Alit Oka dressing up for a ceremony; *Jangér* Kedaton including Ni Wayan Pempen, Ni Gusti Putu Rengkeg & I Wayan Marek; *Barang Landung*.

Filmed by Edward Herbst 2006:

Sasak singer Mamiq Ambar performing *tembang Dandang Gula* in Lombok.

This is the fifth 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 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.

***Jangér, Arja, Topéng & Cepung* from Kedaton, Abian Timbul, Sésétan, Belaluan, Kaliungu & Lombok**

This fifth volume of the Bali 1928 series features three dance drama genres that emerged during the early 20th century and continued innovating for decades. Various manifestations of Balinese modernism are exemplified by the appearance – most likely in the teens – of *jangér*. One clear influence on *jangér* was *Komedie Stamboel*, the Malay-language, European-influenced theater which first appeared in Surabaya, Java in 1891. 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, 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 with *gamelan geguntangan*, most commonly used to accompany *arja* dance opera, as well as *gamelan tambour* which included a *rebana* drum of Arabic origin; 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. 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.

Arja dance opera emerged at the turn of the 20th 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, which had to be translated in performance for audiences to understand. The appearance, in 1915, of the *geguritan* telling the Chinese story of Sampik and Ingtaí, was a seminal moment

in launching *arja*'s popularity. Originally performed by an all-male cast, the 1920s ushered in female performers in the roles of many female characters as well as the refined male role of *mantri* 'prince', and tear-jerking, midnight-till-dawn performances.

Topéng had been a ritual mask dance drama genre enacted by a single performer since at least the mid-17th 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 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.

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*.

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 *geguntangan* ensemble is comprised of a small *suling* ‘bamboo flute’; two bamboo *guntang* (one-string bamboo zither) functioning as *kempur* and *kempli* 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’. A simple form of *curing* ‘two-octave *gangs*’ was also sometimes added “for exotic flavor” (McPhee 1966: 295).

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

Track #1 *Ginada Sampik–Ingtaí*

Language: *Basa Bali lumrah* ‘Common Balinese’

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

Ingtaí: *Pagawéné tuah manyulam,*

The work is just embroidering,

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

Miss Putu’s only work is embroidering.

Ingtaí: *di loténg tegeh manginggil,*

up in a loft that rises high,

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

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

Ingtaí: *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.

Ingtaí: *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.

Ingtaí: *dadi ngenah ia i babah,*

Sampik appears,

- Condong: *Makanten mangkin mekelé Madé.*
So hurried now, Mr. Madé (Sampik).
- Ingtaï: *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.
- Ingtaï: *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.
- Ingtaï: *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.
- Ingtaï: *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.

*Maramakén memanggihi rupan ajatma,
(Sayuwakti sekadi wacanan cokor idéwa
nénten naenin memanggihin rupa
asampunika luwihné ha-ha-ha-ha-ha.)*

*Ring jagat Wirata,
(Ainggih tan lian tan lian iriki ring jagat
Wiratané.)*

*Kadi diah Silandri rupané,
(Ainggih sekadi diah Sulandri reké
suwabawané.)*

*Gawok san titiang nulu,
(Kalih cokor idéwa ten ten angob, titiang
taler méh kateka angob titiang.)*

*Warnané kadi imanik,
(Sekadi tata wadanan idané ratu.)*

*Tuhu maniking cita,
(Sayuwakti ngatut kayun ratu.)*

*Diah Silandri nerus,
(Béh, diah Sulandri nerus.)*

*Jegégé mengayang-ngayang
(Tur jegégé kalintang-lintang...)*

*magolérán,
(megelohan ratu.)*

Ento melad lading hati,

The first time seeing this beautiful embodiment,
(Very true as you say, Your Lordship has never
before seen such beauty.)

In the state of Wirata,
(Yes, there is no one else in the land of Wirata.)

Like the beauty of Silandri,
(Yes, she looks just like Sulandri.)

I am really amazed at what I am seeing,
(Just like you, sir, I too am completely
marveling.)

Her appearance like a jewel,
(Her features are just like that, sir.)

Truly a pristine vision,
(Really making one's heart mesmerized.)

The goddess Silandri is imperishable,
(Alas, the goddess Silandri is imperishable.)

Her beauty saturates one's mind
(And her beauty is overwhelming...)

gracefully,

(gracefully, Your Lordship.)

As something that persists in one's heart,

(Recording ends before the last line of the verse)

Track #3 *Sinom Salya* (see PDF for text)

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

This is a *geguritan* excerpt from the *Salyaparwa* section of the *Mahabharata* in which Nakula comes before his uncle Salya, who will predict his own death at the hands of Yudhistira.

Track #4 *Kidung Jayendriya* Sung by I Renteg

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

*Rakryan sang satsat ajeng tanuri déng kawi mango bhrang ti raga kinun canging masa kartika
mangun hyunhyun bhrami ta mango rasmining asangunggwa lepitam 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

Track #5 *Wilet Mayura (Manukaba)* Sung by I Gejor Kelambu

(see PDF for text)

This sung poem is drawn from *lulungid*, a 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* (see PDF for text)

Ingtaí told Sampik to come to her house so they could be married. He was to follow in 3 + 7, 2 + 8, 4 + 6 days. He misunderstood and added all the days together, arriving thirty days instead, when she had already been promised to another. The *galuh* role of Ingtaí is sung by a female performer.

Track #7 *Ginada Arjuna Wijaya (Suwanda)* (see PDF for text)

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.

Track #8 *Ginada Déwabrata* (see PDF for text)

Another *tembang* taken from the *arja* repertoire, this derives from the *Adiparwa* introductory section of the *Mahabharata*, concerning the ancestors of the Pandawa and Kuruwa 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.

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

Track #9 *Mula Tubuh di Kaléran* ‘Picking Coconuts Just to the North’

<i>Mula tubuh di kaléran, mula tubuh di kaléran,</i>	Picking coconuts just to the north,
<i>kuning wilis pejang diwang, kuning wilis pejang diwang,</i>	yellow, green, storing them outside,
<i>jangrangi jangér arakijang-rangi jangi</i>	<i>rarari jangrangi jangér arakijang-rangi jangi</i>
<i>héhé hé hé</i>	<i>héhé hé hé</i>

<i>a – rakijang rangi jangér</i>	<i>a – rakijang rangi jangér</i>
<i>sakdé- sak- dé- biuk sriang ntir yang pong</i>	<i>sakdé- sak- dé- biuk sriang ntir yang pong</i>

<i>arakijang rangi jangér arakijang rangi jangi</i>	<i>rarari jangrangi jangér arakijang-rangi jangi</i>
<i>héhé hé hé</i>	<i>héhé hé hé</i>

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

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



Track #11 *Lagu Rajapala* (See PDF for text)

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.

Track #12 *Mula Kutuh ‘Planting a Kapok Tree’* (See PDF for entire text)

*Mula kutuh mula kutuh di kaléran,
Kadung buduh, kadung buduh mejangéran.*

Planting a kapok tree to the north,
Going way too crazy doing *jangér*.

Track #13 *Lagu Sang Jaya Warsa* (See PDF for entire text)

*Jerijiné lurus ngurinang,
nakané luih manik toya,
Prabu Basahrah arané bagus tan petandingan,

rarasé rasmining surat,
manisé mengawé lulut.*

Beautiful fingernails long and shining,
like white jewels,
Basahrah is his name, he’s incomparably handsome,
as beautiful as a picture,
jewels arouse a feeling of love.

Track #14 *Nguyeg Kacang I ‘Grinding Peanuts’*
(Each line repeated except for the last two)

*Nguyeg kacang basan taku,

suna tabia penyantokan bongkol tiying,

Cuka Belanda coco kecap basa rauh saking Jawi,*

Grinding peanuts as seasoning for tofu,
Grinding garlic and chili with a wood pestle,
Dutch vinegar, ‘Coco’-brand soy sauce and spices from Java,

Tiang melali teke di Buduk,

*Ditu ada anak menabuhan suling,
Kema Badung meli kacang wadah karung
wésang kelambi,*

*Nata kladi mawadah pelupuh,
Betarané melali di Pura Jurit,
Meli juwuk meli juwuk teke di jumah
darang nasi,
Meli keben wadah biu,*

caran kutuh caran dadap caran canging,

*Rasa kutang natag émbér sambalang
mangisi gending,
Rasa usak ané pakeh bedikang
mengidih usil.*

I went sightseeing to the village
Buduk,
There, someone was playing a flute,
Going to Badung to buy a sack of
peanuts, wearing a shirt,
Carry taro (caladium) in a bag,
The gods tour to Pura Jurit 'temple',
Buying oranges, buying oranges
eaten as a full meal once at home,
Buying a bamboo basket to hold
bananas,
kapok twigs, hibiscus twigs, *canging*
twigs,
Feels like something is missing –
holding a bucket while singing a song,
An unpleasant salty taste reduces bad
behavior.

Track #15 *Nguyeg Kacang II* 'Grinding Peanuts' (See PDF for text)

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

**Track #16 *Ganda Pura* 'Abelmoschus moschatus' (plant with fragrance of musk)
(See PDF for entire text)**

*Ganda pura, ganda pura, jalan dini majangéran,
kacang komak, kacang komak,
kébisané sareng sami.*

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

Track #17 *Kladi Nguda ‘Young Taro’* (See PDF for entire text)

*Kladi nguda adi ngebét banah,
ramé-ramé makumpulan.*

Young taro harvested from the earth,
planting them all up together in a bunch.

Track #18 *Kembang Rampé ‘Garlands of Flowers’* (See PDF for entire text)

*Kembang rampé mangédanin,
kembang jepun di kaléran...
...Ramé-ramé jani ditu,
bungsal-bangsul majangéran.*

Garlands of flowers so infatuating,
frangipani in the north...
...Always lively over there,
swaying to and fro, doing *jangér*.

Track #19 *Pusuh Biu ‘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 |

jang jangér sé ya pé-pa a-pih | jangrangi jangi jangér, jangrangi jangi jangér | arakijang i jangér

aro jang rora roti | arakijang jangér, jangrangi jangi jangér |

arakijang jangér | sé ya pé-pa a-pih

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 |

jang 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 |

*kijang jangér sriang 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 i 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 (See PDF for entire text)

Language: *Basa Bali Alus* ‘High, Refined Balinese’

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

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

Track #21 *Putih Putih Saput Anduk* ‘White Bathing Towel’ (See PDF for text)

*Putih putih kamben anduké, (2x)
 sumagané buah buniné,*

White bathing towel,
 small orange seeds can sound when shaken,

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

(See PDF for text)

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 Raden Witara Sari who disguises himself as a monkey. *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*.

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

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 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*

OK, keep going, 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.

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.

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

(Story continued, see PDF for text)

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