

Bali 1928 – Volume III

Lotring and the Sources of Gamelan Tradition

Semar Pagulingan, Calonarang, Palégongan, Gendér Wayang, Gambang & Gandrung from Titih, Kuta, Kaliungu, Pura Kawitan Kelaci & Pagan



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Archival Films Online

Silent film excerpts specific to *Bali 1928 – Volume III* hosted on www.arbiterrrecords.org & YouTube Channel Bali1928.net:

Filmed by Colin McPhee circa 1931–38:

Légong of Kelandis: dancers Ni Nyoman Polok & Ni Ketut Ciblun
Légong rehearsal in Belaluan: dancers Ni Gusti Madé Rai & Ni Gusti Putu Adi
 Wayan Lotring, Wayan Regog & *gamelan gendér wayang* of Kuta
 I Madé Sarin dancing *gandrung* in Ketapian Kelod
Jogéd Bungbung Déwa accompanied by *ngoncang bungbung* ‘bamboo tubes’
 during *Nangkluk Mrana* ritual at Pura Beda, Tabanan (circa 1933)
 Ida Boda teaching *légong* with *gamelan palégongan* of Kelandis
Gamelan palégongan of Kapal
 I Lunyuh of Payangan & I Madé Lebah playing *kendang* in Peliatan
Gambang in Pura Kawitan Kelaci, Banjar Sebudi, Tanjung Bungkak, including
 musicians Kak Bunut (I Madé Darya) & I Wayan Pegeg
Barong goak, télék, jauk, Rangda & ngurek in Tegaltamu
Barong, sandaran, jauk, & omang in Kebon Kuri

Filmed by Miguel Covarrubias circa 1930-34:

Légong of Saba: dancers Gusti Nyoman Madri, Dayu (Ida Ayu) Ratna, *condong*
 Ketut Suri accompanied by *gamelan palégongan* of Saba
 Ni Madé Gubreg of Kapal teaching *légong* in Belaluan
Légong rehearsal (in the style of Saba & Bedulu)
Barong, sandaran, Rangda & ngurek in the district of Kesiman
Barong, sandaran, jauk & omang of Kebon Kuri
Gandrung
Mendét dance in the *Pura Dalem* of Sayan
Rejang & Abuang dances in Tenganan



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

Record courtesy of Jaap Kunst Archives, University of Amsterdam.

Visit www.arbiterrecords.org or www.bali1928.net for more information

Introduction

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

Representatives from these companies [Odeon & Beka] were sent in August of 1928 to extend their coverage to Bali. Five of the ninety–eight existing matrices (sides) made at that time were included by the well–known scholar Erich M.

von Hornbostel in an early anthology of non–Western traditions, *Music of the Orient*; this collection was the first exposure to Indonesian music for many people, the public as well as potential ethnomusicologists.

A third of the Odeon/Beka recordings eventually appeared in Europe and America, but the majority had been intended originally for local sale in Bali. For this reason the information on the labels was printed in Malay, the lingua franca of the archipelago, and in some cases even in Balinese script. The ambitious plan to develop an indigenous market was a complete failure, however, since few Balinese were interested in this new and expensive technology—especially when there was a world of live performances happening daily in the thousands of temples and households throughout the island. McPhee was the only customer to purchase these 78 rpm discs in an entire year from one frustrated dealer; his collection contains most of the copies that are still preserved to this day, for the agent later smashed the remaining stock in a fit of rage (McPhee 1946: 72).

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

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

Much has come to light in the way of discs and information since Toth’s account. In fact, a Chinese shopkeeper by the name of Ang Ban Siong continued to keep the Beka records in stock at his general store, Toko Surabaya, selling household merchandise in Denpasar up until the Japanese occupation in 1942, when he moved his family to Sayan, Ubud.² A young lady named Nancy Dean from Rochester, New York, sent by her parents on the proverbial “South Sea Island cruise” in 1936 to separate her from a sweetheart, bought a

¹ Toth 1980: 16–17

² Conversation with Ang Bang Siong’s daughter (2009)

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

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

Eighty years after the recording sessions, as we acquired the records and transferred them to CD, our research team visited the oldest knowledgeable artists—many in their 80s or 90s and three at the age of 100—in villages whose musicians and singers were recorded in 1928—and often the children of those artists, now in their 70s and 80s. We would bring a boombox and play a CD of music that no one had heard for eighty years. While some of the repertoire has endured, much of the style and aesthetic has changed and many compositions have been forgotten. Some families would give us photographs of the artists of 1928. Another photo, acquired at the New York Public Library, led to our discovery of one of the two living artists known to have participated in the 1928 sessions. Our team visited this ninety-one year-old woman, Mémén Redia (formerly Ni Wayan Pempen), who was a solo singer at the age of ten or eleven for Kedaton’s *jangér* group (CD #5). Mémén Redia described the recording session in detail and still remembered all the lyrics, correcting our

³ According to her friend, ethnomusicologist Ellen Koskoff (email 2003)

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

earlier transcriptions. She recalled the recording taking place in the open air, on the ground and under a *tataring* ‘temporary structure of bamboo’ and *kelangsah* ‘woven coconut leaves’ near the village center. She suggested that some of the other recording sessions might have been at a *balé banjar* ‘central hamlet building’ open on three sides with brick or mud wall and floor, and a roof of woven coconut leaves or thatch with bamboo and coconut wood beams. Many older-generation Balinese we visited refer to the old records and record players collectively as *orgel* rather than the Indonesian *piringan hitam* ‘black plates’, perhaps because the record players might have been thought of as related to Dutch orgel pipe organs, being a machine that produces music.

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

A missing link in previous discussions of the recordings is Ida Boda (a.k.a. Ida Bagus Boda⁹), surely an invaluable advisor to Beka—and possibly Odeon and Walter Spies—in choosing the artists and *gamelan* ensembles. From our research we can make this assumption based on the fact that so many of the *gamelan* groups and singers had close relations with Ida Boda, either being his students or fellow performers. Ida Boda was a

⁵ Personal communication with Philip Yampolsky (2002)

⁶ Personal email correspondence with John Stowell (2014)

⁷ Personal email correspondence with David Sandberg (2009 and 2014)

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

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

renowned *légong* teacher and *topéng panasar*¹⁰ ‘mask dance vocalist, comic and narrator’, performing with Ida Bagus Oka Kerebuak of Geria Pidada, Klungkung (featured on this CD) and more frequently with Ida Bagus Rai Purya and I Madé Nyarikan Sariada (CD #5). Innovator and networker, Ida Boda was the *légong* master for the *gamelan kebyar* of Belaluan (CD #1 and #4), taught *légong* to the *gong Kebyar* and dancers of Busungbiu (Bali 1928: CD #1), sang *mabebasan* with Ni Dayu Madé Rai (who is heard on this CD),¹¹ performed *jangér* with the ensemble of Kedaton (CD #5) after which he became teacher for their rival group from the neighboring village of Bengkel in the 1930s. While these two *jangér* groups battled each other as artistic competitors¹² Ida Boda clearly transcended the rivalries,¹³ as evidenced by Arthur Fleischmann’s photographs from the period between 1937–39, in which he is seen performing as *panasar* with the *jangér* group of Kedaton.¹⁴ He danced *topéng* with the *gamelan angklung* of Banjar Bun (CD #4) and performed *Cupak* with the *gendér wayang batél* ensemble of Kaliungu (CD #3) as well as with Ida Bagus Oka Kerebuak. His student Nyoman Kalér (1892–1969), composer-choreographer-theorist-educator, taught the *gamelan jogéd* of Pagan (CD #3) and the *angklung* of Pemogan (CD #4), and led the *gamelan palégongan* of Kelandis (CD #3). Ida Boda surely knew the *Sasak cepung* group recorded in Lombok (CD #5) from his many musical excursions there and even played a startling *suling* ‘bamboo flute’ solo for one tune recorded in 1928 (CD #4).

Among the discs on this CD series are several that the young Canadian composer and pianist Colin McPhee (1900–1964) heard in New York soon after their release.¹⁵ Upon listening to the 1928 Odeon recordings, McPhee and his wife, anthropologist Jane Belo, were inspired to embark on a visit to Bali in 1931 which grew into a research expedition to consume them over the course of eight years and lead to his major work of scholarship, *Music in Bali* and her work with Margaret Mead and Gregory Bateson as well as her own books including *Trance in Bali*.

After four years in Bali, McPhee wrote an article, “The Absolute Music of Bali,” for the journal *Modern Music*, positing: “what inspires the musician with wonder and envy, is the satisfactory *raison d’être* of music in the community. The musicians are an integral part of

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

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

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

¹³ According to Ida Bagus Pujiarsa (1947–)

¹⁴ Fleischmann 2007

¹⁵ “Then in 1929, I think it was, we were given in New York City the opportunity to hear the first recordings of Balinese music, which had been made by Odeon under the direction of Walter Spies. The records we heard were brought to us by Claire Holt and Gela Archipenko (wife of the sculptor) who had just returned from a visit to Java and Bali...We decided to go the following winter...That was in 1930–1...” Belo: *Traditional Balinese Culture*: 1970: xviii. But according to the New York Public Library’s Guide to the Holt, Claire, 1901–1970. Papers, ca 1928–1970, (<http://www.nypl.org/research/manuscripts/dance/danholt.xml>), Holt’s first trip to Indonesia was in 1930.

the social group, fitting in among ironsmiths and goldsmiths, architects and scribes, dancers and actors, as constituents of each village complex. Modest and unassuming, they nevertheless take great pride in their art, an art which, however, is so impersonal that the composer himself has lost his identity.”¹⁶

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

A Sketch of the Time Period of these Recordings

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

Each fell in “a traditional way to signal the ‘ending’ of a kingdom, and indeed the word *puputan* means ‘ending’. The *puputan* was both a sign to other kings of an end, and a way to achieve liberation of the soul by death in battle.”¹⁸ Adrian Vickers continues, “...the Dutch moved on the capital of Denpasar. On the morning of 20 September the king, his family and thousands of armed followers all dressed in white and ready to meet death in battle, marched out to meet the Dutch. Each of the leading warriors ran amuk in turn, marching on as if bullets would bounce off their bodies. The Dutch opened fire on ‘women with weapons in their hands, lance or kris, and children in their arms’ who ‘advanced fearlessly upon the troops and sought death’...surrender was impossible: ‘where an attempt was made to disarm them this only led to an increase in our losses. The survivors were repeatedly called on to surrender, but in vain’. The king, his family and followers advanced relentlessly, killing themselves and any Dutch troops who came within range as they went. The Dutch later tried to cover up the death toll, but while it was fairly light on the Dutch side, well over 1000 Balinese were killed.”¹⁹

¹⁶ McPhee 1935: 163

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

¹⁸ Vickers 1989: 34

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

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

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

Various manifestations of Balinese modernism are exemplified by the emergence—most likely in the teens—of *jangér* (heard on Bali 1928: CD #5).²² One clear influence on *jangér* was *Komedie Stamboel*, the Malay-language European-influenced theater which first appeared in Surabaya, Java in 1891.²³ Seemingly innocuous and lightweight to foreigners²⁴ but well-loved by most Balinese 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;²⁵ 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

²⁰ Conversation (2006)

²¹ Mardika 2011: 28

²² According to I Madé Kredek of Singapadu, *jangér* first emerged at the beginning of the 20th century in Menyali, North Bali (Bandem 2004: 148-52), a view also confirmed by I Gdé Budasi from Menyali (conversation 2013).

²³ See Achmad, 2006: 31 and Cohen 2006: 21

²⁴ Covarrubias 1937: 251–255

²⁵ Conversation with I Madé Monog (2007)

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.

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

In the 1920s *gamelan gong kebyar* and related dances were starting to be seen and heard across both North and South; the compositions recorded in 1928 from Belaluan, Pangkung, Busungbiu and Kuta represent a revolutionary shift in musical and choreographic aesthetics. I Ketut Marya (1897 or 1898–1968), spelled Mario by Covarrubias and other westerners, had just recently created his *Igel Trompong* (*Tari Trompong*) and *Igel Jongkok*, the dance later known as *Kebyar Duduk*. Of the first written account of kebyar McPhee relates, "According to the Regent of *Buléléng*, Anak Agung Gdé Gusti Djelantik, who told me in 1937 that he noted the date in his diary at the time, the first *kebyar* music was publicly heard in December 1915, when several leading North Balinese gamelans held a gamelan competition in Jagaraga..."²⁶

Juxtaposition and re-interpretation were essential to I Wayan Lotring (1898–1983), a master of Balinese modernism and leader of the *gamelan palégongan*²⁷ in the coastal village of Kuta. His brilliant compositions startled and inspired musicians throughout the island. Lotring was a superb player of *gendér wayang*, the virtuosic quartet of ten-keyed metallophones that accompanies *wayang* shadow puppet theater. But his major musical innovation centered on *palégongan*, the *gamelan* associated with *légong*, the elaborately choreographed court dance. One hears in *palégongan* a more fluid and lyrical style than in *gamelan gong*. But Lotring introduced rhapsodic melodic fantasies and subtle rhythmic shifts of phrasing often inspired by other traditional genres. His *Gambangan*, *Gegendéran*, and *Gegénggongan* compositions were modern visions inspired by musical elements within these traditional forms.

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

²⁶ McPhee 1966: 328

²⁷ *Palégongan* is the *gamelan* genre accompanying *légong* dance but its repertoire includes diverse dramatic and dance styles as well as purely musical works.

and by employing spiritual magic against one another.²⁸ While competition has fueled creativity, Balinese arts have also flourished as a result of generous cooperation between artists of different villages and regions. For example, during *kebyar*'s early developmental phase, musical leaders from the northern village of Ringdikit came to Belaluan, South Bali, to exchange repertoires. As a result Belaluan's *kebyar* was infused with the North's revolutionary style and Ringdikit acquired knowledge of *légong* music and dance.²⁹ Even earlier, notable *légong* masters from more southern regions taught in the North, such as I Gentih from Kediri, Tabanan, who taught the female *leko* (*nandir* is the male version and both were accompanied by bamboo *rindik*) dance in Jagaraga,³⁰ and whose student Pan Wandres is generally credited with turning it into *kebyar leko* and later into a genre called *kebyar légong*, subsequently adapted into *Teruna Jaya* by his student, Gdé Manik of Jagaraga. Ni Nengah Musti (1934–) from Bubunan and later Kedis learned *kebyar légong* from Pak Gentih and tells us she did not hear that term used even around 1940. Instead it was referred to simply as *Légong Lasem* or *Légong Kapi Raja* 'Monkey King' (a version of the *Subali–Sugriwa* story within the *Ramayana*³¹) depending on the narrative enacted. She also informs us that contrary to popular wisdom, I Gentih was the teacher and Pan Wandres the dancer for whom he created *kebyar légong*.

The late 19th century, throughout the island, witnessed a creative era of Balinese–language (or a mix of *Kawi* 'Old Javanese' and Balinese) *geguritan* poetic literature and its song genre (*pupuh*) taking on historical, mystical and romantic themes as well as sociopolitical topics. At the turn of the century, a revival of interest in classical *kakawin* texts led to a plethora of *sekaa papaosan* 'literary clubs' emphasizing the skills of recitation in *Kawi* and translation into the Balinese language. Another popular form, *palawakia*, refers to non-metric prose *Parwa* texts from the *Mahabharata* recited in broad melodic contours. Literary clubs from different villages would compete against one another before ever-increasing audiences at ceremonial religious events and at night markets. Sometimes the *juru baca* (*pangwacen*) 'singer'/'reader' and *juru basa* (*paneges*) translator would sit amidst a *gamelan* ensemble intoning *kakawin* verses from the *Bharatayuddha* section of the *Mahabharata*, or individual musicians in the *gamelan* might sing a verse of impromptu *kakawin*. (It was expected of musicians to be familiar with *kakawin* in order to respond musically to the sung texts). The surrounding *gamelan gong* would play short instrumental interludes from the classical repertoire and increasingly in the flashier musical phrasing that became *kebyar*. Most significantly, a solo singer would alternate his vocalizing by playfully rendering melodies on the solo *trompong*, a row of tuned, knobbed gongs, performed with some *gaya* 'style' or 'flourish'. It is uncertain at which point this *trompong* playing began to resemble baton–twirling in a marching band or *main sulap* 'sleight of hand'. The *Palawakia* dance performed today derives from this practice, generally credited to I Marya's *Igel Trompong* although alternative origins have come to light.³² Elders in Bungkulan, North Bali, have said that the musical dynamics of Dutch military marching

²⁸ Conversation with I Madé Monog, personal (2007)

²⁹ Covarrubias 1937: 210

³⁰ Conversation with Pandé Madé Sukerta (2006)

³¹ The *légong* versions of the *Subali–Sugriwa* story are usually called *Kutir* or *Jobog*

³² Simpen 1979 and Herbst 2009

bands influenced the nascent *kebyar* aesthetic.³³ (Admittedly, the influence seems to have been limited to the element of explosive energy and baton twirling).

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

The Balinese *Gamelan*

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

One feature unique to Bali is a precise tuning system of *ombak* 'waves' (acoustical beats), also referred to as *getaran* 'vibrations', responsible for the signature shimmering sound of Balinese *gamelan*. Instruments are arranged in pairs with each pitch of the *pangumbang* 'hummer' (*ngumbang* is a word for bee) tuned between five and eight cycles per second lower than its corresponding *pangisep* 'sucker' mate (from *ngisep*, to suck), not coincidentally borrowing from words associated with the activities of honeybees.³⁴ According to *pandé krawang* Pan Santra (Pandé Madé Sebeng, son of Pandé Aseman) of Tihingan and Pandé Madé Gabléran of Blahbatu,³⁵ *kebyar* is generally tuned to an eight cycles per second differential, creating a consistently rapid pulse of vibrations even within slow, lyrical melodies. *Gendér wayang* is tuned to five or six *ombak* per second and *palégongan* six or seven. Composer Wayan Beratha, also a *gamelan* maker and tuner, concurred with these numbers, adding that he preferred *angklung*—most commonly associated with music for death rituals such as cremation—to be in the slower six *ombak* per second range so it resembles a person weeping.³⁶

³³ "Menurut beberapa penuturan tetua dahulu, dinamika gong kebyar seperti itu tercipta antara lain akibat pengaruh dinamika marching band Belanda, yang kemudian dipadankan dalam musik gong yang membuahkan gong kebyar seperti kita warisi." Sudhyatmaka Sugriwa 2008: 72

³⁴ An alternative and very common meaning within the activity of making music is *ngumbang* 'loud' and *ngisep* 'quiet', 'soft'.

³⁵ Both personal conversations (1972 and 1980)

³⁶ Personal conversation (2009)

Gamelan repertoires and varying instrumentation are associated with specific ceremonies, dance and drama repertoires, or recreational activities. *Gamelan* most commonly utilize a five-tone octave, whether it be in the tuning of *saih gendér wayang* tuning (related to the Javanese *sléndro*), its four-tone relative *saih angklung* specific to *gamelan angklung*, or the *saih selisir* or *pagongan* tuning (related to the Javanese *pélog*) of most other genres such as *kebyar*, *palégongan* and *gong gedé*. *Selisir* is actually one of five tunings derived from a *saih pitu* ‘row of seven’ system still used in a quasi-modal manner by older and more rarely-heard ensembles such as *gamelan gambuh*, some *semar pagulingan*, and *gambang*, *slonding*, *luang*, *gamelan saron*, as well as a recent resurgence of *saih pitu* in numerous innovative manifestations.³⁷ Compositions in each of these derived tunings may be limited to a specific set of five tones per octave (*kebyar* or *palégongan*, for instance) or include six or seven tones. The *suling* (bamboo flute) provides additional pitches and tonal shadings, as do singers, who may join with the *gamelan*. In fact, within the diverse range of vocal music are a great many unnamed tunings often utilizing many more tones per octave including a rich sampling of microtones. Although the Javanese terms *sléndro* and *pélog* are mentioned in the Balinese *Prakempa* and *Aji Gurnita*, commonly believed to be 19th-century texts,³⁸ they only came into common usage in the 1960s after being introduced by I Nyoman Rembang, I Gusti Putu Madé Geria and I Nyoman Kalér, theorists and faculty at the KOKAR conservatory, all of whom had taught at KOKAR Surakarta, Java. Previously, Balinese people would refer to “*sléndro*” as *saih gendér* (*wayang*) or *saih angklung* and use the specific *saih*, *patutan*, or *tekep* ‘mode’ name such as *selisir* to describe the tuning of *gamelan gong* and *palégongan*.³⁹ Partly because of a perception that the *gong kebyar* tuning of *selisir* has come to dominate the Balinese public’s sense of intonation—and in general parlance *pélog* has become synonymous with this particular tuning—there is currently a trend underway amongst many artists and educators to steer away altogether from the terms *pélog* and *sléndro* so as to avoid generalization and recognize the great variety of tonalities. In fact, up until the 1970s it was generally said that no two Balinese *gamelan* sets were identical. And although a loss of local distinctiveness has resulted from the trend toward standardization enveloping *gamelan kebyar* and other genres – due to the island-wide influence of the arts academies and the annual Bali Arts Festival – there is still a distinct tonal character to a great many *gamelan*.

The unique collection of tuned gongs, gong-chimes, drums and flat metallophones associated with the *gamelan* styles of Bali and Java, appears to have developed between the construction of the 9th-century Borobudur Buddhist temple and the arrival of the first Dutch expedition in 1595. Nyoman Rembang (1973: 42) classified the *tua* ‘old’ period as comprising *gambang*, *luang*, *slonding*, *gendér wayang*, *angklung*, *saron* (*caruk*) and others. The historical era following the conquest of Bali by the Javanese kingdom of Majapahit in 1342 is described by Rembang as the *madya* ‘middle’ period, which reached its height during the “golden age of Gélgél” lasting from 1500–1651. The mid-16th century reign of King Waturenggong (Baturénggong) flourished in partnership with the seminal priest Nirartha. Musical genres associated with this cultural flowering included *gambuh*, *Semar Pagulingan*, *palégongan*, *bebarongan*, *bebonangan*, *gong gedé*, and *gandrung* (*jogéd*

³⁷ See Vitale: 2002 and McPhee 1966: 36–55

³⁸ Bandem: 1986

³⁹ Conversations with I Madé Lebah and I Nyoman Sumandhi (1980); I Wayan Sinti (1974 and 2008)

pingitan). Rembang's *baru* 'new' category includes *gong kebyar*, *jangér*, *jogéd bumbung*, *gong suling*, and five-tone (six or seven-key) *angklung*. In its most expanded form, Balinese *gamelan* is organized into instrumental stratification spanning over five octaves:

- a. Basic statement of the melody within a one or one and a half octave range.
- b. Articulation at regular time intervals of the basic melody, generally every four tones.
- c. Full melodic expression, ranging from two to three octaves.
- d. Doubling and paraphrasing in the octave above.
- e. Ornamental figuration of the melody.
- f. Punctuation of larger time intervals (the general function of the gongs).
- g. Drumming, with one or two musicians playing two-headed cylinder-shaped drums, using their hands or a single mallet, which conducts the group and provides a propulsive and contrapuntal rhythmic undercurrent.

Evan Ziporyn comments on the categories above: “*b*, *d*, *e* and *f* are aspects of a central organizing principle, i.e., the stratification/punctuation of melody at every level of the operation. The music is essentially one melody, which is then either distilled or elaborated in different registers. That is, it cannot really be described as either homophonic or polyphonic—it is one melody that takes on differing forms depending on the register and instrument.”⁴⁰ “An applicable term for this kind of stratification is ‘heterophony’, although one which functions quite differently than other forms found in the Middle East and Java.”⁴¹

Given the prominence of *céngcéng* and *kempli* (a knobbed kettle-shaped horizontal-positioned *gong* which functions as beat-keeper as does *kajar* in other ensembles) in modern *kebyar*, it is striking that these instruments are rarely heard on the 1928 recordings, possibly on the advice of the recording sessions’ producers.⁴² But the recently-discovered McPhee and Covarrubias films from the 1930s show *kebyar* ensembles with *kempli* as well as two or three musicians playing *céngcéng angkep* (also called *rincik* or *rincik gedé*), for which each has two cymbals resting on the cymbal stand—facing up—while the musician plays them with another two. This is another of *kebyar*’s innovations for new compositions as well as traditional *lelambatan*—a cross between the smaller *rincik* of *gamelan palégongan* and the much larger and dominating *céngcéng kopyak* of *gong gedé* played by a larger group of musicians each of whom has two big face-up, free-lying cymbals each of which is hit by a matching cymbal.

Colin McPhee observed in the 1930s that musical notations were not used in teaching or rehearsing but rather as a means of preserving compositions for posterity or as a reference when the music has been forgotten.⁴³ Traditionally, and even most often today in the arts institutes, musicians learn their parts by rote. Melodies are sung using variants on the names of each pitch of the scale: *nding*, *ndong*, *ndéng*, *ndung*, *ndang*⁴⁴. As the music is

⁴⁰ Email correspondence (2009)

⁴¹ Subsequent email correspondence (2015)

⁴² One exception is the opening phrase of Lotring’s *Gambangan* (Track #7).

⁴³ McPhee 1966: 56

⁴⁴ Often written *ding-dong-déng-dung-dang* and often vocalized in the teaching process as *ning-nong-néng-nung-nang* or *nir-nor-nér-nur-nar* or as *nyir-nyor-nyér-nyur-nyar*

highly structured, improvisation is reserved for the leading drum, the flute, or solo instruments in specific contexts. However, *gendér wayang* musicians, at least in the village of Sukawati, have a highly evolved practice of structured improvisation⁴⁵. Schools and many contemporary composers use a notation system combining Javanese *kepatihan* for rhythmic dynamics and Balinese *aksara* ‘letters’ for vowels indicating pitch as described above.

Istilah ‘terminology’ can vary from village to village and region to region or even reflect an individual musician’s vocabulary. Our goal in these CD notes is to include a variety of local terminologies from Belaluan, Pungkung and Busungbiu in hopes that some light may be shed on their particular musical concepts and ethno-poetics. But although musicians may be very specific at times, many terms such as *norot*, *notol–noltol–neteg*, *ngucek–norét–norék*, *oncangan* and *nyogcag* can be interchangeable in different contexts and personal vocabularies. The terms are often used more to describe the kinetics of a physical action of playing than an abstract musical concept or prescribed pedagogy.

Titles of compositions may describe a dramatic, ritual or literary context associated with the music or humorous allusions to nature, but are often images reflecting the composer’s inspiration or whatever passed through his mind during or after creation.

The twenty-three recordings on the accompanying CD provide evidence of an interconnected world at a time of transition, from Titih’s pre-*palégongan* style of *Semar Pagulingan* to Wayan Lotring’s music for *Calonarang* (a genre that had just evolved in the few decades preceding the arrival of Odeon and Beka), reflecting its archaic *gambuh* origins through choreography, melodies and dramatic characterization. Lotring’s exploratory *palégongan* compositions cleverly referenced older forms such as *gambang* while celebrating greater freedom.

⁴⁵ Nicholas Gray (2011) devotes an entire book to the subject.



Légong at Bedulu

Photo by Walter Spies, reproduced by kind permission of the Walter Spies Foundation, Holland



Légong at Bedulu: *pangipuk* (love dance)
Photo by Walter Spies, reproduced by kind permission of the Walter Spies Foundation, Holland



Ni Luh Cawan and Ni Nyoman Sadri dancing *legegong*
Photo by Arthur Fleischmann circa 1937-39
Reproduced by kind permission of the Arthur Fleischmann family



Gamelan palégongan of Kapal: *gangs*a *pacek* and *céngcéng*

Photo by Colin McPhee circa 1931–38

Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

Perspectives on Sukawati as a Nexus of *Légong* and *Wayang* Innovation

The heart of *légong* dance and music evolution, repertoire and training during the latter half of the 19th century until the 1920s was Sukawati, with its seminal master teachers Anak Agung Rai Perit (–1929), Déwa Putu Belacing, and I Madé Bambang Duaja. They taught the next generation of *légong* masters that included Wayan Lotring, Ida Bagus Boda (1870–1965) from Negara/Batuan, Sukawati, who later settled in Kaliungu, Badung (now Denpasar); I Nyoman Kalér (1892–1969) from Pamogan, Badung; and I Gusti Bagus Djelantik (1905–1945) from Saba, Gianyar.

The most often heard story of the evolution of *légong* is described by Bandem and deBoer:

An account of its origin, around the turn of the 19th century, is given in the *Babad Dalem Sukawati*, a genealogical chronicle of the princes of Sukawati, a village in Gianyar Province long famed for its excellence in the performing arts. According to the story, Legong was created as a result of a vision that came to

the ruling prince, I Déwa Agung Madé Karna, renowned for his spiritual powers. When meditating at the Pura Payogan Agung (Temple of the Great Meditation) in Ketewel village near Sukawati, I Déwa Agung Madé Karna dreamed that he saw celestial maidens performing a dance while in trance, as in the Sang Hyang Dedari, but they were dressed in colorful costumes instead of white and wore golden head-dresses instead of simple head-cloths. When he awoke, the king called for the headman of Ketewel village and asked him to make some masks and create a dance resembling what he had seen in his dream.

Nine sacred masks, representing the nine celestial maidens of Hindu mythology, were carved and painted by an artisan of the village. These masks are still kept at the Pura Payogan Agung, where the dance is performed every six months. Two young Sang Hyang dancers were enlisted to perform with the masks and were taught a new dance—Sang Hyang Legong—composed for the occasion.

In the mid-nineteenth century, a group directed by I Gusti Ngurah Jelantik (of the Jelantik family of Blahbatuh) created a new dance, Nandir, in a style similar to Sang Hyang Legong. In this new form, the dancers were three young boys and masks were not used. Nandir was seen by Déwa Manggis, King of Gianyar, who was so impressed by it that he commissioned a pair of artists from Sukawati to create a similar dance for the young girls of his court. The result of the efforts was the direct source for Legong as it exists today.⁴⁶

Madé Bandem was given this information by I Ketut Rinda, noted performer and scholar from Blahbatuh (±1906–1980+)⁴⁷ who was very familiar with the *Babad Manggis* (royal chronicles of Gianyar) as well as *Babad Blahbatuh*.⁴⁸

Ni Nyoman Sudéwi (2011: 137) discusses the account of Julian Jacobs (1883: 68) who observed *légong* while visiting near the *puri* of Gianyar around 1881: “Semar Pagulingan...only used to accompany gandrung, légong and jogéd gegudegan.” In the most exhaustive study of *légong* history to date, Sudéwi quotes from a lontar dated Çaka 1802 (1880 CE) that describes I Déwa Manggis Sukawati, seated in Gianyar, urging a group of eight dance masters, *gambuh* dancers, and musicians to develop a new genre that, unlike *Sang Hyang légong tapel*, would not use masks, and is also different from *nandir*. I Déwa (Anak Agung) Rai Perit made the proposal they use the *Malat* story, specifically the *pangipuk Lasem* (the wooing scene between the King of Lasem and his captive Rangkesari as he prepares to leave, into *angkatan–batél maya* ‘his departure for battle’ and ending with the king being struck by the *goak* ‘crow’).⁴⁹ With permission from the Déwa Manggis, the

⁴⁶ 1981: 71-72

⁴⁷ Email correspondence with Madé Bandem (2015)

⁴⁸ Ketut Rinda’s family was originally from Batuan, Sukawati (personal conversation 1980)).

⁴⁹ *Dalang* Ketut Kodi explains the beautiful ambiguity of the *pangipuk* in which Rangkesari refuses Prabu Lasem’s advances—but at the same time the creators of *légong* Lasem wanted a love scene, so the dancers and *juru tandak* ‘narrator’ also conjure an abstract picture of Rangkesari with Panji, her true lover.

artists exchanged ideas on how to develop this dance, after which rehearsals at the Puri Gianyar resulted in *Légong Lasem*.⁵⁰

This historical confluence of artists and artistically-inclined rulers would mark the beginning of the very substantive choreographic, structural and dramaturgical influences of classical *gambuh* dance drama on *Légong Lasem* and all subsequent *légong* stories. Around 1895 Rai Perit, Madé Duaja and Déwa Belacing were encouraged to develop a distinct Sukawati *légong* style with the full support of the *punggawa* ‘retainer’ of Sukawati, following a period of warfare between the various kingdoms that had driven two of the three artists into exile (Sudéwi 2011: 138-40).

A local narrative offered by Sukawati musician Kadék Suartaya provides information regarding the artistic nexus that was Sukawati at the turn of the 20th century. Anak Agung Rai Perit was originally from the *puri* ‘royal residence’ of Tegalalang, which had family connections with the Puri Paang in Sukawati, where he relocated at a very young age.⁵¹ Déwa Belacing left a mysterious history as he was from an unknown location outside Sukawati and there is no trace of any descendants of his in Sukawati. The present occupants of his land have no knowledge of his life story.

Madé Bambang Duaja (master of *tabuh* ‘musical repertoire’ for *légong*) was one of many who were *disélong* ‘exiled’ to the neighboring island of Nusa Penida by the *raja* (*Déwa Agung*) of Klungkung upon defeating the *raja* (*Déwa Manggis*) of Gianyar around 1890. Others exiled at the time were the renowned *dalang* Wayan Kerekek and *gambuh* performer I Wawuh. According to Nyoman Sudéwi, I Déwa Gdé Rai Perit (his title at that time) was also held hostage by the *raja* of Klungkung but handed over to the *raja* of Karangasem in order to teach dance to his sons and daughters – and treated as a guest rather than a captive.⁵² During his exile on Nusa Penida, Madé Duaja helped establish a *parwa* ensemble, a dance drama performing episodes from the Mahabharata epic, just as *wayang wong* performs Ramayana stories.⁵³ He eventually moved back to Sukawati but Bambang, as he was known, clearly developed *pasuwitran* ‘strong friendships’ with residents of Nusa Penida so that they were considered as family, and to this day, his family in Banjar Babakan, Sukawati enjoys the company of these descendants for a variety of religious ceremonies. *Dalang* Kerekek was able to move from exile on Nusa Penida to Tanjung Benoa (near Kuta) on mainland Bali, where, similarly, he developed friendships that have been maintained over the years – especially on ritual occasions – between his family and those from Tanjung.

Dalang Kerekek was the father of I Nyoman Geranyam, and both were often accompanied by Wayan Lotring of Kuta as one of four *gendér* ‘metallophone’ players. The influence of

⁵⁰ Sudéwi (2011: 138) quotes from a manuscript provided by I Wayan Turun, *lontar* specialist from Sumerta, Denpasar. The text derives from the *Babad Dalem* collection.

⁵¹ Kusuma Arini writes, “Before 1928, *légong* was fostered by the Puri Agung Peliatan. According to the *Babad Dalem* Sukawati, artistic life at Puri Peliatan and Puri Tegalalang was influenced by Puri Sukawati due to family relations” (2011: 17; my translation).

⁵² 2011: 134–135

⁵³ Also confirmed by Wayan Nartha, *dalang* and *gendér* player from Sukawati.

légong on *wayang* ‘shadow puppet theater’ was significant. Lisa Gold (1998: 253-54) has written:

Granyam, known as dancer and dalang, was largely responsible for many *wayang* innovations, including bringing dance movements and gong kebyar elements to *wayang*. Dancers and dalang were influenced by his *wayang* and dance movements and the crossover between these two artforms flourished (Dibia p.c.). He became known for his *wayang luh* (female *wayang* characters) movements which drew on *Légong* movements, especially seen in the final *pangecet* to *Rebong*...in which his *cepala* strokes on the empty *kropak* (puppet box) played the *kendang* (drum) patterns from the *pangecet* to *Legong* as he danced the female *legong* puppets in the *legong* dance movements. The *wayang luh* are clearly female dancers, usually attendants or nobility of the court, and therefore their dancing *legong* seems only natural; however, this does not explain *Legong* movements in the *igel kayonan* (*kayonan* dances). Granyam seems to be responsible for influencing the shape of *kayonan* dances as they are still performed today in Sukawati, although it is impossible to know for certain to what extent.⁵⁴

Gold has also written (1998: 68):

During Granyam’s youth, Lotring, the renowned performer from Kuta, visited Sukawati where he taught music for an extended period of time while studying *legong*...Lotring in turn reworked the musical accompaniment of *Legong* in his own style, a version which is still popular. Lotring had much influence over many aspects of Granyam’s performance style, especially in his adaptation of dance movements and rhythms for puppet manipulation and gender *wayang* accompaniment...In particular, Lotring inspired Granyam to incorporate elements of the dance form, *Legong Kraton*, into *wayang* as the *pengipuk* section of the love music, *Rebong*...and inspired by dance, Granyam changed the *kayonan* dance choreography.

This creative evolution involving Lotring and Granyam extended its influence to future generations of dalangs including I Madé Sija of Bona and I Ketut Madra, I Wayan Wija, I Wayan Nartha and I Madé Juwanda from Sukawati.

McPhee writes:

Lotring was by no means the only composer of music for the *légong gamelan* during the thirties. In attending performances of *légong* and *Chalonarang* put on by the clubs of countless villages, one could continually hear bright new music composed for the occasion by local musicians. Some of these were older men, with long musical experience. Others were mere youths, with little if any technical knowledge of music beyond that acquired since joining the *gamelan*.

⁵⁴ *Proyek Rangsangan 1977*: 39 gives Granyam’s lifespan as ±1913–1968 with his *ngabén* cremation in 1972. Gold 1998: 68 writes, “According to [Wayan] Loceng, Granyam was born around 1900 and died around 1975.”

A few, such as the Anak Agungs of Saba and Lukluk, princely amateurs of music, owned their own gamelans, trained their dancers themselves, and on occasion could rival Lotring in musical inventiveness. Musicians in search of new ideas traveled about considerably, hearing other gamelans at festival time, borrowing this, discarding that, and introducing new ideas into their own compositions.⁵⁵ While few of these compositions approached Lotring's in craftsmanship, all showed in one way or another much creative imagination and a general liberation from the older established forms. It was the golden age of the gamelan palégongan.⁵⁶

With regard to this collective creative process, Nyoman Astita points out the common practice of *maguru kuping* 'learning by ear' extended to the process of dissemination described by McPhee, wherein musicians and composers might learn more by observation than actual playing.⁵⁷

Gamelan Semar Pagulingan of Titih

Gamelan Semar Pagulingan can be interpreted both as 'Gamelan of Love in the Bedchamber' or 'Gamelan of the Love God in the Bedchamber'. *Semara* 'love' is also the name for 'The Love God' (also spelled Smara) and *pagulingan* is 'a place to sleep'. During pre-colonial times *Semar Pagulingan* were often played just outside the private residence of a *raja* during meals, times of leisure, and when the *raja* was otherwise engaged in pleasure or sleep with one of his wives. Such a *gamelan* would generally be played by musicians from both the *puri* as well as commoners from surrounding villages.

According to musician Dé Guh (1920–2004), the *gamelan Semar Pagulingan* in the *banjar* 'village' Titih, Badung (now Denpasar) was on loan from the Jeroan Kapaon, affiliated with the Puri Pemecutan. I Nyoman Wisura and others have pointed out that given that association, the instruments very well might have originated at the palace. The instruments were owned by I Gusti Putu Pegig who, due to personal financial needs, *ngadéang* 'pawned' them to the musicians of Titih in 1924, a traditional practice of *gedadén* for getting a loan using a *gamelan* as collateral. Gusti Putu Pegig and the Jeroan Kapaon already had relations with Dé Gog in Titih (the father of Dé Guh). According to Dé Guh, this *gamelan Semar Pagulingan* consisted of twelve metallophones (two *jégog*, two *jublag*, four *gangsa*, four upper-octave *gangsa barang*), *kemong* 'small high-pitched, hanging gong', two *gentorak* 'small tree of bells', *céngcéng* 'cymbals', *trompong* 'row of kettle-shaped gong chimes' a ten-keyed *curing* 'small, metal-keyed xylophone' a *kempur* 'small gong' and only one *kendang* 'drum'. The absence of a second *kendang*, *kajar*, and *kempli* presumably reflected a lack of financial resources and more broadly, the *désa-kala-patra*

⁵⁵ Nicholas Gray 2011: 134-35 (and throughout his book) explores creativity, composition and improvisational practices amongst Sukawati's *gendér wayang* musicians, as well as those of Budakeling, Karangasem, based on in-depth interviews with many players including Wayan Locéng, Ketut Buda Astra and Ida Wayan Granoka.

⁵⁶ 1966: 326

⁵⁷ Conversation (2015)

‘place-time and context’ of post-Puputan Badung. Gusti Putu Pegig himself taught the compositions with the help of I Madé Cekig from Titih.⁵⁸

The *Semar Pagulingan* of Titih continued to flourish until sometime around the Japanese occupation (1942) during World War II. At this time the owner of the instruments in Kepaon asked for them to be returned, likely to have the bronze melted down to obtain cash. In 1960 Dé Guh had the intention of borrowing the *gamelan* again, but all that remained were the two *jublag* and two *gangsa*. Dé Guh had these *gangsa* and *jublag* melted down to be re-forged to construct two *gangsa* in the *gong kebyar* style, to be used for rehearsals at his home. Banjar Titih did not have the financial resources to buy a *gamelan*, so the *sekaa* ‘music club’ consequently borrowed a *gamelan gong kebyar* from someone in Suwung. This *gamelan* was played by the *sekaa* of Titih as a source of income by which they accumulated enough – along with contributions from *sekaa* members – to buy their own *gamelan kebyar* which has been preserved to the present day. However, the only currently active music ensemble in Titih is a *gamelan angklung*.⁵⁹

Upon hearing these recordings, many musicians ask whether it is a seven-tone *gamelan saih pitu*. The relatively small interval between the third and fourth tones, *déng* and *dung*, and corresponding large interval between *dung* and *dang*, the fourth and fifth tones of the *saih* ‘scale’ give an initial impression that this could be one of several *patutan* ‘modes’. This, as well as the delicate resonance of the instruments, lead many to hear it at first as a classical *Semar Pagulingan saih pitu*. But that sequence of intervals is also found occasionally in other five-tone *gamelan gong*, *palégongan* and *Semar Pagulingan*, which most commonly use a *saih gong* ‘similar to *gamelan gong*’ tuning called *selisir*, and the musical term of classification for such tunings is *begbeg* ‘consistent’, implying more even intervals than *nirus* ‘tapered’, which suggests a larger interval between the *déng* and *dung*, creating a smaller, tapered, one between *dung* and its upper neighbor *dang*. The three *gending* ‘compositions’ recorded in 1928 are, according to Dé Guh, representative of the Titih style. The one *kendang* emphasizes the *lanang* (male, higher pitched drum) patterns of what is much more commonly an interlocking pair of *lanang* and *wadon* (female, lower-pitched) drums. The style of drumming during this earlier era, even with two *kendang* players, was exemplified by *palégongan* with the *lanang* player leading, “keeping the beat,” and more prominent and audible,⁶⁰ whereas today’s various *gamelan* repertoires have the *wadon* part leading.

A visit with I Gusti Ngurah Serama Semadi⁶¹ (1961–), grandnephew of famed *légong* master of Saba, I Gusti Bagus Djelantik (±1905–1945), concerning the delicate *Semar Pagulingan* of Titih which had a life from 1924 to 1940, provided a rather illuminating story, related below in the discussion of *tabuh Lasem*.

⁵⁸ Conversation with Dé Guh (2003)

⁵⁹ Conversation with Pan Rajin, *angklung* musician in Titih (2009)

⁶⁰ This according to Wayan Beratha, who distinguished his father, Madé Regog’s *lanang* drumming as leading the *gong Kebyar* of Belaluan in the 1928 recordings (CD #1), suggesting this as a vestige of *légong* drumming in the early years of *kebyar*.

⁶¹ Also known as Anak Agung Rai Saba. His father was I Gusti Gedé Raka Saba, also a well-known *légong* master and *palégongan* music student of Wayan Lotring.

Track #1 *Tabuh Ginanti*

The word *Ginanti* is associated with a *tembang* ‘sung poem’ meter in the genre often referred to as *pupuh*, or as *sekar alit* ‘the little flower’ or *tembang macapat* ‘song read in groups of four syllables’. There are quite a number of versions of *Ginanti* in both *saih gendér* ‘like *gendér wayang* tuning’ and *saih gong* ‘like *gamelan gong* tuning’. While the influence is not noticeable upon first listening, this melody seems to be a rather free adaptation of a particular *tembang* called *Ginanti Pangalang*,⁶² in the *saih gendér* tuning, to *Semar Pagulingan*, which has a very different set of intervals. This involves a common process of transposing from one mode or tuning to another. The poetic metrics that in sung form include *padalingsa* ‘number of syllables and ending vowel for each line’ or *guru ding-dong* (standard ending tones for each line) are not apparent, but instead a less formal use of *Ginanti*’s melodic contours. A similar process of free adaptation from a song has been suggested in the melodic theme played by a *gamelan gong* for Arsawijaya (*topéng Dalem*) that could have derived from either *tembang Sinom Lumrah* or *Sinom Cecantungan*.⁶³ This would be a more direct adaptation since these two varieties of *Sinom* follow *saih gong* tuning, as is the *gamelan* most often accompanying *topéng*. This process goes back and forth, with singers drawing *tembang* from *gamelan* melodies and vice versa. In fact, many *tembang* such as *Durma*, *Mas Kumambang* and *Pangkur* have been and still are adapted to *gamelan* in more formal ways than this *Ginanti*, including a more systematic correlation of ending tones for each line between song and instrumental renditions.⁶⁴

Ginanti Pangalang is often associated with a serene mood as well as *keagungan* ‘loftiness’ or ‘grandeur’, such as describing the beauty of an *istana* ‘palace’. *Pangalang* derives from *galang* ‘empty’ suggesting something “to fill one’s free time, to relax.”⁶⁵

One well-known set of lyrics is:

Brakutut muni angunggul, mincok ning taru marunnggi, cacagan muni lan alon, talungan muni lan suling, bamban, bamban bawu rahina, tembangin antuk Ginanti.

‘Doves calling out loud and clear, perched in a moringa tree, slow sounds of someone at her loom, water flowing out of a bamboo irrigation pipe along with the sound of a flute, slowly, slowly as the day is breaking, *tembang Ginanti* is sung’.

Dé Guh used what seems to be the local term *ngincang*⁶⁶ to refer to the interlocking technique in which both *polos* and *sangsih* parts play the same tone one after another. Wayan Pogog (circa 1920–2009) Radio Republik Indonesia musician from nearby Banjar Lebah, Denpasar, called the technique *neteg*, as did Wayan Begeg (1919–2013) of Pangkung, Tabanan, who also used the term *noltol*. *Neteg* (*paneteg*) ‘consistent’ as in

⁶² This notion first occurred to me upon repeated listening to this Titih track, having learned to sing *Ginanti Pangalang* many years ago, and both Ketut Kodi and Ni Nyoman Candri agreed to its likelihood.

⁶³ This idea was suggested by *topéng* performer Ketut Kodi and composer Wayan Beratha agreed to its likelihood.

⁶⁴ Conversations with Ketut Kodi, Madé Bandem, Komang Sudirga (2014)

⁶⁵ Conversation with Ketut Kodi. Translation from Balinese to Indonesian also provided by Kodi (2014).

⁶⁶ *Ngincang* suggests Ketut Kodi, could also imply *jalan kemana-mana* ‘walking here and there’.

‘hitting something repeatedly’ is often synonymous with *noltol*, which derives from the way birds peck over and over again at bits of grain with their beaks bobbing up and down. I Putu Sumiasa of the northern village of Kedis Kaja suggests that while *neteg* can refer in a general way to *noltol* interlocking, it is really the *polos* part which plays *neteg* on the beat while the *sangsih* part plays *nyandét* (*candétan*) on the off-beat. Wayan Suwéca (1948-) of Kayumas Kaja, Denpasar, uses both terms *neteg* and *noltol*. Nyoman Astita of Kaliungu Kaja, near Titih, uses the term *silih asih*, and, agreeing with Sumiasa, explains *neteg* as the lower *polos* tone while the *sangsih* upper tone is referred to as *candétan*. *Silih asih* derives from *silih* ‘borrowing’ and *asih* ‘giving’. The technique is similar to *imbal* in Javanese *gamelan*. The same technique was suggested by Wayan Kélo of Kuta as one possible meaning of *gonténg* (to explain the title of one of Wayan Lotring’s compositions), and as *mebeh* by Wayan Sinti of the conservatory SMKI (KOKAR). Upon hearing these recordings, Wayan Pogog commented that he could still remember this Titih style of playing and that it was indeed the standard *palégongan* and *Semar Pagulingan* technique until Wayan Lotring and Nyoman Kalér introduced the use of more elaborate *kotékan* interlocking patterns to *palégongan*, influenced by *gendér wayang*.⁶⁷ It is conceivable that Pak Pogog’s idea is based on a South Bali perspective and that musicians in Buléléng were also innovating with *kotékan* for *légong* melodies in the 1920s, as Ida Boda was spreading *légong* to villages including Busungbiu (Bali 1928: CD #1).⁶⁸

The Titih *gamelan*’s apparent lack of punctuating, colotomic instruments such as *kajar* and *kelenang* seem to explain a more frequent use of *kemong*, the bright-sounding small gong to fill in for their roles in defining the *pola gending* ‘phrasing’.

Track #2 *Tabuh Lasem*

Lasem is the most popular theme for the *légong* dance, derived from the Panji *Malat* stories of classical *gambuh* dance drama.⁶⁹ Dé Guh remembered this *gamelan* accompanying *légong* dancers, using the *trompong* instead of the standard *gendér* to lead the melody. He remembered “Anak Agung Bagus” from Saba, Gianyar, bringing his *légong* dancers, Ni Luh Suri as *condong*, along with Gusti Ayu and Dayu as the two *légong*, who were also from Saba. This Titih–Saba connection was greeted with skepticism by some of our musical colleagues, but I Gusti Ngurah Serama Semadi⁷⁰, grandnephew of this *légong* master, a.k.a. I Gusti Bagus Djelantik, confirms that the three dancers at the time were indeed Ni Gusti Nyoman Madri, Dayu (Ida Ayu) Ratna, Ni Ketut Suri, later known as Jero

⁶⁷ Conversation (2003)

⁶⁸ Conversation with Wayan Wéker (1931–), son of *gamelan* Busungbiu leader Wayan Patra. He mentioned that their *légong* repertoire included *Jobog* and *Kuntul*. The dancers he remembers were Ni Wayan Pandri as *condong* and Ni Ketut Darning as *légong*.

⁶⁹ “The King of Lasem heard that his vassal Metaoen had adopted a singularly lovely girl, and sent an ambassador to demand her for himself. Mataoen was obliged to give her up to his overlord, but she would have nothing to do with Lasem. She shut herself up in his house and would not let him come near her, though he begged and prayed [for] her to be kind to him just once, before he went out to battle. There were many omens of disaster that day; a crow suddenly appeared, with bloody beak, and pecked the kind; as he mounted his chariot he struck his foot against the step so that it bled. (He was indeed killed in battle, and Rangkesari was rescued).” (de Zoete and Spies 1938; reprint 2002: 286)

⁷⁰ Conversation with I Gusti Ngurah Serama Semadi (2014)

Suraga. It now seems like a long way for dancers to travel for rehearsals before mechanized transport, but we have heard many such examples, such as *arja* performers from Singapadu and Keramas traveling to Belaluan to perform with a local *gamelan geguntangan*.⁷¹ A full day's walk (or more) was not at all uncommon in those times.

I Wayan Gunastra (1928–) of nearby Kaliungu Kelod⁷², which had a *Semar Pagulingan* modeled after that of Titih, suggested that this recording does not sound like a version that would actually accompany the *légong Lasem* dance, but rather used as a *pategak* 'introductory piece'. However, Wayan Suwéca (1948–) asserted that it would certainly be possible, due to the availability of resources, for a *Semar Pagulingan* to use *trompong* in accompanying *légong* dancers. He played *kendang* along with the recording with no doubt concerning this theme for the dance of *légong Lasem* in this Titih rendition. The recording is of the *pangécét* 'second, faster section' of *Lasem*.⁷³

Wayan Pogog suggested that this *pangécét* 'fast section' of *Lasem* bears a resemblance to *Sekar Éléd*, a *gending* with a melody that is heard in both *gambuh* and *arja* as an introductory *pategak* piece. Suwéca agrees that this *Lasem* is almost the same as the *pangécét* of *Sekar Éléd* in its general melodic form, though the melodic particulars differ. A defining feature of *Sekar Éléd* is that the melody is based on the tone *néng* (beginning at 01:10) whereas *Lasem*'s melody is elsewhere based on the tone *ning*. I Madé Bandem, who definitely hears this rendition as a *pategak* rather than dance accompaniment, points out that of the five *gong* phrases (actually played by the smaller *kempur*) in the recording, the first *kempur* falls on the tone *ning*, the second on the tone *néng*, the third on *ning*, the fourth on *néng*, and the fifth on *ning*.

I Gusti Serama Semadi of Saba hears this as a viable *pangécét igel Lasem*, the dance accompaniment and not strictly a *pategak*.⁷⁴ He sang along and danced with the recording, demonstrating how it could have indeed been *iringan igel* 'dance music'. Gusti Serama Semadi commented, as have others, that in those days if a *gamelan* did not have a *gendér rambat*, the musicians would adapt to what was available and use the more traditional *trompong* to carry the *légong* melody. His uncle, I Gusti Bagus Djelantik (±1907–1945), did in fact have a very close relationship with *banjar* Titih, but he does not know how it came about. Pan Guh 'father of Dé Guh' was a good friend of Gusti Djelantik and his nephew, I Gusti Gedé Raka Saba (1916–2000), perhaps because he was an excellent musician. So the natural reaction some musicians had (based on the distance between Saba and Titih, especially in that era of travel by foot) when I mentioned Dé Guh's claim to a creative relationship with the Puri Saba's illustrious *légong* master, did not account for such personal relationships. When, in 1945, Gusti Bagus Djelantik died in Wangaya, Badung, it

⁷¹ Conversation Wayan Beratha of Sadmertha-Belaluan and Abian Kipas (2003)

⁷² Kaliungu Kelod also had a *Semar Pagulingan* following the Titih style.

⁷³ The limitation of three minutes for each recorded selection led to many creative decisions amongst *gamelan* ensembles, and sections were sometimes rendered *padet* 'condensed' or played at faster speeds than normal, making it difficult, in some cases, to identify the formal structure of the actual composition. (according to Wayan Suwéca, in conversation, 2014).

⁷⁴ Nyoman Astita hears this rendition more as an instrumental *pategak*, pointing out that if it were actually accompanying dance, there would be audible *angsel* 'articulated cues coordinating drums with choreography' (conversation, 2015).

was people from Banjar Titih who walked at least eighteen kilometers – four hours each way – carrying his body back to Puri Saba.

Track #3 *Tabuh Gari*

Tabuh Gari derives from the *gambuh* repertoire. In its more complete form it can be used at the beginning of a *gambuh* performance, and the *gambuh* version is played at a slower pace. A version of *Tabuh Gari* is played by *gendér wayang* in a very *padet* ‘condensed’ form at the conclusion of *wayang* ‘shadow puppet’ performances and similarly for other *gamelan* genres.

Dé Guh again suggested the influence of *gambuh* and pointed out the proximity of Titih to Pedungan and Sésétan, two villages with *gambuh* ensembles during that era. But musicians Ketut Gedé Asnawa and Pak Gunastra are in agreement that the *kendang krumpungan* playing of Titih is more similar to *légong* drumming style than that of *gambuh*, as are Ketut Wirtawan and Wayan Artawan of Batuan, where the *gambuh* tradition still thrives.⁷⁶

Wayan Suwéca locates a *gambuh* influence in the *kendang* playing only in *Tabuh Gari* and not in Titih’s *Ginanti* or *Tabuh Lasem*. He describes the *kendang* form and phrase count as *léngkér* (as distinguished from *tabuh Léngkér*, a specific composition), in the style of *gambuh*, and rather simple in comparison with other genres. Ketut Gedé Asnawa and Madé Bandem agree that based on the *pupuh kendang* ‘drumming structure’, the form is *tabuh dua* (two *palet* phrases to a *kempur*)⁷⁷. Bandem describes the *kendang* style as *bebaturan* (*batu-batuan*), which it shares with *Semar Pagulingan saih pitu* and *palégongan*.

This recording begins with a three-second suggestion of a *kawitan* ‘origin’, ‘introductory phrase’⁷⁸ played by the *trompong*, moving straight into what Madé Bandem calls *pamalpal*⁷⁹ and, at 00:36, to the *pangécét* ‘fast’ section (which in this rendition is no faster than the *pamalpal*), just following the first complete *gongan* phrase (punctuated by the sound of the *kempur*). According to Wayan Gunastra, a more lengthy rendition that includes a *pangawak* ‘main body’ would be normally used as a *pategak* instrumental composition opening a program. He suggests the speed of this rendition could be due to a style of leading with the *trompong*, but much more likely in order to fit the music into the three-minute limit of 78 rpm recordings.

⁷⁶ Conversation (2014)

⁷⁷ Conversations (2014)

⁷⁸ *Kawitan* is alternatively called *peralihan* ‘finding’, as when the *trompong* player plays in a somewhat “wandering” manner, while indicating to the other musicians which *gending* ‘composition’ will be played.

⁷⁹ Conversation (2015). Bandem 1983: 84 defines *pamalpal* in dance as “a style of walking where the steps fall on each beat (*ketukan*)”; my translation.



I Wayan Lotring in front of the *balé banjar* of Banjar Tegal, Kuta
Photo by Colin McPhee circa 1931–38
Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

A Glimpse into the Life of I Wayan Lotring of Banjar Tegal, Kuta

I Wayan Lotring was born in Banjar Tegal, Kuta, in 1887.⁸⁰ According to one brief biography and confirmed by family members⁸¹, his father, I Rapi, worked as a fisherman and rice farmer, as did his mother, Ni Gublig. They also had one daughter. His father played *gamelan* and Lotring is said to have been an accomplished *gendér wayang* player at the age of six, already accompanying *wayang* performances.⁸² He is considered one of the seminal creative forces of 20th-century Balinese *gamelan* music, helping to shape the development of *palégongan*, *kebyar*, *gendér wayang*, and *angklung*. He was also a brilliant performer, best known as *juru gendér* and *juru kendang*,⁸³ and recognized for his mastery of the dance forms *nandir*, *gandrung* and *légong*.⁸⁴ His family remembers him in his later years as a singer of *wirama kakawin* and a lover of literature, while he did not speak *bahasa Indonesia*.

According to Lotring protégé Wayan Kélo (1942–2004),⁸⁵ during Lotring's childhood in Banjar Tegal there were *gamelan bebarongan*, *gandrung* and *gendér wayang*. This was confirmed by I Wayan Teling (1942–), son of Lotring's musical partner, *gendér* and *kendang* player I Wayan Raping.⁸⁶ The *bebarongan* is very similar to *palégongan* (with fewer instruments), except that its primary role is to accompany *barong* dances performed for *odalan* festivals at *pura* 'temples' as well as rituals often referred to as *ngupah*⁸⁷. Kuta

⁸⁰ The year of birth according to official awards, immediate family as well as Wayan Kélo and present-day biographers (Astita 2002). McPhee (1966: 308) wrote, "Lotring was born about 1900 and early trained as a dancer in the court of Blahbatu. He later moved to Kuta, a small fishing village on the Badung coast, where he had family connections." All family and friends insist he was born in Banjar Tegal, Kuta. 1887 is more convincing based on local accounts and his appearance in 1972 as someone in his 80s, the one time I met him and he was photographed and filmed.

⁸¹ Conversation (2015) with I Madé Artajaya, one of Lotring's grandnephews.

⁸² *Proyek Rangsangan Cipta/Anugerah Seni: Pemerintah Daerah Tingak I* (1976/77: 7). Although the referenced *riwayat hidup* 'biography' mentions that his father played *gamelan légong*, there was only a *gamelan bebarongan* in Banjar Tegal until Lotring organized the *palégongan*. However, *bebarongan* and *palégongan* have very similar instrumentation and the terms could be interchangeable in casual discussion.

⁸³ *Juru*, literally 'craftsman', traditionally connotes the practice or mastery of a given skill.

⁸⁴ Astita 2002: 126–141

⁸⁵ Conversations with Wayan Kélo (2003) and Wayan Teling (2014). Although many people believe Pak Kélo to have been Lotring's grandson, there was no family connection, according to Wayan Teling as well as Lotring's grandnephews Wayan Pursa, Wayan Suwija and Madé Artajaya. The confusion could lie in Pak Kélo's frequent references to Lotring as *kak* or *kakék*, literally 'grandfather' but generally used to refer to, or address, a man in his 60s or 70s upward.

⁸⁶ (Conversation 2015) Wayan Teling is a *gendér wayang* and *palégongan* musician from Banjar Tegal. We know Wayan Raping was slightly older than Lotring, who called him *bli* 'older brother'.

⁸⁷ From *upah* 'payment' (in Indonesian) or 'fee' (also called *kaul*), to 'pay back' *betara* 'deities' after having prayed for personal help, for instance, if one someone in the family is sick or cannot get pregnant. When someone does the praying, he/she promises to sponsor such a ritual performance outside the *pura banjar* 'village temple'. In Kuta it may involve ritual *barong* and Rangda with a variety of masks, a great variety of *jauk*, six *sandaran* (a Badung region name for the mask more commonly called *télék*), and *omang*, a variety of mask characters in a range of colors that challenge the *barong* and then retreat. One *omang* is black, another may be white and *jauk*-like, and another, *omang kemuk*, greenish and comical in appearance and movement. Several *omang sobrat* have hair (from monkeys) that protrudes forward. At the end, there is *kerauhan* 'trance' including *ngurek* 'self-stabbing with a *keris*'. (Conversations in 2014 with Lotring's grandnephew Wayan Pursa in Kuta and Ketut Wadja (1934–) in Ketapian Kelod.

at the time had two *gendér wayang* ensembles. One, with which Lotring did not play, was at the Jero Berasan of Kuta, and accompanied the *wayang wong* dance drama that enacted episodes from the Ramayana epic. The group with which Lotring played performed mainly for *masangih* ‘tooth-filing ceremonies’ especially in his hamlet of Banjar Tegal.

McPhee (1966: 356) wrote, “The Balinese composer, I Lotring...celebrated also as a dance teacher, was first trained in *nandir* at the court of Blahbatuh, about 1906. *Nandir* is a dance of former times, performed by a trio of boys, from which the *légong* dance was developed. Maintained by the court, the dancers received the finest technical training. The dance formed a link between *gambuh* and *légong*. According to Lotring and other informants, the accompanying gamelan consisted of four *gender wayang*, two *sléndro* tuned *jegogans*, two drums, and a small percussion group.”⁸⁸

Nyoman Astita makes the indisputable observation that Lotring would have been at an unusually mature age to be studying *nandir*. I Wayan Rindi (1916/1917-1976)⁸⁹ of Banjar Lebah, Denpasar, began studying *nandir* at the age of seven, also at the court of Blahbatuh (learning from I Gusti Bagus Djelantik of Saba, according to his niece, Ni Ketut Arini).⁹⁰ What is more, Wayan Kélo told our team and Astita as well that Lotring studied *légong* at Puri Paang, Sukawati around 1917⁹¹. If these estimations are in fact accurate, one can assume Lotring would have been learning more as a musician-composer and an aspiring teacher of *nandir* and *légong* dance than as an actual *pragina* ‘dancer’. He would have been studying the *pakem* ‘choreography and narratives’ by observing younger dancers being trained. This style of learning dance and music repertoire was likely similar to Lotring’s contemporary, I Nyoman Kalér, and continued by *kebyar* composer I Wayan Beratha (1926–2014), who was even less of a dancer than Lotring and Kalér, but was considered a dance master due to his musical abilities, knowledge of the choreography, and grasp of the complex interpenetration of *gending* ‘music’ and *igel* ‘movement’.⁹²

After receiving his training in Sukawati from dance master Anak Agung Rai Perit and music masters Déwa Putu Belacing and I Madé Bambang Duaja, Lotring set about developing a *sekaa légong* in Banjar Tegal, Kuta around 1920.⁹³ The first *condong* was Ni Numbreg and the two *légong* were Ni Wayan Dasni and Ni Wayan Kinceg. Lotring and his wife Ni Rubig had no children and he eventually married the *légong* dancer Ni Kinceg and had a daughter, Ni Luh Noni. According to Pak Kélo, it was in 1920 (he may have meant 1920s) that Lotring and the *sekaa légong* went to Surakarta (also called Solo) to perform at the Mangkunegaran,⁹⁴ but Banjar Tegal’s information indicates 1926.⁹⁵

⁸⁸ This is an unusual concept for a *nandir* ensemble, which would be more commonly imagined as a *Semar Pagulingan*.

⁸⁹ Wayan Rindi’s life span dates were provided by his daughter, Ni Wayan Merthi (conversation, 2009).

⁹⁰ Conversation 2014

⁹¹ Asitita 2002: 131, quoting Wayan Kélo.

⁹² Conversation with Ni Ketut Arini (2014)

⁹³ According to *Tim Humas Kodya Denpasar* 1999: 29, in a *riwayat hidup* ‘biographical entry’ on Ida Bagus Boda, Lotring was also a student of his. If so, it is most conceivable that Lotring studied *légong* dance and/or music from him sometime after the late 1890s, when Boda moved from Negara/Batuan (Sukawati) to Kaliungu, Badung (now Denpasar), and before Lotring studied in Sukawati.

⁹⁴ Conversation with Wayan Kélo (2003) and Astita 2002: 131

It is likely that the *légong* from the village of Selat, Karangasem, was chosen for the Puri Karangasem's 1920 *misi* 'mission' to the Mangkunegaran. Ida Boda, with family roots in Budakeling, is known to have taught *légong* there as well as in Rendang and Ulakan.⁹⁶ In a letter of March 26, 1941 from the *raja* of Karangasem to Mangkunegara VII, the *légong* dancers for the 1941 mission are identified as being from Ulakan. Very young *légong* dancers in photographs from the Puri Karangasem collection are said to be of dancers from Ulakan.⁹⁷

I Gusti Gedé Raka Saba recalled how his uncle, I Gusti Bagus Djelantik, and Lotring were fellow students of *légong* in Sukawati, and that Lotring frequently visited Saba to teach the *palégongan* music repertoire that accompanies such *légong* dances as *Lasem*, *Jobog*, *Kuntir*, *Guak Macok*, *Legodbawa*, as well as *tabuh pategak* 'introductory, instrumental compositions'. This included Lotring's new creations such as *Gambangan (Pelugon)*, *Sekar Ginotan* and *Liar Samas*.⁹⁸

As with many of the dance and music masters of the time, Gusti Bagus Djelantik of Saba was a tough and often impatient teacher.⁹⁹ His nephew found the experience of being hit with his uncle's *panggul* 'mallets' too much to bear.¹⁰⁰ Raka Saba (also known as "Badeng" 'black' for his dark skin) was an accomplished master of *silat* 'martial art' and enjoyed long hikes with an entourage of young, male companions, whereupon they would traverse the rice fields and beaches, *engkal-engkalan* 'singing freely'. Gusti Gedé Raka, still with the desire to learn the *palégongan* repertoire, left the Puri Saba one day without a word, and went to Kuta to learn directly from Lotring. Although Lotring had a similar reputation for his treatment of students (not unusual during those times), he surely treated this student of royal lineage in a polite, genteel fashion. After several months, Raka Saba

⁹⁵ There were either three or four such performing arts *misi* 'missions' to the Mangkunegaran organized by Anak Agung Anglurah Djelantik, *raja* of Karangasem. 1920 and 1941 are mentioned in personal letters from Anglurah Djelantik to Mangkunegara VII, provided by granddaughter Anak Agung Ayu Bulantrisna Djelantik. Anak Agung Putra Agung recalls that another mission occurred when the Museum Sono Budoyo opened officially, which was in 1935. But Puri Karangasem family accounts have also suggested 1927 (A.A. Ayu Kusuma Arini, conversation 2014), which would make more sense in terms of Lotring's *Gonténg Jawa (Solo)*. Madé Bandem has photographs of *gambuh* and *arja* performers said to be part of a 1927 Puri Karangasem mission to the Mangkunegaran (personal communication 2014).

⁹⁶ Conversation with Anak Agung Ayu Kusuma Arini, granddaughter of Anak Agung Anglurah Djelantik.

⁹⁷ Conversations with Anak Agung Ayu Bulantrisna Djelantik (2009) and A.A. Ayu Kusuma Arini (2014). Ida Boda taught their grandmother, Makelé Lebah, in Rendang, Karangasem sometime between 1910 and 1920.

⁹⁸ Astita interviewed Gusti Gedé Raka Saba in 1998 (2002: 134)

⁹⁹ (2014 conversation with Gusti Ngurah Serama Semadi) Although they were of different generations genealogically, the two were only somewhere between six and ten years apart in age, according to Gusti Serama Semadi. His father speculated his own year of birth as 1916 but Serama Semadi believes 1910 to be more accurate, and Bagus Jelantik's birth to have been between 1900 and 1905.

¹⁰⁰ Astita (2002: 134) paraphrases comments by I Nyoman Rembang (1930–2005) to the effect that Lotring had a pragmatic temperament, incisive use of words, and often a note of cynicism, especially toward his students. He was known to "tell-off", swear, or tease his students, or slap the hand of a student who did not pick up a *gamelan* part quickly enough, but it should be mentioned that much of his teasing was with considerable humor (conversation with Wayan Teling, 2015).

returned to Puri Saba and was welcomed with appreciation and respect by his uncle, who encouraged him to become the *gamelan* master teacher of Saba.¹⁰¹

According to his son, Gusti Gedé Raka Saba always used the expression *kenyang lempung* ‘intense’/‘soft, tender’, referring to the very nuanced dynamics of volume (*ees nguncab* ‘soft and loud’, more literally, ‘high tide’ and ‘low tide’ referring to the sea) as well as *adéng becat* ‘slow and fast tempo’. This, as we shall hear even more so in the 1928 *gendér wayang* recordings, seems to have been essential to Lotring’s subtle aesthetic and teaching style.¹⁰²

Colin McPhee (1946: 175) shares personal impressions and creative process thus:

If Nyoman Kaler was the soul of the academic, Lotring seemed to me the spirit of all that was living and creative...He was warm and gentle, naive, illiterate even, with a smile that went straight to your heart. Although, as I grew to know him, I found that he was vague and inconsistent about the theory of music, he was, when it came to practice, a keen critic and a superb craftsman, and the music I learned from him was, I think, the most beautiful of all I heard on the island.

For a Balinese the actual process of composing is something very different from our own. Music is not emotional self-revelation; it is before all, functional, an accompaniment to rite or drama. Composing is evolving rather than creating, and these days a new melody was rare. What marked a piece as new was style rather than content, and no one ever dreamed of criticizing it on the grounds that he had heard the tunes before. But Lotring actually did create new tunes and new forms. He spoke of himself in the romantic terms of your true composer, and were it not for the modest, and rather worried tone of his voice, I should never have believed him.

Kéwěh! It is hard to compose! Sometimes I cannot sleep for nights, thinking of a new piece. It turns round and round in my thoughts. I hear it in my dreams. My hair has grown thin thinking of music...How do you get started on a new composition, Lotring?¹⁰³ Who can say? Sometimes a tune comes of its own accord, sometimes from something I’ve heard. For example? He laughed. I got the idea for one piece from a clock. How was that? A Chinese man here in Kuta had a little clock that played every hour. Really pretty. I often listened to it. I could not forget the tune. One day I made it into a piece for the Kuta gamelan. Soon everyone near Den Pasar wanted to learn it. I was reminded suddenly of Prince Jojodipura as I listened to his gamelan one evening in Java. We have a new piece, he said, called Westminster. It was drawn from the chimes on one of my clocks. And indeed, as the gamelan played, the familiar tones slowly floated

¹⁰¹ Conversation with I Gusti Ngurah Serama Semadi (2015)

¹⁰² Conversation with I Gusti Ngurah Serama Semadi (2015)

¹⁰³ “How did Lotring actually compose, and communicate his compositions to his musicians? He never made any effort to record his compositions in notation, however. When a piece was set, or partly set, in his mind, he would teach it section by section...In longer compositions he sometimes created new sections as the piece was learned, for one passage would suggest another” (McPhee 1966: 309).

in the air, perfumed and softly ringing, covered with dreamy arabesques that created a heavy atmosphere of langor and sensuous mysticism. But this was a literal transcription, orchestrated in the elegant court manner. Lotring, on the other hand, had used the little tune from the clock merely as a point of departure for a creation of his own. (As I [McPhee] listened to it on the record I could not recognize anything that sounded in the least like a tune that might have come from a clock.) He had an unusual gift for continuity of line; his music built, and his melodies were full of surprise and charming irregularity. As for the compositions themselves, they were intended as interludes between dances.

He was clearly unhappy over the breaking-up of the club in Kuta [in 1929]. The quarrel, it seemed, had been bitter a loud dispute over money. The big gong was now in the pawnshop, and although it was now five years since the altercation there were still hard feelings in the village. There seemed little chance of forming a new club. Now, at loose ends, his life completely lacking in direction, Lotring indeed seemed lost. He was no longer in demand as a teacher, for he had no interest in the style of kebyar, and his music had a far more subtle vitality. Even as a goldsmith he could no longer earn a living, for there was little money these days for the flowers and headdresses of thin beaten gold, the rings and bracelets, the silver bowls that not so long ago had kept craftsmen busy from morning till night. Instead, he now made a wooden tray from time to time on the turning lathe.

McPhee was able to help Lotring with funds to revive the *sekaa* for a few years until just sometime during McPhee's second hiatus of two years from Bali. He writes:¹⁰⁴

A few days later it was the end of December in 1935 I left. Soon after my arrival in New York I had a letter from Lotring, written (I imagined) by Limoh, and giving me news from Kuta. Then there was a long silence, and at last a letter arrived from Limoh. The club had broken up once more. The dancers were not sufficiently in demand. The gong was back in the pawnshop in Den Pasar. Where my hut once stood a "hotel" was now being built for tourists. Would I please send a cowboy belt from America.

According to Wayan Teling, Lotring made one more attempt to revive his *sekaa palégongan* in Banjar Tegal sometime in the 1950s, with the participation of other older-generation musicians, but the effort did not last long. However, all throughout the decades he was busy teaching throughout Bali, including nearby Tanjung Bena (what is now South Kuta),¹⁰⁵ Jagaraga, North Bali (teaching *légong*), Geladag, and Bias, Sanur (teaching *kebyar*),¹⁰⁶ and continued to teach *gendér wayang* in Kuta into his old age.¹⁰⁷ Astita 2002: 132, mentions Lotring teaching *gendér wayang*, *palégongan*, *angklung*, *pajogédan*, *gandrung* and *gong kebyar* in Badung and Gianyar, and more specifically, teaching *palégongan* in Sésétan (Badung), Peliatan, Binoh and Sukawati.¹⁰⁸ The 1977 biography

¹⁰⁴ 1946: 197

¹⁰⁵ According to Wayan Dedi, musician of Tanjung Bena (conversation 2015).

¹⁰⁶ According to Wayan Suwéca 2014

¹⁰⁷ Wayan Karyasa studied *gendér wayang* with him in the 1970s and with Pak Teling.

¹⁰⁸ 2002: 134

mentions him teaching *palégongan* repertoire in Jembrana, Bangli, Klungkung, Gianyar, Denpasar and Lombok. The village of Teges Kanginan, Peliatan, has been the beneficiary of Lotring's *palégongan* legacy via McPhee.¹⁰⁹

In the 1940s *palégongan* receded in popularity while *kebyar* flourished, and Lotring's activities accommodated the times. He taught such *kebyar* luminaries as Anak Agung Gedé Mandera, I Gusti Putu Geria, I Nyoman Rembang, I Wayan Beratha, I Wayan Begeg, I Wayan Tembres and a later generation that included I Wayan Sinti (Astita 2002: 130).

Wayan Teling remembers Lotring – even in his very old age – would often awake from a nap and go straight to his *gendér* to play, always virtuosically and effortlessly, for his own pleasure. He and his long-time musical partner Wayan Raping would also frequently call out one to the other, “*Tarung!*” (as in *mabarung* ‘competition’), as a challenge to play *gendér wayang* together.

In 1972 an aged Wayan Lotring and his mostly elderly musicians of Banjar Tegal performed for a collection of LP recordings¹¹⁰. In 1973 the *sekaa* had the bronze of the four *gangs* *jangkok* and *gong* melted down and converted the *palégongan* into a *kebyar* ensemble on which they could perform the modern *Sendratari Ramayana* dance drama – a genre that had been developed at the arts conservatory KOKAR in the 1960s – for tourists.¹¹¹ But they kept the two original 13-key *gendér rambat* intact and the original *palégongan* tuning for their new *gong kebyar*. They continue to use the *gendér rambat* as melodic leader in performing a variety of Lotring's *palégongan* repertoire including versions of these tracks from 1928, calling them *Gambang, Solo*, and *Génggong*, as well as Lotring's adaptation of *Sekar Ginotan*.

The *sekaa gong kebyar* of Banjar Tegal also continues to play *Calonarang* on occasion, as well as Lotring's original repertoire on their *gamelan kebyar*, as does the *gong kebyar* of Banjar Pemamor, Kuta. One intact set of Lotring's *gendér wayang* instruments is preserved by his family at his home. This set is the one Lotring and his group are playing in McPhee's film that can be seen on the online video accompanying this volume.¹¹² Only the bronze keys (without a frame and bamboo resonators) of another set that had been used to accompany the *wayang wong* of Banjar Tegal in past times are kept in the *merajaan* ‘family temple’ of Wayan Kélo's family in Banjar Pandé.

¹⁰⁹In the 1890s, upon the defeat of the kingdom Negara to Ubud was the acquisition of a *gamelan Semar Pagulingan* that made its way from Ubud to the Puri Kaléran in adjacent Peliatan and then to the neighboring rice-farming village of Teges Kanginan. Colin McPhee rented the *gamelan* from Anak Agung Gedé Mandera, brought it to his home in Sayan, and invited I Lunyuh from Payangan to teach many young musicians a diverse classical repertoire including *légong*, and then brought Wayan Lotring from Kuta to teach his new compositions. Finally, “Gungkak” Mandera returned the *gamelan* to Teges, which to this day continues the tradition of Lotring. (Conversation with Anak Agung Gedé Mandera 1972). I Madé Gerindem was one of Lotring's students during the McPhee years (conversation with Gerindem, 1972), and he continued as *palégongan* master of Teges until 1986, teaching alongside dance teacher Sang Ayu Muklen, who had learned *légong* from Ni Camplung in Bedulu (conversation with Sang Ayu Muklen 2014). Camplung learned *condong légong* from Gusti Bagus Jelantik in Saba, as did I Wayan Rindi and Ni Ketut Suri from Saba (conversation with Gusti Ngurah Serama Semadi 2014).

¹¹⁰Jacques Brunet 1989 (Ocora–Harmonia Mundi)

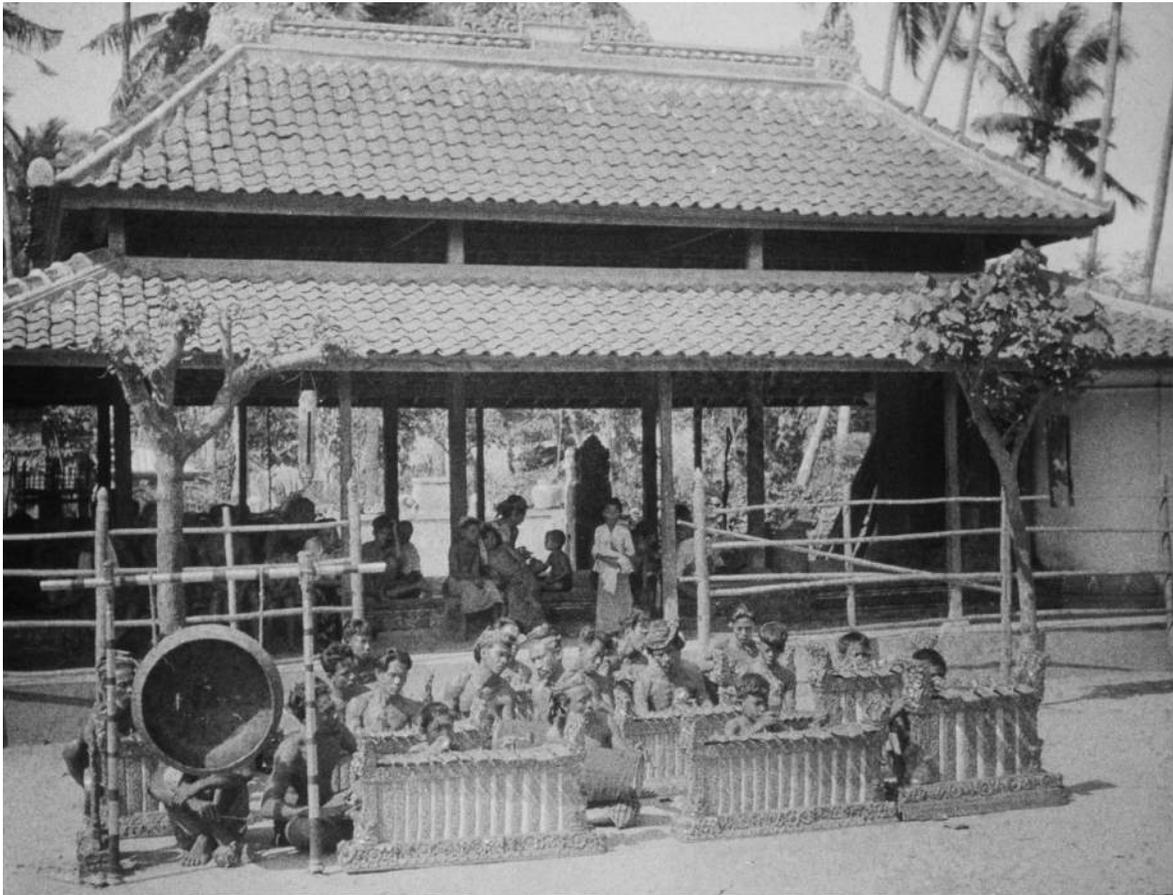
¹¹¹Conversation with Wayan Teling (2015)

¹¹²YouTube Channel Bali1928.net

Lotring was best known for his compositions and new arrangements for *gamelan palégongan* that were in the genre of *parérén* ‘when the dancers are resting’ or *penyelah*, now more often called *pategak* ‘when the dancers are seated’ or audience is being seated. McPhee¹¹³ writes with regard to the *gamelan légong*:

Two forms of *gending* were generally known, the *penyelah*, or interlude, and the *perérén*, compositions played either before the performance or during a pause while the dancers rested. While both terms have more or less the same meaning, the *penyelah* was more traditional in form, usually consisting of a single melodic period repeated several times. The more elaborately worked out *perérén* showed a greater freedom of form, and enabled the composer to reveal his true creative ability. Each composition had its own unity, and its own melodic freshness resulting partly from new contours, partly from unusual phrase structure. While repetition of each melodic unit still played a basic part in formal organization, the longer *peréréns* were often extended fantasies consisting of a series of melodic episodes of contrasting mood and tempo. The *peréréns* not only showed great metric freedom and melodic invention but were characterized in particular by the development of rhythmic complexities unknown in the older music.

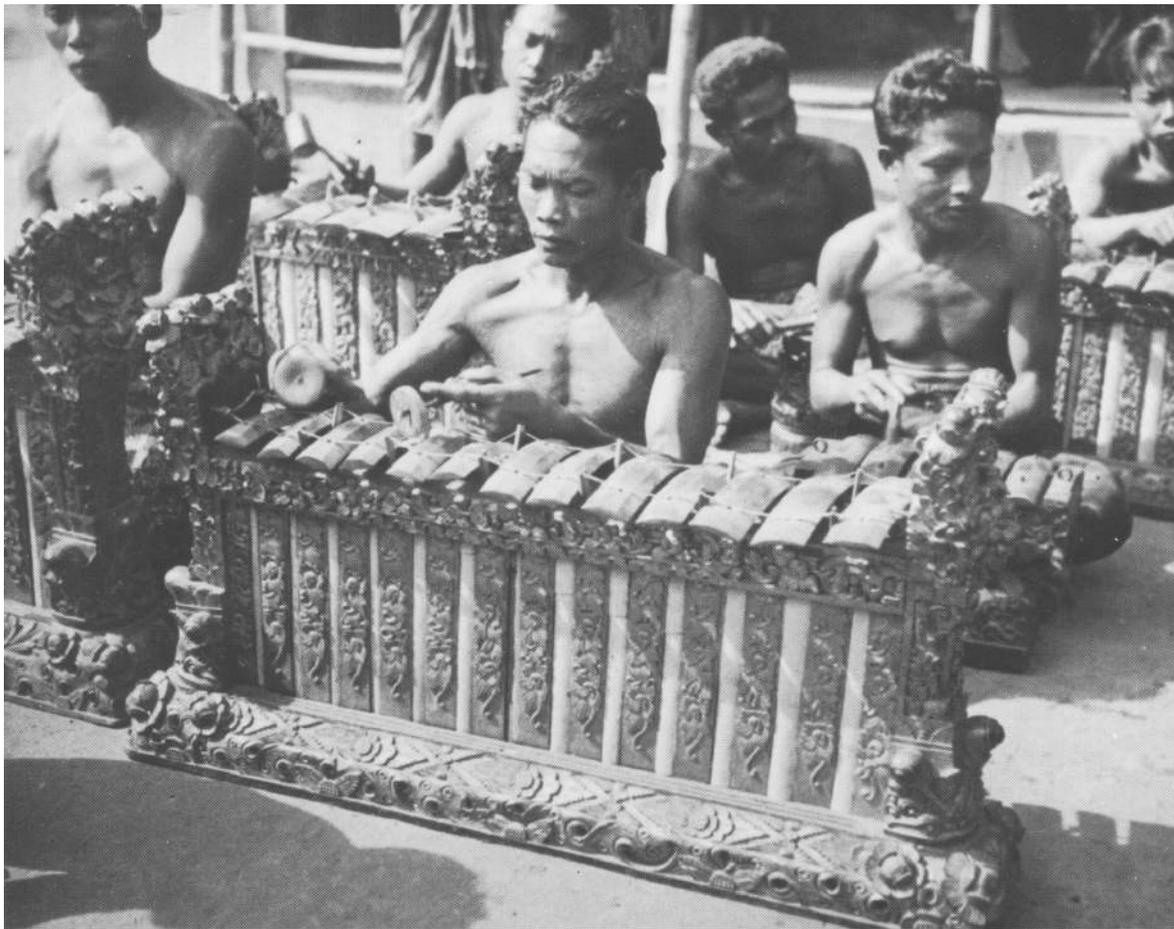
¹¹³ 1966: 307



Gamelan palégongan of Banjar Tegal, Kuta in front of *balé banjar*
Photo by Colin McPhee circa 1931–38
Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate



Wayan Lotring and Wayan Raping playing *kendang* in *gamelan palégongan* of Kuta
Photo by Colin McPhee circa 1931–38
Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate



I Wayan Regog playing *gendér rambat*; Pak Sobagan (a.k.a. Pak Klor) rear left, playing *jublág*
in *gamelan palégongan* of Kuta

Photo by Colin McPhee circa 1931–38

Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

Gamelan Palégongan of Kuta led by I Wayan Lotring

The *gamelan palégongan* of Kuta consisted of:¹¹⁴

- 2 *gendér gedé (rambat)* 13-keyed, lower octave (other villages have 14 or 15-keyed *gendér*) metallophones having more than two-octave range, with keys suspended over tubular [bamboo] resonators, and played with two mallets
 - 2 *gendér barangan* each with 13 keys in the octave above the *gendér gedé*
 - 4 *kantilan* smallest of the five-keyed one-octave metallophones of the *gendér* family
 - 4 *penyacah* five-keyed one-octave metallophones of the *gendér* family pitched an octave above the *jublág*
 - 4 *jublág*¹¹⁵ five-keyed metallophone played with padded mallet (an octave above the *jégogan*) creating a more *gong*-like tone than the *gangsá*
 - 2 *jégogan* five-keyed metallophone played with padded mallet creating a more *gong*-like tone than the *gangsá*. The largest of the one-octave metallophones of the *gendér* family
 - 2 *gangsá jongkok cenik* (a name interchangeable with *saron*) upper-range five-keyed metallophones with keys resting directly on a cushioned wood frame
 - 2 *gangsá jongkok gedé* middle-range five-keyed metallophones with keys resting
 - kelenang* small high-pitched *gong* sounded on the off-beats
 - kemong* small hanging *gong* with clear, high overtones used in *palégongan* and later adopted to *kebyar*
 - kajar* a flat-knobbed, kettle-shaped horizontal-positioned *gong* which functions as beat-keeper
 - gentorag (gentorak)* a small tree of bronze bells that is shaken
 - céngcéng* bronze cymbals
 - 2 *kendang krumpungan* two headed barrel-shaped drums
 - suling* ‘bamboo flute’
 - kempur* (or in other villages, *gong*)
- [Now a *rebab* ‘verticle bowed fiddle’ is included]

For these recordings from Kuta, Lotring is definitely playing, but according to Wayan Teling, Lotring and Wayan Raping would trade off on *kendang lanang* (the leading drum giving musical cues) and *gendér*, while Kak Wati would play *kendang wadon*. The *kendang* playing style was described as *kenceng* ‘strong energy and feeling’ (*mabayu sama rasa*) by Wayan Karyasa (1949–) from Banjar Pandé, Kuta.

The next three tracks are from the repertoire of the dance drama *Calonarang*, “thought to have originated about 1890,”¹¹⁶ and developed in the the first decades of the 20th century into the performance genre we know today, combining elements of various Rangda and *barong* rituals with musical themes from classical *gambuh* dance drama adapted to *gamelan palégongan* or the similar *gamelan bebarongan*. The *condong* ‘assistant’ to the witch Calonarang is based on the maidservant to *gambuh*’s Putri ‘princess’. The *sisia* are based

¹¹⁴ As documented by Colin McPhee in the 1930s (1966: 153)

¹¹⁵ McPhee lists four *jublág* but Wayan Teling insists there was always the standard number of two *jublág*. It was likely an editing error.

¹¹⁶ Bandem and deBoer 1981: 112

on *gambuh*'s *kakan-kakan*. And the *Biakalang* melody we hear on track #17 of this CD also accompanies *gambuh*'s *Patih* character Prabangsa (heard on Bali 1928 CD #4 as played by the *gambuh* group of Sésétan) as well as the *Patih*, Prime Minister to the King of Erlangga, called Pandung in the *Calonarang* drama. An alternative to *Biakalang* as a musical theme in both *gambuh* and *Calonarang* is *Godég Miring*, especially for the *Prabu*.

While Lotring's influence on the phrasing, articulation, mood and energy is palpable, these are not his compositions.

Track #4 *Calonarang: Sisia*

Calonarang is based on an eleventh-century semi-historical narrative that takes place in East Java during the reign of King Erlangga.¹¹⁷ The *sisia* are female disciples of the witch Calonarang and in this opening dance they are seen in beautiful human form with their hair long and flowing (performed by small girls, "perhaps eleven," into the 1930s).¹¹⁸ The recording begins with a momentary *kawitan* (*pangawit*) 'beginning, opening' on the *gendér* leading right into the *pajalan* 'walking', for the *sisia*'s *papeson* 'coming out' (*panglembar* 'introductory dance').¹¹⁹ Wayan Pogog pointed out that the form is *gegaboran* (phrased (G)...P...byong...P...G). A *panyalit* 'transition' at 00:30 leads into the *pangawak* 'main body' at 00:39, and then at 01:45 into the *pangécét* 'fast section'. The *suling* are in a middle range between meter-long *suling gambuh* and more common twenty to thirty centimeters and Pak Pogog thus described the resulting music as *sisia gagambuhan*. McPhee¹²⁰ gives considerable attention and detail to the *sisia* as performed in Peliatan and Kuta, referencing this recording. Attentive listening to the recording reveals what McPhee describes as, "A restless drumming at double or *rangkep* speed, light, syncopated, and filled with ringing *krémpéng* tones, carries the ostinato buoyantly along with constantly changing dynamics."

Track #5 *Calonarang: Ngalap Basé*

This music continues the dance of the *sisia* 'students'. The recording begins with *pajalan* 'walking' (which Wayan Teling confirms is still the *sisia*'s *pangécét*), leading into the *pangawak* at 00:44. The *sisia* begin the characteristic *ngalap basé* 'picking a betel leaf' gestures with their hands reaching up into the air, arms bent at the elbow and upper-arms extended vertically. An alternative name to *ngalap basé* or *lukun basé* dance is *ngampin* (*ampin*) *lukun* 'bundling and gathering', also specifically referring to *basé*, *sirih*, betel leaves. The movement suggests that these *sisia* are indeed acquiring the magical teachings of the witch, referred to as Matah Gedé 'The Great Uncooked One'¹²¹. I Ketut Kodi offers a

¹¹⁷ See de Zoete and Spies 1938/2002: 116

¹¹⁸ According to McPhee 1966: 170, who also seems to imply that the *condong* role was performed by a boy. *Gambuh*, a primary source for *Calonarang*, continued to be have all male dancers until the 1960s.

¹¹⁹ So described by I Wayan Suwéca of Kayumas Kaja.

¹²⁰ 1966: 170–176 and continuing his musical analysis through page 181, including *Ampin Lukun* (*Ngalap Basé*) and *Tunjang*.

¹²¹ She is called thus because she is not yet transformed into of the fully-empowered Rangda.

niskala interpretation of what is happening with the unseen forces at work.¹²² The implication of *lukun* is that of the *sisia* compiling, internalizing the knowledge of *aksara* ‘syllables’, in this case of *niskala* ‘unseen’ power. One such example is the sacred *dasaksara* ‘ten letters’ praising five of the deity Siwa’s names: SA-BA-TA-A-I-NA-MA-SI-WA-YA. For the *sisia*, the magic potency of the *aksara* they are learning is for the purpose of conjuring black magic by means of *ngereh* ‘malevolent use of a mantra’ which they might accomplish by reversing the order of the syllables, reciting them backwards. Kodi employs a process of *kirta basa* ‘linguistic play’ to reinterpret *basé* ‘betel leaves’ as *basa* ‘words’, ‘language’, with reference to their acquisition of the language of magical formulas with potency to cause harm. Wayan Pogog speculates that this section is played faster than usual because Lotring was aware of the three-minute limit for each recording.

The *pangécét* begins at 01:55 with the *sisia* just beginning their transformation into *léyak*. According to Wayan Suwéca and Pak Pogog, the *sisia* are at this moment, *ngeréh* ‘fifty percent *léyak*’ with their legs *néngkléng* ‘alternatively rising in the air at a diagonally pointing in, animal-like’. As Suwéca points out, it is not fitting or proper for females to lift their legs in such a way (unless they are becoming *léyak*). Kodi hears the music of the Calonarang dance drama as a brilliant aesthetic strategy in action, creating both a psychic and a sonic presence. The music of *Ngalap Basé* arouses the power of *aksara* “as if a snake is slowly coming out.” By this he means that the melodies progressively get darker, furthering the audience’s intrigue, fear, and intangible, strange enjoyment of the story. Kodi wonders in awe at the evocative power of these Rangda and Calonarang-related melodies to entice the unseen forces into the physical realm for all to experience. And indeed, today as much as ever, *Calonarang* continues to draw eager and excited audiences whenever an *odalan* at a *pura dalem* ‘temple of the dead’ or other ceremonial event calls for it.

Track # 6 *Calonarang: Tunjang*

Tunjang is the theme for the dramatic masked character of the wrathful Rangda (white in color), a transformation of Calonarang, now empowered by the goddess Durga. The recording begins with *Tunjang Cenic*, playing a slightly upper-voiced melody (*cenik* ‘small’ referring to the pitches) for Rangda’s assistant Rarung, who is actually one of the *sisia*, metamorphosed into monstrous form, with a red Rangda mask and long white hair similar to Rangda’s). In varieties of *Calonarang* in some villages in the Denpasar/Badung region, Rarung would summon Celuluk (also known as Pangpang)¹²³ to call out for all the local *léyak* of the village to appear and challenge the Pandung. Rangda herself does not directly summon the local *léyak* to appear.

A *panyalit* ‘transition at 01:28 leads into a two-tone figuration at 01:33 called *kalé* ‘in disarray’ (alternating between the tones *nong* and *nung*), often used for high tension or fighting scenes which may often accompany the coming together of Rangda or Rarung. At

¹²² *Dalang, topéng, arja* and *Calonarang panasar* from Singapadu.

¹²³ A character originated in 1948 by I Madé Monolan of Singapadu, with the mask created by Déwa Putu Kebes of Batuan, during the development of the dance-drama *Barong Kuntisraya* (Suasthi Bandem 2014: 75).

01:48 Rarung and Rangda encounter one another as the music shifts down to *Tunjang Gedé*, referring to a greater use of *gedé* ‘bigger’ or ‘lower’ pitches’, to *menjiwai* ‘embody the spirit of’ Rangda. This section can also be referred to as *Tunjang Sari* ‘essence of *Tunjang*’.¹²⁴ According to Pak Kélo, the *Tunjang Cenik* sequence is generally greater in duration than that of *Tunjang Sari*. This recording only includes the *pangawak* ‘main body’ of the composition¹²⁵ and Nyoman Astita points out that these are in fact the *a* and *b* sections of the *pangawak* that in its entirety would include a third section.¹²⁶ Wayan Kélo also pointed out that the *pangawak* would normally be played slower to accompany the dance and the *roh* ‘spirit’ of Rangda. Wayan Pogog commented that this *Tunjang* has a *gambuh* feeling because of the *suling*’s lower range and slowly sliding tones.

Although Rangda literally means ‘widow’, describing the character of the *Calonarang* story, a Rangda mask and costume can manifest a variety of characters of a *tenget* ‘spiritually-charged’ nature, as a wrathful emanation of a divinity such as *betara Siwa* in the story *Arjuna Tapa* ‘Arjuna’s Meditation’ (from *Arjuna Wiwaha* ‘Arjuna’s wedding’). According to Ketut Kodi, a character such as Calonarang can indeed frighten an audience, but people associate the Rangda mask as a sacred, protective divinity with the ability (as is the role of Siwa and his female component, Durga) to render destructive forces back to *pertiwi* or *gumi* ‘earth’, to *panca mahabuta* ‘elements of nature’. This dissolution that gives way to rebirth is an essential function in maintaining *Tri Hita Karana*, the life sustaining three-fold relationship between humans, unseen divine forces, and nature. Ketut Kodi posits that people will be afraid of the Matah Gedé witch and her manifestation as Rangda, and also when Rangda has Rarung call out to all *léyak* ‘witches’ in the vicinity of a performance, but that the same-styled mask has healing, beneficial, holy qualities, especially when associated with a *pura* and known by names such as *Ratu Ayu* ‘Beautiful Queen’.

¹²⁴ Conversation with Ni Ketut Suryatini (2003)

¹²⁵ Wayan Kelo (conversation 2003), Wayan Suwéca (conversation 2014), Ketut Kodi (conversation 2013)

¹²⁶ Conversation 2015



Rangda as a manifestation of the witch Calonarang
Photo by Colin McPhee circa 1931-38
Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate



Barong Kékét

Photo by Walter Spies, reproduced by kind permission of the Walter Spies Foundation, Holland

Track #7 *Gambangan (Pelugon)*

An aspect of Wayan Lotring's modernistic, post-feudal sensibility was to combine and reinterpret elements from traditional musical genres. *Gamelan gambang* (heard on tracks #18-20) is an ancient ensemble that features between four to six bamboo xylophones as well as two bronze-keyed *gangsa*, played most often for rituals associated with a sequence of death ceremonies. *Gambang* is also performed in many villages for *déwa yadnya* 'ceremonies for the deities' such as *odalan* 'temple festivals'. Still in other villages, such as Tumbak Bayuh, *gamelan gambang* can now be performed for a wide range of ceremonies including *manusa yadnya* 'human rites of passage' and *buta yadnya* 'rituals associated with dissolving destructive energies back into the earth'.

Lotring's use of the suffix 'an' implies 'a kind of *gambang*', suggesting that he is transforming it and at the same time re-contextualizing a traditional genre. Even more so with the prefix 'ge' and suffix 'an' on the next track, *Gegénggongan*, which suggests 'using' or 'doing something with' *Génggong*. That nuance has vanished as contemporary ensembles that call them *Gambang* and *Génggong*. The best-known rendition of this composition is still played by *sekaa Gunung Jati* of Teges Kanginan, and re-named *Gambang Kuta*.¹²⁷ They play it almost exactly as it was performed by the *gamelan* of Kuta in 1928, but slower, since they are not limited to three minutes. Several listeners have suggested that the Kuta musicians of 1928 may not have had time to perfect and smooth out the *kotékan* and uneven phrasings of this challenging new composition. But another factor might also have been microphone placement.

Undoubtedly referring to *Gambangan*, McPhee writes of a conversation with Lotring: "Béh! That was the most stubborn piece I ever thought of! he would exclaim in pride. It took the club two months to learn. The Raja of Solo was overcome!"¹²⁸

Wayan Kélo pointed out the most conspicuous *gambang* motif being the 5 + 3 phrasing of the numerous *gangsa*. He speculated that *Gambangan* was composed before *Gonténg Jawa (Solo)*. Colin McPhee confirms that *Gambangan (Pelugon)* was indeed composed in 1926, possibly just before Lotring made his trip to Solo. Wayan Suwéca identifies the direct influence of *nyading* phrasing (alternating between the *dang* and *ding* tones, but here adding a lower *dung* to create another level of complexity), also evoking traditional *gambang* at 00:43, at 01:07 and again at 01:46. Traditional two-tone *nyading* can be heard on on this CD's track #20 (*Demung*), played by the *gambang* ensemble of Pura Kawitan Kelaci.

¹²⁷ Recorded and released by Bali Record (B706: 1985), which listed the composition as *Gambang*.

¹²⁸ McPhee 1946: 177. Lotring was referring to his performances at the *Keraton* of Surakarta around 1926. It was certainly *Gambangan* because McPhee makes the point that it was on one of his records (and *Gonténg Jawa* had obviously not yet been composed).

McPhee writes:¹²⁹

Melodically, the piece is based on two curtailed phrases from the original Pelugon, played by the gendens in the traditional syncopated style of the saron [gangsra] gambang. An entirely new form of kotekan, inspired by the method of figuration used in the gambang ensemble, animates the composition throughout...The main section is composed of two complementary melodic phrases (the lagu or tune), separated by purely rhythmic figuration (the batel), which corresponds to the gambang passage-work that fills the melodic breaks in the gending gambang.

An unusual feature of the composition is the frequency of the jegogan tones, which occur with every other pokok tone, here played in a continually syncopated manner by the gendens. The real technical difficulty of the piece, however, lies in the kotekan figuration and its coordination with the drumming. While the molos part follows the melodic line of the gendens in a simple rhythmic pattern of repeated tones, the nyangsih is highly syncopated throughout, sounding almost entirely off the beat, and falling on the beat from time to time merely to find a point of support.”¹³⁰

McPhee continues,¹³¹

Both lagu sections of Pelugon are seen to be short one pokok tone and two kajar beats...Such contractions at important structural points in the composition were a favorite device of Lotring's, introduced to heighten structural tension. When summed up, Pelugon shows the following organization:

a) pengawit	introduction	
b) lagu	melody—first phrase	27 pokok tones
c) batel	interlude	12 kempur beats
d) lagu	melody—second phrase	17 pokok tones
e) batel	interlude	12 kempur beats
	repeat of sections b, c, d	
	extension of second batel, e	43 kempur beats
f) penyuwud	closing phrase	

¹²⁹ 1966: 309

¹³⁰ See McPhee 1966: 309–315 for further analysis and a complete transcription in western notation.

¹³¹ 1966: 315

In this recording, the *d* section sounds unbalanced either due to microphone placement or a lapse in the musicians' complex interlocking, leaving only the *sangsih* players audible. With the pulse of the *kajar* sounding hesitant at times, one has an idea of how "stubborn" this innovative piece was to perform.

Wayan Suwéca showed in detail how Lotring's *Gambangan* was quoted directly and extensively by I Wayan Beratha in his work, *Palguna Warsa* 'Waiting for a Calm Rain', performed at the 1968 *Merdangga Utsawa* festival. The very brief, ending phrase of *Palguna Warsa* is also just like that of *Gambang Suling*, a composition with two almost identical versions composed by I Ketut Merdana of Kedis Kaja and I Gdé Purana of Singaraja. This demonstrates continuity in the tradition of incorporating existing elements, including specific melodies, in the creation of new works.



Génggong players

Photo by Colin McPhee circa 1931–38

Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate



Enggung 'Kaloula Baleata' expanding his air sac to prepare a croak
 Photo by Ron Lilley, reproduced with his kind permission

Perspectives on *Génggong*

Génggong is an ancient music that Wayan Lotring used as a creative launch pad through re-imagining and re-contextualizing for *gamelan palégongan*. Before discussing his original composition recorded in 1928, *Gegénggongan*, an exploration of the tradition is essential, and that is most revelatory in the village of Batuan.

Of frogs, toads and *génggong* in Batuan

Génggong is a musical genre and also the name of the musical instrument in the jew's harp (jaw harp, mouth harp) family, made of wood from the sugarpalm tree. Its music imitates the call and response of frogs and toads, joined by other instruments, *enggung*, also fashioned from sugarpalm wood, that can mimic even more so the calls of *enggung*, *dongkang*, *katak*, *godogan* and *emplégan*. Lotring uses *génggong*'s interlocking *candétan* 'sounds that match or answer each other'.

Origins of Balinese *candétan* ‘interlocking rhythms and melodies’¹³² can be heard as a chorus in the rice fields, while frogs and toads can also be heard in forests, dry fields and other environments on the island. Male frogs and toads make their calls to communicate with each other and to “advertize their presence in the hope of attracting a female.”¹³³ *Enggung* (*Kaloula baleata* to biologists) make a sound imitated as *ung—ing—ung—ing* in a honking sort of way, especially in the early evening just after a rain. *Dongkang* toads (*Duttaphrynus [Bufo] melanostictus* to biologists) have a high, rapid, continuous call that is mimicked as *keruk-keruk-keruk*. An alternative human way of imitating their call is by fluttering one’s lips while singing a rather high pitch.¹³⁴ Another common rough-skinned toad in Bali – also referred to as *dongkang* – is *Ingerophrynus [Bufo] biporcatus*, making a fast, staccato group of about five croaks between pauses. Both kinds of *dongkang* vary between green, brown, and grey to red, and while heard in and around wet rice fields, generally live in dry fields and around houses.

Katak is a general Indonesian word for frogs but in Batuan they are described as being green or darker and as young *godogan*. However, the physical characteristics, sound and *candétan* call and response recognized as a *katak* in Batuan is a frog that biologists categorize as *Fejervarya [Rana] limnocharis*. They make a call that can be imitated as *kerék-kerék-kerék*. *Godogan* (*Fejervarya cancrivora* to biologists) are rather large rice-field frogs not only appreciated for their sounds, but also their culinary value, as are the little *limnocharis*.¹³⁵ The performer playing the role of *godogan* in *génggong* dance drama makes the sounds *li-li-li-li-li-lit* and *di-di-di-di-dit* with a light fluttering of the tip of the tongue against the upper palate of the mouth, or a likeness of *godogodogodog* deep in the throat. The colors and skin textures of *cancrivora* and *limnocharis* vary greatly, but they are often green and may exhibit a dorsal stripe. Green and yellowish *emplégan* ‘tree frogs’ (*Polypedates leucomystax* to biologists) produce intermittent short *kék* calls that are rather like the quack of a duck – never a regular string of calls. *Emplégan* are able to climb not only trees, but up walls and glass as well.¹³⁶

To avoid being too frog-centric, mention should be made of the *jangkrik* ‘crickets, cicadas’ and lizards such as the *cicak*, which sounds the call *cek-cek-cek*, the breeze and the flow of water in the rice fields, all of which are said to contribute to the sonic world and *rasa* ‘feeling’ of the *génggong* musician.

¹³² As exemplified in both instrumental and vocal music, particularly *cak* (*kécak*)

¹³³ Conversation with Ron Lilley and email communication with Ida Ayu Ari Janiawati (2015)

¹³⁴ These renditions were provided by Nyoman Marcono, I Wayan Malik, and Komang Ongki, all of Batuan.

¹³⁵ The small size of *cancrivora* and *limnocharis* do not discourage many Balinese from enjoying the fried delicacy, just as they do *jangkrik* ‘crickets’ and *capung* ‘dragonflies’. The American bullfrog has been introduced to the island in order to satisfy the (largely ethnic Chinese) market for more commercial use of frogs’ legs.

¹³⁶ Ron Lilley, an amateur herpetologist in Bali with the Indonesian Nature Foundation (LINI), and Ida Ayu Ari Janiawati, a student of herpetology and tropical conservation, provided invaluable identification, audio and visual documentation, ecological context and scientific terminology beyond that found in the informative book and audio recordings by J. Lindley McKay 2006 36–51.

Génggong are made from the outer layer of the *pugpug* wood of the *papah* ‘thinner, flower-bearing branches’, including the *uyung* ‘bark’, of the *kayu jaka* sugarpalm tree.¹³⁷ According to *génggong* masters I Wayan Mangku Suda¹³⁸ (1949–) and his brother, I Nyoman Marcono (1966–), the hollow of the mouth alters the pitch of a humming vibration coming from a flexible tongue, called *ikut capung* ‘tail of a dragonfly’, made from an incision in the same strip of wood. The *ikut capung* is activated by dexterously and continuously pulling a string attached to the main section of the *génggong* that sets it shaking and the tongue vibrating.¹³⁹ So as to maximize vibrations, the actual wood is not held directly, but instead a light piece of cloth is tied to the wood and grasped in the right hand.

To produce a melody, each player shapes his mouth to the vowel sounds – *é, u, a, i* (sounding ‘eee’ in English) – corresponding to the four tones of *saih angklung*: *déng, dung, dang, ding*. Or might we speculate that *angklung* and other *gamelan* could have to some extent derived from *génggong* and its tuning based on natural acoustical phenomena (overtone harmonics) within in the human mouth? The process of resonating in the various mouth chambers also produces a rich and delightful variety of harmonics (upper partial tones). Very little breath is exhaled; it is *nyimpan* ‘stored’ inside the player while the vibrating tongue creates the volume. They use a common expression, *ngunyal angkian* ‘controlling the breath’. In fact, rather than breathing into the *ikut capung* ‘buzzing tongue’ or ‘tail’, the sound waves flow in the other direction—from the instrument into the mouth, which transforms them into musical tones. A *klumpah*, small oval-shaped piece of leather is also held in the left hand to block the vibrations of the *ikut capung* from going in the direction away from the mouth.¹⁴⁰ One reason that *génggong* is described by Mangku Suda as being most essentially *rasa* ‘feeling’ is that the process is so internal, with the subtle tonal changes made possible by a use of breath. Another reason is that the collective process of playing the *candétan* is unusually intimate, spontaneous and *nyambung* ‘inter-connected’.

The feeling of playing *génggong* is described as *lempung* ‘soft’. An interlocking pair consists of the *molos (polos)* ‘basic’ tone and the *sangsih* ‘differing’, playing *nyandétin* or *nyandét*, the active form of *candétan* ‘sounds that match or answer each other’, one of a great many terms for interlocking. The fact that *katak* ‘frogs’ are always heard producing “call and response,” it is likely that the origin of the musical term derives from *katak* and their proto-musical analog, *génggong*. *Génggong* is deceptively simple, and its *nyandétin* rhythms and melodies can really be very complex and nuanced. Bronze-keyed *gamelan* instruments use an often syncopated damping technique called *matekep* ‘closing, muting’ that makes silencing just as essential to the rhythm as the actual striking of the keys. Similarly, *génggong* players use a technique called *dedet* ‘to darken or obscure’ for stopping the sound in order to let another (interlocking) voice fill in.

¹³⁷ According to Ketut Wirtawan of Batuan, the best wood is chosen from a tree whose leaves are flat rather than curved (conversation 2014). According to de Zoete and Spies, “The *genggong* is made of areca palm, or bamboo, and may or may not have a resonator made from the husk of the flower or of anything else that comes to hand (1936; reprint 2002: 250).

¹³⁸ Also known as Mangku Puseh Désa Batuan.

¹³⁹ Conversation in Batuan (2014)

¹⁴⁰ *Penyu* ‘tortoise shell’ was used in the past; now cowhide is used.

Each pair of *molos* (*polos*) and *sangsih* instruments are tuned as *pangumbang* and *pangisep* wherein the “same” tone is actually tuned several cycles per second off from the other, resulting in *ombak* ‘waves’ or *getaran* ‘tremors, vibrations’, scientifically described as acoustical beats. This is, of course, an essential feature of almost all Balinese *gamelan* as well. While they alternate their melodies between unison and interlocking, for which each *génggong* plays a different pattern that results in the full melody.

While *génggong* tuning is said to be related to four-tone *saih angklung* (or as may be the case, vice versa), *génggong* in fact resembles even more so the five-tone *gamelan angklung* frequently heard in North Bali. A fascinating variance between how vocal tones are *marasa* ‘perceived, felt’ – and how they are described – is ambiguous and complex. Although *ding-dong* solfege is extremely common in Bali, it was not, in the past, a consistent “note-for-note” system that it has become in modern pedagogy. Ni Nyoman Candri describes her father, Madé Keredek, amidst the activity of teaching a song (and dance) by using the sounds of *ning-nong-néng-nung-nang* very freely and interchangeably—not representing the actual pitches in fixed positions but often as loosely aggregated sounds. Ida Boda is said to have used the more *palégongan*-appropriate solfege of *nyir-r-r*, *nyor-r-r*, *nyér-r-r*, *nyur-r-r*, *nyar-r-r* in a similar fashion.¹⁴²

This style of a “non-systematic”, intuitive and playful *ning-nong* rendering of melodies is still common “in the field.” When *génggong* musicians shape their mouths to *é-u-a-i*, there is flexibility—in fact, their *i* (‘eee’ in English) can also sound like the French ‘eu’, changing the harmonics of the tone. So the four basic tones played by a single *génggong* instrument seem to be closer to an *angklung*’s ascending *néng-nung-nang* but with a lower tone being what could be heard as a ‘big’ *dong* (standard in the less common five-tone *angklung*). And a fifth tone, lowest of all, is played by any individual *génggong* instrument which is described by Candri and Nyoman Astita as a *ning*, but a *ning* that is lower in pitch from a standard, fixed, *gamelan* ‘*ning*’. If the low *ning* were an octave higher, you would hear a sequence similar to *angklung*’s ascending *néng-nung-nang-ning* sequence except that the high *ning* would be “flatter” than the actually sound of most *gamelan angklung*. In fact, if that low *ning* were an indeed an octave higher, *génggong*’s *néng-nung-nang-ning* would be relatively evenly spaced.

It is common for singers and suling players to convey *rasa* ‘emotion’ by using this kind of “flat” *ning* as an alternative to a standard, “fixed” *ning*, and some *gamelan angklung* also have a “flat” *ding* (*ning*) at the lower end of the scale. Very interestingly, this kind of relatively evenly spaced sequence of four tones is common to some (more archaic) versions of *kidung* *Wargasari* singing (heard on Bali 1928 vol. #2 and still extant, but rare today) as well as in 1970s recordings of *cakepung* singing from Jasri, Karangasem and *ngongkék* from Buléléng.¹⁴³ Such an occasional and relatively evenly spaced sequence of tones can be transposed in the course of a melody, but the flexibility of the human voice allows the melody to shift back and forth between these and either smaller or wider intervals, creating variety, ambiguity and subtle nuance not possible in *gamelan*. This bending of pitches

¹⁴² Nyoman Astita, also of Ida Boda’s village, Kaliungu (conversation 2015)

¹⁴³ *Tembang Rengganis* (Bali Stereo); *Cakepung Werda Suara* Jasri Karangasem (Bali Stereo B 933); *Cepung Jagaraga-Cakranegara Lombok Barat* (Bali Stereo B 558)

extends the *saih* or sequence of tones into a complex realm well outside of *istilah* ‘terminologies’ of *sléndro* and *pélog*.

Perhaps this is another aspect of why Mangku Suda and Nyoman Marcono continually emphasize the essentiality of *rasa* in playing *génggong*—this is within the subtle and intuitive area of Balinese vocal music that is preferred to be kept as inner experience and sonic presence and not pinned down by the rational, discriminating intellect. As Nyoman Candri once told me, “*Arja* singing is simple in theory but complex in practice.”¹⁴⁴

The most relevant point with regard to the “scale” of *génggong* is that a *suling* carries the dominant melody, making the *néng-nung-nang-ning* (upper *ning*) sound just like *angklung*, although occasionally extending the range to resemble the five-tone *angklung* with a *nong*. The *suling*, as *suling* frequently do in diverse genres, will bend the tone of the upper *ning* (or in *saih gendér wayang*—due to its transposed solfege—would be called *nung*) so that we hear the relatively equidistant four-tone sequence referred to above.

In addition, it is a combination of the *polos* and *sangsih*, as well as additional pairs of *molos* (*polos*) and *sangsih* in the *génggong* ensemble, that create a composite continuity of melody – with different sized *génggong* instruments filling in each octave – that is heard (with the help of the *suling*) as a four-tone or five-tone *saih angklung*. Deceptively simple, delightful to experience, *génggong* remains intriguing as to the implications embedded in its ancient origins.

The other essential instrument in the *génggong* ensemble, the *engnung*, can imitate the sound of the *engnung* frog, *katak*, *émpengan* and *dongkang*, through subtle use of its vibrator called *layah katak* ‘frog’s tongue’. The *engnung* is made from a shorter length of *pugpug jaka* wood and can make two loud tones, one upon gently exhaling one’s breath and another upon inhaling, as well as a host of more subtle, expressive inflections. An ensemble can include from three to eight *engnung* as a counterpart *candétan* chorus to the *génggong*.

Génggong was often “strummed...by boys and men all over Bali” (McPhee 1966: 255), and played without other instruments. According to Mangku Suda, it was his father, I Madé Mangku Nurada, priest of the Pura Puseh Désa Batuan (circa 1903–2008) who, in the 1930s, expanded the genre to include *geguntangan* instruments and more complex *nyandétin* (playing *candétan*) while collaborating with the seminal dancer and master teacher, I Nyoman Kakul (1906–1982), also of Batuan.¹⁴⁵ It was during this period that they originated the *pakem Godogan* ‘scenario and choreography’, accompanied by *génggong*,

¹⁴⁴ The entire analysis in these two paragraphs is derived from a session with Ni Nyoman Candri, listening to my recordings of *génggong* of Batuan, as well as to her extensive experience as a singer at Radio Republik Indonesia, during which time *Arja Godogan* was popularized in the 1970s under the leadership of I Madé Rudju of Batuan, who also played the main role of *godogan* ‘frog’. The musicians at RRI learned to play *génggong* and in addition to the *arja* broadcasts, *génggong* was performed twice a week to accompany *tembang* sung by Candri and other vocalists.

¹⁴⁵ Kakul was a performer and teacher (throughout Bali) of *baris*, *jauk*, *topéng*, *gambuh*, *Calonarang*, *wayang wong*, *arja*, and performed *gandrung* and *barong bangkal* in his youth.

with Déwa Putu Kebes, also of Batuan, conceiving and carving the *tapel godogan* ‘frog mask’.¹⁴⁶

Nowadays an ensemble consists of as many as five to eight *génggong* augmented by two bamboo *guntang*, which is an approximately 12-inch length of bamboo placed horizontally, with a long tongue incised along the top, allowing it to vibrate when hit with a thing bamboo mallet. The lower-pitched *guntang* functions as *kempur* or *gong* and is called *gejir*, its sound vocalized as *jir-r-r-r-r*. The smaller of the two functions as *kajar*, the basic pulse, and is called *kelintit*. Its sound is vocalized as *tit-tit-tit-tit*. A small *suling* (20 centimeters in length) carries the extended melody and a single drum, small, but larger than the *kendang* for *angklung*, is used.

Today, small *rincik* ‘bronze cymbals’ are used, but in earlier times, the function of *rincik* (small *céngcéng*) was performed by a unique instrument, a *pucung* ‘bottle’ fashioned from a 600 ml. bottle (the size of a wine or large beer bottle). It is placed on a bamboo rack with a piece of piece of rubber at each end to allow the glass to better resonate. The bottle is hit with “mallets,” each of which is a Chinese *képéng* coins (with a hole in the middle) at the end of a wire which is held in each hand. The extreme lightness of this mallet and the delicacy its percussive affect on the glass makes for a unique percussive quality. In times past *génggong* could also be accompanied by a *rindik* ‘bamboo xylophone’. All of the above information was provided and demonstrated by Mangku Suda and Nyoman Marcono, except for the two analytical paragraphs written in consultation with Candri, and corroborated by Nyoman Astita, who had experience playing *génggong* in a project organized by Nyoman Rembang (of the KOKAR conservatory).

McPhee (1966: 255) writes that *génggong* forms a large part of the traditional repertory of the *gamelan angklung*.¹⁴⁷ Just some of the names of *angklung* compositions he mentions are: *capung manyus* ‘bathing dragonfly’, *capung ngumbang* ‘circling dragonfly’, *dongkang menék biyu* ‘treefrog climbs coco palm’,¹⁴⁸ *dongkang menék gedang*, treefrog climbs papaya, *katak ngongkék* ‘croaking frog’, *kupu-kupu metarum* ‘playful butterflies’, *lelasan megat yéh* ‘lizard parts water (to swim)’, *lindung pesu* ‘eel comes out’, *lutung megalut* ‘embracing apes’, *ombakan* ‘waves, and *tumisi kuning* ‘yellow snail’.

According to Mangku Suda and Nyoman Marcono, the *génggong* group from Batuan would perform at the Puri Gianyar and the Puri Klungkung when the *raja* was entertaining guests, as a light entertainment while they ate and socialized. Interestingly, Wayan Teling has said that Lotring and Wayan Raping would also perform duets for such occasions at the Puri Klungkung, each playing a 13-key *gendér rambat*.

These genres also evoke a time when music was often made by friends leisurely passing the evening time in the rice fields, to keep watch over their irrigation pipes and make sure no

¹⁴⁶ During this period the story was also adapted for *arja* dance-opera and known as *Arja Godogan*. Anak Agung Geria played the role of *godogan* and the *topéng* and *gambuh* master Anak Agung Raka danced the role of *mantri* ‘prince’ (2015 conversation with Ketut Kodi).

¹⁴⁷ This was before *kebyar*’s substantial influence on *angklung* style.

¹⁴⁸ As discussed earlier, amphibians going by the name *dongkang* today are toads that are not real tree climbers, but can climb a short distance if attracted to something. *Emplégan* is the contemporary term for tree frog.

one is re-routing the flow of water away from the designated area, or just for relaxation after working the fields.¹⁴⁹ In the case of *cakepung* and *ngongkék*, the merriment was often helped by a round of *tuak* ‘palm beer’ or *arak* ‘distilled palm brandy’.¹⁵⁰ According to Mangku Suda and Nyoman Marcono, *génggong* could not possibly involve any degree of intoxication as that would impede the necessary relaxed and controlled breathing. De Zoete and Spies describe a performance in Batuan during the 1930s:

“The soloist often begins to dance while playing his instrument, but even when he lays it aside he still dances sitting cross-legged, reflecting the music in every fibre of his body, always with a slight intention of parody. An old man of Batoean, famous in the role, delights in giving a comic interpretation of the rhythm, and seems to enter into a kind of perverse contention with the music, as if trying to dodge the accents. Or he will give a ludicrous literal mimic of the pitch of the sounds, shooting up on his knees, or sinking with the low notes with outspread arms, as if to smother up the sound. Sometimes he makes bellow-like motions with one arm, as if blowing up the fire of the gamelan. There is a curious beauty even in the grotesque figure of the old man rising and falling between the absorbed, bending forms of the players against that mysterious background of vibrating melody. The climax of his dance is a realistic drama of someone catching toads. The players exchange their *génggongs* for a similar instrument with a squawking single note, each at a different pitch, so that together they produce a startling medley of croaking’s, a network of horse marsh sounds imitating toads, while the old man, frantically pursuing the sounds or interpreting them in his eccentric motions, gives a vivid pantomime of the chase...” (1936/ 2002: 250-251)

Commercial and residential development brought on by the tourist economy has been relentlessly disrupting Bali’s *subak* wet-rice agricultural system, compounded by the use of pesticides and chemical fertilizers. But musically speaking, at present the tradition of *génggong* is more threatened than the *enggung* and other animals of the ricefields that inspire it. Although they very well might exist, we are not aware of other active *génggong* groups aside from the *sekaa* in Batuan.

Track #8 *Gegénggongan*

This is the *pangecét* ‘fast’ section of Lotring’s complete *gending paléngongan*, tailored to the three minutes allowed on a single 78 rpm side.¹⁵¹ Beginning at 00:05 Lotring uses the *nang-ning-nang-néng* tones of *selisir/saih gong* to create something of a feeling of *génggong* melody, what would be *néng*, *nang*, *néng*, (low) *ning* associated with the *génggong* or four-tone *gamelan angklung*. *Angklung* instruments cannot play the lower-octave *ning*, which is instead played by the *suling*. *Génggong* as it can be heard today (and

¹⁴⁹ I Gusti Putu Teken. Paper presented at *Seni Renganis Merupakan Refleksi Cetusan Taksu Berkesenian di Desa Pakraman Pengelatan.* Conference and Festival for North Balinese Culture (2013).

¹⁵⁰ An informative description of Balinese alcoholic drinks can be found in Eiseman 1990 Vol II: 272-281.

¹⁵¹ According to Wayan Kélo. The musicians of Banjar Tegal continue to play *Génggong* in its entirety (conversation 2003).

in my recordings from 1972) does not have the wide interval jumps that Lotring uses, and even this section combines *génggong* feeling with upper-register *kotékan* associated with *palégongan*.

Beginning at 00:05, the feeling of ‘call and response’ is used playfully at varying tempos, even when slow at 00:17 without an interlocking *candétan* pattern. From 00:47 to 00:52 is a syncopated phrase reminiscent of *génggong* as one can still hear in Batuan and other villages. Above all, Lotring creates a light playfulness recalling *génggong* with a frog-like rhythmic call and response of the *candétan*, implying a shifting of weight and movement (for example at 01:02 and progressing into the lively section from 01:11–01:30).

It should be noted that Mangku Madé Suda and Nyoman Marcono of Batuan very specifically identified the section from 01:27 through the end of the piece as having the *rasa* ‘feeling’ of *génggong* and also in conjuring the dance movements inspired by and imitating frogs, dragonflies, and other animals. But they felt the entire *gending* reflects the *génggong* influence. These two *génggong* musicians were extremely impressed by Lotring’s ability to incorporate the feeling, energy and musical phrasing of the genre, while creating something completely original and different. Many listeners respond to this *Gegénggongan* with a *kécak*-like bouncing of their shoulders and tilting left and right of the head, and the *nyandétin* and winding melodic figurations are also a reminder of group singing genres like *ngongkék* (still heard in Pengelatan, North Bali¹⁵² as well as *cakepung* in Karangasem).

With regard to Lotring’s *Gegénggongan*, Wayan Egler and Wayan Darta of Banjar Pemamoran, Kuta, point out that the *gong* and *klintong* can be confusing because of the *ganjil* ‘odd’, ‘uneven’ phrasing.

Track #9 *Solo* Originally labeled as *Gonténg (Jawa)*

In 1920 a company of musicians and dancers led by Anak Agung Anglurah Djelantik, the *raja* of Karangasem, was invited to perform at the Keraton Surakarta (Solo) for the wedding of Mangkunegara VII (Kanjeng Goesti) to Kanjeng Ratu Timur. The company of two hundred featured a “*semarpagoelingan*” with several varieties of dance and drama.¹⁵³ A second performance expedition also organized by Agung Anglurah Djelantik in 1926 included Wayan Lotring’s *sekaa légong* of Banjar Tegal¹⁵⁴. It was upon their return from one of these visits that the expression *Légong Keraton* was coined to elevate *légong* to a higher status as a result of having been performed at the *keraton* of Surakarta (Balinese do not use the word *keraton* for royal residence, but rather, *puri*.) However, this original association with the Mangkunegaran has been lost over the course of time.

¹⁵² *Ngongkék* (also know as *Tembang Rengganis*) literally refers to the movement, shaking back and forth, *mondar-mandir*, of a *penjor* ‘bamboo pole’ that is already in the ground, to get it free.

¹⁵³ Letter dated 15 April 1939 from Ida Anak Agoeng Bagoes Djlantik to Padoeka Kandjeng Pangeran Adipati Ario Mangkoenegoro VII. Another trip is described in great detail in a letter dated 20 January 1941 (both letters courtesy of of A.A. Ayu Bulantrisna Djelantik). There were at least three performance expeditions to the Mangkunegaran organized by Anak Agung Anglurah Djelantik, whose three/four sons also attended school in Solo under the sponsorship of Mangkunegara VII.

¹⁵⁴ According to Dinas Kebudayaan: *Napak Tilas Sang Maestro I Wayan Lotring* (2013)

Another result of Lotring's experience in the city of Solo was this composition, a *tabuh pategak* 'introductory piece in a program, without dance'. It should be noted that musicians in Kuta and elsewhere know this piece only as *Solo* and that was the title provided by Lotring for a recording made in 1972 that was produced on an LP. The name on the Odeon label is "Gonténg (Djawa)."¹⁵⁵

Lotring's intended meaning of *gonténg* remains unclear. The only *gonténg* in Stuart Robson's *Javanese-English Dictionary* are "a large-headed termite" and "cucumber."¹⁵⁶ The Balinese word *gonténg* literally means 'broken up', 'separated' but specifically referring to the incision, or cut, made in the earlobe to insert an *anting* 'earring'. Pak Kélo offered the Balinese word *pégat* 'broken up' as the intended meaning of *gonténg*, referring to the style of *pukulan* 'striking the mallets' as *putus* 'separated' or 'cut up'. *Dibagai dua* 'one tone becoming two', Pak Kélo suggested, is heard in the interlocking on the same tone, on this recording at 01:08 and again at 01:41. Pak Kélo sang an example of *peneteg* as *nunga... nonga... ninga... nanga...* with each 'a' representing the second, *sangsih* 'filling-in' strike of the *panggul* 'mallet'. He suggested this was employed in the division of each *ketukan* into two strikes of the *gangsa* mallets on and off the beat similar to Javanese *imbal*. But this *pukulan* style was common in traditional Balinese genres evidenced by the *Semar Pagulingan* of Titih on this CD, as well as much of the playing on Bali 1928 #1: *Gamelan Gong Kebyar*. A variety of Balinese terms are used for this technique, such as *neteg* (*peneteg*), *noltol*, *silih asih*, and *ngincang*. Solonese musician and ethnomusicologist Sumarsam has commented that he hears no particular Javanese influence in this composition.¹⁵⁷

Lotring's grandnephew, musician I Wayan Suwija (1952–),¹⁵⁸ suggests a different conceivable implication of *gonténg* being *pégat* 'cut-up' as referring to the Lotring's characteristic phrases of melody that feature wide intervals. This technique is accentuated to great effect by the fast tempo as well as the unison playing outside of a colotomic, evenly metrical phrasing. This kind of *pégat* phrasing can be heard at 00:40, at 01:22 and again at 01:52. At 00:50 the phrasing suggests "Java" to some listeners. At 01:53 the *gending* departs from the *gonténg* 'cut-up' style and grows more playful with *ngorét* 'glissando' phrasing at 02:00 derived from *gendér wayang* technique. Wayan Teling mentions that the steady *pukulan* at 01:22 leads him to imagine people marching around the Keraton Solo and even the possibility of trumpets in a marching band evoked by phrases such as at 01:53. As fanciful as this may seem, it reminds us of Sudhyatmaka Sugriwa's grandparents' recollections quoted earlier regarding the origins of *kebyar* in Bungkulan.

Many of these varied compositional devices can also be heard in the *kebyar* recordings on Bali 1928: CD #1 from Belaluan, Pangkung and Busungbiu. These are just a few ways that Lotring's *palégongan* style influenced and was influenced by early innovations in *kebyar*.

Wayan Suwéca also speculates another reason that Lotring might have filled his *pukulan* mallet-work with unusually wide intervals and jumps from one interval to another, was to

¹⁵⁵ In his 1980 discography, Toth (1948–2005), who did considerable research in Bali beginning in 1971, gives the title as Gonténg (Djawa) [Pengawak Solo].

¹⁵⁶ Robson 2002

¹⁵⁷ Personal email communication (2014)

¹⁵⁸ Conversation (2014)

create complexity as an enjoyable creative endeavor and he was always creating so he would not ever grow bored. Also, because he taught in many villages, he would change his compositions so a particular *sekaa* ‘club’ would have their own version, to satisfy a common Balinese *jengah* ‘competitive’ instinct. Suwéca also speculates that Lotring might have titled the composition to include *Jawa* and *Solo* to highlight the idea of “from someplace else” and “exoticism.” It is true that the word *Jawa* in those times could mean, and still did at least into the 1970s, “anyplace outside of Bali.”

Yet the greatest likelihood, quite incontrovertible, and potentially the most illuminating as to Lotring’s creative catalyst, can be gleaned in McPhee’s conversation with the composer quoted on page 36 of this article. McPhee mentions that the *gending* inspired by a musical clock had been on a record. No other Lotring recordings had been produced at that time (or until 1972) aside from *Gambangan*, *Gegéngongan* and *Gonténg Jawa (Solo)*, the three *Calonarang* selections and the *gendér wayang* pieces. The powers of deduction do not allow much room for doubt. Based on McPhee’s conversation with Lotring regarding the musical clock, Ketut Kodi offers the suggestion that *gonténg* could just be a double entendre with *loncéng*, the Balinese word for ‘clock’.¹⁵⁹ And *Jawa* being synonymous with any place off the island of Bali could include China as well. The author leaves it to the listener’s imagination whether one can hear the nuance of a clock stretching and transforming time in varied tempos as through a kaleidoscope.

The current Teges rendition of *Solo*, recorded and produced by Bali Record in 1985,¹⁶⁰ differs significantly from the original 1928 version. The beginning *kawitan gendér* leads to a single phrase that only lasts from 00:07 to 00:11 in this three-minute version, but Teges continues the phrase fourteen times before moving into the “*gonténg*” section played here at 00:11. Teges also avoids many of the huge interval leaps (as does today’s *sekaa* of Banjar Tegal Kuta), preferring a more accessible melodic flow. Interestingly, upon listening to this recording, Kadék Suartaya from Sukawati (and ISI faculty member) mentioned that he knows the composition as *Tabuh Teges*.

Pak Kélo offered two reasons that Lotring’s *gamelan paléngongan* and *gendér wayang* both performed at a faster tempo than is common. One was the three-minute limitation for each *gending* and choosing to include as much variety as possible. The other is that since there were no dancers or a *dalang* to accompany, Lotring was free to go beyond the dramatic and choreographic form and enjoy the challenge and freedom to play as fast as he liked.

¹⁵⁹ And perhaps a “double double entendre” is that another meaning for *loncéng* is ‘bell’. Nyoman Rembang’s account of how Lotring named his piece *Liar Samas* indicates another play on words. Walking along the beach he saw a great many boats *samah* ‘crowded together’ with their *layar* ‘sails’ blowing in the breeze. The literal connotation is *liar* (2000 *képéng pis bolong*) ‘2000 Chinese coins with holes in the center’ and *samas* (400 *képéng pis bolong*), indicating what it cost Lotring to rehearse the *gending* (Astita 2002: 135). Wayan Teling from Banjar Tegal insists that this was absolutely Lotring’s intended meaning, accounting for feeding the musicians and all the other expenses required for the many rehearsals of this challenging composition.

¹⁶⁰ *Semar Pegulingan Br. Teges, Peliatan, Ubud*. Bali Record B 706 (cassette) and BRCD. 79 (compact disc)

Wayan Suwéca has demonstrated how Lotring's *Solo*, or *Gonténg Jawa*, was directly "quoted" for significant sections of Nyoman Kalér's composition, *Bayan Nginté*, that accompanies a pair of female dancers.¹⁶¹



Gendér wayang of Banjar Tegal, Kuta: Wayan Lotring on left
 Photo by Colin McPhee circa 1931–38
 Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

¹⁶¹ Conversation and music session (2015)

Gendér Wayang of Banjar Tegal, Kuta

These recordings are assuredly of Wayan Lotring playing with his fellow Banjar Tegal, Kuta musicians, Wayan Raping, Wayan Regog and one other.¹⁶² Upon listening to these renditions, master musician I Wayan Konolan of Kayumas Kaja described the playing as *luung gegebug (metekep)* beautiful mallet technique. His daughter, *gendér* teacher Ni Ketut Suryatini, describes Lotring's style as *jalinan* 'interlaced', *alunan* 'flowing in waves', *bernafas* 'breathing', and *panduan pedoman* 'as a source of guidance'. Wayan Teling (whose father, Wayan Raping was undoubtedly playing) repeated many times while listening to the recordings, *ngees nguncab* 'soft and loud' or 'low tide and high tide', remarking at its subtlety and the fact that the four *gendér* often become almost inaudible.¹⁶³ Pak Teling and many others point out the extremely facile left-hand mallet work, playing the *reng jégog* 'lower-octave' melody and resonance, almost independent of the right-hand *kotékan* patterns. Wayan Darto of Kuta could hear the musicians *menjiwai* 'endowing spirit' into the *gendér*, and Wayan Karyasa, who studied with Wayan Teling and Lotring, told us the musicians' *gegebug* 'mallet-work' came from *prana* 'breath' reflected in subtle temporal dynamics, *ees nguncab* 'soft and loud', *wahyu alam* 'inspired by nature'. Interestingly, *pajogédan (gandrung)* is the one other *gamelan* recorded in 1928 that exhibits striking dynamics of *ees nguncab*. As mentioned earlier, *gamelan gandrung* was one of the ensembles that Lotring grew up with in Kuta, suggesting the likelihood of some cross-influence.

Gendér wayang in many regions was influenced during this period by *kebyar*'s energetic starts and stops, creating a 20th-century style for that genre as well, according to I Wayan Konolan (1923–2008) and his son I Wayan Suwéca of Kayumas. *Gendér* master I Wayan Locéng (1926–2006) of Banjar Babakan, Sukawati, observed Lotring's playing on these recordings as very different from his own, reflecting the different creative environment, performing context and influences from other genres.¹⁶⁴ *Dalang* and *gendér* player I Wayan Nartha (1942–), a student of Locéng's, believes the stylistic influence of *kebyar* came from Locéng's collaborative back and forth with the innovative *dalang* and *gendér* player Nyoman Geranyam.¹⁶⁵ In recalling his lessons with Wayan Locéng, Evan Ziporyn comments, "Locéng told me that he himself had been a *réyong* player, and that the *gineman* to *Sekar Ginotan* (and other pieces) included sections that were attempts to bring *réyong tunggal* style into *gendér wayang*."¹⁶⁶

Today's *gendér wayang* style of Sukawati in some ways resembles Lotring's playing on these 1928 recordings. Lotring's time learning *palégongan* in Sukawati as well as his experience accompanying Sukawati *dalang* Wayan Kerekek and Nyoman Geranyam suggest cross-influences. Kadék Suartaya¹⁶⁷ suggests that a pivotal event was the 1930 *Mabarung antar Kerajaan-kerajaan Seballi* 'Gamelan Competition Between the Kingdoms

¹⁶² According to Wayan Teling, who was not been able to identify the fourth player

¹⁶³ *Ngees* rhymes with the English word 'bus' but is spoken with a nuance of two syllables.

¹⁶⁴ (Conversation with Wayan Locéng 2003). Lisa Gold (1998) provides in-depth and insightful documentation of the creative process and cultural history of *wayang* in Sukawati (and Locéng in particular), especially illuminating the relationship between *dalang* and musicians.

¹⁶⁵ Conversation (2015)

¹⁶⁶ Personal communication (2009)

¹⁶⁷ Conversation (2014)

of Bali', sponsored by the Dutch colonial administration. This helped inspire an island-wide surge toward kebyar aesthetics that affected Sukawati's *gendér wayang* style, which had long been in a constant state of innovation and change. A discussion with Suartaya and Ketut Kodi brought up the question of the ways in which Lotring's *gendér* style could have possibly been influenced by that of Sukawati. But one point of agreement is that the evidence in these 1928 recordings suggests that this was likely more similar to the Sukawati style before the embrace of *kebyar*, and that Lotring clearly maintained and taught the pre-*kebyar* style of playing as long as he lived.

The *gendér wayang* ensemble consists of four 10-keyed metallophones with bronze keys suspended above bamboo resonators, hit with two wood mallets. They are played in pairs, each with a different part, *polos* 'basic' and *sangsih* 'filling in'. The two smaller *gendér* play an octave above the larger pair, doubling the patterns of the lower instruments. *Polos* is considered male and *sangsih* female. The two parts are sometimes in unison, but often with left hand (lower tones) in unison and right hand playing interlocking *kotékan* figurations. As with other *gamelan*, the *polos* is also referred to as *pangumbang* 'hammer' and the *sangsih* is called *pangisep* 'sucker' suggesting the activities of bees. Each matching key of *ngumbang* and *ngisep* are tuned to different frequencies. As mentioned earlier, this varies according to *gamelan* genre, but with *gendér wayang* it is most generally a specific distance of five cycles per second between each tone of *ngumbang* and *ngisep*, producing a pulsation of *ombak* 'waves' in the surrounding space, referred to scientifically as "acoustical beats."

Track # 10 *Sekar Ginotan*

Also referred to as *Sekar Gendot* in other villages, this is a *pategak*¹⁶⁸ composition performed while the audience is finding their places before the *wayang* 'shadow play' begins. This and the next two *pategak* tracks are also performed for various ceremonies requiring *gendér wayang* music. In Kuta this rendition is called *Sekar Ginotan Buleleng*, and they have a different *gending* named *Sekar Ginotan Kuta*. Lotring taught *légong* repertoire in Jagaraga, North Bali and might have been influenced there, but Wayan Kélo reported this *Sekar Ginotan* as being "composed" by Lotring.

Wayan Konolan heard this *gineman* 'opening, beginning' as similar to his Kayumas style, but completely different starting at 01:15. Wayan Locéng found this *gending* to have similar phrasing to Sukawati's *Sekar Jepun* but with different *pukulan* 'style of mallet-work'.

Referring to this particular recording, Colin McPhee wrote about the complex *kotékan* interlocking ornamentation. In listening to all of these tracks of Lotring's *gendér wayang*, musicians repeatedly commented that he would *menjiwai gendér* 'put spirit and life into the instrument'. Several commented that the *gendér* sound as if they are breathing. Several elements can be attributed to these qualities. Both tempo and dynamics are unusually fluid and changeable in a way that is uncanny for such a quartet, with all the interlocking upper-

¹⁶⁸ From *tegak* 'to sit' or 'take a seat'

register patterns. The left hand – playing the lower-pitched *jégog* melodies – is strikingly free, and independent of the right hand¹⁶⁹ – which plays the higher-pitched parts. Their finely articulated left hand phrasing and style of *pukulan* ‘striking’ and *metekep* ‘damping the keys’ is likened to *reng jégogan*, the vibrational resonance of a lower-pitched *gamelan* instrument in larger ensembles.

Lotring refashioned his other *gendér wayang* version, *Sekar Ginotan Kuta*, into an evocative and tender, elaborate and complex composition for his *gamelan palégongan*, and versions continue to be played in Kuta, Teges Kanginan and elsewhere.

Track # 11 *Seléndro*

The names of the same or similar *gendér* compositions can vary from village to village and can also alternate over the course of time with the same musicians. From the *gineman* beginning to 01:20, this rendition is very much like *Cerucuk Punyak* of Teges and Kayumas¹⁷⁰ or, according to Wayan Kélo, like *Cangat Merengang* of Kuta in its specific melodies and single melodic lines produced by both left and right hands without playing two separate parts.

In particular, upon listening to this recording of his father and Lotring, Wayan Teling is awed by the striking and highly unusual use of *ngorét* ‘to streak, graze, or wipe’, fluid melodic lines or ‘glissandos’ produced by alternating left and right hands, often articulating five and six-tone *ngorét* such as those from 00:19 to 00:26, and a seven-tone *ngorét* within a series of three from 02:38 to 02:41. He points out, as did Wayan Kélo, that an opening *gineman* section is omitted for the recording, and the *pangawak* section is deleted leading straight into an unusual finale, repeating the *gineman* at 02:15.

A clear similarity to *kebyar*-style *réong* playing is heard at 00:27 but Wayan Teling thinks this a rare example of Lotring making use of *kebyar*-style phrasing. Wayan Suwéca thinks this particular phrase could just as likely have been a *gendér wayang* style of phrasing that was adapted by *kebyar*’s *réong* players. The repeated and quickly accelerating striking of one *gendér* key heard at 00:32 is similar to a feature of *kebyar*, but it is more likely this was a case of *gendér wayang* influencing *kebyar* and *palégongan*. Sucéwa explains that this “muffled” technique, in which the mallet stays on the bronze key long enough to keep it from resonating freely, is called *cek*, because of the repeated *cek-cek-cek* imitating the call of the *cicak* lizard.

At 01:20 the *gending* resembles *Seléndro* of Kayumas. Wayan Suwéca also hears the resemblance to *Sekar Gendot (Ginotan)* from 00:37 to 00:52. Suwéca and Wayan Teling each point out the direct use of four-tone *angklung* melody and phrasing from 01:33 to

¹⁶⁹ This according to Wayan Karyasa of Kuta.

¹⁷⁰ This impression is based on my own study in Teges and Wayan Suwéca’s knowledge of Kayumas style. Interestingly, Teges and other villages sometimes interchange the names of *lagu* over time. A popular creation by I Madé Gerindem for the *Semar Pagulingan* of Teges is called *Cerucuk Punyak*, but is in fact a combination of that *lagu* with *Cangat Merengang*, both adapted from *gendér wayang* in 1980.

02:08. Wayan Karyasa and Wayan Darta mention that today's Kuta version combines Lotring's *Seléndro* and *Sekar Ginotan Kuta*.

Track # 12 *Merak Ngélo* 'Beautiful Peacock'

Also composed by Lotring, this very widely known *gending* is performed in its entirety on the recording and played the same way today, according to Kuta musicians Wayan Kélo, Wayan Teling, Wayan Karyasa and Wayan Darta. Wayan Konolan also found this version of *Merak Ngélo* to be intact in Kayumas, except that Lotring plays it faster to accommodate the three-minute limit. The main body of the Sukawati version that Wayan Locéng taught to Evan Ziporyn and Lisa Gold is almost identical as well.¹⁷¹ Wayan Suwéca mentions that musicians in Tunjuk, Tabanan, learned *Merak Ngélo* directly from Lotring. The melodic themes of *Merak Ngélo* are very close to those of *Sekar Ginotan* as played in Kuta, Teges and elsewhere.

Track # 13 *Tulang Lindung (Pamungkah)*

The word *pamungkah* derives from *bungkah*, or *mungkah* 'to open up' as with *tanah* 'earth', *lawang* 'door', *langsé* 'theatrical curtain' or in this case, *kropak wayang* 'box of puppets'. The essential puppet here is the *kayon* (from *kayu* 'wood' or 'tree'), "an oval-shaped conventionalized design of a tree. At the base are mountain symbols representing the *Méru* or *Mahaméru*, the mountain of the gods, or the ancestor heaven, from which the tree springs. For this reason the figure is sometimes referred to as the *gunungan*. During the play the *kayon* may be used to represent wind, fire, or water, when it is waved about to suggest the restlessness of the elements"¹⁷²

This last section of *Pamungkah*, the *wayang* overture, accompanies the dance of the *kayon* puppet until it is planted in the center of the screen, as well as *Tulang Lindung* 'Eel's Bones', beginning at 00:14. During this winding melody (that indeed evokes the swimming movements of an eel)¹⁷³ the *dalang* is choosing puppets one by one – that have been standing across the screen - and laying them down to his left and right according to how he will need to access them during the story. This recording is a complete rendition of *Tulang Lindung*.

Wayan Locéng explained how *gendér* playing reflects the particular style and technique of a *dalang*, intently following as he brings the puppets to life through movement, responding with variations, rhythms and *angsel* 'cues and cadences' as the musicians hear and see something new.¹⁷⁴ As mentioned earlier, for *dalang* Nyoman Geranyam who performed from the 1920s into the 50s, the influence of *légong* was very strong on the choreography

¹⁷¹ Email correspondence with Evan Ziporyn (2015)

¹⁷² McPhee 1970: 153

¹⁷³ Another of many animal species found in wet rice fields but much endangered due to pesticides and chemical fertilizers.

¹⁷⁴ Conversation (2003)

of the *wayang* puppets, in particular the *kayon* dance and love scenes accompanied by the *gending Rébong*.¹⁷⁵ Ketut Kodi recalls hearing that Pak Locéng and the other *gendér* players were extremely wary of Geranyam's glances back at the musicians if he was not satisfied with their picking up on cues. (He was an excellent *gendér* player, himself.)¹⁷⁶

McPhee mentions *Pamungkah* lasting "a good hour"¹⁷⁷ in the 1930s, and Suwéca confirms that must have been accurate although it is most often played in twenty minutes today. In Lotring's time, the *dalang* and musicians were responsible for making sure the nearby *dagang nasi* 'rice sellers' at the temporary food stalls would have a successful evening of business selling an assortment of foods. And so *wayang* performances could go on from around eleven at night until three or four in the morning. Nowadays, it is the *dalang*'s responsibility to fill the ceremonial and entertainment needs and let the audience go home for the next day's rigorously scheduled work. Rice farming and other traditional occupations obviously had more flexibility: even though they would arise in the early morning, there was more of an opportunity for midday naps.

Track #14 *Alas Harum* 'Fragrant Forest'

When the screen is clear except for the *kayon* (and often a huddled group of puppets to the extreme left and right), the *dalang* gives a signal for *ancit kayon* 'yanking out the puppet' and the final *kayonan* dance, heard here. Then, at 00:42, begins *Alas Harum*, slowing for the *dalang*'s opening recitational verse (not heard on the recording). In many local *wayang* traditions, the *perititala* would be accompanied by the *dalang*'s staccato raps on the *kropak* 'puppet box' with a *cepala* 'cylindrical piece of wood held between two toes of his right foot'. The *cepala* is used to give cues to the musicians during the story, to push them along during the *batél* phrases (at 00:20, for instance) and eventually, to accent every blow inflicted in battle scenes.

McPhee (1970: 195) uses the translation by Poerbatjaraka and Hooykaas from Gunning's edition of the *Kakawin Bharatayudda*. The text of *Alas Harum* is at the beginning of Canto XXVI:

*Rahina tatas kemantian; umuning meredangga kala sangka, gurnitatarata,
gumuruh ikang gubar bala, samuha mangkat anguwuh padasru rumuhun,
para ratu sampu[n] ahiyas asalin, lumampah ahawan rataparamita nrapati,
Yudistira, pramuka Bimasena, Nakul-arjunagra, gerah lumurug.*

Thereupon day breaks. With a loud roar resound the drum, cymbals and conches. The war cymbals clash, while the people assemble with loud cries. All set forth in procession; the princes have changed their raiment, and journey forth, seated in unsurpassed chariots; King Yudistira is at the head; Bimasena, Nakula, and Arjuna advance, taking the lead.

¹⁷⁵ Gold 1998: 253-54. Also confirmed in conversation with Wayan Nartha (2014)

¹⁷⁶ Conversation (2014)

¹⁷⁷ 1970: 180. McPhee based his transcription of "*Pamoengkah*" (one of three selections comprising his rendition for two pianos, *Balinese Ceremonial Music*) on this Odeon recording.

Dalang I Nyoman Sumandhi of Tunjuk gave Lisa Gold a different linear translation:¹⁷⁸

Rahina tatas kemantian, umuni ng mredangga kala sangka, gurnitatara,
As day breaks, drums and trumpets begin to play,

gumuruh ikang gubarbala, samuha mangkat anguwuh padasru rumuhun,
awakened by the sound, soldiers scramble to the front,

para ratu sampun ahyas asalin, lumampah ahawan rataparamita
all the kings are dressed and ready, mounted in shining chariots,

nrapati, Yudistira, pramuka Bimasena, Nakularjuna, gerah lumurug.
King Yudistira is in the lead, followed by Bima, Arjuna, Nakula and Sahadewa on the road to war.

Wayan Kélo explained that since there was no *dalang* in Kuta at the time, Lotring and his ensemble would perform with several of the great *dalang* of the era including Kerekek and Geranyam, as well as Ida Bagus Ngurah Buduk, from Buduk in the district of Mengwi. According to Pak Kélo, working with a variety of distinctly individualistic *dalang* sensitized Lotring to creating a fluid sense of *Alas Harum*, allowing him to play it *keras* ‘fast, loud’ or *lembut* ‘soft, delicate’ (*ees* ‘quiet’ and *nguncab* ‘loud’).

Kuta musicians who still play Lotring’s version of *Alas Harum* consider his style to be unique, differing from other villages and regions in its melodic lines and complex, intricate rhythms. Pak Kélo and Wayan Karyasa attest to the difficulty of performing with Lotring. Karyasa explained the subtle and spontaneous nature of Lotring’s playing in which the nuance could be expressed through what tones are not played as much as those which are. He would suggest a melodic phrase without hitting all the keys, creating a sense of what is perceived with the ears and what is implied. His fellow musicians would struggle to attain the ability to achieve a synchronicity of *rasa* ‘feeling’ in order to anticipate his phrasing that would change from one performance to another. As mentioned earlier, he was a notoriously *keras* ‘tough’ teacher (as were many great masters in that era) and would often hit a student with his *panggul* ‘mallet’ or throw a sandal through the air at an incompetent musician. But it was understood that he was a perfectionist and savored complexity. Karyasa describes how Lotring would not look at his *gendér* as he played, but rather off into space, taking in the feeling of the moment. This is actually common amongst accomplished *gendér wayang* performers, according to Wayan Suwéca (and not uncommon in other genres). He believes that *gendér* players are fifty percent conscious, as they look away from their instruments and often appear as if sleeping. This changes once the *dalang* begins the shadow puppet action and narrative, but even then, musicians may drift into and out of self-awareness to a semi-dream state. Suwéca contrasts *gendér wayang* playing with that of *kebyar*, in which the *gamelan* musicians are 100% conscious because *kebyar* is

¹⁷⁸ 1998: 295

“show.” He recalls Anak Agung Gedé Mandera of Peliatan advising him that playing *kendang* for *kebyar* should be a dance, where the energy of the music is also expressed by the movements of the musicians.¹⁷⁹ *Dalang* Ketut Kodi’s listening to the recordings of Lotring’s 1928 playing leads him to a comparison with some of today’s great *gendér wayang* ensembles, commenting that these musicians have *rasa* and technique. He suggests that Lotring had no lack of technique or virtuosity, but rather the opposite—that he transcended, went beyond, *lepas* ‘free’ from technique into the realm of complete *rasa*, completely internalized.

Wayan Karyasa agrees. According to him, Lotring’s playing would enable listeners to *suba maidep* ‘access and internalize the inner mind’ and *rasa*. This quality is an essential aspect of *taksu* ‘inner spiritual energy made manifest that is perceptible by others’. *Taksu* is said to come after a great deal of study and preparation, cultivation of the abilities and techniques to perform a specific artistic or other kind of task, and ultimately deriving from nature and a momentum greater than ourselves as human beings.¹⁸⁰ What was difficult, Karyasa says, was for the other three musicians to follow Lotring’s *rasa* with its ebbs and flows, and his mallet-work that *menurut alam* ‘would operate like a force of nature’.

The *tabuh* ‘composition’ itself is still intact in Kuta and they maintain its distinct style. But the musicians Wayan Kélo, Wayan Karyasa and Wayan Darta say that the playing is simpler in comparison with the mastery of Lotring and his ensemble members.

Track #15 *Angkat-angkatan*

The title on the 1928 Odeon disc label is “Batel,” but it is actually an *angkat-angkatan* with occasional *batél* phrases used to highlight abrupt changes and rapid transitions. Such instances are at 00:48 to 00:53, for a split second at 01:02, at 01:14 to 01:20, another second at 01:32, and so on. *Angkat-angkatan* accompany *wayang* characters as they are preparing to leave, traveling from one place to another (with *gendér* playing at a moderate tempo), and as they are advancing toward the field of battle. Wayan Locéng described the *batél* style played in this recording as *gerebug*, to *menuju perang* ‘lead up to the battle’. In fact, the line between *batél* and *angkatan* is not rigid, and “groups often use *angkatan* for battle scenes, just faster and with more violent *angsel*.”¹⁸¹ The similarity of the word *batél* with the word battle is an as yet unexplained and peculiar coincidence.

Pak Kélo commented that Lotring played this in a style specifically for the recording session, faster than he would for a *wayang*. We are given no name for this *angkat-angkatan*, but all ensembles have a range of *angkat-angkatan* each with its own title, such as *Sekar Sungsang*, *Prépétan*, *Krépétan*, *Sekati*, *Parta Wijaya*, *Srikandi*, and *Bima Kroda*.

Angkat-angkatan are characterized by *kotékan*, also called *candétan*, the interlocking upper-range *kembangan* ‘flowering’ patterns played with the right-hand mallets. These right-hand parts are generally played at about twice the speed as those of the left hand.

¹⁷⁹ Conversation 2014

¹⁸⁰ I Wayan Dibia (2012) offers a broader, more inclusive, perspective on the nature of *taksu*.

¹⁸¹ Email correspondence with Evan Ziporyn (2015)

Baté does not use *kotékan* and the right and left hands each play – at the same speed – a repeating ostinato of two tones that regularly shifts to another repeating two-tone ostinato just one interval up or down. The left-hand mallet plays twice as fast as for *angkat-angkatan* and the overall pace of *baté* is faster to accentuate the fighting scenes.

Wayan Darta and Wayan Karyasa hear this *angkat-angkatan* as if the two hands are moving on their own, a deep expression of a common principle intrinsic to the Balinese process of learning *gamelan*: *maguru panggul* ‘taught by the mallets’, wherein the student learns how to play kinetically and by means of an intuitive process in which the conscious mind understands after the hands have grasped the musical content. Darta commented that, in general, *jadul* (*jaman dahulu*) ‘past times’ were “low kolesterol.”

***Gendér Wayang Baté* of Kaliungu, Denpasar**

Track #16 *Lagu Cupak*

Cupak is a dance drama genre and this group from Kaliungu would accompany the actor-dancer Ida Boda when he performed the lead role of the flamboyant glutton, especially during *Cupak*’s entrances, going from place to place within the story, and exits. Boda would sing *tandak* or *tembang* songs over this music.¹⁸² *Cupak* performances are considered *tenget* ‘spiritually charged’, generally associated with the lead character experiencing *kerauhan* ‘trance’ and sometimes being violent to satisfy his insatiable hunger. Ketut Kodi was once warned by I Ketut Rinda of Blahbatuh (master of *topéng*, *gambuh* and *wayang*) to avoid performing the role, because it was dangerous to one’s mental equilibrium.¹⁸³ I Madé Gerindem of Teges occasionally performed the role, and although the character *Cupak* would eat enormous portions of food (even a whole pig), the performer returning home would be hungry after the exertion of performing. This was because the character *Cupak* had actually eaten the food, possessed by *Sang Hyang Céléng* (a pig spirit).¹⁸⁴ The great *panasar* and *bonderes* comic Wayan Retug of Singapadu performed with Gerindem as *Cupak*’s servant, but stopped because of being beaten too harshly by *Cupak* and suffering bruises.¹⁸⁵ *Baté* has two connotations. One is as a compositional genre (for battle scenes and other moments of intensity, and as accompaniment for transitions, for which reason it is sometimes synonymous with *angkat-angkatan*). This same *baté* piece is used in *wayang* and is like *baté Rayamana* in Sukawati and Teges. As with this group from Kaliungu, *Baté* also refers to a small *gamelan* ensemble that for dance drama performances like *Cupak*, *wayang wong* (or *wayang Ramayana* or *wayang Cupak*) would include four *gendér*, *kempur* ‘gong’, *rincik* ‘cymbals’, *kajar* ‘small gong-chime’, *kelenang* ‘smaller gong chime playing the off-beat’, *suling* ‘flute’ and two drums. However, this recorded rendition highlights the four *gendér* with the only other (barely) audible instruments being a *kajar* playing on each beat, *kendang* adding a few light strokes at the very beginning and final seconds, and a *kempur* sounding three strokes at the end.

¹⁸² Conversation with Wayan Konolan, artistic colleague and friend of Boda’s (2003).

¹⁸³ Conversation with Ketut Kodi (2014)

¹⁸⁴ Conversations with Madé Gerindem (1972 and 1980)

¹⁸⁵ Conversation with Wayan Retug (1981)



I Gusti Ngurah Madé Mokoh of Tegaltamu as Cupak
with *panasar* I Wayan Sérog (right) & I Wayan Tekek (left) of Singapadu
Photo by Walter Spies, reproduced by kind permission of the Walter Spies Foundation, Holland



I Nyoman Kalér circa 1937–39

Photo by Arthur Fleischmann reproduced by kind permission of the Arthur Fleischmann family

A Brief Glimpse into the Life of I Nyoman Kalér

I Nyoman Kalér was born in Pamogan, Denpasar in 1892 to I Gdé Bakta and Ni Ketut Taro, both performing artists. His grandfather, I Gdé Salin, was also a noted teacher of dance and *gamelan*, and from an early age, Kalér was performing *sisia Calonarang*, *wayang wong* and *parwa*.¹⁸⁶ He studied the music and dance for *gambuh* with I Gusti Candu, I Madé Nyarikan Sariada in Denpasar and with I Madé Sudana in Tegaltamu. Colin McPhee wrote that Kalér studied *nandir* at the Puri Blahbatuh around 1906, where his father was a *parekan*, advisor to the court.¹⁸⁷ According to the *Riwayat Ridup* ‘biography’ prepared for Pemda Kodya Denpasar, he studied *légong* with Ida Boda in 1918 and with Anak Agung Rai Perit at Puri Paang, Sukawati in 1924. His wives were Ni Madé Rapik (with whom he had one child who died young), Ni Nyoman Ruci (who had one son, I Madé Mirta) and Mbakyu Peringil, whom he married while teaching at the conservatory KOKAR Surakarta, and who stayed in Solo when Kalér returned to Bali with their son, I Nyoman Wisura, who is on the KOKAR/SMKI conservatory faculty. He also had an adopted son, I Madé Tantra, who organized the first *Kongres Kesenian Bali*¹⁸⁸ in 1948.

Kalér began his innovative work with *bebancihan* ‘androgynous’ dances in 1918 beginning with choreography for *gandrung*. In 1924, his (and Ida Boda’s) *légong* students included Ni Ketut Ciblun and Ni Ketut Polok from Kelandis (together constituting “*légong Kelandis*”), as well as Ni Ketut Reneng and Ni Rening from Kedaton. Kalér also taught the *jangér* group in Kedaton (to be featured on Bali 1928: vol. V) that included Gusti Putu Rengkeg, Ni Ketut Reneng, Ni Rening and Ni Wayan Pempen. In 1933 his next generation of *légong* Kelandis students, Wayan Rindi, Ni Luh Cawan and Ni Nyoman Sadri, all originally from Banjar Lebah, became known as *légong Lebah*, also performing his new dances. It should be mentioned that Kalér’s teacher, Ida Boda, was responsible for fine-tuning all of these dancers, bringing their artistry to the highest level. He and Ida Boda are credited with having introduced *gong kebyar* as accompaniment for *légong*. Kalér’s *gandrung* students in the early 1930s included I Madé Sarin of Ketapian and Wayan Rindi.

In 1939, Kalér along with I Ketut Marya and Wayan Rika, taught the *kebyar* dancer I Nyoman Ridet. Also in 1939 Kalér taught Ni Nyoman Muri, I Wayan Rika and others in Krobokan. In 1942, Kalér in collaboration with I Made Kredek and I Wayan Geria of Singapadu, originated the genre *prembon*, combining *topéng* and *arja*. In 1943 Kalér created some of his best-known works of dance and music, including *Margapati* (*Mregapati*), *Wiranata*, *Puspawarna*, *Candra Metu* and *Demang Miring*. He created the dance *Panji Semirang* using the music composed by Wayan Lotring. *Candra Metu* was another work in which Kalér changed and added choreographic elements already composed by Lotring, also changing the character from male to female. In 1940 he taught the *kebyar* dancer I Wayan Likes in Mengwi. In Sésétan his students included I Wayan Naba, I Nyoman Rembang and Ni Ketut Rabih. In 1943 he taught in Sibang, with students Ni Lemon,¹⁸⁹ Ni Nyoman Ranten and Anak Agung Gdé Raka. Soon after Indonesian independence, Kalér taught *légong* in Tanguntiti, including Ni Madé Darmi, a favorite of

¹⁸⁶ Tim Humas Kodya Denpasar provides much of this information (1999: 65–68)

¹⁸⁷ McPhee 1946: 172

¹⁸⁸ Balinese Arts Congress

¹⁸⁹ A different Ni Lemon than the performer from Abian Timbul heard on Bali 1928: CD #2 and #5.

President Sukarno's. In 1952 he, along with Nyoman Rembang and I Gusti Putu Madé Geria, began their academic teaching careers in at Konservatori Karawitan Indonesia Surakarta (KOKAR), returning in 1958 to develop the pedagogical program at KOKAR-Bali. He died in 1969 soon after participating in an artistic mission to Iran and India.



Ni Luh Cawan, I Wayan Rindi, Ni Nyoman Sadri (left to right)
légong dancers of Banjar Lebah and *légong* Kelandis
 Photo courtesy of the family of Wayan Rindi

Track #17 *Biakalang*

Gamelan Pelégongan of Kelandis led by I Nyoman Kalér

Biakalang derives from the *gambuh* repertoire as accompaniment for the strong *Patih* ‘minister’ character such as Prabangsa, and can be heard on the upcoming Bali 1928 Volume IV as played by the *gambuh* group of Sésétan, Badung. The composition can also be adapted to accompany the *Prabu* (Pandung) in the dance drama *Calonarang*. Wayan Suwéca of Kayumas Kaja mentions that it can be called *Biakalan* and Wayan Pogog of nearby Banjar Lebah called it *Biakala*. In fact, *dalang* Ketut Kodi explains the etymology as *bia* ‘duty’ and *kala* as in *buta kala* ‘destructive elemental forces’, suggesting the intention of the *Patih* being *masomia* ‘to calm’ those entities.

The section recorded is the *pangawak* that would be following an introductory *papeson* ‘coming out’ of the character. I Ketut Wirtawan, *gambuh* performer in Batuan, explains that the *pangawak* sequence is also referred to as *pangelangkara*, during which the characters can develop the dramatic narrative.

According to Wayan Pogog, who knew Nyoman Kalér well and played with him since the 1930s, when Kalér developed any of a variety of *palégongan* compositions such as this, he would often have two *légong* dancers perform.¹⁹⁰ They would just use a fragment of this slow section that even with *légong* could be used as *gending peryerosan* ‘speaking and developing a narrative’. Or he might not include any narrative element. Such a composition and dance could comprise thirty minutes, depending on the wishes of whomever requested the performance. The *gamelan palégongan* was built in 1923 and the *sekaa légong* ‘club’ of Kelandis was founded by Nyoman Kalér in 1924. It is still housed at the Pura Jurit, and for many years would perform regularly at its *odalan* temple anniversaries.¹⁹¹ Then, during a hiatus, the *gamelan* would only be brought out of storage to receive offerings during *odalan*, but it has undergone a revival and is again being played for such ceremonies.

Nyoman Kalér is definitely playing *rebab* ‘upright bowed fiddle’ on this recording, according to his son, *rebab* player Nyoman Wisura,¹⁹² who identified Kalér’s distinctive style, especially beginning at 02:20. Wayan Konolan of Kayumas Kaja observed the flute (in the *menengah* ‘middle range’ between the meter-long *suling gambuh* and 20 to 30-centimeter *suling palégongan*) becoming more audible at this moment when the music shifts into *batél pangrangrang* ‘freely-structured melody’¹⁹³ creating a feeling of impending conflict.

Wayang Suwéca describes the *kendang* drumming style as close to that of *gambuh*, simpler than *krumpungan palégongan*. After the *Puputan* Badung and disempowerment of the *puri*, its *gambuh* repertoire and instruments moved to Pedungan, where Kalér lived¹⁹⁴. He continued his interest in *gambuh*, conducting research in Batuan into the 1950s and organizing workshops as a faculty member at the KOKAR conservatory in the early 1960s.

¹⁹⁰ Kelandis itself only had two *légong* dancers, Ni Polok and Ni Luh Ciblung. Later, the *sekaa* at Pura Jurit, Kelandis would invite the *légong* dancers Ni Cawan, Wayan Sadri and *condong* Wayan Rindi, all from Lebah, just around the corner.

¹⁹¹ Conversation with Wayan Pogog in Lebah (2003)

¹⁹² Conversation in Pemogan (2013)

¹⁹³ Conversation (2003)

¹⁹⁴ He also lived in Pagan, next to Kelandis.

Perspectives on *Gamelan Gambang*

Danker Schaareman writes:¹⁹⁵

The seven-tone gamelan gambang—normally referred to as gambang consists of two pairs of bronze metallophones (gangsa), playing the main melody, and four bamboo xylophones (gambang), performing the figurations. This, at least, is the situation in East Bali; in South and North Bali there is often only one pair of gangsa. Some villages have a gambang orchestra with six gambang instruments, but these are exceptions. The gangsa are seven-keyed instruments; the keys lie on palmleaf cushions through wooden or iron nails over a wooden trough in which resonating holes have been cut. One pair of gangsa an octave apart in pitch is called lanang (male), and is tuned slightly higher than the corresponding wadon (female) pair in order to create beats between unisons...

Each pair of gangsa is played simultaneously by one musician with two hammers of wood or buffalo horn.

Each of the seven-tone gambang instruments has 14 keys, suspended with cotton strings over a wooden block which likewise has resonating holes...Each gambang is played by one musician with two forked sticks with wooden heads, using the sticks alternately. The angle of the sticks is such that only octaves are produced... It is important to note that the first three octaves are played with the left hand, the other four octaves with the right hand, since this influences the figurational techniques greatly.

The music of the gambang is heptatonic in principle. The Balinese expression for this is saih pitu (“series of seven”). Most gambang melodies, however, employ a scale of five tones only, although some melodies use six or seven of the available tones. Each of the seven tones may be the basic tone of a pentatonic scale...

These seven scales are likewise denoted by the word saih: saih dung, saih ding, etc. The (theoretically) lowest tone of a “closed” group of three tones is the one that defines the scale. Although these expressions are known to the musicians, the gambang players (at least in Tatulingga¹⁹⁶) refer to them with the name of an often performed melody; for example, all melodies that employ the same scale as the melody “Manukaba”...are said to be saih “Manukaba.”

In the lontar manuscripts only the main melody (pokok) is notated; there are no indications as to rhythm or figuration. In a few cases there is a cross scratched above a melody-note; this indicates a reversal of the normal 5+3

¹⁹⁵ For in-depth cultural context and musical analysis readers are encouraged to read Schaareman’s article 1980: 466–482. Wayan Sinti’s book, *Gambang: Cikal Bakal Karawitan Bali* (with accompanying CD and DVD) is also an important resource.

¹⁹⁶ Schaareman uses Tatulingga as a fictitious name, in keeping with some anthropological writings.

gangsa rhythm... Thus, 5+3+5+3+5+3 becomes: 5+3+4+5+3+5. This is done only if a section of a melody contains an uneven number of tones, called *gasal* (“uneven”); *gasal* normally indicates an uneven number of text-syllables, but since there is a firm connection between *gambang* music and *kidung* texts (ancient, often religious metric texts that were sung), this is only to be expected. The figurational techniques and styles of the *gambang* are transmitted “orally,” and it so happens that many ensembles, having almost the same repertoire with the same 5 + 3 *gangsa* rhythm have utterly differing *gambang* configurations. These not only differ from one village to another; even within the same village there may occur changes over a period of time. Toth (1975:78) notes such changes even for the *gangsa* rhythm. Apart from the dynamics of oral tradition, however, there may well be a more or less conscious tendency towards making or keeping musical styles on a village level distinct from other villages as a means of creating or retaining musical identity: this may be a phenomenon similar to that which, for instance, can be encountered on the linguistic scene in New Guinea, where villages or clans consciously change their dialect or language so as to make it different from other villages or clans.

Ritual use, form, and rhythm are tightly interconnected, although the ritual use-the function of the music-is decisive as to rhythm and form. The *gambang* music in *Tatulingga* (and in East Bali in general) is mainly restricted to rituals in or connected with the village temples; in this respect it differs from South Bali where the *gambang* is almost exclusively played in relation to the rituals for the dead (cf Toth 1975:66). However, in a lontar manuscript from A.D. 1925 two *gambang* clubs are mentioned: a *sekaha gambang wayanan* (“older *gambang* association”) and a *sekaha gambang nyomanan* (“younger”), the former only playing at *dewa-yadnya* rituals (rituals for the gods and deified ancestors), the latter only at *pitra-yadnya* rituals, rituals for the deceased. Nowadays, there is only one *gambang* club in *Tatulingga*, but there still are two sets of *gambang*. One is kept in the temple, and used at *déwa-yadnya* rituals, the other being stored in the *bale pasar*, the market building, where it performs during *pitra-yadnya* rituals. Both sets share the *gangsa* pairs that are kept in the temple, and it requires special offerings before the *gangsa* leave or reenter the temple if they have been played during a cremation or the like. Since the *gambang* music is most important for the temple rituals, the following remarks pertain to these only.

Almost every ritual, or part thereof, requires its own special melody, rhythm, and form of the composition. Also, the place where the orchestra is set up, the arrangement of the instruments, the direction which the musicians face (towards the sea, the mountains, to the east or west), the offerings required before performing, the persons who have to carry the instruments, etc., all depend on the specific ritual in which the ensemble is used. *Gending* (or *pupuh*, *puh*) is the word for a standard piece of *gambang* music. It is used only in the course of a ritual; every melody performed is connected with a special part of it. So, for instance, the *gending* “*Sudamala*” (“free of evil”) is

performed only when the priestess of the village is preparing holy water (*tirta panglukatan*); the gending “Puja-parwata” (“honor into the direction of the mountain”) is executed when the village elders free themselves from evil with prayers, incense and holy water during a temple ritual; afterwards the gending “Sidapuja” (“accomplished honoring”) has to be played. When a series of rituals is finished none of the participants may return home before the *gambang* orchestra has played the obligatory gending “Panjimarga”; at any time and place this specific melody denotes the end of a cycle of rituals in Tatulingga.

The figurational techniques of the bamboo *gambang* instruments mentioned by Schaareman are referred to as *oncangan*, a word for certain kinds of interlocking we hear throughout Balinese musical genres as well as for the stamping of bamboo tubes for husking rice padi.



Gambang of Pura Kawitan Kelaci: I Ceteg, musician second from right
 Photo by Colin McPhee circa 1931–38
 Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate



Gambang of Pura Kawitan Kelaci: Kak Bunut (a.k.a. I Madé Darya) at center playing *saron* (*gangsa*);
I Wayan Pegeg, musician second from right playing *gambang*

Photo by Colin McPhee circa 1931–38

Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

Tracks # 18 *Manukaba* & #19 *Jurangandanu* *Gamelan Gambang*

This and the next track are rather a mystery. They are two sides of a 78 rpm record in the Colin McPhee Collection at UCLA's Ethnomusicology Archive. The only word printed on the disc is Decelith, which was a kind of ten-inch gramophone disc for home and studio recording purposes, the equivalent of a blank CD today. The material was gelatin, different from the commercial shellac used to make the Odeon and Beka 78s for distribution. In the 1930s a further type of Decelith was introduced which had a transparent plastic carrier with two celluloid-based surfaces and appeared as a solid, stable disc "useful in the tropics." The record was listed by Andrew Toth in his discography¹⁹⁷ as [No number, unreleased]: (*Gambang Kaba-Kaba*) (1928), and he included it in his category of Odeon recordings. As to the names of the compositions, he lists sides A and B as "Unidentified."

We do not know how Toth determined it was an Odeon recording from 1928 but he very well could have had access to more information in the early 1970s than we (or UCLA's archivists) have now. It is possible Odeon did not release it because someone (Walter Spies, Ida Boda or the musicians themselves) told them the playing was not appropriate for release. McPhee might then have then have asked for a personal pressing. But why Toth thought that the music was that of *Kaba-Kaba* is unclear. McPhee describes the *gambang* ensembles of *Blahbatuh* and *Kerambitan*, and mentions hearing a *gamelan gambang* "in *Kaba-Kaba*" (1966: 273, 289).

We visited *Puri Kaba-Kaba* and were told that *Kaba-Kaba* never had its own *gambang* ensemble, but that the *puri* would always call upon the *gambang* from villages within its domain, *Tumbak Bayuh* or *Dangin Uma*. Musicians we visited in *Dangin Uma* told us that they never had their own *gamelan gambang*, but in the past would sometimes borrow the *gamelan* instruments from *Tumbak Bayuh*.

However, *Tumbak Bayuh's* *gambang* musicians Pan Suka a.k.a. Nyoman Mindra (1937–), Wayan Lura (1940–), and Ketut Suendra gave us different information. Nyoman Mindra's grandfather had told him that *Dangin Uma* once had a *gambang* and Pak Suendra, a *gamelan* tuner, has indeed retuned a set of *saron* in that village. These musicians speculated that since a family in *Dangin Uma* was still preserving their *saron*, they very well might have had a *gambang* in earlier times.¹⁹⁸ Other *gambang* ensembles exist in the area of *Mengwi* and could also have been heard in *Kaba-Kaba* in the 1920s and '30s.¹⁹⁹

Pak Lura, Mindra and Suendra recognized the *gending* as being similar to their own at the beginning of each track, but informed us that the playing was not according to proper standards. Tilman Seebass recorded in the order of sixty-five *gambang* groups since the 1970s, and agrees that the playing on Tracks #18 and 19 is problematic. "Tuning and playing are so different between the shellac and the recording [by Seebass in *Tumbak Bayuh*] of 1972, that one has to assume major changes in the village. Since we both have

¹⁹⁷ 1980: 79

¹⁹⁸ Conversations (2009 and 2014)

¹⁹⁹ Tilman Seebass, email communication (2014)

the impression of a stable and strong tradition in Tumbak Bayuh, it seems to me unlikely that such changes did occur.”²⁰⁰

It is conceivable that with *gambang* being the only purely ritual genre recorded in 1928, the recording session was not prepared with the necessary *sajén* ‘religious offerings’, and being entirely out of its ceremonial context, left the musicians disoriented and the event without a suitable blessing. Another factor could conceivably be related to the recording engineers in some way affecting the arrangement of the *gamelan* so as to ignore the ritual importance of instrument placement and the direction the musicians were facing, as described by Schaareman. 1928 was just twenty years after the Dutch conquest, and even having German sound engineers hovering by their sacred instruments might have also contributed to the musicians’ inability to perform to the best of their abilities. Fitting and arranging a ritual musical composition into the three-minute time limit may also have been more of a challenge than anyone had anticipated.

The Tumbak Bayuh musicians we visited have very high standards for learning and playing the repertoire and were able to point out the elements that went amiss.

When we listened together to the 1928 recordings, they commented that the *gangsa* playing was so *gasal*, *ganjil* ‘uneven’ that the musicians could have been *paling* ‘disoriented’ and nervous about the recording session. I suggested to them the remote possibility that the *gangsa* player might have been hearing in his mind the *kidung* that had, in earlier times, been sung along with the *gambang*. These musicians were still skeptical. Interestingly, the deviation from the 5 + 3 occurs at a similar moment of each of the two three-minute *gending*, at approximately 00:48 or 00:50. Also on both tracks the *gangsa* becomes even freer at 01:08 (to 01:17 on one and 01:27 on the other), and track #19 returns to the freer *gangsa* phrasing at 02:20. A freer melodic sequence played by the *gangsa* at 01:05 is repeated at 02:07, suggesting some similar intent or merely a similar unintended deviation from the 5 + 3 phrasing. Perhaps someone had asked the musicians to play *Manukaba* as they would if a *kidung* singer were joining them as in old times; and this was more than the *gangsa* could accomplish without the vocal presence. But such speculation almost a century after the fact has not led any further.

The *kawitan* is extremely brief and does not *nyambung* ‘transition’ into the *ngoncang* section. Pak Suendra suggested that to cut up the *kawitan* did not work and they would have done better just playing for the three minutes and letting it end. At 01:24 one hears the *gambang* end the phrase together, whereupon begins a new *gangsa* melody and *oncangan* phrase. The *gambang* are also not coordinated toward the end. The Tumbak Bayuh musicians would not say “wrong” or “bad playing,” but rather, *kurang pas* ‘not precise’ or better, *kurang nyambung* ‘not connecting’, *lain pukulan* ‘different kind of playing’, *malu-malu* ‘phrases coming too early’, and *hilang* ‘parts missing’. While they denied anything was *salah* ‘wrong’ in bahasa Indonesia, I did hear the Balinese word *iwang* (‘*salah*’ in

²⁰⁰ Personal email communications (2014)

Indonesian) ‘wrong’ repeatedly.²⁰¹ Another description they used for both tracks was many *variasi* and that the music *tidak lanjut* ‘did not form a continuity’.

In any case, they identified track #18 as *Manukaba* and track #19 as *Jurangandanu*. Wayan Lura explained that in Tumbak Bayuh they do not refer to the *gambang* playing of *Manukaba* as *gending* or *pupuh*, which they reserve for singing. They use the term *tabuh Manukaba*, suggesting the action of hitting. I Wayan Sinti identified #19 as *pupuh Labda* using the *saih Panji Marga*.²⁰²

In the past, *gamelan gambang* in Tumbak Bayuh was specific to *upakara ngabén* and *plebon*, and related death rituals.²⁰³ They now perform for a variety of ceremonies and rituals in addition to *ngabén* and *odalan*, as long as there is a spiritual directive coming from a *pedanda*, a *lontar*, or a direct message *tedun* ‘descending’ through someone via trance, instructing that the *gambang* should be played. This, according to the musicians, can include *manusa yadnya* such as weddings, or even *buta yadnya* ‘ceremonies to appease and calm destructive, elemental forces’. Pak Lura described that once the *tabuh* is memorized, players can play while observing their surroundings, smiling at people, being completely *sadar* ‘aware’.

²⁰¹ This reminds me of a night in 1980 when I found a creature in my room which my host assured me was not, as I was suspecting, a *kalajéngking*, but rather a *teledu*. The next morning I checked my Balinese dictionary to learn that both words mean ‘scorpion’.

²⁰² Conversation (2009)

²⁰³ The Indonesian word *upacara* is often substituted for the Balinese *upakara*.



Gambang at Candi Penataran, East Java
 (Stone relief showing *gambang* players with two-pronged mallets, circa 12th-15th century)
 Photo by Colin McPhee circa 1931–38
 Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

Track # 20 *Demung*

Gambang Warisan Peturunan, Pura Kawitan Kelaci

Performers: *Kawitan (warga)* ‘members’ of the Kelaci lineage

Banjar Sebudi, Désa Tanjung Bungkak

The origins of the genealogical group of Pura Kawitan Kelaci are from Arya²⁰⁴ Sentong in the kingdom of Gélgél during the sixteenth-century reign of Dalem Segening. It is told that in Gélgél, Raja Segening was to carry out an *upakara maligia* (the highest level in the process of *plebon* death rituals). Once all the preparations were made there was a sound from the sky saying that in order to make the ceremony perfect, Dalem Segening needed to refer to the *tutur* ‘teachings’ of Kebo Anglelatik. So he asked Arya Sentog to find the *tutur*.

During his travels Arya Sentog arrived at many places and temples that were *tenget* ‘enchanted, spiritually-charged’ and he finally arrived at the Pura Dalem Kayangan ‘temple of the dead’ of Tanjung Bungkak. There he *makaul (masesangi)* ‘promised’ that if the deity *malinggih* ‘residing’ in this temple would bless them with the teachings of Kebo

²⁰⁴ Arya is a “title for nobles who came to Bali during the Majapahit era” Weiner 1995: 373.

Anglelatik, Sentog would manage to repair the buildings and structures of the *pura*, and after that he would carry out a great *upakara* ‘ceremony’.

Thereupon the *déwa* ‘deity’ named Gagak Ora descended to the *pura* and gave him a *lontar* ‘palm-leaf manuscript’ containing the *tutur* of Kebo Anglelatik. Its contents stated that an *upakara maligia* must be accompanied by the music of *gambang* and *saron*. The ritual could finally be accomplished properly. The ancestors were now able to reach *sorga* ‘heaven’ and Sentog was praised, and considered very dear to Raja Segening.

After the ceremony, Sentog fulfilled his promise to repair the temple of Tanjung Bungkak. Once the *pura* was finished, a ceremony of cleansing and sanctification was performed by Pedanda Sakti Bajangan (from the lineage of Dang Hyang Nirartha). At the peak moment of the ritual, a son was born to Arya Sentong’s wife, Gusti Ayu Ceraki. The son was named I Gusti Kelaci. And this began the lineage of Kelaci, the word being derived from *kala* ‘time’ and *aci* ‘ritual, ceremony’, hence, ‘ritual time’. And the place was given the name Banjar Sebudi ‘pure of mind’.²⁰⁵

While the *Gambang Warisan Peturunan* of Pura Kawitan Kelaci has for centuries provided ritual music for *pitra yadnya* ‘death-related rituals’, it is more regularly performed for *déwa yadnya*, during their *odalan* ‘temple festivals’ every 210 days. Only during the three days and nights of the *odalan* are the *gambang* instruments brought down from their *panyimpen* ‘storage space’ in a *gedong* ‘special platform’ within the *pura*. This makes for a busy time of rehearsing during which time eager young members of the genealogical group (nowadays teenagers of both genders) have the opportunity to learn the repertoire. They use the terms *warga* and *kawitan* rather than *dadia* to describe their family lineage. The cost of extensive *sajén* ‘offerings’ required is the reason that there are not rehearsals outside the context of the *odalan*.

Their repertoire includes *Manukaba*, *Wargasari*, *Singhanalang* and, infrequently, *Demung*. The four *gambang* are led by a single *gangsa*, just as can be seen in the 1930s film by Colin McPhee.²⁰⁶

In 2003 we visited one of the musicians who played for this 1928 recording of *gambang*, 100-year old I Wayan Pegeg, along with his musician son I Madé Kabeh. Pak Pegeg was blind and almost entirely deaf, but wearing our headphones – when his son called out to him, *apané* ‘what’s this?’ – he bellowed, “*Demung!*”

Madé Kabeh provided information and later visits in 2013 included discussion with other family members. Wayan Pegeg was identified in the McPhee photograph by an old woman who recognized him without doubt, especially because of the *khas* ‘signature’ way he tied his *udeng* ‘head scarf’.

²⁰⁵ This narrative was provided in 2013 by Ketut Kodi who has used it in his *topéng* performances. The account is still well-known in Banjar Sebudi.

²⁰⁶ On the YouTube Channel Bali1928.net

The four *gambang* are generally called, in rising order of tuning, *pamenang* ‘leader’, *paméro*, *cakat*, and *pametit*. The musicians of Kawitan Pura Kelaci use the same terms except that the largest is called *pangéntér*.

This recording of *Demung* begins with the bamboo *gambang* already into the pulsing *nyading* (*cading*) and then at 00:11, just after the entrance of the bronze-keyed *gangsa* (here called *saron*), the bamboo *gambang* change to what are most often called *ngoncang* ‘interlocking figurations’. The *saron* plays the *pupuh* ‘composition’, also referred to – by some musicians at Pura Kawitan Kelaci – as a *bait* ‘verse’ of the *lagu* ‘musical piece’. This is followed at 01:09 by *nyading* with its strident emphasis on each beat by the four *gambang*, normally a transitional phrase, but continuing to the end of the three-minute recording. In this ensemble’s normal rendering of *tabuh gambang* (outside of a three-minute abridged version), they alternate between the *ngoncang* (during the *bait*) and *nyading* figurations over the course of a piece that, for instance *Manukaba*, could last ten minutes. More commonly, *nyading* figurations are played as the composition is coming to completion, with the two parts *saling saut menyaut* ‘answering one another’. This and a very primal kind of *oncangan* distinguishes their style as being quite unique.²⁰⁷ The abrupt ending is also their style.

²⁰⁷ Email communications with Danker Schaareman and Tilman Seebass (2013)



I Madé Sarin, *gandrung* dancer of Ketapian Kelod
Screen capture from a film by Colin McPhee circa 1931–38
Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate



Jégogan in *gamelan pajogédan* of Sayan
Photo by Colin McPhee circa 1931–38
Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate



Rindik pangugal & rindik barangan (on left) in gamelan pajogédan of Sayan

Photo by Colin McPhee circa 1931-38

Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate



Bamboo *kempli* in the *gamelan pajogédan* Sayan
Photo by Colin McPhee circa 1931-38
Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

Perspectives on *Gamelan Gandrung* and *Jogéd*

Gamelan pajogédan (*gandrung*) features a collection of *rindik* ‘bamboo xylophones with flat keys’ each of which are suspended above bamboo resonators and played with two wood mallets. *Gandrung* and *jogéd* are as close as traditional Balinese genres get to a social dance and existed in regions throughout Bali.²⁰⁸ While most generally considered entertainment, both can also have a role associated with *déwa yadnya* ‘ceremonies directed towards deities and ancestors’ and occasionally other religious rituals.

Gandrung was a female role performed by a young male dancer, *jogéd* being its equivalent, performed by a female. They are both related to the more formalized *légong* and performances would, in the past, and still may begin with an abbreviated selection from the *légong* repertoire, sometimes involving two or three dancers. But most crowd-pleasing and unique has always been its *ngibing* ‘pairing’ sections in which audience members are invited to dance (and flirt) with the performer.²⁰⁹ *Jogéd bumbung*, a dance only performed by females, is the genre now most prominently associated with *ngibing* and a bamboo *gamelan* (using the fully round bamboo tubes tuned to *saih gendér wayang*, which has more recently come to be known as *sléndro*), but as we shall see, its history is far different.

I Madé Sarin (1918–2012), *gandrung* dancer in Ketapian Kelod, Denpasar, on various occasions gave the meaning of *gandrung* as *tergila-gila* ‘infatuated’ or ‘delirious’, *cinta* ‘adoring’, *gila cinta* ‘crazy in love’, and *rindu* ‘longing’.²¹⁰ The word itself conveys the erotic appeal of the dance event. A Balinese dictionary defines *gandrungan* as, “males who are *tergila-gila* ‘infatuated’ with other males.”²¹¹ Ketapian musician I Wayan Kanda (1935–) heard that in the old days when Madé Sarin was still young, a man viewing from afar at what appeared to be a beautiful girl could immediately fall in love. After a performance at least ten men might linger for as long as three days in the village to visit Sarin and *ngobrol* ‘hang out and chat’, just to be near him, sleeping at the *balé banjar* just across from Sarin’s home.²¹²

In pre-1940s Bali, *gamelan pajogédan* was the same as *gamelan gandrung*, except that one accompanied a girl *jogéd* and the other accompanied a boy costumed and performing as a female. The *jogéd* of earlier times is now called *jogéd pingitan* or *jogéd pingit*, as differentiated from *jogéd bumbung*.²¹³ Different contemporary scholars contextualize *pingitan* in different ways. Bandem and deBoer write: “*Pingit* means ‘secret’ or ‘selected’ and originally designated the *Joged* dancers reserved for royalty. Nowadays, because of the association of the word with the sacred head-dress, it has acquired a connotation of ‘holy’

²⁰⁸ Other dances in this genre included *léko*, and *adar*. *Léko* is still extant in regions including Tabanan (Pan Suka of Tumbak Bayu, conversation 2014).

²⁰⁹ *Ibing* connotes the (more often) male volunteer dancer from the audience.

²¹⁰ Conversations in 2003, 2006, 2009

²¹¹ Sukayana 2008: 247

²¹² Conversation with Wayan Kanda 2014

²¹³ *Jogéd bumbung* is often in *saih gendér wayang* tuning, but the tuning in Jembrana, West Bali, is more often *saih gong* (*pélog*) The *kréasi* ‘creation’ by I Nyoman Rembang of Sésétan and the conservatory KOKAR, was also a “*pélog*” version. The music of *jogéd bumbung* is not made by hitting *rindik*, bamboo keys, basically flat but with a slight curve. Rather, the bamboo are rounded tubes often referred to as *grantang* (also suspended horizontally and each hit with two wood mallets).

or ‘sacred’.”²¹⁴ Nyoman Suarka goes further to suggest that *jogéd pingitan* refers to the dancers being selected for a circumscribed religious context by a *betara* or *déwa* ‘deity’ to perform a sacred dance.²¹⁵ According to I Gusti Nyoman Wirata and Mangku Pura Puseh Luhur Beda (Wayan Putra), *pingit* means, “within the specific space of a ritual or *pura*.”²¹⁶ These are all in their own ways in agreement with the Balinese dictionary²¹⁷ definition as ‘secluded, restricted’ but which might also include ‘secret’. However, Gusti Nyoman Wirata (a Balinese who lives in Surakarta) explains that the term is still used in Java and that in Javanese it connotes *tidak boleh keluar dari lingkaran itu yang suci* ‘one is not permitted to go outside of the sacred circle or area’. Certainly, the *gelungan* ‘headpiece’ used by *jogéd pingitan* performers is most often *mlaspas* and *masupati* ‘endowed with spiritual energy’ and stored in a *pura*. This is frequently the case with *gelungan* for various dance genres (kept, at least, in the family household *sanggah* or *marajaan*), and includes *gelungan gandrung* kept in the *pura banjar* of Ketapian Kelod.

Both *gandrung* and *jogéd* feature the *ganderangan*, the last dance and main attraction during which members of the audience may take turns dancing with the *jogéd* or *gandrung*. In the case of *jogéd*, it is most often the dancer who chooses from amongst members of the audience. In earlier times with *gandrung*, men did not need any coaxing from the dancer, but instead would eagerly approach the dancing boy and even interrupt a previous volunteer engaged in *ngibing* with the *gandrung*. *Ngibing* can provide a chance to dance very close to the *gandrung* or *jogéd* and *ngipuk* ‘flirt’, ‘seduce’ or ‘woo’.²¹⁸ The ultimate goal (within the dance itself) is *aras-arasan* ‘kissing’ wherein dancers would bring their faces close together without lips touching, but more as if inhaling each other’s fragrance with a sinuous head movement. This occurs between two *légong* dancers in the *légong* Lasem story, or in any of a number of other dance dramas but, as can be seen in the McPhee film, a *gandrung* dancer does not allow it to get to that point.

De Zoete and Spies write (1938/2002: 242–243):

The characteristic feature of Djoged, which distinguishes it from all other Balinese dances, is that anyone may enter from among the onlookers and dance with the soloist, after she, or in the form called *Gandroeng*, *he*, has finished the long *Legong* solo. Old women, young women, men, and boys may all take their turn, and give free play to their personality within the limits of the style imposed by the *ngibing*, which is a quite definite one, but lends itself to comic or serious expression according to the personality or gifts of the *Ngibing* dancer. Sometimes the dance is willfully grotesque and parodistic, sometimes only by mistake. The onlookers will not be slow to show their feelings, but the *gandroeng* or *djoged* keep a perfectly grave face, and dances quite patiently with all. We need not describe again the *Legong* solo, with its birdlike turns and quick fluttering of fan and fingers, rapid gliding side-steps and ceaseless

²¹⁴ 1981: 90

²¹⁵ Paper presented at Listibiya seminar: *Kesenian Sakral: Tari Joged Pingitan dan Baris Upacara* (2014)

²¹⁶ Conversation at Pura Bedha 2015. I Gusti Nyoman Wirata (1942–) is *Penyarikan Désa Pakraman Bedha* (Tabanan), *sekrataris* ‘administrator’ and local historian especially with regard to Pura Bedha which has an ancient history of *jogéd*.

²¹⁷ Yayasan Pustaka Nusantara 2008: 538

²¹⁸ *Pangipuk* is a choreographed love-making sequence in any dance genre and in *wayang* as well.

vibration, sudden folding together and expanding in height like a spring, its dazzling dance of hands...

With regard to the *ibing*, they continue:

The dancer stands at first with his left arm extended forward, the hand held up sharply, like a snake's head, while the dancer peers from behind it at the djoged, as if taking stock of her, his shoulders held high, his head jerking slight accents, his hips rolling to and fro. The head may also move from side to side, like a pendulum, on the beat of the music. He takes cautious steps, holding up his *sapoet* [fabric worn ceremonially] in front of him with the right hand, like a shield. A characteristic movement is a rapid series of side-steps, always with bent knees, weaving patterns with the hands, with quick furtive glances up and down, sudden halts, provocative retiring and advancing. There is a curious diagonal position, with both arms held stiffly down, away from the body, which is called *ogoh-ogoh*, after the scarecrow in the rice-fields.²¹⁹

The Dutch scholar Van Eck, who wrote in 1880, described the public dancers of the period (and is quoted in Bandem-deBoer 1981: 87):

After the course of every important cockfight there is for great and small the opportunity to test one's luck at cards or dice. And on these occasions the public girls, or joged tongkohan are not lacking; they are sent out by their masters—the princes and headmen—for common account, to save the men and adolescents the trouble of carrying their still remaining coins home. The principal fun consists then in that one, in local fashion, may ngigel (dance) for a few minutes with such a joged tongkohan (they are called ronggeng in Java).

Thereupon there follows another freedom...After the dance has run its course, the dancer separates himself and sits among the many spectators; the girl follows him in order to get her payment, which usually consists of five to six Balinese coins, and for that wretched sum she is obliged to sit on the laps of the dancer and his friends and receive their caresses. It is disgusting to see how such a girl during half the night is pulled hither and thither and regularly tormented with the kisses and embraces of great and small, young and old, without her being permitted to resist.²²⁰

²¹⁹ *Ogoh-ogoh*, in addition to their agricultural origin, were also performed during this period for *plebon* cremation processions (see McPhee film accompanying volume II on YouTube Channel Bali1928.net) and, since the 1980s, have been re-invented for the raucous processions (to *masomia* 'satiated and calm' the neighborhood *buta kala* 'destructive elementals' or 'forces of decay', often translated as 'demons') accompanied by *gamelan balaganjur* during *Pangrupukan*, the night before *Nyepi*, the day of silence. They were generally either Rangda-like or *raksasa* characters, or individually styled fantastical, grotesque creations, but have recently included *barong* figures and a range of deities such as *betara Siwa* in battle with antagonists.

²²⁰ Van Eck 1880: 9 (2): 14

Bandem and deBoer²²¹ continue:

Jacobs, a Dutch medical doctor who traveled in Bali in 1881 on government assignment...reported that the traveler who was a guest of a Balinese prince for the first time might discover, with surprise, that the Joged dancers had dawdled after the performance to see if other entertainment, of a more intimate nature, were required. These 'private' dancers do not seem to have performed the ngiging improvisation with their audiences.

In pre-colonial times, *jogéd pingitan* would be performed in the *puri* accompanied by a *gamelan Semar Pagulingan* but a bamboo-keyed *pajogédan* could also be used in this setting. Outside the royal courts *jogéd* would be accompanied by bamboo *pajogédan*. The *selisir* tuning for both *pajogédan* and *gandrung* is *saih gong* 'like *gamelan gong*', with a sequence of intervals, or scale, nowadays referred to as "pélog."

Our research team visited I Made Sarin on numerous occasions at his home in Ketapian Kelod. He provided a wide range of perspectives and insights. The *gamelan* from Banjar Pagan recorded in 1928 was organized and taught from the 1920s into the 30s by Nyoman Kalér, as was the nearby *gamelan* of Ketapian Kelod. Kalér, of course, was a famous *légong* teacher and creator of *kebyar* dance and music repertoire. Pagan never had *jogéd* dancers, but instead would accompany Madé Sarin and even more frequently Kalér's student, Wayan Rindi of nearby Banjar Lebah. According to Sarin, Kalér taught the same *gending* 'musical compositions' in both villages. There was another *gamelan gandrung* in Tegallindah, Pemedilan (Denpasar) but they too would have Rindi as their dancer. Kalér also taught several other students in Ketapian, but the one who went on to perform publicly was Madé Sarin.²²²

According to I Wayan Cekug,²²³ the *sekaa gandrung* of Ketapian already existed around 1896. The first *angkatan* 'generation' of dancers was Pekak Kerta and Pan Regeg. The next generation in the 1920s was I Regeg, I Urip and Pan Kerta. The third generation in the 1930s was I Madé Kerta, I Wayan Regug and Madé Sarin. The 1940s generation was comprised of female dancers Ni Liah, Ni Rasmien, Ni Rasmon and Ni Seken.

Sarin told us he was already dancing *gandrung* at age nine (which was around 1927), and that his partner was Wayan Rindi. According to Pak Sarin, Pagan preceded Ketapian in *gandrung*, but the dance form did not take hold there and did not remain extant for long, as it did in Ketapian.

This, according to Sarin, was a result of its sacred function in the local community. *Gandrung* is still performed regularly upon the occasion of *odalan* at the *pura banjar* that falls on *Tumpek Wayang*, and occasionally in other contexts, also at the *bawos* 'request' of *ida betara* 'deities' that *sungsung* 'descend' and *makayunan masolah* 'wish to dance'. This

²²¹ Bandem and deBoer 1981: 88

²²² As mentioned earlier, Kalér also taught *légong pelayon condong* to another male friend of Sarin's, Wayan Sampih, renowned for his *igel jongkok* 'Kebyar Duduk', which Sarin still referred to as *igel Bantiran*.

²²³ Information reported in thesis by Suarya 1974: 15. Wayan Cekug was *klian* 'official' of Banjar Ketapian Kelod and the *sekaa gandrung*. Suarya gives one dancer's name as Rasmin, which Ketut Wadja corrected as Rasmien (conversation 2015).

request is conveyed through members of the congregation who experience *kerauhan* ‘trance’ or *pemuus* during which Sang Hyang Ida Betara *menyusun* ‘the deity descends’. During the actual *odalan* ceremony members of the congregation may experience *kerauhan*, including young people who have been trained as *gandrung*. This is an unconscious state of possession, or visitation, by a deity or spirit, and may result in an unconscious and very brief variety of dance. The spiritually charged *gelungan* are present and available for such a request by a deity. If the *betara* “*makayunan masolah*” for *gandrung* in particular, a performance with *gamelan* will follow the next day, *manis odalan*, in the *jaba pura* ‘area just outside the temple’, which also happens to be in front of the *balé banjar*. Performed with a *gelungan* ‘headpiece’ that has received *mlaspas* and *pasupati* empowerment, a *gandrung* dancer might not be entirely in trance, *kerauhan*, but will still not be *sadar* ‘in a conscious state’. Commonly, at the end of a dancer’s performance and immediately after the *gamelan* stops playing, the *gandrung* will experience *kerauhan* and be carried back to the temple for *tirta* ‘holy water’ from a *pamangku* ‘priest’.²²⁴

This is the most common sacred function of *gandrung* nowadays, but in earlier times, it was more common for the dance to be performed as *ngupah*, a ceremony in ‘payment’ for the fulfillment of a family’s prayer for some kind of recovery of health or ability to conceive a baby and *masesaudan* or *masesangi* ‘promise’ to perform such a ceremony.²²⁵ In the current era of medical doctors and hospitals, the practice of *ngupah* is less common, resulting in fewer sacred contexts for *gandrung* and other genres such as *barong* and *Rangda* with an assortment of *jauk*, *omang* and *sandaran (télék)*. *Masangih* ‘tooth-filing ceremonies’ were, in the past, another opportunity for *gandrung* performances.²²⁶

Outside its ceremonial role *gandrung* can be performed as *balihan-balihan* ‘entertainment’ in a variety of contexts.²²⁷ In earlier times, *nglawang* was an opportunity for performing *gandrung* and other dances such as a variety of *barong*, often, for as long as a month following the ten-day sequence of ceremonies between *Galungan* and *Kuningan* held every 210 days. *Nglawang* ‘door-to-door’ involves traveling by foot from village to village to perform on the road for voluntary monetary contributions. The *gandrung* group of Ketapian would *nglawang*, circling a wide area that included relatively nearby Sanur. They would also perform in hotels, especially in Sanur during the 1970s.²²⁸ Even in a completely “secular” performance situation, and without a specially sanctified *gelungan*, a *gandrung* dancer can experience *kerauhan* if the *betara* and forces of nature operate in such a way.²²⁹ Amidst these various functions, *gandrung* has always shown a variety of ways to be *nganutin* ‘in accordance with’ *désa kala patra* ‘place-time-context’.

Gandrung was still performed by boys until soon after 1942. It was during the Japanese occupation of World War II that girls began to perform *gandrung* and also, that *jogéd bungbung* transformed from a ritual dance to the sexy entertainment, principally for tourists

²²⁴ According to Dé Ama, *gandrung* dancer and great-grandnephew of Madé Sarin (conversation 2015)

²²⁵ Conversation with *gandrung* musician I Ketut Wadja in Ketapian (2015)

²²⁶ Conversation with Wayan Kanda (2014)

²²⁷ A formal classification created in 1972 by Listibiya uses the term *balih-balihan*.

²²⁸ Conversation with Ketut Wadja (2015)

²²⁹ Conversation with Dé Ama (2014)

and official guests, that we know today. Madé Sarin suggested that the Japanese soldiers were more interested in female beauty and that the leaders of the Japanese occupying forces thought that sexy boy dancers would undermine the morals of their soldiers, so *jogéd* was celebrated and male *gandrung* shunned.

Wayan Rindi was a unique artist and well known as one of the very few male *condong légong*, performing with Ni Nyoman Sadri and Ni Luh Cawan as *légong Kelandis* and *légong Lebah*. His niece and student, Ni Ketut Arini (1941–) describes some of his background.²³⁰ Before there was *légong* in his home of Banjar Lebah, he studied with Kalér in Kelandis and with Kaler's teacher, Ida Boda of Kaliungu. He studied *gandrung* in Pemedilan with I Nyoman Dendi, a dancer, teacher and leader of artistic projects. Rindi had earlier studied *nandir*, the male precursor of *légong*, with Gusti Bagus Djelantik (of Puri Saba) at Puri Blabatuh. His other teachers included Anak Agung Rai Perit and Déwa Putu Belacing in Sukawati. Rindi also took on the role of being a *pajangan* 'display', sometimes in *légong* costume, during *upakara* 'ceremonies' such as at rice harvesting time. This practice continues to the present at wedding ceremonies, but the *pajangan* are now always female. Rindi happened to be considered spectacularly *jegég* 'cute', 'beautiful', so just sitting was enough to give people pleasure.

Rindi's son, I Madé Netra (1950–2007), described that when the young Rindi was preparing to leave his house to perform *gandrung*, a throng of men from the hosting village would be waiting just outside the doorway of his home compound. They would not allow his feet to touch the ground outside, but as a group would carry him to the location of the ceremony and performance. Rindi told his son that he felt peculiar and uncomfortable as men would push and hit each other in order to get closer to their object of adulation, so as to touch him.²³¹

Indeed, *jogéd* and its male counterparts were, in the time of Bali's ruling kingdoms, associated with erotic entertainment that commonly led to sexual favors bestowed on guests of a *raja*, or members of a less formal audience outside the *puri*.

Musical structure and themes of many *gandrung* compositions were (and continue to some extent) related to *légong*: *Jobog*, *Lasem*, *Kupu-kupu Tarum*, *Candra Kanita*, and *gandrung penyalonarang* 'variations on *Calonarang*' such as the witch of Girah story or *Semarandana*, also incorporating the Rangda mask as the deity *betara Siwa*.²³² But the dance style reflects the specific quality and techniques of the *gamelan gandrung*, as every *gamelan* has its distinctive style and way of playing. As musician Madé Arnawa has pointed out, the *rasa* 'feeling' of *gandrung* dance and music remains unique and distinct from *légong*, responding to the timbre and energy of the bamboo instruments and characteristic *gegebug* 'mallet technique'.²³³

Many Balinese dancers who have watched the McPhee film (posted online to accompany this CD) assumed the dancer is a female *jogéd*. But one friend, Ni Nyoman Candri, was

²³⁰ Conversation (2006)

²³¹ Conversation with dancer, mime and actor Madé Netra in Lebah (2003)

²³² Ketut Wadja told us that Ketapian's female *gandrung* also perform the *kebyar* dances *Candra Metu* and *Mregapati* (*Margapati*), both created by Nyoman Kalér.

²³³ Conversation 2003

first to notice that the boy filmed by McPhee, dancing in a different time and place, was indeed the same person as the “*jogéd*.” People nowadays are not accustomed to seeing a boy with such convincing female qualities.

In the process of discovering whether Sarin was indeed the dancer in McPhee’s film, we considered many criteria. Sarin did not recognize his own face in the film shown on my 15-inch laptop but asserted that the *gelungan* headpiece/crown was identical to his. The back of a *gelungan gandrung* is layered with cuttings of white fabric to look like *bulu angsa* ‘goose feathers’ and this is also standard for the female *jogéd pingitan*. In the informal film sequence performed without costume, the paintings on the *gamelan* instruments are *wayang* scenes of *Arjuna Wiwiha* similar to those still in Ketapian. Ni Ketut Arini, a student of Sarin’s in the 1950s, confirmed the movement style as distinctly that of Sarin’s, and proclaimed it 99% certain it was him in the McPhee film.²³⁴

During our discussions with Sarin in 2009, he told us how he was good friends with I Sampih, Colin McPhee’s *anak angkat* ‘adopted son’ of sorts, and that Sarin knew both McPhee and Walter Spies. Both Sarin and Sampih studied with Nyoman Kalér, although Sampih’s lessons for *pelayon condong légong* ended when Kalér refused to teach him because of his lack of discipline. Sarin described his teacher, Kalér, as *duwug ngigel legong, kebyar, apa saja* ‘skilled at dancing *légong*, *kebyar* and whatever else’. His *janggih* side came across in comparing Kalér to a rival teacher, Wayan Lotring, whom he described as able to dance but, in a somewhat dismissive fashion, mostly *duwug magambel gendér* ‘skilled at playing the *gendér*’.

Wayan Kanda (1935–) confirmed that the carving of the *pelawah* ‘stand’ for the *céngcéng* had been a *jangér* dancer (seen in the McPhee film) and has been replaced with a sculpture of Anoman, the monkey hero in the *Ramayana* epic. The *gong* stand that displays a carving of Rangda (in the film and photo) was originally that of Ketapian and has been replaced by Celuluk (assistant to Rangda).²³⁵

Pak Sarin passed away in 2012 and we visited his 20-year-old great-grandnephew Dé Ama in 2013. He told us the two *kadéngan* ‘beauty marks’ on the cheek and above the mouth were always Sarin’s trademark, to add to his *jegég* ‘cuteness’.²³⁶ But *kadéngan* are common, at least on female performers. However, the likeness between McPhee’s 1930s *gandrung* dancer and Dé Ama was convincing beyond Ni Ketut Arini’s 99% certainty. Dé Ama (Ketapian’s only male *gandrung* since Sarin) confirmed the choreography as Sarin’s, as had Arini.

Madé Sarin’s daughter-in-law described how in his last year, the always energetic 94-year old, already confined to his bed, not able to walk, would hear the *gamelan gandrung* rehearsing at the *balé banjar* just across the street from his house, and would dance in bed, waving his arms and hands in the air—*gandrung* ‘infatuated’ till the end!

²³⁴ Conversation (2009)

²³⁵ Conversation with Wayan Kanda (2014)

²³⁶ Conversation (2013)

The instruments of *gamelan gandrung* consisted of:

Two *rindik pangugal*, each having fifteen keys. The *polos pangugal* has the role of beginning the *gending* which the other instruments quickly join. Then the two *pangugal* carry the melody, playing interlocking *kotékan (polos-sangsih)*.

Two (or four) *rindik barangan* playing an octave above, also with fifteen keys (McPhee lists two being typical of the genre in the 1930s, but there are now four in Ketapian and might have always been in Pagan as well). They double the *pangugal* parts, although MCPhee reported that some groups would have the upper-octave *barangan* playing different *kotékan* figuration (which in fact, is done for the *tabuh légong* repertoire in present-day Ketapian).

Two *rindik jégogan*, each with five keys, sometimes playing the *bantang* or *pokok* core melody, but also playing counter-melodies.

One *kendang banci* leading the tempo and signaling cues from the dancers.

One set of *rincik* ‘small bronze cymbals’, embellishing the rhythm and following the drum and dancer.

One *kempur komodong*, “comprised of a thick slab of bamboo suspended over a narrow-mouthed earthen jar that acts as a resonator,”²³⁷ functioning as *gong* for main punctuation. Now, in Ketapian, a *gong pulu* with a bronze key is used instead, with a different vibrational character (but still with a *guci* ‘ceramic resonator’).

One *kempli* for secondary punctuation, “a special form of two-keyed xylophone found only in this ensemble...Each key rests loosely above a horizontal bamboo resonator, a single joint closed at each end but having a narrow opening beneath the key. The two bamboos are usually joined together with a brace, forming an H, and are given to a single player. The pair is sometimes separated and assigned to two different players, in which case they are generally known as *kempli* and *kempyung*.”²³⁸ Now, in Ketapian, it is indeed two players and the single-key bamboo instruments are called *kempli* and *kempluk* (which functions as *ketuk*, keeping the steady pulse), with ceramic resonators. The composite *kempli* phrasing might be vocalized as *ti-tuk-tuk-tuk-ti-tuk-tuk-tuk*.

McPhee described one *suling* ‘bamboo flute’, embellishing the *pokok* melody, but Ketapian presently has as many as four.

Wayan Kanda points out that the *gandrung* ensemble of Ketapian has its *rindik* scale tones begin with *déng-dung-dang-ding-dong*, whereas some other *gamelan*, such as that of Tembawu (Denpasar) have the sequence *o-é-u-a-i*. MCPhee’s description matches that of Ketapian.

²³⁷ MCPhee 1966: 191

²³⁸ MCPhee 1966: 191

Several musical qualities unique to *gandrung* and *pajogédan* are described by McPhee (1966: 192) and can be appreciated with a close listening to the recordings:

Various stylistic devices are employed to compensate for the short dry tones of the xylophones. The sustained melody of the *genders* in the *gamelan pelégongan* is now changed to an incessant staccato of repeating tones. The small *rindik*s break up the melodic line into animated *kotékan* figuration. Through this continuous hail of interlocking rhythms the *jegogans* sound with unusual penetration. The basic tones are transformed into freely moving counter-melody, in constant motion throughout the composition. In order to produce a more sustained tone, the two *jegogans*, now played by a single musician, are struck in continual and rapid alternation, creating a constant tremelo that may break only at the end of a melodic section.²³⁹ Each tone, which ordinarily would be sounded by the two *jegogans* in unison, acquires an intensely vibrant quality, augmented by the difference in pitch between the *pengumbang* and *pengisep* instruments. The soft, strangely throbbing melody can be heard at night for miles.

To reproduce the prolonged tone of the bronze *kempur*, the bamboo key of the *kempur komodong* is struck in quick succession, amplifying the tone and causing it to pulsate within the earthen jar below as long as the strokes are continued. In the bamboo orchestra whose resonance depends entirely on rapidly repeating tones, only the *kempli* accents are sounded with a single stroke; the two keys may be struck separately or, for greater emphasis, simultaneously. In either case the sharp, hollow tone produced is clearly distinguishable through the rest of the ensemble. The drum combines the main accents of the two *légong* drums in a style known as *bebanchian*, bisexual [really, androgynous, ed.], while the *rinchik* reinforces the drumming throughout as in the *légong gamelan*...

A change in the standard arrangement of tones in the *jegogan* lends a new and distinctive character to the basic melody. Instead of extending from *ding* to *dong*, the series begins with *déng*, the third tone, and ends with *dong*. This unusual arrangement frequently gives the *pokok* melody a quite new character, changing its original contours and at times transforming it into a counter-melody that freely diverges from that of the large *rindik*s.

Another very special characteristic of some *pajogédan* and *gandrung* (Ketapian being an example) is its technique of playing *kotékan* 'interlocking'. The common way of playing two-mallet instruments such as *gendér wayang* or *jogéd bumbung* is that the left hand plays a *pokok* melody (mostly with *molos* and *sangsih* musicians playing their parts in unison), while each musician's right hand plays a different *kotékan* pattern, with *polos* and *sangsih* combining to create 'interlocking figurations'. In *gandrung* each *rindik* player strikes his two mallets on the same tone an octave apart, playing right and left hands in absolute

²³⁹ This is still the technique used in Ketapian and other *gandrung* and *jogéd pingitan* ensembles.

parallel motion.²⁴⁰ This creates an interlocking pattern in both the lower and upper octave simultaneously and an extremely delicate staccato quality, distinctive and unique.

While it may sound to uninitiated Balinese musicians as normal *kotékan* figurations, the timbral texture and process is strikingly different.²⁴¹

McPhee (1966: 193-94) writes:

While many clubs follow the practice of having the melody played in unison by the two large *rindik*s, others divide the pair so that the second *rindik* follows the first a sixteenth-note later, thus filling in between the tones of the first *rindik* and turning the melody into continuous *kotékan* figuration...

Played with utmost rhythmic precision, at the high speed of M. 60 or more, and shifted thus a fraction off the beat, the *nyangsih* part must be heard to be believed. Similar passages may be found in the modern *gamelan gong kebyar*, performed by the *gangsas* assigned to the *nyangsih*. But *gangsas* technique is different, since it is not based on octave playing. In passages...the right hand would play consistently off the beat, but the left hand would silence the tones on the beat, thus giving the performer a rhythmic point of support. No such physical support exists in the *rindik* passages, where both hands are engaged in performing the part in octaves. These passages, shifted off the beat for extended periods or even throughout the entire composition, call for a rhythmic sense far different from our own...

The recordings show greater dynamics of tempo and volume than that of today, which we have earlier described as *kenyang lempung* ‘intense/soft’ and more specifically, *ngees nguncab* ‘quiet/loud’ or ‘low tide/high tide’.

Pajogédan (Gandrung) of Pagan

Track #21 *Cacing Keremi*

This piece remains in the repertoire of the *sekaa gandrung* of Ketapian Kelod and is called by the name *Saron*.²⁴² Since the track recorded in 1928 was actually of the *sekaa* of Pagan, it is conceivable that either Nyoman Kalér gave the music a slightly different nuance with a different name or that Ketapian changed the name at some point. The piece is specific to the *gandrung* repertoire as an introductory *gegilak* or *pategak*, not used to accompany dance, and played while the audience is getting seated.²⁴³ However, Ketapian’s *gandrung* musician Wayan Kanda tells us he has always known the piece as *Saron*.

²⁴⁰ Conversation with Wayan Kanda (2014)

²⁴¹ Wayan Suwéca of Kayumas Kaja attests to the deceptively simple but technically difficult mallet-work involved in *gandrung/pajogédan* (conversation 2014).

²⁴² All three of these *gandrung* tracks can be heard on the cassette titled *Gandrung Eka Budaya Br. Ketapian Klod-Badung* (Bali Stereo B-592).

²⁴³ Conversation (2003)

Cacing Keremi are stomach worms that also create an itch in one's rectum. Madé Sarin speculated that the name could be a humorous way of describing the characteristic and very lively wiggling movement of the hips. The most fitting musical phrase for this wiggling movement can be heard in the recording at 02:00. Many Balinese listeners have found the title surprising and highly amusing.

Track #22 *Saron*

A version of this piece is still performed in Ketapian, but the title, according to Wayan Kanda, is *Baté! Terem*. *Terem* literally means, "everyone has arrived," and may have been used as the last *gegilak*, or *pategak*, before the dancing begins. Listening to the ensemble's commercial cassette, it is clear the composition has changed in various ways, particularly the *gegebug*, *pukulan* 'mallet-work and phrasing'.

Saron is an older-style *gamelan* instrument, with its bronze-keys *jongkok* 'resting' on its resonator box rather than suspended over bamboo tubes, and limited in range to a single octave. But no one has offered a reason for the title *Saron* in the case of the *pajogédan/gandrung* piece.

Track #23 *Ganderangan*

According to Madé Sarin, *Ganderangan* is their quintessential *gending* because it accompanies the *ibing-ibing*, the improvisation between *gandrung* and audience members. The *gending* can be repeated for hours depending on audience interest. This version of *Ganderangan* can also be used for *jogéd*'s *ngibing* dance.

We have heard comments from people who had not seen McPhee's film of Madé Sarin, to the effect that *jogéd bumbung* is more *semangat* 'spirited', and *lebih* 'more' *seksi* than *gandrung*. But that opinion seems to change when people see this *gandrung* from the 1930s. Because Nyoman Kalér taught both the Pagan and Ketapian *gandrung* groups and the same dancers, Madé Sarin and Wayan Rindi, performed with both ensembles—and since Madé Sarin identified the three *gending* as almost identical to the way Ketapian played them in earlier times—we combined the sound of the 1928 Odeon recording with a film of Sarin dancing, taken by Colin McPhee in the 1930s. This can be seen and heard on the YouTube Channel Bali1928.net.



I Madé Sarin, *gandrung* dancer with *gamelan gandrung* of Ketapian Kelod including “*janger* dancer” *céngcéng* stand & “Rangda” *gong komodong* stand
Screen capture from a film by Colin McPhee circa 1931–38
Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate



Jogéd Bungbung Déwa dancers during *Nangkluk Mrana* ritual at Pura Bada, Tabanan

Photo by Colin McPhee circa 1933

Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

Perspectives on *Jogéd Bungbung* in Religious Ritual & Wet-Rice Agriculture

(See the Bali1928.net Channel on YouTube or access through www.arbiterrecords.org)

A film sequence shot by Colin McPhee²⁴⁴ shows a long line of girls *ngoncang bungbung*, each holding a bamboo tube vertically and pounding what in combination results in interlocking rhythmic/melodic patterns. Meanwhile other girls in ceremonial dress are doing what could be a dance or what some Balinese friends suggested could be *mapeed* ‘procession’. The scene opens up to reveal a *trajangan* bridge leading to what clearly appears to be a *badé* (*wadah*) cremation tower with nine levels.)²⁴⁵ However, in his book, *A House in Bali*, McPhee has a photograph of the same girls dancing and playing the *bungbung* ‘bamboo tubes’, with a caption, “Every afternoon for a week the young girls from twenty villages gather to dance at a harvest festival in Tabanan.”²⁴⁶ The two activities of cremation and harvest festival do not make sense, and even stranger, in *Music in Bali*, McPhee has the same photo with a caption that simply reads *Jogéd Bumbung* (Melayu or Indonesian for *bungbung*). McPhee²⁴⁷ also wrote of *bumbung*: “still used in parts of Bali to accompany the dance sometimes performed at harvest festivals which is known as *jogéd bumbung*.” Nowadays, *jogéd bumbung* is only known as one of the dances involving *ngibing*, a flirtatious social dance, and a purely *balih-balihan* ‘secular entertainment’ at that.

But Beryl de Zoete and Walter Spies²⁴⁸ wrote in the 1930s that *jogéd bungbung* was of a totally different nature from all other variations of *jogéd* – and from what they saw, with no *ngibing*. In fact, they describe performances in Tabanan where a group of dancers are accompanied by several bare-chested women playing long bamboo tubes/poles in an interlocking but subdued manner.

The playing of bamboo poles held vertically is directly derived from the activity of pounding rice *padi* and then *beras*. With bamboo poles it is done directly on the ground and called *nebuk padi* (*buk* is dirt, dry soil). The long wooden mortar is called *ketungan* (the stone one is called *lesung*) and when *padi* or *beras* is in it, the pestles are long poles called *lu*, fashioned from the wood of a coconut tree (tapered toward the center to allow the alternating hands a better grip) or even *lipi lu* ‘poles thin like snakes’.²⁴⁹ *Munyang ketungan* ‘sounding the mortar’ is still played throughout Bali during *ngabén*, *plebon* rituals, the night before the cremation, for instance. Some in Bangli told me (and this is true in many regions) it is played all night to keep the *buta-kala* transfixed and diverted, away from the *roh*, spirit of the deceased. Arya Godogan from Marga, Tabanan told us it is to “send the soul on its way.”

²⁴⁴ On YouTube Channel Bali1928.net: *Jogéd Bungbung Déwa* accompanied by *ngoncang bungbung* ‘bamboo tubes’ during Upacara Nangkluk Mrana, Pura Bedha, Tabanan (circa 1933)

²⁴⁵ A cremation *trajangan* is often compared with the ladder and platform (*tingga*) built for Calonarang performances.

²⁴⁶ McPhee 1946, reprint... Also in McPhee 1966, illustration 104 with the caption “Jogéd Bumbung)

²⁴⁷ 1966: 23

²⁴⁸ 1936; reprint 2002: 248

²⁴⁹ McPhee’s films of these varieties of *ngoncang* can be viewed on the Bali1928.net channel on YouTube or accessed through the Bali1928.net website.

In McPhee's film of the ceremony, the many *bungbung* are being hit against one long, flat, strip of wood suspended about waist-high.²⁵⁰

Nowadays, anyone playing vertical *ngoncang bungbung* in any shape or form is taken for granted to be *ngaben*-related. However, Wayan Madra Aryasa (1942–) from Subamia, Tabanan, watched the film and remarked that the *ngoncang* reminds him of *upakara panén* 'harvest festivals' when he was a child. Other people we consulted in Tabanan and elsewhere asserted that because of the cremation tower, this was not a possibility for the particular context of the film. And they insisted that musical *ngoncang bungbung* is only *ngabén*-related. Several colleagues called it *bumbung gebyog* (described by Bandem and deBoer)²⁵¹ with *rejang* dance, but *rejang* is for *déwa yadnya* such as *odalan* 'temple festivals'. *Rejang* is a dance, as Nyoman Astita describes, as coming from above. So if this is not an *odalan* or such, these girls would not be doing *rejang*. We visited Ida Cokorda Anglurah (1951–) at Puri Tabanan and he suggested that this could be a *plebon* 'royal cremation' at Puri Tabanan and that such a dance was called *gambuhan*. This (*gambuhan*) would have been a terminology very specific to the inner-*puri* circle and not applied elsewhere. But it made no sense to him that they were on the *trajangan* bridge: nobody walks across or dances across it during a *ngabén*. He said the playing of *bungbung* was appropriate to a *ngabén*, and that the nine-story *badé* is appropriate to Puri Tabanan. He explained how the long *trajangan* bridge would be used to carry the *mayat* body of the deceased over the wall of the *puri* to the *badé* tower, since people were not allowed to bring the body through the normal *candi bentar* gateway.

I visited Anak Agung Ngurah Adnya Praba at Puri Kerambitan, who was also sure the ceremony was a *ngabén* but still suggested I visit the most *lingsir* 'oldest' people I could find at the Pura Beda²⁵² just by the sea coast in Tabanan. He said that the famous *pura* further north in the mountains, Pura Batukaru, that could stage big *upakara panén*, great *subak* ceremonies involving twenty villages (as McPhee described), did not have that authority in the old days. The only *subak* 'agricultural/irrigation'-related one that had a *kahyangan* 'conglomerate of *pura désa*, *puseh* and *dalem*' under its authority earlier in the century, and before that, was Pura Beda. I suggested to him the possibility mentioned by Arya Godogan that it could be a *Nangkluk Mrana subak* ritual and *ngabén* 'cremation' for Jero Ketut (an honorific name for *bikul* 'rats').²⁵³ He found this intriguing and suggested again that I look for the oldest people around the Pura Beda to identify the activities in the film.

²⁵⁰ Wayan Dibia has been told in many places that *gebyog* is actually the name for this "instrument" involving numerous *bungbung* pounded on a thin length of wood, and that *ngoncang* describes the activity (conversation 2015). However, the word *gebyog* has not elicited any affirmations in our own research encounters thus far—rather, the term *ngoncang* has been used to describe the activity and physical means of producing the sound. Clearly, further research will yield more diverse practices and explanations, especially in the Jembrana region of west Bali.

²⁵¹ 1981: 94

²⁵² Popularly spelled Beda but the local spelling is Bedha, with an accent on the second syllable.

²⁵³ Ketut Kodi and others have explained that rats have to be respected in Bali; you show them deference, so that they do not wreak havoc. Of course it is the same with *buta kala* 'destructive elementals' and a variety of invisible forces.

Nangkluk derives from *tangkluk* ‘reject’ or ‘push away’ (*tolak* in Indonesian). *Mrana* means ‘pest’ or ‘pestilence’ (*wabah*). I suggested to Nyoman Astita the idea that the *upakara* could have been both a *ngabén* and not a harvest festival as McPhee wrote – but a *Nangkluk Mrana* and cremation of Jero Ketut. He thought this a real possibility and mentioned that, in terms of the dance, even though *pitra yadnya* ‘death rituals’ are generically clearly differentiated from *déwa yadnya* ‘deity-oriented rituals’, the truth is that with *ngabén* the soul of the deceased is still present (so a dance like *rejang* is not appropriate). But the next in the series of rituals, *mukur* (according to Ketut Kodi deriving from *muk/buk/tanah* ‘earth’ plus *leluhur/kur* ‘ancestors’, meaning the soul has become an ancestor), a dance like *rejang* could conceivably be appropriate, especially in the past, because you would be dancing with the energy coming from the ancestors.

Looking for references to Tabanan in McPhee’s *A House in Bali*, I came across this:

“It had occurred in the wrong month (there were favorable months for earthquakes, it seemed), one already marked by drought and a plague of rats in the fields. Already there had been in Tabanan a great ceremonial burning of the rats. The land was “hot,” demons were abroad, and illness would surely follow.”²⁵⁴

Upon reading this we asked Ketut Kodi’s 90-year-old father, *tukang tapel* ‘mask-carver’ Wayan Tangguh, about *kekeringan* ‘droughts’ and *wabah* ‘plagues’ of rats, and he remembered the big plague when he was very young in the early 1930s. McPhee was not specific about time, but one can place the year somewhere around 1932 to 1935, according to his overall narrative. Pak Tangguh told us people had no food to eat and the government was paying anyone *kutus tali képéng* ‘eight strings of Chinese coins, each holding 1000’ to bring in a great number of rats. Tangguh said that he remembered hearing about a *ngabén bikul* in Tabanan.

So, if we were correct about this, McPhee was inaccurate by describing it as a “harvest festival,” but it was still a huge *upakara subak*, an agricultural ritual, and a *ngabén* all in one. And if it was indeed a combined *ngabén* and *upacara subak*, then the *ngoncang bungbung* interlocking music was appropriate for both its *ngabén* attributes and the *jogéd bungbung* (according to Spies dan De Zoete) associated with *upakara subak*.

I was still not completely confident to call the girls’ movement *jogéd bungbung* as McPhee did, until I revisited a Rolf de Maré film excerpt (shot in 1938) of the same dance style described by his co-documentarian Claire Holt as *jogéd bungbung*. Participating in a two-day seminar hosted by Listibiya that included a great many prominent scholars and performing artists, I showed both the McPhee and de Maré films and discussed the evidence of a sacred *jogéd bungbung* genre as well as my confusion over the *ngabén* ceremony. But no answers arose from the ensuing discussion.²⁵⁵

Eventually and entirely by chance, I met I Gusti Putu Bawa Samar Gantang and his brother,

²⁵⁴ 1946: 139

²⁵⁵ The seminar, organized by Nyoman Astita, was on *Revitalisasi Kearifan Lokal Joged Pingitan dan Baris Upacara Untuk Memperkuat Seni Tradisi* ‘Revitalizing Local Knowledge of Joged Pingitan and Ceremonial Baris to Strengthen Traditional Arts’. Listibiya is the government-sponsored ‘Council for Development and Promotion of Balinese Culture’.

I Gusti Nengah Nurata, from the Jero Tengah in Banjar Tegal Belodan, Tabanan, associated with the Puri Tabanan.²⁵⁶ They led us to Pura Beda to meet I Gusti Nyoman Wirata, *Penyarikan Desa Pakraman Beda*, and I Wayan Putra, Mangku Pura Puseh Luhur Beda, who completely solved the mystery. The ceremony filmed by McPhee was indeed a *Nangkluk Mrana, ngabén bikul* ‘cremation of rats’ that took place at Pura Beda. The dance was *jogéd bungbung*, but can also be referred to as *Jogéd Bungbung Déwa*, when performed in any religious ritual context. The accompaniment of *ngoncang bungbung* was totally appropriate for the *jogéd*, and the dancing onto the *trajangan* was exactly as it was done.²⁵⁷ Mangku Wayan Putra explained that the *jogéd* dancers accompanied the ceremoniously wrapped rats being carried across the *trajangan* to the *wadah* cremation tower and after the rats were placed there, the dancers performed with their *kipas* ‘fans’ as depicted in the film. The *jogéd* was to make the ceremony *ngraméang* ‘celebratory and lively’ as a means of bringing health and tranquility to the ricefields and the natural environment as a whole. Indeed, the ceremony was both a *ngabén* ‘death ritual’ and a *subak* renewal ritual. The *kahyangan* conglomerate of *Pura Puseh*, *Désa* and *Dalem* ‘origins, contemporary community, and the dead’ is here referred to as *kahyangan subak* because it is the irrigation system that unites the region. In the greater dimension, a *kahyangan* embodies the *padmasana*: *Pura Désa* as Brahma, *Pura Dalem* as Iswara (Siwa) and *Pura Puseh* as Wisnu.

This *kahyangan subak* is believed to have existed in the 4th or 5th century, well before the 7th-century reign of Mayadanawa. Historical records and stories link it with the 10th-century reign of Darma Udayana. The pura itself is full of stone reliefs depicting the life and work of Kebo Iwa, one of two *Patih* to Sri Bedaulu (Dalem Bedaulu), the last Balinese ruler before the advance of the Majapahit kingdom from Java in the 14th century.²⁵⁸

One relief shows a *Nangkluk Mrana* ceremony including rats running from the ricefields. Mangku Wayan Putra explained how the relief depicted the *subak* (members) asking for help from *Ida Betara yang malinggih di pura, Sang Hyang Widi* ‘the deity who resides in the temple, actually the Supreme Divinity’. Kebo Iwa is portrayed as the facilitator of this activity. This was the origin of the *Nangkluk Mrana* ritual, and because it was efficacious – as the next relief shows – the people were able to have a successful rice harvest. The next reliefs depict Kebo Iwa and others engaged in rice farming as well as in constructing, along with helping villagers, a *jineng* ‘building for rice storage’, a *balé* ‘temple platform’ and other structures. He was known as an *undagi* ‘architect’, as a huge human figure and a large statue of him is also within the *pura*.

An important aspect of this and other rituals involves the *raja* of Tabanan, who has a spiritual responsibility for the *subak* system under his domain. In the 1930s it was Cokorda

²⁵⁶ Gusti Nengah Nurata is a painter and faculty member at ISI-Surakarta and Gusti Samar Bantang is a renowned poet with extensive knowledge of history. Both were instrumental in the discussion that led to our collective understanding of the film’s contents in relation to Pura Beda and its ceremonial traditions.

²⁵⁷ As a child, Gusti Nengah Wirata (1940–) played *ngoncang* to accompany *jogéd bungbung* for ceremonies at Pura Beda.

²⁵⁸ A favorite theme of *topéng* mask dance drama includes the other *Patih*, Pasung Gerigis, and tells the story of the defeat of Dalem Bedaulu to the invading minister from Majapahit named Patih Gajah Mada.

Ngurah Ketut Tabanan, who had been *disélong* ‘exiled’ to Lombok by the Dutch, and returned to Bali in 1917 at the time of a great earthquake. The role of the *raja* was (and is still) to exert his *sakti* ‘spiritual power’ to heal and purify the agricultural system. He has a *kris* ‘dagger’ named Ki Biru Gajah that was brought from the kingdom of Mataram in Central Java (when Surakarta and Yogyakarta were united). The interpretation provided by Gusti Nengah Nurata is that *Biru* ‘blue’ signifies the majesty of the sky as a source of purity and *keinginan jiwa* ‘limitless hope’ and *Gajah* ‘elephant’ alludes to greatness in spirit and *cinta kasih* ‘love’. The *raja* of Tabanan submerges his *kris*, Ki Biru Gajah, into the water from a sacred spring, Pancuran Mumbul in Banjar Dukuh, in order to purify the dagger. A *pedanda* is not necessary for this but a mantra is said over the *kris*. He then walks throughout the ricefields and may place the *kris* into the water of the ricefields or the land where water should be, and the power of the *kris* is believed to cleanse and empower the forces of healing and growth in the *subak*. This ritual can be done in seasons of drought and also in the case of pestilence such as one necessitating a *Nangkluk Mrana*.

Jogéd Bungbung at Pura Beda is accompanied nowadays by *gamelan gong*. One version is for *pemuda-pemudi* ‘young people’ and includes *ngibing*, but in a very polite and ceremonial style. Another takes place at the end of an *odalan* ‘temple ceremony’, during what is called *mabiasaan*, *macugaran*, wherein there will be *jogéd* with *kesurupan* ‘trance’ similar to *Sang Hyang Dedari* except that it is based on *jogéd bungbung*, but again accompanied by *gamelan gong*. *Jogéd Bungbung Déwa* is still performed for *odalan* in nearby Bongan Jawa. And *Nangkluk Mrana* and *ngabén bikul* ‘rat cremations’ rituals continue to be performed in other regions of Bali in relation to contemporary agricultural life, but without *jogéd* or *ngoncang bungbung*.

So here we have documentation and personal recollections of *jogéd bungbung* as a ritual dance (at least in Tabanan) before it was transformed, whereupon it usurped *ngibing* dance genres as an entertainment, most certainly during the Japanese occupation, soon to be de-eroticized during the post-Independence Sukarno era – the KOKAR-Bali conservatory era – due to “a new and somewhat moralistic concern for public propriety,”²⁵⁹ but still remaining pure fun.

²⁵⁹ Bandem and deBoer 1981: 93



Jogéd Bungbung in Tabanan

Photo by Walter Spies, reproduced by kind permission of the Walter Spies Foundation, Holland



Jogéd Bungbung in Tabanan

Photo by Walter Spies, reproduced by kind permission of the Walter Spies Foundation, Holland

A different context for bamboo music and dance is described by Bandem and deBoer under the heading “Gebyog”:

When rice is threshed by hand, the grains are detached from the husks in long troughs which serve as mortars where the rice is pounded with tall, wooden pestles. Other workers then separate kernels from chaff by flipping the pounded mixture up into the air from flat, circular baskets. The chaff blows off to the side while the heavier grains drop back into the basket.

Formerly, in preparation for a large festival, enormous amounts of rice would have to be threshed in this way, involving the work of many people. Women did the tossing and pounding, while men lent a hand in carrying the heavy baskets of rice. The mood was invariably happy and relaxed, and such a gathering was often the occasion for teasing, gossip, and flirtation...Often, as such a group worked, the women pounding at the long mortar trough would start a kind of improvisation, developing a complex interlocking pattern of polyrhythms from the ‘byog-byog-byog’ (hence gebyog) sound created by their falling pestles. The resulting elaborate rhythmic structures are considered by many Balinese musicians to be the source for the patterns used by the Cak chorus accompanying the Sang Hyang Dedari dances. In the cremation or harvest festival context, however, the women would sing a folk-song to the accompaniment of the pounding rhythms, such as ‘Crow Steals Eggs’, ‘Moonlight’, or ‘Fisherman’. Typical lines from the songs might be: ‘Let’s go out and catch a big fish; she’ll bring us lots of pleasure later on!’ All the songs involved a flirtatious element or double entendre and an invitation to do something together. They were simple choral melodies in which some sections were sung in unison, while others were in question-and-answer form.

While two dozen or more women or more women pounded the rice and created the ‘percussion’ accompaniment, another dozen or so would toss the mixture of rice and chaff in their baskets...As the men carried the heavy baskets from the mortars to the women doing the tossing, they might begin to move in time to the music and then begin to dance as they approached with their loads, or as they walked, they would start or wriggle in a flirtatious manner as comic as it was sexy. And the girls would call as the men danced: ‘Come, on brother, bring your pestle!’ Wisecracking and teasing were general. The girls would come out to dance also, one or two at a time, still holding their threshing baskets. They would dance with the boys in *ngibing* style, with each couple “performing” for a few minutes. There was no overt caressing or embracing, and the work went on without interruption, although whispered arrangements for a rendezvous could easily be made as the dance went on.

Gebyog singing and dancing were common in many parts of Bali until well into this century, especially in connection with cremation ceremonies. They were especially prominent in what is now Jembrana Province in West Bali, in

such villages as Batu Agung. Gebyog was also traditionally popular in Karangasem Province.²⁶⁰

Bandem and deBoer also quote from a personal conversation with KOKAR/SMKI faculty member Nyoman Rembang (1930–2002):

It is traditional for the Joged Bumbung dancers to possess love charms, purchased from a specialist, to help increase their allure. It is reported that the group from Tegal Cangkring, Jembrana Province, had such powerful appeal in the 1940s that at times they had to bring a wooden ox-cart to the performance to carry home all the coffee they had earned.²⁶¹

Just how “traditional” this was for *jogéd bumbung* remains a matter of speculation. Pak Rembang was just twelve years old (and living in Sésétan, Denpasar) when the Japanese occupation began so he was most likely never witness to the dance’s ritual tradition. All that we do know for certain is that Bali’s wet-rice agriculture has been intertwined with its artistic culture to evolve a wealth of dance and music practices including rice-cultivation, death, purification, and harvest rituals, ceremonies for deities and ancestors, along with playfulness, eroticism and entertainment.

²⁶⁰ 1981: 94–96

²⁶¹ 1981: 93

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and Repatriation of the Earliest Music Recordings and Films in Bali,” will result in five volumes and an anthology to be published as CDs, DVDs and cassettes in the U.S. and Indonesia as well as providing archival audiovisual resources online.

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

Edward Herbst made his first visit to Bali in 1972 while working toward his B.A. at Bennington College and sponsored by the Indonesian Institute of Sciences (LIPI), spending one year studying *gendér wayang* and *palégongan* with I Madé Gerindem in Teges Kanginan, gong-smithing practices and acoustics in Tihingan, Klungkung, and the inter-relationship between *gamelan* and dance-theater. He and Beth Skinner studied with I Nyoman Kakul, master of *gambuh*, *baris*, and *topéng*, while living with his family in Batuan. In 1980–81, Herbst spent fifteen months on a Fulbright-Hays grant in Bali focusing on vocal music performance with *gamelan* and dance-theater, studying with I Madé Pasek Tempo of Tampaksiring, Ni Nyoman Candri, I Wayan Rangkus and Pandé Madé Kenyir of Singapadu, I Ketut Rinda of Blahbatuh, and I Madé Sija of Bona among others. He was commissioned by Sardono Kusumo’s experimental Indonesian dance theater company to collaborate as composer and solo vocalist on *Maha Buta* in Switzerland and Mexico as well as Sardono’s film, *The Sorceress of Dirah*, in Indonesia. After receiving a Ph.D. in Ethnomusicology from Wesleyan University he returned to Bali for four months in 1992 (funded by the Asian Cultural Council) to complete research for a book, *Voices in Bali: Energies and Perceptions in Vocal Music and Dance Theater*. He continues to balance research, lecturing and creative projects in Indonesia with his role in the U.S. as co-artistic director and composer for the performance company Triple Shadow. He is currently a Research Associate in the Department of Anthropology at Hunter College–City University of New York. A 2014-15 Fulbright Senior Scholar Research Award is allowing him to conduct field research and seminars in Bali relating to continuities between the music of 1928 and that of contemporary Bali.

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