

A photograph of a man in a Balinese headdress (udeng) with a golden halo behind his head. He is shirtless and holding a large, cylindrical gamelan instrument (kempul) with both hands. The background is a textured, dark brown surface.

LIVING ART
SOUNDING SPIRIT:

THE BALI SESSIONS



^ | *Gamelan Semar Pegulingan*

v | *Gamelan Jeger Bumbung*



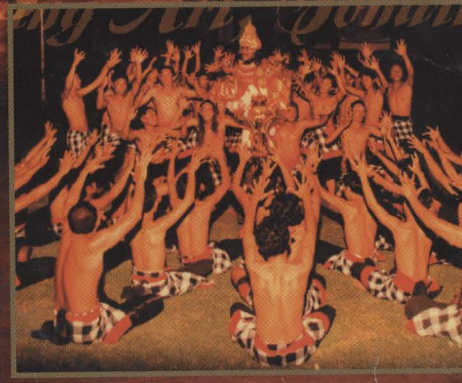
^ | *INgeman Rembang playing Grantang*

v | *Gender Wayang Quartet*



^ | *Kecak: Hanoman and Sita*

v | *Kecak: King Rahwana & his Army*



^ | *Gamelan Jegog*

v | *Gamelan Jegog*



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Preface

by MICKEY HART, FEBRUARY 1999

I was planning a vacation to Bali with my wife, Caryl, and daughter, Reya. As Bali is one of the most musically rich areas in the world, I was not about to travel there without recording equipment. The magic of modern-day digital equipment allowed me to take a studio quality recording unit into the tropics.

When I arrived, the temperature was in the high 90s which, combined with the high humidity, made every room feel like a steam bath. This kind of heat is an extremely hostile environment for the equipment and for recording in general. Nevertheless, I excitedly prepared for what was to be one of the most mesmerizing recording sessions I have experienced.

To get ready for the sessions, I went to a local music store and sampled all of the cassettes I could find. There is a lively local industry in cassettes of traditional and popular Balinese music, though recording conditions and available technology are extremely limited. I found cassettes of many wonderful styles of which I was not familiar, but the recording quality ranged between rudimentary and terrible. They were all difficult to hear. It thus became even more important for me to make new recordings using modern equipment.

My friend and associate, Fred Lieberman, had arranged for me to meet I Wayan Dibia, the head of the State College of the Arts (STSI), in Denpasar, Bali. Dr. Dibia would facilitate my recording of the finest music in Bali. This entailed securing an auditorium at the Institute (since Bali does not have any modern recording studios), and arranging to bring outstanding gamelan ensembles from their home villages.

I soon realized that we would have to record at night since the college, like Denpasar itself, was buzzing with activity during school hours. After dark, about 6:30 pm, we began to cordon off the Institute to create the quietest environment possible. I hired six men to patrol the streets around the Institute, quieting roaming dogs, motorcycles, and cars. Thus began a magical three nights of recording. (March 18-20, 1998).

Each of the gamelans (both the musicians and their often bulky and delicate instruments) arrived in their own big truck with open wooden sides. They all arrived at the same time to eliminate the noises of coming and going during the sessions. As the night wore on, the musi-

cians waited patiently outside the auditorium, exchanging stories and listening to the other groups performing.

About every hour and a half, it would be time for a new group to set up. This would generally take about a half hour, and then we would begin. Soon after the first group set up, we realized that the noise of the fans inside the auditorium (there was no air conditioning) was disruptive. Therefore, we had to turn off the fans, making the auditorium almost unbearably hot and humid.

All of the musicians were enthusiastic and ready to play, and performed with great feeling and heart—not the usual “touristy” stuff. They dressed in their finest costumes, and even brought their dancers. The dancers knew they were not part of the recording but were there to inspire the gamelan ensembles. The dancers stayed off to the side and were sweating after a few minutes. Soon there were puddles of sweat under the players, dancers, and recordist.

I was pleased to learn that all the musicians knew of our Endangered Music Project release, *Music For The Gods* (RCD 10315), and they anticipated the sessions quite a bit. When I asked Ketut Gede Asnawa (the local scholar who helped translate and communicate with the musicians) to find some of the best recorded examples of Indonesian music, he handed me *Music For The Gods*. After recovering from the surprise, I showed him my producer's credit, and he passed that information on to the performers. They knew I respected their music. *Music For The Gods* holds an important connection to their musical history. It served as my cultural passport, and was a major stimulus for the musicians to spend extra time rehearsing, resulting in many superb performances.

Just prior to our arrival in Bali, the Institute had planned a series of concerts featuring works by leading Balinese composers. These performances happily coincided with our visit. I investigated the composers by attending rehearsals and one of the concerts. There I selected the three new works which, together, make up the third CD of the present package.

I have geared this recording toward rarer ensembles and new compositions, omitting the most popular styles such as *Kebyar*, since they have been often and well recorded elsewhere. Compared to traditional works, the new compositions seemed a lot freer, like jazz. Their freshness and elegance touched me, and I knew they should be recorded and well represented alongside more traditional ensembles and music.

I'm a percussionist, and this is rhythm-based music. These recordings are an extension of my

lifelong interest in tuned percussion ensembles. Ever since recording *Diga* (RCD 10101) in 1976, I've always wanted to record a world-class gamelan orchestra.

It is very important for all of us to hear the beauty of Indonesia, and for the West to understand these people through their music and to appreciate their incredible gifts. While art is its own reward, there is also great social value in these recordings, as they allow the culture a voice, and give an insight into the magic that is Bali.

The Lure of Bali and its Music

The extraordinary and vibrant music and dance of Bali is one of the world's great cultural treasures. Its appeal is immediate and compelling and has been recognized by Westerners for many decades. Since the 1920s, when the Dutch occupation of Bali became somewhat less restrictive to foreign travel, tourists have flocked to this small, densely populated island to see and hear first hand what had previously been available only in picture books and a handful of tantalizing 78 rpm records. Sometimes the lure proved too great to resist, and those who came as tourists stayed many years past their planned trip.

In New York City, composer Colin McPhee heard those intriguing 78s and made the trip to Bali. McPhee found Bali irresistible, built a house in a small village, and lived there for many years, leaving only when the threat of World War II loomed on the horizon. During his stay, McPhee studied Balinese music intensively, and began to publish a series of scholarly articles. He later joined the ethnomusicology faculty at UCLA and eventually completed his masterwork, *Music in Bali*, a massive survey of nearly every musical style then extant in Bali. It is primarily due to McPhee's work that we know about the music of pre-War Bali, and from it we can judge how much change, development, culture loss, and innovation has occurred in the intervening 50 years.

Since Indonesia's independence in 1945, the tourist industry has been a major source of revenue in Bali, to the alarm of some who felt that such large-scale invasions would spell

the doom of one of the world's last artistic and ecological tropical paradises. They looked with despair at the precedents set in Tahiti, Hawaii, and similar tourist magnets, whose cultures were choreographed to a Hollywood beat, and whatever aspects of authentic traditions remain have survived only by going underground or by being off-limits to foreigners (such as the privately-held island of Niihau in the Hawaiian Islands). Nevertheless, despite the mass-media onslaught of world popular music, the opening of a major international airport in the late 1960s, and the proliferation of deluxe tourist hotels (to the extent that the approximately three million Balinese are visited annually by about one million tourists), Bali has managed to retain its cultural traditions—if anything, they are stronger and more vital today than in the 1920s. This seems paradoxical until we understand something about the essential history and characteristics of Balinese culture and music.

Most Balinese music is based in villages, and is intimately connected to the religious life of the community. Bali, though one province of a nation otherwise largely Islamic, has almost totally resisted Islamization, and has retained elements both of the archaic indigenous religion (brought by the Veddic and Proto-Malay peoples who migrated in several waves across the Indonesian archipelago beginning no later than 3000 B.C.), Buddhism, which arrived in the fourth century A.D., and the primary practice of Hinduism, which reached Java and Bali in the eighth century A.D. Balinese music is performed most frequently in connection with a complex and endless cycle of temple and calendric festivals, and other ritual occasions (such as the tooth-filing ceremony, exorcisms and purification of unlucky dwelling places, or the highly elaborate and expensive rituals of cremation). Some music, such as that chanted by priests inside the temple, is primarily ceremonial in nature and not generally heard. But most forms of Balinese music have arisen in connection with festivals, and are considered to be offerings and entertainment for the gods. In fulfilling this function, the music also serves to strengthen community bonds, and entertain the villagers and their guests—who may include visitors from neighboring villages or those from farther away: the tourists.

With the rare exception, then, of some specific forms of music taken out of context and developed specifically for tourist consumption (see notes below on *kecak*), most Balinese music changes little when played as ritual or as entertainment. In fact, the village musicians may relish such opportunities as ways to earn money for their *sekaa* (music club) while

rehearsing for the next temple festival! In this context, it is important to note that the large majority of Balinese musicians are amateurs, who make their living cultivating rice, teaching school, working as artisans (e.g., sculptors, painters, wood and stone carvers, gold and silversmiths), government administrators, and so forth.

As part of its close connection with religious expression, Balinese music is frequently associated with dance; some of the most famous dance forms invoke trance or trance-like states, particularly the *sanghyang*, performed by one or two pre-pubescent girls, and the so-called *kris dance* (sacred dagger dance). In their remarkable 1938 book, *Dance and Drama in Bali*, Beryl de Zoete and Walter Spies speak eloquently about trance behavior in Bali (p.67):

People who know nothing else about Bali know that there are dances in which men in a state of ecstasy attack themselves with their krisses, that there are other dances in which little girls who are put into a state of trance by incense smoke and singing, perform feats of acrobatics of which they would not be capable in a normal condition. Trance states are to most people much more interesting than dance states, and they have hitherto absorbed a perhaps-unfair amount of attention in books and films of Bali. The subject of trance consciousness is of extreme interest, and Bali undoubtedly provides almost unlimited material for such a study; but even in Bali it is quite another study than dancing and, though evidently more sensational, much more monotonous. There is a sense, I think, in which it would be true to say that all dancing in Bali is related to trance consciousness; that is to say that the personality of the dancer is to some extent disassociated during the dance, and his consciousness becomes of another kind. But this I believe to be true of all great dancers and actors, all over the world, and not only of dancers but of all artists—painters, poets, musicians.

Balinese music is primarily ensemble music, quintessentially group music making. The word *gamelan* (throughout Indonesia) means orchestra or ensemble. But, as opposed to a Western orchestra, it refers not to a group of musicians but to a specific matched set of instruments. Every village will own at least one gamelan of some sort—there are about two dozen different kinds of gamelan in Bali alone—and most villages have many different

ensembles. A city such as Denpasar has a profusion of gamelan and gamelan clubs in every neighborhood, sprouting music like the superabundance of tropical flowers that one sees everywhere—in offerings for the gods before every performance or as lush decoration, worn with equal élan by both men and women.

It has been suggested that there are more musicians and dancers per capita in Bali than anywhere else on earth. The essence of this assertion lies not in the large number of musicians and dancers, but in their high level of dedication and professionalism. Membership in the leading sekaa is much sought after; and once gained, members must attend rehearsals four or five nights a week, buy their own elegant costumes, and contribute to the cost of maintaining the instruments—which includes not only regular upkeep, painting the stands, tuning, and so forth, but also regularly required offerings and ceremonies of purification. Club members who fail in their responsibilities, miss rehearsals, or don't live up to the club's musical expectations, are quickly dropped from the roster and replaced by others on the long waiting list. Considering that only the sekaa's teacher (who usually works with several sekaa) will be paid for his work, the social, artistic and spiritual rewards of gamelan performance must be indeed substantial.

A Rainbow of Sound

Most gamelan in Bali feature sets of tuned percussion instruments, most commonly melodic instruments crafted from bronze slabs (or bars) with individual tuned bamboo resonators. There may be as few as four such instruments (in the quartet known as *gender wayang* that accompanies the extremely popular shadow-puppet theater known as *wayang kulit*), but more typically there are a dozen or more, spanning four or five octaves. Some gamelan include one or two tuned sets of small pot gongs, *reong* or *terempong*, which also play melodies. In addition to the melodic bronze instruments are one or more large hanging gongs, which punctuate the *pokok* (main melody; literally “tree trunk”), dividing it into its main structural phrases; smaller gongs which further subdivide the pokok or serve as time-keepers; a pair of drums (*kendang*) that establish the tempo and cue changes in tempo,

dynamics, shifts from one section of a piece to another, and the unique, dramatic accents in the music and accompanying dance known as *angsel*; the driving clash of the *ceng-ceng* (sets of small cymbals); and on occasion *suling* (bamboo flute); *rebab*, (a plaintive-sounding two-string spike fiddle—one of the few instruments borrowed from Islamic traditions), and both male and female vocalists (though except in narrative traditions, vocal parts in gamelan music are both less independent and less significant in Bali than in Java). Given the predominance of these strong-sounding instruments, this is clearly outdoor music, intended not for the concert hall, but for the temple courtyard.

Not all gamelan feature bronze keys. The most ancient and most sacred ensemble, the Gamelan Selonding, is made from heavy iron keys, some of the thick slabs as long as two feet, suspended over wooden box resonators (see below Gamelan Selonding, CD 1, tracks 1-4). And several gamelan types have been developed featuring bamboo to serve simultaneously for the melodic struck element and for its resonator (see below Gamelan Jegog CD 1, tracks 9-10; and Gamelan Jaged Bumbung, CD 2, Tracks 1-2).

Balinese musical instruments, which carry the sound of musical offerings to the gods, are regarded as sacred objects with spirits of their own. For this reason, gongs are always stored in a special place and offerings are required for all gamelan activities, especially for performance. In addition, there are several specific days each year when instruments are honored with special ceremonies, offerings, and treatment. On *tumpek uduh*, devoted to all things made of wood, the cases and stands of the instruments (along with masks), and the keys if they are bamboo, are honored with flower, fruit, and rice offerings and a special ceremony. On *tumpek krulut*, devoted to musical instruments, villagers actually dress the gongs as “people” and make offerings to the entire gamelan.

While at first sight, a percussion orchestra may appear to be a somewhat noisy affair, in which bangs and crashes overwhelm melodic charm, in fact this is not the case. While certainly some forms of gamelan music can (and should) be noisy, rambunctious, and ecstatic, several factors serve to highlight the more melodic and sensual elements in this music. First, as mentioned, the ensembles are intended to be heard outdoors, where the sound can travel outward cleanly, without bouncing around between walls, floors, and ceilings, which would blur the individual melodic notes into an undifferentiated jangle. Second, the bronze-slab keys in most instruments are coupled to tuned bamboo tubes; these tubes when correctly

tuned and positioned reinforce the main melodic pitch of the individual slab; also, some of the bronze-keyed instruments and the hanging gongs are struck with padded or rubber-tipped beaters, further sweetening the tone. Third, the performers must use their left hand to damp the key just played at precisely the same time as the right hand strikes the next key; this crucial damping technique (known as *tatekep*) must be learned by anyone with aspirations towards aesthetically acceptable performance. As Michael Tenzer puts it in his fine introductory survey *Balinese Music* (p.14): “Any gamelan that has not mastered *matetekep*, the art of *tekeping*, can expect to produce no more than a pathetically unfocused blur of reverberating bronze.”

Another important concept in the Balinese rainbow of sound is that of tuning and scales. Our contemporary Western notion is that all orchestras and other ensembles should tune to the identical set of twelve pitches (corresponding to the white and black keys on a piano)—anything outside this abstract pattern is heard to be out of tune. In Bali, however, tunings may be based on ancient and sacred sets of bronze or iron keys, kept in a village temple, rather than on an abstract theory. Or, within a wide range, musicians and instrument makers may decide to tune their gamelan to a set of pitches they find personally beautiful. Nothing requires that two gamelan of the same type, whether from the same or from two different villages, must be tuned to precisely the same intervals. In fact, the Balinese seem to value and appreciate the diversity made possible by this flexibility, and recognize the sound of a particular village’s gamelan, often associating varieties between tunings with emotional feelings.

Within any individual gamelan, however, it is important that the chosen tuning be accurately maintained among all of the instruments. Bronze instruments require periodic re-tuning, particularly during the first few decades of their life when the crystalline structure of the metal continues a slow process of stabilization that is believed to take as long as thirty years.

The bronze-keyed melodic instruments of a gamelan have an additional feature that gives Balinese gamelan music its lovely shimmering tone. In every pitch range the instruments are paired, and in parts of Bali the pair is considered to consist of one “male” and one “female” instrument; the difference is that the female partner is pitched slightly lower than the male, usually in the range of six cycles-per-second (Hz.), so that when the two

instruments sound together, one hears a vibrato caused by the beating of the two slightly detuned keys. When accurately applied to all pairs of instruments from the lowest to the highest pitches, the result is uncanny, like the vibrato of a fine string quartet. Further, the large, low-pitched gongs, whose majestic and long-lasting tones mark the main structural points in the music, are engineered to have a built-in vibrato, known as *ombak*, which must be carefully chosen to match that of the gamelan as a whole. While all other gamelan instruments are locally made, the best large gongs are still imported from Java where the difficult and sacred art of gong-smithing has reached the highest peak of quality; a fine gong is considered to have strong magical and supernatural powers.

The origins of gamelan and gong-making in Indonesia are not clearly known, but certain landmarks can be isolated. Sophisticated bronze ritual objects (known as bronze drums) were found as early as the third century B.C. in the Đông Sơn culture in the region that is now northern Vietnam. These bronze objects, and an accompanying Iron Age technology, spread across mainland Southeast Asia and out across the Indonesian archipelago. The large complex of resulting musical cultures, including Burma, Cambodia, Laos, Vietnam, southern Philippines, and the many regions of Indonesia, are today characterized by ensembles of sets of fixed-pitch metal instruments: hence the overall name “gong-chime” cultures for this music area. The farther one moves from the center of this culture, the rarer and more valuable the bronze objects become, to the point where in some areas of the Philippines, for instance, gongs are considered more valuable as bride-price money than as musical instruments. Only one early bronze drum seems to have reached, or survived, in Bali: the famous *Moon of Pedjeng*, a beautiful object which, though concrete evidence of cultural dispersion, remains mute as to its origin and purpose.

Sculpting Sound

The words *ubuh* and *gending* both refer to compositions for the Balinese gamelan. While there is a tremendous range of style among the many different types of gamelan (only some of which are included in these recordings), it is perhaps useful to consider some characteristics of the music that are common to all, or most, of the different gamelan.

The main melody, or *pokok*, is usually set in the lower middle or tenor range of the musical texture (not, as in much Western music, in the top or soprano part). Depending on the size of the ensemble, some instruments will stress important notes of the melody (for example, every 2nd or 4th beat); these slower parts are set below the *pokok* line. Conversely, the higher pitched instruments will play faster elaborations of the *pokok* at ratios of 4:1, 8:1, 16:1, and even 32:1, each higher octave at twice the density of the one below. Consequently, the highest pitched instruments will often break into rapid, precise, interlocking parts—that is, one instrument in a pair will play on the strong beats, the other on the weak beats, and the combination of the two parts will create a single melodic line moving at breakneck speed. This use of interlocking elaboration is known as *kotekan*, and is particularly characteristic of Balinese gamelan; performing *kotekan* well is particularly difficult, involving not only high speed in both beating and damping, but precise rhythmic coordination between the players. This complexity is one of the reasons for the continuous rehearsal required of gamelan clubs, and the tight ensemble thus produced reflects the communal nature of Balinese society.

The texture produced by this musical procedure is a special kind of simultaneous variation, in which all the parts are versions of the main melody, but moving at different tempos in the different strata. This has given rise to the term “polyphonic stratification,” to describe concisely the relationship between the lines in Balinese (and Javanese) gamelan music.

At first, this unfamiliar way of organizing musical flow may be difficult to hear, the various levels blurring into one another. One way to get inside the music quickly is to begin listening to some of the smaller ensembles, such as the Gamelan Selonding, which has only six performers, all playing melodic instruments, and no cymbals or drums to distract the ear. Though the layer-organization is not as straightforward as a *pokok* line with slower and faster layers above and below it, nevertheless the three basic layers are relatively easy to hear; the elaborating instruments are relatively staid, though sometimes shifting into moderately rapid *kotekan*.

In Balinese gamelan music, the combination of speed, brilliance, and precisely interlocking parts limits improvisation severely; most compositions are performed precisely as rehearsed from beginning to end, in all parts. Occasionally, introductory phrases played by the leader of the melodic instruments may be partly improvised. Improvisation becomes

more important in music that accompanies dance or various forms of theater. In these situations, the drummer and melodic leader must follow the dancer, puppeteer, or actors by cueing the musicians for appropriate repeats or shifts to new compositions. In the shadow puppet theater wayang kulit, for example, the puppeteer (*dalang*) who both narrates and speaks or sings the parts of all characters may maintain tension and interest during these all-night entertainments by deliberately beginning with several hours of “stock” scenes that do not reveal the specific part of the repertory (mainly stories from the Hindu-Balinese versions of the great Indian epics the *Mahabharata* and the *Ramayana*) to be featured.

Further, the *dalang* will regularly intersperse comic interludes by the “holy fool” servant characters, whose improvised antics often refer to events in current politics, village gossip, or other out-of-context material (in performances by *dalangs* visiting the USA, it is sometimes startling to hear the servants all of a sudden shift into English and start trading salacious jokes). To let the musicians know what composition should accompany the scene to come, the *dalang* will avoid direct instructions, rather working a poetic allusion to the title of the desired piece into the ongoing dialogue (usually in Kawi or Old Javanese language).

The Life of Tradition

One of the most remarkable aspects of Balinese music and dance is its respect for tradition and the sacred nature of certain gamelans and rituals, while at the same time accepting and even encouraging innovation at many levels. For example, while the origins of the Gamelan Selonding are legendary, and its tuning and repertory remain fixed, other ensembles, such as the Gamelan Jegog and Gamelan Gong Kebyar were invented or developed within the past hundred years, often by known individuals (Jegog and Kebyar in the second decade of the twentieth century, Kecak in the 1920s, and Jaged Bumbung as late as the '50s). Kebyar was so wildly successful that its style and repertory affected that of many other ensembles, and it remains today the most popular single gamelan type in Bali (since it is so popular, and many recordings are available, we have not included it in this collection).

One of the reasons for these changes was the inherent creativity of the Balinese people. Another was their response to a shift of power to villages and thus away from ensembles

sponsored by royal courts whose hegemony ceased to be a major element of artistic life from the period of Dutch colonial rule (mid-1800s in the North, 1908 in the South), and continuing through the Japanese occupation (1942-45), and the inclusion of Bali in the Republic of Indonesia (1950). All of these anti-royalist forces encouraged the light, entertaining, new gamelan such as Kebyar at the expense of the older groups (such as the Gamelan Gong Gede) associated with the courts. Composing new works for these new ensembles, particularly Kebyar, became a highly competitive activity, and village gamelans would compete with each other at large festivals not only in the virtuosity of their performances, but also in the interest and quality of the new compositions (known as *kreasi baru*, “new creations”) that they introduced.

This vitality carries over into the life of the present-day government conservatories such as STSI (where these recordings were made), at which musicians and composers are trained not only in the existing gamelan ensembles and repertory, but also learn to write new works for traditional gamelan and are given the facilities and the freedom to experiment with new and unprecedented musical styles (known as *musik kontemporer*, “contemporary music”) in which elements of different gamelans may be combined into a unique new ensemble, or new structures may be invented for traditional ensembles. Like any avant-garde experiments, not all such compositions succeed, but those that “work” testify to the unbounded musical resources with which Balinese composers will continue to grow and create into the next century, on courses charted by their traditions and imagination, resisting the easy paths both of stagnation and overt Westernization.

The Ensembles and Compositions

A. Gamelan Selonding

Gamelan Selonding is the oldest and most sacred ensemble in Bali, particularly the three Selonding sets in the village of Tenganan which, according to McPhee, are “all equally holy and enmeshed in taboos.” But even these three sets are considered to be just playable copies of the original set of keys, the “gift from heaven,” which are never played. Gamelan Selonding is considered to be pre-Hindu, and is found in only a few villages of the Bali Aga (indigenous, pre-Hindu) people.

Considered to be a gift from the God of the Sea, McPhee (1966, p. 257) recounts one village legend about a Gamelan Selonding appearing from the waves; later, a heavenly messenger came as a white raven and taught them how to play. While the legendary origins cannot be dated, references to it are found in twelfth century Javanese literature, and in those villages where legendary origin is not posited for Gamelan Selonding, the ensemble is said to have come from Java. Indeed, when the royal courts of eastern Java were overrun by internal warfare and Islamic crusaders, they took refuge in Bali. One can only imagine the impression these elegant ships made on the people of the relatively isolated mountain Bali Aga villages to envision the stuff of legend forming.

This is the only gamelan whose keys are made from iron, which is considered to be a particularly powerful and magical material. Despite the heavy iron slabs, rough-hewn wooden box resonators, beaters which look like war clubs (for the low pitch instruments), and heavy wooden hammers (for the higher pitch instruments), the sound of Gamelan Selonding is remarkably sweet and pure.

The six players each use two mallets, sometimes striking with both hands simultaneously. This requires *tatekep* techniques in which the wrist or side of the hand dampen the previously-struck key so that its sound won't blur the attack of the next note (similar complex *tatekep* is found in the gender *wayang* quartet—on most other melodic instruments the player strikes with one mallet and damps with the other hand; on some other instruments the resonance is so short that the natural decay prevents blurring, as in the bamboo ensembles).

The atypical lack of drums, flutes, or cymbals, highlights the melodic tones and elaborating layers in this gamelan, and its stately music sounds indeed like a gift from heaven. Composers of the pieces recorded here are unknown, but the modes in which the pieces are set was identified by the musicians. Each of the four selections on this CD were composed using a different mode (see track notes below).

While one might expect to find Gamelan Selonding in village temple festivals, one of its typical functions, it is a bit surprising to learn that it is also used in Tenganan to accompany all kinds of combat dance specific for this village. Among the important combat dances of Tenganan are: *Mresi*, a warrior dance performed by a group of young men, each carrying a dagger (*kris*); and *Makare-karean* or *Perang Pandan*, a combat dance performed

by young men, using the long thick prickly leaves of the *pandanus* cactus as weapons while attempting to protect themselves with woven rattan shields.

CD 1 *Disc One*

Track 1 • Sekati • I Made Sue, Artistic Director

"Sekati" is the name of a performance technique used in Gamelan Selonding. Frequently found at the end of a piece, this technique is characterized by a simple melodic line in moderately slow tempo. Here, the entire piece, set in a mode called *Saih Kesumba*, reflects the slow tempo and simple melody of that technique. "Sekati," is traditionally played as a *pategak* (an instrumental piece) during local village religious and customary ceremonies. It can also be performed to accompany *Abuang Muani* (a dance performed by young boys and girls.)

Track 2 • Rejang Dauh Tukad • I Made Sue, Artistic Director

This piece accompanies the *Rejang Reteng* dance, an important traditional dance performed by a group of female dancers wearing the traditional dress of Tenganan. *Dauh Takud* means "On the West Bank of the River," thus referring to the village of West Tenganan. The piece, set in the *Saih Sadi* mode, is relatively sedate, though it features an interesting melodic flourish in which the upper instruments play a fast triplet upbeat to the next strong beat.

Track 3 • Ijang (or Ijang-ijang) • I Made Sue, Artistic Director

"Ijang," which is used to accompany the *Abuang Luh* dance (performed by young girls), is, like "Sekati," also traditionally played during religious ceremonies. Again like "Sekati," "Ijang-ijang" is the name of a performance technique used in Gamelan Selonding, but one with a faster tempo. "Ijang" is set in the mode known as *Saih Pujasmara*.

Track 4 • Nyanjangan • I Made Sue, Artistic Director

"Nyanjangan" is traditionally played both as an instrumental piece during local village

ceremonies as well as to accompany processions. *Nyanjangan* is the name of another technique used in Gamelan Selonding, characterized by fast tempo and complex interlocking patterns (like *kotekan*). A mode called *Saih Sondong* is the basis for this piece.

Performed by the ensemble, Sekaa Gamelan Selonding Sudamala, from Intaran, Pejeng, Gianyar.

Tracks 1 - 4 • *Performers and Instruments:*

I Made Sue, *peenem* • I Gusti Ngurah Padang, SSKar., *petudum* • I Dewa Gede Darmayasa, SSKar., *nyong-nyong ageng* • I Made Subandi, SSn., *nyong-nyong alit*
I Wayan Dira, *gong* • I Nyoman Sudira, SST., *kempul*

B. *Gamelan Gong Suling*

The Gamelan Gong Suling is an informal ensemble found in many parts of Bali, with no specific ritual or other performance context. It is purely for entertainment and is popular with tourists. The core of the ensemble is a set of six to eight end-blown flutes, spreading across a range of about four octaves, and replicating the parts of metal instruments in other ensembles such as the Gamelan Gong Kebyar or the Gamelan Angklung. In addition to the flutes, there are usually a pair of *kendang*, *ceng-ceng*, and small punctuating gongs. In this recording, the group is somewhat larger than those typically found. It consists of nineteen musicians, thirteen of whom are playing suling spread over four registers.

Track 5 • Palawakia • I Wayan Kaler Aryasa, Artistic Director

"Palawakia" may be translated as "An Opening Voice;" it often serves as an introduction piece. Borrowing works from other ensembles' repertoires is standard practice for this gamelan—few if any original works are written for it. "Palawakia" is one of the earliest and most historically significant compositions for the Gamelan Gong Kebyar. Though adapted to the Suling ensemble, its Kebyar origin can still be clearly heard in the dramatic shifts of rhythm and animated performance. Since so many of the instruments share the same flute quality,

they tend to blur together in our mind, and it may take a few listenings to hear into the structure of melody with simultaneous variations.

Performed by the ensemble, Sekaa Gong Suling Udiyana Budaya.

Track 5 • *Performers and Instruments:*

I Wayan Kaler Aryasa, SSn., (*suling*) *ugal* • I Wayan Widastra, SSn., (*suling*) *pemade*
Drs. I Made Sucara, (*suling*) *pemade* • I Nengah Sumiarsa, SSn., (*suling*) *pemade* • I Made Suwena, (*suling*) *pemade* • A. A. Dalem, (*suling*) *jublag* • I Wayan Karjana, (*suling*) *jublag* • I Wayan Rata, (*suling*) *jublag* • I Made Mudiana, (*suling*) *jublag* • I Made Pande Sunarta, (*suling*) *jejogan* • I Made Artanayasa, (*suling*) *jejogan* • I Gede Susada, SMA., (*suling*) *jejogan* • Bapak I Wayan Dana, (*suling*) *jejogan* • I Gede Putra Widyutmala, SSn., *kendang* • I Made Adi Adnyana, *kendang* • I Nyoman Warjana Semadi, B.A., *kajar* • I Made Suweca, *gong* • I Nyoman Susila, *klenang*
Bapak Pande Gede Mustika, *kelian* (head or director)

C. *Gamelan Genggong*

Gamelan Genggong is an ensemble in which jews' harps function as the main melodic and elaborating instruments, with accompaniment by suling, *kendang*, *ceng-ceng*, and in this recording a gong-substitute made from two metal keys suspended over a single box resonator, tuned slightly apart and struck simultaneously, so as to produce the desired vibrato, or *ombak*.

Jews' harps are found in many cultures. The metal jews' harp, with rounded frame and plucked tongue, predominates from the USA, across Europe, to parts of South and Central Asia, where it is of major significance. In East and Southeast Asia, however, bamboo, cane, or palm-leaf instruments are much more common. Typically, a vibrating tongue (*lamella*) is carefully carved from the surface of the woody strip, a handle fashioned at one end to hold the instrument in position in front of the oral cavity, and a flange carved at the other end which is plucked to set the tongue in vibration.

Balinese jews' harps (*genggong*), made from the stiff central vein of the sugar palm leaf (*Arenga saccharifera*), however, belong to a subspecies that lacks a flange for plucking. Rather, where the flange would be, a string is attached and tied around a second stick. By jerking the stick at the precise time and angle, the lamella is set in vibration. Clearly, using such instruments to imitate the sounds of gamelan instruments, with their interlocking parts and four or five-tone melodies is not a trivial accomplishment. Perhaps the difficulty of performance is balanced by the relatively accessible and affordable instruments. Gamelan Genggong are popular in many villages, and often accompany dances and fairy-tale plays about frog characters. (Zoomorphic, anthropomorphic, and botanical symbolism in Balinese gamelan music and instruments is a fascinating topic, but beyond the scope of these notes. See DeVale and Dibia, 1991.)

Track 6 • Genggong solo • I Nyoman Artika, Artistic Director

Recordings of genggong solos from Bali are relatively rare, because as a solo instrument it's usually played only for the enjoyment of the performer. We have included just such an improvisation here to give the listener an opportunity to hear a close-miked example of the sound of a single instrument, so that it will be easier to understand what's happening in the large ensemble.

Track 7 • Gelaga Puhun (The Burning of Wild Grass) • I Nyoman Artika, Artistic Director

Also selected to inform the listener, this example introduces the genggong ensemble with basic punctuating gongs, but without the suling, whose small but piercing tone may cover the gentle overtones of the genggong.

Track 8 • Angklung Sekar Jati • I Nyoman Artika, Artistic Director

Finally, we provide an example of the complete genggong ensemble. The piece chosen for its lively, syncopated rhythms is borrowed from the repertory of the Gamelan Angklung, a small, popular village gamelan featuring four-tone bronze-keyed instruments, named for the bamboo sliding rattles that may accompany it which are called *angklung*. *Sekar Jati* can be translated to mean "Flower of the Teak Tree" or "Genuine Flower."

Performed by the ensemble, Sekaa Genggong Batur Sari, from Batuan, Suluwati, Gianyar.

Tracks 6 - 8 • *Performers and Instruments:*

I Nyoman Artika, *kendang* • I Made Meji, *suling* • I Ketut Jiwa, *suling*
 I Wayan Sudarsana, *genggong* • I Made Murtawa, *genggong* • I Nyoman Pastika, *genggong*
 I Made Suryana, *genggong* • I Nyoman Bonét, *genggong* • I Dewa Nyoman Randel,
guntang, tanbur • I Made Dana, *ceng-ceng* • I Dewa Made Daya, *kenyur, kempur*
 I Made Wardana, *kelenang*

D. *Gamelan Jegog*

Gamelan Jegog is a relatively little-known ensemble of large bamboo instruments, found only in a few villages in the far western area of Bali. In this area, bamboo grows to gigantic proportions. Sometime in the early years of this century the extraordinary tones of these huge bamboo tubes were engineered into a gamelan consisting of six to eight instruments in three pitch ranges. The lowest-pitched tubes may be more than nine feet long. The Gamelan Jegog became very popular in its limited and comparatively isolated home region. It is associated with the water buffalo (also found only in this part of Bali), and is played during water buffalo races and other festive occasions. The highly elaborate zoomorphic frames often feature sculpted waterbuffalo heads. (For a good photo and description of the Jegog festivals, see Tenzer, p. 91-92; for more extensive history and background see Ramstedt, 1997.)

The disastrous earthquake of 1974 destroyed all existing Gamelan Jegog, with the sole exception of the instruments that I Nyoman Jayus had brought to Denpasar, where he was studying at the Conservatory. On his return to western Bali, he began to sponsor new gamelan and teach sekaa in as many villages as possible. Though Gamelan Jegog had become modernized by the addition of gongs and drums, Jayus preferred the purity of the older style, with just the bamboo instruments. We were fortunate that he brought one of his finest gamelan clubs to Denpasar for these recording sessions.

Track 9 • Semara Guna • I Nyoman Jayus, SST, Artistic Director
 “Semara Guna” is a traditional Jegog piece composed of a series of lovely melodic lines which are first heard simply and then elaborated with *kotekan* and *gagenderan* patterns. This instrumental piece, known to nearly all Jegog groups in the Jembrana district, is intended to invoke love and peace in the mind of the audience. “Semara Guna” can be translated as “The Spell or Magical Purpose of *Semara*” (the God of Love).

Track 10 • Jayan Tangis • I Nyoman Jayus, SST, Artistic Director
 “Jayan Tangis” is another traditional Jegog piece characterized by two different moods; in this case, happiness and sadness. Containing contrasting sections of fast and slow, loud and soft music, this piece brings the listeners to a peak of excitement before letting their tears fall because of sadness. This is a well-known composition to nearly all Jegog groups in the region. The meaning of the title “Jayan Tangis” is obscure. One literal translation is “Victory Weeping,” perhaps reflecting the contrast between the joy of victory and the sorrow over the concomitant death of some who fought the battles.

Performed by the ensemble, Sekaa Jegog Yuskumara, from Samblong, Sangkaragung, Kecamatan, Negara, Jembrana.

Tracks 9 - 10 • *Performers and Instruments:*

I Nengah Deanen, *barangan* • I Ketut Maharadiasa, *barangan* • I Kadek Sutiawan, *barangan* • I Nyoman Mudana, *kancilan* • I Ketut Nama, *kancilan* • I Ketut Wantra, *kancilan* • I Ketut Nida, *undir* • I Ketut Westra, *undir* • I Nyoman Niba, *jegogan*
 I Ketut Pepek, *jegogan*

E. *Gamelan Joged Bumbung*

This ensemble is of relatively recent origin, perhaps as late as the 1950s (Bandem, p. 185). The core instruments are *grantang* bamboo xylophones, in several sizes and pitch ranges, accompanied by flutes, drums, cymbals, and small gong. Bamboo gamelan are generally

thought to be inexpensive village versions of bronze ensembles, in this case possibly descended from the Gamelan Pelegongan. The Bumbung ensemble accompanies social dancing in which a single female dancer invites men from the audience to dance with her.

CD *Disc Two*

Track 1 • Sarwa Manis • I Wayan Kaler Aryasa, SSn., Artistic Director
 “Sarwa Manis” is one of the most popular Joged Bumbung pieces in Bali. This piece, played by most gamelan groups on the island, is composed of a series of lovely and sweet sounding melodies that reflect the meaning of its title: “All Sweet.” This piece is commonly played to accompany dance although some may also play it as an instrumental piece.

Track 2 • Gegilak/Gilak Suwud • I Wayan Kaler Aryasa, Artistic Director
 “Gegilak/Gilak Suwud” means “Ending Piece.” Many believe that this piece is an adaptation of a similar and common piece of the same name from the repertoire of the Gamelan Gong used to indicate the end of a performance.

Performed by the ensemble, Sekaa Joged Bumbung Padma Santi.

Tracks 1 - 2 • *Performers and Instruments:*

I Gede Putra Widyutmala, SSn., *kendang* • I Wayan Kaler Aryasa, SSn., *grantang*
 I Nyoman Warjana Semadi, B.A., *grantang* • I Made Adi Adnyana, *grantang* • I Made Artanayasa, *grantang* • I Wayan Widastra, SSn., *tawa-tawa* • Drs. I Made Sucara, *suling*
 A. A. Dalem, *suling* • I Made Pande Sunarta, *suling* • I Gede Susada, SMA., *suling*
 I Made Suweca, *suling* • Bapak I Wayan Dana, *suling* • I Nengah Sumiarsa, SSn., *klenang*
 I Made Suwena, *gong* • I Made Mudiana, *ceng-ceng*

F. *Kecak*

Kecak is a form of *gamelan suara* or "voice orchestra." The origin of the vocal-interlocking and gamelan imitation in Kecak appears to have been in the singing that helps the young girls dancing (*sanghyang*) enter into trance. Ever since Walter Spies suggested that tourists would find this style of dramatic vocal chant and dance both exotic and interesting, it has flourished in Bali, almost exclusively as a performance genre for tourists. There are, however rare and elementary, two living ritual forms of sanghyang incorporating Kecak that are very important to the spiritual lives of the few villages in which they are performed. All dance-drama Kecak performances relate one or more episodes from the Hindu-Balinese epic, The Ramayana. The core of the story is that Sita, bride of Prince Rama, is kidnapped by Rahwana, the evil King of Lanka (Ceylon, Sri Lanka). With help from the monkey king and his army, Rama wins back Sita in a great battle.

Kecak is onomatopoeically named for the sound "cak" or "cek," which is heard as layers of polyrhythmic vocal chanting throughout the performance. Most kecak chorus members know at least four different rhythmic patterns both syncopated and simple. Syncopated patterns have 3, 5, or 6 "cak" within one phrase cycle marked by a gong-like sound "sirr." However, each of these syncopated patterns can have two or three voices depending on whether the chorus member is singing the on-beat or *polos* part, the off-beat or *sangsih* part, or the between-beat part known as *sanglot*. Simple patterns will have 3 or 7 "cak" in a cycle and are chanted by only one voice.

Performed after dark, the setting for Kecak is extremely dramatic. A group of 75 to 150 men sit in concentric circles surrounding a central area in which the dance drama takes place. Each man, sometimes with a red hibiscus tucked behind one ear, is dressed only in a loincloth made from the black-and-white checked fabric that is omnipresent in Bali, especially in ritual settings, and used even to dress drums for special performances. The blackness of the night is illuminated only in the center of their circle by the light of 15 to 17 lampwicks floating in coconut oil in clay bowls placed on a wooden tree-shaped stand, guarded by sacred serpents (*naga*). The performance of the story by the singer/dancers takes place around this tree light.

Kecak performances are entirely vocal, with no instrumental support, though voices frequently imitate the function of various instruments in the gamelan. As they sing and chant, the men perform stylized dance movements, primarily abstract gestures that reflect the mood of the story and move independently of it. Sometimes, however, the men take on supporting roles such as the monkey army, the wind or even a garden. (For more on Kecak, see Dibia, 1996)

Track 3 • *Kepandung Sita* (The Abduction of Sita) Ida Bagus Nyoman Mas, SSKar., Artistic Director

The performance recorded here begins in the middle of the *Ramayana*. Briefly, this episode begins with the abduction of Sita in the Dandaka forest, and then relates how Rama and Laksamana are aided in defeating Rahwana, her abductor, by the monkey army led by Sugriwa and Hanoman. Throughout most of the performance, "cak" chanting is performed with interlocking patterns at high speeds, just as in instrumental gamelan music. But you will also hear the chorus singing other parts, a melodic leader, a beat-keeper, the chorus leader, a narrator telling the story, and solo singer/dancers enacting their parts.

Performed by the ensemble, Sekaa Kecak Puspita Jaya, Ulan I, Becahkiuh, Badung.

CD 3 *Disc Three* *Experimental Music*

Two main types of new music are recognized in Indonesia: *kreasi baru*, new compositions for traditional ensembles, particularly Gamelan Gong Kebyar; and *musik kontemporer*, music that uses gamelan instruments in dramatically non-traditional ways, sometimes mixed with Western instruments—what we might refer to as avant-garde or experimental. This entire CD is devoted to presentation of three new works by outstanding Balinese composers; all of these compositions were written in spring 1998, during the period of intense political and economic strife leading to the fall of the long-lived regime of President Suharto, and all three compositions deal in their own ways with the topic of peace and unity.

Track 1 • Shanti Mantra (Mantra of Peace) • Music and Text by I Nyoman Windha, SSKar.

A new composition by I Nyoman Windha, built around the musical style of the Gamelan Semar Pegulingan, but with new and extended performance practice not heard in traditional Semar Pegulingan music. There are extended vocal sections by a relatively large group of ten singers, beginning in unison, but as the work develops, breaking into vocal polyphony between the men and women, itself a new technique. There is considerable variety also in the use of both male and female vocal soloists. The work often has a haunting and ritual quality.

The composer's synopsis (translated by David Harnish):

A message of peacefulness is meant to be revealed in this work.

The feel of the melody is soft, intimate and friendly, and leads us to an experience of patience—a type of individual patience that is loved by God.

The rhythm is undulating, difficult to predict, and sometimes startling. It compels us not to feel awkward but to be continually cautious, because we do not know our future fate. It is hoped that the different [Indonesian] ethnic groups woven together [like the melody] can unite within an intact oneness. The path of patience we need has a particular nuance and a divine perfection.

The text of this piece:

*Om Swastiastu manganjali
Maka pamurwaning atur ingun
Ring para sujana sami*

*Mogi asung Ida Hyang Tuduh ngalugrahin
Saking manah suci nirmala ngastiti Hyang Iswana
Saba dulurin malaksana ne kebawos becik kawitin
Mangulati keasrianing rasmi kayun julasin
Tanggusan gending*

Translation:

by Wayne Vitale, I Made Subandi, and I Wayan Dibia

Greetings, and may God bless us all.

As an introduction, my greetings

To our all-learned and respected audience.

May God freely bestow His blessings and gifts upon us

Based on our pure-hearted thoughts invoking the God Iswara

With all good deeds

Aiming for the peace of mind that emerges from the

Vibration of this song [music].

*Bali Gumanti keapti
Para wisata ne rawuh
aking manca negari
Agra pacang mangulati
Ka languning ati*

*Duaning ipun polih mengaksi
Antuk kaluwihan
Seni budayane adi luhung*

For Bali is admired by
Visitors who come
From all corners of the world
In search of peace
In their hearts

As their eyes feast upon
Bali's natural beauties
And its living illustrious arts and culture.

I Nyoman Windha is one of Bali's foremost young composer-performers. Born in 1956, in the village of Singapadu, Gianyar, Mr. Windha received his musical training at KOKAR or the National Performing Arts High School, ASTI (now STSI) or the Indonesian State College of Arts where he received his B.A. (1980) and the higher degree SSKar. (*Seniman Sarjana Karawitan*) in 1985, and where he now teaches. For the past twenty years Mr. Windha has composed traditional and new gamelan works, musical accompaniment for new Balinese dances and dramas, as well as some contemporary works using gamelan. He has participated in numerous festivals, international tours, and cross-cultural artistic projects. His music has been featured in dozens of audio cassettes and CDs produced by Bali Records and Aneka Sterio companies.

Track 1 • *Performers and Instruments:*

I Wayan Bawa, *terempong* • I Made Adi Adnyana, *terempong* • Pande Nyoman Suharto, *terempong* • Anom Sukrasena, *gangsa* • I Made Artana, *gangsa* • I Wayan Weta, *kantil* • I Wayan Sudiksa, *kantil* • I Gede Suweca, *jublag* • I Gede Antika, *jublag* • Yuda Pramesti, *jegogan* • Eddy Supiantara, *jegogan* • Dalem Kardinata, *kendang* • I Ketut Garwa, SSn., *kendang* • I Made Karmawan, *ceng-ceng* • I Made Widana, *kajar* • Ni Wayan Mudiari, *gong* • I Nyoman Sandiyasa, *suling* • I Wayan Karjana, *suling* • I Gede Mawan, *suling* • I Gede Mandra, *suling* • I Nyoman Aryawan, *suling* • I Made

Suardika, *suling* • I Nyoman Sukarwa, *rebab* • I Wayan Gede Suradnya, *rebab* • Desak Made Swarti Laksmi, SSKar., *gerong* (vocal chorus) • A. A. Mayun Artati, SST., *gerong* (vocal chorus) • Ni Kadek Arsiniwati, SST., *gerong* (vocal chorus) • Ni Nyoman Manik Suryani, SST., *gerong* (vocal chorus) • Ni Kadek Dewi Ariani, *gerong* (vocal chorus) • Ni Nyoman Nik Swasti, *gerong* (vocal chorus) • I Komang Sudirga, SSn., *gerong* (vocal chorus) • Saptono, SSn., *gerong* (vocal chorus) • Tri Haryanto, SSn., *gerong* (vocal chorus) I Nyoman Windha, SSKar., *gerong* (vocal chorus)

Track 2 • Damai (Peaceful) • Music and Text by I Wayan Suweca, SSKar.

“Damai” is a new composition by I Wayan Suweca whose family is renowned for its gender wayang performance tradition. The piece is built around the musical style of the gender wayang quartet, but with added *gong pulu* (a gong-substitute from the Joged Bumbung ensemble, with two metal keys suspended over a box containing porcelain jar (*pulu*) resonators) both small and large *suling*, and a mixed vocal chorus. The a capella vocal chord near the beginning of the work, never repeated again, is startling and haunting.

The text of this piece:

Bayu rumbang manah bimbang
Bingung paling, paling mangumbara
Mara ngrasa ring ati
Ati ibuk mamulisah

Wenten kawitaktiannya jadma
Wenten ngelaksanayang brata
Yoga miwah tapa
Mamongah nunas kasukan
Kaledangan ida Sang Hyang Widhi
Kaparikosa

Translation

by Wayne Vitale, I Made Subandi, and I Wayan Dibia

The wind blows, our feelings scatter.
Confused and lost, with wandering thoughts,
Only now do we feel in our hearts
The nervous restlessness.

There are many kinds of people in the world
Those who fast
Those who meditate
But also those who ask too much
Of God's goodness,
Which destroys

Kabalikang solah nyane banget
Panggih ipunsangsara
Kesaktian oleh rajah tamah

Waluya wenten pekarya
Sane riyin kapineh
Olih sang mapakardi rahayu
Parisolah nyane pageh
Mangugonin daging agama

Ring sekala niskala
Raharja sane karusaka
Astiti ring Sang Hyang Widhi
Pageh meng ya sayang raga
Negara sane kaapti
Tunggalang idep sinami
Medabdab ngiring mangkin
Anut sajroning ati
Negara langgeng selami

All good deeds, [and]
Results in suffering
Punished by human greed.

Perhaps some great task
To be remembered from the past
By one who wishes to do all good works [is to]
Remain steadfast, with a strong mind,
Always believing the teachings of religion.

In the worlds of the seen and the unseen, human and heavenly,
We can live in peace and prosperity [if you]
Bow only to God's authority,
Guard your innermost self faithfully, [and]
Have dedication to your country.
Let us unify our thoughts,
And prepare ourselves together
In firmest determination
To keep our nation prosperous for all time.

I Wayan Suweca is one of Bali's most talented musicians. He was born in 1948 in Denpasar to a family of musicians. He began studying music with his father and went for formal training at the Indonesia State College of Arts where he received his B.A. in 1982 and an SSKar. degree in 1985. As a musician, he has participated in numerous festivals and international tours. As a gamelan teacher he has taught many groups in the US and Canada. He was the first resident artist teaching Balinese gamelan at Brown University; then, in 1979, with Michael Tenzer and Rachel Cooper, he founded Gamelan Sekar Jaya in California, and was its director for two years. In the past decade, as a faculty member at STSI, Mr. Suweca has been involved in various collaborative music projects both in Indonesia and abroad.

Track 2 • *Performers and Instruments:*

I Wayan Suweca, SSKar., *gender* • I Wayan Sujana, SSKar., *gender* • I Wayan Konolan, *gender* • I Gede Arya Wiranegara, *gender* • Ni Putu Hartini, *gong pulu* • Ni Ketut Suryatini, SSKar., vocal • Ni Nyoman Manik Suryani, SST., vocal • Ni Nyoman Sekar Marhaeni, SSP., vocal • I Nyoman Sandiyasa, *suling*

Track 3 • *Wibhuti* (Prescription for Inner Peace) • Music by I Gede Arya Sugiarta

A new composition by I Gede Arya Sugiarta, built around the musical style of the Gamelan Gong Gede, the ensemble associated with the old royal courts, but no longer in general use. This beautiful piece is restrained yet lovely, with several ingratiating rhythmic phrases; then occasional sections in the heightened rhythmic style of Kebyar. The balance of instruments in the recording fits this work perfectly—the flutes aren't too piercing, the low gongs are prominent and clear, yet not so much as to cover the rest of the group.

The composer's synopsis as translated by David Harnish:

"Wibhuti" is medicine in the form of pure ash that can give inner peace. In the Old Javanese language "Wibhuti" also means happiness, cheerfulness, fitness, and quiet order. This composition titled "Wibhuti" was born from the composer's desire to create an ambiance of a safe, quiet peace for listeners. It is hoped that from this composition, listeners will experience freedom from fear and tension as intended by the medicine, "Wibhuti."

I Gede Arya Sugiarta, born in 1966 in the village of Pujungan, Tabanan, is a faculty member of STSI, the Indonesian State College of Arts, specializing in Gamelan Gong Kebyar. He began his musical training in his home village, then took formal training at STSI, where he received a B.A. in music and an SSKar. degree in 1989. In 1996 he received a Master of Arts degree in Performing Arts Studies from Gadjah Mada University in Yogyakarta (Central Java). Mr. Sugiarta has taught gamelan in many villages in Bali, has participated in numerous art festivals, and has toured in Australia, the

United States of America, and many countries in Asia and Europe.

Performed by the ensemble, Gong Gede from Tabanan.

Track 3 • *Performers and Instruments:*

Sandiyasa, *kendang* • Ariawan, *kendang* • Karmawan, *gangs* • Yudiarta, *gangs* • Widian, *kantil* • Sudarsana, *kantil* • Rata, *demung* • Adi Musti, *demung* • Sutama, *demung* • Nuarta, *demung* • Wiratama, *jublag* • Budayasa, *jublag* • Sasfara, *jegog* • Widnyana, *jegog* • Suradnya, *reong* • Dewa Sukarmawan, *reong* • Wisana Putra, *reong* • Sukarwa, *reong* • Mawan, *suling* • Mandra, *suling* • Karjana, *suling* • Januraga, *suling* • Gung. Susita, *suling* • Suardika, *suling* • Suwitra, *suling* • Kompyang Adi, *gong* • Agus Wijaya, *kempur* • Catur Anom, *kajar*

A Note On Spellings

Spellings and accents in Indonesia have changed many times, and variant forms can be confusing. For Balinese terms we follow the contemporary local usage according to Dr. Dibia, which may vary from those found in other works.

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Preface to notes by Mickey and Caryl Hart • Liner notes by Fredric Lieberman, with Sue Carole DeVale and I Wayan Dibia • Translations by I Made Subandi Wayne Vitale, I Wayan Dibia, and David Harnish • Bali recording coordination by Ketut Gede Asnawa
Production management by Howard Cohen • Digital transfer and equalization by Tom Flye.
Pro Tools editing by Kevin Sellers • Mastered by Joe Gastwirt for Ocean View Digital
Series ethnomusicology consultant: Fredric Lieberman.

Package cover photo: I Wayan Beratha playing Kendang • Booklet cover photo: Gamelan Selonding • All photography by Tati Photo except Gong and Gong stand photos by John Werner • Package design and digital image manipulation by Adam Larson

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All songs traditional except "Shanti Mantra" composed by I Nyoman Windha, "Damai" by I Wayan Suweca, and "Wibhuti" by I Gede Arya Sugiarta.

CD 1 tracks 1-4 arranged by I Made Sue

CD 1 track 5 and CD 2 tracks 1-2 arranged by I Wayan Kaler Aryasa

CD 1 tracks 6-8 arranged by I Nyoman Artika

CD 1 tracks 9-10 arranged by I Nyoman Jayus

CD 2 track 3 arranged by Ida Bagus Nyoman Mas

All arrangements and compositions published by 360° Publishing, Inc. (ASCAP).

TRACK LIST

Disc 1

- 1 Sekati 6:56
- 2 Rejang Dauh Tukad 5:12
- 3 Ijang 6:04
- 4 Nyanjangan 2:21
- 5 Palawakia 10:31
- 6 Genggong Solo 1:38
- 7 Gelaga Puhun 2:13
- 8 Angklung Sekar Jati 5:10
- 9 Semara Guna 24:58
- 10 Jayan Tangis 7:19

Disc 2

- 1 Sarwa Manis 11:04
- 2 Gegilak/Gilak Suwud 2:43
- 3 Kepandung Sita 54:09

Disc 3

- 1 Shanti Mantra 22:33
- 2 Damai 28:17
- 3 Wibhuti 21:42







Disc 2



Disc 3

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