

MUSIC OF INDONESIA

14

Lombok, Kalimantan,
Banyumas:
Little-known Forms of
Gamelan and Wayang



Smithsonian Folkways

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The great *gamelan* orchestras and the *wayang* shadow-theater of Java and Bali are known everywhere as Indonesian cultural treasures. This album presents three lesser-known varieties of *gamelan* and *wayang* that contrast sharply with the standard forms. *Wayang Sasak*, from Lombok, mixes Javanese-style puppets, Islamic stories, and Balinese and Sasak musical idioms. The music of the *gamelan Banjar*, from South Kalimantan, is like a wild fantasia on the Javanese model; the album provides the half-hour-long overture to a *wayang* play, plus music for a masked dance. And *jemblung*, from Banyumas, in Central Java, using no instruments and no puppets—just four actor-singers—offers an irreverent, low-rent view of the classical tradition.

WAYANG SASAK (from Lombok)

Sekaha Sekar Karya, directed by Dalang Amak Puri

1. Overture and beginning of opening scene 11:51
2. Laju 1:40
3. Rangsang 1:51

JEMBLUNG (from Banyumas, Central Java)

Grup Jemblung Sari Budaya, directed by Mad Yusup

4. Sekar Gadung naik Cikoa 8:28
5. Dhandhanggula 2:07
6. Uler Kambang 6:44

WAYANG BANJAR (from South Kalimantan)

Kresna Group, directed by Ki Dalang Ronde

7. Memucukane [overture] 31:05

TOPENG BANJAR (from South Kalimantan)

Kesenian Wayang Kulit Asam Rimbun, directed by Ki Dalang Diman

8. Klana 10:25

Recorded, compiled, and annotated by Philip Yampolsky.

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All selections recorded in Indonesia in 1996.



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regard these great arts as worthy of inclusion. Balinese music and Central Javanese *gamelan* music are extraordinarily rich arts, and any complete discussion of "the music of Indonesia" must consider them at length. But our series does not hope—cannot hope, in twenty volumes—to be complete. There are many fine recordings of Balinese and Central Javanese music available in Indonesia and abroad. Our aim is to bring other sorts of Indonesian music to people's attention, to stand beside those that have already achieved recognition. The present album is an example. We assume that many listeners already have some notion of *gamelan* music and music for *wayang* in Central Java and Bali. (For those who do not, we provide some listening and reading suggestions below.) With this album we hope to expand their ideas of what *gamelan* sounds like and how *wayang* is accompanied in Indonesia.

Shadow-puppetry or *wayang kulit* may be indigenous to Java and Bali, or it may have come from India sometime in the first millennium A.D. It was well established in Javanese culture by the eleventh century, and possibly long before that. It is not clear what music accompanied *wayang* at that time, though there are twelfth-century references to singing and what is probably a keyed metallophone (of the *gender* type, with suspended, "floating" keys) or a bamboo xylophone.

It is sometimes assumed that during the time of the great East Javanese kingdom of Majapahit (ca. 1300–ca. 1520) large court *gamelan* emerged that resembled some of the powerful "archaic" *gamelan* still surviving today—the *gamelan sekati* of Yogyakarta and Surakarta, or the *gamelan gong gede* in Bali. The evidence, however, does not clearly support this assumption: the *gamelan* of

that time could well have been a largely non-melodic processional ensemble (on the order of *monggang* or Balinese *bebonangan*), incapable of the long compositions played on *gamelan sekati* or *gamelan gong gede*. (In that case, these now-archaic ensembles must have developed later, in the sixteenth and seventeenth centuries.) A *gamelan* that plays for the arrival of a princess at a gathering is mentioned in the *Sumanasantaka*, an Old Javanese poem written at the beginning of the thirteenth century (Zoetmulder 1974); judging from its function, this was probably one of the processional ensembles just mentioned, or possibly an archaic *gamelan*. The same poem mentions *gamelan* in another context, played by the princess's ladies-in-waiting. Again judging from its function, this is likely to have been an ensemble of softer sounds—strings, xylophones, flutes, singers, possibly *gender*-type (i.e., mellow-toned and comparatively quiet) metallophones. We know that soft ensembles of this sort existed in Majapahit times. They are unlikely to have played together with the archaic *gamelan* or processional ensembles. The loud and soft ensembles are now combined in the modern Javanese *gamelan* and in some Balinese *gamelan*, but this combination is thought to have developed in the last 300 years.

Wayang and *gamelan* (of one variety or another, or of several varieties) are popularly thought to have first travelled beyond Java to Bali, Kalimantan, and southern Sumatra during the Majapahit era. Subject, in their new environments, to disparate cultural influences and historical events, they began to develop along different paths. This is particularly true in Bali, which remained a Hindu society despite the ascenden-

cy, after Majapahit, of Islam in Java. Balinese *gamelan* and *wayang* flourished and changed over some three or four hundred years, largely independent of and unconcerned with the complex changes going on in Javanese arts at the same time. In other regions, such as South Kalimantan, which remained in political and cultural contact with Java much longer, independent artistic development was probably mixed with sporadic infusions of Javanese influence for centuries after Majapahit. In still other regions, such as Lombok, *gamelan* came not through Majapahit directly but from the Balinese, while *wayang* is said to have come either from the Balinese or from Javanese proselytizers for Islam after Majapahit.

This album presents three diverse and geographically dispersed manifestations of *gamelan* and *wayang* in Indonesia today. The point is not to reveal in the shadows behind them a Majapahit archetype—impossible, given these particular examples, and hopeless anyway, given the gaps in our knowledge of the arts of fourteenth- and fifteenth-century Java—but rather to show the divergent structures that culture and history can build on the same ideas in different places. In a sense, the album is a study in transplantation and regeneration.

Our examples come from the Banjar people of South Kalimantan, the Sasak people of Lombok, and the Javanese of Banyumas. Among the Banjar, an orchestra resembling an East or Central Javanese village *gamelan* accompanies *wayang* plays and *topeng* dances, but has a distinctive idiom and a unique repertoire both of music and of plays. *Wayang Sasak* uses Javanese-style puppets and Islamic stories (not the Indic stories common in Javanese *wayang*); its music is Bali-

nese in idiom, but it is not the music of Balinese *wayang*.

Lombok and South Kalimantan are geographically distant from the historical centers of *gamelan* and *wayang*. They mark, in fact, the furthest outward reach of *wayang* to the east, and, depending on how one defines *gamelan* (see below), the Banjar form can also be seen as marking the furthest reach of full *gamelan* to the east. (In both cases we must except *gamelan* and *wayang* found in Javanese transmigrant villages, in provincial offices of the national government, and in study groups outside Indonesia.)

Banyumas, on the other hand, is a region in Central Java lying only three hours west of the court city of Yogyakarta, and it is by no means the furthest reach of these artforms to the west. (Again depending on how *gamelan* is defined, and again making the exceptions for transmigrants, etc., that would probably be Palembang in South Sumatra.) The Banyumas genre *jemblung*, which uses no instruments and no puppets, is instead a reach *inward* into *gamelan* and *wayang*, challenging their physical and social premises and pushing the idea of those arts as far as it can go.

What is a *gamelan*?

Gamelan is a term in danger of losing its teeth: it is increasingly used to designate many very different collections of instruments, and soon it may mean nothing more precise than "Indonesian ensemble." In hopes of preserving its analytic bite, we propose a restrictive definition that includes certain ensembles that anyone would call a *gamelan*, but excludes others that exhibit significantly different instrumentations, organiza-

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tional principles, and histories of dissemination.

Our proposed definition has two components: instrumentation and musical organization. Regarding instrumentation, we suggest that *gamelan* be reserved for ensembles that include (1) hanging gongs or substitutes for them, and (2) melodic metallophones, either in the form of keyed metallophones or a set of bossed gongs (whether played by a single musician or apportioned to several). Regarding musical organization, we suggest that for an ensemble to be called a *gamelan* its music must have three features or, if you will, "strata": (1) a basic melody, (2) a recurring pattern of "gong punctuation" marking repetitions and internal segmentation (if any) of the basic melody, and (3) elaboration of the basic melody, usually moving at a faster pace (rhythmic density) than the melody it elaborates. Other instruments and musical principles may also be present, but without the ones just listed the ensemble should not, we suggest, be called a *gamelan*.

This definition encompasses the court *gamelan* of Central Java and Madura and the *gamelan degung* of West Java; many West, Central, and East Javanese urban and village ensembles, among them *ajeng* (see volume 5 in our series) and *kliningan*; the Balinese *gong*, *gong gede*, *gong kebyar*, *semar pegulingan*, *pelegongan*, *angklung*, and *gong saron*; and the *gamelan Banjar* of South Kalimantan heard in this album. On the other hand, it excludes a large category of ensembles where the main melodic instrument is a gong-row or gong-chime but where there is no additional level of melodic elaboration, or where there is no gong punctuation. Minangkabau *talempong* and *kulintang* from Lampung (both in

volume 12), Balinese *bebonangan* (*baleganjur*), the gong-row duets from mainland Riau (volume 7), and the ensembles from Sulawesi and Kalimantan in volumes 16 and 17, are not *gamelan*, according to this definition.

The reason for excepting these gong-row ensembles is that they have a much wider distribution than the more elaborate ensembles we are calling *gamelan*, and thus their history is necessarily very different. While the *gamelan* is found (in island Southeast Asia) only in Java and Bali and their cultural extensions (into Lombok and South Kalimantan, for example, the transmigrant communities mentioned earlier), gong-rows—playing on their own or in small ensembles where the gong-row is the only instrument carrying a full melody—are found together with hanging gongs over the entire island area except New Guinea, from the Philippines and Maluku in the northeast and Timor in the southeast to Sumatra in the west. Musically, also, the gong-row ensembles are distinct from *gamelan*, sharing neither the tuning systems (*slendro* and *pelog*) nor many of the compositional forms and techniques common to most *gamelan* traditions, and lacking (by definition) the stratum of melodic elaboration.

Also excluded from our definition of *gamelan* are Balinese *gambuh* and *gambang*, the accompaniment to *gandrung Banyuwangi* (volume 1) and *topeng Betawi* (volume 5), *gambang kromong* (volume 3), and the *wayang Sasak* ensemble heard in this album. Balinese *gender wayang* is an ambiguous case. When accompanying stories drawn from the Mahabharata, it uses no punctuating gongs, but it produces both basic melody and elaboration on the same set of keyed metallo-

phones; and when it accompanies Ramayana stories, it adds punctuating gongs. In the first circumstance, it is by our definition not a *gamelan* (though not for the reason that the gong-row ensembles are not!), and in the second it is.

There are also a number of ensembles that are imitations of *gamelan* without the standard (or, in our terms, requisite) instrumentation. The vocal ensemble that performs *jemplung* in this album is a prime example, along with similar vocal ensembles in Lombok and Madura. So are certain Balinese ensembles that transfer the melodic functions and musical organization of *gamelan* over to bamboo instruments (*jegog*, *joged bumbung*) or to a combination of flutes and percussion (*gong suling*). These again are borderline cases: they are not strictly *gamelan*, but they share the idiom, the organizational principles, and often the repertoire of "true" *gamelan*. We should point out also that these imitation *gamelan* exist only in cultures where *gamelan* themselves are common.

The point of differentiating at such length between *gamelan* and non-*gamelan* is not of course to belittle the ensembles that are not, in our terms, *gamelan*, but rather to sharpen our perception of practical and analytical distinctions that are meaningful in Indonesian music. Perhaps the clearest test is for the listener to compare the music of an ensemble that is (according to us) a *gamelan* with the music of one that is not. Compare, for example, the *gamelan* in tracks 7 and 8 in this album (*gamelan Banjar*), or tracks 7–9 in volume 5 (*ajeng*), with the flute-and-percussion non-*gamelan* in tracks 1–3 here (*wayang Sasak*), or the gong-row ensembles in tracks 1–4 and 8–11 of volume 12 (*talempong* from the

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Minangkabau and *kulintang* from Lampung). The differences in musical organization, instrumentation, and overall texture are what we are trying to get at with our proposal for a precise definition of *gamelan*.

Wayang

To introduce *wayang*, we will describe briefly the major forms of *wayang* in Java and Bali only, as a background to our more detailed descriptions later on of the three varieties heard in this album.

In Bali and the Javanese-speaking portions of Java (that is, Central and East Java, where the dominant ethnic group is the Javanese; but not West Java, where the Sundanese are dominant), the pre-eminent variety of *wayang* uses flat leather puppets, *wayang kulit*, to represent characters and enact stories drawn from the Indic epics Mahabharata and Ramayana, or locally-invented stories interpolated into the framework of those epics. A single puppeteer, called the *dhalang* (*dalang* in Balinese spelling), manipulates all the puppets and gives them voice; he also recites passages of narration, sings, and, by means of verbal cues and percussive signals, directs the accompanying musicians; and it is the *dhalang* who extemporaneously fleshes out into an evening's or a whole night's entertainment the bare bones of the story.

From this principal form, or alongside it, many other kinds of *wayang* theater have developed. In Sunda (West Java), the round wooden rod-puppets called *wayang golek* are more popular than the leather *wayang kulit*; they are used for Mahabharata and Ramayana stories. In both Sundanese and Javanese areas, *golek* puppets have also been used for Islamic stories concern-

ing a hero named Amir Hamzah or Wong Menak; but this is now rare. (These "Menak stories," as they are known, are the same ones used in the Lombok *wayang* and the Banyumas *jemblung* heard in this album.) Another set of leather puppets, *wayang gedhog*, depicting different characters, is used in Central and East Java for stories concerning the indigenous hero Panji.

All of the forms mentioned so far rely upon the *dhalang* as the play's sole enactor. Other forms of *wayang*, found in Central Java, East Java, and Bali use human actors and dancers, who speak their own dialogue. One such form is *wayang topeng*, in which the dancer-actors wear masks and perform Panji stories; another, without masks, is *wayang wong* (or *wayang orang*), in which the stories come from the Indic epics. The *dhalang* in these genres functions as the narrator and director, cueing the actors and musicians with words and rhythmic signals.

Throughout Java, *wayang* performances of all types are accompanied by a *gamelan* (as defined above). In Bali, Mahabharata stories are accompanied by *gender wayang*, a quartet of keyed metallophones without drums or gongs, which, as we said above, is not, in our terms, a *gamelan*, though its music is in the *slendro* tuning and has some of the characteristics of *gamelan* music. When the stories are drawn from the Ramayana, hanging gongs, drums, and small percussion are added to the quartet of metallophones, and since the metallophones encompass both the basic melody and elaboration functions, the ensemble then becomes a true *gamelan*.

The narration and dialogue of *wayang* plays are in general not memorized. They are extemporized by the *dhalang* (or the actors), drawing on

conventions that govern the speech of specific characters and the narration appropriate to specific types of scenes. Many details of the plot are also left up to the *dhalang*, who may work them out beforehand, or follow patterns he has learned from other performers, or make them up on the spot. Most plays follow conventional progressions of scenes. Many Javanese plays start, for example, with an audience between a king and his ministers, switch to a scene in the women's quarters in the palace, progress to the departure of a company of soldiers to see to some problem, and so forth.

Wayang plays in Central and East Java are organized into three divisions, roughly comparable to acts in Western theater; each division is associated with a particular *pathet*, or musical mode, which is most prominent during that division of the play. This partition into acts with associated musical modes is not found in Balinese or Sundanese *wayang*. In Java as a whole, most of the music heard during a *wayang* belongs to a wider repertoire of pieces shared among several genres; in Bali this is not the case, for much of the music of *wayang kulit* is closely associated with that genre.

WAYANG SASAK IN LOMBOK (tracks 1–3)

Lombok is the island directly east of Bali. In 1995 its population was estimated at 2.6 million. According to an estimate from the 1970s, about 95% of the population belongs to the Sasak ethnic group; there is also a small but prominent minority of Balinese (about 3%), living mainly in the western part of the island. Virtually all Sasak are Muslim, but there is a minority (called the Waktu Telu) that practices an old, "traditional"

(that is, syncretized) form of Islam that historically has been opposed by the more orthodox majority (the Waktu Lima).

The anthropologist Judith Ecklund, who worked in Lombok in the 1970s, has written articles and a dissertation (1977, 1979a) on the social and political situation at that time. She has also written a useful paper (1979b), as yet unpublished, that brings together most of the (non-musical) information available on *wayang Sasak*, along with her own field observations from the 1970s. Our account here draws on this paper and Ecklund's other writings, on one source published since she wrote, and on information that we gathered during our recording trip in 1996.

"By sometime during the sixteenth century Lombok was nominally Moslem, and during the seventeenth century and the first part of the eighteenth, Makassarese and Balinese kingdoms fought over who would have suzerainty over Lombok. The Balinese then dominated the Sasak from the mid 1700s until 1894, when the Dutch defeated the Balinese and established direct colonial rule that lasted until World War II" (Ecklund 1977). After the Dutch destroyed Balinese control over the island, there was a local power vacuum, since there had been no Sasak in positions of real power for centuries. The ensuing struggle was eventually symbolized in a conflict between *adat*, or traditional Sasak customs, and what was understood as orthodox Islam.

The performing arts of Lombok acquired political valences in the context of this struggle. For example, arts that were perceived as Balinese—in particular, some forms of *gamelan* music—were stigmatized as those of a defeated

oppressor, and also as non-Islamic (since Bali is predominantly Hindu). The indigeneity of *wayang Sasak*, the Sasak-language shadow play, was apparently unquestioned, but after a period of great popularity in the 1930s it came under attack from Islamic teachers as too "traditional," too much imbued with syncretic, unorthodox elements. To some extent, *wayang* still suffers from this image today.

According to Sasak legend, the leather *wayang kulit* puppets were brought to Lombok from Java in the sixteenth century by a Muslim proselytizing saint who used *wayang* stories as a means for converting the Sasak. The only repertoire of stories now in use for *wayang Sasak* is the Menak tales, Islamic stories concerning Amir Hamzah, the uncle of Muhammad. These stories, of Persian and Indic origin, apparently came to Java in the sixteenth century in Malay versions; the stories now in use are based on Javanese, Balinese, and Lombok versions from the seventeenth and eighteenth centuries. The puppets themselves usually have the shape and decoration of Javanese rather than Balinese puppets; more precisely, they resemble the puppets of the Javanese *wayang gedhog*, which presents the pre-Islamic Panji stories.

The monopoly on *wayang Sasak* that the Menak stories enjoy may be the result of political developments in the twentieth century. According to the Dutch scholar R. Goris, it is likely that other stories besides the Menak tales were performed using these puppets prior to 1900. No record of this practice survives, though there is a mention of Ramayana (i.e. Hindu, not Islamic) stories performed in Lombok using a different kind of puppet (*wayang klithik*).

In this regard, we should mention that there is a curiously tangled Balinese association with *wayang Sasak*. In contrast to the Sasak legend that attributes the introduction of *wayang* in Lombok to a Javanese Muslim saint, Balinese in Lombok say that it was brought by the Balinese rulers of Lombok in the period between 1740 and 1894. (Even so, the Balinese concede that the artform was brought from East Java; the disagreement simply concerns who brought it.) In Lombok in the 1970s, Balinese *dalang* performed Menak stories in the Sasak language for Balinese (Hindu) audiences (Hinzler 1981, Ecklund 1979b). In East Bali in that same period, Balinese Hindu, Balinese Muslim, and Sasak *dalang* performed for Balinese and Sasak audiences (Hinzler 1981). Hinzler reports that in the 1930s, when *wayang Sasak* using Menak stories was very popular in the Karangasem (now Amlapura) region of East Bali, the most famous *dalang* was a Balinese Buddhist brahman, and it was he who taught all of the Muslim *dalang* who were performing in Amlapura in the 1970s. And Hinzler observed that in Lombok she found elderly Balinese *dalang* of *wayang Sasak* but no elderly Sasak *dalang*; all of the Sasak *dalang* were young men. This seemed to her possibly a corroboration of the claim she heard from Balinese *dalang* that they had taught *wayang* to the Sasak. One further aspect to mention is that the instrumental ensemble that accompanies *wayang Sasak* is nearly identical to the Balinese *gambuh* ensemble (though the two play different repertoires). Perhaps the main thing to conclude from all of this is that some of the distinctions that seem rigid and determinant today—between Balinese and Sasak, between Muslim and Hindu—were far more porous and

negotiable sixty or a hundred years ago.

In the 1970s, when Ecklund worked in Lombok, *wayang Sasak* seemed to be in a serious decline. She attributed this to a string of historical events. First, the drastic disruptions of ordinary economic and social patterns during the Japanese occupation of 1942–1945; then, in the 1950s, attacks by conservative Muslims, who portrayed *wayang* as a frivolous distraction from the proper study of Islam; and then the upheaval of 1965–1966, when anything not clearly affiliated with mainstream religious practice ran the fatal risk of being seen as communist. “These factors,” Ecklund writes, “coupled with a tendency among the educated elite to neglect traditional practices, have resulted in two generations of Sasak having grown up without an active *wayang* tradition” (1979b).

Ecklund distinguished between two forms of *wayang Sasak*: “classical” *wayang*, which had a small and dwindling audience, and “modern” *wayang*, which was more popular, even though there was only one *dalang* who could perform it. This was Lalu Nasib of the village of Gerung in West Lombok. His modernized *wayang* used the traditional characters and stories of *wayang Sasak* as a framework for non-traditional comic skits, mild social criticism, and, in performances commissioned by the local government, messages in support of government programs.

Ecklund viewed *wayang Sasak* in the 1970s as an art whose time had passed. It represented popular Islam of the late nineteenth and early twentieth centuries, but “with the gradual strengthening of the Islamic idiom and the position of Islamic leadership in general on Lombok,” *wayang* was “no longer appropriate to

someone trying to behave in an ‘orthodox Islamic’ manner.” It was better, people felt, to listen to reading of the Qur’an than to a performance of the “Javanized” Menak tales. Government attempts to “encourage new interest” in the art, which were being discussed at the time, failed to address the problem that *wayang Sasak* was simply not in tune with its intended public.

Wayang Sasak today. We can offer a postscript to Ecklund’s paper, based on what we saw in 1996. *Wayang Sasak* is holding on; in fact, it seems stronger than one would expect from Ecklund’s picture in the 1970s. Lalu Nasib, now a *haji*, is still the star; everywhere we went, when we asked who could perform *wayang Sasak*, his name was the first to be mentioned. We attended one of his *wayang*, along with perhaps five hundred other people, who squatted and stood in a wet field for hours, as enthusiastic an audience as one could wish. We noticed that the first extended dialogue among characters contained a defense of *wayang* against criticism from Islamic teachers (*ulama*): *wayang* is not forbidden (*haram*), one character explained. The performance, which was not government-commissioned but was instead a ritual cleansing of a village *gamelan* (in Penarukan, West Lombok), was not as modernized as we had expected, though there was more comedy and less “classicism” than in the other *wayang* we saw.

This second *wayang* was performed by Amak Puri of Desa Aik Bukak in Central Lombok, who is heard in our recordings here. Amak Puri (a teknonym, meaning “father of Puri”) was born in 1931 in Aik Bukak. His father was not a *dalang*, but his grandfather was, and Amak Puri (then

known by his “small name,” Kamarudin) used to follow him around to performances. He began performing as a *dalang* in 1958. He now performs five or six times a month, he says; more often in the harvest season. He does not now own a set of puppets; he used to, but they wore out, so now he rents a set when he is going to perform. His group is paid 100,000–150,000 rupiah (roughly \$40–60) for a night-long performance (from about 9:00 P.M. till 3:30 A.M.).

Including himself and Lalu Nasib, he could think of six active *dalang* in what he considered his region of West and Central Lombok. They perform at weddings, circumcisions, thanksgiving celebrations, *hajatan* (ritual occasions such as the *gamelan*-cleansing in Penarukan), and *selamatan* (ritual meals). He told us of occasions when the two most important puppets, Jayengrana (=Amir Hamzah) and his wife Munigarim, are washed and that water is then used to bathe a sick child or someone else in need. (A few other remarks strengthened the inference that some of the puppets have intrinsic power: the *dalang* must say certain prayers to protect himself from the power [*wibawa*] of the kings who appear on his screen, otherwise his eyes will hurt; and he needs special knowledge [*ilmu*] so that he will not suffer ill effects from manipulating the puppets representing kings or prophets. On a less elevated plane, he also needs *ilmu* so that he will not get sleepy during the performance.)

Amak Puri has many strings to his bow: he runs a *gandrung* group, featuring one of his granddaughters as a dancer, accompanied by a *gamelan*; he performs *cepung*, a vocal genre resembling *jemblung* (tracks 4–6) but involving recitation of a poem rather than performance of a

play; he leads a *zikir* group that performs Muslim devotional songs; he is a *pembayun*, making traditional speeches in archaic language at weddings; and if he isn't making speeches at the weddings he may be cooking for them! By day he is a construction laborer. At construction sites, if he is tired, he asks children to carry the stones for him while he sings *kidung* (poems) to entertain the crew.

Amak Puri denies that Islam is opposed to *wayang*. Perhaps the religious leaders (*guru*, *ustad*) are, but the people themselves and their leaders (who include *dalang*, he pointed out) are not. (He said explicitly that he was speaking of Waktu Lima, the nominally orthodox Muslims, among whom he includes himself.) Besides, what the religious teachers really hate is *gamelan*. (We wondered whether this was a holdover from the conflict between Muslim Sasak and Hindu Balinese.) *Wayang* was never such a problem—it's not meritorious (*pahala*) to watch a *wayang*, but it's not a sin either. After all, *wayang* was used to attract the "traditional," syncretic Muslims (Waktu Telu) into adopting Waktu Lima practices. In his view, the only thing to object to in either *gamelan* or *wayang* is alcohol; but if the performers and the audience do not drink, there's nothing wrong at all.

Music and stories. The music of *wayang Sasak* is played by an instrumental group of one long flute, two drums, a hanging gong, and three small metal percussion instruments. (The instruments are described in more detail below, in the commentary for track 1.) The drums are of the Balinese type and play complementary patterns in the Balinese manner, such that both drums are

needed to perform the complete drumming phrase. The small percussion instruments are also known in Bali, and indeed the whole ensemble closely resembles the Balinese *gambuh*, except that instead of one flute, *gambuh* uses four plus a bowed lute (*rebab*), and a somewhat different complement of small percussion.

The Balinese *gambuh* ensemble accompanies a theater form, also called *gambuh*, in which actor-dancers enact Panji stories. Although the theater is now rare, its music, using five-tone modes derived from a seven-tone tuning, has been very influential: the *semar pegulingan* and *pelegongan gamelan* derive much of their original repertoire from *gambuh*. In addition to the *gambuh* theater using actor-dancers, there is (or was) a rare form of *wayang* called *wayang gambuh*, in which leather puppets enact Panji stories to the accompaniment of the *gambuh* ensemble.

The similarity between the *gambuh* and the *wayang Sasak* ensembles cannot be coincidental. *Wayang Sasak* may always have been accompanied by the *gambuh* ensemble (this is not incompatible with the theory that the puppets were brought by Muslim proselytizers from Java, since they need not have brought the *gamelan* as well), or the *gambuh* ensemble may have supplanted at a later date whatever was *wayang Sasak's* original accompaniment. But in any case, the music of *wayang Sasak* differs in certain important respects from that of *gambuh*. The system of *gambuh* modes (*tekep*) is not known in Lombok, and the use in *wayang Sasak* of a single long flute instead of *gambuh's* four makes for a much different sound texture. Seebass et al. speak of a "Sasak technique of drumming" as another difference from *gambuh*; we were not

able to confirm this, but the small percussion instruments in *wayang Sasak* seem to play more complex and varied parts than they do in *gambuh*. Further research is needed to determine whether *wayang Sasak* compositions use the formal structures of *gambuh*.

Regarding the Menak stories, Amak Puri told us that there are two categories. *Bel* (pronounced like *bell* in English) are stories derived from the Serat Menak texts published in the 1930s in Javanese script by Balai Poestaka, one of the Dutch government's official publishers. (Could *bel* possibly come from *Balai*?) *Takapan* are stories taken from handwritten manuscripts (*lontar*) by Sasak authors. (These are presumably the seventeenth- and eighteenth-century "Lombok versions" of Menak tales mentioned earlier.) *Takapan* involve the standard Menak characters, but in further adventures not recounted in *bel*; they do not incorporate events from Lombok history. Lalu Nasib also spoke of *bel* and *takapan*, but he added a third category, *kekawian*, which includes stories created by the *dalang* himself.

JEMBLUNG IN BANYUMAS (tracks 4–6)

Banyumas is a district of Central Java, to the west of Yogyakarta. The capital of the district, Purwokerto, is about four hours' drive on the main road from Yogyakarta. Administratively, the district lies in Kabupaten Banyumas, which according to 1995 intercensus figures has a population of 1.38 million. Most of the inhabitants are ethnic Javanese, and the predominant language is a dialect of Javanese. Of the two court cities of Central Java, Yogyakarta is physically closer than Surakarta to Banyumas, but during the colonial era Banyumas was apportioned to the Susuhunan

of Surakarta (one of the two rulers in that city).

Culturally, the region has been influenced by both Yogyakarta and Surakarta, and also by the Sundanese further to the west. Nevertheless, it is geographically rather remote from all of these, and it has developed distinctive traits in its performing arts. Both in *wayang kulit* and in *gamelan* music one can speak of a "Banyumas style," and there are at least two genres of performance that within the Javanese ethnic group are found only in Banyumas: *calung* (a *gamelan*-like ensemble dominated by bamboo-tube xylophones) and *jemblung*.

The genre. *Jemblung* is theater, performed by a group of actor-singers without instruments, puppets, sets, or masks. The performers—nowadays typically three men and one woman—sit around a table, wearing everyday dress. The leader of the troupe, who declaims narration when it is needed and at other times is simply one of the actors, is called the *dhalang*. The accompaniment to the play is *gamelan* music, but it is imitated vocally instead of being played on instruments. *Jemblung* is performed at weddings, circumcisions, fulfillments of vows (someone may vow that if a certain desired event takes place he or she will sponsor an evening of *jemblung*), and other domestic celebrations. The play usually runs from 9:00 or 10:00 at night until just before the pre-dawn prayers.

Other Javanese theater forms are conventionally limited by their physical apparatus to one or two repertoires of stories. *Wayang kulit*, for example, can only perform stories from the Indic epics, because the shapes of the puppets have become identified with the characters from those stories; it is unthinkable to take the puppet that audiences know as Bima, say, and declare that it represents

some other character from a different body of stories. The scenery and costumes of *kethoprak*, a theater form with live actors, are appropriate to the legends and historical tales that form its repertoire; audience expectations would be unacceptably violated if the characters of the Mahabharata appeared on the *kethoprak* stage.

Jemblung has no such limitations, precisely because it has no physical apparatus aside from the actors themselves. *Jemblung* stories are drawn from *wayang kulit*, from *kethoprak*, and from *wayang golek Menak*. (As we mentioned earlier, *Menak* stories, which are performed in Lombok as *wayang Sasak*, are performed in Central and East Java using the round *golek* rod-puppets.) The group we recorded, Grup *Jemblung Sari Budaya*, takes its repertoire mainly from *kethoprak*; it also does some *Menak* stories, such as the *Lakon Iman Sujono* excerpted here, and one *wayang kulit* play, which it performs only for the protective ritual known as *ruwatan*. (For a *ruwatan*, five puppets are set up in view of the audience, but they are not manipulated.)

When stories are drawn from *wayang kulit* or *wayang golek Menak*, the format of the presentation is that of "ordinary" *wayang* (that is, *wayang* with puppets). The *dhalang* introduces major scenes and characters with narration; the plot unfolds according to the standard progression of scenes; there is some observance of the *pathet* (i.e., musical mode) structure; certain pieces that are characteristic of ordinary *wayang* appear also in *jemblung*, as do some of the *dhalang's* songs (*sulukan*). We do not know whether *kethoprak* stories are also presented in this *wayang* format, but we were told that the same *gendhing* (musical compositions) are used for all stories, regardless

of their source.

The idea of performing *wayang* without puppets is found in many places outside Banyumas. *Wayang wong*, for example, uses human actors in elaborate costumes; the courts in Yogyakarta and Surakarta used to stage extravagant performances that went on for days, and there was also (and still is, barely) a commercial form. But these are a far cry from the minimalism of *jemblung*. The idea of imitating *gamelan* with other means is also widespread. A wonderful CD recorded and annotated by Jack Body and Yono Sukarno (Pan 2048) presents examples of vocal *gamelan*-imitations from Pekalongan (in northern Central Java) and Madura; vocal *gamelan* is also found in Lombok and East Bali, under the name *cepung* or *cakepung*. Imitation of *gamelan* on non-*gamelan* instruments is also common: we have already mentioned *gong suling* (flutes and percussion) and *joged bumbung* and *jegog* (bamboo xylophones) in Bali, and we should add the surprising transfer of *gamelan* texture to tuned frame-drums (*rebana*) in Lombok, which can be heard on King KICC 5198.

What is apparently unique to *jemblung* in Banyumas is, first of all, the combination of these elements, *wayang* without puppets and *gamelan* without instruments, and, secondly, the spirit of parody that pervades the performance. René Lysloff has written an entertaining article on this subject (Lysloff 1990), in which he describes the way performers "drop in and out of character with breath-taking suddenness and ease," deflating high-flown rhetoric in elegant Javanese with low-comedy asides in Banyumas dialect. Musically also, there is subversive comedy in the representation of *gamelan* sounds by way of nonsense syllables: the sound of the *gong ageng* ("great" or

"majestic" *gong*) loses some of its majesty when it is turned into "krrrrrr." But, as Lysloff acutely observes, the parody ("or perhaps more accurately," he writes, "the burlesque") is not directed at the stories or the characters, nor at the music—these are all presented in *jemblung* more or less as they would be in ordinary *wayang* (given certain basic alterations!). What is parodied is the *performance* of *wayang* and *gamelan* music: the seriousness and portentousness of some occasions, the ostentation and pretension of some sponsors, audiences, and artists. *Jemblung* gives us the high culture of the court cities as seen from the cheap seats, the Marx Brothers at the shadow-play.

Origins. There are several accounts of how Banyumas *jemblung* originated. Lysloff was told that it developed out of *nguyen*, a tradition of poetry-reading during all-night celebrations of the birth of a child. The texts were historical chronicles (*babad*), written using the stanza patterns known as *macapat*. *Macapat* poetry is traditionally sung, not simply read aloud; each stanza pattern (or "*macapat* meter," as they are conventionally termed) has an associated melodic pattern. Eventually, Lysloff writes, the stories began to be enacted in *wayang* style, rather than narrated, and accompanied by vocal imitations of *gamelan* music for *wayang*, or sometimes by musical instruments, but not actual *gamelan*. Later the *wayang kulit* stories were themselves taken into *jemblung*. (In the 1920s, Jaap Kunst observed a *wayang jemblung* in Banyumas and Bagelen, just east of Banyumas, accompanied by bamboo tube-xylophones. The story, from the *Menak* repertoire, was recited by a single *dhalang*, without puppets, but also without actors [Kunst 1973].)

It is the step or steps between singing narratives in *macapat* verse and enacting them in *wayang* style that created *jemblung*. The CD by Body and Sukarno suggests what one of the intermediate stages may have been. Their recordings of various traditions of narrative singing in villages of Central Java, East Java, and Madura include *jemblung* from Banyumas, and also some forms of ecstatically embellished *macapat* that include vocal *gamelan* imitation but not the actual acting-out of roles that we find in *jemblung*. Body and Sukarno propose, plausibly, that *jemblung* arose out of this kind of delirious *macapat*.

We can add to this that the *dhalang* we recorded, Mad Yusup ("Mad" is short for Muhammad), believes that acted-out *jemblung* emerged relatively recently, at least in the Tambak area where he lives. He told us that the first *dhalang* "here" was named Karyana; he lived in Desa Prembun and was the older brother of another *dhalang*, Asmawijaya, in whose group Mad Yusup performed earlier in his career. (Mad Yusup was born in 1930 and began performing *jemblung* in 1962; he became a *dhalang* himself in 1986.)

The music. Some of the *gendhing* (*gamelan* compositions) used in *jemblung* come from the standard repertoire of Central Javanese *gamelan* music and might be heard in any *wayang* or *gamelan* performance in Central Java. Titles that were mentioned include *Puspa Warna*, *Kutut Manggung*, *Uler Kambang* (track 6 here), *Sri Slamet* (=Wilujeng), *Suba Kastawa*, *Pangkur*, *Ayun-ayun*, *Semarang Dana* (=Asmarandana), *Sri Katon*. Some, on the other hand, are part of a more localized Banyumas repertoire, such as the emblematic Banyumas *gendhing*, *Sekar Gadung* (track 4), or

are local variants of standard pieces: *Kricik-kricik* (=Ridik-ricik) Banyumasan, *Eling-eling Banyumasan*, *Gunung Sari Banyumasan*. Some of the *sulukan* (*dhalang's* songs, accompanied by only a few instruments) common in *wayang* are heard in *jemblung* (end of track 4). Free-standing *macapat* are more important in *jemblung* than in ordinary *wayang*. In *jemblung* they are often sung heterophonically by the whole group (track 5), something that is never heard in standard *wayang* or *gamelan* performance but resembles the extravagant choral *macapat* recorded by Body and Sukarno in Pekalongan and Madura.

The manner of performing music in *jemblung*, though inherently comic, as we have said, is basically in accordance with standard *gamelan* practice. The comedy comes not from breaking the rules of *gamelan* music, but from applying them in the incongruous medium of vocalization. The female singer (*sindhen* or *pesindhen*), for whom the vocal medium is of course not incongruous, sings just as she would in an ordinary *wayang* or *kethoprak* performance; except when she joins in the choral *macapat*, there is nothing peculiar to *jemblung* in her performance. (Her texts, by the way, are standard *sindhenan* verses, unrelated to the play being performed.)

The three male singers in this group have varied roles. The *dhalang*, who directs the spoken aspects of the performance, during the *gamelan* passages tends to the punctuating gongs and the *balungan* or basic melody. The *penggendhing* ("gendhing player") elaborates the melody, often in the manner of the *gender*; he also takes care of some of the gong punctuation. The *pengendhang* ("drummer") devotes most of his attention to the drumming, but he frequently interrupts this to

sing a snatch of *gerongan*, the male choral line that occurs sporadically during a *gendhing*. For the most part, the music is vocalized using the standard syllables and vocables commonly used by musicians in teaching and discussing *gamelan* music.

Some of the musical play in *jemblung* is visual: the performers mime playing their instruments, shivering rapidly like a vibrating gong, bonking someone on the head as if he were a *kenong* (a large horizontal bossed gong). They also make verbal jokes to point up the discrepancy between the instrumental character of the music and the four people sitting there producing it with nothing but their voices. At the very start of track 4 we hear one of the players tell another to tune up the *gamelan*; in track 6 the drummer tells the *penggendhing* to mute the *kenong*, which is still ringing. Also in track 6 they use a pun we heard several times: "*gamelane kraton*," they say, "*keraket ning ora keton*." (*Kraton* means "court" or "palace," so first they claim that theirs is a court *gamelan*. Then they justify the claim by a Javanese phrase meaning, roughly, "it's right here among us [glued to us] but invisible." The first two syllables of *keraket* and the last of *keton* form the word *kraton*.)

Performers and groups. According to Mad Yusup, the center of *jemblung* is the Tambak region in eastern Banyumas. *Jemblung's* heyday was in the 1970s, we were told; a group would perform every night in the wedding and celebration season. Now, Mad Yusup says, there are only two active *dhalang* in Tambak, with no young performers in line to take over. Still, the situation is better than in many places we have visited.

Once we got to Tambak (which we went to because Rahayu Supanggah remembered there was a good *jemblung* performer there, Pak Tembong—now deceased, it turned out), it took us less than a day to locate a functioning group, and the group itself needed no time to prepare: we talked to Mad Yusup around noon and recorded him that night.

By day, all of the men in the group are rice farmers. As artists, the one woman and two of the men are or were active in other genres besides *jemblung*: Tumini performs as a *pesindhen* (female singer) in *wayang kulit*, *kethoprak*, *calung*, and *lengger* (a kind of dance party with *gamelan*), and Talim, the group's drummer, is also a drummer for *wayang kulit* and *gamelan* performances. Mad Wirana, the *penggendhing*, used to play *gender* for *wayang kulit* and *gamelan*, but he is now retired.

Mad Yusup's group gets Rp 150,000 (about \$60) to perform in the villages, twice that if they have to travel far. For a village *ruwatan* (the protective ritual mentioned earlier), the group gets Rp 400,000 (\$160); it is more expensive than ordinary performances because the *dhalang* must fast for three days beforehand.

WAYANG BANJAR AND TOPENG BANJAR IN KALIMANTAN SELATAN (tracks 7 and 8)

The Banjar are the dominant ethnic group in the province of South Kalimantan, which lies in the southeastern part of the island of Borneo. Indonesian census figures do not reflect ethnic affiliation, so we cannot give an estimate of the number of Banjar. According to 1995 intercensus figures, the population of the province as a whole, including Ma'anyan Dayak, the Dayak of the Meratus mountains, Bugis, Makasar, Indonesian Chinese,

and others as well as Banjar, is 2.9 million. The capital of the province is the city of Banjarmasin.

The language of the Banjar is a dialect of Malayu (Malay), mixed with elements from the local Dayak languages and from Javanese. Malays from Sumatra are thought to have settled in southeastern Borneo in the time of the Srivijaya empire. Later, perhaps early in the Majapahit era or just before it (i.e., in the thirteenth or early fourteenth century), a Hindu kingdom called Nagara Dipa arose in the region, which developed close cultural ties with Majapahit in Java. As a result of these ties, various forms of *wayang* and *gamelan* came to Nagara Dipa, and they became increasingly popular in that kingdom's successor, Nagara Daha. In the *Hikayat Banjar*, a court chronicle written (in part) in the second half of the sixteenth century, soon after the first Muslim sultanate in the region was established, descriptions of life at the earlier Hindu courts mention performances of *wayang kulit* (using stories from Indic epics), *wayang gedhog* and *raket* (both using Panji stories), *topeng* (masked plays), professional *gamelan*, and a softer *gamelan* with *rebab*, flute, zither, and singers. (All of the information in this paragraph is derived from Ras 1968.)

Over the next three hundred years, cultural contact between the Banjarmasin sultanate and Java continued. Performing arts—*wayang*, *gamelan*, *topeng*, dance (*tari baksa*)—apparently flourished in the sultan's court. Bronze *gamelan* on the Javanese court model are reported, with full instrumentation (including *rebab*, *gambang*, high and low *bonang*, high and low *gender*, and *saron* in three octaves). In 1860, however, when the Dutch conquered and abolished the sultanate, the court forms of these arts went into decline, and they

were either taken over by village musicians or absorbed into already-existing village forms. Today the memory of the great bronze *gamelan* is still alive, but the only examples that can be found are in museums. What remains among the Banjar is a vital tradition of village shadow-puppetry (*wayang kulit*), and weaker traditions of masked dance (*topeng*) and *wayang* danced by actor-dancers (*wayang gong*, using Ramayana characters, and *wayang orang*, using Mahabharata characters). All are accompanied by a stripped-down, easily portable iron *gamelan*.

Wayang Banjar. The most common form of *wayang* among the Banjar is *wayang kulit*, using leather puppets that are like Javanese puppets in design and coloring, but only about half-size (thus roughly the size of Balinese puppets). There are two types of *wayang* performance: *wayang* for entertainment, as at weddings, circumcisions, holiday celebrations, and official openings; and *wayang* that has ritual function, such as to protect someone from supernatural harm, to cleanse or protect a community (*wayang sanggar*), to cure physical or spiritual illness (*wayang batatamba*), or to fulfill a vow. This general category of *wayang* with ritual function is called *wayang sampir*; in a valuable report by M. Idwar Saleh (1983/1984) the entertainment *wayang* are called *wayang karasmin*, but we did not hear this term used in 1996.

In former times, there were specialist *dalang* who did only *wayang sampir*. Nowadays these specialists are no longer found; the same *dalang* do *wayang sampir* and ordinary entertainment *wayang*. We were told in 1996 that there are about forty active *dalang* in the Banjar region; of

these, some twenty-five perform regularly, and five are especially popular. We interviewed and recorded two of these five: Dalang Ronde, in Kabupaten Tapin, and Dalang Diman, in Kabupaten Hulu Sungai Tengah. Dalang Ronde is undoubtedly the most popular *dalang* in the province; he works nearly every night. (With certain exceptions: not on Thursday nights, since these are considered part of Friday, the Muslim day of prayer; and not in the fasting month, when it is improper to put on secular entertainment. In Muharram and Rajab he would perform if he were hired, but these are inauspicious months for celebrations and festivals, so bookings are few.) Dalang Diman usually performs about fifteen times a month during the *wayang* season.

Dalang Ronde (born 1936), who is known for working government messages into his plays, frequently performs for government and military sponsors in cities and towns. He is paid about \$200 (Rp 500,000); more if he has to travel far; other *dalang* get about half that. Dalang Diman (born 1950), who seems to have a faithful clientele that calls him every year to remote locations in the province, reports that *wayang Banjar* is enjoyed not only by the Banjar, but also by Dayak, Bugis, Javanese, and Madurese audiences.

Stories and performances. The characters of *wayang kulit Banjar* are drawn mainly from the Mahabharata. They may also be taken from the Ramayana, but figures from the two epics are not mixed. While in Java the most popular *wayang* character is said to be Arjuna, among the Banjar it is Arjuna's elder brother Yudhistira, there known as Darmakusuma. The stories are usually not from the epics; instead they are local cre-

ations, *lakon pancar*, using the standard characters. In general, the same stories may be used for entertainment and ritual *wayang*. (An exception is for *wayang sanggar*, the performance to cleanse or protect a community. For such a *wayang*, the story is drawn from the closing sections of the Mahabharata, known as the Bratayuda.) According to Idwar Saleh, at the beginning of the twentieth century there were elderly *dalang* who performed stories drawn from Islamic *hikayat* and *syair*; in the examples Saleh gives, the characters and locations in the Islamic stories are identified with counterparts in the Indic epics.

It is possible that a structure of conventional scenes and associated musical modes (Javanese: *pathet*) was used in court *wayang* before the Dutch took over in 1860, but if so, it is lost now. Unlike traditional Javanese *wayang* plays, Banjar plays may begin with any set of characters in any kingdom. For example, we attended one performance by Dalang Ronde, on the anniversary of Indonesian Independence, which started right off (after the overture) with dialogue among the clown-servants of the hero, Semar and his sons. (The dialogue concerned the obligation of youth to honor national heroes and to participate in national development by staying in school and getting a good education.) In Java, these figures never appear until the second act (*pathet sanga*), which usually does not begin until sometime after midnight, some three hours after the play's opening.

A performance typically starts at 9:30 or 10:00 at night and finishes at 4:00 the next morning, before the pre-dawn prayer. Up until the 1970s, performances were longer, lasting until sunrise (6:00, so close to the equator). What happened in the 1970s was a technological revolu-

tion: microphones, amplifiers, and loudspeakers were introduced, both into *wayang* performance and into the mosques. This brought *wayang* and religious observance into conflict: the mosques were broadcasting the pre-dawn call to prayer at the same time that the *wayang* was blaring. Religious leaders took to criticizing the piety of *wayang* performers and audiences over the mosques' public address systems. Eventually, *wayang* gave in and shortened its running time, but Dalang Diman (who, as we said, travels to many remote places) told us that when he performs in villages without electricity and amplification, his plays last until sunrise.

Wayang is performed on a platform built for the occasion. The screen is strung between poles, with a banana-tree trunk horizontal beneath it, into which the puppets are stuck. The *dalang's* microphone is usually placed, inconveniently, under the banana trunk, so he must bend low for his voice to be picked up. Above his head is an oil lamp, *balincong*, which drops sparks on the *dalang* all night. (This, we were told, is why *dalang* do not wear traditional dress as in Java: their good clothes would get spots and burns on them. Instead, Banjar *dalang* wear shorts and polo shirts.) The *dalang* himself may jump up to fill the lamp when the oil runs low, or an assistant may do it; similarly the *dalang* or an assistant will reach up from time to time and give the lamp a push to set it rocking and the shadows flickering on the screen.

Music. Behind the *dalang* on the platform is the *gamelan*. The drum and "saron one," the higher-pitched of the two keyed metallophones, are the instruments that must be closest to him to ensure

coordination between the *dalang* and the music; if the connection among those three is tight, the other musicians will be able to stay together. (We heard from both Dalang Diman and Dalang Ronde that a *dalang* can perform with musicians he has not rehearsed with, provided the drummer and the "saron one" player are from his regular team; but if they are not, he is in trouble.) We will describe the instruments in some detail below, in the commentary for track 7.

The most varied and interesting music is heard in the overture to the play (track 7). After that, nowadays, the accompaniment is largely restricted to action pieces, resembling in function the *ayah-ayakan*, *srepegan*, and *sampak* heard over and over in Javanese *wayang*; but in *wayang* Banjar these action pieces are virtually all there is after the overture, aside from three short comic pieces, *Sitro*, *Mandong*, and *Giro*, which may be played for Semar and his sons.

Dalang Diman told us that there is in fact a larger repertoire of *wayang* music, but that it was a casualty of the loudspeaker battles of the 1970s. In formal audience scenes, specific *gending* (compositions) were played depending on the characters involved. If the audience was held in the court of Batara Guru, the *gending* should be *Gonjang-ganjing Tangah*; if it was in the court of the Pandawa brothers, it should be *Gonjang-ganjing Babun*; if it was in the court of the Kurawas, it should be *Panglipur*; and so forth. In each case, the piece would be played over and over as the characters were brought one by one onto the screen. But when the playing-time of the *wayang* was shortened, these leisurely introductions were eliminated, and with them their accompanying *gending*. When Dalang Diman is

performing in villages where the plays run until sunrise, he still uses this old repertoire.

Topeng. The word *topeng* means "mask." In the context of performance it can designate a story narrated by a *dalang* and enacted by masked dancer-actors, or a set of masked character-dances, detached from a story line. It tends to have this latter meaning in Bali and in West Java, and also in South Kalimantan, whereas in Central and East Java it is more often a narrative form (sometimes called *topeng dhalang*). Among the Banjar, *topeng* is performed in the same entertainment and ritual contexts as *wayang*, or both may be performed for the same occasion, *topeng* in the afternoon, *wayang* at night.

Dalang Diman's musicians accompany *topeng* as well as *wayang*, using the same *gamelan* (but with some small changes of instrumentation, detailed below). The dancers are two of his nieces; their teacher was Aliyah, an old woman who lives in Desa Barikin. A complete *topeng* performance consists of seven character-dances, which Dalang Diman named in the following order: Pamindo, Panji, Panambih, Gunungari, Klana, Patih, and Temanggung. Four dancers are needed to perform these seven, but his troupe has only two dancers and can only perform four dances: Pamindo, Gunungari, Klana, and Patih.

Each dance has its own music. (The *gending* for Klana is heard in track 8.) There are also a number of non-dance pieces that are played while the dancer is getting into costume for the next mask: *Tembang Gayam*, *Pepet* (pronounced *pépèt*), *Kancang*, *Gengser*, *Jangklong Cepat*. So far as we could determine, none of the *topeng* repertoire is shared by *wayang*.

REFERENCES, FURTHER READING, AND OTHER RECORDINGS

Listeners who want the texts (without translations) of the singing in tracks 5 and 7 can get them by sending their name and address, along with a check for \$2.00 (for postage and handling) payable to the Smithsonian Institution, to: Indonesian Texts 14, Smithsonian Folkways Recordings, Center for Folklife Programs & Cultural Studies, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, DC 20560, USA. The documents will also be posted on our Website: www.si.edu/folkways/40452.htm

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- Recordings.** For a fine introduction to Javanese *wayang*, listen to Eigen Wijs EW 9523. (A transcription and translation, by Bernard Arps, of the entire play has been announced for publication by the Department of Languages and Cultures of South-East Asia and Oceania of the University of Leiden, in the series *Semaian*, under the title *Tall*

tree, nest of the wind.) For Balinese wayang music: King KICC 5156 and Buda 92603-2 (which also has *gambuh*).

Listeners interested in *jemplung* should not miss Pan 2048, which contains *jemplung* from Tambak, recorded in 1983; the man Rahayu Supanggah recommended to us, the late Pak Tembong, is heard in this album. One gets a clearer idea of the language and acting of *jemplung* from Pan 2048 than from our recordings here. The album also includes fascinating examples of other village traditions that are related to *jemplung*. Another example of one of those traditions, Madurese *memaca*, is on Ode 1381. The only *wayang Sasak* published so far (recorded in 1972) is on Bärenreiter BM30SL 2560, an out-of-print LP. Other genres from Lombok may be heard on King KICC 5198 (including an imitation *gamelan* using tuned drums) and King KICC 5178 (a genre of popular music).

Panji in Lombok I: a crosssection of the instrumental music. LP. Bärenreiter-Musicaphon BM30SL 2560.

Panji in Lombok II. LP. Bärenreiter-Musicaphon BM30SL 2564.

Anthologie de la musique de Bali IV: traditions savantes. 2 CD. Buda 92603-2.

Déwa Ruci: een Javaans schimmenspel. 3 CD. Eigen Wijs EW 9523.

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COMMENTARY ON THE SELECTIONS

WAYANG SASAK

Sekaha Sekar Karya, directed by Dalang Amak Puri. The group is based in Kab. [Kabupaten] Lombok Tengah (Central Lombok).

1. Overture and beginning of opening scene

This music is Dalang Amak Puri's standard overture, followed by a piece suited to the first scene of the play being performed. (For our recording session, the play was *Lakon Andarjan*, concerning a conflict between Jayengrana and the king of Andarjan.) The overture begins with *Rangsang*, one of the "action pieces" played recurrently throughout the wayang for battles, for travelling, and for the entrances and exits of characters. For the overture, *Rangsang* is played three times; during the third statement, at a signal from the *dalang*, who taps a wooden hammer (*ketrak*) against the puppet box, the tempo slows (2:04) and the music changes to *Telaga Dundang*. (All the timings given in these notes are approximate.) The *dalang*'s sung text asks the audience, the angels, and the prophets to pardon him for any mistakes he might make in his performance. At 7:58, *Telaga Dundang* ends, and the *dalang* and flute continue alone; this passage is called *Selutur*. At 8:36, the percussion enters again; the play has now begun. The piece is *Janggal*, used for audiences in a king's court. This recording fades out after *Janggal* is interrupted for speech; in the performance, *Janggal* was later resumed, and again interrupted and resumed.

The instruments of the ensemble are: a long flute (*suling*) in a *pelog* tuning, two Balinese-type drums (*kendang wadon* and *kendang lanang*), a

hanging gong (*kempur*), and three small clinking, chattering percussion instruments: a high-pitched, horizontal gong (*kenot*), two loose cymbals clashed against others mounted on a wooden base (*rincik*), and a horizontal gong (*kajar*) with a sunken boss that can be easily muted. The length of the flute has been increased by attaching the open tube of a metal flashlight; the flute itself is 3.5 cm in diameter and 74 cm long, to which the flashlight adds 13.5 cm making 87.5 cm in length altogether. With the flashlight, the flute is close in dimensions to the flutes used in the *gambuh* ensemble in Bali. The gong is apparently the lid of an oil drum, with no shoulder; a boss has been hammered in the center.

2. Laju — 3. Rangsang

Two of the "action pieces," here played without flute. *Laju* is typically played when characters travel without great urgency: it would be appropriate for characters walking through the forest, but not if they were flying or running to take part in a battle. *Rangsang* (the same piece that opens the overture) is used for battles, or for characters carrying out an urgent command. A third action piece, not heard here, is *Kundur*, played for unhurried departures from a gathering.

JEMPLUNG

Grup Jemplung Sari Budaya, directed by Mad Yusup. The group is based in Kab. Banyumas, Central Java.

4. Sekar Gadung naik Cikoa

This track and the next two come from a *jemplung* performance of a Menak story, *Lakon Iman Sujono*, taken from the repertoire of wayang *golek Menak*. Because no one could think of a location

in the performers' village where trucks would not roar past at all hours of the night, we recorded in a hotel room in a nearby town, tacking up blankets and standing mattresses against the walls for a makeshift studio.

The performers told us that, whatever the play, they always begin with choral *macapat* verses praising Indonesia and its state ideology, Pancasila. After that the *dhalang* delivers an invocation, and there is some conversation among the performers. Then they sing their first *gendhing*, which is always *Sekar Gadung*, a piece strongly associated with Banyumas. *Sekar Gadung* is a piece in the *ladrang* form, sung in the *slendro* tuning. Here the performers go through it twice, then slow down and at 2:49 change (*naik*, "rise") to a second piece, *Cikoa*. Near the end of *Cikoa* there is a pause (*andhegan*) in which the *pesindhen* sings alone; then the singers resume and bring the piece to the final gong. There follows a *suluk*, one of the *dhalang*'s songs that are unique to wayang, with unmeasured accompaniment from some of the instruments, including a flute (whistled by the drummer).

In our recordings, the *dhalang* is the heard to the left of center; for the most part he sings the basic melody of the piece, and contributes some gong punctuation. The *penggendhing*, at far left, plays *gender* most of the time, and also does some of the gongs. (This group is not diligent about marking the punctuation, except for the large gongs. *Kenong* is often ignored, *kethuk* is not present, and *kempul* is heard sporadically. Listen for "jir" in the *penggendhing*'s part—that's the *kempul*.) The drummer and male chorus (and sometime flutist) is at far right.

5. Dhandhanggula

A choral *macapat*, sung in *slendro*. The lyrics concern Dutch presence in Indonesia during the colonial era. These choral *macapat*, common in *jembrung* and in some other village music of Java and Madura, have no counterpart in the standard *wayang* and *gamelan* music of Central Java.

6. Uler Kambang

A very popular *gendhing* (of the *jineman* class) from the standard Central Javanese repertoire. The singers begin in *slendro*; at 3:07 they switch to *pelog*. ("Of course we do *pelog*," they told us, "the *gamelan* is complete.") During pauses in the music the players make some of their standard jokes about *jembrung*, including the remark, "*keraket ning ora keton*," discussed earlier, and a proud claim that this music is "*dudu Jogja dudu Sala*," neither Yogyanese nor Solonese in style, but uniquely Banyumas.

WAYANG BANJAR & TOPENG BANJAR

Wayang: *Kresna Group*, directed by Ki Dalang Ronde. The group is based in Kab. Tapin, South Kalimantan.

Topeng: *Kesenian Wayang Kulit Asam Rimbun*, directed by Ki Dalang Diman. The group is based in Kab. Hulu Sungai Tengah, South Kalimantan.

7. Memucukane [Overture]

This astonishing, half-hour-long piece is the regular overture to any *wayang Banjar* performance. Dalang Ronde's musicians play it five or six nights a week, and they have it nailed down. Dalang Diman's group plays it somewhat more raggedly, but in what appears to be essentially the same way. (We have not compared the two

versions in detail, but in outline they are the same.) The name for the overture, *Memucukane* (roughly, "emergence"; *pucuk*, the root of the word, is the tip or first shoot of a plant), comes from Dalang Ronde. Dalang Diman reserves that term for the opening scene, after the overture; he does not have a special name for the overture.

When the overture begins, the *dalang* is in place and three puppets are clumped together in the center of the screen. These are: the *gunungan* or *kayon*, a leaf- or tree-shaped puppet that represents nature, or the world, and can serve as a mountain or other natural object when needed; the god Ismaya; and Semar, who is actually Ismaya in human form and is the clown-servant of the Pandawa brothers (the heroes of most plays). The Banjar do not have a separate puppet for Ismaya; instead, to represent him, they use the puppet that also represents Arjuna, one of the Pandawas. The Semar and Ismaya puppets represent Semar simultaneously in his divine inner (*bathin*) nature and his human outer (*lahir*) form. During the *wayang*, the spirit of Ismaya will enter the *dalang* and give him energy to perform.

The overture begins with a frenzied tinkling. This section—like nothing in Javanese *gamelan*!—is called *Lasam Sepuluh*; we were told that it is a sort of testing of the instruments. (*Sepuluh* means "ten"; it was explained that the music sweeps from high to low ten times, but we can't count it.) At 2:38 the music switches to *Ayakan Mula-mula*, also called *Ayakan Tiga Kali* (meaning that the piece is played three times; repeats at 4:34 and 6:19). At 7:56, *Liyung* begins, and at 15:25, another piece of the *ayakan* type, *Ayakan Bisik*, also called *Ayakan Miring*.

For all this time, there has been no move-

ment on the screen. A few minutes into *Ayakan Bisik*, however, the *dalang* suddenly extracts the Semar and Ismaya puppets and, holding them to his face, whispers (*bisik*) mantras to them. Eventually (during the piece called *Ambung Gunung*, "kissing the mountain [i.e., the *gunungan*]," which begins here at 21:42) he puts them aside and lifts the *gunungan*, which he begins to swing in circuits around the oil lamp. After a while, the *gunungan* is planted again, and another version of *Lasam Sepuluh* is played (beginning 25:11); Dalang Ronde called it simply *Lasam Sepuluh*, but Dalang Diman called it *Lasam Sepuluh Berirama Gong* ("with gong"—presumably meaning that it has a fixed meter, marked by gongs, instead of the free-meter swirling of the earlier version). At 27:54 there is another *lasam*, called *Lasam Tengah* or *Lasam Pindik* ("short *lasam*"), and soon thereafter (we did not get a clear indication from Dalang Ronde, but we think starting at 28:38) the *gunungan* dances for the second and final time (*Ambung Gunung Kedua*, also called *Uduk-uduk* and *Perang Cepat*).

The instruments are those of the ordinary iron village *gamelan* of the Banjar, except that here the hanging gongs are made of bronze and come from Bali. There are two seven-keyed metallophones, called *saron*, one pitched an octave higher than the other. The higher-pitched *saron* is called *paking* or *saron satu* ("saron one"); the lower-pitched is *kadiuk* or *saron dua* ("saron two"). For *wayang* music, each is played by two musicians facing each other across the instrument; the two play in the interlocking manner that in Java is called *imbal*. The *dawo* corresponds in function to the Javanese *bonang*, but instead of the *bonang*'s bossed gongs the *dawo* has

bossed keys, in two rows of five each. The *dawo* covers the same two octaves heard on the pair of *saron*. *Kanong* is a set of five bossed keys, pitched in the lower octave of the *dawo*. The player holds two hammers; the one in the right punctuates the melody with melodic tones, and thus corresponds to the *kenong* in Java, while the hammer in the left hand plays a steady offbeat on one pitch, corresponding (more or less) to the *kethuk*. In addition to the melodic instruments, there are a two-headed drum (*babun*), small cymbals clashed against a metal plate mounted on a block (*kangsi*), and the two Balinese hanging gongs, one of them the size of a Javanese *gong suwukan* and the other the size of a *kempul*. A single musician plays both *gongs*. Note that all of the melodic instruments are crowded into the range of two octaves. (In Central Java, the range of the melodic instruments, excluding *gong* and *kempul*, is typically three octaves.) The tuning is *slendro*.

In contrast to the Javanese *dhalang*, who sits calmly during the overture and has no involvement with the puppets or the music, the Banjar *dalang* is very active, singing, signalling transitions and tempo changes with a wooden hammer (*katrak*), and, in the last third, manipulating the *gunungan*. His singing is a mixture of *pantun* verses, sung in ordinary language, and lines and phrases in archaic language, which, according to Dalang Diman, no one, including the *dalang*, now understands. The *pantun* are chosen by the *dalang* from his stock of memorized verses; they are not fixed to the particular *gamelan* composition, and in another performance different *pantun* might be sung. The *dalang*'s voice, Diman said, is always hoarse: the clean (*bersih*) voice of a pop *artis* does not sound right in *wayang*.

8. Klana

Music for a *topeng* or masked dance, performed by Dalang Diman's group. The Klana dance, well known in Java, depicts a king who is beside himself with love for an absent princess. His mood swings violently from arrogance and boastful pride to tender longing for his beloved.

Dalang Diman's *gamelan* is substantially the same as Dalang Ronde's, except that instead of a single *kanong* with five bossed keys, Dalang Diman has three *kanong* with four bossed keys each. He explains that this is so all of his players will have something to play. *Topeng* music uses two drums, played with sticks, instead of *wayang* music's one hand-drum, and the *saron* are played by single players instead of two in *imbal*. The stop-and-start character of the first section of this music is rather unusual, as is the use in Dalang Diman's vocal of no words, only vocables. The music ends with an *ayakan* like the ones heard in the *wayang* overture; the players flub the ending, but would you give up this fine piece for that?

RECORDING AND PERFORMANCE DATA

Recorded using a Sony TCD-D10 Pro DAT recorder (backed up with a Denon DTR-80P DAT recorder) and a Sonosax SX-PR mixer (customized to eight in, two out). Microphones: Sennheiser MKH-40s, Neumann KM-184s, and Neumann KM-130s. All performances were commissioned for these recordings.

Tracks 1, 2, 3. Sekaha Sekar Karya, directed by Dalang Amak Puri. *Dalang*: Amak Puri [=Kamarudin]. *Suling*: Amak Anom [=Ari]. *Kendang wadon*: Sahli. *Kendang lanang*: Salim. *Rincik*: Mahrip. *Kenot*: Kusmayadi. *Kajar*: Norma. *Gong*: Sarman Effendi. Recorded on the veranda of the *dalang*'s house in Kampung Masoran, Ds. [Desa] Aik Bukak, Kec. [Kecamatan] Batukliang, Kab. [Kabupaten] Lombok Tengah, Pulau Lombok, Prop. [Propinsi] Nusa Tenggara Barat, on 8/9 December 1996. The group is based in Ds. Aik Bukak.

Tracks 4, 5, 6. Grup Jemblung Sari Budaya, directed by Mad Yusup. *Dhalang*: Mad Yusup. *Pengendhang*: Talim (Mad Surti). *Penggendhing*: Mad Wirana. *Pesindhen*: Tumini. Recorded in a hotel room in Karanganyar, Kab. Kebumen, Prop. Jawa Tengah, on 11/12 December 1996. The group is based in Dusun Bayawulung, Ds. Gebangsari, Kec. Tambak, Kab. Banyumas, Prop. Jawa Tengah.

Track 7. Kresna Group, directed by Ki Dalang Ronde. *Dalang*: Ronde. *Babun*: Mursid. *Saron 1*: Lubir and Milan. *Saron 2*: Samsi and Adjam. *Dawo*: Suntai. *Kanong*: Sarkani. *Kangsi*: Barkuni. *Gong*: Mistur. Recorded in a brick-making shed without walls in Ds. Pulau Pinang Induk, Kec.

Binuang, Kab. Tapin, Prop. Kalimantan Selatan, on 22 August 1996. The group is based in Ds. Pulau Pinang Induk.

Track 8. Kesenian Wayang Kulit Asam Rimbun, directed by Ki Dalang Diman. *Dalang* and vocal: Diman. *Babun*: Sadere. *Saron 1*: Rasmi. *Saron 2*: Tohalus. *Dawo*: Sapawi. *Kanong*: Sopiani, Radean, and Jumrani. *Kangsi*: Rupansyah. Recorded outdoors in Ds. Pantai Hambawang Timur, Kec. Labuan Amas Selatan, Kab. Hulu Sungai Tengah, Prop. Kalimantan Selatan, on 20 August 1996. The group is based in Ds. Pantai Hambawang Timur.

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CREDITS

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 Back cover photographs (clockwise from upper right): Dalang H. Lalu Nasib (Lombok); Dalang Amak Puri playing the *suling* (Lombok); and Dalang Ronde with *gunungan* (Banjarmasin)
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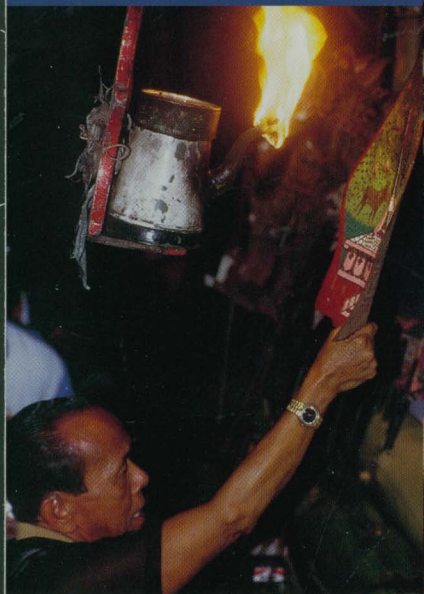
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MUSIC OF INDONESIA, VOL. 14: Lombok, Kalimantan, Banyumas: Little-known Forms of Gamelan and Wayang

Liner note supplement 07/04/2008

Recorded, edited, and annotated by Philip Yampolsky. 74 minutes. SWF 40441 (1997)

Track list

1. Overture and beginning of opening scene
2. Laju
3. Rangsang
4. Sekar Gadung naik Cikoa
5. Dhandhinggula
6. Uler Kambang
7. Memucukane [overture]
8. Klana

What is a gamelan? — by Philip Yampolsky (revised 1998)

Two problems with the definition of gamelan in volume 14 have become apparent since the album's publication. Here is the definition as it appears there:

Old version: Our proposed definition has two components: instrumentation and musical organization. Regarding instrumentation, we suggest that gamelan be reserved for ensembles that include (1) hanging gongs or substitutes for them, and (2) melodic metallophones, either in the form of keyed metallophones or a set of bossed gongs (whether played by a single musician or apportioned to several). Regarding musical organization, we suggest that for an ensemble to be called a gamelan its music must have three features, or, if you will, "strata": (1) a basic melody, (2) a recurring pattern of "gong punctuation" marking repetitions and internal segmentation (if any) of the basic melody, and (3) elaboration of the basic melody, usually moving at a faster pace (rhythmic density) than the melody it elaborates. Other instruments and musical principles may also be present, but without the ones just listed, the ensemble should not, we suggest, be called a gamelan.

The first problem concerns the second half of the instrumentation criterion. The melodic metallophones need not be either keyed metallophones or bossed gong-sets: many gamelan contain both forms.

I should also point out that there is an apparent (but not a real) lack of economy in this criterion. So far as I know, among Indonesian ensembles that meet the definition's requirements regarding musical organization and the presence of hanging gongs and melodic metallophones, there is none that does not contain melodic keyed metallophones. Melodic gong-chimes are often also present, but, strictly speaking, the definition doesn't need them. On the other hand, it is easy to imagine an ensemble that would meet the definition's other criteria but not contain keyed metallophones: a gong-row and a shawm playing contrasting versions of the same melody would do the trick (provided hanging gongs were also present). Moreover, to stipulate only keyed metallophones is to obscure, unnecessarily, the similarity of Indonesian gamelan to



mainland Southeast Asian ensembles that match gamelan in other respects but have no keyed metallophones (or had none until comparatively recently). It seems wiser to make our definition allow for the possibility of a gamelan with a gong-row but no keyed metallophones.

The second problem with the published definition lies in the third sentence, which is too restrictive, applying nicely to Javanese and Balinese ensembles but less readily to the Banjar gamelan. In the music of gamelan Banjar—for example, in much of track 7 and the second half of track 8 in volume 14—it is sometimes difficult to distinguish basic melody from elaboration. Using terms from Java we might say that in such cases the music seems to involve rapid, Sundanese-style saron imbal over the kind of melodic abstraction (based on destination tones) that in Central Java is played by kenong in Srepegan or by bonang using the gembyang technique. This is still a stratified ensemble, but the stratification does not always follow the single model outlined in the published definition.

Here, then, is a revised version of the whole definition, intended to resolve both of the problems discussed above. The changes affect only the second and third sentences of the old version; the first and last sentences are the same in both versions.

New version--Our proposed definition has two components: instrumentation and musical organization. Regarding instrumentation, we suggest that gamelan be reserved for ensembles that include (1) hanging gongs or substitutes for them, and (2) melodic metallophones, in the form of keyed metallophones or a set of bossed gongs, or both. (The gong-chime may be played by a single musician or apportioned to several.) Regarding musical organization, we suggest that for an ensemble to be called a gamelan its music must typically (though not necessarily in every passage) contain (1) at least two simultaneous melodic lines, related in content but of contrasting musical character (for example: a "full" melody and its abstraction; or a comparatively simple melody and a more complex elaboration based on it), and (2) a recurring pattern of "gong punctuation" marking repetitions and internal segmentation (if any) of the melodic lines. Other instruments and musical principles may also be present, but without the ones just listed the ensemble should not, we suggest, be called a gamelan.

These revisions necessitate further changes in the next two paragraphs. In both there are references to a level or stratum of "melodic elaboration"; this level or stratum is what has been reformulated above as "simultaneous contrasting but related melodies."

Corrections to the Liner Notes

1. On page 25 of the printed booklet, right-hand column, we remark that the overall melodic range of the gamelan Banjar is only two octaves, whereas "in Central Java, the range of the melodic instruments, excluding gong and kempul, is typically three octaves." In fact, the range of the melodic instruments in the Central Javanese gamelan (from slenthem to saron panerus) is four octaves.

2. On page 6 of the printed booklet, right column, first complete paragraph, a word is omitted. The second parenthesis in the second sentence of that paragraph should read: "into Lombok and South Kalimantan, for example, or the transmigrant communities mentioned earlier." "Or" was omitted in the printed version.

MUSIC OF INDONESIA, VOL. 14: Lombok, Kalimantan, Banyumas: Little-known Forms of Gamelan and Wayang

Recorded and compiled by Philip Yampolsky. 29-page booklet. 74 minutes. SFW 40441 (1997)

This file provides transcriptions of the Banyumas and Banjar texts sung in Volume 14 of the 20-volume *Music of Indonesia* series published by Smithsonian Folkways Recordings, as well as a revised and expanded selected Bibliography and Discography with suggestions for Further Reading and Listening.

We regret that there was not time during our fieldwork to transcribe the Sasak text of track 1.

JEMBLUNG

-- *Texts of tracks 4–6 were transcribed by I. M. Harjito and Tinuk Yampolsky.*

4. Sekar Gadung naik Cikoa

Pengendhang: ...Gamelan lagi dilaras, Mad, gamelan kraton ya, Yogyaning laras.

Penggendhing: Gamelan dilaras kok kaya sapi.

Pengendhang: Ya ngerti gamelan kraton.

Pesindhen and gerong [stanza form: Salisir]:

Parabe sang mara bangun
Sepat domba kali Oya
Aja dolan lan wong priya
Gurameh nora prasaja

Garwa sang sindura prabu
Wicara mawa karuna [*standard text: karana*]
Aja dolan lan wanita
Tan nyata asring katarka

Pesindhen [text type: Wangsalan]:

Rujak angka rujake para sarjana
Aja nguya dimen restari widada
 [*standard text: aja ngaya dimen lestari widada*]
Ya mas
[...] raras tejamaya

Pesindhen and gerong [stanza form: Kinanthi]:

Nalikanira ing dalu
Wong agung mangsah semedi
Sirep kang bala wanara
Sadaya wus sami guling
Nadyan ari sudarsana

Pengendhang: [...] yalah
Penggendhing: Gamelan diwaregi ya [...]
Pengendhang: Iyalah, gamelan gamelan urip

Pesindhen [form: Andhegan (musical interruption or interjection)]:
Ya bapak

Pengendhang: [...]
Dhalang: [...]

Pesindhen [still in the andhegan]:
Bapakku dhewe

Pesindhen [continuing with the last line of the Kinanthi stanza]:
Wus dangu nggenira guling

Dhalang [song/text type: Suluk]:
Lengleng ramyaning kang
Sasongka kumenyar, ooo
Mangrengga rukming puri, ooo
Mangkin tanpa siring
Aleb niking omah
Mas sing urubing langit, ooo [*standard text: Mas lir murubing langit*]
Takwan sarwa manik, ooo

Dhalang: Elho, lali sapandurat kados penjenenganipun kakang patih Abu Sadat.
Penggendhing: Inggih, inggih....

5. Dhandhanggula

Note: the standard pattern for the *dhandhanggula* stanza form is: 10i 10a 8e 7u 9i 7a 6u 8a 12i 7a (that is: the first line has ten syllables, and the final vowel is *i*; the second line has ten syllables, and the final vowel is *a*; and so forth). The verse sung here fits the form exactly, aside from choral interjections and the semantically insignificant addition of a preliminary vowel in the last line.

Duk samana kita wus ngalami
Urip aning jaman penjajahan
Abot banget sesanggane
Bongso kita sadarum
Suma wana para pamimpin
Samiya mbudidaya
Tanapi anggayuh
Waluyaning nuswantara
Uwal sangking cengkramaning bongso Landi
(A)ngesti mring kamardikan

Dhalang: Kacarita bidal maut saking ngarsanipun Sri Sultan Said ngablas parta....

6. Uler Kambang

Dhalang: ...Alon-alonan rampai ta wau.

Pesindhen:

Sun pepuji dadya satria sejati
Isa gawe tata raharjaneng nagri
Aja lali lho kowe elinga karo suci bapak
Rina wengi rina wengi
Den pepetri

Pengendhang: Dipithet kenonge ya Mad.

Penggendhing: Dipithet ya mbijig.

Dhalang: Ana kenong-kenong mbijig.

Penggendhing: Kenong urip dipithet.

Pesindhen:

Mrih lestari amayu suka basuki

Kinclong alah kinclong kinclong guayane
Moblom mas mas, dasar moblom
Mencorong ketok cahyane
Rama, dasar dadi senopati

Dadya senopati suka trangginas mrantasi
Bisa gawe tata tentreming sasami

[change to pelog]

Gerong [=pengendhang]:

Mrantas mila [lenteng?]

Pesindhen [overlapping gerong at start]:

Ora pati ayu
Nanging migunani
Lha wong agung [...] mawa bapak
Bapak sunthut ambesengut gandes luwes wicarane

Pengendhang: [...] rong pangkon ya dithuthuk kabeh ning gentenan ya mung anu gamelane
kraton ya.

Dhalang: Lha iya lah.

Pengendhang: Keraket ning ora keton, e piye Mad?

Penggendhing: Kraton Jogja.

Dhalang: Dudu Jogja dudu Sala.

Pengendhang: Dudu Jogja dudu Sala iya, anu, keraket ora keton.

Pesindhen:

Raru mangsa

Pengendhang: Jan bejane sing kagungan [...]

Dhalang: Lha iya lah.

Pesindhen:

Panusule

Dhalang: Siter apa kuwi Mad?

Pengendhang: [...] nembang meneng-meneng.

Pesindhen:

Magut yada

Pengendhang: Jan olehe nembang methethek kaya tumpeng [...]

Pesindhen:

Raru raru mangsa

Manungsa ing magut yuda

Brambang sak sen lima berjuang mbela nagara

Brambang sak sen telu berjuang dimen bersatu

Rama

[...]

Lampu tintirane wus bacut manjing tresnane

Ora butuh godong kayu, butuhku slamet rahayu

Dhalang: Kacarita ta rekiyana Patih Abu Sadat kersa andhawuhaken dhateng sadaya....

WAYANG BANJAR

-- Texts transcribed by Philip Yampolsky in consultation with Dalang Ronde.

7. Memucukane

Lasam Sepuluh

Mayar kambang sinambaran

Pudung maraping bandrangan

Saya wiratan dewe loro rikma panjang

Tarabang burung malipir gunung

Pudung maraping bandrangan

Mambu ganggongan manis rikma panjang

Mantap pilis rikma panjang

Ganggong manis rikma panjang

Dewe loro rikma panjang

Mantap pilis sinambaran

Radin

Liyung

Pipilis bagus sariku dana wiman

Sampai hati jua nang herang manis lawan badanku

Ayakan Miring

Sampai hati jua nang herang manis lawan badanku

Pipilis bagus sariku dana wiman

Kumbang waning tawang dewe loro rikma panjang

Ambung Gunung

Tinggilahnya malam purun lanyu banar tinggi malam

Bulan jua semurup tampaknya bagus bintang tinggalam

Parnah kucoba melupa diriku tak mau lupa

Lupa jua sabantar kurasa bauntungae di waktu tidur

Lasam Sepuluh

Pudung maraping bandrangan

Saya wiratan dewe loro rikma panjang

Saya wiratan

Tarabang burung malipir gunung

Pudung maraping bandrangan

Mambu ganggongan manis rikma panjang

Mantap pilis sinambaran

Ganggong manis rikma panjang

Dewe loro rikma panjang

Mantap pilis sinambaran

Lasam Tengah [= Lasam Pindik]

Sigratan balatan paningal lalambungan tata
Gilang-gilang sampun yoda
Putus perang sijaga-jaga
[not sung, but understood: Burung merpati] terbang sakawan
Terbang sakawan tampaknya bagus kian kamari

Ambung Gunung Kedua

Andaikata teman balahan jiwa hilang di nagri
Saputar alam kurasa bauntungae susah pang diganti

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- Chapter 3 on Banyumas.

Further Listening

For a fine introduction to Javanese *wayang*, listen to Eigen Wijs EW 9523. (A transcription and translation, by Bernard Arps, of the entire play has been announced for publication by the Department of Languages and Cultures of South-East Asia and Oceania of the University of Leiden, in the series *Semaian*, under the title *Tall tree, nest of the wind*.) For Balinese *wayang* music: King KICC 5156 and Buda 92603-2 (which also has *gambuh*). An excellent new *gambuh* CD, issued after the first edition of the present album was published and hence not discussed in the commentary, has been published by Wayne Vitale (Vital Records 501).

Listeners interested in *jemblung* should not miss Pan 2048, which contains *jemblung* from Tambak, recorded in 1983; the man Rahayu Supanggah recommended to us, the late Pak Tembong, is heard in this album. One gets a clearer idea of the language and acting of *jemblung* from Pan 2048 than from our recordings here. The album also includes fascinating examples of other village traditions that are related to *jemblung*. Another example of one of those traditions, Madurese *memaca*, is on Ode 1381. When our album was issued in 1997, the only other published *wayang Sasak* recordings were on Bärenreiter BM30SL 2560, an out-of-print LP. Since then, two CDs that include *wayang Sasak* music have been issued: Auvidis/Unesco D 8272, and IAS 6. Other genres from Lombok may be heard on King KICC 5198 (including an imitation *gamelan* using tuned drums) and King KICC 5178 (a genre of popular music).

Panji in Lombok I & II. 2 LP. Bärenreiter-Musicaphon BM30SL 2560 and 2564.
Anthologie de la musique de Bali IV: traditions savantes. 2 CD. Buda 92603-2.
Déwa Ruci: een Javaans schimmenspel. 3 CD. Eigen Wijs EW 9523.

Gender Wayang of Sukawati Village. CD. King KICC 5156.
Cilokaq music of Lombok. CD. King KICC 5178.
The music of Lombok. CD. King KICC 5198.
Music of Madura. CD. Ode 1381.
Jemblung and related narrative traditions of Java. CD. Pan 2048 CD.
Music of the gambuh theater. CD. Vital Records 501.
Be not afraid to strike the gong: the music of Lombok. CD. Indonesian Arts Society
[Melbourne] IAS 6.
Balinese music of Lombok. CD. Auvidis/Unesco D 8272.