

Smithsonian Folkways

FROM KUNO TO KEBYAR: BALINESE GAMELAN ANGKLUNG



SFW CD 50411
FROM KUNO TO KEBYAR:
BALINESE GAMELAN ANGKLUNG

This CD is the first devoted exclusively to *gamelan angklung*, the ancient and ubiquitous Balinese ensemble that plays in religious processions, at temple and cremation ceremonies and for dance theater performances. It presents music played by seven of the finest ensembles of the 1960s from north and south Bali. Recorded and annotated by Ruby Ornstein, these compositions range from *kuno* to *kebyar*—from traditional ceremonial music to *angklung* versions of virtuoso *kebyar* music. 73 minutes. Extensive notes, include photos and glossary.



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FROM KUNO TO KEBYAR: BALINESE GAMELAN ANGKLUNG

Recorded and annotated by Ruby Ornstein

1. **Sekar Muncerat** – Samban village 5:47
2. **Tujang Biru** – Mas village 1:28
3. **Galang Kangin** – Peliatan village (Banjar Tengah) 2:59
4. **Kutri** – Sayan village 2:59
5. **Godeg Miring** – Mas village 3:41
6. **Tabuh Telu Liko** – Mas village 3:46
7. **Lambatan Galang Kangin** – Ketewel village 12:52
8. **Gambangan** – Sayan village 3:35
9. **Sayambara** – Padangtegal village 9:23
10. **Tabuh Telu Gegineman** – Sayan village 6:08
11. **Lagu No. 3** – Jineng Dalem Selatan village 5:09
12. **Gambangan** – Ketewel village 4:18
13. **Hujan Mas** – Ketewel village 11:00

INTRODUCTION

Gamelan angklung is one of the most unassuming of more than 20 types of Balinese gamelan. Its instruments are the smallest, and its scale has the fewest notes (four). Because it is so modest in size and is played in the background during ritual occasions, it is often unnoticed. Though it is ubiquitous in Bali, it has received little serious attention elsewhere.

This *gamelan angklung* music was recorded between 1964 and 1966 and includes a range of styles from South and North Bali. It presents a slice of Balinese musical life during the 1960s when the island was still rather isolated; there were few visitors, and most stayed for only a few days. (Figure 1)



Figure 1: The gamelan angklung of Mas village in South Bali

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Gamelan angklung, like all Balinese music, is played out of doors. Its traditional role is to provide music during temple ceremonies and rites for the dead. This ceremonial music is called *kuno*, meaning old or of ancient origin.

By the 1960s *gamelan angklung* repertoire had expanded to include a surprising variety of musical styles. Some pieces were newly composed, and some were borrowed and re-orchestrated. Others seemed traditional because the music either suggested the style of or incorporated elements of an old ceremonial repertoire belonging to the *gamelan gong*. Known as *gending lelambatan*, these *gamelan gong* pieces are slow, stately, and long, and they feature the *trompong*, a single row of 10 tuned gong kettles, as the solo melodic instrument. Still other pieces combined elements of traditional and *kebyar* styles. Finally, the *gamelan angklung* sometimes substituted for the ensembles that ordinarily accompanied *topéng* (masked dance drama) and *kebyar* and *légong* dance performances.

As the recording demonstrates, this music is elegant, delightful, and more complex than first meets the ear. *Gamelan angklung* is a jewel in the crown of Balinese music.

GEOGRAPHY

Bali is the most celebrated of the 6,000 or so inhabited islands of the Indonesian Archipelago, the largest island group in the world. These volcanic islands, numbering more than 17,000, straddle the equator for more than 3,000 miles from the Indian Ocean eastward to the Pacific Ocean. Today united as the Southeast Asian nation of Indonesia, this island group was known for centuries in the West as the fabled East Indies.

Bali lies between Java to the west and Lombok to the east, and is separated from Java by a shallow strait that is only about a mile wide. It is small (only 88 miles from west to east and 54 miles from north to south), with a population in excess of 3.5 million people. A range of volcanic mountains divides north

from south. Mountain streams cut ravines on both north and south slopes. The north slope falls away precipitously toward the sea. To the south the rivers wash fertile volcanic soil down to a large alluvial flood plain. The north side of the island supports dry land agriculture. The majority of the Balinese live in the south, where they work their spectacularly beautiful terraced rice fields.

Bali's early fame was due mainly to the sheer physical beauty of the island and its people, as depicted in books and photographs that circulated in Europe and America during the first part of the twentieth century. The photographs were used in tourist brochures to advertise Bali to wealthy travelers as an island paradise well worth a detour. A closer look, however, reveals a people whose organic interweaving of religion and the arts is manifest in everyday life to an extraordinary degree. It is the opportunity to observe and learn about this unique way of life that is truly worth the detour.

CULTURAL HISTORY

Bali is the only Hindu enclave in the largest Muslim nation in the world. The Balinese call their religion Agama Hindu Bali, but their religious and cultural practices clearly reveal earlier beliefs.

Recent evidence indicates that about 7,000 years ago a group of Austronesian speakers migrated from coastal areas of what is now southern China to Taiwan and the Philippines, then throughout much of Southeast Asia, and ultimately as far as Madagascar and New Zealand. In the Philippines they split into two groups, Malay-Polynesian speakers and Formosan speakers. Some of the Malay-Polynesian group went east to Oceania, and others traveled southwest to the Malay Peninsula and the islands of the Indonesian Archipelago. They are thought to have reached western Indonesia and then Bali some 2,500–3,000 years ago. They are the first known ancestors of the Balinese.

Archeological evidence from Bali's west coast shows that these first Balinese were rice farmers, hunters,

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and fishermen. Burial practices reveal their belief in an unbroken bond between the living and the spirits of the dead. Bronze and iron artifacts found in graves there and on Bali's northeast coast indicate trade with other parts of Southeast Asia. Ceramic sherds uncovered on the northeast coast prove that trade extended as far west as India by about the first century AD. The rest of the island was less accessible because of the forbidding coastline with its coral reefs and high cliffs, the frequent storms, and the Balinese custom of claiming wrecked ships as salvage and human survivors as slaves.

The Balinese absorbed Hindu and Buddhist culture over the course of many centuries. Merchants, Buddhist pilgrims, and others on trading vessels must have brought reports of Indian and Indic rulers and their priests, who were endowed with magical powers. Hindu-Javanese dynasties were established in Central Java by the 9th century and in East Java by the 11th century. Stories about these Javanese kings and their priests, both Buddhist and Hindu, must have spread to Bali. We know that in the 10th century the Balinese prince Udayana married Princess Mahendradatta, the great granddaughter of the King of East Java, and from that time royal edicts were written in Old Javanese. Over the next few centuries the Javanese attacked and defeated Bali several times, but were unable to make it a permanent colony. It was not until 1343 that the East Javanese Majapahit Empire conquered and held the island. From then on Bali became increasingly "Javanized."

The last infusion of Hindu-Javanese culture into Bali came in the 16th century. Islam had already spread as far as the north coast of Java, gradually establishing itself first as a commercial and later as a political power. By the first quarter of the 16th century the Islamization of Java was well advanced. The Majapahit Empire, already in decline, weakened further under Muslim pressure. Some of the Javanese who chose not to accept Islam crossed the narrow strait to Bali. They were royalty and priests, as well as poets, musicians, dancers, actors, painters, and smiths, who had served the Majapahit court.

Many of these craftsmen settled near the court of Gelgel.

Until the late 17th century the kingdom of Gelgel ruled virtually all of Bali. A series of missteps and intrigues caused Gelgel to disintegrate, and eventually it splintered into nine smaller kingdoms. Rivalries among the new kings took the form often of war but always of increasingly elaborate spectacles. Lavish performances of music, dance, drama, shadow play, and poetry provided entertainment and instruction in Hindu-Javanese culture and beliefs, not only to members of the courts but to ordinary Balinese. As a result, most Balinese (except for the mountain-dwelling *Bali Aga*) were exposed to Majapahit civilization. Even today the Balinese believe that they are descendants of Majapahit and that the kings of Bali were descended from the gods and thus ruled by divine right. Their kingdoms are seen as the embodiment of Majapahit culture.

The earliest known contacts with Europeans occurred in the 16th century, but until the Dutch annexed Bali to the Dutch East Indies European influence was not very significant. The Dutch conquest of Bali started in the mid-19th century in the north. By the beginning of the 20th century the island was completely subjugated except for the two kingdoms of Badung and Klungkung. In 1906 the Raja of Badung and his wives, children, soldiers, and court, dressed in white, many carrying either a *kris* or spear, met the advancing Dutch troops and were slaughtered by Dutch gunfire. Such a ritual mass suicide is called *puputan*, meaning "conclusion" or "bringing to an end." A *puputan* is usually viewed as the only path a raja can choose when, faced with certain defeat, he believes that his world has come to an end. Local Balinese suggested a slightly different interpretation for the smaller *puputan* that occurred in 1908 in the eastern kingdom of Klungkung—a supreme act of bravery, the ultimate sacrifice of a king (Weiner 1995, 325–30). These two *puputan* ended the Balinese resistance in a spectacular manner.

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The Dutch colonial government began to collect the revenues that had previously gone to the courts, and royal patronage of the arts gradually came to an end. Certain kinds of gamelan that had been housed in palaces and lesser noble residences—*gamelan semar pegulingan* and *gamelan gong gedé*, for example—ended up in the hands of villagers or in pawnshops. Village-based orchestras, *gamelan angklung* among them, continued to thrive. At the same time a new kind of gamelan and dance called *kebyar* was invented, became wildly popular, and spread everywhere. Perhaps this new music, whose roots were in North Bali, came into being in reaction to the turmoil and chaos that accompanied colonization. If so, it illustrates how the Balinese responded to outside pressures by creating a new music whose restless style was a musical reflection of the turbulent times.

MUSIC AND SOCIETY

Bali has thousands of temples. Every family belongs to three main temples—a village temple, *pura desa*; a temple of origins or ancestors, *pura puseh*; and a temple of the dead, *pura dalem*. On a temple's *odalan*, or anniversary, which occurs every 210 days, its members organize a three-day celebration. The daytime ceremonies require prayers, rituals, the presentation of intricately made offerings, and music, most often provided by a *gamelan angklung*. In the evenings there are performances of dance, dance drama, and shadow plays.

The temple, virtually deserted during the rest of the year, suddenly comes alive with people as its *odalan* nears. For days men and women are busily engaged in the necessary preparations. The men construct altars and bamboo supports for offerings of food. They also build a temporary shrine in front of the temple for offerings to the invisible followers of the gods, who might otherwise enter the temple and eat the offerings intended for the gods themselves. Decoratively cut panels of palm leaf hang from the shrine. On either side of the temple gateway are tall bamboo poles decorated with palm leaf pendants. Ceremonial umbrellas, lances, and colorful banners

are placed at strategic locations. The shrines to the deities, located in the inner courtyard of the temple, are decorated with colorful cloths. Women and men, according to their individual skills, spend many hours preparing enormous quantities of food offerings, whose content and arrangement are prescribed.

On the morning of the first day the men slaughter and roast a pig and prepare special foods from its various parts. The fat, in particular, is used to make an offering in the shape of a tree. The priest must bless everything. Only then will the demons be placated so that the *odalan* can proceed without hindrance. The gods are requested to descend and inhabit their shrines for the duration of the festival. The *gamelan angklung* plays continuously while offerings are blessed, temple members receive blessings and holy water, and the gods are addressed. At the conclusion everyone returns home.

Just before sunset the women, having bathed and dressed in their finest clothes, return in single file to the temple. Each bears on her head a tower of beautifully prepared and artistically assembled food offerings that she and the other women and girls in her household have made. (Figure 2)



Figure 2: Women carrying offerings

Even though these offerings are purely voluntary, every household contributes in the hope that the gods will think kindly of them. The offerings are placed on the temporary bamboo altars, and

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the priest blesses them and the women who brought them.

A procession of a hundred people or more takes the shrines, now inhabited by the gods, to a nearby river or other water source for purification. It is accompanied by a *gamelan angklung*, whose instruments are eminently portable—small and light enough to be suspended on poles or carried by hand while being played. (Figure 3)



Figure 3: A *gamelan angklung* carried in a procession

When the procession returns, others are already gathering in the courtyard. It is a festive and deliberately noisy scene, a desirable form of confusion called *ramé*. The temple is crowded with men, women, and children wearing their best clothes, who have come to meet their friends and relatives, eat special foods and enjoy the evening's entertainment. The priest continues to bless and distribute holy water, and more prayers and offerings are made. Meanwhile, the *gamelan angklung* continues to play, as does the larger *gamelan gong* (or *gong kebyar*). The celebration continues for three days, after which the temple is deserted once more until the next *odalan*.

Ngabén, or rites for the dead, also requires the services of the *gamelan angklung*. Ceremonies begin in the family compound of the deceased with the ritual washing of the body. A *gamelan angklung* plays more or less continuously. On the day of the cremation *gamelan angklung*, *gamelan gong* (or *gong*

kebyar), and *gamelan gambang* play simultaneously in the family courtyard, contributing mightily to the *ramé* atmosphere. When the necessary rituals have been completed, the body is ready for cremation. It is wrapped in white cloth and lifted onto a tower, whose number of tiers depends upon the status of the deceased. The tower sits atop a platform supported by a network of bamboo poles so that it can be carried by a group of men and boys. The procession to the cremation grounds can include hundreds of people, or even more if the deceased is of noble birth. Women carrying dishes of food lead the procession, and they are followed by the *gamelan angklung*, the cremation tower, the *gamelan beleganjur* (a processional ensemble), and the extended family and villagers. The scene is appropriately *ramé*. The procession stops wherever roads intersect, and the tower is rotated three times. This is no easy task, but it is essential to prevent the soul of the deceased from returning home to haunt members of the family and to confuse the evil spirits that gather at crossroads. Since these spirits can travel only in straight lines, turning the tower is intended to keep them from following the procession.

At the cremation grounds *gamelan angklung* and the other ensembles play while the cremation platform that holds the body is set on fire. Afterwards, the ashes are collected in a young coconut. On the same day, or on another auspicious day, the *gamelan angklung* leads a procession that brings the ashes to the sea. Still later, another ritual, *mukur*, is performed to imbue the soul with the purity it must have for reincarnation. The deceased is represented by an effigy. The *gamelan angklung* accompanies this ceremony as well.

THE MUSICAL LANDSCAPE

A gamelan, meaning a set of instruments, is traditionally owned by a village or *banjar*, a subsection of a village. The gamelan musicians are organized as a club, or *sekaha*. Members pay dues, and strict rules govern rehearsals, distribution of earnings, and assessment of fines. Membership in more than one club is not unusual. A club is expected

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to play for an *odalan* or *ngabén* when called upon. When an *angklung* club accompanies a *topéng* dance drama or *kebyar* dance (if, for example, the village had no other gamelan and was unable to hire an outside club) the musicians will need to practice and rehearse with the dancers. The performance is very likely to include an instrumental composition or two as an introduction or as an interlude between dances. This is one way the *gamelan angklung* repertoire was extended beyond its ceremonial duties.

INSTRUMENTS

Balinese gamelan instruments are clearly related to the bronze ensembles of Java, which, in turn, are related to those of Thailand, Cambodia, Myanmar (formerly Burma), Laos, and China. An ancient form of one of the *gamelan angklung* instruments, the *réyong*, can be seen on reliefs on two 14th-century East Javanese temples – Candi Ngrimbi and Candi Penataran. (Figure 4)



Figure 4: Relief of an archaic *réyong* on Candi Penataran

The instruments of the *gamelan angklung* are: metallophones (*gangsa*, *kantilan*, and *jegogan*), tuned gong chimes (*réyong*), gongs (*kempur*, *kempli*, *kelenang*), drums (*kendang*), cymbals (*rincik*), and flutes (*suling*). All but the drums and flutes are made of bronze.

The type of metallophone used in *gamelan angklung* is the *gendér*, which has four keys suspended over individual bamboo-tube resonators that are set in a wooden case. (Figure 5)



Figure 5: *Gendér* with four keys

Each instrument spans a single octave, the *kantilan* an octave above and the *jegogan* an octave below the *gangsa*. These instruments are played by striking a bronze key with a *panggul* (wooden mallet) held in the right hand while the left hand damps the previously struck key. The traditional four-tone *angklung* ensembles on these recordings have five to seven pairs of *gangsa* and *kantilan* and two *jegogan*. The *gangsa* and *kantilan* are often referred to generically as *gangsa*.

Gamelan angklung metallophones, like those in virtually every bronze ensemble in Bali, are tuned in pairs. One of a pair, the *pengisep*, is tuned slightly higher than the other, the *pengumbang*. When the same note is struck simultaneously on both instruments of a pair, the slight difference in pitch creates beats, called *ombak* (wave). It is this paired tuning that gives Balinese gamelan music its unique, shimmering sound.

The modern *réyong* has four knobbed gong kettles set in a wooden case, spanning one octave, and is played by two musicians. Each player has two sticks. After he strikes a knob he damps it with the same stick. The striking ends of the sticks are wrapped with cotton cord. Some ensembles, like the one pictured below, have larger *réyong* with eight knobbed gong kettles spanning two octaves and requiring four players. (Figure 6)

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Figure 6: Réyong with eight knobbed gong kettles

The *réyong* that resembles the ancient instrument depicted on the Candi Penataran (see Figure 4 above) and rarely seen today, consists of two knobbed kettles attached at either end of a thick dowel.

Three gongs are used in *gamelan angklung*: the largest, a hanging gong, is the *kempur*, which marks the beginning (and end) of a phrase; a smaller horizontal gong called *kempli* or *kajar* (today known also as *tawa-tawa*) is the time beater (see Figure 6 above); the high-pitched gong called *kelenang* is played off the beat. The *kempur* is struck with a padded mallet; a cord wrapped wooden mallet is used for the *kempli* and the *kelenang*.

For the older ceremonial repertoire a pair of small two-headed conical drums (*kendang*) is used. They are struck on the larger head with a mallet, and often one drummer plays both. These drums do not lead the gamelan, and sometimes they are omitted altogether. The newer repertoire requires larger *kendang* played by two drummers, who lead the ensemble. (Figure 7)



Figure 7: A pair of large drums, Sayan village, South Bali

An important rhythmic instrument is the *rincik*—two or more upturned cymbals attached to a wooden base, struck by two cymbals held in the player's hands. The *rincik* reinforces key rhythmic accents and adds metallic sparkle to the overall sound. One or more *suling*, end-blown bamboo flutes, are the only improvising instruments.

The *angklung*, the instrument from which the ensemble takes its name, is a set of four bamboo rattles, each played by one musician. (Figure 8)



Figure 8: The angklung, Sayan village, South Bali

An *angklung* is constructed of three or four hollow bamboo tubes of various lengths tuned to the same pitch in adjacent octaves. Each tube is set in an individual slot in a frame. There is one *angklung* for each note of the scale. The instrument is played by being shaken. Today it is all but obsolete, surviving only in a few villages in eastern Bali and in the South Balinese village of Sayan, where the *sekaha* organized by Colin McPhee still exists (McPhee 1947, 212–20; 1966, Illustrations 62–64).

ANGKLUNG SCALE

Today the *saih angklung*, or *angklung* scale, is often referred to as “four-tone *sléndro*” because its pattern of intervals resembles that of the five-tone *sléndro* scale. The Balinese names for the four scale tones are *ndéng*, *ndung*, *ndang*, *nding*. The scale can be approximated as: A flat, B flat, C, E flat, but entirely characteristic of Balinese tuning practice, the actual pitches of the scale vary from gamelan to gamelan. *Sléndro* tuning is said to suggest sadness, and therefore *gamelan angklung* is thought to be

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especially appropriate for cremations and other rituals for the dead.

ANGKLUNG IN NORTH BALI

That is precisely the beauty and wonder of the Balinese and their entire artistic expression, that everything lives, is changed, is developed and doesn't remain ...traditional... (Rhodius 1964, 379–80; trans. Ruby Ornstein)

So wrote the German painter Walter Spies, who lived in Bali during the 1930s, about the *gamelan angklung* in North Bali. And indeed there was a radical change, which was well under way in the 1930s when Spies wrote these words. Perhaps it came from a desire to imitate more closely the exuberant, brilliant *kebyar* style on *angklung* instruments. In any case, the four-tone *angklung* scale was extended to five, the size of the instruments increased and the repertoire expanded (Ornstein 1971b, 78–80). The North Balinese *angklung* orchestra now had a complete five-tone *sléndro* scale. The Balinese names for these notes are *ndéng*, *ndung*, *ndang*, *nding*, *ndong*. The scale can be approximated as: A flat, B flat, C, E flat, F. The *gangs*a have not five keys but seven and sometimes more. (Figures 9 and 15)

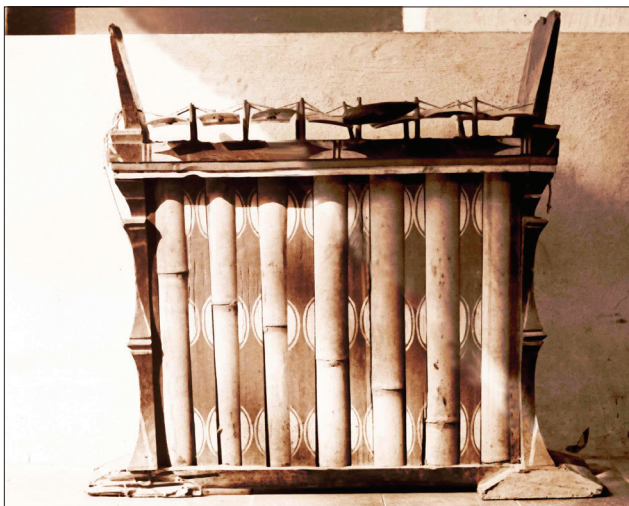


Figure 9: A seven-keyed gangs, Ketewel village, North Bali

The *réyong* has not four nor eight but 12 kettles. (Figure 10)



Figure 10: A North Balinese *réyong*, Ketewel village, North Bali

A *kempli* is used as a time beater. (Figure 11)



Figure 11: A kempli, Jineng Dalem Selatan village, North Bali

The hanging gong is often replaced by a *kempliyung*, which consists of two bronze slabs suspended over a hollow wooden box containing an earthenware jug as a resonator. The keys differ slightly in pitch so as to produce beats when struck with a two-pronged mallet; the resulting sound is indeed gonglike. (Figure 12)

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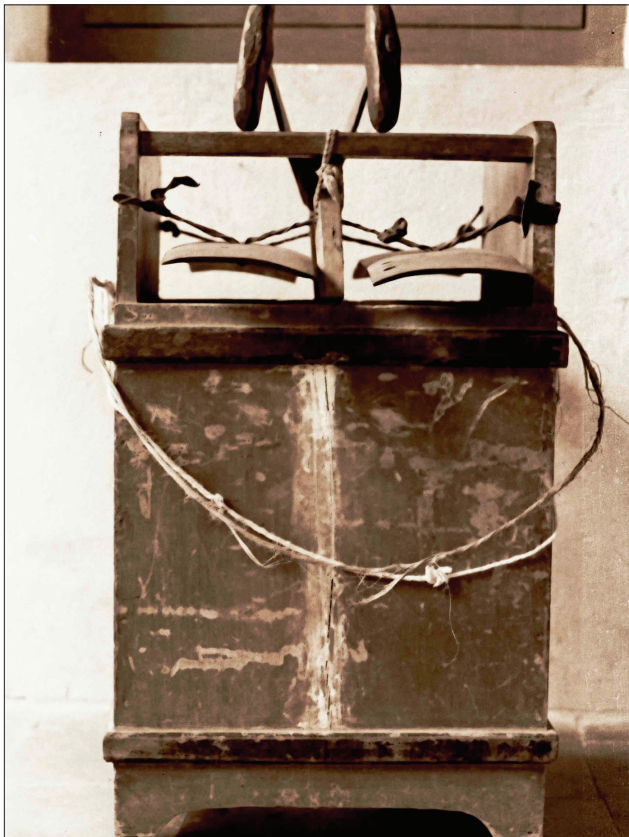


Figure 12: The kempiyung, Jineng Dalem Selatan village, North Bali

The *kempiyung* is sometimes reinforced by a 12-keyed metallophone, also struck with a two-pronged mallet. (Figure 13)

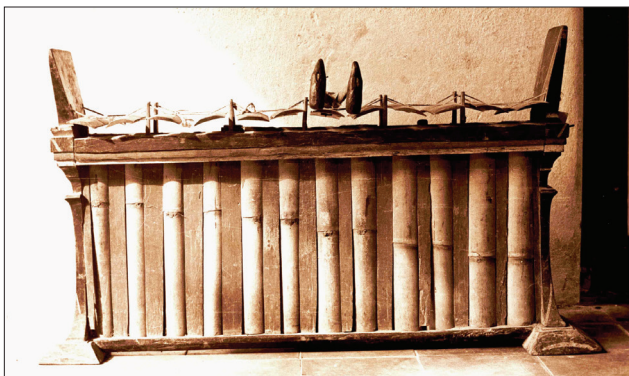


Figure 13: The 12-keyed metallophone, Jineng Dalem Selatan village, North Bali

Céngcéng, or cymbals, are like *rincik* but larger. (Figure 14)



Figure 14: *Céngcéng* (at the left), Jineng Dalem Selatan village, North Bali

In North Bali the *kendang* are about the same size as those in a *légong* ensemble, and they always lead the orchestra. (Figure 15)



Figure 15: A pair of *kendang*, with a 10-keyed lead *gangs*a, Jineng Dalem Selatan village, North Bali

The *suling* frequently plays a prominent role, and there may be as many as three players. Listeners to the recordings on tracks 7, 11, 12, and 13, will notice the stylistic sophistication, unusual intonation, and very rich tone of the North Balinese *suling*, in contrast to the less elaborate style and more ethereal sound of its southern counterpart. (Figures 16 and 17)

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Figure 16: Suling, Jineng Dalem Selatan village, North Bali



Figure 17: Suling players, Jineng Dalem Selatan village, North Bali

ABOUT ANGKLUNG MUSIC

Traditional gamelan music is often described in the West as cyclical. It resembles the Western ostinato form in the sense that a melody is played and repeated, with or without variations. *Angklung* music usually follows this pattern, but it is easy to find

exceptions. Some compositions consist of a single long melody that is played once. Others have two or more movements. When a melody is played only once, the *kempur* or the *kempiyung*, which marks the phrase or *gongan*, may not be heard until the very end. When a melody is repeated, the first note of each repetition of the *gongan*, which is also the last note of the previous one, is punctuated by the *kempur* or the *kempiyung*. A multi-movement piece may have regular gong patterns that are unique to it. Thus, *angklung* music is characterized by considerable variation in structure and, therefore, in the gong punctuation that helps to define its form. The number of beats in a *gongan* varies widely, and *angklung* music is notable for its asymmetry. The intentional loss or addition of a beat or half a beat is characteristic. Examples of added beats can be heard on tracks 1, 3, and 4.

The lowest-pitched metallophones, a pair of *jegogan*, play at widely spaced temporal intervals. This is so even in more modern compositions where the *jegogan* part is melodically and rhythmically more complex. Then come the *gangsra* at the next octave and the *kantilan* at the highest octave, both typically playing eight notes to each beat. The musical texture thickens with the addition of the *réyong*, which plays *kotékan*—a ubiquitous technique that is used to ornament the melody. *Kotékan* consists of two syncopated, interlocking parts that combine to yield a melodic and rhythmic unit whose components are repeated or changed according to the melodic contour they embellish. The *gangsra* sometimes play in unison and octaves; at other times they play *kotékan* along with the *réyong*. At the uppermost end of the gamelan's range, the *suling* add intricate, rhythmically free improvisations of the melody.

Some compositions have names, but the musicians usually don't know a piece by its name. Thus the lead *gangsra* player is truly indispensable; he is responsible for remembering every melody, and his introductory solo identifies the composition for the musicians.

These recordings are a sampling of *angklung* music of the 1960s from *kuno* to *kebyar*. Traditional (*kuno*)

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angklung music, which is reserved for temple ceremonies and rites for the dead, can be heard on tracks 1, 2, 3, and 4. The compositions heard on Tracks 5, 6, and 7 are also reserved for these occasions, but suggest or appropriate elements of *gamelan gong* repertoire or combine more than one style. Tracks 8–13 offer examples of the style called *angklung kebyar*. Compositions on tracks 8–11 may be played at temple ceremonies, but they are appropriate for an audience as well, whereas tracks 12 and 13 are clearly intended for an audience.

This music is called *angklung kebyar* because the compositions are modeled on the *kebyar* style. *Kebyar* means the bursting open of a flower, or, less poetically, the flare of a match. As played by the large *gamelan gong kebyar*, the music is electrifying, kaleidoscopic, and virtuoso. It is characterized by abrupt changes in mood, tempo, melody, dynamic level, orchestration, and instrumental techniques. *Angklung kebyar* is *kebyar* in miniature.

MAKING THE RECORDINGS

I first encountered Balinese gamelan music at UCLA's Institute of Ethnomusicology, and I was enchanted. I was also very fortunate: My mentor was Mantle Hood, the founding Director of the Institute and an inspiring teacher; I had the opportunity to study with Colin McPhee, the Canadian composer who lived in Bali in the 1930s and wrote the definitive book on gamelan music (1966); my gamelan instructors were two master musicians, Cokorda Mas and Wayan Gandera, from Ubud and Peliatan villages, respectively. It would be impossible to overstate the generosity with which all four of these men welcomed me into this exquisite musical world.

In Bali I continued to study with Gandera, but I began to spend more and more time with his father, Madé Lebah. He had been McPhee's friend and teacher, and he became mine as well. Lebah was a gentle man of infinite patience and splendid character. His deep knowledge of gamelan extended far beyond the boundaries both of his province and of the music he himself performed, embracing every

important category of classical gamelan music. He had a prodigious talent, phenomenal musical memory, and his reputation among musicians was stellar. Unlike most Balinese of his generation, Lebah loved to travel and therefore knew many musicians, even in remote villages. The *gamelan angklung* on this recording are seven of the finest groups active in the 1960s, chosen by Lebah for their stunning virtuosity and the beauty of their compositions. I selected the pieces on this CD from well over one hundred compositions that I recorded.

The recordings were made when everyday life in Bali was not very different on the surface from life in the decades before. There was no electricity, running water, or telephone service in the villages. Travel was slow and difficult, and there were no hotels outside the capital city of Den Pasar. Some villages could be reached only by walking across *sawah* (rice fields) or through forests, even if the first part of the trip was made by car or bus.

The Balinese assumed that, because I was a woman, I had come to study dance. When I asked to come and listen to music, I was met with astonishment. When I said that I had come to Bali to study gamelan I was met with disbelief. Indeed, I was the first woman to do so.

The musicians were not typically "professionals." Most were farmers whose days were spent in the *sawah*. They presented me with a flood of compositions, one after another, almost without pause. The musicians never seemed to tire, and some clubs had very large repertoires. The club in Mas village, for example, knew nearly fifty compositions, ranging in style from *kuno* to *kebyar*.

Recording sessions were scheduled during the afternoon when it was too hot to work in the *sawah*. Problems occurred—it began to rain, or the tapes were faulty, or the batteries were not fully charged. (I used a portable *Uher 4000 Report S* tape recorder with mercury batteries that had to be recharged from a car battery, which itself needed periodic recharging.) Sometimes the musicians couldn't come.

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Exact time was not nearly as important to a Balinese as to a westerner, and in those days few Balinese owned a wristwatch or a clock. If the club didn't show up, that was sufficient notice of a cancellation. It was understood that, had they been able, they would have come. And, of course, I could not call ahead to confirm.

The making of a recording was a spectacle that attracted large crowds of all ages. These are field recordings that were made outdoors and include various ambient sounds—people talking, dogs barking, and the like. No matter how long a session lasted, the players never complained. I could not, however, persuade them to move to a location other than the one they had chosen, or even to change their customary positions within the gamelan, for the sake of better sound.

When the session was finished, I played back what I had recorded. The musicians were speechless. In the 1960s radios were uncommon, and films were shown outdoors using a portable generator, and only very occasionally. So to hear music that they had just performed now played back by a machine was to them miraculous. For me the opposite was true; it was the live performance that held me spellbound.

For a Balinese, playing gamelan is a pleasure and a contribution to the community, but fundamentally it is a religious offering. Music is an integral part of the expression of religion in a way that seems extraordinary only to outsiders. Indeed, the Balinese language has no word for “art” or “artist.” In the words of composer Nyoman Astita, [Balinese arts] “will be preserved by their context” (Heimark 2003, 153).

THE MUSIC (TRACK NOTES)

1. SEKAR MUNCERAT

Samban village

“Sekar Muncerat” (*sekar*: flower, *muncerat*: a spring) is a traditional piece played for temple ceremonies. Typically, the orchestra is situated in the middle

courtyard along with a *gamelan gong*. The two groups play different compositions simultaneously while offerings are presented and rituals are performed. The larger *gamelan gong* overwhelms the *angklung* so that it is virtually impossible to hear its delicate sound. It doesn't matter because no one is listening but the gods, who presumably can sort out the two musical offerings. Presented on this track is *angklung* alone, as the gods might hear it, and it is a lovely and rather complicated piece.

Two of the four “movements” or sections begin with a brief solo introduction, called the *pengawit*, a form that is borrowed from the *gamelan gong*. *Angklung* musicians seldom recognize a composition by name. Indeed, a fair number of pieces have none, so the *pengawit* is essential to remind the musicians of what is to be played. This first *pengawit* almost immediately reveals *angklung*'s penchant for dropping or, in this case, adding half beats [for the first time at 00:07]. The entire ensemble repeats the *pengawit*, which ends with a brief rhythmic flourish on the *kendang*. A second *pengawit* leads to the *pengawak* [00:50], which is a 56-beat melody played once by the entire gamelan. It ends with a stroke of the *kempur* and another brief rhythmic flourish by the *kendang*. The musicians referred to this movement as a *pengawak*, the name typically given to the first movement of a two-movement composition. In fact, the structure of this one has little to do with the traditional *pengawak* form.

The third section is the *pengiwan*, a variation of the *pengawak*, played considerably faster. The deep tones of the *jegogan* are complemented by *suling*, which play without pause, and by *gangsa*, *kantilan*, and *réyong*, all playing *kotékan*.

After a brief pause, we hear the *pengaras*, the introduction to the final section, the *pengecet* [03:55]. It is a fast, 12-beat ostinato repeated several times. Beginning with the fourth repetition and in each succeeding one we hear a triplet variation of the first part of the melody [04:49]. This is truly startling because triplet patterns are all but unknown in traditional gamelan music. They are easy to spot here since all

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the instruments, including the *suling*, play in unison and octaves.

2. TUJANG BIRU

Mas village

In sharp contrast to the intricacies of the previous piece, “Tujang Biru” (“Blue Flower”) is a 52-note melody preceded by a brief introduction. The *gangsa* and *kantilan* play in unison and octaves, the *réyong* play *kotékan*, and on every other beat we hear the deep tones of the *jegogan*. The *kempli*, marking the beat, and the *kelenang*, playing off the beat, can be heard clearly. On this track the melody is played once, but it would be repeated as many times as necessary for a ceremonial occasion such as a temple ritual or a procession carrying a deceased person’s ashes to the sea.

3. GALANG KANGIN

Peliatan village (Banjar Tengah)

The exquisite melodic line drives this piece. The added half beats in both movements are woven into the melody so seamlessly as to be scarcely noticeable [00:11]. The *gangsa* and *kantilan*, in unison and octaves, play an irresistible melody that matches the inner repetitions of the *jegogan*. *Réyong kotékan* can be heard, but softly. The second movement follows the first without pause.

“Galang Kangin” (“Dawn”) is the name of a very well known *lelambatan* composition in the *gamelan gong* repertoire. The *angklung* piece has nothing in common with it but the name. This sort of borrowing in name only is characteristic of *angklung*.

4. KUTRI

Sayan village

“Kutri” (meaning unknown) is a traditional piece played here by the *gamelan angklung* from Sayan, one of the few orchestras where the ancient bamboo *angklung* is still used. The unique sound of the *angklung* rattles can be heard clearly because *kendang* and *réyong* do not play. After a short introduction, the *jegogan* enter with a long note that extends to 5 beats,

thus creating an asymmetrical melody. The extra half beat that follows adds to the asymmetry. It is easy to spot since it occurs as a rest [00:29].

Colin McPhee built a house in the south Balinese village of Sayan (McPhee 1947), but he traveled extensively around the island. In the eastern district of Karangasem he came upon an archaic form of *gamelan angklung*. It had several instruments that he had never seen in the south. Among them was the bamboo rattle called *angklung*, from which the *gamelan angklung* takes its name. Much later McPhee bought a *gamelan angklung* from a bronze smith and had a set of four bamboo *angklung* made to go with it. He gave the gamelan to a group of boys in Sayan, who formed a *sekaha* (club). McPhee found a teacher for them. In time the *sekaha* made its debut at a temple festival in Sayan, and the boys played on and off until dawn. McPhee wrote a charming children’s book called *A Club of Small Men* (1948) based on the story of the boys and their *sekaha*. (In Balinese boy is *anak cenik* or “small man”.)

In 1952 McPhee met Madé Lebah, his old friend and teacher, in New York City. As McPhee told the story, he asked Lebah about the bamboo *angklung*. Lebah, aware of McPhee’s fondness for this archaic instrument, assured him that the bamboo rattles had “... become quite the rage...and that many clubs include them these days...” (Belo 1970, 236). In fact, although they remained part of the Sayan gamelan, they were not taken up elsewhere. The *sekaha angklung* of Sayan was still in existence in 1984. About half of the original club, boys now grown, were still members or had been replaced by their sons (Oja 1990, 133).

5. GODEG MIRING

Mas village

“Godeg Miring” (the name of a dance pose), also from the village of Mas, is a ceremonial composition played during an *odalan* (temple festival). It combines traditional and modern elements. Medium-sized *kendang*, struck with mallets and hands, replace the traditional smaller ones and lead the ensemble. The drumming style is derived from *gamelan gong*,

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with occasional interlocking parts in *kebyar* style. “Godeg Miring” is remarkable because of its three-part form, which could be described as A-B-A, and for the highly syncopated melody that characterizes the first brief (A) section.

6. TABUH TELU LIKO

Mas village

Liku is an eccentric character in the Balinese *arja* theater, who wiggles her body provocatively as she moves from left to right and back again. *Liko* means her sinuous path.

“Tabuh Telu Liko” is a single movement consisting of three melodic phrases, each eight beats long. The second and third phrases are variations of the first. *Kotékan* is played by *gangsa* and *kantilan* alternating with *réyong*. As in “Godeg Miring,” medium-sized *kendang* are used.

Unlike much *angklung* music, “Tabuh Telu Liko” has gong punctuation at regular intervals [beginning at 00:33]. The large gong is struck on the eighth and fourth beats of a phrase (since this is cyclical music the eighth note is at once the end of the previous phrase and the beginning of the next). A smaller gong is struck on beats five and seven. The composition would be played over and over again as required. This track offers the listener some idea of music played not for an audience but as part of a ritual, when time takes on an entirely different meaning.

Tabuh in this context means “gamelan composition,” and *telu* is Balinese for the number three. The title refers to a compositional form played by the *gamelan gong*. We should expect one movement (*pengawak*) consisting of three phrases or *palet*, with 16 beats each, followed by a second and faster movement (*pengecet*). This *angklung* piece adopts the name and all but ignores the traditional form.

7. LAMBATAN GALANG KANGIN

Ketewel village

The North Balinese Ketewel orchestra has a five-tone scale, and its instruments are larger than those in the south. This “Galang Kangin” has no relation either to the *gamelan gong* composition of the same name or to the “Galang Kangin” from Peliatan village on track 3. One immediately notices the *suling* played in the incomparable style of North Bali and the *réyong* played as though it were a *trompong*, the leading melodic instrument of the *gamelan gong*.

“Galang Kangin” begins with a *pengawit*. The *réyong*, here in its role as *trompong*, plays a rhythmically free duet with the *suling*, which is interrupted by the *gangsa* and the time-beating *kempli*. When the *réyong* enters again, it is accompanied by two *suling*. This beautiful introductory section, in which these instruments alternate with *kendang*, finally gives way to a lengthy melody played by the entire ensemble [02:46]. Several repetitions are punctuated by brief solos for various instruments.

The second movement begins with the *réyong*, two *suling*, and *jegogan*, joined shortly by *kendang*. The entire gamelan plays a 32-beat melody and repeats it twice, each time with variations in dynamics and tempo.

Suddenly, we enter the world of *kebyar* [11:23]. The melody contracts to a sixteen-beat ostinato. The *gangsa* switch to *kotékan*. The *réyong* is no longer a *trompong*, but becomes a *réyong* again, with four men playing *kotékan*. Towards the end of the second repetition there is an abrupt pause followed by an *ansel*, a syncopated rhythm that is emblematic of the *kebyar* style. The *réyong* joins the *gangsa*, *kantilan*, *céngcéng*, and *kendang* in playing the *ansel*. The four *réyong* players, using the technique that is a hallmark of *kebyar* style, simultaneously strike the rims or knobs of the kettles to produce a pattern of open and damped sounds. The *ansel* occurs again in the next repetition, and in the seventh and eighth repetitions.

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Using the *réyong* as a *trompong* was an invention of the late Gedé Merdana (1895?-1965). Merdana was an innovative *kebyar* composer, *kendang* player, and gamelan leader from Kedis Kaja village in North Bali. Combining the *réyong* used as *trompong* with *suling* was a compositional device that he frequently exploited. (Ornstein 1971a, 305-07)

There are four *réyong* players on this recording, one of whom doubles as the solo “*trompong*” player. This musician is highly skilled, capable of performing in an old style that is no longer widely in use. During solo sections, and particularly in duets with *suling*, he uses a highly stylized form of improvised ornamentation known as *ngarén*. *Ngarén* is a type of syncopation that anticipates or delays the principal melodic notes. This playing style is reminiscent of the very old *trompong* style of *gamelan gong* and perhaps also that of *gamelan semar pegulingan*.

8. GAMBANGAN

Sayan village

The Sayan club knows several versions of “Gambangan,” all in *angklung kebyar* style. Characteristic of *kebyar* compositions are the syncopated 5-plus-3 beat *gambang* rhythm played by *gangsa* and *kantilan* and the *gambang*-style *kotékan* played by *réyong*. In this version of “Gambangan” the *kotékan* is played not by *réyong* but by bamboo *angklung*.

Every “Gambangan” composition is ultimately related to the ancient and sacred *gamelan gambang*, an ensemble that plays only for cremations. Its instruments are four bamboo-keyed xylophones (*gambang*) and two bronze metallophones (*saron*). The *saron* play melodies with a syncopated 5-plus-3 beat rhythm.

It was this rhythm that caught the ear of the famous South Balinese composer Wayan Lotring (1898 – 1983). Born in Kuta village in South Bali and trained at the court of Blahbatu, Lotring was much sought after as a gamelan leader and teacher, dance instructor, and composer. He was one of Colin McPhee’s informants in the 1930s. It was Lotring who first

borrowed the *gambang* rhythm and *kotékan*. He used them in “Pelugon,” an instrumental composition for his *gamelan pelégongan*, an ensemble whose primary role is to accompany the *légong* dance. “Pelugon” was transcribed by McPhee (1966, 311-15) and was recorded in 1972 with Lotring himself playing *kendang* (Brunet, track 2).

In *gamelan gambang* compositions the *saron* play the syncopated 5-plus-3 beat rhythm while the bamboo *gambang* play a unique style of *kotékan* that yields a characteristic texture. In Lotring’s “Pelugon,” the largest *gendér* play the syncopated rhythm, and the *kotékan* is played by *gangsa* and *kantilan* (the *gamelan pelégongan* has no *réyong*). In the *kebyar* versions, which are called “Gambangan,” the *gangsa* and *kantilan* play the 5-plus-3 beat rhythm, and the *réyong* play *kotékan*.

This Sayan version begins with the same introduction that the *gamelan gong kebyar* of Peliatan village played during the 1930s, but it is compressed into a four-note scale and a single octave. (See McPhee 1966, 348-349 for a transcription of the Peliatan version.) During the main *gambangan* section the bamboo *angklung* play a modified *gambangan kotékan*, and the *gangsa* and *kantilan* play the syncopated rhythm (except where the tempo increases [01:32], when they play a modified *gambangan kotékan*). The sound of the *angklung* (made of bamboo tubes) bears an uncanny resemblance to that of the *gambang* xylophones (made of bamboo keys).

9. SAYAMBARA

Padangtegal village

“Sayambara” (meaning “the winner”) is typical of South Balinese *angklung kebyar* music of the 1960s. It begins with *gendéran*, one of several playing styles of the *gendér wayang* quartet, the ensemble that accompanies *wayang kulit* (shadow play). Here, as in *kebyar* music, the *gendéran* is intended to exhibit the virtuosity of the *gangsa* players. It starts, characteristically, with the rubato repetition of one note or of a note and a complementary tone. If this were a *gendér wayang* quartet the interval between a note

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and its complementary tone would be a *sléndro* fifth. For *kebyar* it would be a *pélog* fifth. The *gamelan angklung gangsa* have only four keys so the only interval of a *sléndro* fifth is the one between the lowest and highest keys. Thus, for the other notes the complementary tones must be a compromise.

The main part of “Sayambara” consists of an eight-beat melody, repeated once and followed by a variation, also repeated once [02:23]. The resulting four phrases are then played several times with the same gong punctuation as described for “Tabuh Telu Liko” on track 6. After several repetitions, during which the focus shifts from *gangsa* to *réyong* to *suling* to *kendang*, the *réyong* breaks away from *kotékan* to play in the syncopated, percussive *kebyar* style. Later the *réyong* divides the phrase between these syncopated patterns and *kotékan*. The tempo increases, and “Sayambara” rushes to a quintessentially *kebyar* ending. No wonder, since it was borrowed from the quintessential *kebyar* dance piece, “Teruna Jaya” (Ornstein, 1993, track 2).

10. TABUH TELU GEGINEMAN

Sayan village

“Tabuh Telu Gegineman” begins with rhythmically free passages, in this case played by *gangsa* instruments, alternating with passages played in tempo. Such introductions, which vary in both structure and detail, are commonly referred to as *gegineman*. Three melodic phrases that will be the focus of the piece are introduced before a regular pattern is established [beginning at 01:40]. Each is sixteen beats long, as one would expect from a traditional *tabuh telu*. However, this music is clearly in the *kebyar* style. Above the *jegogan*, we hear vigorous and dynamic *kotékan* played by *gangsa*, *réyong*, and *kendang*. Each of these instrument groups is clearly audible above the others at different times. “Tabuh Telu Gegineman” ends in true *kebyar* style.

11. LAGU NO. 3

Jineng Dalem Selatan village

The lead *gangsa* plays the melody in its entirety in the solo introduction—a 16-beat phrase, repeated once and followed by a 14-beat phrase. This piece is performed by a North Balinese gamelan with a five-tone scale. Curiously, all of the melodic instruments play all five notes of the scale except for the *jegogan*, which play only four. This suggests that “Lagu No. 3” may have been adapted from a four-tone piece.

Lagu means “song” or “melody.” This piece was called “Melody No. 3” because it was the third of several, all without titles, that I recorded on the same day. McPhee tells a story (1947, 207–11) that illustrates the casual connection between *angklung* compositions and their names:

On a visit to a village in East Bali some musicians played for him, and he notated the melody and the title of each piece. The next day the musicians played for him again. He requested a particular piece by name, and they were nonplussed. After some consultation, they began to play, but not the piece McPhee expected. He looked at his notebook and said that on the previous day that name was associated with a different melody. It went on in this fashion until McPhee played some melodies he had notated and announced the titles he had recorded. The musicians, with astonishment and great good humor, referred to McPhee’s notebook as miraculous and said that all the credit must be due to the “superior writing.”

12. GAMBANGAN

Ketewel village

This five-tone ensemble features once again the captivating style of the North Balinese flutes. The introduction is lyrical and lengthy. The *gambangan* section starts at a fast tempo [02:14] and the melody begins at 02:21. The *gangsa* play the *gambangan* syncopation, while the *réyong* alternates between *kotékan* and the

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syncopated rhythms produced by striking the kettle rims and knobs. The *gangsa* articulate the 5-plus-3 syncopation with considerable freedom, whereas the *réyong* plays the *gambangan kotékan* more strictly. This “Gambangan” is rather more subtle than the one from Sayan (track 8).

13. HUJAN MAS*Ketewel village*

“Hujan Mas” (“Golden Rain”) is an adaptation for *gamelan angklung* of the celebrated *kebyar* piece of the same name. It begins with a *gegendéran*. The metallophones play alone for about one minute, then for two minutes with the *kempli*. The *suling* and *gangsa* then offer a rhapsodic version of the melody. The rest of the gamelan joins in just before the *gongan* [04:44] and repeats the 16-beat “Hujan Mas” melody more than twenty times. Sometimes the *suling*, along with the *jegogan*, are given prominence; at other times the *gangsa* are featured; but it is the varying patterns of *réyong kotékan* and syncopation played by *réyong*, *kendang*, and *céngcéng* that drive this exhilarating piece. It ends with a coda [beginning at 08:45].

“Hujan Mas” translates flawlessly from *pélog* to *sléndro*. The *gamelan angklung* version is as convincing as the *kebyar* original, which was composed in the early 1960s by the North Balinese composer, drummer, and teacher, Gedé Purana (Ornstein, 1993, track 7). By the mid-1960s it was widely known and played by many *kebyar* clubs in North and South Bali. Both Purana’s “Hujan Mas” and this *angklung kebyar* version begin with a *gegendéran*, although not the same one. The *kebyar* original has no coda. This *angklung* version does, and, surprisingly, it is a *gegambangan*.

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GLOSSARY

<i>Agama Hindu Bali</i>	The Balinese religion; a unique amalgam of animism, ancestor worship, Hinduism, and Buddhism
<i>anak cenik</i>	A boy ("small man" in Balinese)
<i>angklung</i>	A set of four tuned bamboo rattles, from which the <i>gamelan angklung</i> takes its name
<i>angklung kebyar</i>	Music in <i>kebyar</i> style played by <i>gamelan angklung</i> , including borrowed and newly composed works
<i>angsel</i>	A syncopated rhythmic break
<i>arja</i>	Vocal and dance drama
<i>banjar</i>	Subsection of a village
Candi Ngrimbi	East Javanese temple (14 cent. AD) with a relief of an archaic <i>réyong</i>
Candi Penataran	East Javanese temple (14 cent. AD) with reliefs of instruments, including several of an archaic <i>réyong</i>
<i>céngcéng</i>	Upturned cymbals attached to a wooden base, struck by two cymbals held in the player's hands. Larger than <i>rincik</i>
<i>gambangan</i>	<i>Kotékan</i> pattern played by bamboo-keyed xylophones of the <i>gamelan gambang</i> ; title of <i>kebyar</i> compositions derived in part from this pattern
<i>gambuh</i>	Balinese classical dance drama, considered the foundation of most forms of music and dance
<i>gambelan</i>	Balinese word for a set of instruments, mainly percussion (bronze gongs, gong kettles, metallophones, drums)
<i>gamelan</i>	Indonesian and Javanese for <i>gambelan</i>
<i>gamelan angklung</i>	Four-tone bronze ensemble used traditionally for temple and cremation ceremonies (five-tone in North Bali)
<i>gamelan beleganjur</i>	Processional gamelan composed entirely of percussion instruments
<i>gamelan gambang</i>	Ancient, sacred 7-tone <i>pélog gamelan</i>
<i>gamelan gong</i>	Ceremonial ensemble, largely replaced by <i>gamelan gong kebyar</i>
<i>gamelan gong gedé</i>	Ceremonial ensemble, largest of all the gamelans
<i>gamelan pelégongan</i>	Ensemble that accompanies the <i>légong</i> dance
<i>gamelan semar pegulingan</i>	Court ensemble
<i>gangsa</i>	Instrument with bronze keys. See <i>gendér</i> and <i>saron</i>
<i>gendéran</i>	A playing style of the <i>gendér wayang</i> quartet, also used in <i>kebyar</i> and <i>angklung</i> compositions
<i>gegineman</i>	Solo introduction
<i>gendér</i>	<i>Gangsa</i> with bronze keys suspended over individual bamboo-tube resonators in a wooden case
<i>gendér wayang</i>	Set of four <i>gendér</i> that accompany the Balinese <i>wayang kulit</i> or shadow play
<i>gending ageng</i>	Slow ceremonial compositions played by the <i>gamelan gong</i> . Also called <i>lelambatan</i>
<i>gongan</i>	Complete musical phrase. The first and final beat are the same, marked by a stroke of the gong
<i>jegogan</i>	The lowest pitched <i>gendér</i>
<i>kajar</i>	Horizontal gong that acts as a time beater. See <i>kempli</i> and <i>tawa-tawa</i>
<i>kantilan</i>	The highest pitched <i>gendér</i>
<i>kebyar</i>	A 20th century virtuoso style of music and dance characterized by abrupt changes in tempo, mood, dynamics, and orchestration
<i>kelenang</i>	Small high-pitched gong that plays off the beat
<i>kempiyung</i>	In North Bali, two bronze keys, differing slightly in pitch, struck simultaneously to produce a gong-like sound
<i>kempli</i>	Horizontal gong that acts as a time beater. See <i>kajar</i> and <i>tawa-tawa</i>
<i>kempur</i>	Hanging gong. In South Bali the largest gong in the <i>gamelan angklung</i>
<i>kendang</i>	A pair of conical two-headed drums
<i>kotékan</i>	Virtuoso technique of melodic ornamentation in which two syncopated parts join to produce a continuous melodic line

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<i>kris</i>	A wavy-bladed dagger belonging to a nobleman, considered to have magical powers
<i>kuno</i>	Old or of ancient origin (Here referring to repertoire)
<i>légong</i>	Classical dance performed by three girls. See <i>gamelan pelégongan</i>
<i>lelambatan</i>	Slow ceremonial compositions played by the <i>gamelan gong</i> . See <i>gending ageng</i>
<i>liko</i>	Provocative dance movements of the <i>arja</i> character Liku. See Liku, <i>arja</i>
<i>Liku</i>	The ugly princess, a character in the <i>arja</i> theater. See <i>liko</i> , <i>arja</i>
<i>mukur</i>	In the Bali-Hindu religion, final purification rites of the soul
<i>ngabén</i>	In the Bali-Hindu religion, rites for the dead
<i>ngarén</i>	For the <i>trompong</i> , a type of syncopation that anticipates or delays the principal melodic notes
<i>odalan</i>	Festival celebrating a temple's anniversary, usually every 210 days
<i>ombak</i>	Wave; the acoustical beats produced when the same note is struck on a pair of <i>gangsa</i> . See paired tuning
paired tuning	The practice of tuning each pair of <i>gangsa</i> so that they differ slightly in pitch. This produces beats when the same notes are struck simultaneously See <i>ombak</i> , <i>pengisep</i> and <i>pengumbang</i>
<i>palet</i>	A musical phrase. In <i>lelambatan</i> , one or several <i>palet</i> comprise a <i>gongan</i>
<i>panggul</i>	Wooden mallet or hammer, sometimes padded or wrapped with cord
<i>pélog</i>	Seven-tone tuning system from which several five-tone scales are derived
<i>pengawak</i>	First movement of traditional two-movement compositions such as <i>gending ageng</i>
<i>pengawit</i>	Solo introduction that identifies the composition to be played
<i>pengecét</i>	Second, fast movement of a traditional two-movement composition such as <i>gending ageng</i>
<i>pengisep</i>	Slightly higher pitched of a pair of <i>gangsa</i> . See paired tuning, <i>ombak</i>
<i>pengiwan</i>	Variation of the <i>pengawak</i>
<i>pengumbang</i>	Slightly lower pitched of a pair of <i>gangsa</i> . See <i>ombak</i> , paired tuning
<i>puputan</i>	Ritual mass suicide
<i>pura dalem</i>	Temple of the dead
<i>pura desa</i>	Village temple
<i>pura puseh</i>	Temple of ancestors
<i>ramé</i>	Noise, fun, bustle
<i>réyong</i>	Tuned bronze gong chimes. In the <i>gamelan angklung</i> four or eight knobbed gong kettles spanning one or two octaves and set in a wooden case
<i>rincik</i>	Upturned cymbals attached to a wooden base, struck by two cymbals held in the player's hands. Smaller than <i>céngcéng</i>
<i>saih angklung</i>	Angklung scale often referred to as "four-tone <i>sléndro</i> "
<i>saron</i>	Type of <i>gangsa</i> with bronze keys resting over a wooden trough resonator
<i>sawah</i>	Rice field
<i>sekaha</i>	A group engaged in a cooperative activity, such as a <i>gamelan</i> club
<i>sléndro</i>	A five-tone tuning system
<i>suling</i>	Vertical bamboo flute
<i>tabuh</i>	Gamelan composition
<i>topéng</i>	Masked dance drama
<i>trompong</i>	Single row of ten tuned gong kettles. The solo instrument of the <i>gamelan gong</i> and <i>gamelan semar pegulingan</i>
<i>wayang kulit</i>	Shadow play using leather puppets silhouetted against a lighted screen to tell stories from the Mahabharata and the Ramayana

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