

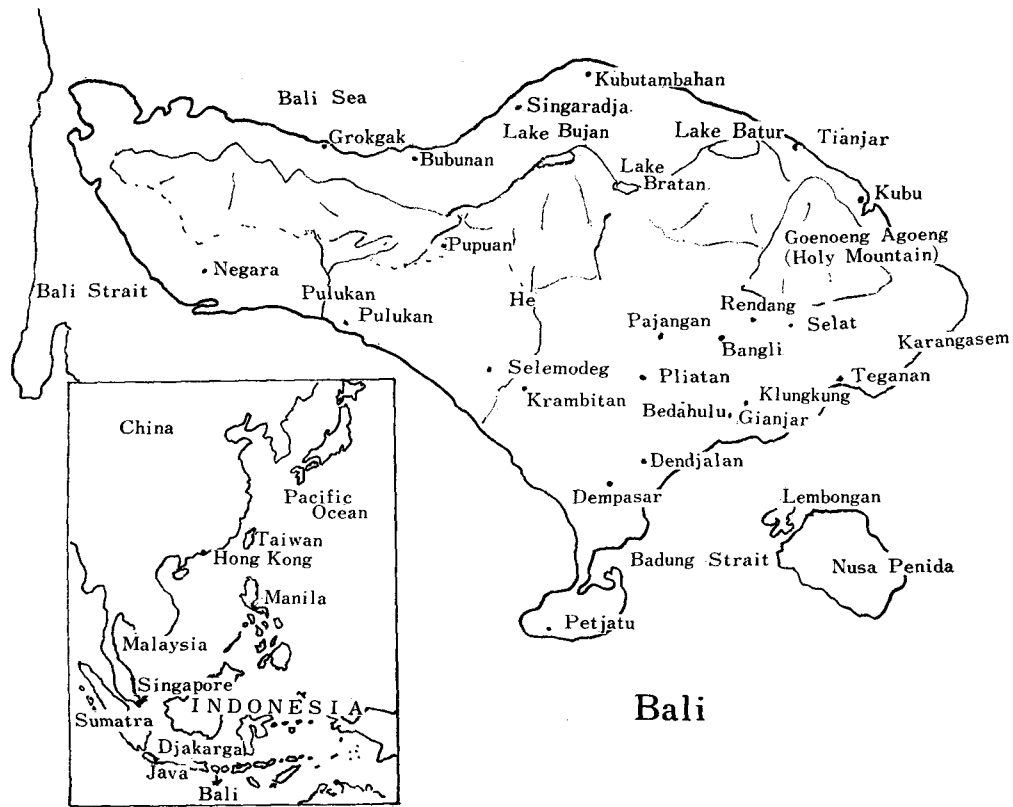
BALI

—Its Music and Its People—

Shirley M. Rider

* Contents *

Map	Bali	
Chapter 1	Geography and History	29
Chapter 2	Religion	31
Chapter 3	Instrumental Music	38
Chapter 4	Vocal Music	45
Chapter 5	Dance	51
Chapter 6	In Retrospect	52
Bibliography		54
Discography.....		56



Chapter 1 Geography and History

“Some call it Paradise, and Balinese people consider expulsion from Bali the worst possible punishment. To the Balinese immortality means rebirth on their own beloved island.” Perhaps this National Geographic quote in the March 1939 edition is influenced in part by the rich volcanic soil, friendly climate and control of water which make misery uncommon and famine virtually unknown. Leisure leavens toil; artistic skill is shared and generally appreciated, and there is subtle harmony between the people and their island home. Bali is dotted with volcanos, one of which spread death and desolation in its path only two decades ago. These mountains, wringing rain from the tropical sky and spreading the fertility of volcanic soil, provide life for more than a million people in some 2,905 square miles. Western Bali, not so high, still belongs to the tiger, the wild hog and the deer. Goenoeng Agoeng the peak of Bali is its holy mountain, and farmers hang small palm leaf temples which salute this mountain as a substitute for a pilgrimage. They think of this mountain as the center of the world.

Bali is the land of the coconut and the meat from it is called copra which may become oil for light, butter or shampoo. It is the land of slender girls and swaybacked underslung porkers. Fighting cocks are raised and paired off at which time they fight to the finish. Bali is a bamboo culture as well as a rice culture with all this implies in food and life style. Volcanic eruptions once destroyed the verdant valley of Klunghung, and monsoons caused a flood which stripped the hillsides of earth and devastated twenty percent of the

arable land and wealthy farmers became poor overnight. Even a meager subsistence of chili, onions and scrawny corn couldn't make the 87,000 homeless whom Bali was unable to absorb wish to be resettled in Sumatra, Sulawed, Celebes and the Molucas. Hundreds remain to be moved for they would rather starve on the soil of their ancestors where the mountains speak with the voices of their gods than thrive in Java a world away. Yet, in reality Bali a part of Indonesia is only a short boat ride from Java. Ninety-three miles long and fifty-seven miles across at its widest point, it has a population of 2,300,000. Only an excellent climate and the skill of the farmers can hope to provide enough for all. Food is highly seasoned which may be more satisfying than less highly flavored food, but meat is only eaten occasionally. Wardrobes, jewelry, cooking utensils, pigs and chickens are the property of the women and the house, rice fields, cattle and implements belong to the husband. Girls are shy and retiring, but after they marry, they manage their households and the family finances. Many girls work outside their home for their own incomes. Women don't use handbags, but instead they tuck their money in skirts and sashes, and they don't wear lipstick. Little money is circulated, trade is by barter. Books are bound from tea leaves. A Bali village is a group of compounds. Each surrounds several little houses and a few smaller structures used as graineries and built high to save the grain from pigs and rats. Houses are on stilts. One house shelters several families. The people are light bronze color and have straight, wavy, dark hair. Their most harmful vice is the use of opium. There are no package foods, no delivery wagons or community groceries; just

BALI—Its Music and Its People—

a well organized farming system. Bali's chief beverage is palm wine, but one rarely sees a drunken man. Neither does one see beggars or prostitutes or even anyone who seems lonely. There is a very fine irrigation system for the rice which is a boost to high production. Everyday life gives character to the island, and the beauty is a part of normal existence. This is Bali dominated by the Hindus for the first thirteen centuries, Islam from the fourteenth to the sixteenth century and when Islam dominated Java in the sixteenth century. Hindu priests, nobles and intellectuals from Java fled to Bali which we know as a Hindu stronghold today. The Dutch had commercial control of Bali from the sixteenth century on until the islands became a self-governing group, Indonesia.

Chapter 2 Religion

My primary purpose in this theme paper has been to explore Balinese religion as it affects the life and life style of its people finding its expression in every facet of this life. I had expected to find a very deep involvement, but my research has led me far beyond my expectations. The following are quotations from Theater East and West by Pronko.

“Because of astounding resiliency, the Balinese can accept influences from the outside and assimilate them to such a degree that they become part of native Balinese culture. The capacity to assimilate - and yet remain pure - is no doubt due partly to the unity of Balinese life given it by its religion. Nowwhere else does one

feel that all aspects of living are so centered on a people's religious life. In Bali it is utterly impossible to separate religious life from profane; everything one does, whether it is work or play, whether it gives pain or pleasure, is related to the gods and indeed performed for the gods. To dance in Bali is to dance for the gods: to delight them, to show them one's joy at being a Balinese, at having been given the lovely island as a home-or, in times of disease or disaster, to seek the beneficence of the gods. In Bali perhaps more than in any known culture, dance is central and organic to the life of the community. One should really say dance and drama, for in Bali one embraces the other and they are not distinguished generically. Any celebration of any importance is accompanied by dance drama. (Dance, myth, symbol, trance, possession, other mindedness of the Balinese dancer are stressed.) Like religious ritual, the drama should be that meeting point where human and nonhuman, meaning and chaos, finite and infinite, come together. In Balinese dance the stories are drawn from the great Hindu religious books, The Ramayana and The Mahabharata, or from ancient Balinese legends, ceremonial or ritual elements; the state of trance already referred to. Dancers wed movement and sound perfectly. Gods themselves come down from Mt. Agung to walk on the earth there to be met by a leyak (demon). Facial expression, suggestive use of body line, degree of intensity, strength, or gentleness, are sufficient to transform an old man into a young warrior or into a beautiful princess. The legong is the most abstract and ethereal of all Balinese dance. Only pre-nubial dancers may perform it. Religious reasons relating to the purity of the premenstrual period prevent it, and only the

BALI—Its Music and Its People—

loveliest and most delicate children are chosen. The story is of the King of Lasem, but the dance is so removed from this that it is known as pure dance. The essence of the dance is its immateriality, mysterious vagueness, its mingling of ethereal lightness and charm with the sudden vigorous parts in which the young girls eight or ten years old evoke the love of the King, his going forth to war, and his fight. Ketjak, the monkey dance is performed at night by a large group of young men circling a lazing candelabra. Dancers and the reciter invoke the story of Ramayana which tells how the demon king of Lanka steals the bride of Rama and, in order to recapture her, Rama engages the aid of the monkey god and his army. These stories symbolize the eternal struggle between good and evil. Balinese don't care about the story. They know it so that any part of the story can stand for the whole, and it seems to be of small importance at what point the story begins or ends. Drama is action, movement. Drama is only conveyed through the heightened rhythm of the dance never at the flat pitch of actuality. Ketjak arose from the trance dance accompaniment. Rangda is an evil woman of supernatural power who becomes the embodiment of all that is refined. The magical world of the Balinese, in which man stands midway between the invisible netherworld of demons and the invisible upperworld of gods and in constant contact with both. The French poet, Artaud, is not preoccupied with the quaint and peripheral aspects of the Balinese drama except insofar as they relate to its essence. He is seeking a true spiritual renewal, not merely a decorative fringe."

In his book, Theatre In Southeast Asia, Brandon shows on page

284. figure 65 "Barong performed by the villagers of Singapadu, Bali, in 1956 as a religious ritual." Following page 10, figure 1 of Brandon shows villagers in trance press daggers against their breasts as a Brahman priest enters from the temple to end a barong performance in Bali. Brandon also comments that in Java, Bali, Malaya, Burma, Thailand, Cambodia, and Laos where Indian culture was most throughly assimilated, theatre was profoundly and for all time affected. He says that Brahmanism, especially Shiva worship provides a religious base for theatrical performances; Indian epic literature, especially The Ramayana and The Mahabjarata, become a common source for dramatic material; and Buddhist birth stories (the Jataka stories) introduced along with Hinayana Buddhism; of Indian culture most significant in this respect.

The record jacket notes for the "new" record, Bali South, featuring music collected by Gertrude R. Robinson of the Institute of Ethnomusicology, U.C.L.A., give the following information: "Bali, a tiny island in the Indonesian archipelago, is well known for its rich profusion of artistic life; a communal society seemingly idomitable in the preservation of its unique identity. The Balinese pay constant attention to the cult of the ancestors, the Hindu gods, and the spirit figures of the animistic world. Music, dance and drama, colorful processions, elaborate offerings of flowers and food, are the means through which the requirements of many temple festivals and the life cycle of the individual are met." These last two sentences I believe to be one of the most succinct expressions of the Balinese way of life which I have found.

In his book on Ancient and Oriental Music, Romain Goldron

BALI—Its Music and Its People—

states that although Bali came under the influence of the ancient Hindu culture, her instrumental music is more akin to the Chinese ritualistic style. He notes that the Balinese have never felt the need to theorize about their art, which has consequently remained purely empirical. The respect they feel for the divine origins of their music has precluded any attempts to change it, and the tradition continues today much as it has from time immemorial. As in India, the music and ritual dances of Bali are associated with worship and the temple, and as such are performed as offerings to the gods.

Even the tooth filing ceremony for every Balinese must be performed to qualify for eventual cremation lest the gods mistake the person for a fanged demon and deny him entrance to the spirit world. A girl coming of age will receive this rite and be pleased with her resultant good looks as well as the fact she has fulfilled a religious obligation. The architecture itself has religious overtones with the inner wall inside the gateway being used to confuse evil spirits because they can't turn sharp corners or climb. The family shrine is built for worship of ancestors and god's facing the holy mountain, and the very building process itself must be performed on a day and at a time favored by the gods. Much of the work done by the wood carving center of Mas and the work done by the silversmiths of Theluk finds its way into the religious life of the people. The rice culture itself is almost a religion. The large head dresses, taller than the women themselves, are really offerings to the gods.

The March [1928 National Geographic magazine states that Religion is the chief occupation. Praying to pagan gods and fooling

pagan devils are main pastimes. Women carry food offerings weighing from 50 to 125 lbs. for the gods in Bali on their heads and walk for five to ten miles along jungle paths to reach a favorite temple. Faces of pagan gods are usually cruel and ugly. The sacred Lion dance is another offering to the gods. Religion plays such a major role in the lives of the Balinese that Hindu temples big and little thickly cover this island. Religion is everywhere in Bali and seems to inspire all work and play. Every act is service to the temple gods, every spot is holy and every peaceful hour seems sanctified to daily life. Here the external and spiritual world are closely akin. Goldrum stated that there is no hill or stretch of beach, no lake or river, no farm or forest, no hut or village that he saw without its temples. In the prettiest spot on every little farm patch stands the family altar. Priests worship with their hands in very expressive ways. Even the words of the dance, are not in every day language but rather old sacred or Kwai tongue interspersed with Sanskrit words. The gods are ever-present friends, and escape from the numerous evil spirits is a familiar exciting routine. Amusements founded in the mythology of the people are free to all. While at work in their thatched homes, graceful girls are nude to the waist, but to go to church without breasts covered would be as disrespectful as for a woman to attend church without a hat. A child may suck his thumb, but he may not crawl as parents object to postures characteristic of animals. All this in spite of animistic beliefs.

In Dancers of Bali, John Coast states the religion of the Balinese is one that embraces their every thought and action. Death and

BALI—Its Music and Its People—

cremation is a joyous time as the body is merely the basket of the soul, and once released, that soul is free to ascend into higher worlds awaiting reincarnation. The heaven of Bali is free of woe with nothing better than return to earth as a Balinese.

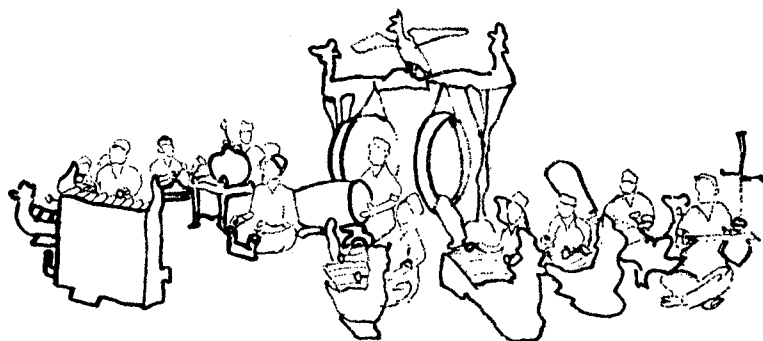
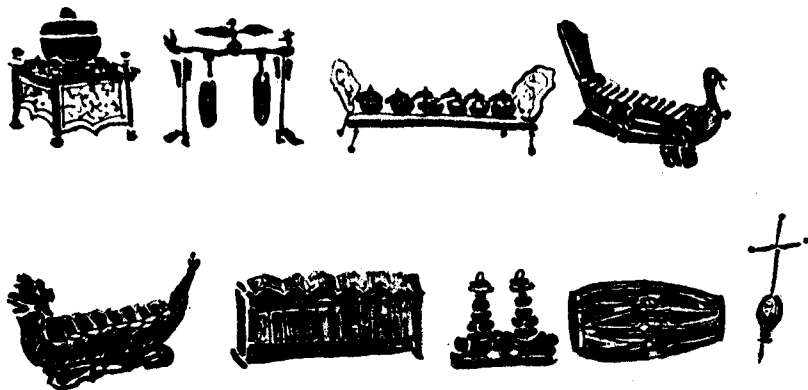
In the Nov. 1969 issue of National Geographic magazine "Bali by the Back Roads, it is stated that the epic of the monkey dance reached Bali in the 11th century with Hinduism which the Balinese blend with animism and ancestor worship to create a religion that rules their lives. Events move to a spiritual tempo. Spiritual values are the strongest motivating force of life and prompt exuberant festivity which the Balinese love. Their religion is a complex and imaginative blend of Hinduism, animism and ancestor worship. Hinduism's deepest inroads into Bali's animism came in the 16th century after the armies of Islam, slashing through Indonesia, had cut down the powerful Madjapahit Hindu dynasty. In the east, the weak princes capitulated, but the undaunted fled across the mile strait to Bali accompanied by musicians and dancers, poets and artists. The Balinese Hindu culture has weathered Dutch domination, Japanese occupation during World War II, the war of Indonesian independence and the bloody fighting of a communist coup attempt. The puppet theatre, wayang kulit is a vehicle for religious literature but the ritualistic form is called wayang lemah. In wayang, symbols of good and evil are sharply defined and good must triumph. In Bali there are four castes: 1. Brahman from which Brahman priests are chosen. A Brahman may not be a priest, but a priest must be a Brahman. 2. Warriors 3. Wesya usually called Gusti. 4. Ordinary people, Suddras. The first three castes make up

the aristocracy. Perhaps this feudalistic system plus negation of self has helped to make the cohesive culture that is Bali. However many festivals such as Galungan-festival of the Balinese year of 210 days when for 10 days ancestral gods come down to receive offerings at the new year at the shrines and enjoy the feasting with the fun loving Balinese may help to tie the people,s hearts ever more closely together. For Balinese life is a continuing celebration!

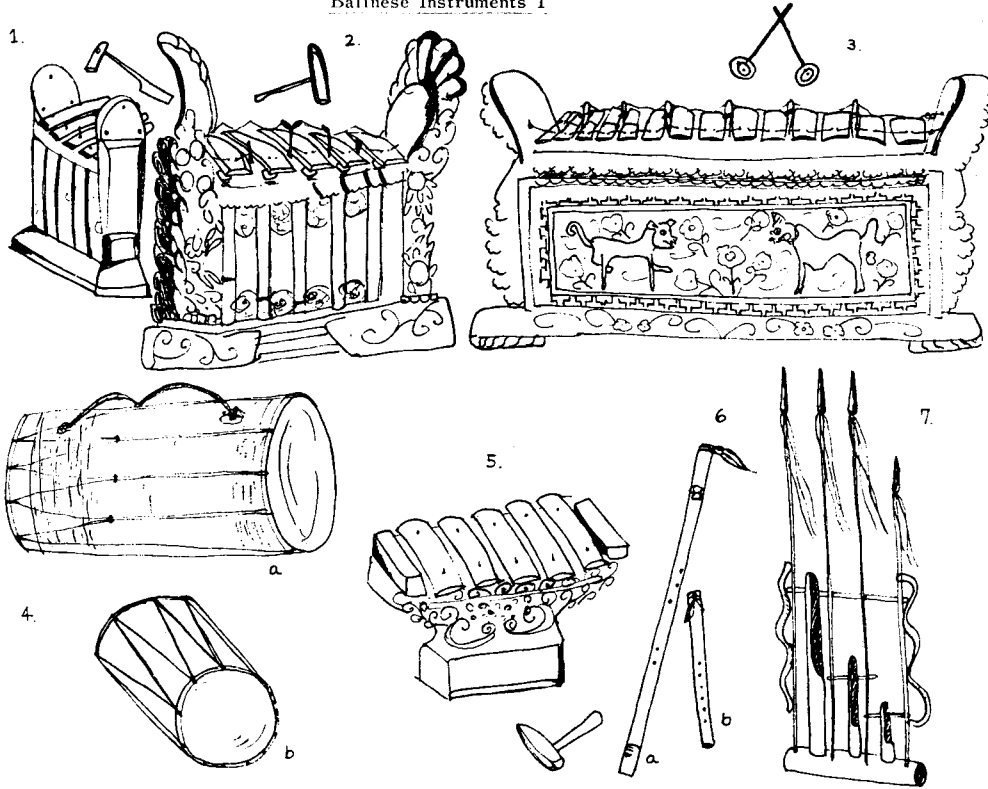
Chapter 3 Instrumental Music

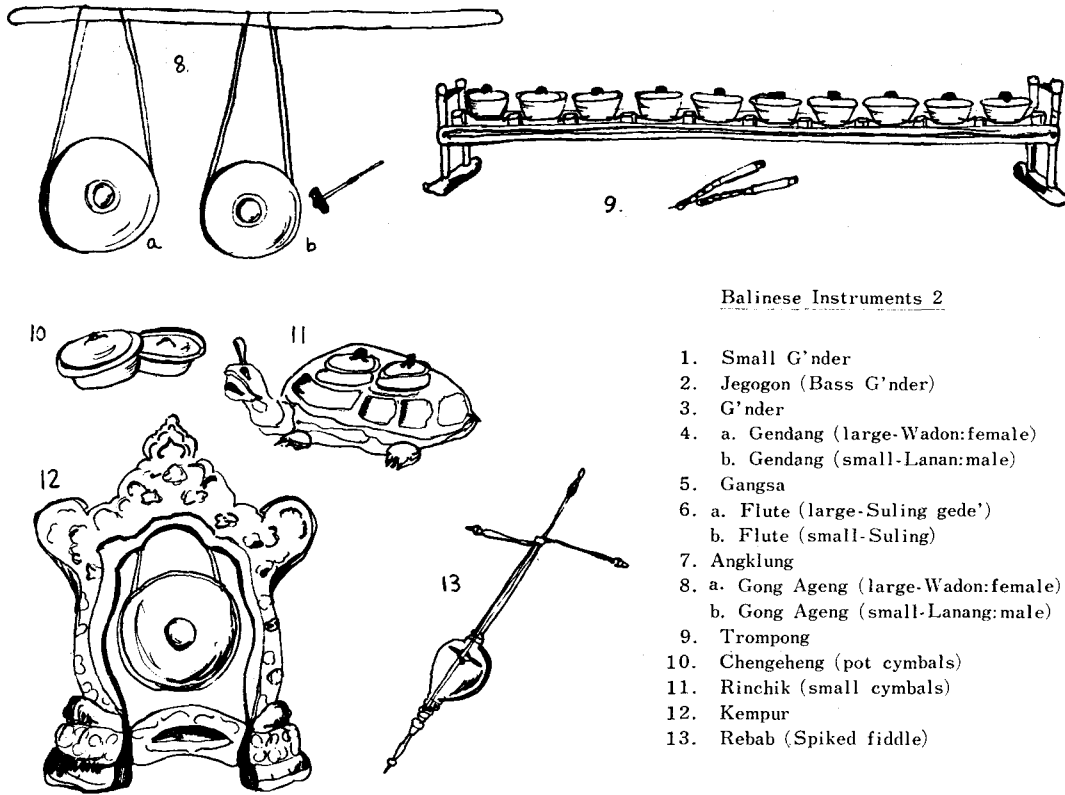
“On their own small island of Bali, another group of prehistoric immigrants developed a civilization in which the performing arts came to play as integral role in the people’s lives and religion as has ever been known in the world.” “It seems likely that by the end of the prehistoric period in Southeast Asia the technique of fashioning bronze instruments in the form of tuned sets of bowls, bars, and gongs was already well established. From these early beginnings the complex percussion ensembles of Java, Bali, and Cambodia developed.” Thus saith Brandon.

Java Gamelan



Balinese Instruments 1





Balinese Instruments 2

1. Small G'nder
2. Jegogon (Bass G'nder)
3. G'nder
4. a. Gendang (large-Wadon:female)
b. Gendang (small-Lanan:male)
5. Gangsa
6. a. Flute (large-Suling gede')
- b. Flute (small-Suling)
7. Angklung
8. a. Gong Ageng (large-Wadon:female)
 b. Gong Ageng (small-Lanang:male)
9. Trompong
10. Chengheng (pot cymbals)
11. Rinchik (small cymbals)
12. Kempur
13. Rebab (Spiked fiddle)

Instrumental Chart

Instruments	Category	Use	Appearance	How and, or by whom	Played by whom
1. G'nder	St. I	E	smallest (bamboo resonators)	played quickly	
2. Jegogon (Bass G'nder)	St. I	M	thick slabs (with bamboo resonators)	played more slowly	
3. G'nder	St. I	M	xylophone	played with circular beaters	
4. a. Gendang	DM	C	large	leader's drum (control tempo)	
b. Gendang	DM	C	small	leader's drum (control tempo)	
5. Gamgsa	St. I	C	similar to the Javanese saron	played with a great flourish	
6. a. Flute (Suling gede')	A	M	large end blown	played by the leader	
b. Flute (Suling)	A	M	small end blown	played by the leader	
7. Angklung	Sh. I	M	bamboo pipes (Differing lengths)	played hocked style	
8. a. Gong Ageng	St. I	C	between 2 & 3 feet larger hanging	played with circular beater on the knob	
b. Gong Ageng	St. I	C	smaller hanging	played with circular beater on the knob	
9. Trompong	St. I	E	10 knobbed gongs set in a row	played many times by leader with stick beater	
10. Chengcheng	CI	C	pot cymbals	clapped together	
11. Rinchik	CI	C	small cymbals	clapped together	
12. Kempur	St. I	C	large gong hanging	played with mallet	
13. Rebab	Ch	M	(bowed lute) spiked fiddle	played by the leader	
14. Gambang Kayu	St. I	M	like gender except for wooden bars	played without damping	

** Key St. I - Struck Idiophone DM - Double Membranophone
 Sh. I - Shaken Idiophone A - Aerophone
 CI - Concussion Idiophone CH - Chordophone

 E - Elaborating Instrument M - Melodic Instrument
 C - Colotomic Instrument

BALI—Its Music and Its People—

Balinese music is focused on the gamelan, an orchestra which, for sheer brilliance of sound and complexity of rhythm is unique in musical history. The gamelan varies in size from seventeen to seventy-five players. Each gamelan is essentially made up of tuned percussion instruments - although the leader may play a spiked fiddle instead of the drums at times. The gamelan is used in conjunction with religious and state ceremonies and to accompany acting and puppetry. All performances are from memory though the rhythms may become very complex. The gay rippling rhythm of this ensemble belies the fact that the participants may be farmers, artisans and business men by day. Colin McPhee observes that in the Balinese treatment of music, the contribution of the individual leader or the local club lies in the manner in which the music is played rather than in the composition of new music. So much freedom is left to each orchestra to improvise to embroider and to alter the emphases of a traditional piece of music that in a sense each composition, beautiful in its basic conformity to an exacting tradition, is new after any group has rehearsed it for several months. The peasant, the vendor, the potter who has worked all day comes to his evening rehearsal, not to learn how to do something that has already been done a thousand times, and much better than he could do it but to change, to add, to recreate a piece of music. So though the music may retain its traditional melodies and phrase formulae, it receives new treatment by successive generations of gurus (teachers) who take the place of the composer. The present tendency is to break up the old composition and weld fragments or episodes from these into new works which, though they may lack

the unity of the older music, glow with fresh life and vitality. Only the most sacred and ceremonial music remains static and archaic. Thus one may say that in Bali music is not composed but rearranged. Margaret Mead points out that the interest of the people is not in the final performance as much as in the rehearsals. This delight in the art of acting rather than in the play, in the way in which the music is played rather than in the music is essentially Balinese and depends upon the Balinese character with its preoccupation with activity for its own sake and its studied avoidance of climax and of identification. Around this group that is rehearsing may sit other men who will be ready to take over an instrument when some player tires or slips away for a rest. For every Balinese man is, for part of his life, even if only once a month when the orchestra of his temple plays for its special feast—a “professional musician.” However only true professional musicians are teachers. They tune their orchestras to pelog scale 6 7 1 2 3 4 5 for sacred music and to slendro scale 6 1 2 3 5 for secular music and conform to a formula of nuclear melody, figuration, and colotomy which hasn't changed much in the last 800 to 900 years. In tuning the gamelan, the first pitch is the highest pitch the leader can sing without effort. The Balinese possess as many as seventeen different kinds of gamelan. Principal among them is a variety that consists of bronze-keyed metallophones, hanging and horizontal gongs, cymbals, drums, flutes, and in one or two ensembles a bowed lute. The best known type (in the western world) of Balinese gamelan is gamelan gong kebjar (kebjar means to flare) which made its appearance in Bali in 1915. This type demands a dynamic and electrifying perfor-

mance style. Few westerners are aware of the distinctions in style and orchestration that exist between gong kebyar found in South Bali and that in North Bali. Traditionally, the names of only a few composers—and here the word “composer” does not accurately convey the Balinese sense, have been consciously identified as a matter of course. The Balinese make a distinction between penguruk- (teacher), pengarang- (creator), arranger, orchestrator, and pengawi- (composer). Pengarang is used for the musician who takes ancient or traditional melodies and makes new orchestral arrangements, juxtaposing melodic and elaborating material which he draws from various Balinese repertoires. The pengawi composes as in the western sense. He composes new melodies. However in recent years, perhaps due to government-sponsored gamelan, gong kebyar competitions and changes in attitude toward the exchange of musical material and ideas between villages, a new-trend has developed. The musician is gaining recognition in his multiple role of penguruk, pengarang, and pengawi. Wayan Gandera is a famous teacher, creator and drummer of the gamelan gong kebyar from Peliatan, South Bali, and his father, I Made' Lebah is a famous pengawi. The audience may drift in and out, talk, sleep or yawn, but the gamelan will play on; a monument to the spirit of every Balinese.

Chapter 4 Vocal Music

Although instrumental music in Bali is nothing less than astounding, vocal music seems to play a rather minor role. The priests

do chant, and there is the famous monkey dance in which singers actually imitate the gamelan instruments with their voices, but surely vocal music doesn't enjoy the position of that in Java. This may be partly due to the push and poke method of teaching which, doesn't use the voice and therefore easily create work songs, play songs etc. in daily life. It also may be partly due to the fact that the instrumental music is so brilliant and so much effort is put into it that vocal music isn't sought after. Also, the fact that the dance holds such high prestige in Balinese life and it and the gamelan so compliment each other that again push and poke methods tend to discourage the voice as a medium of expression. The dala-*ng* does chant in the puppet play, but his part really is concerned with getting a story across to the people, and even it is more important for words rather than music. Also the Balinese are more concerned with how something is acted out rather than the actual story as they already know it, and any part of it is enough to create the mood of the whole. Brandon comments that in Java, Sanda, Bali and Malaysia singing isn't a major element in theatre performances. Only in Balinese Ardja is singing important. In all Balinese drama, entrances, exits, and fight scenes are executed in time to gamelan music.

Margaret Meade observes that in Bali where an unusually large part of human energy doesn't go into eating and drinking, sleeping and making love, but into the arts, children are brought up differently. Each need of the child isn't satisfied simply and inevitably, but instead there are areas of understimulation and areas of overstimulation which so pattern the developing organism as to make it

BALI—Its Music and Its People—

demand other satisfactions than food and drink and sex. One of these needs which is developed in Balinese children is the need for symbolic activity—playing a musical instrument, cutting out offering designs, or watching a play. So it is observed that the child only grows up to be a gay and light footed adult because for every tension he is required to bear, the culture has a symbolic relaxation ready.

Colin McPhee stresses a different concept when he says that music isn't to be listened to in itself nor will it become personal or contain an emotion. At a ceremony its presence is as necessary as incense, flowers and offerings. Here a state of music is required for a certain length of time, nothing more.

Margaret Meade seems to add credence to this view when she adds that delight in the art of acting rather than in the play. in the way in which music is played rather than in the music is essentially Balinese and depends upon the Balinese character with its preoccupation with activity for its own sake and its studied avoidance of climax and of identification. She goes on to say that the importance of how a society regards its music, the extent of participation, how much time and attention is given to it, and the degree to which it is important, are all concepts which inevitably shape music making in every society. This seems to me to be very significant in regard to the seeming lack of emphasis on vocal music. One of the very basic things necessary to make a child verbal in his contact with others is his sense of self identification. He learns who he is and that he is loved by having his name called over and over and responding first to his parents and then to

others. This carries over into other vocal activities including vocal music.

In his 1973 master's thesis, "Poetry as Music in Java and Bali," Richard Wallis has the following comments. Kakawin and kidung may be chosen to be sung at Bali-Hindu rites of passage ceremonies according to Robson's observations. It is common for singers to be paid little attention to or placed in an inconspicuous spot, although sometimes their voices may be broadcast over loudspeakers in an entire village. If they are accompanied, the instruments used are suling, two or four gender (ten keyed metalaphones) or a quartet of xylophones, the later being quite rare today. The Dalang chants or sings poetic stanzas when appropriate in puppet theatre (wayang kulit). In Balinese drama with human actors, plots are based on a wide range of traditional themes, and actors are divided into groups according to function, those who sing, those who interpret the styles in which poetry is to be sung; arja, gambuh, and topeng. Even outside the theatre it is the customary way to read poetry. A sung phrase is followed immediately by a commentary which is followed by the next melodic phrase and then spoken paraphrase until the piece is ended. The structure of macapat metres is well suited to this way of doing a work and this was all solo tradition. In no case was singing of poetry fully integrated with any of the familiar gamelans. There were only non-metric improvisatory styles with the suling for Balinese mabasa.

In Bali today there is no gamelan which includes among its elements a musically integrated vocal part. Those singers who do perform during instrumental compositions merely quote texts which

BALI—Its Music and Its People—

are appropriate to the situation: lyric poems for the theatre, religious texts for religious ceremony. In these cases the song and gamelan are two different musical phenomenon occurring simultaneously. Outside of gamelan forms there is an instrumental accompanying voice relationship with the suling, rebab and voice. The suling is mostly used. In the gamelan, the suling is a solo instrument, but with the voice it is an accompanying instrument. No cases of integrated song are found with the gamelan ensemble. Rather a vocal line is superimposed on or merely juxtaposed with the gamelan composition. Song texts only are Balinese-sēkar macapat text excerpts. Melodic patterns have little or no ornamentation, only the last syllable in a phrase or the penultimate syllable is sung with lengthening. In reading the macapat texts it isn't actually the melody that is valued but the words of the text. These must be clearly heard. The Balinese songbook Taman Sari contains musical notation for singing the poetic Jayaprana. It is popular in Bali today as a subject of story-telling, painting and even film. An example of Jayaprana-sēker macapat ginada 8 a 8 i 8 a 8 u 8 a 4 i 8 a follows: Ding (slendro)

1. 3 32 1 1 | 1 3 35 6 | 3 |
 "ma ki dung la - wut nya tua yang,"
2. 3-32 2-2 | 2 3 2 3 | 2 |
 "buka a-da la nya - ja - hin,"
3. 1 3 3 3 | 2 2 2 3 | 2 |
 "ma - pa - rab I Ja - ya - pra na"
4. 2 3 21 1 | 6 1 6 1 | 65
 "tu - ku ru -pan - nya - ne - ba - gus"

5. 5 5 5 2 | 3 2 1 16
"bu - ka tua - ra a - da pa - da"

6. 6 6 6 1
"sor-ing la - ngit"

7. 2 2 2 2 216
"ba - gus e! ma - ngon"

1 6 6
"yang - ngon - yang."

Singing of texts in Bali usually requires a slower declamatory style than in Java. Many times an unadorned melody wouldn't be sung. Rather long held tones, especially those near phrase ends would be subject to ornamentation and a peculiar type of vibrato. McPhee's brief observation that gamelan gambang at one time was associated directly with vocalists leaves many questions unanswered. His transcription of a kidung melody p.280 of McPhee sung in an attempted reconstruction of this practice doesn't resemble any other Balinese vocal style with which I am familiar. It does seem to reflect the particular metrical structure of the saron melody of the ensemble. Further investigation in Bali may reveal the continued existence of this vocal-instrumental phenomenon. The Arja reference dates back to the fifteenth century. In many respects it resembles the American Musical Comedy, a balanced combination of dance, dialogue and song and instrumental music with freedom to juxtapose incongruous styles or display modern techniques. Seven or eight hours is the usual length. The format for vocal music is that of mabasa: song and then paraphrase. The unusually gravelly voice quality used by Balinese dalang and stage actors is cultivated only

BALI—Its Music and Its People—

after one's normal voice has been "broken" in a rather unusual manner which usually involves meditation and much screaming. In Balinese terminology gending is different. In Java this refers specifically to an instrumental composition. The Balinese make it as well a verbal form, magending, which means to sing. With such an important word as gending, this example represents another instance of the lack of a firm distinction in Bali between the gamelan and the voice. Gending seems merely to refer to "melody" whether instrumental or vocal.

Chapter 5 Dance

Dance in Bali is an art in its own right but blends beautifully with the gamelan orchestra. Sometimes a dancer will even move to an instrument during his dance and do a dazzling performance only to continue on with the dance as though it had never been interrupted. The baris dance and the monkey dance by men and the barong performance by the legong dancer (young girls) exhibit a high level of accomplishment. The Balinese wayang kulit is another form of "dance" drama in which at times puppets appear to be dancing though the figures are simpler and less sophisticated than the Javenese figures. Mario is the greatest Balinese dancer of the last generation and is responsible for training many young disciples. The Indonesian Ministry of Education operates a school of music and dance in Den Pasar in Bali. The eye movements of the Balinese dancers are very striking indeed. Apparently facial expression

was considered a vulgar emotional display, and its use was rejected in order to heighten the elegance and dignity of the dance. In Java and Bali Indian dance was greatly simplified and there is no specific meaning connected with any hand, arm and leg position. Typical movements of Indian-style dance which developed on Java and Bali are the half-crouch position of female actors and the outstretched fist and the raised and fully extended leg of the male characters. Sashes aren't worn by Balinese dancers. Balinese dance is easily identified by the unusual asymmetrical torso position and flashing eye gestures used by preadolescent girl dancers. In Java, Sunda, and Bali, one feels a strong contrast between the gracefully smooth, sinuous, ever moving dance patterns of women dancers and the abrupt thrusts, lunges and powerful movements of male dancers. Dance is the primary element in Balinese barong, and most dramatic action is carried forward through it. As stated in chapter two, to dance in Bali is to dance for the gods: to delight them, to show them one's joy at being a Balinese, at having been given the lovely island as a home-or, in times of disease or disaster, to seek the beneficence of the gods.

Chapter 6 In Retrospect

My primary purpose in this paper was to find to what extent religion was concerned with the life of the Balinese people and how it was expressed in the various aspects of the Balinese scene. I found it to be even greater than I had anticipated. In fact to say

BALI—Its Music and Its People—

that it is 100% connected isn't an over-statement. Next I wanted to observe how this fact affected the behavior and thought patterns of the Balinese and what parallels or similarities might be found in comparison with the Japanese people. This has been very helpful in giving me an added dimension and texture in the life-long search for deeper levels of communication and understanding in my adopted country.

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