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**GAMELAN GONG KEBYAR:
A TRADITIONAL BALINESE MUSIC**

THE BACHELOR DIPLOMA THESIS

**Gamelan Gong Kebyar:
tradiční balijská hudba**

Bakalářská diplomová práce

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I state that this diploma work is the original work of mine and I worked it out in my own only with using the sources and the literature mentioned in the bibliography and with the help of Ph.D. Greg Hurworth, the leader of my thesis.

Olomouc 22. 4. 2008

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I would like to express my thanks to PhDr. Greg Hurworth for the professional guidance at the first place. Then, my thanks belong to I Gede Arsana, Ni Ketut Arini, I Gusti Aryanta, Ph.Dr. Hana Nová and my friends, teachers and students from ISI Denpasar, Bali.

Chapter One: Introduction to the Project

Music and culture of the island of Bali are very exciting and interesting, that not even a whole library of documents could ever cover all topics, resulting from this cultural richness. Both vocal and instrumental music of high level of sophistication can be heard in Bali. There are more than 20 types of instrumental ensembles, called *gamelan*. Each of them has its own specific formation, social function and repertoire and each of them could be a topic of individual theses.

My project is focused on *gamelan Gong Kebyar*, because this type of orchestra is the most popular now in Bali. Its specific sound can be heard everywhere on the island and it has become most typical and distinctive for Balinese music. Honestly, the first time I encountered Balinese music, I did not like it. It sounded to me like a loud, illogical ‘noise’. But after closer observation, I start to love this really specific kind of music.

I have chosen this topic because I spent a productive time in Bali and I consider this island unique. Thanks to the Indonesian Government and its student exchange program, I had the occasion to spend almost one year in Indonesia (from September 2006 to July 2007). I have chosen the island of Bali because I have heard about Balinese music a great deal and because I was interested in Hindu culture (Bali is the only Indonesian island, where Hinduism is practised).

I was admitted to Institut Seni Indonesia¹, situated in Denpasar, the capital of Bali. There I attended several types of lessons, such as vocal music, notation in Nusantara², Balinese dance and practical rehearsal. I joined a female gamelan group consisting of professors. I also learnt Balinese dance with the most famous Balinese dancer and teacher, Ni Ketut Arini³, for a while. But the private classes with Balinese composer and musician I Gede Arsana (as in photo 1.1) were the most helpful to me. Every day, he tried to unlock the charm of Balinese music to me. I learnt to play several instruments from him as well as a Balinese musical theory. He also accompanied me to many musical performances and introduced me to several important Balinese musicians.

¹ ISI, Indonesian Institute of Arts.

² *Nusantara* is the common name for the islands of Indonesia.

³ Ni Ketut Arini is one of the most popular people in Bali. She starred in television program, where she taught dancing. Until today, she is an honorary member of many cultural organizations.

During my stay in Bali, I faced many difficulties, such as the language barrier (not many Balinese can speak English), unaccustomed weather or different ways of thinking. But through these little troubles, I enjoyed that year the most and learnt many new things.



Photo 1.1 Author and I Gede Arsana⁴

Literature

In my thesis I used information both from my own experiences and observations as well as from various literature. In the Czech language, there is no simple publication dealing with gamelan Gong Kebyar. One can find just several short and not very precise mentions on the internet⁵. The literature written in English

⁴ Photographed by Ms. Hana Nová.

⁵ http://www.tenggara.net/index.php?Itemid=11&id=269&option=com_content&task=view, accessed April 15th, 2008.

and Indonesian is more accessible. I will discuss those publications, which have been most helpful to me for this thesis.

The most extensive book relating to gamelan Gong Kebyar is 'Gamelan Gong Kebyar: The Art of Twentieth-Century Balinese Music' written by the American scholar and composer, Michael Tenzer; it was published by The University of Chicago Press in 2000. In almost 500 pages of highly erudite text, he deals with all the background elements of this ensemble, including the socio-historical, religious and philosophical basics, instruments and its reception abroad. The largest section of the publication is devoted to the structure of Kebyar music, which he divides into the following chapters: History Repertoire, Topic and Structure; Melody and Figuration; Meter and Drumming; and Form and Composition. The author provides many music examples from the most famous Balinese compositions. This publication is really wide-ranging and sometimes very scholarly and intricate, especially for laic.

Another important publication concerning this topic is the dissertation thesis of Ruby Sue Ornstein, written in 1971 at the University of California, Los Angeles. In its first part, this work provides background information, while the second part involves chapters The Kebyar Ensemble; Kebyar Style; Musical Form; Metallophone Techniques; Réjong Techniques; and finally Summary and Conclusions. Musical examples are also available.

An additional source of information include an article called: 'Kotekan: the Technique of Interlocking Parts in Balinese Music' by Wayne Vitale, who is an American composer. This text was published in the Balungan journal⁶ in 1990. The author focuses specifically on the fixed interlocking figurations used in gamelan Gong Kebyar. In the space of 14 pages, he provides basic information concerning particular types of figurations and music examples.

An Indonesian university mimeograph written by the Balinese musician and scholar, I Made Dibia, and named 'Pengantar karawitan Bali⁷' involves the basic information about both vocal and instrumental music in Bali, as well as chapters about the notation and tonal system of the music. The most useful for me was the section describing additional Balinese gamelans.

⁶ Journal devoted to Indonesian gamelans, prepared by American Gamelan Institute, located in California.

⁷ Roughly translated A Guide Book to Balinese music.

All of these publications are of high quality, but it is important to note that some information sometimes differs slightly. The most striking example of this is the dissimilarity in the terminology connected with fixed interlocking figurations. In this thesis, I follow my own experience which matches the view of W. Vitale. A further discrepancy concerns the *ugal* instrument. R. Ornstein calls it *giying*; without any note, that it can be also named *ugal*. In my experience, the term *giying* is also used, but very rarely. For music examples, she uses bass clef for *ugal*; M. Tenzer uses the viola clef as I have chosen to do; it seems to be more accurate to use this clef. The next difference is, that R. Ornstein places the gong on the first beat (instead of the last, 8th beat) so that the gongs are in divergence with the *jegogan* and *jublag* parts. In the present thesis, I follow M. Tenzer and I place the gong on the last, eight beat.

The Project

This thesis is divided into five parts. The first part is named Introduction, with an explanation of the topic, reasons why have I chosen this particular topic and the structure of the thesis.

Because gamelan Gong Kebyar, as well as Balinese music overall, is connected with Balinese society and religion, general information about Bali is included in the Chapter 2, which involves following subsections: Geography, Economy, History and Culture and the Arts. This part of my thesis contributes general information about Bali.

The third chapter is named Music in Bali. It involves information which is valid for all Balinese music. One subsection is focused on musical instruments of *Gong Kebyar* (of course, these instruments can be found in other types of orchestras), but there are many other instruments in Bali. Further, I deal with Balinese tuning system, tonal system and notation. The last subsection chronologically describes some of the other important Balinese gamelans. I decided to involve this section in my thesis, because gamelan Gong Kebyar grew from the heritage of these orchestras.

Chapter 4 is simply named *Gamelan Gong Kebyar* and forms the core of my work. In this chapter, I describe how this special type of orchestra looks like, how it is structured, its general characteristics and history. Then I deal with every particular aspect of composition, dividing the structure into 3 parts (framework, melodic and ornamental layer). I also provide musical examples and photographs, which

originate from my experiences with this music. The musical examples have been transcribed by me, unless otherwise stated, the photos were taken by me.

The fifth chapter involves just the conclusion, where I try to summarize what was written about *Gamelan Gong Kebyar* and my attitude towards this ensemble.

For all information provided in this thesis, I tried to employ my own fieldwork experiences from my residency on the island, especially from my private lessons with Balinese teacher and composer, I Gede Arsana. I learnt with him how to play *gangsa* instruments and *suling*. But I didn't learn to play *reyong* and *kendang* (to learn how to play these takes several years and I didn't have so much time). That is why the information about these instruments is brief. Here, I used the data gathered by Michael Tenzer and Ruby Ornstein. I also used information involved in several Indonesian publications, which were available in the library of ISI. These University mimeographs were written by Balinese professors and musicologists, but provide mainly brief information.

The main intention of my thesis is to provide the basic information, based mainly on my own participation in observations about *gamelan Gong Kebyar* to a Czech public. In the Czech Republic, nothing has been written about this kind of Balinese music⁸.

⁸ Except several short mentions in publications, which deal with ethnomusicology, such as Z. Jurková, *Kapitoly z mimoevropské hudby*, Olomouc, vydavatelství Univerzity Palackého, 2001, s. 37

Chapter two: Background to Bali



Figure 2.1 Map of Bali⁹

In this chapter, I describe the geographical and historical background to Bali, followed by its culture and the arts.

2.1 Geography

Bali lies 3.2 kms east of Java, approximately 8 degrees south of the equator, with a tropical climate. Because of many volcanos, the soil is very fertile. There are just 2 seasons – dry and rainy season.

The Island is surrounded by coral reefs, beaches with both white and black sand. Although the next island, Lombok, is in the Australasian bio geographical area, Bali still belongs to the Indo-malayan eco-zone¹⁰.

⁹ http://www.overseas-campus.info/images/map_Bali.jpg, accessed March 24th, 2008.

The official language is Bahasa Indonesia, which was laid down in 1928; but as well as in other islands, there is also an indigenous language – the Balinese language¹¹. Throughout this thesis, unless otherwise stated, I use the terminology in Indonesian. The reason is that I encountered Indonesian far more than Balinese. English is quite common as a third language, but only in the tourism industry, as well as German or Russian.

The population is composed from the majority of indigenous Balinese, immigrants from other Indonesian islands such as Lombok, Java or Sumatra and quite large number of immigrants from China.

2.2 Economy

Bali is divided into 9 regencies (*kecamatan*), one of them is the capital Denpasar with 600,000 inhabitants. Balinese economy is mainly based on agriculture, although tourism is getting increasingly important. Rice cultivation, crops, fruit and vegetable are most notable. Also, Balinese handcrafts are famous worldwide. Traditionally, every village is focused on particularly handcrafts. So Celuk is known for its silverware, Ubud for sculpture and wooden or stone carving and Tenganan for its wonderful batik cloth.

Since 1960, when President Suharto decided to open the border of Indonesia to tourists, tourism has become the biggest income in Bali. For its natural beauty and highly sophisticated culture, it has become one of the most popular places to spend a holiday. In 1966, the first hotel was built in Sanur resort and until today, hundreds of hotels or cheaper hostels are in the south Bali area, especially in Kuta, Sanur and Nusa Dua resorts. Tourism gives jobs to almost a third of Balinese people, but on the other side, one could say, that it destroys traditional manner and way of life of the Balinese.

2.3 The history of Bali

The island of Bali, which is shown in figure 2.1, is approximately 153 kms wide and 112 kms long, was settled around 3000 BCE by Bali Aga people. They

¹⁰ http://en.wikipedia.org/wiki/Indomalaya_ecozone, accessed March 29th, 2008.

¹¹ Actually, Balinese language has 3 levels, which are spoken according to social status. It also has a distinctive alphabet.

lived in small communities, developed the complex irrigation system called '*subak*' and practiced animism. Today, we can still find their descendants in the centre of the island, with the way of living almost unchanged.

Around the first century CE strong influences from India (in the form of culture, Sanskrit language and Hinduism) came to Java and other islands.

When a Chinese scholar visited Bali in 670 CE, he stated that he had seen Buddhism in practise there.

By the 11th century, Hindu and Javanese influences became very important in Bali. When Prince Airlangga moved his residence to the East part of Java, he appointed his brother, Anak Wungsu, the ruler of all Bali. With the use of the Javanese ancient language, called *Kawi*, as the preferred speech for the aristocracy, Javanese traits and customs infiltrated Balinese society.

After Airlangga's death, Bali remained quite autonomous until 1284 when East Javanese king Kertanegara conquered the island.

In 1292, Kertanegara was assassinated and Bali became liberated again, but just until 1343. In that year Bali was brought back into the Javanese control of the Majapahit Empire by general Gajah Mada (In fact, general Gajah Mada is one of the most interesting persons from Indonesian history)¹².

During the 16th century, Islam started to spread all over the Indonesian archipelago. The Majapahit Empire started to decline. Consequently, a large number of Hindu intellectuals, artists, priests and aristocrats moved to Bali and brought along the Hindu religion, which became the strongest on the island. This era is called the Golden Age of Bali because of great prosperity and cultural flowering.

In 1597, the first Dutch voyagers reached the coast of Bali, but they had no interest to conquer it until the 1800's. In 1846, the Dutch come back with the intention to colonize Bali¹³. The Dutch troops landed in Northern Bali in 1894 and with help of the Sasak people¹⁴ from Bali they managed to defeat the Balinese. After several battles, when the Dutch used modern weapons and the Balinese just sacred daggers called '*kris*', almost a third of the population lost their life and most of the royal family moved to Lombok. By 1911, all Balinese principalities were under the Dutch control.

¹² He was born to poor parents in the lowest society. Through his purposefulness and diligence he became one of the most powerful men of his time.

¹³ They had already colonized a large part of Indonesia by that time.

¹⁴ They originally came from Lombok island.

After World War I, a sense of Indonesian nationalism began to grow, leading to the declaration of the national language Bahasa Indonesia in 1928, which started to be spoken throughout Indonesia beside the many ethnic languages.

In the 1930s, a many European and American artists started to discover the beauty of Bali. The first hotels were built and tourism started to flourish. Many famous artists moved to Bali and decided to live there, such as the German painter Walter Spies, American composer Colin Mcphee and his wife, anthropologist Jane Belo and many others.

During World War II, the Japanese expelled the Dutch and occupied Bali as well as the whole of Indonesia from 1942 until 1945.

At the end of World War II, the Japanese were defeated and the Dutch attempted to regain control of Bali and the rest of Indonesia. Balinese military officer, I Gusti Ngurah Rai, formed a Balinese army. The important battle was fought in Tabanan village in 1946. This army, lead by Ngurah Rai, made a suicidal attack on the heavily armed Dutch. All of the Balinese soldiers were killed and the Dutch constituted Bali as a part of the newly proclaimed Republic of East Indonesia.

The Republic of East Indonesia was a rival state to the Republic of Indonesia, which was proclaimed by Sukarno and Hatta¹⁵. The independence of the Indonesian Republic was not accepted by the Dutch until Dec. 29, 1949. In 1950, Bali legally became a province of the Republic of Indonesia.

In 1963, the eruption of Mount Agung killed a thousands of people, created economic havoc and forced many people to leave their home and move to another island.

In 1965, Sukarno and his government were replaced by Suharto by a military means. Sukarno was accused of preparing a communist coup. Consequently, the members of the Communist Party of Indonesia (PKI) were brutally killed. Only in Bali, more than 100,000 people died.

In October 2002, a car bomb attack in the tourist resort of Kuta killed 202 people, mostly young tourists from Australia. This catastrophe continues to influence the life in Bali. For example, because of the lack of visitors, a lot of smaller hotels, shops and restaurants were forced to close down. Another bomb attack occurred in

¹⁵ Sukarno was the leader of independence movement and first Indonesian President. Mohammad Hatta was first Indonesian Vice-President. The main airport in Jakarta, Sukarno-Hatta, is named after them.

Kuta and Jimbaran beach, but with smaller interest by American and European media.

Today, the number of tourists is slightly increasing again as the memory of past tragic events disappear.

2.4 Culture and the arts

In this section, I aim to provide an introduction to Balinese society, culture and the arts.

2.4.1 Society

Balinese society is patriarchal and patrilinear. The structure is influenced by the Indian model of four castes, the division is closely connected with work. The society is divided into *Brahmana* (religious matter professions), *Ksatrya* (political and military professions), *Waisya* (business professions) and *Sudra* (employee and physical work professions). Today, this division of society is getting less strict than formerly. Compared to the rest of Indonesia, Balinese society is very tolerant.

An institution called *banjar* plays an important role in the life of the Balinese. It is a community organisation, composed from several streets and houses and their inhabitants. The oldest men from every house and family meet in *bale banjar*, a place intended for meetings, performances, ceremonies or teaching and playing gamelan and dance. There, they discuss common matters, such as cleaning the streets, making a common ceremony, distribution of common money (for example gained from common performance) and so on. The leading function, which is called *kepala*, is executed by the most reputable man.

Several *banjar* are compounded into a *desa* ('village'), several *desa* are compounded into a *kecamatan*. Fifty-one *kecamatan* join together 9 *kecamatan*, the biggest administrative areas in Bali. Bali itself is called *propinsi Bali*, as a one of 27 provinces within Indonesia.

2.4.2 Religion

Unlike most of Indonesia (which is about 93% muslim), Bali's population is predominantly Hindu. Minority religions in Bali include Islam (less than 5%, mainly on the western coastline near Java), Christianity (1.4%) and Buddhism (0.6%).

Balinese Hinduism is quite different from that, which can be found in India. Some components are the same, such as a mythology based on Ramayana and Mahabharata epos. Balinese Hinduism is unique. It is a mixture of Indian Hinduism, Buddhism and original Animism beliefs. This hybrid is called *Bali Dharma* and can not be found anywhere else in the world. Balinese believe in thousands of gods, such as the god of the seas, the god of the mountains and so on. But all of these gods and deities are just a manifestation of the supreme god¹⁶.

Balinese practise five ritual categories, called *Panca yadnya*: sacrifice to the god, sacrifice to the ancestors, sacrifice to the sage, sacrifice to nature and its spirits and sacrifice to people and society.

Balinese Hindu religion is still alive; it's an integral part of their daily life. Balinese do not think about that, they just live it. From the morning to evening, every activity is influenced by religion – morning prayer, asking the gods for success in work, praying to the ancestors and so on. In all, there are literally hundreds of rites and festivals that each person participates in during his lifetime. From festival devoted to the newborn child (rites connected with cutting of the navel string, with first touch the earth and many other), adolescence (tooth filing) to festivals devoted to death (cremation).

Taking part in ceremonies and festivals also has a social function, the temple or *bale banjar* is the main place, where people meet and talk.

2.4.3 The Arts

In this section, I shall mention dances, textiles, carving, painting and music.

Before tourists came to Bali, the Balinese did not have a special word for 'art'. Dancing, wooden carving, playing music, shadow theatre or sculpture was not

¹⁶ In Indonesia, only monotheism religions are allowed. Due to this belief in one supreme god, Hinduism can be involved as the official Indonesian religion, along with Buddhism, Islam, Protestantism and Catholicism.

designated to people, but to gods as their entertainment during the ceremony. Even when nobody is watching, the performers continue to play, because of the gods. Following this, not even professional artists existed. People, who danced or painted, were firstly farmers or traders, and then, after work, they became artists.

In the past, almost every girl started to learn to dance around the age of 3 years. Boys joined their father for music rehearsals, which took place every evening. By imitating their actions, small boys learn how to play gamelan. The rehearsals are public, so it makes a small child not to be worried about playing in the front of other people.

In every *banjar*, there is a *sekaa* institution. It's an organization of musicians and dancers from one banjar, but also a driver or an accountant. If they make some money by performing for tourists or playing during a ceremony, the profit is common property and later can be used for some common matters.

Firstly, I shall describe dances in Bali.

Dance

The dance (*tari*) is the most widespread art in Bali. Every second Balinese can dance. Children learn dancing from childhood, by watching older sisters or brothers. Dance is an integral part of every ceremony; Balinese invite the gods to come to Earth by dancing. Richly decorated costumes are worn. Most of the dances are derived from the Ramayana cycle of stories.

There are many kind of dance in Bali. Among the most famous female dances are *Legong* dances. These dances are derived from court ritual, danced usually by three young girls. Two of them can be seen in photo 2.2.



Photo 2.2 *Legong* dancers

On the other hand, the most frequent male dance is the *Baris* dance, which is the sacred dance of a warrior, danced by one man or whole group of men. The dancer shows his war skills while using a spear. Very famous are also masked dance-dramas, called *Topeng*. These dance-dramas are performed exclusively by men. While dancing, men use sacred masks to express the character. The mask can cover the whole face or just a part of it, as is shown in photo 2.3.



Photo 2.3 mask covering nose and cheeks in *Topeng* dance

Kecak is high amongst the most famous of all dances in the world. It is sometimes called the “Monkey dance”, because the choir of men presents an army of monkeys as in the Ramayana story (as in photo 2.3). The male choir is divided into several sections; each section declaims a syllable *cak* (read as ‘tchak’) in various rhythmic patterns. All sections, together, create an overall pattern of interlocking singing. During the performance, the dance, based on the Ramayana story is performed (most often, the scene concerns the abduction of Sita)¹⁷.



Photo 2.4 *Kecak* performers

¹⁷For more information see I Wayan Dibia, *Kecak. The vocal chant of Bali*, Denpasar, Hartanto Art Books Bali, 2000.

Theatre

*Wayang kulit*¹⁸, the shadow theater, during which a *dalang*, the narrator - singer tells stories from Ramayana or Mahabharata, using puppets. The puppets are made from skin of a buffalo (see photo 2.5). To lead the puppets, a really deep knowledge of the stories, the political and social situation of today, good physical condition and highly developed musical skills are required. A *dalang* is very a eminent person for the whole society. For music accompaniment, *gamelan Gender Wayang* is used. A performance last between 3 to 4 hours.



Photo 2.5 *Wayang kulit*

Textiles

Textile production can be included in the index of famous Balinese articles. Although the most renowned producer of *batik* cloth is Java, the Balinese way of processing textiles, called *ikat*, is unique. *Ikat* is also name for final products, scarf and cloth. Also *batik* is popular in the Indonesian Institute of Art; there is even a separate department for *batik*.

Carving

Many villages near the town of Ubud are focused on carving. All day long, one can see men sitting on the ground and converting a piece of wood into beautiful

¹⁸ *Wayang* means 'a puppet', *kulit* means 'a skin'.

and elaborate wooden statues. Characters from the Ramayana story, such as Rama, Sita or Garuda, or sacred masks, belong to the most popular ones. Sculptures from volcanic sediment are often placed into temples or in gardens. Almost in every house at least one sculpture can be found.

Painting

Balinese painting actually was the reason why many world known painters came to Bali and started to study it. Such famous painters as Walter Spies lived in Bali. Balinese painting can be divided into five schools; each of them has characteristic a style. Since 1970, many museums and galleries have been opened, especially near tourist resorts.

Music

Music acts an important part in Bali. Music is heard everywhere – in the temple, on the beach, in a restaurant or in the bus. Almost every Balinese can play some instrument. Formerly, instrumental music was exclusively man’s business, but today, women are now allowed to play gamelan, too. Like the other arts, also primary purpose of music was to accompany rites in the temple and provide an entertainment for the gods.

Instrumental music – gamelan orchestra¹⁹ differs from the Western concept of orchestra, which consist of individual players. In Balinese gamelan, everyone has the same significance. Although there is a leader, he is not more important than any other person. A Western term ‘virtuoso’ is unknown there. This approach is fully in in compliance with the Balinese sense of equality and teamwork.

Until relatively recent time, no notation was used in Bali. All pieces, songs and dances have survived entirely through oral tradition.

Both vocal and instrumental music are fostered in Bali, as well as dozens of types of gamelan orchestras. Each of them differs from the others by the composition of instruments, repertoire, historical background and social or religious function. All of these facts make Balinese music engrossing and fascinating, that many people, musicologists as well as lay music-lovers have decided to devote their life to studying it. It is a lifetime, but for sure worthy assignment.

¹⁹ *Gamelan* is the common name for Indonesian instrumental ensembles, consisted mostly from idiophones.

Chapter three: Music in Bali

For understanding the music of *gamelan Gong Kebyar*, one must also know a little bit about Balinese music as a whole. All Balinese music and culture came from the same source, which means the Hindu religion and Hindu way of life. In subsequent chapters, therefore, Balinese tuning and tonal system, notation and musical instruments will be discussed.

3.1 Balinese tuning system

On the island, there is a special craft called *ahli pande*²⁰, which involves the production of metallophones. These ‘smiths’ are associated with a guild. *Ahli pande* is a hereditary job and their society is very respected. The production of these metallophones is not easy. For example, to make a single piece of a *gender* instrument can take several days. But it is not only *ahli pande*'s work. Several employees work in the shop. *Ahli pande*'s main work is to tune an instrument as a final modification. There are just three shops in Bali, which focus on making the *gender* (huge gongs are imported from the island of Java).

No gamelan has the same tuning as any other one. The tuning changes from village to village. Every *ahli pande* has his own conception²¹. The tuning also depends on the purpose of the orchestra. For *gamelan Gong Gede*, which is supposed to be grave, a lower tuning is used. For the gamelan, which is supposed to play lyric and love songs, such as *gamelan Semar Pegulingan*, a higher tuning is used. The result of all this is that instruments can not be interchanged between orchestras.

Gangsa instruments are present in orchestra in pairs. And they are also tuned in pairs, in so called ‘paired tuning’. From the pair, one instrument is tuned a little bit lower than the second one. The first one is called *pengumbang* and the other one *pengisep*. Because of slightly different frequency (the difference is about six to ten cycles per second²²), a tremolo is created, when both of them sound together. Due to

²⁰ *Ahli* means ‘profesional’,
pande, pandai means ‘smith’.

²¹ At present, the Balinese are engaged in working out a tuning conception, which should become standardized according to balinese broadcast tuning.

²² Wayan Vital, Balungan, *Kotekan: the technique of interlocking parts in Balinese music*, Fall 1990, p. 3.

this method, the listener has a vibrating-like feeling, which is so characteristic for Balinese gamelan music, and the sound is more intensive.

3.2 The Balinese tonal system

In Balinese music, two scales within the octave are used. Their names are *pelog* and *slendro*. The terms are adopted from Javanese musical terminology. Both scales are fundamentally pentatonic. The primary difference between them is the number of tones – *pelog* is 7-tone (pentatonic scale with two additional tones, called *pamero*) and *slendro* a 5-tone scale. Basically, every 7-tone scale is called *saih pitu* and every 5-tone scale *saih lima*²³. The second difference between *pelog* and *slendro* scales is the interval between tones. In *slendro* scale the intervals are almost equal; but, in *pelog* there are two different distances between tones – short and long.

Some contemporary composers and smiths are trying to create a new gamelan which would be able to produce both *pelog* and *slendro* scales. Some of them are successful, such as professor I Wayan Sinti of ISI and his *gamelan Semara Dhana*.

In many gamelans, including *Gong Kebyar*, the five-tone *pelog* is used. From seven tones, five are separated to form a five-tone mode (*patet*). According to tones which are used and the intervals between them four modes are distinguished²⁴. The most common mode is *patet selisir*. This *patet* comprises notes 1., 2., 3., 5. and 6. tone from the original 7-tone scale. Very roughly it could be played on the piano as ‘cis’-‘d’-‘e’-‘g sharp’-‘a’. The other *patets* follow:

<i>patet selisir</i>	123 56
<i>baro</i>	1 345 7
<i>tembung</i>	12 456
<i>sunaren</i>	23 567 ²⁵

See figure 3.1 for these different patterns written in Western notation.

²³ ‘*Saih*’ means sequence, ‘*pitu*’ means seven and ‘*lima*’ means five in Balinese language.

²⁴ There is more than 4 modes in *pelog* scale but rarely used.

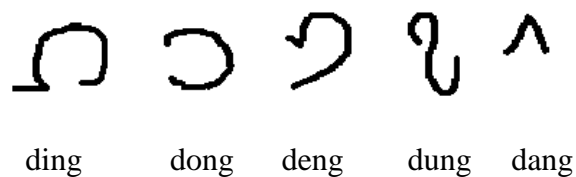
²⁵ M. Tenzer, *Gamelan Gong Kebyar – The Art of Twentieth-Century Balinese Music*, Chicago/London, The University of Chicago Press, 2000, p. 29.



Figure 3.1

3.3 Notation of Balinese music

Until recently, Balinese music was transmitted orally, from generation to generation. With the expansion of newly created pieces, the demand for an alphabetic notation became more and more necessary. There were already several systems of notation, connected with particular gamelans (such as *gamelan Gambang*, where the notation was derived from the vowels of old, sacred poetry). In 1960, however, the notation developed in KOKAR music conservatory²⁶ became standard. This notation is known as *notasi ding dong*. With the names of the tones ‘ding’, ‘dong’, ‘deng’, ‘dung’ and ‘dang’, this notation is based on the solfeggio method.



²⁶ KOKAR (Konservatori Karawitan) – Conservatory of Karawitan, the name changed to SMKI (Sekolah menengah karawitan Indonesia) - High School of Performing Arts in Denpasar, Bali.

Most instruments present in the *gamelan Gong Kebyar* use 10 keys, with the range of more than an octave. To distinguish the tones in higher or lower octave, dots are added under or above the symbols. In written form, capital letters are used to identify the lower octave. In the following figure (Fig. 3.2), the range of *gangsa kantikan* (as well as *gangsa pemade*) is shown:

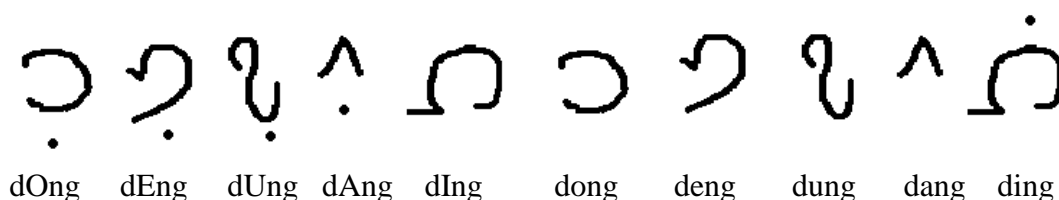


Figure 3.2

Although *dIng* belongs to the same octave as *dong*, *deng*, *dung* and *dang*, the capital letter is used to tell the difference between *dIng* and the higher octave *ding*.

3.4 Musical Instruments

On the island, all four categories of musical instruments can be found, as devised by ethnomusicologists Kurt Sachs and Erich von Hornbostel²⁷ – idiophones, aerophones, chordophones and membranophones. The largest group comprises idiophones.

A description of the instruments used in *gamelan Gong Kebyar* will be presented in Chapter 4.

3.5 The History and Development of Balinese Gamelans

As the *gamelan Gong Kebyar* is related to all Balinese gamelans, it is necessary to discuss the main ones in turn.

We can find more than 20 different gamelan orchestra in Bali. The first mention of them is in the 10th century and occurs on palm leaf inscriptions (*lontar*) and reliefs on temples. Brief information about vocal music and the tonal system can be found there in these iconographic sources as well.

²⁷ Published in *Zeitschrift für Ethnologie* in 1914.

Gamelans can be divided according to many aspects: for example, according to material, which is used for the construction of the instruments (bronze gamelans or bamboo gamelans); or according to use in religious context we can distinguish sacred and secular gamelans (although the border between these two groups is becoming less and less distinct).

The most frequent differentiation in Indonesian literature²⁸ divides Balinese gamelans into: (i) *gamelan tua* ('old' ensembles), which are originally from Bali; (ii) *gamelan madya* (*madya* means 'middle', so ensembles, which are not old but also not modern). This group is connected with royal court from Java, which moved to Bali in the 15th century. The last group is called (iii) *gamelan baru* ('new' ensembles). *Gamelan Gong Kebyar*, which was used first in 1915, is considered to be the oldest in this last group. As shown in the text above, the chronological aspect is used for this division.

However, some ensembles from the *tua* group have already disappeared or are very rare these days. But their influence can still be found in modern gamelans, such as in tuning, instrument construction and the style of playing or repertoire.

Thanks to the Institut Seni Indonesia (Indonesian Institute of Arts), students or artists can study and play most ensembles from the *gamelan tua* group. This institute made to order the exact replicas of most of the *gamelan tua* ensembles.

In the text below, I will deal just with the most famous and common types of gamelans: *gamelan tua* (3.5.1); *gamelan madya* (3.5.2); *gamelan baru* (3.5.3).

3.5.1 Gamelan tua group

The common characteristic of all ensembles included in this group is the absence of drums, rebab and sulings. If there is a drum, it does not have an agogic function. All these gamelan ensembles are sacred and are connected with *Bali Aga people*²⁹. Also, the material, which is used, is different from materials in other groups. The melody is linear, the rhythm is free, and the structure is mostly asymmetrical.

²⁸ I Nyoman Rembang, I Wayan Dibia.

²⁹ Bali Aga is a common name for several villages and their inhabitants, who live in the centre of the island. These people are considered to be the original Balinese, their ancestors weren't influenced by Javanese culture, which came to Bali in 15th century. So until now, Bali Aga people still practise the original animism belief.

There are 5 types in this group: gamelan (i) *selonding*, (ii) *gender wayang*, (iii) *Gong Bheri*, (iv) *gambang*, (v) *angklung*.

(i) Gamelan Selonding

This gamelan is one of the most old and sacred ensembles. According to the myth, gods sent it to the Earth in the form of lightning, and so that is how it sounds. *Gangsa* instruments (called *selonding* in this ensemble) are constructed from iron (as the only one in Bali), so it creates the characteristic sound of this orchestra. The keys are long and huge, compared with instruments in other gamelans, and they are played by wooden mallets. *Ceng-ceng* and gongs may be used in dance pieces. In pure instrumental pieces, just *selonding* instruments play, hence the name of this gamelan.

(ii) Gamelan Gender Wayang

The main function of this ensemble is to accompany the shadow puppet theatre called *Wayang Kulit*³⁰ and its variations³¹. The stories of this theatre are based on the *Ramayana* and *Mahabharata* cycles. The leading instrument is *gender*, a metallophone with 10 keys, hung freely above the bamboo resonators. *Gender* is played with two rounded wooden mallets. Usually, left hand plays the base of the melody, called *pokok*, and right hand decorates it. The ensemble consists of two pairs of *genders*; the second pair duplicates the melody in octave. The techniques of interlocking figuration, called *kotekan* (see below), polyphony and ornamentation are used.

The *Wayang Kulit* show last approximately 4 hours³². During that time, players perform constantly, but not only one piece. They partly improvise, when play on the base of common known melodies (every type of scene has its own type of melody). There is a specific type of melody for bad characters, for heroes, battles and so on. The performance is led by a *dalang*, the man, who manipulates the puppets, sings and recites the story. He gives a cue to the players for changing the melody or tempo. For playing *gender* during the performance, a deep knowledge of

³⁰ Wayang – ‘puppet’,
Kulit – ‘skin’.

The puppets in this theatre form are made from skin of buffalo.

³¹ *Wayang beber* (puppets are made from cloth), *Wayang Wahyu* (tells stories from bible), *Wayang orang* (played by people) and many else.

³² In Bali, the performance usually takes around 4 hours. But in Java, it can take even whole night, 7 or 8 hours.

the Ramayana and Mahabharata stories, advanced techniques of playing and receptivity are required.

(iii) Gamelan Gong Bheri

Gamelan Gong Bheri is a sacred ensemble, which can be found in only one village in Bali, named Renon. It plays just once in six month and accompanies the *Baris Cina* dance. Several myths explain its origin. One of them claims that this orchestra was also sent to Earth by gods in the form of lightning, the other connected its origin with Chinese tradesmen, who came to Bali in the 10th century.

Only in this ensemble can we hear *Gong Bheri*, a special type of a boss-less gong. It is made from bronze or copper. The same type of gongs can be found just in China. Also the rest of the ensemble is unusual – the *suling*, other smaller gongs and a large shell.

(iv) Gamelan Gambang

One of the oldest sacred ensembles can be heard only during the most important Hindu ceremonies. Its origin dates back to the 15th century³³. The most significant instrument in this orchestra is the bamboo xylophone *gambang*. Two wooden mallets in the shape of a letter ‘y’ are used. The range of an octave can be played by one mallet.

The orchestra consists of 4 *gambang*, which play interlocking figurations, and 2 *saron*³⁴, playing the core of the melody. The rhythm of 5+3 quaver counts (figure 3.3) is the most typical feature of *gambang* pieces. This pattern is used today as well, in *gamelan Gong Kebyar* pieces, as a reminiscence of this old ensemble.



Figure 3.3³⁵

The 7-tone *pelog* scale with 5 nameless variations is used. The Balinese themselves distinguish these modes according to the most famous pieces, which use particular mode.

³³ I Wayan Dibia, *Pengantar karawitan Bali*, ASTI Denpasar, 1977.

³⁴ The metallophone instrument with one bamboo resonator for all of the keys.

³⁵ C. McPhee, *Music in Bali*, New Haven and London, Yale University Press, 1966, p.278.

(v) **Gamelan Angklung**

Only this ensemble uses the 4-tone *slendro* scale. The orchestra comprises between 8-12 *gangs*, *reyong* with 8 pots, 2 *jegogan*, gong *kempur*, a pair of small *kendang*, several *suling*, *tawa-tawa* and *ceng-ceng*.

Pieces for this orchestra can be divided into two groups – short and long pieces. The short pieces have amusing names such as *Goak Maling Taloh* ('The crow steals eggs'). Considerably longer pieces are called *lelambatan*³⁶. These pieces are slow, long and calm, without any contrast in tempo or dynamic.

Because of their small size, these instruments are often used in marches and processions. Although *gamelan Angklung* belongs to the group of old and sacred ensembles, nowadays, it also accompanies newly created dances (called *tari lepas*).

Even the new gamelan, *gamelan Angklung Kebyar*, arose from instruments of *gamelan Angklung* technique combined with the style of *gamelan Gong Kebyar*.

3.5.2 **Gamelan madya**

The most significant feature of the *gamelan madya* group is the presence of *kendang* as the leading instrument. The player opens the piece by a short solo, which indicates the form (*tabuh*, see Chapter 4) of the following piece to the rest. The drummer also sets the dynamic or tempo changes and the transition to another part of the piece or to the end. Because of Javanese influence, *suling* and *rebab* start to occur. The Javanese influence is evident, mainly in the cyclic character of melody, quadri-partite rhythm and symmetrical structure. There are four representatives in this group.

(i) **Gamelan Gambuh**

Gamelan Gambuh is primarily connected with the theatre form called *Gambuh* as well, which is dance performance with both instrumental and vocal accompaniment. The stories are derived from Ramayana and Mahabharata narratives and from *Kidung Nalat*, old Javanese and Balinese poetry. The orchestra comprises many *suling* (in many sizes, the most typical of which is *suling gambuh*, which are almost 1 metre long), which lead the melody, *rebab*, gongs, a pair of *kendang* and *ceng-ceng*.

³⁶ *Lambat* means 'slow', *lelambatan* means 'pieces, which are very slow'.

The important person in this ensemble is the *juru tandak* – singer-narrator, who is complemented by a choir. They sing in old the languages of *Kawi* or *Jawa Kuno*³⁷, but for better understanding, are sometimes translated into the Balinese language.

The repertoire can be divided into two groups: *Gending alus* and *gending keras*³⁸. *Gending alus* pieces are connected with fine, courtly characters (such as Rama or Sita from the Ramayana). *Gending keras* pieces are dedicated to strong, rough characters and battle scenes.

Gamelan Gambuh and its repertoire influenced many other ensembles such as *gamelan Semar Pegulingan*, *gamelan Pelegongan*, *gamelan Gong Gede*³⁹ or *gamelan Gong Kebyar*.

(ii) Gamelan Semar Pegulingan

Initially, *gamelan Semar Pegulingan* was a court ensemble, which used to play for the king's entertainment and relaxation. The instruments are a smaller size, the tuning is higher and because of the absence of *reyong* and *ceng-ceng*, the sound is finer and sweeter.

The leading melodic instrument is the *trompong* (in repertoire derived from *gamelan Gambuh*, *trompong* takes over the leading role of *suling*). Other instruments are *genders*, *sulings*, *gangsas*, a pair of *kendang* and small gongs. *Gamelan Semar Pegulingan* uses the 7-tone pelog scale.

Along with the decline of the royal court in Bali, the number of these orchestras was reduced. But I discovered that these days, *gamelan Semar Pegulingan* is gaining popularity again and many contemporary composers are creating new pieces particularly for this ensemble. For example, it is the favourite ensemble of I Gede Arsana for his later compositions.

³⁷ *Kawi* is an old literary language, based on Javanese language, with elements of Sanskrit
Jawa Kuno is old language formerly used in Java.

³⁸ *Gending* (Ind.) – 'piece';
Alus (Ind.) – 'fine', 'refine';
Keras (Ind.) – 'strong'.

³⁹ Michael Tenzer uses the term *gamelan Gong Gde* or *Gdé*, Colin McPhee called this orchestra only *gamelan Gong* or *gamelan Gong Gedé*, Balinese musicologist I Wayan Dibia uses the term *gamelan Gong Gede*. I will follow him, also because the title of this orchestra is translated as a 'gamelan with great gongs' (C. McPhee, *Music in Bali*, New Haven and London, Yale University press, 1966, p. 63) and great is translated into the Indonesian language as 'gede' (J.M. Echols, H. Shadily, *Kamus Inggris Indonesia*, Jakarta, Penerbit PT Gramedia, 2006, p.279).

(iii) Gamelan Pelegongan

Gamelan Pelegongan is quite similar to the *gamelan Semar Pegulingan*. It was also the court ensemble. The leading melodic instrument now is the *gender* and the *trompong* is no longer used. The higher tuning and finer sound is same as in *gamelan Semar Pegulingan*, but the 5-tone *pelog* scale is used.

The primary function is to accompany *Legong Kraton* dances. *Legong Kraton* is a common name for the whole group of female dances, which evolved from the *Gambuh* dance repertoire and old sacred dance called *Sang Hyang*. The most famous and most performed dance from this group is *Legong Kraton Lasem*. Because of the persistent popularity of these dances, this gamelan is still heard in Bali. As *Legong* dances are very common, I heard this gamelan on many occasions.

(iv) Gamelan Gong Gede

As it arises from the name (*Gede* means ‘huge’, ‘giant’, ‘great’), *gamelan Gong Gede* is ensemble with the biggest number of instruments – up to 50 in all. In contrast to the other gamelans, some instruments can be represented in triplicate. The number of instruments is not fixed, but depends on the particular piece. 1 or 2 *trompongs*, *reyong*, many *gangsas kantikan*, *pemade*, *ugal*, *penyaceh*, *calung*, *jegogan*, several *saron*, gongs (*kajar*, *kelenong*, *kemong*, *gong gede* – ‘huge’ gong), a pair of *kendangs*, *ceng-ceng*, many *suling*, and *rebab* can be present.

The repertoire is various. Thanks to its deep tuning, this orchestra has a grave, strong sound, so it is used for big ceremonies, both sacred and secular. Pieces, intended for this ensemble, are generally called *gending Gong* and use the 5-tone *pelog* scale. The most frequently played pieces are *lelambatan* pieces, as I observed in various ceremonies. They are adapted from *gamelan Angklung* for the 5-tone *pelog* scale.

Due to the big number of instruments, the construction of this ensemble was a very expensive business. This is the reason why it could be found only on court in the past. But because of its increasing popularity among ordinary people, cheaper versions, named *gamelan Gong*, arose. It consists of smaller numbers of instruments, but uses the same tuning and repertoire. With the arrival of *gamelan Gong Kebyar* and its increasing popularity, many *gamelan Gong Gede* were melted down and reassembled.

3.5.3 Gamelan baru

There is not such a big difference between *gamelan madya* group and *gamelan baru* group. In this group, there are five types of gamelan. They are distinguished by the leading role of the drummer, which is more marked. His function is not only to lead the orchestra, give a cue and instruction about the changes in music, but also to communicate with dancers or performers. Playing the drum, *kendang*, is becoming more difficult, complex and exact.

Solo drum playing, called *kendang tunggal*, is beginning to occur for the first time in this group. The further novelty is the small flute called *suling kecil*. Because of its high and shrill sound, only one flute is used. But the number of ordinary *sulings* is unlimited.

Many bamboo gamelans became popular during this period. To produce bamboo instruments is quite cheap (bamboo grows everywhere) and almost everyone can afford it. They are lighter than metal instruments and are movable, which is why bamboo instruments were gaining more and more popularity. Bamboo gamelans can be considered to be folk gamelans, as opposed to bronze gamelans, which are considered to be primary the court ensembles.

(i) Gamelan Arja

Gamelan Arja accompanies *Arja* theatre, which is based on the form of the theatre *Gambuh*. Essentially, it is a Balinese version of operetta. The performance consists of dance, songs, spoken word and music. Melodrama, sentiment, humour, caricature, social and politic satire create this unique theatrical form. The songs of the main characters are called *tembang* (common name for 'song') *arja*. They are sung in *Kawi* language. But due to its obsolescence, almost nobody can understand them, so the songs are further translated into everyday Balinese (usually by comic characters such as a servant). Interludes are full of allusion to actual political or social problems and matters.

Musical accompaniment is assured via a small orchestra comprising of a pair of *kendangs*, *suling*, gongs and *guntang*, a bamboo zither with a shrill sound. Both *slendro* and *pelog* scale can be used, depending on whichever song is heard. Because of its fixed tuning, the *suling* is substituted by *curing* (a *gender*-like instrument) in *slendro* songs. Later, a special *suling* for both *slendro* and *pelog* scale was created. Since 1970, *gamelan Gong* has begun to accompany *Arja* theater.

(ii) Gamelan Rindik

Rindik (or *Tingklik*) is also the name for 'bamboo instrument', which has the main role in this ensemble. Several ascending bamboo tubes are suspended in a wooden frame and played by two wooden rounded mallets (the same as for *gender* in *gamelan Gender Wayang*). This instrument has a soft sound without echo (as metal instruments usually have), so the player has no need to dampen the sound. Thanks to this, playing *rindik* is much easier and can be faster than playing the *gender*. The techniques from the *gamelan Gender Wayang* are adapted and the *slendro* scale is used.

Thanks to easy and cheap production, almost every one can afford to buy it or make one himself. That's why this instrument is so popular throughout Bali. Specific sounds of the bamboo *rindik* can be heard everywhere, as I witnessed, from five-star hotels to night markets.

(iii) Gamelan Joged Bumbung

Gamelan Joged Bumbung is a bamboo ensemble, which accompanies *tari* (dance) *Joged bumbung*. This dance is a social, slightly erotic dance. A girl-dancer chooses a dance-partner among the audience, leads him to the stage and dances with him for a few minutes. Although the man is not a professional dancer, usually he enjoys performing it and their dance is a source of amusement for all the audience. Then the man sits back and the girl chooses another one.

Music accompaniment is by *rindik*, *sulings*, *kendangs* and gongs. The melodies are usually adapted from popular songs, folk songs or famous songs from *Arja* theater.

(iv) Gamelan Jegog

The name of this orchestra is derived from the name of the *jegog* instrument, the biggest instrument with the deepest sound. *Gamelan Jegog* comprises an extremely huge bamboo *rindik* instruments with 8 tubes. The tubes of some of them can be as long as 3 metres. While playing, the player sits on the longest tube and playing by two huge rounded wrapped mallets. Instruments of all sizes can be found in this ensemble. The smaller ones play interlocking figuration; the bigger ones play the main melody and the biggest instruments play (sometimes, as I noticed, even below the threshold of audibility) stressed tones. The 5-tone *pelog* scale is used.

This type of gamelan is relatively popular among people. Even annual competitions of *gamelan Jegog* takes place in Bali. This competition is called *Marabung*. Players compete, and the winner is the one who can play faster, louder and longer.

(v) Gamelan Gong Kebyar

Gamelan Gong Kebyar is one of the youngest gamelans in Bali, but at the same time, one of the most popular. The next whole chapter is devoted to a description of this interesting and famous ensemble, which is the main focus of this project.

Chapter four: Gamelan Gong Kebyar

Until now, the author has provided a general description of gamelan in Bali from their cultural and historical point of view. In addition, there has been a description of the types of instruments, notation and tuning system.

In this chapter, the main focus is: the general characteristic of *gamelan Gong Kebyar*, its history, its instruments, the structure of a composition, ended with the analysis of a *Baris* dance.

4.1 General characteristic

Gamelan Gong Kebyar is the youngest type of gamelan. Although it has its characteristic sound, repertoire and technique of playing, it absorbed and processed all of the older styles, on which it is based. It belongs to the *gamelan baru* group, as it is the most popular and frequent member. Because of increasing popularity of *gamelan Gong Kebyar*, many other gamelans were smelted down and remade into new instruments of *Kebyar*. That is why we can find for example, just a few *gamelan Gong Gede* in Bali today.

The translation of the word *Kebyar* is not clear yet. It is translated as ‘to burst open’, ‘flower in sudden bloom’ or ‘to flare up’⁴⁰; as ‘lightning’⁴¹; or as ‘to burst’, ‘to flare suddenly’⁴². It hits off the sound of *ngebyar* (or *byar*), characteristic unison chord, which opens most pieces. It comprises an amazing kind of resonance, when all instruments sound together. *Kebyar* can be distinguished by fast tempo, abrupt dynamic changes, loud, metallic sound, the complicated structure of a composition, virtuosity, free rhythm instead of steady pulse, form based on a series of melodic snippets instead main melodic movement and special effects. All these characteristics lack or are rare in other types of ensembles.

Gamelan Gong Kebyar can be considered to be a direct follower of *gamelans Gong Gede* and *Pelegongan*, with modification of instruments, which gives it a special sound. As both of these *gamelan madya*, *gamelan Gong Kebyar* uses a 5-tone *pelog* scale. That’s why *Kebyar* also adapted most of the repertoire of these

⁴⁰ C. McPhee, *Music in Bali*, New Haven and London, Yale University Press, 1966, p.328.

⁴¹ I Made Bandem, *Kebyar, A monumental achievement in Balinese arts*, *Mudra*, 2006.

⁴² M. Tenzer, *Gamelan Gong Kebyar. The development of a Balinese musical tradition*, Chicago/London, University of California Press, 1971.

gamelans, both sacred and secular, especially the repertoire of *gamelan Pelegongan*, which used to accompany most popular dances.

As different from *gamelan Gong Gede* and *Pelegongan*, *Kebyar* uses a smaller number of musicians, only 25. Instruments are slightly smaller and the mallets are lighter, that makes a faster playing more possible. *Trompong* is not necessary anymore; the leading instrument now is a *gangsra*, which changes from 5 to 10 keys. The number of *ceng-ceng* reduced from either 5 or 6 sets to one and a *reyong* consists of 12 pots now. The drum is not played by a mallet, but mostly by the hands. The drummer patterns are more complicated and produce various sounds. The structure of *Kebyar* pieces is more complicated.

On the other hand, *gamelan Gong Kebyar* influences newly created compositions for both *gamelans Gong Gede* and *Pelegongan*. In these compositions, some elements of *Kebyar* can be found, such as more complicated interlocking figurations, drum without mallet, but with more complex patterns, or a *Kebyar*-like introduction. Also, *gamelan Joged Bumbung* and *Angklung* adopted some famous songs from *gamelan Gong Kebyar* repertoire.

Many Balinese composers consider *gamelan Gong Kebyar* to be a vehicle of self-expression. It is the first orchestra which was not created for court or temple, but for showing virtuosity and a musician's skills.

Before *gamelan Gong Kebyar* era, music was closely associated with dance, performed in temple or in court, providing entertainment to the king or gods. But *gamelan Gong Kebyar* is the first orchestra devoted primarily to the music itself. This trend started with new compositions, *kreasi baru*, which are purely instrumental pieces. In its beginning, *gamelan Gong Kebyar* also accompanied dances, as its predecessors, that is why the history of *gamelan Gong Kebyar* is actually the history of newly-created Balinese dances, which are accompanied by this *gamelan*. But during its evolution, purely instrumental compositions started to occur and, today, *gamelan Gong Kebyar* provides the widest range for artists' intention.

4.2 History of *gamelan Gong Kebyar*

There are no direct written sources about the history of *gamelan Gong Kebyar*. Only the memories of eyewitness are available, which have been recorded in an article by I Made Bandem. This section relies heavily on information in that

article. During my time in Bali, I collected recordings of music for almost all these dances.

At the beginning of the 20th century, *kakawin*⁴³ recitation contests were very popular. During the years 1905-1910, new kind of gamelan started to occur to accompany the recitation. In 1914, musicians from North Bali started to play in unison introduction and syncopation, never played before. According to Anak Agung Gede Gusti Jelantik⁴⁴, a year later, *Gong Kebyar* competition took place in Jagaraga village. A new dance composition, *Kebyar Legong*, was composed by I Wayan Wanderes and I Gede Manik for this occasion. Since that event, until 1925, *gamelan Gong Kebyar* played only instrumental pieces and did not accompany dances.

In 1925, the famous dancer, I Mario, performed a new dance *Kebyar Duduk*⁴⁵. He danced freely and imaginatively while sitting and intricately moving just by the upper part of body with a wide range of facial expressions. As an opposite to the traditional dances, it was an absolutely new style of dancing. The music accompanied this dance was composed by I Wayan Sukra. Later, this dance progressed into *Kebyar Trompong* dance. The dancer is sitting behind the *trompong* and demonstrating playing the instrument. Other famous dancers and choreographers of this period were I Gusti Ngurah Raka or I Nyongnyong. Since that time, music is closely connected with dance. So, every change and event discussed below refers to dance as well as to music. The choreographer is often a composer as well.

During the 1930s, *gamelan Gong Kebyar* was used predominantly as an accompaniment to newly-created dances. The idea of a female *Kebyar* dance surfaced. The conception of these dances was still solo, but performed by more than one dancer. From dance promoting freewill improvisation, the choreography changed to highly-structured. And the composition for gamelan also changed. Another very important event of this period was the performance of *gamelan Gong Kebyar* group from Peliatan village at the Paris Colonial Exhibition in 1931.

During the 1940s, the activity was slowed by World War 2, Japanese occupation and the proclamation of the Indonesian Republic later.

⁴³ Old Hinduistic poetry.

⁴⁴ C. McPhee, *Music in Bali*, New Haven and London, Yale University Press, 1966, p.328.

⁴⁵ I Mario was recorded by Miguel Covarrubias in a documentary *La Isla de Bali*, filmed between 1930 and 1932 on the island of Bali. The documentary details life in Bali during the early thirties. The author possesses a copy of the film.

The 1950s were very creative years. In 1951, I Mario created a new dance called *Oleg Tumulilingan*, a duet performed by female and male dancers. The dance was commissioned by John and Lucy Coast, an impresario couple. In 1954, I Gede Manik refined *Kebyar Legong* dance as the *Teruna Jaya* dance. Another popular dance from 1950's is *Sabungan Ayam* ('Cockfight') dance, created by I Mario and I Gusti Ngurah Raka and *Kebyar Rajapala* dance shaped by I Wayan Rindi and Ida Bagus Oka Wirjana.

But also purely instrumental music was composed. In 1959, a composition named *Swabhuwana Paksa* ('Valor of Skies') and *Jayasemara* ('Triumph of Love') were composed by I Wayan Beratha. Two adaptations of popular Javanese songs, *Gambang Suling* and *Hujan Mas*, were created by I Ketut Merdana and I Putu Sumiasa respectively.

The 1960s marked significant changes in Kebyar themes. A programmatic dance style was established, the abstraction of daily living became the main theme. Vocal songs accompanied the dance to describe realistic scenes. Dances like *Nelayan* ('Fisherman'), *Tani* ('Peasant'), *Memetik Kopi* ('Coffee harvesting') or *Bulutangis* ('Badminton') became popular. The most famous composer of programmatic dances was I Nyoman Kaler. When President Sukarno used to invite important foreign visitors to Bali, *gamelan Gong Kebyar* pieces were performed for his guests in his palace. For this occasion, many pieces were shortened, from the standard 30-45 minutes to 12-15 minutes. Today, the same process is going on because of tourists.

During the 1960s, many important institutions were established, all located in Denpasar, the capital. Konservatory Karawitan (KOKAR)⁴⁶, the Indonesian Conservatory of Traditional Music, was established in 1960. Seven years later, Akademi seni tari Indonesia (ASTI), a dance academy, started to educate. The school was upgraded to Sekolah tinggi seni Indonesia (STSI), Academy of Indonesian Arts in 1988, and today, it is named Institut Seni Indonesia (ISI), Institute of Indonesian Arts. All these educational institutions support young musicians and provide necessary education with the intention to discover, preserve and develop both classical and contemporary Balinese art. In 1961, the first female gamelan group started to play. The establishing of annual *Gong Kebyar* Festival was another very important event, which took place in 1967. During this competition, the best gamelan

⁴⁶ Later, the name changed to Sekolah menengah karawitan Indonesia (SMKI), High school of Indonesian music.

group from whole of Bali is chosen. For this occasion, many new creations have emerged every year. One of the most popular dances, created for *Gong Kebyar* Festival, is *Gabor* dance, composed by I Gusti Gde Raka⁴⁷.

In 1978, *Pesta kesenian Bali* (PKB), Bali Arts Festival, was established. Since that time, an annual Bali Arts Festival takes place in Denpasar. Art from the whole world is presented there. The festival lasts one month and from morning to late night, performances proceed. The final round of *Festival Gong Kebyar* is the most attended. Bali Arts Festival is known worldwide and attended by people from whole world. It's one of the biggest art events in Indonesia. In the 1970s, pieces like *Panyembrama* were created by I Wayan Beratha.

In the 1980s, another aesthetic change occurred. Professors in cooperation with students from ASTI created colossal Ramayana and Mahabharata dance-dramas, called *Sendratari*. Compared with dance performances in the past, when just a few dancers were on the stage, these dance dramas were something really new. *Sendratari* is performed on a large stage, for thousands of people. So the costumes are better identified, movements less intricate and detailed, but larger. Some instruments, such as *gangsa* or *suling* are doubled in the gamelan. The music supports to tell apart each chapter or scene, various moods and characters. The number of dancers increased from a maximum of 5-7 to 50 dancers. Some notable dances of this era were *Gelatik* by I Nyoman Arcana, *Kijang Kencana* by I Gusti Ngurah Suparta or *Manukrawa* by I Wayan Dibia.

The years of the 1990s and the beginning of a new century were in token of creating many new pieces for *gamelan Gong Kebyar*, but also of increasing interest in older gamelans, especially in *gamelans Pelegongan* and *Semar Pegulingan*. Thanks to ISI, that provides replicas of almost all gamelans, musicians can learn how to play them and are more interested in writing music for other gamelans than *Kebyar* only. However, *gamelan Gong Kebyar* is still the most popular ensemble. According to Balinese Culture Mapping in 1992, there are more than 1600 *gamelan Gong Kebyar* in Bali⁴⁸, it means, that almost in every village, there is at least one.

⁴⁷ The author is in possession of several recordings of the Gabor dance.

⁴⁸ I Made Bandem, *Kebyar, A monumental achievement in Balinese arts*, *Mudra*, 2006.

4.3 Musical Instruments

As was stated above, every category of musical instruments can be found in Balinese music as well as in *gamelan Gong Kebyar*. I will now discuss these instruments, which are used in *gamelan Gong kebyar*, by referring to those in each category.

4.3.1 Idiophones

The bronze instruments can be divided into 3 main groups – genders, gongs and cymbals⁴⁹.

Gender type instruments

Most of the instruments in *Gong Kebyar* are of the *gender* type⁵⁰. Bronze keys (*bilah*) are hung over a bamboo resonator and fit in a wooden frame (*pelawah*) which is decorated by carving of scenes from Ramayana stories or of Balinese gods. The wooden frame is made from jack-fruit⁵¹ wood, which is hard and resistant.

To produce a sound, wooden mallet is used. According to the size of the instruments, there are two kinds of wooden mallets – with hammer-like shape (as in photo 4.1) and another with round head which is wrapped by a piece of cloth and rubber string. Clearly, tones of different qualities result. The sound created by the hammer-like mallet is sharp, whereas the rounded mallet produce a smooth, grave tone quality.

49 In other gamelans there are *saron* instruments with similar construction like *genders* but with just one resonator for all keys together. The keys aren't hung over the resonator but held in place with posts.

50 *Gender* is name of group of instruments as well as one instrument which is used in *Wayang kulit* music accompaniment.

51 Latin: *Autocarpus heterophyllus*.



Photo 4.1 hammer-like shaped wooden mallet

The names of the *gender* – type instruments are as below:

- (i) *Ugal* – also called *giying*;
- (ii) *Jublag* – also called *calung*, which has only 5 keys. The scale is from *dIng* to *dang*. Its body is bigger than *ugal*, a mallet with rounded head is used to produce the sound;
- (iii) *Jegogan* – an octave lower than *jublag* and also has 5 keys. The scale is from *dIng* to *dang*. The body is bigger than *jublag*'s one, the same mallet is used;
- (iv) *Penyaceh* – an octave higher than the *jublag*, has 7 keys and the scale is from *dIng* to *dang*. The body is the same size as *ugal*, the same mallet is used as well.

Gangsa type *geder*:

- (v) *Pemade* – an octave higher than *ugal*, the body is smaller;
- (vi) *Kantilan* – an octave higher than *pemade*, the body is smaller.

These instruments have 10 keys and the scale is from *dOng* to *ding*, as is it shown in photo 4.2. The hammer-like mallet is used for these instruments.



Photo 4.2 gangsa

A wooden mallet (*panggul*) is held in the right hand, to play the instrument. Because of the long echo created by the bronze keys, the musician's left hand dampens the sound at the same moment or before the beginning of the next one (to prevent the sounds from blending into each other). The motion of the damping hand therefore mirrors the playing one. Besides the obvious necessity of flexibility in the playing hand's wrist, the damping technique has to be equally precise. The tone has to be dampened exactly at the same time as the next note is struck, otherwise, the tone bleeds into the next one. On the other hand, if the key is dampened too quickly, a staccato effect is caused.

Gongs

In *Gong Kebyar*, gongs can be divided into two groups: (i) vertical gongs (or suspended gongs) and (ii) horizontal gongs. In addition to the number of gongs, we can distinguish two groups of instruments – one gong and a set of gongs.

- (i) There are 6 vertical gongs in *Gong Kebyar*. In descending order they are:
 - (i) Gong *agung wadon*, represents females, the hugest one, it can be around 90cm in diameters.
 - (ii) Gong *agung lanang*, represents male princip.

(iii) *Kempur*

(iv) *Klentong (Kemong)*, in the photo 4.3

(v) *Bebende*

(vi) *Kelenang*

Gongs agung and *kempur* hang on a simple pole frame. *Kemong* is suspended within a wooden ornamental frame. A similar mallet to the *jegogan*'s one is used, the size changes according to the size of the gong. However, gongs *bebende* and *kelenang* are not always present in *Gong Kebyar*.



Photo 4.3 *Klentong*

(ii) The shape of horizontal gongs is slightly different and is called ‘kettle’. The horizontal gong *kempli* is held in the lap or placed in small wooden box (photo 4.4). It is played by a wooden stick (still called *panggul*) which is wrapped in cloth at the end (to make the sound muffled).



Photo 4.4 *Kempli*

(vii) *Kajar* is almost the same as *kempli*, only the tuning is different.

(viii) *Trompong* is a set of 10 kettles, placed in ascending order of pitch in a richly decorated wooden frame. Two sticks wrapped by cloth at the end are used. The sound is dampened by putting a stick to the boss of the gong gently again. The tone scale is from the tone *dAng* to the tone *dung*. *Trompong* is played by one musician, as it is shown in photo 4.5. It is not always present in *Gong Kebyar*.



Photo 4.5 *Trompong* player

(ix) *Reyong* looks the same as a *trompong*. But there are two differences – the number of kettles and the number of players. There are 12 kettles which are played by 4 musicians. They use the same sticks as a *trompong* player. Particular positions have special names: *penyorog*, *pengenter*, *ponggang* and *pemetit*. Every musician play on 3 gongs, but he can ‘borrow’⁵² another one from his neighbours. They use interlocking technique, which will be discussed below.

Cymbals

Two kinds of cymbals are used for rhythmical enrichment in *Gong Kebyar* –

(i) *cengceng kecek* (commonly denoted as *cengceng*) and (ii) *cengceng kopyak*.

(i) *Cengceng kecek* is a set of 4-6 small cymbals, which are mounted on a flat wooden surface, usually in the form of small turtle. The musician has another pair of cymbals in both hands and plays them.

(ii) *Cengceng kopyak* is a larger pair of cymbals, similar size and way of playing as a European one.

4.3.2 Aerophones

The only aerophone which is used in gamelan *Gong Kebyar* is an end-blown bamboo flute called *suling* (photo 4.6). There are three sizes but only two of them are used – the smallest *suling kantil* and the biggest *suling calung*. The pitch of the tone is changed by using 6 bored finger holes. Because of the fact, that in Bali there are no two gamelans with the same tuning, *suling* tuning depends on a particular gamelan for which the *suling* is made. In other words, one *suling* can not be played in more than one particular orchestra.⁵³

Suling players use circular breathing technique (*ngunjat angkihan*)⁵⁴. This technique allows musician to play continually for tens of minutes.

⁵² Balinese musicians use term *pinjam*, that really means ‘borrow’.

⁵³ See footnote 17 of the Chapter 3.

⁵⁴ Difficult technique whereby the musician blow out the air into the cheeks while inhale the air through the nose.



Photo 4.6 *Suling*

4.3.3 Chordophones

This group of instruments has also just one representative – the two stringed bowed lute *rebab*, as shown in photo 4.7. It's made from the shell of coconut and it is held vertically while the musician sits cross-legged. Two strings are stretched on the neck without frets and tuned on the *ding* and *dung* tones. The bow is made from wood and horsehair. The *rebab* is never played alone, but always accompanies the *suling*. It has quite soft sound so the lyrical passages are the most impressive for it.



Photo 4.7⁵⁵ *Rebab*

⁵⁵ http://www.seasite.niu.edu/indonesian/budaya_bangsa/Gamelan/Javanese_Gamelan/counter-melody/rebab.htm.

4.3.4 Membranophones

The only membranophone in *Gong Kebyar* is a drum called *kendang* (see photo 4.8). It is also made from the wood of the jack-fruit tree and has a tapering cylinder shape. The skin-heads are on both ends, the right one is broader. The player sits cross-legged and the drum is placed across his lap, with the larger side of the drum on his right side.

Two playing techniques are distinguished – with and without mallet. The first one is called *cedugan* and the mallet (*panggul kendang*) is made from buffalo horn. The second one is called *gupekan* and the musicians plays with both hands.

In gamelan *Gong Kebyar*, a pair of *kendangs* is present. The bigger and lower drum is considered to be a female one and named *kendang wadon*. The second one, the male one, is named *kendang lanang*. An innovation, compared with the oldest types of gamelans, is a solo drum – *kendang tunggal*. Usually, it is *kendang wadon*.

The technique of playing is not easy – there are many kinds of strokes, which are named phonetically after the sound they produce (such as *dag*, *tut*, *pek*, *kep* etc.).



Photo 4.8 *Kendang* players

The number of instruments in *Gong Kebyar* is also varied. It depends on the character of each piece, event, where the gamelan plays, and so on.

Basically, the following forms ensemble:

4 *gangsa pemade*;
4 *gangsa kantikan*;
1 *ugal*;
2 *calung*;
2 *jegogan*;
2 *penyaceh*;
1 *reyong*;
1 *trompong* (its present is not necessary);
1 *cengceng*;
1-2 *gong agung*;
1 *kempur*;
1 *kempli*;
1 *kemong*;
5-6 *cengceng kopyak*;
1 *kendang*;
5-6 *suling calung*;
1 *suling kantik*.

4.4 What is the structure of a Balinese gamelan composition?

The structure of Balinese gamelan piece absolutely differs from western examples. Musical thinking is not linear, but cyclical, without work with motive or theme, without harmonic structure.

The basic principle of Balinese instrumental music played by any type of gamelans is a melodic period, which is then decorated in many ways. The melody is orchestrated in a stratified fashion, in which several realizations of the same melodic idea are presented simultaneously at different rhythmic densities. Basically, gongs provide a steady pulse and give a shape and form. *Jegogan*, *calung* and *penyaceh* play the melodic period again and again, still in the same way. Melodic instruments, such as *ugal* lead the melody, followed by *suling* and *rebab*. *Gangsa* and *reyong* decorate the melody. The *kendang* conducts the whole orchestra and gives instructions.

This rules are less strict for *gamelan Gong Kebyar*, but provide a basis. Composers can more or less follow the rules, but they are still present in the music and help listeners to keep attention and orientation.

The cyclical character of melody can be explain by several facts; these include Balinese Hinduistic philosophy, which consider the nature and human life (with reincarnation) to be a cycle. During the rite, to fall into a trance is desirable. The repeating character of music may help.

The melodic period is either 8, 16, 32 or 64 beats, or sometimes longer. The number of beats in cyclic melodies is normally quadri-partite, that is, divided by four⁵⁶. This simple melody is call *neliti* and it is usually played by *ugal* (if it does not improvise) or by *penyaceh*, repeated still again. Balinese consider the last beat of the melody to be the first one. So, the melody starts on the last beat and the final tone of the melody receives the strongest stress of all. This is where all parts of orchestral stratification converge and are supported by the stroke of the large gong.

In the example below, *pokok* melody is shown. On the last tone, where the mark is, the huge gong sounds. The periodic melody starts from this spot, as figure 4.9 illustrates.

All the musical examples, used in this chapter, result from my private lessons with I Gede Arsana.



Figure 4.9

One piece comprises several such melodies, which differ by the framework, ornamentation and tempo.

A whole composition usually comprises three parts: *kawitan*, *pengawak* and *pengecet*. *Kawitan* is quite short opening melody, played usually by *ugal*. It is followed by *pengawak*⁵⁷, the main part of the composition. According to the number of gong beats in this part, the musical form of whole composition are distinguished. *Pengawak* has static, grave character, in contrast to the next part, called *pengecet*.

⁵⁶ Cyclic qudri-partite melodies tend to be associated with instrumental music in Javanese-influenced gamelans, while the less strictly structured melodies seem to origin in pre-16th century era.

⁵⁷ *Awak* (Ind.) – body.

Pengecet is dynamic, progressive and more emotional part, played in faster tempo. Sometimes, *gineman* can be added before *kawitan*. *Gineman* is a free introductory passage, with irregular tempo and fragmented melody. One single piece can last from 15 to 45 minutes.

It is possible to talk about three layers of instruments in Balinese instrumental music:

- i. framework layer, 4.3.1
- ii. melodic layer, 4.3.2.
- iii. ornamental layer, 4.3.3

I shall now discuss each in turn.

4.4.1 Framework Layer

The framework of the piece is provided mainly by gongs. For orientation in the following musical examples, the shorthand terms in the box will be used:

<p>G¹ - <i>Gong agung wadon</i> g - <i>Gong agung lanang</i> p - <i>Kempur</i> t - <i>Klentong</i> . - <i>Kempli</i> k - <i>Kempli in the gamelan Gong Gede repertoire</i></p>

Usually, *kempli* play on every beat. The biggest, fixed emphasis is on the last beat of the period, stressed by *gong agung*. In example, there is an 8-beat period, ended by gong.

Ex. (G) G

(G) means *gong agung* on last beat of previous period

According to the number and order of strokes of the gongs *kempli*, *kempur* and *kemong* between the two strokes of the gong, the forms are distinguished. This

technique, using gongs to define the form (*tabuh*), is called *colotomy* or *colotomic structure*.

Gamelan Gong Kebyar compositions can be written in several forms. The most frequent form has no name. If there is not another instruction, the piece is played by this way:

(G)...p...t...p...G

Gong stressed the last, every 16th beat, *kempur* stressed every 4th and 12th beat and *klentong* every 8th beat. The *kempli* strokes on every beat.

Another very frequent form is called *gilak*. This form can be applied to periods of 8, 16 or 32 beats. In an 8-beat period, gong stressed every last beat, *kempli* strokes on every beat, *kempur* stressed every 5th and 7th beat and *gong agung lanang*, if it is present, stressed every 4th beat. If not, *gong agung* does it. The form is used for *Baris* dances as well as for many other dances.

(G) . . . g p . p G

Another variation of this 8-beat form involves *klentong* as well.

(G) . t . g p t p G⁵⁸

For an 16-beat period, the schema looks like that:

(G) g . p . . . p . G

For a 32-beat period, the schema looks like that:

(G) g . . . p p . . . G

⁵⁸ From my conversation and private classes with I Gede Arsana.

Bapang Gede form is quite simple, which result in:

(G) . . . t . . . G

It can be also used for longer periods, every last beat is stressed by gong and every middle beat by *klentog*. This form is also used for *gamelan Gong Gede* pieces.

Bapang baris form is actually *bapang gede* form with added *klentong*. As the name prompts, it can be found in *Baris* dances as well as in many other compositions.

(G) . p . t . p . G

For 16-beats periods, the form *condong* is used. This form can be found for example in *Legong* dances.

(G) t G

As in the figure 4.10, I will use the *pokok* melody shown above, but in the *bapang baris* form:

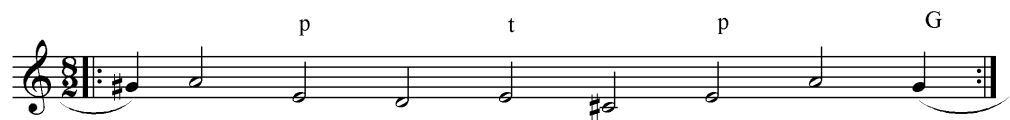


Figure 4.10

Gamelan Gong Kebyar composition can be also written in a form, derived from those of *gamelan Gong Gede*. These forms are based on *palet* – a line of 16 beats, consisting of one *kempur* and one *kempli* stroke. The number of beats differs, depending on the tempo of particular piece. One *palet* can consist of 8, 16 or 32 beats. As in the example of a *palet* consisting of 16 beats show:

(G) p k

According to the number of *palet* in a whole period, several forms are distinguished and named:

..

<i>Tabuh roh</i>
(G) p k
..... p G

<i>Tabuh telu</i>
(G) p k
..... p k
..... p G

<i>Tabuh pat</i>
(G) p k
..... p k
..... p k
..... p G

Tabuh lima consists of 5 *palets*, *tabuh nem* of 6 *palets*, *tabuh pitu* consists of 7 *palets* and *tabuh kutus* consists of 8 *palets*⁵⁹. All *tabuh* are ended by gong, which replaces *kempli*.

4.4.2 Melodic Layer

The important terms for this chapter are: *neliti* and *pokok*. *Neliti* is the melody of the period, which sounds on every beat, as was said before. *Pokok* is the core of the melody of *neliti*, with half the density of *neliti*. It sound on every second beat of the melody and it is always played by *jublaga*. The example is given in figure 4.11:

⁵⁹ *Roh* mean in Balinese language ‘two’, *telu* ‘three’, *pat* ‘four’, *lima* ‘five’, *nem* ‘six’, *pitu* ‘seven’ and *kutus* ‘eight’.

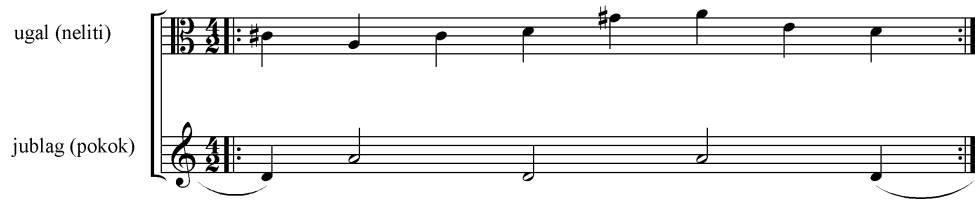


Figure 4.11⁶⁰

The main melodic leader is the *ugal* player. It is him, who receives the cues from the drummer and mediates it to the rest of the orchestra. He does so by special movements, using his head and hand with a mallet to show to the others the cue. In other words, *ugal* player serves as a point of orientation and leadership for the others in the ensemble to follow. *Ugal* player does not have to play the melodic period, called *neliti*, strictly. He can improvise on that melody, but with the bounds of stressed tones, which has to sound together.

Penyaceh player plays strictly every beat (*neliti* melody) or every second beat of *neliti* (*pokok*), it depends on the form and type of composition. It means, that he plays every, or every second tone of the melodic period.

Jublag player plays regular every second tone with *jegogan* stressed every fourth tone. Sometimes, it also depends on the form of the piece, plays the fourth, the sixth and the eighth tone from the melodic period (see figure 4.12 and 4.13).

neliti (penyaceh, ugal)	x	x	x	x	x	x	x	x
pokok (jublag)		x		x		x		x
jegogan				x				x
gong								x

figure 4.12

⁶⁰ I use a viola clef for *ugal* notation (as well as Michael Tenzer do), because it seems to be the most fit one.



Figure 4.13

4.4.3 Ornamental Layer

This music strata is provided mainly by *gangsas*, although *ugal* can play in decorative fashion as well. The embellishment of the melody, *neliti*, is the most emphatic feature of *gamelan Gong Kebyar*. It's actually the incredibly fast, precise playing of *gangsas* player, what fascinates Western musicians, musicologists or just music-lovers.

In *Gong Kebyar* music, many types of decoration can be found. They are used according to context, form, kind of piece and according to the local manners as well. The same composition, performed in North Bali, can be played with another embellishment that would be used in the southern part of the island. As neither the tuning, nor the ornamentation is strict and everywhere the same.

The embellishment can be divided into two groups – embellishment (i) unfixed and (ii) fixed. The fixed decoration can be further divided into groups of non-interlocking and interlocking⁶¹.

Ornamental layer - unfixed ornamentation

- fixed ornamentation – non-interlocking

- interlocking - *gangsas*

- *reyong*

- *kendang*

⁶¹ M. Tenzer, *Gamelan Gong Kebyar: The Art of Twentieth-Century Balinese Music*, Chicago and London, The University of Chicago Press, 2000, p.206.

(i) Unfixed ornamentation

The unfixed ornamentation is less common than the fixed one, but *suling*, *rebab* and sometimes *ugal* play it. The term ‘unfixed’ means, that improvisation during the performance is allowed. There is only one type of this ornamentation of *neliti*, called *payasan*. *Payasan* is more individual than fixed ornamentation and it is a style of playing, which is based on improvisation. The improvisation is not absolutely free, the player has to follow the *neliti* melody and has to converge on the *pokok* tones with the rest of the ensemble. For illustrations of this, the figures 4.14 and 4.15.

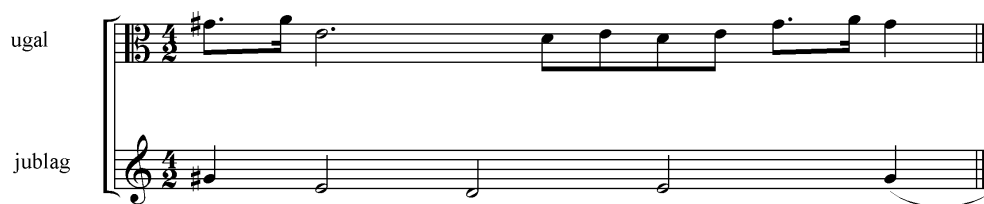


Figure 4.14



Figure 4.15

Ugal usually plays in syncopated fashion, with one tone steps and slight rhythmical deviations. But *ugal* player still has the leading role, as was stated before. In newly created compositions, the composer can compose the *ugal* part exactly or can ask *ugal* player to play in particular manner. Usually, when *ugal* play *payasan*, *penyaceh* takes over the *neliti* melody.

On most occasions, several *sulings* assist. Every one of them can improvise and play individual, as well as *rebab* can. These instruments are important for their sweet sound and the emphasis is laid on richness and complexity of the ornamentation.

(ii) Fixed ornamentation

Fixed ornamentation is more common. In *gamelan Gong Kebyar*, there are many instruments and it is not possible to let every one improvise. On the contrary, the alternation of interlocking and non-interlocking figuration makes the tension, which is so characteristic for this orchestra.

For understanding fixed ornamentation, I need to discuss several terms. The group of *gangsa* instruments is divided into two subgroups – *polos* and *sangsih* players. In the orchestra, there are 4 *gangsa pemade* and 4 *gangsa kantikan*. They are tuned in pairs, one on *pengisep*, the other one on *pengumbang* tuning⁶². That means, that no *polos* are in the same register and tuning. Thanks to this distribution, the ensemble has pulsating, intensive sound.

There are two possibilities in *polos* – *sangsih* relation. *Telu* means that *sangsih* plays third tone from *polos* one (*polos* included). So when *polos* plays ‘*ding*’, *sangsih* plays ‘*deng*’ (see figure 4.16). When *polos* plays some of two last tones (‘*dang*’, ‘*ding*’), there is no more space for *sangsih*, so it plays the same like *polos*.

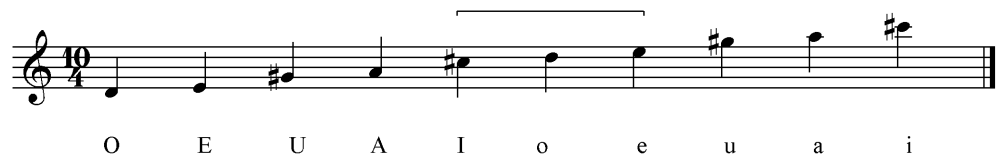


Figure 4.16

Ngempat means ‘four’ and it is based on the same system as *telu* relation, but with the distance of four tones (included the first, *polos* one). When *polos* plays ‘*dIng*’, *sangsih* plays ‘*dung*’ (see figure 4.17). When *polos* plays some of the three last tones, *sangsih* plays the same.

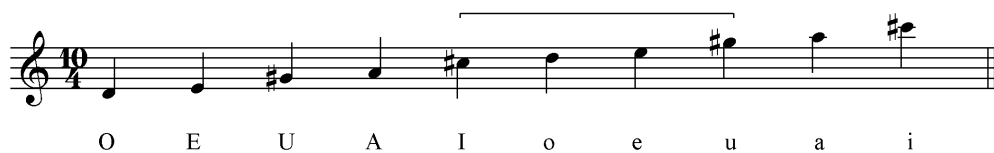


Figure 4.17

⁶² As was already discussed in the chapter 3.1 Balinese tuning system.

Fixed non-interlocking ornamentation

Fixed non-interlocking ornamentation is a chain of constant rhythmical values. *Polos* plays the *neliti* and *sangsih* follows it in *ngempat* distance. When the *ugal* player does not play *payasan*, he plays like *polos*. *Reyong* players rarely play non-interlocking figuration.

In all the following examples, *sangsih* is illustrated by notes with stems up, *polos* by stems down.

According to the rhythmic density of decoration, 5 main categories of fixed non-interlocking ornamentation are distinguished⁶³ :

i.	Kekenyongan
ii.	Neliti
iii.	Malpal
iv.	Ngitir
v.	Norot

M. Tenzer sorts *norot* figuration into the group of interlocking figuration. I disagree; according to my own observation, in addition to the opinion of I Gede Arsena, *norot* figuration belongs to the group of non-interlocking figuration. R. Ornstein even does not appear to distinguish between these two groups.

i. Kekenyongan

While using *kekenyongan* embellishment, *gangsas* play like *jegogan*, every fourth tone. It links it with *gamelan Gong Gede* style. This kind of decoration is less frequent, usually succeeds to crescendo or dynamic part of pieces as a contrast, as in figure 4.18.

⁶³ M. Tenzer, *Gamelan Gong Kebyar. The Development of a Balinese Musical Tradition*, Chicago/London, University of California Press, 1971.

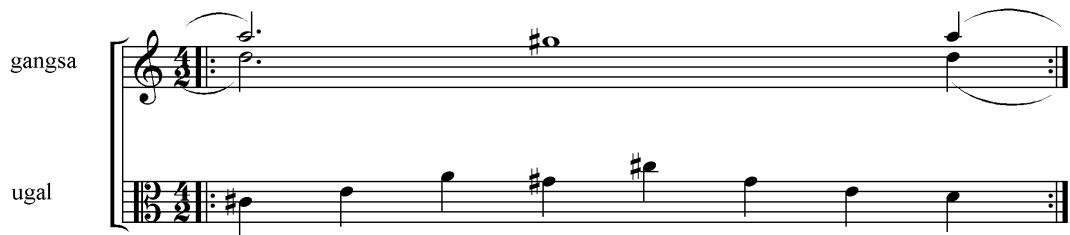


Figure 4.18

ii. Neliti

Neliti is often used in male dances. *Gangsas* play *neliti* melody, while *ugal* plays *payasan* improvisation (Fig. 4.19). On the *pokok* tones, which means on every second beat, *ugal* and *gangsa* melodies converge.

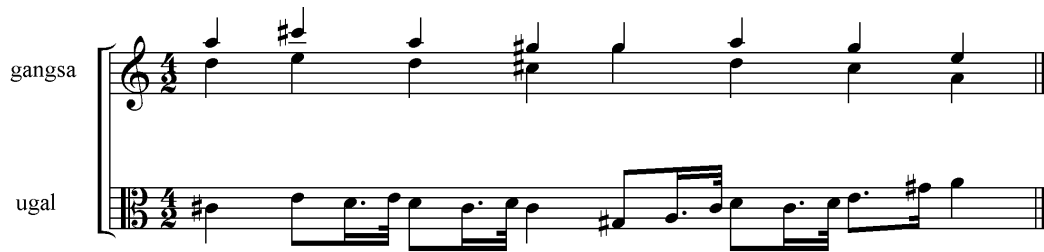


Figure 4.19

iii. Malpal

Using this type of decoration makes the *ugals* part more intensive. *Gangsas* play *neliti*, but in double density (Fig. 4.20). *Malpal* is also connected with changes in dynamic, from **forte** to **piano** and back. It is used in battle scenes or at the peak of the scene.

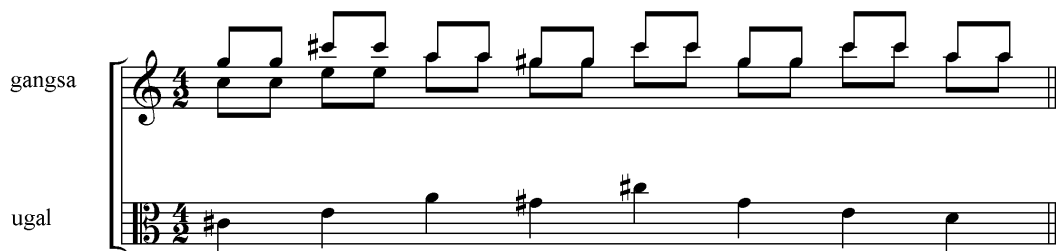
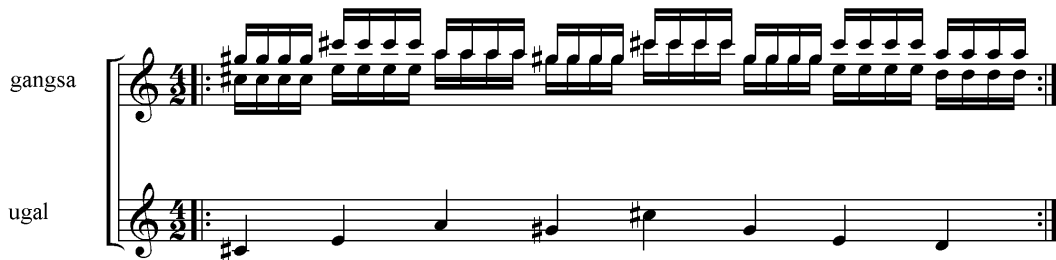


Figure 4.20

iv. Ngitir

Using *ngitir*, *gangsas* play four tone per one *neliti* tone of the same pitch (Fig. 4.21). This type of decoration is used in slow parts of a piece and accompanies some parts of female dances.

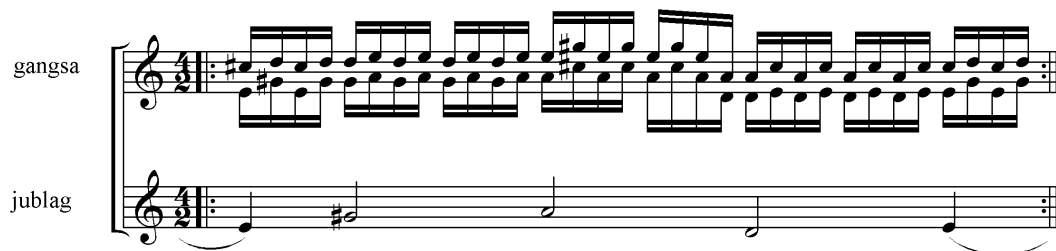


The musical notation for Figure 4.21 consists of two staves. The top staff, labeled 'gangsa', is in 4/4 time and features a complex, rhythmic pattern of eighth and sixteenth notes, with a sharp sign (#) indicating a specific pitch. The bottom staff, labeled 'ugal', is in the same 4/4 time and shows a simpler melody with quarter and eighth notes, also featuring a sharp sign (#) to indicate pitch.

Figure 4.21

v. Norot

Norot embellishment is also adopted from *gamelan Gong Gede* style, especially from *lelambatan* pieces. Playing this type of decoration, *polos* play *pokok* tone and the next one, *sangsih* follows it in *ngempat* distance (Fig. 4.22). In one pattern, the last three tones already anticipate the next *pokok* tone, the deepest tone is the same as *pokok* one. While *gangsas* play *norot*, *ugal* plays *payasan*.



The musical notation for Figure 4.22 consists of two staves. The top staff, labeled 'gangsa', is in 4/4 time and features a complex, rhythmic pattern of eighth and sixteenth notes, with a sharp sign (#) indicating a specific pitch. The bottom staff, labeled 'jublag', is in the same 4/4 time and shows a simpler melody with quarter and eighth notes, also featuring a sharp sign (#) to indicate pitch.

Figure 4.22

Fixed interlocking ornamentation

Fixed interlocking figuration, called *kotekan* (or, less often, *candetan* or *ubit-ubitan*⁶⁴), is the most striking feature of Balinese instrumental music, especially the modern *Gong Kebyar* orchestra. These fast, complex figurations permeate nearly all *Kebyar* composition. According to the rapid tempo, the level of intricacy and preciseness of playing, the best players and orchestras are recognizable. The technique of *kotekan* is applied to the *gangsa* section, *reyong* and *kendang*.

Fixed interlocking figuration of *gangsa* instruments

Kotekan may have been developed from the wish to play the decoration in faster and faster tempo, until one single player can not perform all of the notes alone⁶⁵.

The fixed interlocking figuration is most pronounced in the parts played by *gangsa* instruments. The fundamental feature of *kotekan* is the fact that both *polos* and *sangsih* play differently, but complementary melodic and rhythmical patterns (as the figures no. 4.22 and 4.23 show). The *polos* plays on the beat and *sangsih* off the beat. These terms, in fixed interlocking figuration context, are defined as the ‘simple’ (*polos*) and the ‘differing’ (*sangsih*)⁶⁶.

While their mallets are used at different moments, they create together a highly synchronized melody. The technique of dampening has to be really precise, in order to prevent to the undesired blurring of sound.

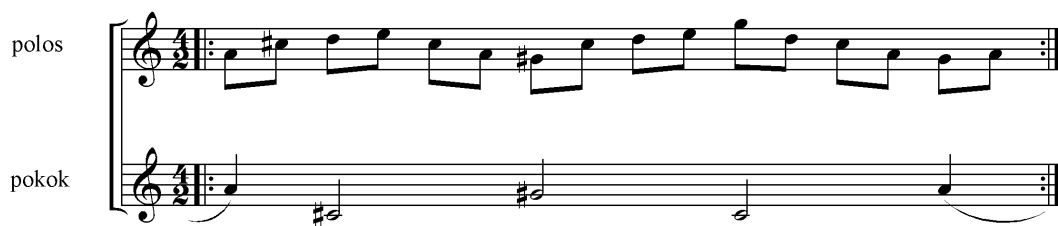


Figure 4.23

⁶⁴ I Wayan Dibia, *Ubit-Ubitan: Sebuah teknik permainan gamelan Bali*, Denpasar, 1987, p. 15.

⁶⁵ W. Vitale, *Kotekan: The Technique of Interlocking Parts in Balinese Music*, *Balungan*, Fall 1990: p. 6.

⁶⁶ R. Ornstein, *Gamelan Gong Kebyar: The Development of a Balinese Musical Tradition*, 1971, p. 226.

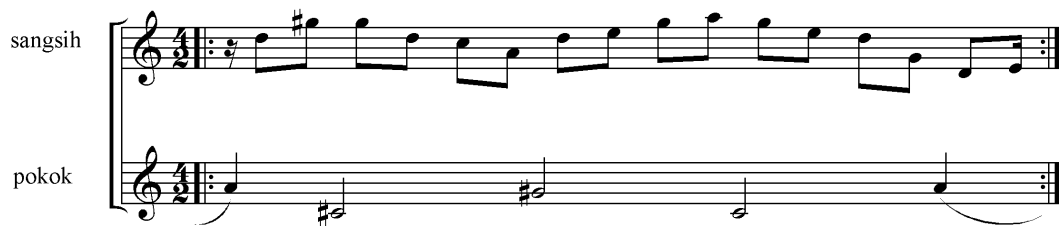


Figure 4.24

The final melody is created by the interlockings of both of them (figure 4.25).



Figure 4.25

The four most common types of *gangsa's kotekan* figuration are distinguished as:

- | | |
|------|----------------------------|
| i. | <i>nyog cag</i> figuration |
| ii. | <i>nyok cok</i> figuration |
| iii. | <i>kotekan telu</i> |
| iv. | <i>kotekan empat</i> |

In all the following examples, *sangsih* is illustrated by notes with stems going up, *polos* by stems going down. For better orientation, the rests are omitted.

i. Nyog cag figuration

The simplest *kotekan* is *nyog cag* figuration. It is a straightforward alternation between *polos* and *sangsih*. *Polos* play on the beat, converging with every second *neliti* tone and every *pokok* tone. *Sangsih* follow the direction of the *polos* motion and mirrors the rise and fall of the melody. A single pattern includes eight notes, two *neliti* and one *pokok* tone. There are many possibilities how to play one single melodic period; one of them is shown in figure 4.26.

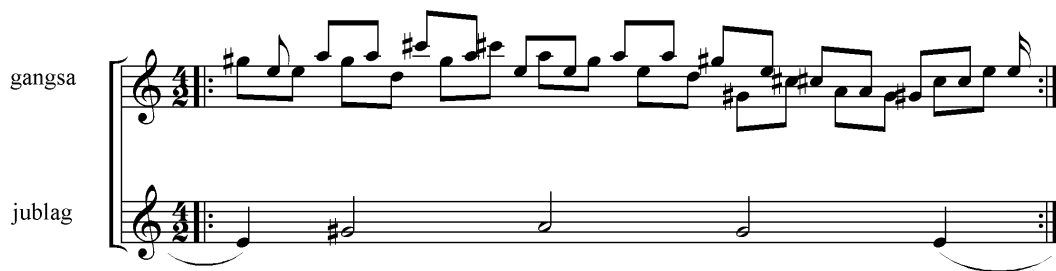


Figure 4.26

So, the resulting melody sounds like (figure 4.27):

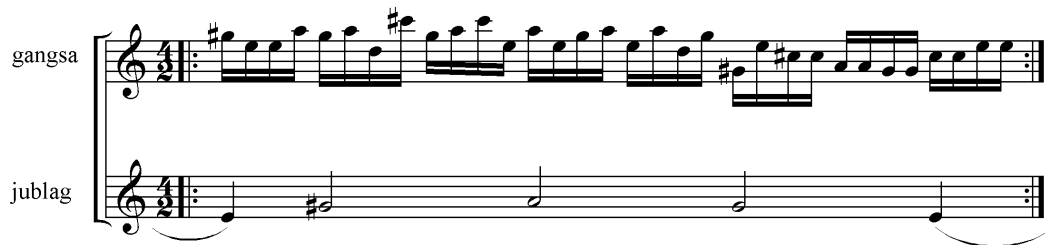


Figure 4.27

ii. Nyok cok figuration

The collaboration between *polos* and *sangsih* is closer in *nyok cok* figuration. One note is shared by both *polos* and *sangsih*, while another two notes are played by only one of the players. *Nyok cok* figuration is characterized by a wavering around the *pokok* tone. The resulting melody is identical with the melody created by non interlocking *norot* figuration. But while the *norot* melody is played by *polos* and *sangsih* separately, the melody is created now by complementing each other.

As in *norot* figuration, the last three notes from the previous pattern anticipate the next one. Two of them are the same as a *pokok* tone and are played unisono. As example (Fig. 4.28), I use the same melodic period as in *norot* example, to make this comparison.

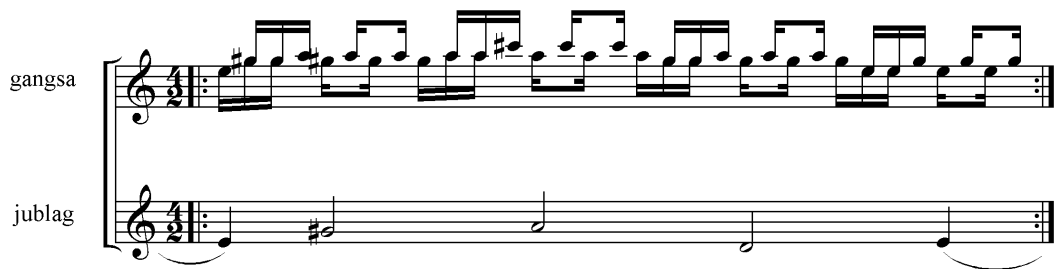


Figure 4.28

iii. Kotekan telu

Kotekan telu and *kotekan empat* have a wider range of combination of rhythmic patterns. Both *polos* and *sangsih* can play different rhythmic schema. The pattern is compounded by a single note, single rest, two adjacent notes or a group of three notes. This form of interlocking enables rapid tempo, so typical for this kind of decoration. *Telu* means ‘three’ in Balinese language. Thus, this pattern is created by 3 adjacent tones. The inner, middle, tone is shared, the outer ones are played only by *polos* and *sangsih*. *Polos* converges with every tone or every other *pokok* tone. As a consequence, there is a range of rhythmical patterns. Four patterns examples are given in figure 4.29, but a variety of further patterns exist.



Figure 4.29

⁶⁷ As in R. Ornstein, *Gamelan Gong Kebyar: The Development of a Balinese Musical Tradition*, 1971, p. 239.

Every pattern has a different quality and a different connection with the *pokok* tone. Balinese musicians use them according to their own intention. Every gamelan club can use for one song different patterns of *kotekan telu*, even different kind of ornamentation. Nothing is fixed in Balinese music; everything depends on the moment of performance.

Several examples given below belong among the most common patterns, used in *gamelan Gong Kebyar*.

In the figure below (4.30), the first pattern from figure 4.29 is shown.

The musical notation for Figure 4.30 consists of two staves. The top staff is labeled 'gangsa' and the bottom staff is labeled 'jublag'. Both staves are in 3/4 time and have a key signature of one sharp (F#). The gangsa part features a complex, syncopated melody with many beamed eighth notes. The jublag part is a simple, slow-moving bass line with a few notes per measure.

Figure 4.30

While looking at figure 4.31, which shows the resulting melody, the most interesting feature of this pattern is that, in every pattern, groups of three notes (indicated by brackets) are created independently on the beat; this creates a syncopated rhythm. Every last note from the group precedes the next *pokok* tone.

The musical notation for Figure 4.31 is identical to Figure 4.30, but with brackets placed above the gangsa staff. These brackets group the notes into sets of three, highlighting the syncopated rhythm mentioned in the text. The jublag part remains the same.

Figure 4.31

In example 4.32 below, the second pattern from example 4.21 is used. *Polos* converges with *pokok* on every other beat (starting from the last one, eight beat) and *sangsih* follows it in the manner of this pattern. One note is shared, while the outer ones are in *telu* distance.

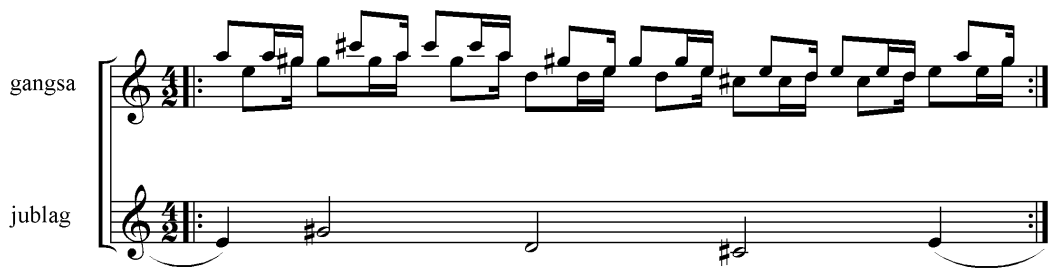


Figure 4.32

The resulting melody follows in figure 4.33:

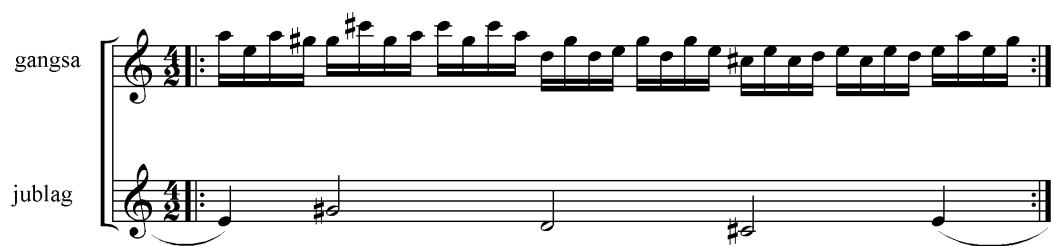


Figure 4.33

In the next example (Fig. 4.34), the third pattern from figure 4.29 is utilised. Every part of a single pattern begins and ends on the same tone ('a' 'e' 'g sharp' 'a' on the first beat, 'c sharp' 'e' 'd' 'c sharp' on the second beat, and so on, as the brackets indicate). The resulting melody is clearly visible in this example.



Figure 4.34

It is possible to find many other patterns in Balinese *gamelan Gong Kebyar* music. Some of them are relatively simple, some of them are highly sophisticated. They can be used apart or as a combination of several of them. There are therefore many possibilities and the use and the style differ from village to village.

Kotekan empat

Kotekan empat offers even more possibilities for combining than the *kotekan telu*. The cell of the figuration now spans four notes. There is no shared tone, but some kind of a “harmony” is created by sounding two notes together in *ngempat* distance.

Among the most common and most known patterns belong these shown in the figure 4.35, but the number of potential patterns is boundless.

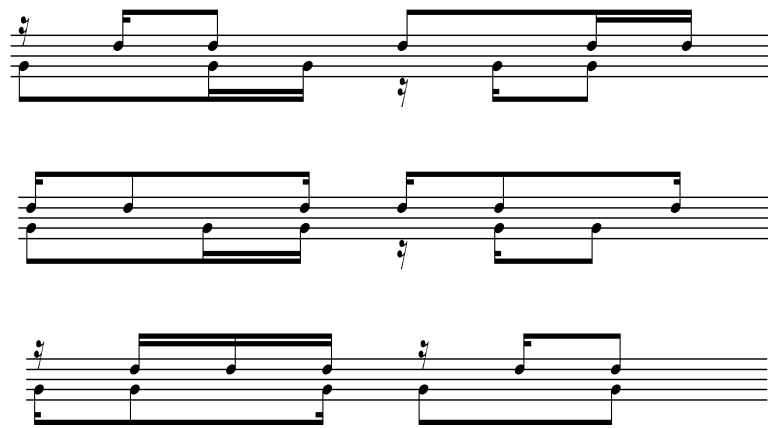


Figure 4.35

As Vitale states⁶⁸, three ways how to compose *kotekan empat* pattern exist.

- i. The pattern can be composed straight away, either by a composer or the leader;
- ii. The pattern can be adapted from *kotekan telu* pattern. The lower *polos* note is matched by the highest note of *sangsih* and no note is shared (the shared one in *kotekan telu* now belongs to *polos* part).

In figure 4.36, a simple *kotekan telu* is shown.

⁶⁸ W. Vitale, *Kotekan: The Technique of Interlocking Parts in Balinese Music*, *Balungan*, , Fall 1990: p. 9.

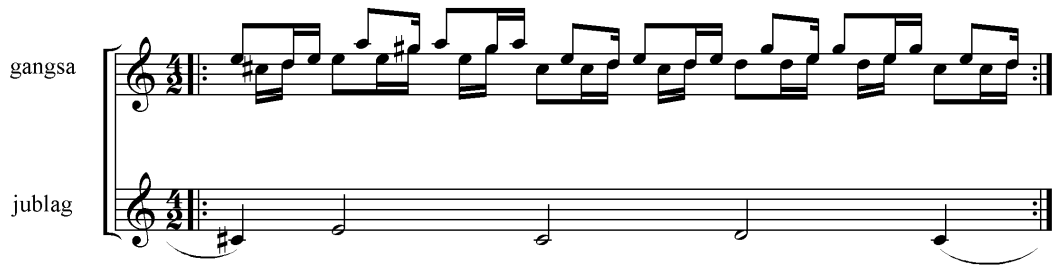


Figure 4.36

The next figure (figure 4.37, the notes are printed without stems for better orientation) illustrates how the highest *sangsih* tones are added.



Figure 4.37

The last figure (figure 4.38) shows the final *kotekan empat* pattern.



Figure 4.38

- iii. A pattern can be created from the *pokok* note. First, the *pokok* notes are written. Then, according to *pokok*, an arbitrary pattern of *polos* is created (figure 4.39).

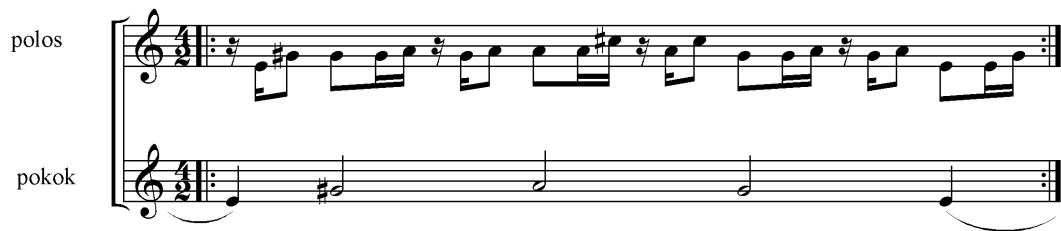


Figure 4.39

The rests in *polos* part are filled in by the next highest note in the scale (figure 4.40).

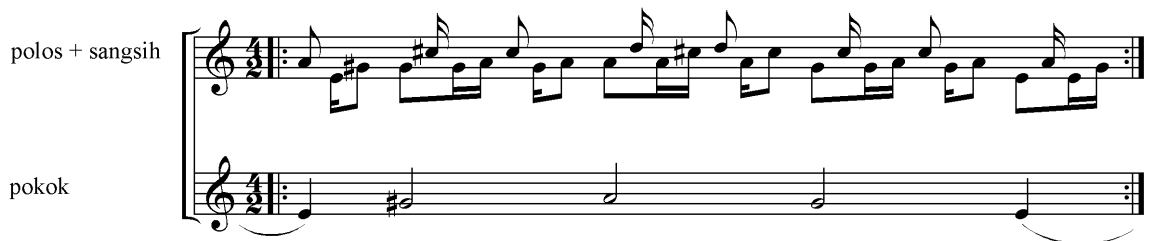


Figure 4.40

Then, the lowest note of *polos* is matched by a tone, which is two steps of the highest *polos* note (in order to create a *ngempat* distance). These two added notes create a *sangsih* part, as is shown in figure 4.41.

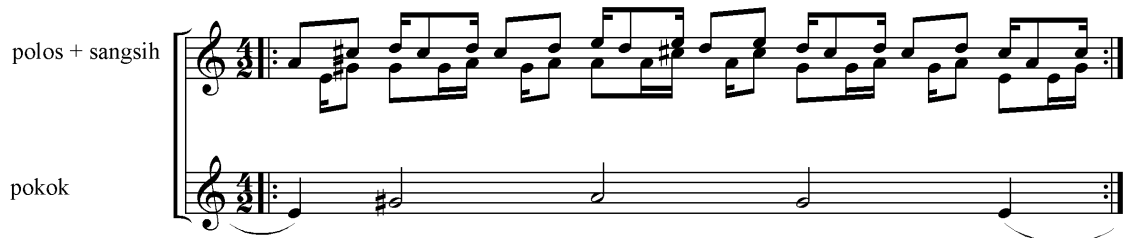


Figure 4.41

The “extra”, added notes in *sangsih* part come to the fore and listeners tend to concentrate on them. Thus, it seems that these notes create their own rhythm, as is illustrated in figure 4.42 (using the same *kotekan empat* as in figure 4.38)



Figure 4.42

The common types of *kotekan empat* are well-known and a skilled player can elicit the *sangsih* part straight away from the *polos* melody. Sometimes, the composer requests some less common, more intricate pattern. Then, he himself order how to play it.

All the patterns or just their parts can be combined in a multitude of ways. The same precept as for *kotekan telu* is accepted now. Nothing is fixed and all the patterns or every types of elaboration can be combined. Also the style of playing changes from village to village.

Combinations of fixed interlocking figuration

As stated above, nothing is fixed within the elaboration of a melody. In a single piece, several types of elaboration can be employed. Although, for some song, certain types of elaboration can be used; local variations are also common. In figure 4.43, the combination of *nyog cag* and *kotekan telu* figurations is illustrated.

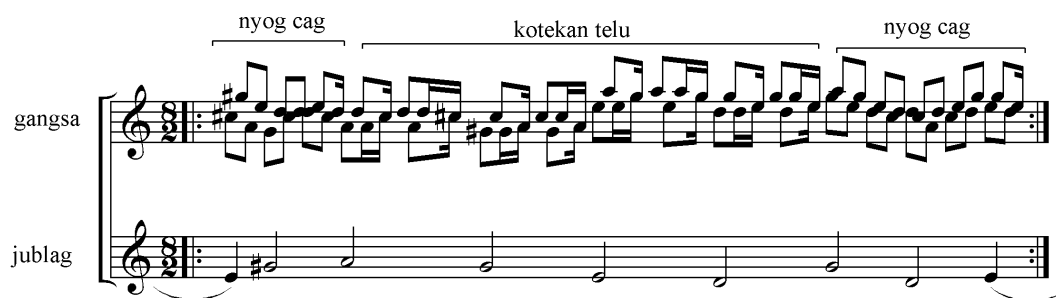


Figure 4.43

Fixed interlocking figuration of *reyong*

Reyong is a metallophone instrument consisting of 12 bronze kettles, which are divided between four players⁶⁹. The range expands from ‘*deng*’ to ‘*dung*’, covering more than three octaves, as is shown in figure 4.44:

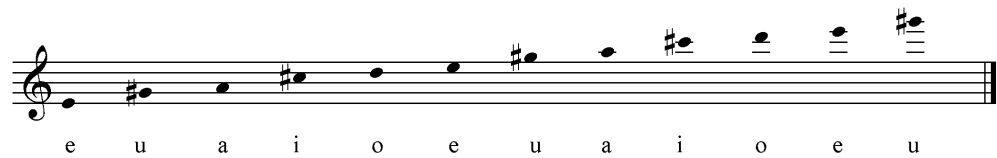


Figure 4.44

Four players are sitting side by side; every of them has a pair of sticks with wrapped ends. Each of them has a special name and position (Fig. 4.45):

- i. *penyorog*
- ii. *pengenter*
- iii. *ponggang*
- iv. *pemetit* (or *petit*)

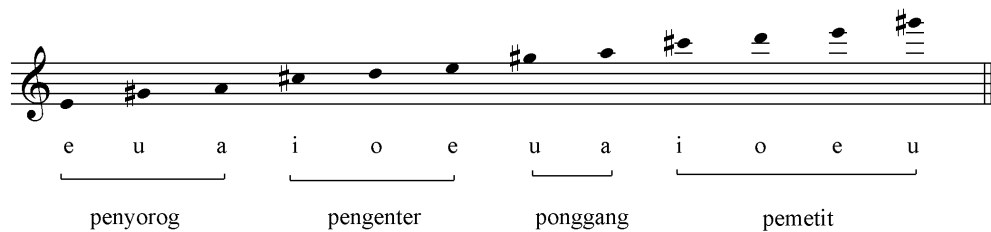


Figure 4.45

Each of them has his own kettles, but can also ‘borrow’ one from the neighbours. Sometimes, *pengenter*’s kettle ‘*deng*’ is shared with *ponggang*. The second octave can duplicate the first one.

The role of *reyong* in *gamelan Gong Kebyar* is both (i) ornamental (playing fixed interlocking figuration) and (ii) agogic. The very specific sound of this instrument enriches the total color of the whole orchestra.

⁶⁹ See page 22, Chapter 3.

i. Fixed interlocking figuration played by *reyong*

Reyong can play three types of embellishment⁷⁰:

- i.i. *nyok cok*
- i.ii. *kotekan empat*
- i.iii. *norot*

M. Tenzer alleges only *norot* and *kotekan empat* (he calls it *ubitan empat*) in this instance, while R. Ornstein suggests only *nyok cok* and *kotekan empat*. According to fieldwork observation and considerations, there are actually three types of *reyong* figuration.

Nyok cok figuration is quite rare; more often *reyong* players play the *kotekan empat* figuration (Fig. 4.46 and 4.47), in the same approach as a *gangsa* instruments. While playing it, the players are divided into two pairs; both pairs are further divided into *polos* and *sangsih* part. The second pair duplicates the first one in octave. If the desired note is not in the range of the player, he plays a complementary note, in *telu* or *ngempat* distance.



Figure 4.46

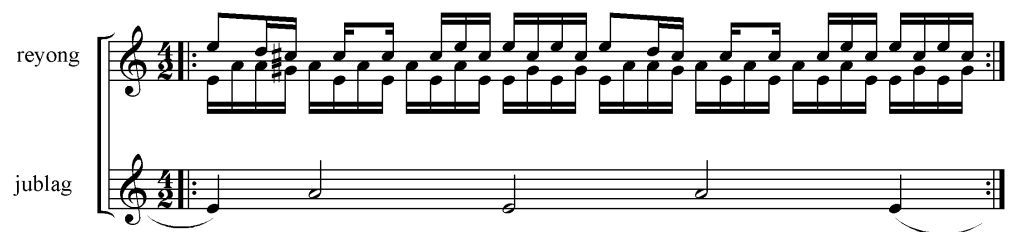


Figure 4.47

⁷⁰M. Tenzer alleges only *norot* and *kotekan empat* (he calls it *ubitan empat*) in this instance, while R. Ornstein suggests only *nyok cok* and *kotekan empat*. According to fieldwork observation and considerations, there are actually three types of *reyong* figuration.

ii. Agogic function of *reyong*

This style of playing, called *panjing*, was developed mostly in 1950 and has its inspiration in *ceng-ceng* playing⁷¹. While playing together with *kendang* and *ceng-ceng* in an agogic way, this part of musical texture is called *ocak-ocakan*. The main difference between *panjing* and normal fashion of playing is the way the tone is created. Four kinds of stroke are distinguished⁷². They are:

- i. *byong* – every player strikes two kettles and let them sound, does not dampen them;
- ii. *byot* - every player strikes two kettles, but in a while he dampened them by applying the sticks softly again;
- iii. *jet* - every player strikes two kettles, but leave the sticks on the knob of the kettle and dampen the sound directly;
- iv. *kecek* - players strike the rim of the kettle, which produce tone without echo and the dampening is not necessary.

In the following figure (Fig. 4.48), *reyong*, playing *kecek*, is illustrated by a cross instead of normal head.

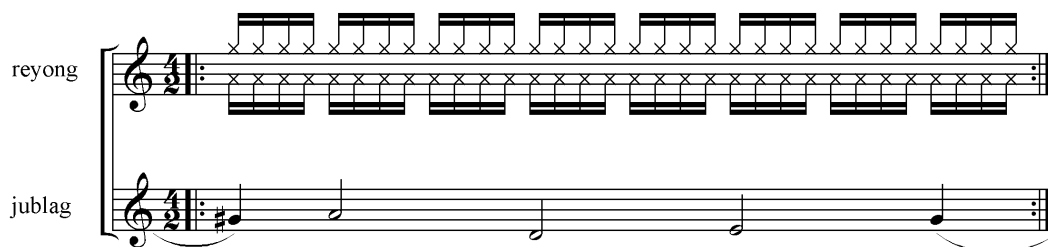


Figure 4.48

The names of these kind of striking the kettle are onomatopoeic (word or a grouping of words that imitates the sound it is describing)⁷³, as many other terms in Balinese music.

⁷¹ R. Ornstein, *Gamelan Gong Kebyar: The Development of a Balinese Musical Tradition*, 1971, p. 308.

⁷² M. Tenzer, *Gamelan Gong Kebyar. The development of a Balinese musical tradition*, Chicago/London, University of California Press, 1971, p.282. R. Ornstein uses the term *cek* instead the term *jet*.

⁷³ www.wikipedia.org, accessed March 24th, 2008.

Patterns of agogic playing are related to the patterns of *kendang* and *ceng-ceng* playing. The sound, produced by agogic playing of *reyong* creates a tension in the music, which culminates in *angsel*⁷⁴, a sudden interruption of the music. It is an important part of musical texture.

Usually, while *gangsa* instruments play interlocking figuration, *reyong* plays *ocak-ocakan*. *Reyong* can smoothly proceed from *ocak-ocakan* to interlocking figurations. This often happen during dance compositions.

Unfixed interlocking figuration of *kendang*

The position of the *kendang* player is prominent in gamelan *Gong Kebyar*; he is the most important member of the orchestra. To learn how to play the basic *kendang* takes several years and it is an endless process, which proceeds throughout life. Every player has his own style, but features of local styles can be also distinguished⁷⁵.

But, in fact, there are usually two drums, played as a pair in *Kebyar* orchestra. The larger and lower drum is considered to be a female one and named *kendang wadon*, the higher one, the male one, is named *kendang lanang*. Together, they play interlocking rhythm patterns, which are closely related to the *colotomic structure* of the gong parts.

Within the pair, *wadon* is the leader and is played on the weak, odd beat, while *lanang* is played on even beats, which is also stressed by *jublag*⁷⁶. The *wadon* player leads also the rehearsals.

In gamelan *Gong Kebyar*, drum patterns are more intricate and complex than, for example, drum patterns of court ensembles. The technique of playing is more demanding. Technique, body language and clearness of the sound are judged.

The *wadon* player is also the responsible person, who, in dance compositions, watches carefully the dancer and receives cues, called *angsel* (will be discussed later) from him. Then, by special pattern and movement of body, the drummer hands on the cue to the rest of the orchestra.

⁷⁴ *Angsel* will be discussed later.

⁷⁵ For example, drummer from South Bali has different style of playing than these from North of the island, but at the same time, every single drummer play by his own.

⁷⁶ But this is not fixed rule, the order can change.

There are several kinds of strokes for both *wadon* and *lanang*, some of which are more commonly used. I will introduce the very basic ones. The names of strokes are *onomatopoetic*, as is quite common in Bali.

Wadon strokes:

Dag (D) – by the right hand, with the fingers in spread position, which strikes near the edge of the drum-head;

Kap (K) – by the left hand, the fingers touch one another, striking the centre of the drum-head;

Kung (k) – by right hand, the thumb rests on the skin while the rest of the fingers strike the edge of the drum-head.

Lanang strokes:

Tut (T) – by right hand, which strike near the centre of the drum-head. The fingers form a spread position and the sound is dampened by the left hand, which touches the left drum-head;

Pek (P) – by left hand, which strikes the left drum-head with fingers in spread position; the sound is then dampened by the right hand.

Perung (p⁷⁷) - the spread out fingers of the left hand strike at the edge of the drum-head, on the top.

Four main styles of *kendang* playing are distinguished in gamelan *Gong Kebyar*⁷⁸:

1. *gupekan* – the most common style, in which players only use their hands;
2. *cedugan* – a mallet, called *pangul*, is held in the right hand. This style is used in repertoire derived from *gamelan Gong Gede*;
3. *krempengan* – uses smaller drums;
4. *tunggal* – in which a solo drum plays.

⁷⁷ The capitals are later used in notation.

⁷⁸ M. Tenzer, *Gamelan Gong Kebyar. The development of a Balinese musical tradition*, Chicago/London, University of California Press, 1971, p. 261.

There are approximately 15 most common patterns, which may occur with augmentation and diminution and local variations. Some strokes are common; some are devoted to a particular style. Some strokes or whole pattern provide the cues, while some mark the metric pulse.

The drummer also can improvise, but not absolutely free, within colotomic structure. In other words, the drum player may improvise, but at the same time he must follow the colotomic structure of gongs. There is also many styles of improvisation.

Figure 4.49 shows a short example from *Teruna Jaya* composition, as presented by Tenzer⁷⁹. The first line illustrates the colotomic structure, while the second line follow the *neliti* melody; in the third line, the drumming pattern is indicated.

(G)		P		t		P		G								
U	U	A	I	o	I	A	e	I	A	U	o	A	U	E	I	U
KPKPKPKP	DDTT	DDTT	DDTT	DDTT	DDTT	DDTT	DDTT	DDTT	DDTT	DDTT	DDTT	DDTT	DDTT	DDTT	DDTT	DDTT

Figure 4.49

4.3.4 *Angsel*

Angsel is the name for a sudden abrupt break within the composition. It is used mainly in dance compositions. Generally, the term *angsel* is used in the following ways: to change the form, to add a rhythmic miscellany, to create an asymmetry in the melodic line, to change the tempo or dynamic or to mark the end of the particular form or composition.

For example, if the dancer wants to change the melody or tempo, he gives a cue in the form of special movement to the drummer. The drummer plays a special pattern through the *ugal* player to the rest of the ensemble. Usually, the dancer's

⁷⁹ M. Tenzer, *Gamelan Gong Kebyar. The development of a Balinese musical tradition*, Chicago/London, University of California Press, 1971, p.282.

movements are on the 5th and 6th beat, drummer's pattern on the 7th and 8th beat and the new melodic period starts already on the first beat.

Due to this method, dancer and orchestra are able to perform together without any previous rehearsal.

Several kind of *angsel* exists, for example⁸⁰:

seledet – very common kind, quick movement by eyes and head (as in photo 4.50);

mender - several steps backward for creating more space in the front of the dancer;

nyingklak – fast movements with forearm before the chest.



Photo 4.50 *Legong* dancer, doing *seledet angsel*

In this section, 4.3, I have attempted to describe the structure of a Gong Kebyar composition. Now, I present a brief analysis of the *Baris* dance form.

4.5 Analysis of the *Baris* dance

In order to provide an example of the structure of *gamelan Gong Kebyar* pieces, I have chosen the *Baris* dance. Originally, *gamelan Gong Gede* accompanied

⁸⁰ M. Tenzer, *Gamelan Gong Kebyar. The development of a Balinese musical tradition*, Chicago/London, University of California Press, 1971, p. 284-5.

the *Baris* dance. But, today, *gamelan Gong Kebyar* is used very frequently in order to accompany this dance. For this illustration, I have chosen an example composition, because almost all of the elements and aspects, discussed above, can be found there.

The *Baris* dance is one of many ritual dances. The Indonesian word *baris* means ‘a row’, ‘line’, ‘queue’⁸¹. It refers to the soldiers, who had formerly served the king. *Baris* is a warrior dance, which shows physical, mature and patriotic aspects. The dancer wears a richly-decorated costume (as in photo 4.51) and a weapon (most often it is a dagger, called *keris*⁸²). It is danced by men or boys in a group, but also a solo dance exists. There are about 30 kinds of *Baris* dances in Bali, usually named according to the weapon, which the dancer uses during the performance. The duration depends on the dancer. The dancer leads the orchestra according to his intention.



Photo 4.51⁸³ *Baris* dancer

The *Baris* dance consists of two colotomic forms – *tabuh gilak* and *tabuh bapang*. Both of them are produced from more than one melodic period.

Tabuh gilak comprises two melodies, as is shown in the figures, which follow. *Ugal*, together with gongs, introduces the first melody (Fig. 4.43), which is then played several times, until the dancer do the cue, the drummer notices it and changes the melody to the next one (*angsel*).

⁸¹ J. Echols, H. Shadily, Kamus Indonesia Inggris, Jakarta, Penerbit PT Gramedia, 2006, p. 54.

⁸² I Made Bandem, The Baris Dance, Denpasar, 1976, p. 1.

⁸³ This photo comes from www.indo.comculturebaris.html, accessed April 15th 2008.

The musical score for 'tabuh gilak' consists of eight staves, each representing a different instrument. The instruments are labeled on the left: pemade, penayceh, ugal, jublag, jegogan, kempli, kempur, and gong. The music is written in 4/4 time. The 'pemade' staff is in the treble clef and features a complex melodic line with eighth and sixteenth notes, including some accidentals. The other instruments play simpler parts, often using whole notes or half notes, with some rests. The 'gong' part is particularly sparse, with long rests and occasional notes.

Figure 4.52 *tabuh gilak*

Then the second melody (Fig. 4.44) occurs and also is repeated several times, too. Further, through another *angsel*, the music proceeds with the first melody. Both of the melodies are eight beats long and the same embellishment is used – the fixed non-interlocking figuration *malpal*.

The image shows a musical score for a piece titled 'tabuh gilak'. It consists of eight staves, each representing a different instrument or vocal part. From top to bottom, the staves are labeled: pemade, penyaceh, ugal, jublag, jegogan, kempli, kempur, and gong. The music is written in a 4/4 time signature. The 'pemade' staff features a complex, rhythmic melody with many eighth notes. The other staves have simpler, more sparse melodic lines, often with rests. The overall texture is that of a traditional ensemble.

Figure 4.53 *tabuh gilak*

Another *angsel* indicates the beginning of the next section of the composition, *tabuh bapang*. This *tabuh* is divided into the three parts, which can be denoted as A B A¹. First melody (Fig. 4.54), previous introduced by a short introduction on the *ugal*, is eight beats long and it is elaborated by *kotekan empat* figuration.

The musical score for 'tabuh bapang' consists of eight staves, each representing a different instrument. The instruments are labeled on the left: pemade, penyaceh, ugal, jublag, jegogan, kempli, kempur, and gong. The music is written in 4/4 time and has a key signature of one sharp (F#). The pemade part is highly rhythmic, featuring a continuous stream of eighth notes. The other instruments provide harmonic support with various note values and rests.

Figure 4.54 *tabuh bapang*

After the *angsel*, another melody (Fig. 4.55), 16 beats long, occurs. This one is embellished by *norot* figuration. Usually, while using this kind of figuration, *ugal* plays *payasan*⁸⁴.

⁸⁴ See the Chapter 4 What Is the Structure of Balinese Gamelan Composition?, p. 42.

The musical score for 'tabuh bapang' consists of eight staves, each representing a different instrument. The instruments are: pemade (top staff, treble clef), penyaceh (second staff, treble clef), ugal (third staff, alto clef), jublag (fourth staff, treble clef), jegogan (fifth staff, bass clef), kempli (sixth staff, treble clef), kempur (seventh staff, bass clef), and gong (bottom staff, bass clef). The music is in 8/8 time. The pemade part features a complex, repetitive rhythmic pattern. The penyaceh part has a simple melodic line. The ugal part is mostly silent. The jublag part has a simple melodic line. The jegogan part has a simple melodic line. The kempli part has a simple melodic line. The kempur part has a simple melodic line. The gong part has a simple melodic line.

Figure 4.55 *tabuh bapang*

At the end of this part, the *angsel* and short transition (shown in figure 4.56) sound and the first melody with its elaboration appears again.

The musical score for 'angsel' features the penyaceh instrument. It is written in 4/4 time and shows a simple melodic line on a single staff.

Figure 4.56

At the end of whole composition, first, *gilak* part sounds again, but only the first melody and in shortened version. The last repetition get slower.

As a result of the text above, from a European point of view, the form is A B A, while part B is divided into a, b, a sections too. I have not divided the *gilak*'s A

into the two parts, because, though the melody changes, the structural elements of elaboration and gong parts remain the same.

In the notation, I have omitted purposefully the instruments *kantilan*, *kendang*, *reyong*, *suling* and *rebab*. The reasons are as follow: *kantilan* play the same material as *pemade*, but an octave higher. During my staying in Bali, I had no time to learn to play the *reyong* and *kendang*, so I cannot follow their parts exactly. The *Suling* and *rebab* both improvise their parts⁸⁵, which make it difficult to transcribe.

The whole piece follows:

The image shows a musical score for eight Balinese Gamelan instruments. The instruments are listed on the left: pemade, penayceh, ugal, jublag, jegogan, kempli, kempur, and gong. The score is written in 4/4 time and consists of eight staves. The key signature has one sharp (F#). The notation includes various rhythmic patterns, rests, and accidentals. The gong part is particularly sparse, with long rests and occasional notes.

⁸⁵ See the chapter What Is the Structure of Balinese Gamelan Composition?, p. 42.

pemade
 penyaceh
 ugal
 jublag
 jegogan
 kempli
 kempur
 gong

This system contains the first staff for each instrument. The notation is as follows:

- pemade:** Treble clef, 4/4 time, key signature of one sharp. The melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.
- penyaceh:** Treble clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4.
- ugal:** Bass clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.
- jublag:** Treble clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4.
- jegogan:** Bass clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.
- kempli:** Treble clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4.
- kempur:** Bass clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.
- gong:** Bass clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.

pemade
 penyaceh
 ugal
 jublag
 jegogan
 kempli
 kempur
 gong

This system contains the second staff for each instrument. The notation is as follows:

- pemade:** Treble clef, 4/4 time, key signature of one sharp. The melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.
- penyaceh:** Treble clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4.
- ugal:** Bass clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.
- jublag:** Treble clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4.
- jegogan:** Bass clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.
- kempli:** Treble clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4.
- kempur:** Bass clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.
- gong:** Bass clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.

pemade
 penyaceh
 ugal
 jublag
 jegogan
 kempli
 kempur
 gong

pemade
 penyaceh
 ugal
 jublag
 jegogan
 kempli
 kempur
 gong

The image shows a musical score for eight instruments of the Gong Kebyar ensemble. The instruments are listed on the left: pemade, penayceh, ugal, jublag, jegogan, kempli, kempur, and gong. Each instrument has a corresponding staff of music. The score is written in 4/4 time and features a variety of rhythmic patterns and melodic lines. The pemade part is the most complex, featuring a series of eighth and sixteenth notes. The other instruments provide harmonic support and rhythmic accompaniment.

The length of the piece depends on the dancer, as described above.

Concluding comments:

In this thesis, I have attempted to provide a description of gamelan Gong Kebyar. This includes its geographical, historical, social and cultural background as well as musicological analysis of the structure of the music played by this gamelan. Gamelan Gong Kebyar is highly representative of Balinese music and dance and includes accompany to the Legong and Baris dances as well as new compositions.

Summary

The topic of this research project is *Gamelan Gong Kebyar* which is scarcely known in Czech publications. This project results from basic ethnographical fieldwork undertaken in Bali between September 2006 and July 2007 by the author. This was made possible through a scholarship awarded by the Indonesian Ministry of Education.

Gamelan Gong Kebyar is the most recent of more than 20 types of instrumental ensembles to appear in Bali. Its first occurrence was in the early 20th century in connection with a wave of newly-created dances. In some ways, *gamelan Gong Kebyar* continues ideas from older Balinese gamelans – among other things, their tuning and tonal system, notation, the composition of instruments and its repertoire. But new dynamic ways of playing, such as: virtuosity; ideas of fantasia; sudden breaks; contrasts; rapid tempi; and many other aspects, are now beginning to be included.

Along with most Balinese ensembles, *gamelan Gong Kebyar* uses the five tone system called *pelog* but with several modifications. The most frequent of the variations is called *selisir* and this can be roughly transcribed as “c sharp”, “d”, “e”, “g sharp” and “a”. The type of notation, which was developed relatively recently, is called *notasi ding dong*.

Approximately 20-30 players perform in *gamelan Gong Kebyar* on various instruments. Most of the instruments are idiophones, subdivided into groups of: *genders*; gongs; and cymbals. The other groups [aerophones, membranophones and chordophones] are each represented by only one instrument.

Gamelan Gong Kebyar compositions are based on a simple melodic period, which is then subjected to a series of embellishments. This is similar to virtually all other Balinese instrumental music. The structure of such a composition can be divided into the three strata. The first stratum provides the composition's framework, which is called its *colotomic structure*. The second one comprises the melody and the last one concerns the embellishment of the melody in several ways. All these layers together create the amazingly vibrant and characteristic sound of the *gamelan Gong Kebyar*.

This thesis contains photos of instruments taken by the author and transcribed musical examples to illustrate and clarify various points.

Resumé

Tématem této bakalářské práce je balijský *gamelan Gong Kebyar*. Je napsána na základě terénního výzkumu, který autorka podnikla během studijního pobytu na Bali (od září 2006 do července 2007), který jí byl umožněn stipendijním programem indonéské vlády.

Gamelan Gong Kebyar je nejmladším z více než dvaceti balijských orchestrů. Poprvé se na ostrově objevil na počátku 20. století. Nástrojovým obsazením, laděním, tonálním systémem, notací a repertoárem navazuje na orchestry starší, především na *gamelan Gong Gede* a *gamelan Pelegongan*. Jako novum se ale objevuje virtuosita hry, velmi rychlé tempo, náhlé pauzy a kontrasty v hudebním proudu, volný rytmus a uvolněná forma.

Stejně jako většina ansámbľů, i *gamelan Gong Kebyar* používá pětitonový tonální systém, nazývaný *pelog*, a několik jeho variací. Základní variace (*patet*) se jmenuje *selisir* a velmi zhruba může být přepsán jako cis d e gis a. Notace, vyvinutá poměrně nedávno, se nazývá *notasi ding dong*.

Nástrojové obsazení se sestává převážně z idiofonních nástrojů. Jsou to metalofony *genderového* typu, gongy a činely. Aerofony, chordofony a membranofony jsou zastoupeny jen jedním nástrojem. Početní zastoupení jednotlivých nástrojů se může různit, zpravidla bývá orchestr tvořen 20-30 hráči.

Základem struktury skladby *gamelanu Gong Kebyar*, stejně jako většiny dalších *gamelanů*, je melodická perioda, jež je pak dále zdobena. Hudební struktura se totiž dělí na tři části, z nichž každá pracuje s melodickou periodou jiným způsobem. Základní kostra je dána gongy. Ve druhé vrstvě opakují melodické nástroje periodu stále dokola. Třetí, zdobící vrstva, je pro *gamelan Gong Kebyar* nejtypičtější. Všechny tyto části vytvářejí charakteristický, zvonivý zvuk orchestru.

Zusammenfassung

Der Gegenstand der vorliegenden der Bachelorarbeit ist das Orchester *gamelan Gong Kebyar*, welches auf der indonesischen Insel Bali beheimatet . Ihre Grundalge bilden die Ergebnisse einer Feldforschung, welche die Autorin während ihres Studiums auf Bali von September 2006 bis Juli 2007 unternommen hat und die ihr durch das Stipendienprogramm der indonesischen Regierung ermöglicht wurde.

Gamelan Gong Kebyar ist das jüngste von den mehr als 20 balischen Orchestern. Zum ersten Mal spielte es auf der Insel am Anfang des 20. Jahrhunderts. Mit seiner instrumentalen Besetzung, Einstellung und Notation sowie auch im Tonalsystem und Repertoire setzt es die Tradition der älteren Orchester, vor allem des *Gamelan Gong Gede* und des *Gamelan Pelegongan* fort. Neu dagegen sind seine Virtuosität des Spieles, ein sehr schnelles Tempo, plötzliche Pausen und Kontrasten im Musikstrom, sowie freie Rhythmen und die lose Form.

Genau wie die Mehrheit von „ansábl“, benutzt auch *Gamelan Gong Kebyar* ein Fünftonalsystem, *pelog* genannt und ein paar seiner Variationen. Die Grundvariation (*patet*) heißt *selisier* und man könnte die Töne ungefähr als cis d e gis a beschreiben. Die Notation hat sich erst vor relativ kurzer Zeit entwickelt und wird *notasi ding dong* genannt.

Die Instrumentalbesetzung besteht vorwiegend aus idifonischen Instrumenten. Dies sind Metalofons des *Gendertyps*, Gongs und Becken. Aerofons, Chordofons und Membranofons werden nur durch ein Instrument vertreten. Die zahlenmäßige Besetzung einzelner Instrumenten kann variieren, wird aber meistens durch ein Orchester von 20-30 Musikern gebildet.

Der Grund der Struktur des Werkes von *Gamelan Gong Kebyar*, genauso wie die Mehrheit anderer Gamalans, ist die melodische Periode, welche in der Folge weiter ausgeschmückt wird. Der Musikstrom teilt sich dabei in drei Teile und jeder Teil arbeitet mit der melodischen Periode auf eine andere Weise. Das Grundgestell ist mit den Gongs gegeben. In der zweiten Schicht wiederholen sich die melodischen Instrumente der Periode immer wieder. Die dritte, schmückende Schicht ist die typischste für *Gamelan Gong Kebyar*. Alle diese Teile bilden die charakteristische, klingende Stimme dieses Orchesters.

Die vorliegende Arbeit beinhaltet auch die Fotografien aus dem Archiv der Autorin, wenn nicht anders gesagt wird und Notenproben.

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Appendix I : additional photos



App. 1 Ni Wayan Nondri, female *dalang*, during the performance, surrounded by musicians.



App. 2 The scene from backstage



App. 3 Dancer with costume



App. 4 *Ugal* and *kempli* player



App. 5 *Legong* dancer



App. 6 *Legong* dancer



App. 7 Dancer performing Rama (from *Ramayana* story) in a *Kecak* performance



App. 8 Detail of the frame of a *reyong*

Appendix II: notation

KOMPONEN
IRINGAN "TARI BARIS"

STRUKTUR:

KAWITAN .

* KENDANG ----- (-)

* BABAK I < GILAK > :

(2) || 2 2 (2) 2 2 (2) ||

NGOPAK LANTANG → (2) || 2 2 (2) 2 2 (2) ||

* BABAK II < BAPANG > :

UGAL . 2 2 i . i 2 i . 2 (2)

* BAGIAN / VOLA "A" :

(2) || i . i 2 i . i (2) ||

* BAGIAN / VOLA "B" :

(2) || 2 . i . i . i . i . i . 2

2 . 0 . 0 . 2 . 2 . i . i . (2) ||

TRANSISI → i . 2 . 0 . 2 . i . 2 . 0 . (2)

BAGIAN / VOLA "A" :

(2) || i . i 2 i . i (2) ||

* BABAK III < GILAK > :

MULAI / NGAWIT DARI KENDANG

----- (-)

|| 2 i . (2) 2 2 2 (2) ||

ENDING

App.9 Baris dance in Balinese notation

Appendix III: CD which accompanies this thesis

CD record of *Baris* dance

Track 1 – *Baris* dance, played by ISI *gamelan Gong Kebyar* group

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