
The Library of Congress
Endangered Music Project
Music For The Gods
The Fahnestock South Sea Expedition: Indonesia

The Endangered Music Project

Entering the Main Reading Room of the Library of Congress, one feels the power of an encounter with the wealth of human history, the sum of human knowledge. That knowledge lies encapsulated not only in the written word—books, journals, magazines, manuscripts—but in millions of sound recordings, photographs, films, and all the other media which the 20th-century revolution in communications technology has produced.

Our new technologies are part of a powerful civilization which is rapidly transforming the world around us. It changes the environment, often in ways that endanger the delicate ecological balance nature has wrought over the millennia. It also brings radical changes to other cultures, many of which are part of that same delicate ecological balance. Sometimes the change is empowering. But all too often it endangers precious human ways of life, just as surely as it endangers the environment within which those ways of life flourish.

On the floor below the Library's Main Reading Room is an office concerned with the conservation of these cultural traditions, the American Folklife Center. Its Archive of Folk Culture contains fifty thousand recordings, from the earliest wax cylinders to the latest digital field tapes, featuring folk music from every corner of the globe. The recordings in the Archive comprise an oral and spiritual history of cultures which are changing or disappearing at an alarming rate.

The Endangered Music Project unearths from the Archive's holdings unique field recordings spanning the world and dating from the turn of the century to the present. This Series is dedicated to the hope that with education, empathy, and assistance, cultures can not only survive but thrive. Proceeds from the Project will be used to support the performers and their cultures and to produce future releases.

Mickey Hart and Alan Jabbour

Indonesian Music and the Endangered Music Project

Our first album in the Endangered Music Series featured music from the rainforests of the Americas. This second album turns to the islands of Indonesia, where grand and spiritually coherent cultural traditions are encountering the modern world.

Indonesia reveals all the stress points, ecological and cultural, which modern nations encounter. Yet it would be unfair to say that Indonesian music is endangered, in the usual sense of the word. Music spanning the gamut from folk to popular to classical can readily be found throughout this vast and staggeringly diverse nation. Just because music changes does not make it endangered, for music necessarily changes as cultures develop.

Yet some cultural developments are worth worrying about. For example, tourism and the influence of Western performance values have caused some Indonesian musicians to theatricalize their performances to make them more exciting to foreign audiences, thereby changing the form, duration, and meaning of the art. One of the oldest functions of music has been to communicate across cultural lines. Yet when any art form shifts its market wholly toward outside audiences, it risks losing the spiritual qualities that made it powerful and vibrant in the first place.

Gamelan music, which comprises much of the contents of this album, seems the least endangered of all Indonesian music. While certain local musical forms may be in retreat, gamelan has thrived and is now cultivated not only in Indonesia but in East Asia, Europe, Australia, and North America, far from its native soil. Yet concerns are being expressed that gamelan music may shed its original cultural functions as it becomes a world performance genre. The Fahnestock recordings invite us to compare the gamelan performances of today, in both technique and spirit, with the state of the art over a half century ago.

Music is the sound of the soul of the people. Not only great musicians but great craftsmen, producing beautiful and meaningful instruments from bronze, bamboo, wood, and skins, made the sounds on this album. Indonesian musicians and craftsmen have maintained their traditions for centuries, transcending invaders, missionaries, and political regimes. We hope that these recordings will find their way back to the communities that created them—to the children, elders, musicians, schools, libraries, and museums of Indonesia. The recordings make accessible to them the sounds of a glorious past. They may honor it as the past—or they may choose to draw from it to shape their future.

THE FAHNESTOCK SOUTH SEA EXPEDITIONS

By Jim McKee

This disc is the latest chapter in a remarkable story that began six decades ago. Recorded in 1941 by Bruce and Sheridan Fahnestock in the Dutch East Indies (now Indonesia), the selections represent a small part of the Fahnestock South Sea Collection. This unique and historically priceless documentary collection of disc recordings, films, photographs, and manuscripts from the Pacific Rim was generously donated to the Library of Congress by Margaret Fahnestock Lewis of Great Mills, Maryland, in December 1986. The Fahnestock Collection may contain the last field recordings made in the South Pacific before World War II and the large-scale disruption of indigenous island cultures that soon followed.

Bruce Fahnestock (1911-1942) and his brother Sheridan (1912-1965) grew up in Manhasset, Long Island. The brothers shared a passion for sailing and distant places. In 1934 the Fahnestocks and a five-member crew embarked on a three-year expedition across the South Pacific in their 65-foot schooner *Director*, collecting insects, birds, and artifacts for New York's American Museum of Natural History. As a result of the first voyage, Sheridan Fahnestock came to believe that the influx of Western popular music and a burgeoning tourist trade would wipe out the indigenous musical traditions of the islands forever. He convinced his brother to mount a

second expedition. This time their goal was both to collect bird habitat groups for the American Museum of Natural History and to document the music of the South Pacific for anthropologists and composers to draw upon.

The Second Fahnestock Expedition began on a bitterly cold day in February 1940, when the 137-foot schooner *Director II* sailed from Pier 68 on New York's East River on a planned two-year trip. Sheridan, the leader of the expedition, was joined on this trip by his wife Margaret. To record the music of the islands, the Fahnestocks purchased two state-of-the-art Presto disc-cutters. Two miles of insulated microphone cable enabled them to make recordings on shore without taking the cumbersome disc-cutters from the ship. The discs, sixteen inches across, were made of aluminum coated with cellulose acetate, a technology developed several years before. Two radio technicians were along to help get the best recording quality possible.

For eight months the Fahnestocks recorded the indigenous music of the Marquesas, Tahiti, Samoa, Fiji, and New Caledonia. When *Director II* arrived in Australia, the expedition discovered that the British Navy, seeking to protect ten thousand miles of vulnerable coastline from Japanese invasion, would not make available current charts of the coast along the Great Barrier Reef. The Fahnestocks chose to navigate with charts that were more than two hundred years old. On the morning of October 18, *Director II* struck a shoal near Gladstone, Australia, and sank within a matter of hours. Luckily, the recording equipment along with the discs from New Caledonia were saved from the wreck, and Bruce Fahnestock had returned from Fiji to the United States two months earlier with the other recordings.

In February 1941, the Fahnestocks met with President Roosevelt at the White House. Roosevelt asked the brothers to travel to Java to evaluate local defense facilities and to study the use of small boats for Pacific Islands combat. This intelligence work was to be done undercover while the brothers continued to collect music of the islands.

After arriving in Surabaya, Dutch East Indies, the Fahnestocks became friends with

Christian O. Van Der Plas, Governor of East Java and an amateur musicologist himself. With the help of Van Der Plas, the Fahnestocks cut over one hundred sides of music from eastern Java, Bali, Madura, and Arjasa, Kangean Islands. Getting a good recording was not always easy, what with curious onlookers, barking dogs, long-tailed roosters, and wagon bells. But in terms of recording quality, these were the finest recordings of the Fahnestocks' careers.

The Fahnestocks' timing was, to say the least, remarkable. They finished recording in Bali in September 1941 and returned home the week of the attack on Pearl Harbor. Later that month, the Dutch East Indies fell to the Japanese.

American audiences got their first hearing in January 1942, when the Fahnestocks presented a talk on the collection to a capacity crowd at Town Hall in New York City. Plans to release the recordings commercially were interrupted by the war. Several weeks after the Town Hall lecture, the Fahnestocks were in the Army and on their way to Australia. There they organized the Army's Small Ships Section, a fleet of run-down sailboats, fishing trawlers, yachts, and freighters piloted by Australian and American troops. Their specialty was navigating ammunition and supplies under cover of darkness through the treacherous coral reefs and waterways.

On October 18, 1942—the second anniversary of the *Director II* disaster—a Small Ships trawler named *The King John*, mistaken for a Japanese vessel by an American fighter plane, was destroyed. Among the casualties was Bruce Fahnestock. He was 30 years old. After the war Sheridan Fahnestock returned to their home in southern Maryland, where he became a successful newspaper publisher. He died in 1965 without ever again attempting to release his recordings.

When Margaret Fahnestock Lewis donated the collection to the Library of Congress in 1986, the discs had been sitting in an attic for over forty years. On many discs the acetate coating was beginning to fall off, and the entire collection was in danger of deteriorating completely, its unique voices stilled forever. Now, for the first time, this treasure from the Pacific Islands is being released for worldwide audiences to enjoy.

GAMELAN AND THE MEANING OF INDONESIAN MUSIC

By Sue Carole DeVale

Music is everywhere in Indonesia. It is part of everyday life. A young boy plowing the fields on the back of a water buffalo plays a small bamboo flute. Street vendors play gongs to indicate whether they are selling noodles or shrimp chips. Martial arts are accompanied by drums, gongs, and oboes, and bull-racing has its own appropriate rhythmic accompaniment. Music is essential to rituals, from naming ceremonies and harvest festivals to house-blessings. Court ensembles play for royal functions, and masked dance, puppetry, and all other forms of theater are framed by music.

The largest and most important musical ensembles are the gamelan of Java, Bali, Madura, Lombok, and the Kangean Islands, composed of from seven to seventy-five instruments. Magnificent bronze gongs from five inches to a yard in diameter are at the heart of gamelan orchestras. The melodies are played on "xylophones" with sounding parts of bronze, bamboo, wood, or iron, while changes in form and tempo are guided by drummers. All gamelan traditions, even in Islamic communities of Indonesia, reflect a worldview rooted in Hindu-Buddhism, and gamelan performance is deeply connected with rituals. In fact, gamelan instruments, charged with charismatic power, are so important for the success of rituals that special rituals are done for the ensembles themselves.

The interaction of sights and sounds makes gamelan ensembles especially compelling. The musical instruments are often intricately carved and painted brilliantly with scarlet, emerald, turquoise, or lapis lazuli, and gilded with gold leaf. There is no such thing as idle decoration. Every flower or leaf, every bird or serpent, every curlicue, every color has meaning. The universe is replicated in the music and in the design of the musical instruments. Bali will serve as an example.

Underlying Balinese cosmology and aesthetics is the concept of *ramé* (literally, "crowded"). *Ramé* indicates the heightened excitement one feels when experiencing coincident multiple layers of meaning, colors, sounds, and events. At temple festivals, held on auspicious days, multiple simultaneous performances take place, and women make huge offerings that are multi-layered, multi-colored tiers of fruits, flowers, or marzipan images of cosmic figures. Dance costumes are paneled in multiple jewel tones of purple, magenta, and emerald trimmed in gold, and masks can be studded with pieces of mirroring, so that a performer's movements create a sparkling kaleidoscope of color patterns.

Similarly, gamelan music consists of layers of related melodies that coincide at specific phrase points punctuated by the sound of the huge gongs. Whether in cosmology, with its overlapping and interweaving concepts, or in gamelan music, with its layering of musical texture, the more layers of meaning something has, the more powerful it is considered to be.

Dualities are everywhere in the Balinese worldview: sun/moon, male/female, black/white, left/right, sacred/profane, mountain/sea. Gamelan instruments are made in pairs with drums and gongs designated male or female. In each pair of metallophones (bronze-keyed "xylophones"), one is tuned slightly higher than the other and is associated with male, while the lower is associated with female. Drums are wrapped in bi-colored cloth for special rituals.

Trinities also abound. The body is tripartite: head, body, and foot. Similarly, the three parts of most gamelan compositions and the three main sections of gamelan instrument cases are referred to as head, body, and foot. The three stages of life—childhood, adulthood, and elderhood—are mirrored in gamelan by the three sizes of melody instruments. The cycle of reincarnation is threefold—birth, life, and death which begins again with rebirth—just as the gong in each gamelan piece simultaneously ends one musical phrase as it begins another.

Tripartite systems extend into a nine-part system, which one can envision as eight squares around a center square. Nine is the blueprint for sacred geometry. Its most important

manifestation is as the *mandala*, the map of the cosmos which one can create and re-create in one's mind in meditation, music, art, architecture, dance, and other human movement. The structure of gamelan music is a cyclical *mandala* with musical phrases beginning and ending with the stroke of the gong.

Gamelan instrument stands have a nine-part structure, and the designs on instrument cases and gongstands often comprise a pictorial *mandala* (that is, a pictorial rather than geometric image of the cosmos). The carved flowers and vegetation represent the lotus and tree of life in the upper-world. Images of the protectors of shrines and temples are carved into the centers and ends of many instruments, indicating that where the musicians sit is sacred space where no evil spirits may enter. Along the bottoms of cases, profiles of crows, representing Garuda, the sacred sun eagle, guard the corners. The bottom center is carved with blossoms, fallen on the ground like votive flower offerings, and it is studded with snails representing the earth but also the sea, the underworld of the spirits.

Gamelan music is sounded for rituals in the human world such as weddings; for rituals to placate the spirits of the under-world; and for temple ceremonies to invite and transport the gods to and from the upper-world. In addition to being a medium of spiritual offerings, gamelan is a receiver of offerings such as incense and flowers placed at the base of the gongstand before every performance and on certain ritual occasions when music is not being played. Gamelan music is a *mandala* in sound, a musical re-creation of the cosmos, played on instruments which comprise a visual mandala. These exquisite layers of meaning place the gamelan traditions of Indonesia among the world's most powerful and beautiful musical traditions.

NOTES ON THE SELECTIONS

By Sue Carole DeVale

These performances may well be the oldest existing recordings of many of these compositions. The acetate discs used in the Fahnestock Expedition were usually recorded at 78 rpm and had a maximum duration of about five minutes. Thus many pieces on this recording are excerpts or shortened versions of longer pieces, sometimes with abrupt endings.

The notes below provide (a) the musical genre of the selection, italicized, (b) the title of this particular selection, in quotation marks, (c) the location and date of recording, if known, and (d) the number of the original recording in the Archive of Folk Culture, Library of Congress. Genres, titles, locations, and dates are as they appear in the Fahnestock fieldnotes. Exceptions are current spellings or other corrections which appear in brackets.

1. *Gamelan Semar Pegulingan:* "Taboehgan" ["Tabuh Gari"].

Recorded in Ubud [Teges], Bali, 1941. (AFS 25,863 A)

The *gamelan semar pegulingan*, sometimes called the "love gamelan" (Semar is the god of love), is known for its sweet and delicate character. The music for *gamelan semar pegulingan* is primarily derived from the melodious repertoire of the *gambuh* orchestra with its four bamboo flutes. A *gamelan semar pegulingan* orchestra consists of metallophones, hanging and resting gongs, a gong-chime with ten to fifteen horizontally suspended pot gongs, a delicate cymbal set, a bell-tree, and two drums.

Like all gamelan pieces, *gamelan semar pegulingan* compositions are based on a single skeletal melody known as *pokok* ("tree trunk"). Each instrument has a function in performing that melody, as if it were adding branches, leaves, or blossoms to the trunk of the musical tree of life: (a) timekeeping by the drummers, (b) the slow-moving *pokok* played on low-pitched metallophones, (c) accentuation of every second or fourth note of the *pokok* on the lowest metallophones,

(d) punctuation or phrase-marking of the *pokok by* small and large gongs, (e) expansion of the *pokok* into a full melody on medium-pitched metallophones or the gong-chime, (f) melodic ornamentations of the *pokok,* frequently split in interlocking fashion between two performers on a pair of high-pitched metallophones, and (g) rhythmic elaborations on drums and cymbals.

This performance is an exquisite example of the gong-chime, *trompong,* which serves as the lead melodic instrument. "Tabuh Gari" begins with a *trompong* solo after which the rest of the gamelan enters. One can clearly hear the variation and elaboration on a skeletal melody that are a gamelan hallmark. The Fahnestock documentation calls this is a "very old melody."

2. *Gamelan Semar Pegulingan:* "Sekarinotan" ["Sekar Ginotan"].
Recorded in Ubud [Teges], Bali, 1941. (AFS 25,862 A)

The set of *gamelan semar pegulingan* instruments heard on this album is very probably the famous set restored to life in the 1930s by composer-musicologist Colin McPhee, who lived in Bali for several years and documented and transcribed gamelan music. In this piece, a pair of metallophones, called *"gender,"* replace the *trompong as* the lead melodic instrument.

Balinese gamelan music is based on *pelog,* a seven-tone tuning system, but most gamelan instruments have a scale that includes only five of the seven tones in each octave. No two gamelan orchestras are tuned exactly the same; however, all instruments within a particular gamelan are tuned to each other. The subtle variations of tunings are endless. All the gamelan on this album appear to be tuned to varieties of *selisir,* the most popular and sweetest sounding tuning within the *pelog* system.

3. *Tongtong:* "Pedat."
Recorded in Pamekasan, Southeast Madura, June 3, 1941. (AFS 25,859 A2)

Tongtong, sometimes called slit drums, are technically tubular wood slit bells; that is, they are hollowed-out logs with a slit running the length of the top side. Sometimes they are made of bamboo instead of wood. The performers strike the sides of the tuned log with sticks. *Tongtong,* in a small ensemble, are played during the famous Madurese bull-races, where they accompany the walking, resting, and racing of the bulls. *Tongtong* are also used in other contexts such as night patrols during Ramadan, the Islamic month of fasting. The musical structure is a melody accompanied by a repeating rhythmic pattern, the melody sometimes dropping out while the rhythm continues. The name *tongtong* echoes the sound the instrument makes, and *tongtong* rhythms seem to imitate the sound of running bull hoofs.

4. *Gamelan Gong:* "Genderan."
Recorded in Ubud, Bali, 1941. (AFS 25,867 B)

Gamelan gong is the newest form of large gamelan ensemble in Bali. It was developed during the nineteenth century from the majestic sounding court ensemble, *gong gedé.* "Genderan" represents a new compositional style, *gong kebyar,* which began to flourish in the 1920's. Because of the islandwide popularity of this new style, the bronze keys and gongs of many old *gong gedé* ensembles were melted down and remade into *gamelan gong* instruments, nearly causing the extinction of *gong gedé.*

Gong kebyar, which has been interpreted as the bursting open of a flower, is the perfect name for the exciting musical style of this piece. Its hallmarks are demanding technical virtuosity in executing interlocking parts at incredible speed, dramatic changes in dynamics, and sudden dropping in and out by the elaborating instruments while the *pokok* and punctuating instruments continue. *Gong kebyar* style, like all gamelan styles, varies from district to district. Since 1931, there have been annual islandwide *gong kebyar* competitions. Today, they are separated into male and female divisions. New pieces or new arrangements of older pieces are composed for the competitions. The title of this piece means "Gender Style," *gender* being a type of two-octave metallophone.

5. *Gender Wayang.* "Pemoengkah" ["Tulang Lidung" from the "Pumungkah"]
Recorded in Ubud, Bali, 1941. (AFS 25,868 A)

Gender wayang, the most important small ensemble in Bali, consists of a quartet of instruments *(gender),* each with ten bronze keys suspended over bamboo resonators. *Gender* are played with a two-handed technique in which the left hand plays the lower and usually slower moving part. "Tulang Lidung" means "Eel Bone," a title reminiscent of the undulating movement of the performer's left hand which is likened to "an eel swimming upstream."

The *gender* quartet accompanies *wayang kulit,* the shadow play. *Pemungkah* is the name given to a series of pieces which together comprise the overture performed before the play begins. "Tulang Lidung" the second piece of the overture , is one of three pieces played while the *dalang* ("puppeteer/philosopher") prepares his puppets, thrusting them into the banana tree trunk lying at the base of the screen. Before setting up the other puppets, the *dalang* takes out the *kayonan,* the essential leaf-shaped puppet representing the cosmos, and begins his invocation to the gods. The *pemungkah* begins and ends with a "dance of the *kayonan,*" in which the *dalang* waves, undulates, and flutters the *kayonan so* that its shadow alternately appears and disappears on the screen.

6. *Kerejing Solo.*
Recorded in Arjasa, Western Kangean Island, June 5, 1941. (AFS 25,899 B)

The *kerejing* is a jew's harp played for pleasure by almost anyone of any age, alone or in a small group. Indonesian jew's harps are made from a variety of plant materials. A tongue is cut into the pliant fiber, and the instrument is held in front of one's mouth using the left hand. A string attached to the right end of the jew's harp is held in the right hand. A quick tug on the string makes the instrument tongue vibrate, and the open mouth becomes its resonator. The performer changes the size of the mouth opening to alter the pitch of the jew's harp's humming. The Fahnestock fieldnotes say this piece is performed by an eight or nine-year-old girl.

7. *Sandur:* "Laghoe [Lagu] Dindang."
Recorded in Waru, Madura, June 3, 1941. (AFS 25,928 B)

According to the Fahnestock field notes, this is a *sandur* or a harvest song, one which accompanies circle dances by men, women, and young girls. However, in describing this recording, their field notes state this particular dance is "used in time of epidemic, disaster, and unusual phenomena like the appearance of a comet. . . . performed by men standing in two rows dancing backward and forward. In the background were two coconuts with flowers stuck in them and an incense burner," undoubtedly sacred offerings. The instruments are a *saronen* (a double-reed, oboe-like instrument), drum, and a few small gongs.

8. *Gamelan Semar Pegulingan:* "Merakngila" ["Merak Ngelo"].
Recorded in Ubud [Teges], Bali, 1941. (AFS 25,863 B)

The names of most older Balinese gamelan pieces have no connection with the music itself or its function. They are metaphors for a philosophical thought of the composer when he composed it, and their meanings are usually no longer known. Titles of more recent compositions may reflect the dance they accompany, the mode they are composed in, or their function in a concert. Sometimes a title is simply humorous. "Merak Ngelo" means "Swooping Peacock" or "Fluttering Peacock." As in "Sekar Ginotan" (track 2), the two *gender* serve as melodic leaders in this piece.

9. *Gamelan Gong:* "Gambang" ["Xylophone"].
Recorded in Ubud, Bali, 1941. (AFS 25,867 A)

Every Balinese village or town is subdivided into *banjar,* or neighborhoods. Residents work

together for the benefit of all, whether to beautify the *banjar*, prepare for a cremation, or decorate an altar for a temple festival. Gamelan are often owned by the *banjar*, and the musicians comprise a "gamelan club" of *banjar* members. The interdependence of community members is perhaps why the gamelan has been called a musical image of the *banjar's* social structure. Male and female drums, the timekeepers, are the community leaders. Male and female great gongs that mark all phrases are the elders who ratify all decisions. The three-member metallophone families, male and female in each pair, are village citizens, their three octaves representing elders, adults, and children. The fast-moving single gong-chime suggests teenagers, with male and female octaves combined. The dull-sounding resting gong used incessantly to keep the beat is the town crier.

10. *Kecak* [Cak].

Place unknown, South Bali, 1941. (AFS 25,879)

Kecak is Bali's famous dance which developed from the male chorus for ritual trance ceremonies. Up to 200 men, dressed in black-and-white checked cloth wrapped around their hips, sit bare-chested around a branched torch that lights the black night with its flickering flames. The men, like a vocal gamelan, are assigned up to eight layers of interlocking vocal chants, primarily using the syllable "cak" which gives the dance its name. Here, in addition to the "ah" vowel, the leader assigns other vowel sounds to the chorus. In the center of the chanters' circle, a dance drama takes place, usually drawn from the Hindu epic Ramayana. When Hanuman, the monkey king, enters the torchlit circle, the singers become an army of chattering monkeys. Although they are serving as monkeys only for that scene, it has given *kecak* the nickname "Monkey Dance." The *kecak* syllables and gestures recall the incantations used to drive out evil spirits, which was the original purpose of the men's chorus. The dance of *kecak* singers is deceptively simple. They remain seated, but the undulation of their arms and upper bodies is choreographed to their chanting.

Kecak performances, which last from twenty minutes to two hours, are very popular among tourists today. This new audience has affected the nature of *kecak*. However, similar men's choruses continue to perform within the Balinese communities themselves during certain trance/exorcism rituals like those from which *kecak* derived.

11. *Gender Wayang:* "Abimenijoe" ["Abimanyu" or "Bimeniyu"].

Recorded in Ubud, Bali, 1941. (AFS 25,859 A3)

The four *gender* are tuned in pairs, an octave apart, to *slendro*, a five-tone system. The instruments in each pair are tuned to each other, but one is slightly higher than the other. When the same key is struck simultaneously on both instruments, the pitch difference causes acoustical "beating," creating the shimmering sound prized in Balinese aesthetics. The ten keys (two octaves) on each instrument are struck with lightweight stick mallets, their striking ends glued into an unpadded disk of wood. The two larger *gender* provide a complete musical composition, often interlocking with each other, which is duplicated with precision an octave higher by the two smaller instruments.

12. *Gamelan Semar Pegulingan:* "Gambangan."

Recorded in Ubud [Teges], Bali. (AFS 25,861 A)

Gambangan, meaning "Xylophone Style," was created in 1926 by I Lotring, a renowned Balinese composer. The name and nuclear melody are derived from the sacred *gamelan gambang*, an ensemble of six instruments, four of which are xylophones. The *gamelan gambang*, whose repertoire also influenced the composition "Gambang" on track 9, is associated with cremation ceremonies and is heard during the three days before a cremation takes place.

The *gamelan semar pegulingan* performances here and on the first track ("Tabuh Gari")

demonstrate the amazing continuity of Balinese gamelan. Recent recordings of the two pieces—most probably on the same gamelan set by descendants of these very musicians—are virtually identical.

13. *Maca [Mamaca]:* "Dandang Gendis."

Recorded in Sumenep, Eastern Madura, June 3, 1941. (AFS 25,932 A)

Mamaca (also known as *Macapat* in Java and Bali) is sung poetry. The Madurese text, generally moralizing, is performed solo with seven-toned *gamelan pelog*. Sometimes *mamaca* are recited in Kawi (Old Javanese) with a second performer providing phrase-by-phrase Madurese translation. Here, a free-meter introduction by a male singer is followed in slightly delayed imitation by a bamboo flute and a Madurese *gender* played with padded mallets, as in Java. Later in the piece, a female vocalist enters accompanied by the gamelan.

"Dandang Gendis" ("Brown Crow") is not the name of the piece, but the name of an ancient but popular poetic meter. It has ten metric lines of varying syllabic lengths, each line with an assigned ending vowel. An alternate and synonymous name is "Dandang Gula" ("Sugar Crow"). Both were derogatory nicknames of King Kertajaya of Kediri, an 11th-to-13th-century Javanese kingdom. They were given to him after Rajasa defeated him in 1222 A.D. Kertajaya was known as a scholarly king during a period of Kediri's literary glory.

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TECHNICAL NOTES

The recordings in the Fahnestock Collection are double-faced 16" discs composed of an aluminum base and a cellulose acetate surface. They were cut using two 1937 Presto instantaneous disc-cutters. The tracks were transferred from the discs to DAT at 78 rpm. However, the discs appeared not to have been recorded at a uniform speed, perhaps because of varying electric power sources. The recordings were compared with others from the region (including some that may be on the same gamelan set), and subjected to computerized comparative acoustical analyses using Sound Edit Pro to estimate appropriate pitch levels for each ensemble type. The tracks were electronically cleaned by Sonic Solutions and analog filtering, removing as much surface noise as possible. The Sonic Solutions program was also used to make the following pitch adjustments for the digital master: Tracks 1,2, 4, 5, 8, 9, 10, 11, 12—pitch raised two semitones; Track 7—pitch raised one semitone; Track 13—pitch lowered three semitones.

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MUSIC FOR THE GODS

1. **"Taboehgan"/*Gamelan Semar Pegulingan:*** (gamelan orchestra): Ubud [Teges], Bali *4:20*
2. **"Sekarinotan"/*Gamelan Semar Pegulingan:*** (gamelan orchestra): Ubud [Teges], Bali *4:30*
3. **"Pedat"/*Tongtong:*** ("slit drums") Southeast Madura *3:08* 4. **"Genderan"/*Gamelan Gong:*** (gamelan ensemble): Ubud, Bali *4:13*
5. **"Pemoengkah"/*Gender Wayang:*** (quartet of bronze-keyed xylophones): Ubud, Bali *3:44*
6. **"Kerejing"** (jew's harp) solo: Arjasa, Kangean Islands *1:30* 7. **"Laghoe Dindang"/*Sandur*** (dance song with accompaniment) : Waru, Madura *4:43*
8. **"Merakngila"/*Gamelan Semar Pegulingan*** (gamelan orchestra): Ubud [Teges], Bali *4:09*
9. **"Gambang"/*Gamelan Gong:*** (gamelan orchestra): Ubud, Bali *4:14* 10. **Kecak** (chanting with dance/"the monkey chant"): Southern Bali *5:24*
11. **"Abimenijoe"/*Gender Wayang:*** (quartet of bronze-keyed xylophones): Gianyar, Bali *3:27*
12. **"Gambangan"/*Gamelan Semar Pegulingan:*** (gamelan orchestra): Ubud [Teges], Bali *3:14*
13. **"Dandang Gendis"/*Mamaca*** (sung poetry with accompaniment): Sumenep, Eastern Madura *5:18*

MUSIC FOR THE GODS

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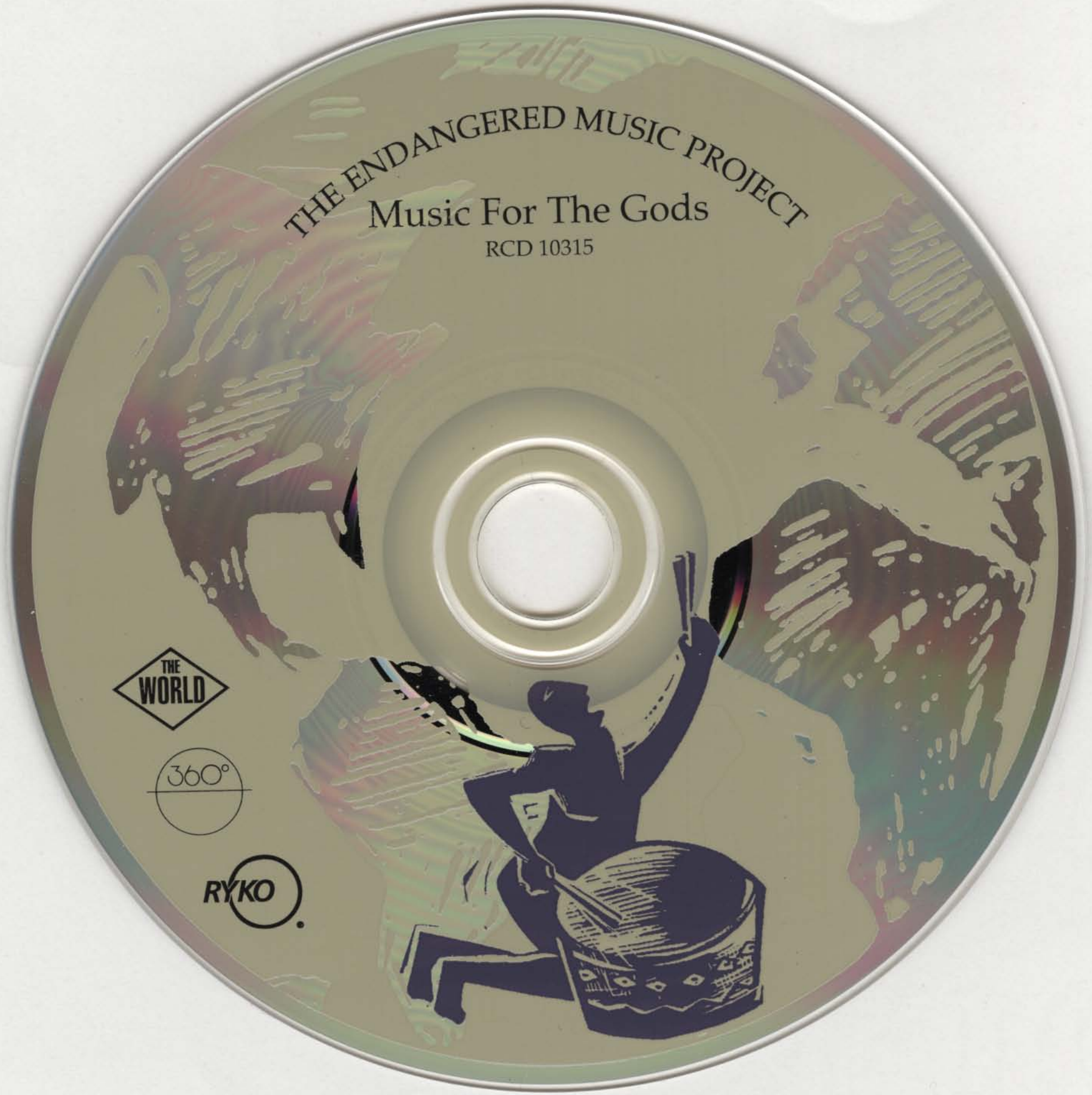
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