

PEMOENGAH

"OVERTURE" TO THE SHADOW-PLAY

Perhaps the highest, and certainly the most sensitive form of musical expression existing in Bali is revealed in the music which accompanies the shadow-play. This performance, in which puppets cut from buffalo-hide are thrown in silhouette against an illuminated screen, still enjoys great popularity among the Balinese.

The many speculations regarding the inner significance of the shadow-play seem to agree to an origin which was partly religious ceremony and partly entertainment, involving the invocation and representation of deified ancestors and the enacting of their heroic deeds. With the advent of Hinduism, these ancestor-gods gradually became identified with the newer pantheon, and their deeds interwoven with those of the Hindu epics. The legends enacted at present in Bali are drawn for the most part from the two great Hindu epics, the *Mahabharata* and the *Ramayana*.

The *pemoengkah* (opening music) is the termination of a long overture which is played while the puppets are being set up. A quartet of *gendér* is used, ten-keyed metallophones with resonators, two of which double the others an octave higher. The instruments are played with both hands, each holding a light hammer, whose head is a disk of wood, loosely between the second and third fingers.

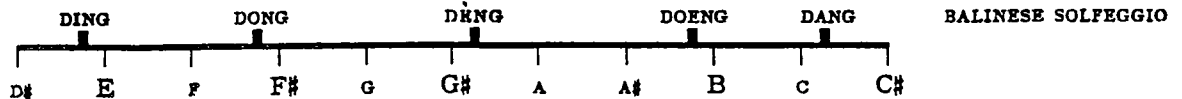
It is difficult to convey by words an impression of the strange beauty of the sound from these instruments. Sweet, yet acid, soft, yet metallic, the four *gendér* are in perfect accord with the nature of the performance. The clear-cut design of the music and the delicate arabesques are reflected in the transparent lacework of the puppets, whose gestures, miniature and heroic, nervous and menacing, are in turn retranslated into sound by the sensitive and, at times, vaguely sinister nature of the music.

The music must be played lightly and transparently, *not expressively*, with just enough pedal to attain a good legato.

The *pemoengkah*, played by native musicians on native instruments, has been recorded by Odéon. It is from the actual playing of these musicians (and not merely from their record) that this transcription has been made.

Naturally, the tuning of a Balinese scale differs from our own tempered system. The diagram below shows the approximate difference between the two.

Balinese tuning



Western tuning



GENDÉR PLAYERS

GAMBANGAN

GAMBANG MELODY

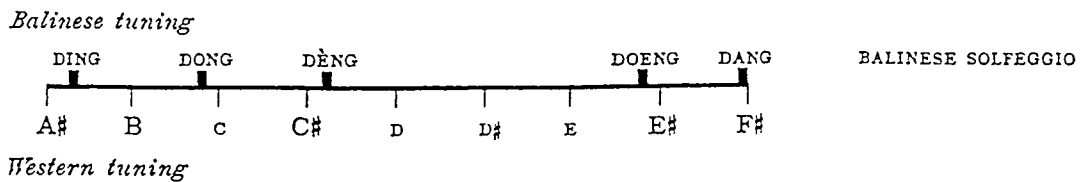
Gambang is the name of an ancient musical instrument with fourteen wooden keys. The *gamelan gambang* consists of four *gambang* and one (sometimes two) *saron*, an instrument with seven thick metal keys. This *gamelan* is now used in Bali only during the ceremonies attending the cremation of the dead. The *gambang* play the figuration, while the *saron* plays the melody.

Sometimes these melodies are transformed, and given a different instrumentation. This arrangement is an exact transcription of a modern Balinese version, arranged by a certain Balinese musician for the *gamelan gong*, a large orchestra with gongs and some thirty players. The melody is played by a group of *gangs*a (metal-keyed instruments), while the figuration is played by four men (two doubling the others an octave higher) on the *réjong* (pronounced *rayong*), a series of twelve small gongs mounted horizontally upon a stand. The figuration is composed of an elaborately syncopated two-part "counterpoint", so constructed as to give a continuous pattern of sixteenth-notes. The technic of the two lower players is as follows:

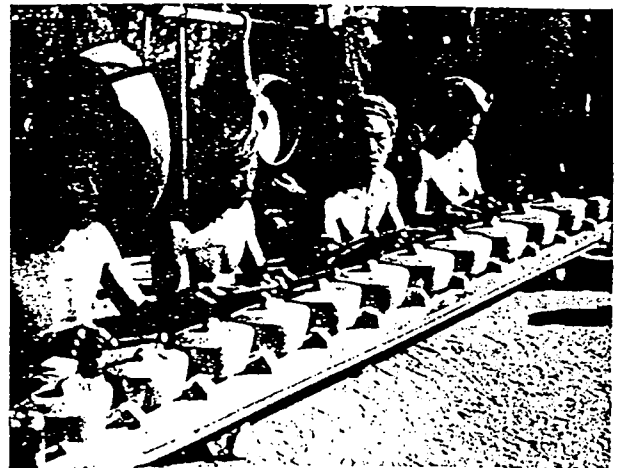


The tone of the *gamelan gong* is noble and robust, the sonority metallic, sweet, aerial. The pianos must always be played as percussion instruments. *Legato* must be achieved through pedal. The phrasing is arbitrary, since the Balinese do not stress important notes, but take their dynamics from the drum, which supplies a throbbing rhythmic undercurrent. Unfortunately, it is impossible to interpret the drum-playing on the piano. The arrangement must be considered as a recording only of all the instruments with definite pitch.

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THE GANGSA



THE RÉJONG

TABOEH TELOE

This music is the first to be played at any large ceremony in Bali, such as a cremation or a temple feast. It is purely instrumental (*not dance-music*), and is played by the *Gamelan Gong Gedé*, the gamelan with the great gongs, which comprises many metal-keyed instruments, three large gongs, and many small gongs.

The melody (assigned in this transcription to the first piano) is played by a single musician on the *trompong*, a series of ten small gongs mounted horizontally. The accompaniment (here assigned to the second piano) is played by four men on a similar instrument, called the *réjong*. The figuration in the second part of the piece is played on metal-keyed instruments.

The gongs are represented thus



The fact that these notes often sound dissonant with the melody must be ignored, for the gongs aim not to harmonize but to *punctuate* the melody. They should always be played comparatively softly.

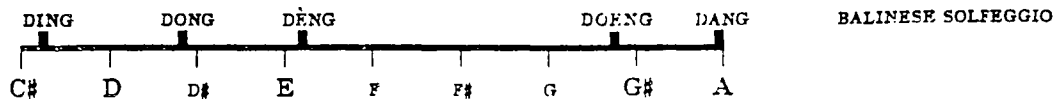
The melody for the first piano must ring out clearly, the syncopations sounding as liberations rather than rhythmic intensifications. The accompaniment must always be rhythmic, precise. Plenty of pedal must be used, for the gamelan is never dry in sound, but rich in echoes and overtones. On the repetition of each section, gong 1 should be played in the place of gong 2 and vice versa, to maintain the systematic alternation of these two.

The whole piece should project a mood of noble tranquillity, definitely established at the very outset in the free, meditative introduction for the *trompong*.

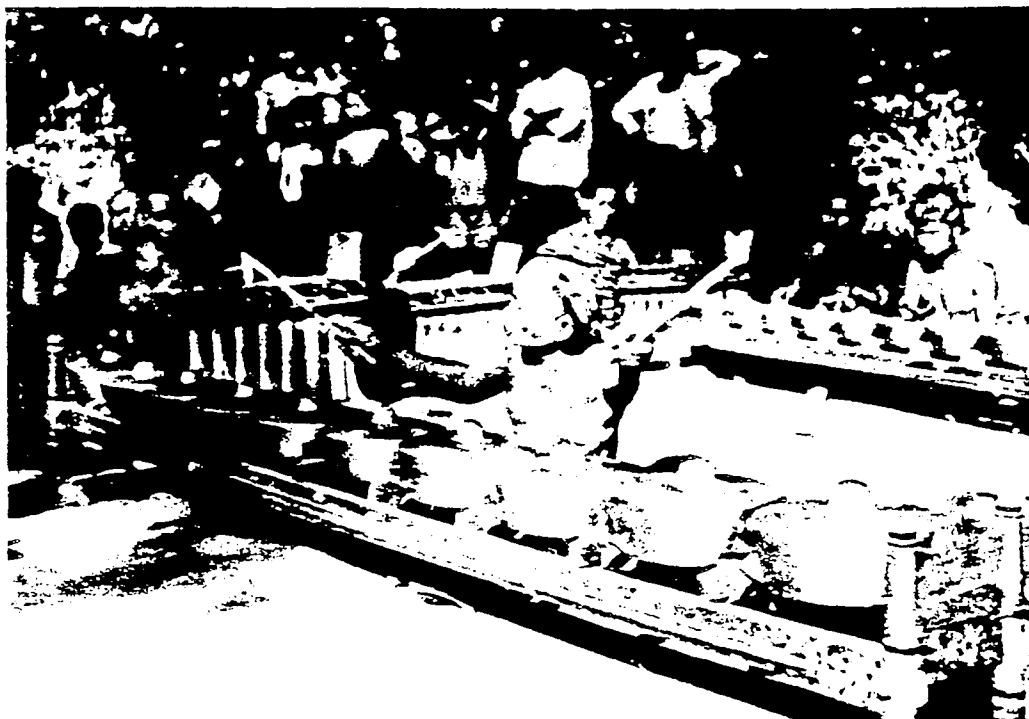
Taboeh Teloe, in its original form, has been recorded by Odéon. This transcription, however, has been taken from the actual playing of the musicians themselves who made the record.

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Balinese tuning



Western tuning



THE TROMPONG

Balinese Ceremonial Music

Transcribed for two pianos, four hands, by
Colin McPhee

1. Pemoengkah

The musical score for "1. Pemoengkah" is written for two pianos, four hands. It is divided into two systems. The first system is for Piano I and Piano II, both marked "Animato" with a tempo of quarter note = 72. The second system is for Piano I and Piano II, with tempo changes from "rall." to "Lento" (quarter note = 72) to "Tempo primo" (quarter note = 72). Dynamics include "f", "pp", and "mp".

I

molto tranquillo
p ben legato

I

poco marc.

I

p

I

II

I

II

I

II

System 1: First system of music. It consists of two grand staves, labeled I and II. Staff I contains two treble clefs with a key signature of two sharps (F# and C#). The music features a dense texture of sixteenth-note chords. Staff II contains two treble clefs with the same key signature. It features a melodic line with eighth-note patterns and a bass line with quarter notes. A large slur encompasses the entire system.

System 2: Second system of music. It consists of two grand staves, labeled I and II. Staff I contains two treble clefs with a key signature of two sharps. The music features a dense texture of sixteenth-note chords. A dynamic marking of *mf* is present. Staff II contains two treble clefs with the same key signature. It features a melodic line with eighth-note patterns and a bass line with quarter notes. A large slur encompasses the entire system.

System 3: Third system of music. It consists of two grand staves, labeled I and II. Staff I contains two treble clefs with a key signature of two sharps. The music features a dense texture of sixteenth-note chords. Staff II contains two treble clefs with the same key signature. It features a melodic line with eighth-note patterns and a bass line with quarter notes. A large slur encompasses the entire system.

I

II

Subito poco più animato ($d=80$)

I

f ritmico

II

Subito poco più animato ($d=80$)

f *mp*

I

II

mf

I

H

I

H

più tranquillo

I

più tranquillo

H

I

II

p

I

subito ff

p

II

subito ff

p

I

ff

p

II

ff

I

II

I

II

I

II

I

II

I

II

I

senza rall.

II

senza rall.

Balinese Ceremonial Music

Transcribed for two pianos, four hands, by
Colin McPhee

2. Gambangan

Semplice $\text{♩} = 92$

Piano I

mf

♩ * *♩* * *♩* * *♩*

poco rall.

f

* *♩* * *♩* * *♩* * *♩* * *♩* *

$\text{♩} = 80$

ff

p

♩

*

$\text{♩} = 80$

molto tranquillo

p

♩

*

♩

*

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I *ben articolato*

II *con. Ped.*

I

II

I *poco cresc.* *f*

II *più f.* *f.* *mf.*

p

p

quasi gong

mf

mf

V

p

p

piu f

I

II

3

mf

3

I

II

4

f

mf

4

mf

4

5

mf

mf

5

I

II

7

3

poco marcato

I

II

p

I

II

f

Ped. * *Ped.* * *Ped.* *

I

II

dim. *mp*

poco rall.

ped. *

4

dim. *mp*

Balinese Ceremonial Music

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Colin McPhee

3. Taboeh Teloe

Maestoso $\text{♩} = 72$

r. h.

Piano I

f *l. h.*
quasi recitativo

Te.

* *Te. Te. Te. Te.* *

Maestoso $\text{♩} = 72$

Piano II

poco accel.

I

Te. Te. Te. Te. Te.

*

II

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Subito animato ♩ = 120

I

ff *marcato*

II

ff

ped.

Meno mosso ♩ = 96

I

rall. *mp*

II

rall. *Meno mosso ♩ = 96*

ped. *

I

f

II

mp (*ben articolato ed eguale*)

ped.

System 1: First system of music. It consists of two grand staves, labeled I and II. Staff I contains a treble and bass clef with a melodic line in the treble and a bass line. Staff II contains a treble and bass clef with a rhythmic accompaniment in the treble and a bass line. The music is in a key with one flat and a common time signature. A first ending bracket is present at the top of the system.

System 2: Second system of music. It consists of two grand staves, labeled I and II. Staff I contains a treble and bass clef with a melodic line in the treble and a bass line. Staff II contains a treble and bass clef with a rhythmic accompaniment in the treble and a bass line. The music is in a key with one flat and a common time signature. A first ending bracket is present at the top of the system.

System 3: Third system of music. It consists of two grand staves, labeled I and II. Staff I contains a treble and bass clef with a melodic line in the treble and a bass line. Staff II contains a treble and bass clef with a rhythmic accompaniment in the treble and a bass line. The music is in a key with one flat and a common time signature. A first ending bracket is present at the top of the system.

I

II

I

II

I

II

I

II

I

II

I

più f

II

② *ben marcato*

più f

marcato

I

II

Solo

I

II

Solo

I

II

Solo

I

II

This system contains two systems of music. The first system has a treble clef staff with a melodic line starting with an 8-measure rest, followed by eighth notes. The bass clef staff has a bass line with a dotted half note and a slur. The second system continues the melodic line in the treble and the bass line in the bass. A fermata is placed over a note in the second system's bass line.

I

II

This system contains two systems of music. The first system continues the melodic line in the treble clef. The second system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a triplet of eighth notes and a 4-measure rest. A fermata is placed over a note in the second system's bass line.

I

II

This system contains two systems of music. The first system continues the melodic line in the treble clef, with a 1-measure rest. The second system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a 1-measure rest and a slur. A fermata is placed over a note in the second system's bass line.

I

II

I

II

I

II

poco rall.

I *più f*

II *più f*

poco rall.

Meno mosso ♩ = 76

rall.

I

II

Meno mosso ♩ = 76

rall.

♩ = 63

molto deliberato

I

II

molto deliberato