

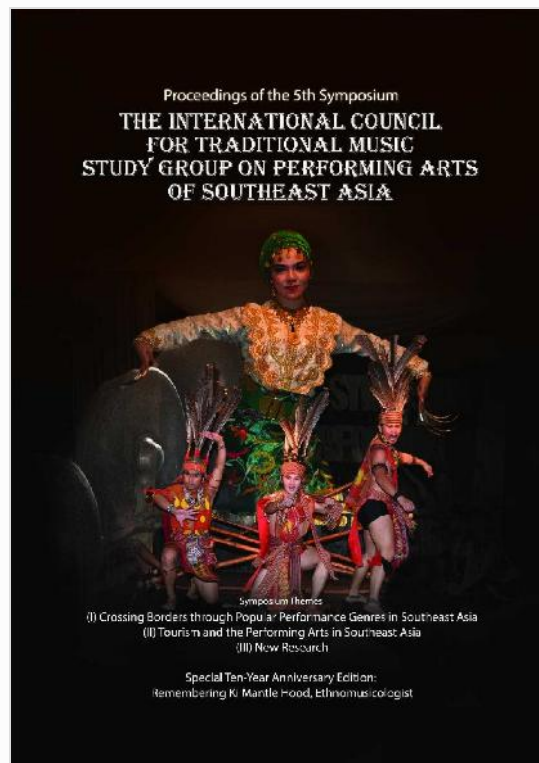


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Innovation of Tembang Bali within an Ever-Changing Local- Global Domain"

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Proceedings of the 5th Symposium
**THE INTERNATIONAL COUNCIL
FOR TRADITIONAL MUSIC
STUDY GROUP ON PERFORMING ARTS
OF SOUTHEAST ASIA**



Symposium Themes

- (I) Crossing Borders through Popular Performance Genres in Southeast Asia
- (II) Tourism and the Performing Arts in Southeast Asia
- (III) New Research

Special Ten-Year Anniversary Edition:
Remembering Ki Mantle Hood, Ethnomusicologist

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For a tribute to the renowned scholar and ethnomusicologist, Ki Mantle Hood, on the centenary of his birth, we thank his son, Professor Dr. Made Mantle Hood, for the commemorative article.

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Thank you
(Terima kasih)

Mayco Santaella,
Chair, Programme Committee

Mansur Haji Asun, and Jacqueline Pugh-Kitingan.
Chair and Deputy Chair, Local Arrangements Committee

INTRODUCTION AND THEMES OF THE 5th SYMPOSIUM

The 5th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA) was hosted and sponsored by the Department of Sabah Museum, Kota Kinabalu, Sabah, Malaysia, the Ministry of Tourism, Culture and Environment Sabah, and the Universiti Sabah Malaysia, 16 - 22 July 2018. With this Proceedings, the ICTM Study Group on PASEA celebrates the 10-year anniversary of its existence and the 5th production of a Proceedings documenting the Study Group's bi-annual Symposium. As a further distinguishing aspect within this 5th Proceedings, the ICTM Study Group on PASEA pays tribute to the ethnomusicologist, Ki Mantle Hood, on his centenary birth year by including a commemorative article written by his son, Professor Dr. Made Mantle Hood.

The 5th PASEA Symposium opened on 16 July with welcoming remarks from the Director of the Sabah Museum, Mr. Mansur Haji Asun, who spoke on behalf of the Department of Sabah Museum and the Ministry of Tourism, Culture and Environment thanking the delegates and participants for their presence at the Sabah Museum. He also expressed Sabah Museum's appreciation to the Executive Committee of ICTM-PASEA for selecting the Sabah Museum as the site for the 5th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA). In his capacity as the Chair of the Local Arrangements Committee for ICTM-PASEA 2018, Mr. Mansur Haji Asun took the opportunity to thank the Local Arrangements Committee for the work they had done that contributed to the making of the 5th Symposium of ICTM-PASEA. He gave his assurances that the Local Arrangements Committee would work closely with the Program Committee throughout the week-long event in order to ensure the success of the 5th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA).

This was followed by opening remarks delivered by the Chair of ICTM-PASEA, Professor Dr. Mohd Anis Md Nor, who thanked the Department of Sabah Museum, the Ministry of Tourism, Culture and Environment, and the Local Arrangements Committee for facilitating preparations toward the Museum's inaugural event of hosting ICTM-PASEA for the first time ever in Sabah. He also thanked the Program Committee chaired by Dr. Mayco Santaella, for successfully putting together Papers, Round Tables, Panels, Lightning Papers inclusive of sub-study group meetings and ICTM-PASEA general meeting. He acknowledged the high expectations from ICTM-PASEA participants that the 5th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA) would generate a wonderful and highly engaged meeting of scholars, practitioners, and students in academic and scholarly research on the Performing Arts of Southeast Asia.

The final opening remarks were delivered by the Chair of the Program Committee, Dr. Mayco Santaella, who thanked members of his committee for the work that each of them had put in from late 2017 to the date of the 5th Symposium. The work included reviewing abstract proposals to the making of the symposium program in cooperative tandem with logistical planning by the Local Arrangements Committee at the Sabah Museum. Dr. Santaella explained to attendees how the program was put together with the idea that younger to senior scholars would share similar sessions presenting full papers and lightning papers.

Themes

With two specific themes as the main focus of topics in this 2018 Symposium, along with papers and reports on new research, this published Proceedings has been organized and presented in the identical format and arrangement of the 5th Symposium itself. Each of the seven days of the symposium was filled with ten to fifteen or more reports and regular paper presentations that provided the delegates a varied selection of topic presentations by PASEA members (especially graduate students from Southeast Asia) as well as roundtables. The number of presentations totalled one hundred and one (101) in all. While the main organization of the papers in this Proceedings book mirrors the organization of the symposium program, readers can do a quick search for a particular paper or author by referring to an alphabetical listing of authors with title and page number that follows the Table of Contents.

As in past PASEA symposia, the delegates enjoyed one day during this symposium to travel together on a cultural tour. For this symposium, the areas that were selected were along the west coast of Sabah. The day's adventure included a bus tour to see and walk on the famous bridge at Tamparuli, a visit at Kampung Rampayan Laut at Kota Belud and a short river cruise. Some PASEA members also enjoyed a post-symposium excursion to the interior Tambunan area of the state.

As mentioned above, the 5th Symposium focused on two main themes and new research. These themes were represented in the form of regular papers by the PASEA members and also in 'lightning' report papers mainly by graduate students as well as by some of the regular members reporting on their current research-in-progress. A description of the themes follows.

THEME I: Crossing Borders through Popular Performing Arts Forms in Southeast Asia

This theme envisions a discussion of popular performing art genres and their movement across both physical and virtual borders that are on one hand considered to be limiting or restricting, and on the other hand, protecting. Such borders can be caused by issues and phenomena such as traditionalism, nationalism, prejudice, ignorance and so forth. The focus of this theme opens the possibilities for a broad discussion of how performing arts genres in Southeast Asia, that are popular by definition of being practiced and consumed by a large number of people, enable both performers and spectators to widen personal experiences, broaden their recognition or influence, and how, in turn, such movements and border crossings may lead to an internationalization, relocation or general change in the performing arts genres themselves.

THEME II: Tourism and the Performing Arts in Southeast Asia

Southeast Asia attracts tourists from all over the world due to its historical sites, its climate, its contrasting landscapes, its highly interesting cuisine and its diverse music and dance cultures of different people and religions. These music and dance cultures are preferably represented in performances that consider the purposes of tourism in various ways. As tourism is one of the steadily growing subjects in Southeast Asia, tourism and the performing arts do mutually influence each other in an often, contradictory manner. Thus, this topic includes questions of:

- Modifications in music and dance production, which accommodate unexpected or different levels of understanding among audiences
- The impact of global production modes and employment patterns on cultural recreation
- Reduction or re-definition of ritual or religious justification of performances
- Re-invention of traditions
- Export of cultural set pieces regarding music and dance
- Manipulation of cultural experiences with music and dance
- Recruitment of music and dance performers according to external expectations
- The role of mass media in the process of co-educating audiences and promoting tourism
- And many other questions, which may shed light on that tremendously important aspect of current developments in the performing arts of Southeast Asia

THEME III: New Research

This theme covers all new research topics by members of the PASEA Study Group and may be presented in the form of a full 20-minute paper or a 10-minute lightning report.



Group photo of participants at the 5th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia, at the host institution, Department of Sabah Museum, Kota Kinabalu, Sabah, Malaysia, 16 - 22 July 2018.

INNOVATION OF *TEMBANG* BALI WITHIN AN EVER-CHANGING LOCAL-GLOBAL DOMAIN

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Background

In many instances, the rise of globalization and advanced technology have diminished and ruined traditional arts. One form of Balinese art also affected by globalization is the art of singing or *nembang*. *Tembang* Bali is a Balinese musical expression using vocals. Before the 1980s, *Tembang* Bali was marginalized and gradually abandoned given modern culture. Attention and interest from the younger generation diminished following the mindset gap that contrasts tradition with modernity. Such cognitive mapping influenced the rise of a younger Balinese generation lacking the confidence to present Balinese *tembang* in their daily social activities. Ardika (2005, p. 18) asserts that such social ambiguity will in turn produce psychological unrest and identity crisis. Traditional confidence needed for self-development becomes uncertain, nevertheless counterproductive (Suseno, 2006, p. 24). The lapse or absence of Balinese traditional singing in economically oriented cultural events has also contributed to the decline of *Tembang* Bali, thus the art form is not able to take part in professional creative and economic activities. As a result, the more 'devotion' oriented *Tembang* Bali was unable to become a creative commodity that increases the living qualities in economic terms, and bring social pride to performers, especially in the domain of the younger generation. Concerning that issue, this article focuses on the struggle of *Tembang* Bali in this global age in particular: why is *Tembang* Bali seemingly uncompetitive in this era of globalization? How do we actualize *Tembang* Bali in order to make it more competitive in this era of globalization? What kind of innovation must be performed to ensure that *Tembang Bali* exists in this local-global dominion?

Discussion

Pragmatic Mindset

A large number of youngsters view Balinese traditional vocal music as mellow, lacking zest and being more suited for the elderly. Furthermore, the spiritual orientation of texts seems distant to the contemporary youthful spirit. The moral codes contained are perceived as useless in the pursuit of happiness. Such bleak comprehension mandates that traditional arts are only suitable for spiritually charged traditional customs. As a result, neglect and abandonment of traditional Balinese vocal music by the younger generation becomes the norm. While the newer generation is aware that moral codes of Balinese *tembang* evolve on values promising inner peace and spiritual pleasure, those values are perceived as insignificant in fulfilling more urgent economic wants and needs. The demand to satisfy economic objectives has placed modern-pop music as a more promising, popular and faster outlet in contrast to being preoccupied with traditional singing. Individuals have the notion that mastering and being successful in modern music will stimulate popularity, admiration, media exposure and celebrity treatment in comparison to a singer in a *sekaa santi* 'singing group' even though the individual is highly proficient.



Figure 1. *Mabeusan* for ritual.
(Photo by I Komang Sudirga)

The above conviction asserts how modernity has shifted the viewpoint of a younger generation in sustaining and comprehending their own cultural traditions. The broadcasting of popular music, dangdut twerking and other contemporary forms in an industrial scale are far more glamorous and spectacular to attain instant popularity and fulfil dreams. Without a local frame of mind in the practice of arts, it can be assured that the younger generation as the main bearer of tradition will look elsewhere and embrace modern culture, mostly because it is perceived as trendy, superior and guarantees a better future.

The demise of tradition caused by the overpowering global forces during the aftermath of the Bali Bombing I (2002) motivated various social components of Bali—pioneered by Bali Post Media Group—to assemble and revive local wisdom through a seminar titled “Menuju Strategi Ajeg Bali” held on August 16, 2003 (Ardana, 2004). The “Ajeg Bali” discourse became a trigger, mandating Balinese people to rethink and reconstruct their identity based on the formula of custom, culture and religion (Sudirga, 2012, p. 394). Ajeg Bali as a cultural movement became a widespread phenomenon throughout all levels of society including intellectuals and the general public. Groups disseminated this discourse at the grass roots level, spreading Ajeg Bali as a massive cultural movement (Bawa Atmaja, 2010, p. 3). Overall, Ajeg Bali clearly became a platform to realise the ever-changing milieu of social and cultural life.

Developing Local Spirit and Innovative Packaging

Appadurai in Ritzer and Goodman (2011, p. 598) asserts five cultural flows that define a global culture as *ideoscapes*, *technoscapes*, *mediascapes*, *ethnoscapes*, and *finanscapes*. These five ‘scapes’ are very hard to resist. In relation to *Tembang* Bali, ideoscapes concern political notions such as freedom, democracy, sovereignty, prosperity and hegemony. Technoscapes pertain to the rapid and borderless flow of technology, while mediascapes relate to the vastness of information disseminated by media all over the world. Ethnoscapes and finanscapes are influential to aspects of cultural tourism and economy.

Post the New Order era saw the rise of democratization and freedom of speech that provided a medium for the Balinese to speak their mind and express various perspectives as well as ideas through vocal music and singing in groups called *sekaa santi*. The rapid progress of scientific and technological advancement in broadcasting including radio and television became a strong impetus for traditional communities to establish aesthetic connections and communication through the development of interactive *tembangkidung* programs on numerous radio and television channels (Creese, 2009; Darma Putra, 2009). Both mediums strongly influenced the establishment and rise of numerous *sekaa shanti* that emerged sporadically around the island.

One particular radio program that continues to entice a wide spectrum of *Tembang* Bali fans and audiences is the innovative interactive program called *Dagang Gantal*, broadcasted by RRI Denpasar (Darma Putra, 1998, pp. 18-29). The supporters of *Dagang Gantal* not only come from Bali, but also from neighbouring regions such as Banyuwangi (East Java), Lombok, Sumba and Sumbawa (West Nusa Tenggara Province). The renowned *Dagang Gantal* slogan is “Batan Sinar Bagi Rasa Den Lomba Pelecing” a strung together acronym which represents the broadcast or listening range of the districts Badung, Tabanan, Singaraja, Negara, Bangli, Gianyar, Amlapura, Semarapura, Denpasar, Lombok, Banyuwangi, Sumbawa, Penida, Lembongan, and Ceningan.

On the other hand, there are many innovative *Tembang* Bali programs on television, including *Gegirang* on TVRI (1999), *Gita Santi* on Bali TV (2003), and *Mageguritan* on BMC TV (2010). However, a particular TV station that continues to innovate the presentation of *Tembang* Bali on television is Dewata TV (2008), presently known as Kompas TV. In the program called *Tembang Guntang*, the art form is not solely presented as the usual session of *mabebasan* ‘singing and interpreting’ but more creatively the audience are presented with dramatization that acts as a visualization upon the story being sung by the singer and recited by the translator. Dewata TV has managed to air numerous stories in such a theatrical format, including popular stories of Bagawan Dharma Swami, Tuung Kuning, Sampik Ing Tai, and Ki Balian Batur. This approach has grown into a popular alternative package and continues to gain high ratings from the public following the highly proficient singing by the professional *tembang* singers, but also from the greatly entertaining format of additional text subtitles, animation and artistic dramatization.

In addressing the problems and challenges faced by Balinese vocal music in this global age, the government and various community elements of Bali have worked together to revive local eagerness through art festivals among students, *Gita Santi*, *Utsawa Dharma Gita*, and the Bali Arts Festival. Among many, the principal spirit being revived through these festivals is *jengah* (competitive pride), which underlines the Balinese fervour for contest and competition. When it comes to competition whether in the form of

mabarung, parade, competition or festival, the Balinese will exert and channel all of their economic, social, cultural and symbolic resources to ensure winning. A professional and qualified contest ensures the birth and rise of better and finer creative works. The prestigious Bali Arts Festival has proven to be an extensive medium for creativity, particularly in terms of innovative showcasing of the art form through *sandya gita*, *gegitaan* and *taman penasar*.

One specific outlet that recently has been gaining plentiful public interest for the showcasing of contest winners and experts alike is the Taman Penasar. Stemming from *arja negak*, this particular form is engaging and allows exploration of local wisdom and potencies that are synonymous with global trends or issues. While it may sometimes stand as a middle ground, Taman Penasar empowers the presentation of traditional arts in contemporary aesthetic propensities. Since the early 2000s, Taman Penasar continues to boast innovation. For instance, Taman Penasar of Denpasar won first prize during the Bali Arts Festival 2017 and combined elements of a chamber ensemble of drums and percussion called *gamelan geguntangan* and an archaic set of instruments called *gamelan gambang*. With its sacred and magical conception, *gamelan gambang* creatively reinterpreted an elegant synergy between past and present musical modes and forms, inducing a strong *taksu* 'stage presence' and aesthetic prowess. The resourceful combination of vocals with *gamelan geguntangan* and *gambang* managed to build a new musical atmosphere. The dialogue among participant and moderator created an enthralling dramatic performance, focusing the philosophical teaching of *ulun danu* or the role of water in life.

In general, there are stark differences between the presentation of *taman penasar* in contrast to *gita santi*. The main structure of *taman penasar* is still *mabebasan*, however it incorporates theatrical aspects to stage and convey profound social issues that may be recent, conflicting and disrupting. *Taman penasar* is performed under the direction of a central figure called *penyegjeg* who takes on the responsibility as moderator.

The conflicting 'pros and cons' discourse enacted by the protagonist and antagonist figures leads to heated discussion. Themes such as social conflict caused by environmental exploitation and destruction present a contemplative reflection about harmony expressed through moral codes and spiritual cleansing contained within the 'text'. The moderator plays an important role in mediating and interpreting the message in a straightforward and concise manner to sustain a logical discourse and comprehension toward the theme.

The strong and vivid imaginative play constructed by the moderator directs the audience to conduct self introspection and to reassess the matter at hand, in this case the contemporary issue of water and its integral purpose for sustaining life. This discourse continues to examine the impacts of exploitation toward the balance and harmony of the ecosystem and nature. The proportional management of dialogue between the protagonist and antagonist characters makes the scenography alive and interesting. Stage setting and decorations are prepared accordingly to ensure an aesthetic imagery that flows with the environmental harmony theme. It is no surprise that these one hour long performances appeal to audiences. The use of comedy and humour to accentuate moral messages amid the serious situation provides refreshing and entertaining food for thought.

Innovation of *Tembang Bali*

In other publications I have compared innovations relating to Balinese vocal music that are not much different to the innovations of Balinese *gamelan* (Sudirga, 2017, pp. 5-7). The innovation comprises the structure of musicality, ideology and production.

Observing the livelihood of *Tembang Bali* within an ever-changing global domain shows that it exists and dominates within the realms of ritual. But because form follows meaning, it also thrives within the realms of social and media. Concurrent to Piliang (2003, p. 223) that innovation is a drive to answer boredom and revolt against establishments by illusive means, forms of innovation are full of sensation, weird, enticing, and unusual. Other convictions such as the drive to seek identity and self-significance through artworks are also the means to revive *Tembang Bali*.

The shift of emphasis in *Tembang Bali* relates to changes in compositional structure, content, and appearance. These flexibilities have encouraged a spectacular growth in the number of performers. In recent years, there has been a drastic increase from 626 *sekaa santi* in 1992 to 3141 *sekaa santi* at the end of 2011 (Sudirga, 2012). Although in the past eight years Bali has experienced diminishing intensity, in general *pasantian* continues to exist, and there are no days without *pasantian* in Bali.

Artist innovation ensures that *Tembang Bali* continues to play a significant role in ritual, social and media domains. With regards to ritual, there has been much change in the presentation format, not only

maintaining the *mabebasan* form (sing-translate), but also embracing other forms including *gita santi*, *arja negak* and *taman penasar*. In a social context, profound innovation occurred in aesthetic presentations and re-contextualization of musical elements, accompanying ensemble, and content. Meanwhile, live and interactive performances on electronic media such as radio and television continue to provide significant air time for the art form. The use of animation technology provides an artistic and cinematography angle to present the variances of the ensemble from called *tembang guntang*.

Such varied formats of *tembang guntang* show that the vastness of information and communication technology actually revives and thrusts the local enthusiasm and spirit upon traditional arts to a new level and direction. Kumbara (2008, p. 201) asserts that globalization not only pulls up to create homogeneity, but also pushes down creating new emphasis for local autonomy stimulating distinct ethnic cultures. Davis (in Geriya, 2008, p. 170) mentions that cultural resilience depends on the attitude of its main pillar; the people.

In this age of globalization, defensive capabilities counter negative influences in a dynamic and procedural manner. This defence relies on the creativity and vitality of Balinese artists in furthering traditional art forms, especially the form and content of *Tembang Bali* as a stimulant to strengthen a unique cultural identity. A dialogic of elements takes place where the global is localized and the local is globalised, to which amasses what is referred to as *glocality* (Robertson in Barker, 2005, p. 158). Such discourse signifies the challenges faced by Balinese vocal music in an ever-changing global domain. Globalization is not necessarily an ultimate hegemony that destroys local traditions, but actually can revive and revitalize the local spirit as a unique and distinct stance demarcating Balinese-ness in a borderless world.

Based on the discussion above, a number of innovations relating to *Tembang Bali* can be identified as follow:

New-Fangled Themes

The thematic inspiration of traditional music stems from the appreciation of beauty, in particular nature. Nowadays, the themes are diverted to unearth critical discourse and moral messages relating to social unrest and injustice, environmental exploitation, democratization, and the realization of local wisdom as a challenge to hegemonic-culturally imperialist global issues. The themes being developed focus on diversity and democratization of a pluralistic reality.

Musical Aspects

The innovation relating to musicality in *Tembang Bali* is a deconstruction of structure (Norris, 2008; Piliang, 2018) that repositions structure to the point that musical form can be disassembled, rearranged. For example, the tripartite musical form called *triangga* 'upright posture' may be modified to become *triangga sungsang* 'inverted posture'. The conventional flow of melodies is assembled by playfully arranging the motives and exploring tones outside a given mode called *pemero*. Exploring mode or *patet* by playing *slendro* tuning on instruments with *pelog* tuning. This method is employed to produce new-fangled modes. Since the 1990s, rhythmic structures also receive creative treatments, from being very symmetric to asymmetric and mathematically mechanic to develop a more complex and dynamic feeling.



Figure 2. Taman Penasar of Denpasar during the 39th Bali Arts Festival, 2017.
(Photo by the author)

Furthermore, *Tembang* Bali employs pitch pairings or ‘harmony structures’ that are conventional following established *karawitan* systems (*ngembat*, *ngempyung*, *nyintud*, *nelu*, *ngempat*, *ngumbang-ngisep*). In recent times, the harmony exploration includes *sruti* or intervals, combination of sounds from two distinct *gamelan* characters or incorporating sounds from non-*gamelan* instruments. These innovations are performed to provide new flavours and creative challenges in *Tembang* Bali to maintain an engaging appreciation and consumption of Balinese vocal music. Innovation in terms of musicality includes:

1. New musical arrangements by reorganizing the existing musical structure by transforming traditional songs using new mediums of expression and new artistic arrangements. Novelty arrangement does not diminish traditional music. It must be utilized as a means to enrich the existing musical mosaic. This allows a parallel realm where traditional music continues to exist along its roots, while new music with its contemporary form, spirit and function will stream on a different path.
2. Departure from outdated concepts by providing new interpretations and significance. Tradition is a wealth of inspiration, and reengineering the potencies of tradition will escalate tremendous passion and approaches, which enables the art form to sustain itself in a new context. The concept of renewal with an emphasis on aesthetic-artistic freedom can alter the outdated image and stigma of traditional music within the constellation of diverse modern-contemporary music.
3. Exploring new techniques and soundscapes, for instance processing vocals from unisons to polyphony as well as conducting numerous experimentations on the combination of vocals and instruments. Exploring body sounds such as handclaps, foot stomping, clicks and hisses, and orally reproducing sounds of musical instruments (*a cappella* music) such as *cak*, *genjek*, *cakepung*, *body tjak*, and *cak ganjur* are also incorporated. Arya Sugiarta (2012, pp. 119-120) also states that composers have adapted the *a cappella* music style into *Tembang* Bali by combining various sounds as multi-layered voices. The latest multi-layered vocal composition can be heard as *Cak Ganjur* presented as a final exam by a student from the Performing Arts Faculty of ISI Denpasar on May 13, 2018 at Taman Ayun Temple in Mengwi Badung. In *Cak Ganjur*, the composer playfully employs vocals to reproduce the sounds of instruments and combine elements of *Cak* and *Balaganjur* in a dynamic manner that is further accentuated by body movements. The combination of body and vocal music, not only excites the ears but also indulges the eyes through an intense and vivid visual presentation.
4. Implementing new presentation plans that see significant and fantastic alterations of stage layout and decoration in *taman penasar* competitions. In the spirit of festivals and large-scale performances, staging and lighting are increasingly glamorous with elaborate decoration for the ensemble and stage properties. Costumes are designed to present the nuances of classical modern Bali. The arrangement of musical instruments follows respective functions, no one instrument is more important than the other. The concept of equality is promoted using balanced musical functions for all instruments.

Summary

The anomaly of *Tembang* Bali relates to a cognitive map by the younger generation that elevates celebrities and modern art ahead of their own artistic legacy. The powerful disruption of global culture through vast electronic media and information technology is viewed as a challenge in the development and progress of local cultures and traditional art forms including *Tembang* Bali. As a response, innovative measures and realizations are implemented such as promoting the revival mindset of *Ajeg Bali*, the utilization of electronic media (radio and television) and information technology, as well as the development and implementation of new-fangled themes for performances, competitions and festivals. Numerous innovations are performed to ensure the livelihood of *Tembang* Bali in this global era, especially by placing *Tembang* Bali as the focal point and main medium to unearth a local-global discourse, and to correlate the global phenomenon from a Balinese perspective.

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With this Proceedings, the ICTM Study Group on PASEA celebrates the ten-year anniversary of its existence and the fifth production of a Proceedings documenting the Study Group's bi-annual Symposium. Furthermore, within this 5th Proceedings the ICTM Study Group on PASEA pays tribute to the ethnomusicologist, Ki Mantle Hood, on his centenary birth year by including a commemorative article written by his son, Professor Dr. Made Mantle Hood.

The 5th Symposium was a 7-day event with over 100 presentations including papers, reports (lightning papers) and roundtables with performance demonstrations. These presentations focused on the two main themes of this Symposium and new research. The participants also had the opportunity to take advantage of a full-day tour and cultural excursion along Sabah's west coast to Tamparuli and other villages, including a river cruise.



Innovation of Tembang Bali within an Ever-Changing Local-Global Domain"

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