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**Dean of Faculty of Performing Arts
Indonesia Institute of the Arts Yogyakarta**

Distinguished Guests, Ladies, and Gentlemen

On behalf of Indonesia Institute of the Arts (ISI) Yogyakarta, I would like to welcome all of you to The 21st International Conference of Asia Pacific Society for Ethnomusicology (APSE) organized by the Faculty of Performing Arts, in collaboration with the Board of APSE. Faculty of Performing Arts indeed have a great blessing with the presence of scholars, experts, and speakers from Asia Pacific regions, who are willing to share and exchange ideas as participants of the conference.

There are some big scopes of main references that would be discussed during the conference, among others, the inheritance and transformation of traditional music in Asia Pacific regions, the application of traditional music resources in music education in Asia Pacific regions, study on minority music in Asia Pacific regions, and new research on music of different nationalities. The issues brought through this conference would definitely bring positive impacts on the development of ethnomusicological studies in Asia Pacific, which is believed to have enhanced any possibilities in contributing the music of Asia Pacific into in-depth understanding of performing arts global issues and trends in the world.

Referring to the above informations, Faculty of Performing Arts, which is also managing the Department of Ethnomusicology would like to express sincere thanks and appreciation to Asia Pacific Society for Ethnomusicology, that had been playing important roles as a driving power in inviting academicians, practitioners, students, art and culture professionals to discuss the existence, continuities, and changes of musical cultures in Asia Pacific regions.

In this occasion, Faculty of Performing Arts would like to thank the Board members, invited speakers, observers, organizing committees, and all academic members who have successfully made utmost contribution to this conference, where undoubtedly it will have a great impact to ethnomusicological researches, and give valuable inputs for the art education as well.

Let me congratulate all of you for attending this APSE conference. I wish all of you a successful and fruitful results of the discussions. I hope you enjoy yourselves in following the entire programs during the conference. Thank you.

Prof. Dr. Yudiaryani, M. A.

Distinguished Guests, Ladies, and Gentlemen

The 21st International Conference of Asia Pacific Society for Ethnomusicology (APSE) has been successfully organized in Yogyakarta, Indonesia, held on 28-30 August 2017. The conference is hosted by Faculty of Performing Arts, Indonesia Institute of the Arts Yogyakarta, where is now presenting the proceeding of the conference. Editors assigned to publish this proceeding would like to thank the Organizing Committee, that had taken for granted to consider and trust the editors reviews in the true spirit of international collegiality provided in this proceeding of the conference.

We believe that people throughout Asia Pacific are the smart and noble creatures who have their own rich culture and high civilization, that essential to be studied and shared among each other. Therefore, we had to extend sincere appreciation to the papers presented in this conference by scholars from China, Korea, Malaysia, Myanmar, Thailand, Vietnam, and Indonesia, that has enlarged our insights on the dignity and uniqueness of traditional music within the Asia Pacific region. Though the papers presented in the conference were not written in Asia Pacific national languages, and we have certain limitation to English, but it obviously does not prevent the conference participants from gaining their understanding to the cultural values of each national identity.

Thanks to Professor Jarernchai Chonpairot, Professor Khin Maung Tin, Professor Tan Sooi Beng, Professor Lee Yong-Shik, Professor Timbul Haryono, Professor Sumarsam, and Dr. Hanggar Budi Prasetya for their utmost contributions in publishing this proceeding. May the proceeding fulfill its aim to present high quality of arts and scientific works in any accessible media, for use in the educational process of learning and teaching, as well as further researches on the ethnomusicological studies. Hopefully the valuable informations that may have been transmitted through the papers collected in this proceeding, will strengthen our friendship and academic co-operation in the framework of Asia Pacific tradition.

On behalf of Editors,

Victor Ganap

WAYANG AND GAMELAN AS ICONS OF JAVANESE CULTURE

Sumarsam

Winslow-Kaplan Professor of Music
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To my colleagues, participants of The 21st APSE Conference,

The topic of Javanese wayang and gamelan, from the issue of its historiography, cultural icon, religious conversion, Westernization, and globalization are relevant to any discussion of musical cultures, that you will be able to respond and relate the ways I approach my subject matter with your own study. I refer to Abdurrachman Wahid or Gus Dur, a Javanese, and the fourth President of Indonesia, who had intensive Islamic education from Al Azhar University and University of Baghdad. Although he had impeccable knowledges on Islam, but as a humanist, he considers the Javanese wayang in terms of its relationship to social and humanity values, power, politics, democracy, nationalism, and the concept of truthfulness versus evil. However, for Javanese people, wayang and by extension its gamelan accompaniment, commands colorful and deep historical, aesthetics, religious, emotional, and socio-political affiliations. Hence, wayang and gamelan are the icons of Javanese culture and performing arts.

Let me begin with a brief history of gamelan. Lacking evidence has prevented us to reconstruct the earliest existence of gamelan. One can consider bronze drum that has developed in the village of Dong Son in Northern part of Vietnam many thousand years ago as a forebear of gamelan. This metal technology spread all over Southeast Asia. A number of ancient bronze drums can be found in Indonesia. But the fact that nowadays gamelan consisting of mostly gong-and metallophone type instruments, we do not know the period in which the transformation from bronze drum to gong type instruments has occurred. Clear evidence of gong types instruments, xylophone, and drums appeared only in around 12th- to 14th-century pictorial evidence on the wall of East Javanese temples. The same temples also show drawings of two-dimensional figures, perhaps a prototype of wayang figures, similar to Balinese wayang puppets.

Cultural icon is also defined by experiences of Javanese people to absorb, simulate, adopt, and adapt great foreign cultural traditions, and their ability to expand their cultural networking. For the former, in the early centuries of their history, Javanese people had appropriately adapted Indian writing, Hindu tales, literature, and architecture, bringing about Java's hybrid cultural tradition—hybridity occurs when people from different traditions come into contact one another, followed by changing hand and reproduction of cultural artifacts in a variety of ways. It will be incomplete at this juncture not to mention about Java's encounter with Western culture. Trading has been a conduit for Java's intercultural contacts. Java's encounter with Western culture is no exception. What is different is that Western religion has never taken a strong foothold in Javanese society. The coming of Western people in Java was first for the purpose of trading, then later for colonization. The introduction of European marching band throughout the East Indies is one of the best manifestations of the European trading monopoly and military enforcement. For example, a female military troupe of musicians playing a processional music of European fife/drum band was a common practice in the 18th-century minor court of Mangkunegaran palace. Adaptation of this fife/drum band and other European musical genres also happened in other Javanese courts.

Recent globalized/hybridized world, with the spread of modern technology and system of communication, has significantly made happy fusion-cum-ambiguity to the forefront of cultural practices and discourses. Contemporary wayang performance and gamelan can be seen in this light. Let me mention a few facts: Today's wayang performance uses/incorporates: (1) electric bulb, instead of oil lamp for light source of the play; (2) sound amplification system, usually very elaborate system, with microphone for each of the gamelan instruments and singers, and with large loudspeakers; (3) Western musical instruments playing Western and/or Indonesianized Western popular music; (4) 'Guest Stars', including singers of popular music, singer-dancer, comedian, and sometimes VIP guests. On the one hand, the incorporation of these non-traditional wayang elements has significantly attracted more audience to watch wayang performance. But, on the other hand, such a development has brought about debates among wayang connoisseurs and enthusiasts, and even among puppeteers themselves, the debates revolving around the lost of wayang's older values and aesthetics, and the question of which direction wayang and gamelan are going.

Compounded with recent trend of globalization of entertainment, this fact has made some people worry that eventually traditional performing arts will disappear. This pessimistic view might draw a special attention, but my recent survey in the field tells me a different story. I found that, based on my observation in Central Java and Cirebon, the frequency of wayang performance is quite high, albeit in its new transformations. In addition, there has been revivalism of a certain wayang genre, namely the three-dimensional *wayang golek*, in the northern coastal area and south central inland of Java, re-enacting exclusively Islamic stories. Wayang performance in Cirebon is always incorporates Islamic doctrines. There are also numbers of Islamic leaders (*kyai*) and/or teacher (*ustadz*) who incorporate wayang performance in their preaching. Although this explicit contextualization of wayang to Islam might lead to pro and con discussion, it suggests that traditional performing arts continue to exist in its new transformations and expanding contexts.

I have laid out the ways that Javanese people defines wayang and gamelan as cultural icons. I have also discussed the encounter of these cultural icons with Western popular culture and Islamic conservatism. One of the most important points emerging from these encounters is that intercultural contact has been and is an agency from which a cultural tradition and cultural performance are formulated. My cultural analysis shows that intercultural contact brings about happy fusion and synthesis of hybrid cultural productions, but ambiguity or ambivalence is immanent to hybridity. In light of this paradoxical phenomenon, it is unavoidable that pro and con discussions often take place among artists, cultural commentators, scholars, and connoisseurs of performing arts. It is important that time and space should be provided for such discussion so that the development of future performing arts is shaped by collective thoughts of all sides of members of the society.

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***Balaganjur* in Ngaben Ceremony as Viewed from Concept, Behaviour, and Sound**

I Nyoman Cau Arsana¹

Abstract

This paper aims to reveal *balaganjur* in *ngaben* ceremony from conceptual, behaviour, and sound sides. The problem revealed is why *balaganjur* with its hard beating character as used in *ngaben* ceremony with grief tone atmosphere. The approach used is ethnomusicology, while the analysis was based on concept of three steps musical analysis by Alan P. Merriam model.

Balaganjur is a series of gamelan instrument categorized in *barungan madya* which consist of percussive instruments in *pelog* tone. In *ngaben* ceremony, *barungan* is used to assist *memargi* procession to *setra*. Conceptually, *balaganjur* has tight association to *panca mahabhuta* element and viewed as symbol of *ista dewata*. Its presence in *ngaben* ceremony is believed to fasten returning process of *panca mahabhuta alit* (micro cosmos) to the origin, *panca mahabhuta agung* (macro cosmos). Continuity of *balaganjur* is supported by *seka gong* behaviour to keep *balaganjur* going on, supported by the Hindus as based by the faith of *Siwa Sidhanta*. From the sound side, *balaganjur* contains musical aspect in appropriate to *memargi ke setra* procession. Therefore, it is very common if *balaganjur* is still used in *ngaben* ceremony so far.

Keywords: *balaganjur*; concept; behaviour; sound

Introduction

The interesting phenomena occurred in *ngaben* ceremony is the use of one of Balinese gamelan ensembles named *balaganjur*. In *ngaben* ceremony, this ensemble is used to accompany *memargi ke setra* procession that is the departing of corps from condolence house to the grave or *setra* for corps cremation place.

Balaganjur performance in the *memargi ke setra* procession stimulates noisy and merry situation (Kerepun, 2007: 29). As seen from atmosphere appeared, there will be common for some people, even they who come out of Bali, ask question why *balaganjur* with its hard beat is used in *ngaben* ceremony which should be in grief atmosphere. Away from the situation, in fact *balaganjur* is still held and used by Balinese when

performing death ceremony. In performing *ngaben* ceremony, even *ngaben madya* and *utama*, it needs the appearance of the ensemble. It stimulate question why *balaganjur* is used in *ngaben* ceremony? The answer of this question needs to reveal for the prediction that the musical concept behind the *balaganjur* performance is correlated with the performance of *ngaben*. *Balaganjur* as presented in this paper is the *balaganjur* performed in *ngaben* ceremony in Kecamatan Abiansemal, Kabupaten Badung, Bali.

Ansambel *Balaganjur*

Balaganjur is a series of gamelan that consist of percussive instrument in *pelog* tone. *Barungan* (ensemble) is a very dynamic and energetic. It is categorized in *barungan madya* (Dibia, 2012: 125). As seen

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from number and kinds of instruments used, there are three kind of gamelan *balaganjur*: *balaganjur bêbatelan*, *pêpongangan*, and *bêbonangan* (Sukerta, 1998: 72; Bakan, 1999: 42-44). *Balaganjur* used in *ngaben* ceremony in Kecamatan Abiansema is *balaganjur pêpongangan* and *bêbonangan*.

Balaganjur pêpongangan is *balaganjur* ensemble without *reyong* instrument. This whole ensemble consist of a pair of *kêndang cêdugan* (male-female), two kinds of *ponggang* with *ndung* tone (5) and *ndang* tone (6), one of *tawa-tawa*, one kind of *kêmpli*, some *cakêp cengceng kopyak*, a pair of *gong* (male-female), one kind of *kêmpur*, and one kind of *babênde*. *Balaganjur bêbonangan* consist of a pair of *kêndang cêdugan* (male-female), two kind of *ponggang* in *ndung* tone (5) and *ndang* tone (6), four *pencon reyong* in *ndong* tone (2), *ndeng* tone (3), *ndung* tone (5), and *ndang* tone (6), a pair of *gong agêng* male-female, a *kêmpur*, a *babênde*, a *kajar*, a *kêmpli*, and some pairs of *cengceng kopyak*.

Some villages have used *balaganjur pêpongangan*. They are traditional villages of Sedang, Sibang Kaja, and Mekar Bhuana. Some others like traditional villages of Punggul, Sangeh, Blahkiuh, Taman, Bongkasa, Darmasaba, Jagapati, and Abiansema used *balaganjur bêbonangan*. Number of *reyong* instrument used in *balaganjur bêbonangan* usually four such as *reyong* tone 2 (*ndong*), 3 (*ndeng*), 5 (*ndung*), and 6 (*ndang*). Nevertheless, in some villages like traditional village of Abiansal and Blahkiuh sometimes also used more than four *pencon* of *reyong* instrument. The *reyong* instruments used are eight in tone 3 (*ndeng*), 5 (*ndung*), 6 (*ndang*), 1 (*nding*), 2 (*ndong*), 3 (*ndeng*), 5 (*ndung*), and 6 (*ndang*) (interview with Ida Bagus Nyoman Mas at 7 Mei 2015).

Ngaben Ceremony

Ngaben is a ceremony for spirit purification in first phase and corps cremation to

send back to *panca mahabhuta*. Purwita said that *ngaben* means going into fire (Brahma). The *Atma* who is being prayed in *ngaben* ceremony to be expected to go back to *Brahma-loka*, the place of Dewa Brahma as the creator, after having purification process first (Purwita, 1989/1990: 4).

Other opinion stated that *ngaben* is associated to word 'abu', and added by infict *an* becomes *abuan*, then it was coded to *abon*. Word *abon* received *pangâtêranuswara* becomes *ngabon*. Word *ngabon* occurred metathesis to be *ngaben* (Kaler, 1993: 18-19). This opinion is reasonable, for it is in *ngaben* ceremony occurred corps cremation into ashes.

In implentation, there are three steps in *ngaben* ceremony to be followed, *ngaben nista* (*alit*), *madya*, and *utama* (*agêng*). *Ngaben* ceremony procession, even *ngaben madya* or *utama*, particularly when the departure of the corps from condolenced house to grave always involves *gamelan* ensemble named *balaganjur* with hard beating music character, thundering, roar, and so on. To reveal relationship between *balaganjur* and *ngaben* ceremony, it will be explained about *balaganjur* viewed from conceptual, behavior, and sound sides. This explanation is based on three analysis steps of musical model Merriam: conceptualization about music, behavior in relation to music, and music sound itself (Merriam, 1964: 32).

Balaganjur Musical Concept in Ngaben Ceremony

There are two concepts dealing with *balaganjur* in *ngaben* ceremony, named concept or philosophy of sound or voice according to *Lontar Prakempa* and tone as *ista dewata* symbol. According to *Prakempa* philosophy, it is called as sound because it is tight associated to concept of five dimension named *panca mahabhuta*. The sound with each colors spread to all direction of the earth and finally shape a circle called *pa-*

ngidêr bhuwana circle. The sound is shaped into ten tones, five in *pelog* and five other is *slendro*. *Pelog* tune has association to *pancatirta* which is manifested from *Bhatara Sêmara* and *slendro* tune has association to *pancagêni*, the manifestation of *Bhatari Ratih* (Bandem, 1986: 13).

Laras/patutan pelog (pelog tune) consist of *dang*, *ding*, *dong*, *deng*, and *dung* tones like it was explained in *Prakempa lontar* verse 28, placing four wind directions and one in the center, as east, south, center up, west, and north. *Panca swara patutan pelog* is associated to manifestation of God (*ista dewata*) that is *Iswara*, *Brahma*, *Siwa*, *Mahadewa*, and *Wisnu*, and it is associated to letter (letter or sound) *Sa*, *Bha*, *Ta*, *A*, and *I*. Tones of *patutan pelog* is associated to place or wind direction, *ista dewata*, and its letter can be seen in figure 1.

Based on the illustration in figure 1, it can be understood that there is a line straight from east to west. In the east dwells *Dewa Iswara*, in the center *Dewa Siwa*, and in the west *Dewa Mahadewa*. *Iswara* and *Mahadewa* is the other name of *Siwa*. Therefore the mythical-imagery line is called *Siwa line* which separate between north and south and in the center is the equalizer of

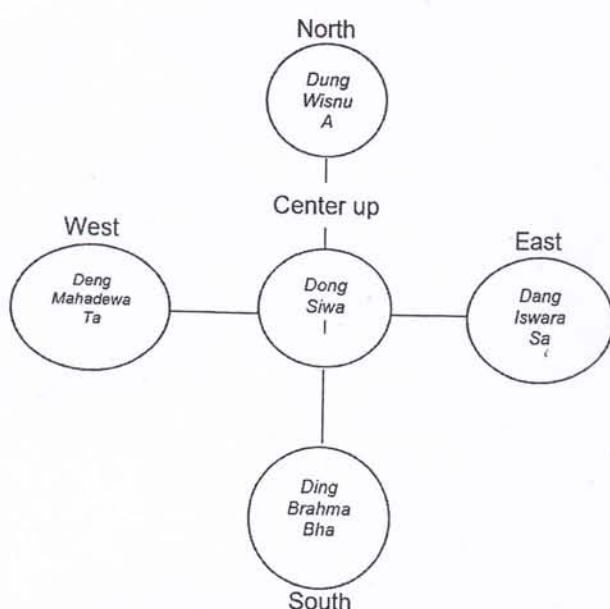


Figure 1. *Patutan pelog* in *pangidêr bhuwana*
(Source: Bandem, 1986)

fire element from the south (*Brahma*) and water element from the north (*Wisnu*). The meeting of fire and water energy occurred in the middle. This concept offers equality, life, and death (Palguna, 2011: 84-85).

If viewed from the tone, *dong* tone is placed in the middle, in the context of gamut, *dong* is tunica. Therefore, *dong* tone separate in binary opposition (*rwa bhineda*) placement of four other tones, that is *ding* tone (south) with *dung* tone (north) and *dang* tone (east) with *deng* tone (west). *Ding* and *dung* tones, and *dang* and *deng* tones although they are different but their tones are in harmony called *kêmpyung*, so that if they are sounded together will meet harmonious tone to listen (Arsana, et al., 2014: 119). It tells a law consciousness *rwa bhineda* in the equality of the creator/*utpati* (*Brahma*), the care/*stiti* (*Wisnu*), and the destroyer/*pralina*. Human is inseparable from the law/*rta*.

The use of those tones in *ngaben* ceremonial procession is applied in *balaganjur* gamelan ensemble, like in *ponggang* instrument tone as *dung* (5) and *dang* (6), and *reyong* tones as in *dong* (2), *deng* (3), *dung*(5), dan *dang* (6). As seen from the *tabuhan* pattern, *ponggang* has *tabuhan* pattern which is commonly tunical tone in *dang* tone (6) and *reyong tabuhan* pattern which is commonly tunical tone in *dang* tone (6) or *dong* (2). By paying attention to tunical tone and watching its place in *pangidêr bhuwana* which is placed in line from east to west (*Siva line*), and watching *ista dewata*, those two tones are *Iswara* dan *Siwa*. Then, it can be connected in relevance with *ngaben* ceremony as destroy of *panca mahabhuta*, dealing with *Siwa* power as *pralina*.

As seen from its instrument, three instruments in *barungan balaganjur* as in *kêndang*, *cengceng*, and *gong* hold significant role. Those three instrument is believed to be related with *Dewa Tri Murti* (*Brahma*, *Wisnu*, dan *Siwa*). According to I Gusti Putu Gria (Senen, 2013: 221) *cengceng* in gamelan instrument is symbol

of *Brahma*, *kêndang* symbolizes *Wisnu*, and *gong* symbolizes *Siwa*. As seen from its letters, *Brahma* is symbolizes with A letter, *Wisnu* with U letter, and *Siwa* with M letter. If those three letters are united, there will be *AUM* or *OM* (sacred letter of God). The use of those three instrument in *balaganjur* ensembles in *ngaben* ceremony can be seen as pray and hope through sound to ask spirit (*atman*) which is *aben* can be returned to its origin, the God (*amor ring Acintya*). Therefore it is reasonable if *balaganjur* is used in *ngaben* ceremonial procession.

Behaviour Dealing with *Balaganjur*

Merriam (1964) stated that there is three conducts dealing with music, such as physical behavior, social behavior, and verbal behavior. The discussion about behaviour which dealing with *balaganjur* will be initiated from social behavior including in arts group/ organization (*sêka balaganjur*) and Balinese Hindu society in common. There are two kinds of behavior to watch. First is behavior in *niskala* (dealing with spiritual life) and in *sakala* (dealing with secular life).

Behavior (in lontar Prakempa is called ethics or *susila*) in *niskala* is seen in social behavior of *sêka balaganjur* when the coming of *Tumpêk Kêrulut* or *Tumpêk Wayang*. At the time, the ceremony is performed to gamelan instrument. Besides *Tumpêk Kêrulut*, there is also society which holds ceremony to *Tumpêk Wayang* day (Saturday *Kliwon wuku Wayang*). During those days, people who are gathered in arts organization like *sêka gong* perform ceremony to praise the Lord in his manifestation as arts God.

Behavior in *niskala* is also seen in art performance. Before *balaganjur* is presented, *kêlihan gong* has offered *bantên*, praise and pray to God for the success of *balaganjur* performance. The *niskala* behavior unites with Balinese Hindu society behavior in common who always involving arts in their ritual activities as seen in the use of *balaganjur*

in *ngaben* ceremony. The society believe that the performance of religious ceremony (Hindu) in Bali will not be perfect without the involvement of gamelan in the ceremony (Bandem, 2013: 15). It is an application to *satyam* concept (truth), *siwan* (holiness), and *sundaram* (beauty) as reflected in the religious ceremony implementation.

Concept of *satyam siwan sundaram* is seen in *ngaben* ceremony. The implementation of *ngaben* ceremony is based on *tatwa* (truth/*satyam*), and performed based on *manah hêning* and *lascarya* (heart holiness/*siwan*), and the ceremony implementation is performed in beautiful form (*sundaram*). This behavior is based by *Siwa Sidhanta* which is influenced much by *tantrayana* teaching (Suamba, 2007: 233 and 268). This belief advices the followers to chose *saguna Brahma* view, that is the view which believe in God as a persoh who has particular attribute, particular feeling. To satisfy God, men make any kinds of rituals, including gamelan sound offering (Donder, 2005: 36). Those two concept stimulate Balinese Hindu in implementing their religious ritual, including *ngaben* ceremony, completed with gamelan sound offering.

As viewed from social interaction, in the implementation of *ngaben* ceremony occurs between social interaction and art (*sêka balaganjur*) and the family of the dead. The family of the dead who perform *ngaben* ceremony asks *kêlihan sêka* for help for *sêka* they do is able to perform *balaganjur*. For it asks *sêka balaganjur*, therefore the family has obligation to prepare facilities needed like *bantên* dan consumption. While, *sêka balaganjur* is obliged to prepare *têtabuhan balaganjur* well so that its performance will go well.

The next behavior is physical behavior. This behavior is viewed as *sakala* behavior as seen in the effort to improve quality of *balaganjur* offerings. Arts organization like *sêka balaganjur* continuously performs practices to improve their arts skill. By inviting

guru (panguruk) out of *sêka* or they who are the member of *sêka*, those members of *sêka balaganjur* learn repertoire, besides improving skill to play music or mastering in hitting music instrument (*gagêbug*).

Other behavior is verbal behavior which addresses to the criteria or considerations as applied in musical performance. The verbal behavior is a series of unity which moves from discussion of artists to explain or verbalize concept and technique (Merriam, 1964: 122). In this context, concept problem and technique are dealing with music performance as expressed using words. As an example, in Balinese gamelan practice, particularly for beginners, the *guru* verbally said: "*têkêp gamêlane, pang sing munyinne ngêriung*" (close if gamelan has started to hit, in order to avoid noise). In those words contain *têkêp* concept and technique as direction how the instrument should be played to produce expected sound in clear and not too noisy (*ngêriung*).

By those three behaviors above, either *niskala* or *sakala*, will accompany *balaganjur* performance improve its aesthetic quality (*lango*). It gives effect in its ritual performance which involving *balaganjur*, so that the ritual implemented is going to be beautiful (*sundaram*), based on *tatwa*/truth (*satyam*) and holiness (*siwam*), as seen in the *balaganjur* performance in *ngaben* ceremonial procession.

Balaganjur as Sound

Balaganjur as sound can be seen from its musical elements contained in *balaganjur* itself. Some *balaganjur* musical elements discussed here is melody, rhythm, harmony, tempo and dynamic.

1. Melody

Balaganjur melody is resulted from instrument *tabuhan* pattern coming from barungan *balaganjur*. The melody in *balaganjur pêpongangan* ensembles, formed from *ponggang* instrument performance

pattern. Musically, melody pattern from *balaganjur* is played simply and only uses two tones. It can be categorized into two main parts, that is part for walking using moderate tempo (in this paper is called part A/*pajalan*) and the part which is using fast tempo is for accompanying *prasawya* (part B). the melody pattern is like the following.

Part A:

g6 _ j6j 5 jp.j 5 pj.j 5 g6 | j6j 5 jp.j 5 pj.j 5 g6 _

Part B:

gj65 _ j6j 5 jp6j 5 j6j 5 gj6j 5 | j6j 5 jp6j 5 j6j 5 gj6j 5 _

As seen from its form, those two patterns above is the improvement of *gending gilak* form by changing position of *kêmpur* instrument knocking. If in *gending gilak* form which consists of six beats in one gong round. The gong knock is in the fourth beat and eight beat; *kêmpur* beat occurred in fifth and seventh knocks, therefore in the pattern above *kêmpur* hit is in second, third, sixth, and seventh knocks (look at part A), and in second and sixth knocks (look at part B).

As seen from its melody, there is unique tones by the structuring of two tones like in illustration A. *Ponggang* melody 65 .5 6. played repeatedly, stimulates impression that in the first zero dot as if listened tone sound 3. The melody as if becomes 65 35 .56. It is caused by the existence of *kêmpli* instrument which hit in even knocks. *Ponggang* melody contour is illustrated in figure 2 and figure 3.

Ponggang melody contour in part A as played in moderate tempo stimulates calm and grandeur *gending* character. It is

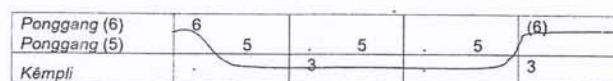


Figure 2. *Ponggang* melody contour in part A (*pajalan*)

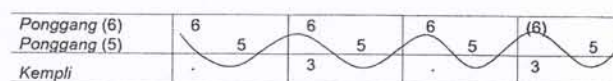


Figure 3. *Ponggang* melody contour in part B (*prasawya*)

suitable to accompany procession walking through grave (*setra*). *Ponggang* melody pattern in part B as played using fast tempo produces waving contour as seen in illustration 3, so that it stimulates spiritual, hard, noisy, and active characters. It is suitable to accompany *prasawya* in the procession.

2. Rhythm

Rhythm in *balaganjur* is built through *cengceng kopyak* playing as it is called *kilitan cengceng*, a combination between *gêbug bêsik*, *têlu*, *lima*, *nêm*, and *pitu*. Each *gagêbug cengceng* forms rhythm pattern played cyclically (repeating turn). While each *tabuhan/gagêbug cengceng* pattern is illustrated in table 1.

Other rhythm aspect in *balaganjur* ensemble is interweaving pattern of playing a pair instrument *këndanglanang-wadon* called *gêbug kilitan kêngdang*. This instrument functions as *pamurba irama* to arrange the playing of rhythm, tempo,

rhythm pattern kind, including to begin and to end composition. When the leader leads to play rhythm pattern kind to *juru cengceng*, *juru kêngdanglanang-wadon* plays *tabuhan unison* pattern or the same as *cengceng* rhythm pattern playing. On the other hand, to lead *juru cengceng* to play *kilitan cengceng* pattern, *juru kêngdang* will give particular signal to be followed by playing *gêgilakan* pattern. Table 2 is an example of *gêgilakan* pattern as played in *kêngdang* instrument.

Viewed from used rhythm, there are two main kinds of rhythms in gending *balaganjur pêpongangan*. They are rhythm in part A (*pajalan*) and rhythm in *prasawya* time. In part A, rhythm is played in moderate tempo and it is suitable with the walking of procession, on the contrary in part B it is played in fast and hard tempo, unison with *kendang* playing is very suitable with *prasawya* accompanion. It is right that music is able to persuade human

Gb. = Gêbuk							tabuhan/gagêbug pattern									
Gong & kêmputur	.	.	.	.	.	.	G	.	P	.	.	.	P	.	G	
Gb. bêsik mêgbêg	.c̄	.	c	.c̄	.	C	.c̄	.	c	.c̄	.	c	.c̄	.	C	
Gb. bêsik nyandêt	.	C	.c̄	.	c	.c̄	.	c	.c̄	.	c	.c̄	.	c	.c̄	
Gb. bêsik ngilit	c	.c̄	.	c	.c̄	.	c	.c̄	.	C	.c̄	.	c	.c̄	.	
Gb. têlu mêgbêg	.c̄	.	c	c	.c̄	.	c	c	.c̄	.	c	c	.c̄	.	C	c
Gb. têlu nyandêt	c	.c̄	.c̄	.	c	.c̄	.c̄	.	c	.c̄	.c̄	.	c	.c̄	.c̄	.
Gb. têlu ngilit	.	C	.c̄	.c̄	.	C	.c̄	.c̄	.	C	.c̄	.c̄	.	c	.c̄	.c̄
Gb. nêm mêgbêg	.c̄	.	c	.c̄	.	C	c	c	.c̄	.	c	.c̄	.	c	C	c
Gb. nêm nyandêt	.	C	.c̄	.	c	.c̄	.c̄	.c̄	.	C	.c̄	.	c	.c̄	.c̄	.c̄
Gb. lima ngilit	c	.c̄	.	c	.c̄	.	c	.	c	.c̄	.	c	.c̄	.	C	.
Gb. Pitu	c	C	c	c	c	C	.	c	c	C	c	c	c	c	.	c
Gb. Panyêgsêg	.c̄	.	c	.	c	.	c	.	c	.	c	.	c	.c̄	.	c

Table 1. *Tabuhan/gagêbug cengceng kopyak* patterns

Kilitan kêngdang gêgilakan															
Gong-Kêmputur	.	.	.	.	.	.	G	.	P	.	.	.	P	.	G
Gêbug wadon	o	oo	.o	.o	.o	.o	o	O	o	oo	.o	.o	.o	.o	O
Gêbug lanang	.v	.v	v	v	v	v	.v	.v	.v	.v	v	v	v	.v	.v

Table 2. Pattern of *tabuhan/gagêbug kêngdang wadon* and *kêngdang lanang*

psychology, so that heavy burden will be felt lighter. It is clearly seen in *ngaben* ceremony.

3. Harmony

Combination of elements in *ngaben* procession ceremony either listened (auditif) or seen (visual) shows very high harmonization. In auditif, melodious element harmonization, rhythm, harmony, tempo, and dynamic comes from *balaganjur* ensembles are combination of harmonious musical aspects. The auditif element is also harmonious if it is combined with visual elements like *lêmbu*, *padma*, group of condolence visitors with or without bringing ceremony equipments. Even if it is associated contextually, it can be said that the *ngaben* ceremonial procession shows very harmonious relationship between elements of auditif *balaganjur* and assisted visual procession.

4. Tempo

Tempo in music is used to define fast or slow a musical composition to play. There are three terms dealing with tempo in Balinese karawitan such as *bêcat*, *sêdêng*, and *adeng*. *Bêcat* is term used to name fast tempo in Balinese karawitan, *sêdêng* to name moderate tempo, and *adeng* is used to name slow tempo.

There are two tempo played in *balaganjur* ensemble in *mêmargi ke setra* procession, that is moderate tempo (*sêdêng*) and fast tempo (*bêcat*). Choosing of *gending* tempo is suited to the ongoing procession. *Balaganjur* with moderate tempo (*sêdêng*) in *pajalan* part and fast tempo (*bêcat*) in *prasawya* time has given very harmonious positive contribution with the ongoing procession. It can be said that the tempo played is suited to the need of ongoing ceremony procession.

5. Dynamic

Dynamic in *balaganjur* is manifested through the contrasted elements compilation among parts or between musical

instruments, including motive, among instruments, and so on. In *balaganjur* the dynamic element in tempo changing and hitting volume while in *pajalan* part and fast tempo and hard hitting volume in *prasawya* part.

Explanation above shows that *balaganjur* as sound has interrelationship with behavior and concept about music. The relationship can be exemplified as follow. Concept of sound or voice is philosophically related to five dimension called *panca mahabhuta* and associated to *ista dewata*, stimulated niskala social behaviour, that is performing ceremony for gamelan in particular days and give offering (*bantên*) when starting to play *têtabuhan*. As sound, *balaganjur* is involved in the *ngaben* ceremonial procession. Besides sound philosophy, concept of *rwa bhineda* is a concept which is mostly applied in gamelan. This concept is manifest in gamelan instrument which is made in pairs (*pangumbang-pangisêp* and *lanang-wadon*). This concept also manifests in physical behaviour, that is in pattern of *tabuhan* (*gagêbug*) *polos-sangsih*, *nguncab-ngêês*, *bêcat-adeng*, and so on. Concept of *ngumbang-ngisêp* produces waving sound called as *ombak*; *gagêbug polos-sangsih* produces interlocking complicated sound; while *nguncab-ngêês*, *bêcat-adeng* produces beautiful dynamic sound.

Conclusions

Balaganjur in context of *ngaben* ceremony, based on (*tatwa*) concept as written in *Prakempa* lontar. *Balaganjur* existence is supported by behavior of *sêka balaganjur* and Hinduism social behavior based on *Siwa Sidhanta* belief. As sound, *balaganjur* which is performed in *ngaben* ceremony expresses high beauty (*lango*) and suitable to be used in *ngaben* ceremonial procession.

Ngaben is basically a process of returning *panca mahabhuta* which form human body to universe (*panca mahabhuta agung*), is very relevant with *balaganjur* offers. Based on *Prakempa* philosophy, it is tight associated to five dimension concepts named *panca mahabhuta*. The presence of *balaganjur* in *ngaben* ceremony is believed to fasten of returning process of the *panca mahabhuta*. Besides that, the tones sung is viewed as facility of offering to *ista dewata*. Therefore, *balaganjur* in *ngaben* ceremony can be seen as prayer and hope for *atma* (spirit) which is prayed in ceremony to be united back to God (*amor ring Acintya*), besides giving beauty in ceremony procession (*sundaram*). In other words, it is reasonable if *balaganjur* is still used in *ngaben* ceremonial procession so far.

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