

Banjuran, Gamelan for Ancient Balinese Procession

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Banjuran, Gamelan for Ancient Balinese Procession Banjuran, Gamelan Prosesi Zaman Bali Kuna

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Section Information

Abstract

This article is part of research entitled "The Evolution of the Balinese Gamelan", which is accompanied by an overview of the changes that occurred after the Gelgel era. This article aims to provide an overview of the Banjuran gamelan form as written in several ancient Balinese inscriptions. Balinese Karawitan experts often associate it with the Balaganjur gamelan, which is now developing in Bali. In order to obtain a comprehensive explanation, this article was compiled employing the historical method. The historiography stage in this study was conveyed through the delivery of critical-descriptive analysis. Although the Sukawana A I inscription actually states that Bali's historical era started from 804 AD, the close relationship between Bali and Central Java actually existed around the 7th century, which is proven through various archaeological findings. It certainly opens the suspicion that the Banjuran gamelan image is engraved in the Borobudur Temple's reliefs. Many asymmetrical shapes of Balinese drums (*kendang*) are engraved in the reliefs. Furthermore, Balinese drums' shape is also engraved in the Tegawangi Temple's reliefs in East Java. This form of the Banjuran gamelan is also strengthened by information and data from the Kakawin Nagarakretagama. Gamelan Banjuran is thought to be the forerunner of the development of the Balaganjur gamelan that is currently developing.

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Abstract

Artikel ini merupakan bagian dari hasil penelitian dengan judul "Evolusi Gamelan Bali" yang ditambah dengan ulasan mengenai perubahan yang terjadi setelah masa Gelgel. Artikel ini bertujuan untuk memberikan gambaran tentang bentuk gamelan Banjuran yang tersurat dalam beberapa prasasti Bali Kuna. Ahli karawitan Bali sering menghubungkannya dengan gamelan Balaganjur yang sekarang berkembang di Bali. Untuk mendapatkan penjelasan secara komprehensif, artikel ini disusun dengan menggunakan metode sejarah. Tahap historiografi pada penelitian ini disampaikan melalui penyampaian deskriptif analisis secara kritis. Walaupun sebenarnya prasasti Sukawana A I menyebutkan bahwa zaman sejarah di Bali dimulai dari tahun 804 Masehi, namun hubungan yang erat antara Bali dengan Jawa Tengah sebenarnya sudah ada pada sekitar abad ke 7 yang dibuktikan

melalui berbagai temuan arkeologi. Hal ini tentunya membuka dugaan bahwa gambaran gamelan Banjaran terukir dalam relief candi Borobudur. Bentuk kendang Bali yang silinder asimetris banyak terukir dalam reliefnya. Selanjutnya, bentuk kendang Bali juga terukir dalam relief candi Tegawangi di Jawa Timur. Bentuk gamelan Banjaran ini diperkuat pula dengan keterangan dan data-data dari kakawin Nagarakretagama. Gamelan Banjaran diduga merupakan cikal bakal dari perkembangan gamelan Balaganjur yang berkembang dewasa ini.

Keywords: Banjaran, Balaganjur, Balinese Gamelan, Ancient Bali | Banjaran, Balaganjur, Gamelan Bali, Bali Kuna

INTRODUCTION

Dharmawangsaawardhana Marakata Pangkajasthana Utunggadewa is the substitute for Udayana and Gunapriya. This information is obtained from four inscriptions: Baturan, Bila, Tengkulak A, and Buwahan. The term musical art (*karawitan*) is written in the Baturan inscription (Goris calls it Batuan) having the year 944 S. The term *karawitan* is spread over several sheets, namely sheet IIb on line 3 that mentions the words *hanāganding* (singer), *aboñjing* (angklung player), *amukul* (musicians), and *masuling* (flute player). Furthermore, on the 2nd-row IVb sheet, there is the term *nurkan pamadahi* (art official); on the 3rd line, there is the term *juru suling* (flute blower); on the 4th line, there is the term *talitali* (bamboo/wooden *garantung*); on the 5th line, there are the terms *agending* and *amukul* (singer and musicians); on the 6th line, there is the term *ngagending*, which is defined as a song (Goris, 1954). Bandem revealed that in the Baturan inscription, there is also a new term, namely Banjaran, which is interpreted as Balaganjur (Bandem, 2013), but the term Banjaran is not found in the Batuan inscription (Santosa, 2017, 2020).

The author has not able to confirm the truth that in the Batuan inscription, there is the word *banjuran*. However, the data revealed by Jaap Kunst's writings supports that the Batuan inscription only wrote *bonjing*, *gending*, *ganding*, *pamadahi*, and *suling* (Kunst, 1968: 94). The term *pamadahi* is reminiscent of inscriptions in Central Java and early ancient Javanese literary works around 996-1222 AD (Kunst, 1968: 93-98). The word *padahi* itself contains two meanings: if the name of another instrument does not accompany it, it means the name of the gamelan. Meanwhile, if followed by other instruments' names, the word *padahi* refers to the name of one of the instruments in Java, namely drums (*kendang*) in the form of asymmetrical barrels. The word *pamadahi* here is the head of the arts group or the head of the gamelan musicians. As it is known that the drum (*kendang*) instrument in the musical tradition in the archipelago has a function as a rhythm leader, so that it seems not an exaggeration if a leader of an artistic group (drummer) usually also doubles as a drum (*kendang*) player.

The word *banjuran* is found in the Marakata inscription, then the Tengkulak A inscription, which dates from 945 S or 1025 AD. The author argues that the first mention of the word *banjuran* is in the Dawan inscription, also called the Lutungan inscription, which dates back to 1053 AD. The inscription mentions the words *agending* (singer), *tambra* (copper), *amukul* (gamelan player), *wesi* (iron), *atapukan* (mask dancer), *anuling* (flute player), *men-men* (spectacle), *pirus* (clown), *abanwal* (jokes), *aringgit* (shadow puppets), *banjuran* (interpreted as processional music), and *tali-tali* (Bandem, 2013, 22). According to the author's opinion, it is reasonable to assume that *tali-tali* or *atali-tali* is another name for the Selonding gamelan whose *bilahan* (a flat metal or wooden plate) is tied with ropes.

In 1961, in the scientific magazine *Populer Bahasa dan Budaya* [Popular Languages and Cultures], Ginarsa reviewed Tengkulak A inscription, which dates from 945 AD or also known as

the Songan Tambahan (Additional) inscription on sheet IIb on the first and second rows and sheet VIIIa on the 5th and 6th rows. It mentions various artistic terms, namely specific dances/spectacles for kings or gamelan beats for kings, as well as traveling gamelan players: *sangka* players, flute blowers, and *bonjing* (bamboo angklung) players, *pirus* players, *men-men* (masks), *dagelan*, puppets, *garantung*, *banjuran*, and *busya*.

At the time of King Sri Maharaja Sri Jayasakti, a kind of Censorship Council was found, which acted in the name of royal power. Within it, there is written about the comedian association, mask dancer association, *abusya*, masks, jokes, puppet shows, *hijo-hijo*, *garantung*, *abanjuran*; if there was something that pleased the king's heart, then 2 *kupang* was paid. If the king's heart was not pleased, then only paid 1 *kupang*. *Penanggapan* (employing people for the arts) should not be carried out in all villages in Timpag Village because it would cause harm to the *pelaba pura*, namely for temple purposes (Ginarsa, 1973).

RESEARCH METHODS

The historical method is a process of testing and critical analysis of various past events records (Gottschlak, 1975: 32). The historical method stages start from collecting sources, source criticism, source interpretation, and historiography to reconstruct the past (Herlina, 2014: 15-60). In this study, the first stage (heuristics) was carried out by collecting written and visual sources in the form of temple reliefs related to the Banjuran gamelan.

The critical stage was conducted by testing and sorting related data sources. Furthermore, the data were grouped based on periodization and source origin related to the Banjuran gamelan. Then, the interpretation stage is the stage of interpreting historical facts and data through analysis (elaborating) and synthesis (unifying). The interpretation in this study was based on the previous research results. The main problem from the conclusions of the study results of previous researchers is that the time period of data sources was too broad, and the localization of data distribution has not yet been mapped based on the conditions of the data area.

The final stage in the historical method is historiography, organized according to the arrangement of exposure for an article. In the discussion, the authors described the previous research results, the part taken by the author, and the location of the differences. The description of the research results depicted the analysis results of the Banjuran gamelan and its development. The current form of development may adjust to the musical needs desired by the artist or the supporting community.

RESULTS AND DISCUSSION

In the history book of the Tang Dynasty (618-906 AD) book 222, it was reported that a Buddhist king ruled P'oli. When the king went around in a carriage pulled by an elephant, his followers beat drums (*kendang*), gongs, and blow trumpets from shells (Grouneveldt, 1960: 84; Kunst, 1968: 65). Grouneveldt's writing aligns with Babad Dalem and Pamancangah's book. "It is said that a king named Tapahulung had the title Sri Gajah Wahana because the king's ride was very powerful, like Airawana" (Putra, 1991: 6). Shastri revealed that "there was a king named Gajah Wahana, who was very kind, loved, and cared for his people" (Shastri, 1963: 16). The author presumes that the gamelan that Grouneveldt mentioned is the Banjuran gamelan. Buddhism at that time was closely related to areas in Central Java, especially in Borobudur.

Sukawana A I inscription is the first inscription in Bali, which appeared in 804 AD (882 AD) using the Old Balinese language. The inscription contains the monks' permission to build a hermitage in the hunting area on Mount Cintamani Mmal. The monks are exempt from various taxes. If one of the monks dies, his inheritance is taken care of, and then part of it is used to buy *pesanggrahan* (building) equipment. Next, Goris composed four inscription sheets with roman numerals: sheet Ib consists of five lines, sheet IIa contains five lines, sheet IIb comprises five rows,

and sheet IIIa has two rows. Sheet Ib line 1 starts with *Yumu Pakatahu*, and sheet IIIa row 2 ends with *Jayapura* at *saka 804 kaligiña in putthagin ājñā* (Goris, 1954: 53-54). Through the Sukawana AI inscription, it can be seen that in the 9th century, the relationship between Bali and Central Java was still intertwined through the development of Buddhism in Java and Bali.

Banjuran in Balinese inscriptions

In 1961, in the scientific magazine *Populer Bahasa dan Budaya* [Popular Language and Culture] published in IX, Ketut Ginarsa wrote about the New Inscription of Raja Marakata. In his writing, Ginarsa reviewed the Tengkulak A inscription that dates 945 S or is also known as the Songan Tambahan (Additional) inscription on sheet IIb on the first and second rows and sheet VIIIa on the 5th and 6th rows. It mentions various artistic terms, namely palace art for the king called *i haji* and traveling folk art called *ambaran*. "... So if there is a spectacle coming to various villages, if the singer is for the king, he will be given 1 *masaka*, if for a traveling spectacle, 2 *kupang*. However, when *tanding raja* (certain dance/performance for the king), 2 *masaka* is given; the same goes for *branting tanding*. The gamelan beater for the king is paid for 2 *kupang*, while the traveling gamelan musicians is paid for 1 *kupang*. *Sangka* blower, flute player, and *bonjing* will be paid for 3 *sagas*. For players of *pirus*, *men-men*, masks, slapstick, puppets, *garantung*, *banjuran*, and *busya* who first came, they are rewarded *blah wai* (?) each person (Ginarsa, 1961: 7). Information about the existence of the Banjuran gamelan in Bali is very clearly written in the inscription.

King Anak Wungsu's attention to art continued with the publication of the inscription Manik Liu A II (without year numbers), which mentions several regulations for artists who came to Buyan, Anggas, and Taryungan villages. Goris gave the inscription code 433 (Goris, 1954: 21). On sheet IIIa rows 2 to 6, some wage rules are mentioned for palace artists and artists who travel to the village (Ferdinandus, 2004: 21). The terms of performing arts mentioned include *agending* (singer), *anuling* (flute blower), *amukul* (musicians), *atapukan* (mask dancer), *abanyol* (joke), *aringgit* (shadow puppet), *pirus* (clown), *men-men* (spectacle), and *banjuran* that is interpreted as processional music (Bandem, 2013: 23).

The Sukawati A inscription, which does not include year numbers, is the last inscription of King Anak Wungsu. On the 1st to 4th-row Vb sheets, some rules are mentioned regarding artists and arts dedicated to *bhatara* or ceremonial arts. Then, on sheets VIIa, the first to the fourth rows, palace artists and traveling artists' payments are listed (Goris, 1954: 21; Ferdinandus, 2004: 323). Bandem mentions several artistic terms: *agending*, *amukul*, *anuling*, *abanyol*, *awayang*, *pirus*, *men-men*, *abanjuran*, and *tali-tali* (Bandem, 2013: 23). *Tali-tali* is musical instruments made of wood, bamboo, and metal tied with ropes to the standard of gamelan, *rancak*, or *tungguhan* gamelan.

During the time of King Sri Maharaja Sri Jayasakti, the word *banjuran* was found, and there was an institution under the power of the king. The same thing is also found in the Timpag inscription, which is written as follows. "...*pirus menmen atapukan abnawal ringgitang hijo-hijo abusya tatalyatalya abanjuran apakna I haji, nguniweh tan papakna I haji, tan we...*" (Ginarsa, 1973). The free translation is: "... a group of comedians, a group of mask dancers, masks, jokes, puppet shows, *hijo-hijo*, *abusya*, *garantung*, *abanjuran*, which please the king, are paid 2 *kupang*; if it is not pleasing to the king's heart, 1 *kupang* is paid..." (Sawitri, 2009). It proves that during the reign of Sri Maharaja Sri Jayasakti, the Banjuran gamelan still existed.

However, the words *abanjuran* and *banjuran* are not found in various literary works other than the Nagarakertagama book. After Majapahit arrived in Bali, *banjuran* changed its name to *ganjuran* according to the Nagarakertagama book in Pupuh LXV 1, which mentions the term *ganjuran*. The word *ganjur* itself means spear or javelin (Maharsi, 2012: 184). A performance in Lombok called the gamelan *Tawaq-tawaq* is very similar to the Balaganjur gamelan performance.

The only difference is in the spear-like grip of the *cengceng* instrument. The gamelan *Tawaq-tawaq* instruments that still exist today include six *barangan* as a melody (a type of reong), two hanging *kemong*, two drums (*kendang*), a gong, and eight pairs of *cengceng* decorated like spears (see sub-section of *Banjuran* in Nagarakertagama).

Gamelan Balaganjur (Figure 6) is a Balinese gamelan whose function is to accompany the solemn parades, or known as processional gamelan. Bakan even calls the gamelan Balaganjur the gamelan of Walking Warriors (Bakan, 2016). The gamelan Balaganjur is formed from various Balinese musical (*karawitan*) instruments, namely a pair of asymmetrical cylindrical drums (*padaha*), several pairs of *cengceng*, gongs, and several *pencon*. *Kendang* (drum) in Java is known as an asymmetrical barrel, known as *padahi*. Both forms of drums are engraved in the reliefs of the Borobudur Temple. It certainly indicates the close relationship between the Balinese drums and the drums engraved on Borobudur Temple (Santosa, 2016).

Since starting the research, the writer has defined *padaha* as an asymmetrical cylindrical drum, like the Balinese drum in general (Santosa, 2020). Then, *padahi* is an asymmetrical form of barrel drums, as it is developed in Java in general (Santosa, 2020). Zoetmulder reveals that both *padaha* and *padahi* are a sort of drum (Zoetmulder; 1982: 1224). Ad 202.4: *dwani niḥ padahi mwanḡ gendiḡ*; BHP; Udy; SS 479.1: *padahi saḡi niḡ rāya manggala niḡ lumakwa*; 8.47: *padahi prasāda ri dalēm tinabēh* (ib. passim); AW 16.7: *padahi ... pilih aḡajarakēn mahotsawa...* (Zoetmulder; 1982: 1224). Kunst mentioned that *padaha* is a cone-shaped drum cut with a truncated conical form (Kunst, 1986). This comparison between Kunst and Zoetmulder's description indicates that *padahi* and *padaha* are two different forms of drums.

Furthermore, the words *banjuran*, *abanjuran*, and *ganjuran* are not found in any literary data and simply disappear. According to the author's estimate, the term has changed in line with the change of rulers, especially in literary texts widely owned by the palace as rulers. Even so, the terms *banjur* and *ganjur* still exist as an oral tradition in ordinary society. As the result of an interview with I Gede Mawan, a lecturer at ISI Denpasar, on January 24, 2017, several villages in Bali called gamelan *Balaganjur* as *banjur*, possibly in the Baturiti-Tabanan area. He also mentioned that several villages, including Semita village, Gianyar, used the word *banjur*. The utterance depends on the mentioning habit of each village.

In the Balinese Indonesian Dictionary, there is the word *anjur*, with a variety of words, namely *anjurang*: raising, *anjurin*: raise it with, *anjurina*: being raised by him, *panganjur*: leader, *anjuranga*: being raised, *nganjurang*: raise it, *nganjurin*: raise something to frighten, *kanjurang*: raised, *kanjurin*: being pointed, *manjur-anjuran*: raising two chickens to compete (Warna, 1978: 48). Furthermore, there are two definitions of the word *banjur*, namely *Banjur I*: 1. Screen; 2. Successively winning a game of a kind of *Ceki* (gambling game with small cards). *Banjur II*: A hook tied to the river without waiting (Warna, 1978: 72). The term *banjur* is also in Javanese, which means 'next', like the words *banjur nopo* mean 'what about next'.

Banjuran on the Reliefs of Borobudur Temple



Fig 1. *Banjuran/padaha* on the Lalitavistara Borobudur relief in 2017.

Borobudur Temple as a whole has six levels; the bottom part is square, the top three levels are circular, then there is a building in the shape of a stupa. Borobudur temple walls are filled with carved relief panels that are very long as a medium of learning for those who want to learn the Buddha teachings. Many versions mention the naming of Borobudur for various reasons; for example, Casparis revealed that the name Borobudur is found on the Karangtengah inscription and the Tri Tepusan inscription, which explains the establishment of a Bhumisam-Bharabudura temple dating from 842 AD. Maybe because of an adjustment to the Javanese language, the word changed to Borobudur (Heraty, 1991: 7).

Borobudur Temple was built around 800M. Since the Hindu Mataram dynasty in Central Java moved its center of government to East Java around 930 AD, news about the Borobudur Temple has not appeared anymore. There is only a brief report in the book *Nagarakertagama* (1365 AD) *pupuh* 77 about "*Budur*", which is said to be one of the holy places of the Buddhist Vajradhara sect (Toekio, 2011: 1-2).



Fig 2. Banjuran relief on the fence of Borobudur Temple in 2017

At Borobudur Temple, there are two relief panels of the Lalitawistara scene, such as figures 1 and 2, which depict two drums being beaten in a manner such as hanging around the neck or tied around the waist and beating using a bat (hip). Lalitawistara, written in Sanskrit, tells the story of the Buddha's life from descending from Tusita heaven until he left the palace and taught for the first

time at Deer Park near Varanasi City (Ferdinandus, 2004: 116). According to Krom, "the scene depicts the event of the stupa construction carried out by the Mayor of Khara. Huber also added that the scene was an annual Buddhist ceremony" (Krom, 1920: 267).

Also visible are paired cymbals that resemble plates, have a diameter of 25 cm to 40 cm, and are played by hitting each other. The plate cymbals are engraved on the reliefs of Borobudur Temple panel series number 0 52; 0 149; Ia.1 series; Ib.19 series; Ib. 83; Iba.46 series; IBa.266; III.50 series; series IV.7 and 10. Six (three pairs) of cymbals in the form of artifacts have been found by residents in the area of Pati, Central Java. Cymbals have been known long before our Common Era by the Israelites and Greeks. The visual form was first found in the sacred Garwha buildings' reliefs in the fifth century AD (Ferdinandus, 2004: 64-65). The plate cymbals in Bali are known as *cengceng*. This naming is most likely derived from the sound produced when the two faces of the cymbal collide, making a "ceng" sound.



Fig 3. Gamelan Banjuran being beaten on reliefs of Borobudur Temple in 2017

If observed, in Figure 3, it is clear that the two drums are asymmetrical in shape. Then, Figure 4 shows the difference in the left drum's shape, which looks bigger than the right drum. The drummer is seen using a bat on the right, while the left part of the drum is being played using only the hands' palms. *Kendang* (drum) is like being tied at the waist because there is no visible rope or scarf to tie the drums or hang them around the neck. Then, at the back of the drummer, someone could be seen blowing the *çangka/sungu*.



Fig 4. *Padaha One Pair, Cengceng, and Sungu (Banjuran)* being beaten in 2017

Another thing that stands out is the technique of tightening the skin or membrane on the *kendang*, which is only tied with a rope made of leather, also known as *jangat*. Then, it is apparent that the fastening technique is without using a *sompe* (knitted leather strap). According to I Gede Yudarta, based on a story from his parents, it was revealed that in the 1920s, the *sompe* in Balinese drums began to be used to adjust the drums' sound according to the musicality needs. Then, I Komang Sudirga mentioned that *sompe* was initially only a piece of skin in the shape of a small rectangular box and perforated by a square in the middle (Interview, June 2017). Looking at the reliefs and information about them, it is evident that the gamelan found on Borobudur Temple's reliefs is a gamelan Banjuran.

Banjuran in Negarakertagama

Kunst's research on *ganjuran* is based on the results of research by Brandes, J.L.A. in 1902, entitled *Nagarakertagama* the first edition, the second edition which was completed with a translation by Kern, and the third edition which was the result of Pigeaud's interpretation entitled *Java in The Fourteenth Century in 1960-1963*. To obtain another description, the author also used the research results conducted by Ketut Riana, published by Kompas in 2009, entitled *Kakawin Dēsa Warnmana uthawi Nāgara Krtāgama*, the Majapahit Golden Age (Santosa, 2020). The author assumes that *ganjuran* is a continuation of *banjuran*.

The difference in the source of the manuscripts used by Kunst and Ketut Riana, of course, creates many dissimilarities. In pupuh 31.3, Kunst, who used the works of Brandes, Kern, and Pigeud as a source, revealed that "*Mrdanga padahatri megeliglan mahinan dina*" means the drum

and (*padaha*) the drum vibrates (loudly) following the *tandak* motion. In contrast to Riana's research, "*Mredangga padha hatri mēgeligelan mahinghan dina*" means the sound of thundering drums dancing all day long (Riana, 2009: 164). It is evident the difference in the meaning of the two verses. The first meaning is music that follows the *tandak* movement, while the latter meaning is the sound of music that continues to play throughout the day. It should be noted that the previous word is "*Sangatyagana samyasanghya çagiri datañ riñ sabha*", which means the *patih* paraded the Lord to the *Paseban* (Santosa, 2020).

Furthermore, in pupuh 36.1, there is also a difference, where Kunst defines *padaha* as drums (*kendang*). According to Mardiwasito, the word *padaha* is interpreted as gamelan, as in the following writing. "*Saha wasanawawan watan apañruhun padaha garjjitañ nwan umulat*. The meaning is preceded by the spear's bearer (pennant), greeted by gamelan and cheers from the audience. The word *garjjita* means to show off; proud; bragging; happy; joyful; cheered happily" (Mardiwasito, 1981: 186). Based on the sentence above, it can be interpreted that beating the gamelan is an explosion of joy. Meanwhile, if followed Ketut Riana's work, it is clear that the word *padaha* does not exist because the writing is separated into *padha hagarjjita*, as in the following description. "*Saha wasanā wawan watangapanruhun padha hagarjjita wwan gumulat* means ending with the leading spear bearer, and everyone is happy whoever watches" (Riana, 2009: 185). Here, the author agrees more with Kunst's statement that the word *padaha* means drums and sharpens this opinion by referring to Balinese drums.

The difference is also seen when Kunst mentioned *pada padaha garjjita* in pupuh 55.3, while Riana wrote *padhapada hargajjita*. It is because the source taken by Kunst states, *mark i bhatarā darmma saha puspa pada padaha garjjita wwan umulat*. The meaning is being greeted by gamelan and cheers of the audience who are happy, visiting (worshiping) briefly at the tomb temple. Meanwhile, sources reviewed by Ketut Riana said, *mareki bhatarā dharmma saha puspa padhapada hagarjjita wwan gumulat*, which means visiting a temple while worshipping, everyone is happy, and people witness it (Riana, 2009: 276).



Figure 5. Gamelan Tawaq-Tawaq in 2016
Source: I Gede Yudarta's documentation

Furthermore, in pupuh 65.1, Kunst mentioned the words *padaha* and *ganjuran* because based on the writings of Brandes, Kern, and Pigeaud, it is written *ghurnmañ kahala çanka len padaha ganjuran i harp açankya mañdulur*, which means thundering welcome with the hum of *salung*, drum, trumpet, and processing drums. Meanwhile, Ketut Riana wrote *ghürnnang kähala sangka lēn padahi gañjarani harepa sangkya mangduhur*, which means the roar of the *salung* trumpets, drums, and gong drums to accompany the marching offerings (Riana, 2009: 318). Riana's writing in Nekarakertagama pupuh 65.1 is also different from Zoetmulder, who wrote: *Kähala sangkha len padaha gañjaran i harēp* (Zoetmulder, 1982: 1224). The word *ganjarani* in the

Javanese Kawi Indonesian dictionary is not found, but there is the word *ganjar*, which means gift (Maharsi, 2012: 183). Meanwhile, the word *ganjur* means spear or javelin (Maharsi, 2012: 184). If the word *ganjur* denotes a spear or javelin, then uses a *padahi* (an asymmetrical barrel-shaped drum), does this indicate gamelan *Tawaq-Tawaq* in Lombok Island as shown in Figure 5 above? Of course, it requires further verification through a careful study (Santosa, 2020).

The author himself has concluded that *padaha* is an asymmetrical cylindrical drum, like the Balinese drums that exist today, while the word *ganjuran* means that the show is performed in a procession manner. Currently, gamelan Balaganjur has been transformed into a multi-functional gamelan, ranging from gamelan for ceremonial accompaniment, welcoming or honoring, accompanying dance, or just for aesthetic presentation. The gamelan ranges from three tones, four tones, five tones, even up to seven tones. Balaganjur has been transformed into an expressive and attractive performance with new creations, such as Balaganjur Semarandana and Balaganjur Bebarongan (Dita, 2007: 67). However, if what Riana writes as *ganjarani* means gifts/offerings, then the meaning of the words *banjuran*, *ganjuran*, and *ganjur* used today is broken, both in gamelan Kalaganjur and gamelan Balaganjur (Santosa, 2020).

Why is there a significant difference in data between the sources used by Kunst and Ketut Riana? The source used by Kunst has an evident history, starting from the discovery of the manuscript at Puri Cakranegara in 1894, then the results of Brandes' research, JLA, in the first 1902 edition, complemented by a translation done by Kern in the second edition, and the last is the work done by Pigeaud in 1960-1963. Ketut Riana used the source from a palm leaf owned by the Mpu Tantular Museum, Sidoarjo Regency. This literary work was copied by Mr. Ida I Dewa Gde Catra. The Nāgarakṛtāgama manuscript was found on July 7, 1978, in Amlapura Karangasem City, Bali, with the title *Dēsa Warnana* (Riana, 2009: 10).

Riana also shared the results of her interview with Ida I Dewa Gede Catra on December 19, 2008, who said that around the 1930s, the Dutch East Indies Government distributed the Nāgarakṛtāgama manuscript in Latin letters, which according to her, had many inconsistencies with the original script (Balinese script), even not in line with the *guru lagu* (rhyme). These manuscripts were found in Puri Madura, Karangasem, Geria Pidada, Tabanan, Gianyar, even Buleleng. In 1991, Ida I Dewa Gede Catra submitted a request for financial assistance to adjust to its *guru lagu* (rhyme). After being rewritten, the Nāgarakṛtāgama manuscript was stored at the Mpu Tantular Museum, Sidoarjo. The original manuscript is kept at Puri Kanginan, Amlapura, with a size of 45 x 3.5 cm, totaling 48 sheets. The manuscript results from a script transfer from Latin letters to Balinese characters, which was completed on December 8, 1984 (Riana, 2009: 12-14).

In fact, Dewa Catra had transcribed the Nāgarakṛtāgama manuscript, which came from the Dutch division manuscript (who knows whose work), which according to his confession, was a script in 1931 which was translated from Latin to Balinese in 1984. Furthermore, Dewa Catra considered that *guru lagu* (rhyme) in the 1931 manuscript was not in accordance with the rules, so he made improvements in 1991 through financial assistance from the governor of Bali and Dr. Hedi Hinzler (Riana, 2009: 12). Through Dewa Catra's expertise in copying the manuscript, there is also the possibility that subjective matters may enter accidentally. It is possible that the manuscripts referred to by the Dutch manuscript are Brandes, Kern, and Pigeud texts. If the three texts are tested by the *pupuh* rule, there is a difference in the number of syllables. For example, in *pupuh* 31, the Dutch script consists of 16 syllables, while Dewa Catra writes it into *wirama* 31, Prthwitala -17 syllables (Riana, 2009: vi). The difference in the number of syllables also occurs in *pupuh* 65. The number of syllables in the Dutch manuscript is 22 syllables, while the one written by Riana is *wirama* 65 Jagaddhita - 23 syllables (Riana, 2009: vii). By Dewa Catra, the word *ganjuran* was changed to *ganjaran*, then the ending *i* was added to become *ganjarani*. Actually, what Dewa Catra

did was very good for philological purposes. However, in some cases, decapitating words and adding letters will change the meaning of the words and sentences in question (Santosa, 2020).

Suppose Dewa Catra's opinion that changing the word *ganjuran* to *ganjaran* (*ganjarani*) is correct. In that case, the relationship between *banjuran*, *abanjuran*, *ganjuran*, and *ganjur* in the words *Kalaganjur* and *Balaganjur* is broken, which now refers to one of the gamelans developed in Bali. Second, if the *Negarakrtagama* book does not contain the word *padaha*, then the relief *padaha* on the Tegawangi temple is questionable. To ensure that there is no misinterpretation of *padaha*, the author immediately went to see Dewa Catra at his residence in Karangasem and received an explanation that, in fact, he was "not aware of any Dutch translation for the word *padaha* is drums and did not know that *padaha* was Balinese drums" (Dewa Catra, interview August 2019).



Figure 6. Gamelan Balaganjur
Source: I Wayan Diana Documentation in 2019

The instruments mentioned in the *Negarakrtagama* are the same as those expressed by Jaap Kunst in his book entitled *Hindu Javanese Musical Instruments* in 1968. At the Panataran temple, other Balinese gamelan reliefs were also carved, which are still preserved, namely gamelan Gambang. Carvings in the form of Balinese drums (*padaha*) are also visible on the left and right sides of Tegawangi Temple in Kediri (Santosa, 2020). It clearly shows that according to *Negarakrtagama* and temple reliefs, the Balinese people had been in Majapahit and performed their arts.

The word *padaha* contained in the four *pupuh* above, of course, also relates to the mention of the Balinese word ten times: on the *pupuh* 14.3, *pupuh* 16.3, *pupuh* 28.1, *pupuh* 42.1, *pupuh* 49.4, *pupuh* 68.2, *pupuh* 70.3, *pupuh* 79.3, *pupuh* 80.1, and *pupuh* 83.5. It suggests that Bali is essential to Majapahit. The author needs to mention again that the word *padaha* refers to the asymmetric cylinder drum, which is now developing in Bali (Santosa, 2020).

Banjuran in the Gelgel Period



Figure 7: Banjaran at Mesatya ceremony during Ngaben in De Eersteboeck
Source: De'erste Boeck de Houtman 1597

In his book, Vicker explained that “the food that will be offered to the gods and demons is put there. On holy holidays, the ritual is held twice a year. The first holiday is when rice is planted. The second holiday is when the rice will be harvested. On holidays, they have big parties accompanied by drums, cymbals, and various other musical instruments, which have never been found or heard in our country ” (Vickers, 1994: 55).

The ritual, which was performed every two years, is clearly a Galungan holiday. However, it is difficult to determine the timing of the celebration. The harvest and planting of rice can be done one to three times a year. Furthermore, the measurement of the holidays' time is carried out based on the Balinese calendar system, based on a fairly complex lunar calculation system known as *wariga*, which is based on the quarter, *pancawara*, *saptawara*, *wuku*, and month systems.

The author found the use of *pereret* in gamelan Balaganjur in Lombok and Busung Bui, Buleleng, Bali. It was also revealed that there are two types of gamelan Balaganjur in Lombok: Tuk Pur and Gilakan. Gamelan Balaganjur, which uses a *pereret* but does not use *reyong*, is usually used for ceremonies before the ceremony at the Meru Temple. Even so, gamelan Balaganjur and *pereret* are not used for the Ngaben ceremony, as has been illustrated by de Houtman. It can be seen that there is the addition of a percussive musical instrument and a change in the clam trumpet (*sungu*) to become *pereret*.

In Bali itself, the gamelan has a similar shape to that used by Dalem Sagening during his mother's Ngaben ceremony. Currently, it is still in Sepang Village, Busung Bui, Buleleng, Bali. The existence of the gamelan is displayed on Youtube with the title “*Sakral Gambelan kuno sudah ada sejak berABAD2. Pura puseh desa sepang busungbiu singlaraja*” [The ancient sacred Gambelan has been around for centuries. Pura Puseh Desa Sepang Busungbiu Singaraja] uploaded by Dody Permana Chanel dody'x. In the upload's comments column, there were several responses from the audience stating that the gamelan is called Gong Raja Due, which is sacred and not arbitrary to be recorded (Permana, 2019). The instruments played are two Balinese drums, one trumpet/*pereret*, one *Klenok* (*Kajar*), one *cengceng*, and two *kempur*. Therefore, the author agrees with the statement that it is true that in the Mesatya ceremony, gamelan *Balaganjur* or *Banjuran* can use a *pereret*, as in de Houtman's sketch (Figure 7). At present, *pereret* is developing in Jembrana and Karangasem.

According to I Putu Agus Junianto as a member of the supporting community, gamelan Due Raja is only performed at the time of the *pujawali* at the local Puseh Temple, which takes place once a year when *Purnama sasih kapat*. It is said that the gamelan was a gift from the king of Panji Sakti (Raja Duwe = Duwe Raja = Owned by the king) to the people of Sepang Village who had helped conquer Jembrana (see Figure 8). The gamelan might be looted from the conquered area and then ordered to be hidden. Over time, because the gamelan was owned and entrusted by the king,

the gamelan became sacred. Gamelan Duwe Raja cannot be taken outside other than for ceremonial activities at Pura Puseh. Sepang Village people believe hereditary that things often happen beyond human common sense when gamelan Raja Duwe is played (Junianto, interview, June 16, 2020). Due to the ongoing pandemic, the ceremony that should have been held at Pura Puseh, Sepang traditional village, still cannot be carried out, so further research is still not possible.



Figure 8. Gamelan Banjaran Sepang Village (Duwe Raja Panji Sakti)
Source: Agus Junianto Documentation, 2019

Information about the next *karawitan* is about two large gongs, cymbals (*cengceng*), and *gendliers* (maybe, it is to refer to gender instruments). Vickers revealed that Balinese men usually use some music, such as *tetabuhan* equipped with two large gongs. Sometimes, a *gendlier* (a musical instrument with a metal rod placed in a bamboo pipe, which is made to resemble an organ) and two cymbals that sound one another are sometimes added. Vickers also added that two people usually play the cymbals with their respective roles (Vickers, 1994: 105). From this news, we know about the existence of gender instruments, and of course, there are puppet shows. Furthermore, regarding the cymbal, it clearly shows the *cengceng* instruments sounded in pairs, two instruments with different roles, possibly, the presence of an interlocking or reciprocal wasp technique. Perhaps the gender instrument in question is the Wayang's Gender, two large gongs, namely the gong *lanang* (male) and *wadon* (female). Unfortunately, the information about the drums was not recorded whether two or one drums were used.

CONCLUSION

Banjaran, as the result of the creation of ancient Balinese human works and initiatives, still survive and develop in such a way, starting from the solemn parades to the aesthetically stunning presentation on-stage performance. The shape and form of the Banjaran gamelan are written in several historical sources and states that the main instruments originally consisted of two drums, a clam trumpet (*sungu*), and a pair of *cengceng*, as stated in the Chinese news, the reliefs of the Borobudur Temple, and kidung Pamancangah. Changes then occurred during the Samprangan period, as written in *Negarakretagama*, that gamelan Banjaran appears to have played several times in Majapahit together with the Balinese through the inclusion of the word *padaha* and *ganjuran*,

and from the relief carvings on Tegawangi Temple. The next change was in the Banjuran gamelan instrumentation during the Gelgel era. In Mesatya's sketch at the De Hotman Ngaben ceremony, the inclusion of *pencon* and *pereret* (trumpet) instruments can be seen. Apart from the Ngaben ceremony, the use of one drum on the gamelan is also seen in other gamelan processions. The main reason for the change and development of gamelan Banjuran is the need for a sense of musicality from its supporters. Even so, the Balinese people still maintain the essence of gamelan Banjuran to this day.

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