

CRITICAL ANALYSIS ON HISTORIOGRAPHY OF GAMELAN BEBONANGAN IN BALI

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ABSTRACT

Historical sources on gamelan *Bebonangan* refer to the different shapes and forms of the ensemble. It inevitably results in perplexity on the origin, shapes, and forms of gamelan *Bebonangan*. The paper, therefore, aims to redress the confusion by rewriting it through critical history, a type of criticism on historical sources related to the term gamelan *Bebonangan* in Bali. The method used for the paper is historical approaches that include heuristics, criticism, interpretation, and historiography as the finale. The word *bebonangan* is not found in historical sources of Balinese *karawitan* in the form of Old Javanese literature, which is today preserved in Bali and the Balinese literature itself. The only literary work that mentions these *pencon*-ed instruments is the *Book of Pararaton*, calling the as *reyong* instruments. The *Book of Prakempa* refers to the instruments in names such as *reyong barangan* and *reyong pangageng*. By indicating that the *reyong* instrument becomes the main instrument, one may expect peculiarity in the claims. It may be pointed out that opinions have been led in the beginning by the foreign influence to impose the view to the Balinese to challenge their own identity and, at the same time to be applauded for their arts and culture.

Key words: *bebonangan*, *gamelan*, critical history, *Pararaton*, *reyong*

ABSTRAK

Sumber sejarah tentang gamelan *Bebonangan* yang menunjuk bentuk dan wujud yang berbeda. Hal ini tentu saja menyebabkan kesimpang siuran tentang asal-usul dan wujud gamelan *Bebonangan* itu sendiri. Oleh karenanya penulisan ini bertujuan untuk meluruskan kesimpangsiuran yang terjadi dengan menuliskannya melalui kritik terhadap sumber-sumber sejarah istilah gamelan *Bebonangan* di Bali. Metode yang dipergunakan yaitu metode sejarah yaitu heuristik, kritik, interpretasi atau penafsiran, dan terakhir adalah historiografi. Kata *bebonangan* tidak ditemukan dalam sumber-sumber sejarah *karawitan* Bali yang berupa literatur kesusastraan Jawa Kuna yang sekarang diawetkan di Bali dan literatur kesusastraan Bali sendiri. Satu-satunya karya kesusastraan yang menyebutkan instrumen *berpencon* ini adalah kitab *pararaton* yang menyebutnya dengan instrumen *reyong*. *Prakempa* menyebutkan instrumen-instrumen gamelan *Bebonangan* antara lain *reyong Barangan* dan *reyong Pangageng*. Merujuk hal tersebut dimana instrumen *reyong* merupakan instrumen utama, maka tentulah hal ini menjadi sebuah keanehan. Sepertinya telah terjadi penggiringan sejak awal, adanya pengacauan asing telah memaksakan orang Bali untuk mempertanyakan dasar identitas mereka, pada saat yang sama mereka juga mendapat sanjungan untuk seni dan budayanya.

Kata Kunci: *Gamelan*, *Babonangan*, *Reyong*, *Pararaton*, *Sejarah Kritis*



INTRODUCTION

In 1824, German historian Leopold von Ranke published the book titled *Geschichten der romanischen un germanischen Völker* (history of Germany and the Germans), which includes the period from 1494 to 1514. He described and compared the history of Germany with all the superior traits possessed by the mighty Romans. Ranke claimed that to develop a critical historical research method is by investigating the 'credibility of the sources' (source criticism). His well-known motto in historical research and writing is that a historian should hold on to "wat ist eigenlijk geschichte" (what happened). Only by that approach can the truth from the past be revealed. Concerning the claim, this writing of the critical history of *gamelan bebonangan* in Bali is also investigating the credibility of the sources as a source of internal criticism.

Balinese *karawitan* (traditional voice-vocal and instrumental-arts) artists recurrently mention *gamelan bebonangan*, yet today the instruments have been equated with *gamelan balaganjur*, as also referred to *gamelan kalaganjur*. However, the sources that mention *gamelan kalaganjur* have never been discovered in Bali. Besides, sources containing *gamelan kalaganjur* strangely are spread around Java, but the presence of the *gamelan kalaganjur* itself has never been found until today.

The *Book of Pararaton* refers to the *reyong* instruments used by the Sundanese in the War of Bubab, while it is clearly known that the *reyong* is Balinese original instrument. The *Aji Gurnita* dan *Prakempa* manuscripts (known as *lontar*, referring to the type of leaf used to write the manuscripts) indicate the *gamelan* utilized to sharpen the weapons as *gamelan bebonangan*. Then in 1924, Kunst, pointed at the picture of *reyong klentangan* as *bebonangan*, and in 1931, McPhee showed the picture of *gamelan balaganjur* as *gamelan bebonangan*. Later in 1982, Bandem referred it to the *ponggang* (two tuned metal gongs) instruments. In 1998, Sukerta pointed to one of the types of *gamelan bebonangan*, pro-

ceeded by Bakan in 1999 by calling *gamelan balaganjur* as *bebonangan*.

Two Dutch ethnomusicologists Jaap Kunst and C.J.A. Kuns van Wely in 1925 discussed *gamelan carabelen* in a unique chapter in the pages 178-182 in their book titled *De Toonkunst Van Bali*. In page 222, Kunst inserted picture number 24 with a caption "Bebonangan Van Desa Boeningan (Boeleleng)", which indicates it is *gamelan bebonangan*. However, it was a picture of two men holding *kendang centungan*, two men with *reyong klentangan*, and two children carrying *kempur*. Later, a photograph from Heyting, L.C. collection from KITLV numbered 31111 was captioned "Reyong of Bonang, afkomstig uit desa Banjoening nabij Boeleleng month 8 the year 1923" which referred to a picture of *reyong klentangan*. In his book *Music in Bali*, Colin McPhee intended to correct the photograph shown by Kunst as *reyong klentangan* and explained it in Chapter 15 on *gamelan angklung* from page 234 to 255. The explanation was then illustrated in Picture 70 and Picture 71 with the caption "Antique reyong in the gamelan Angklung". In the next illustration page, McPhee displayed five photographs of *gamelan balaganjur* from Picture 3 to Picture 7 naming them as *gamelan bebonangan* as if they were the real pictures of *gamelan bebonangan*.

RESEARCH METHOD

This research is conducted using the historical method, which is, as pointed by Louis Gottschalk (1975, p. 32), a process of critically examining and analyzing records and artifacts from the past. The historical method includes heuristics, criticism, interpretation, and historiography aiming at reconstructing the old times (Garraghan 1957, pp. 33-69; Gottschalk: 1975, pp. 17-19; Kartodirdjo 1982). The first step is heuristics by collecting various data and sources related to the topic of this research, such as the *Book of Pararaton*, *Prakempa*, and *Aji Gurnita* manuscripts, *De Toonkunst van Bali*, *Music in Bali*, and other books on *gamelan bebonangan*. The next step is through criticism by examining the credibility of the sources or also

known as internal criticism by comparing the works. The third step is the interpretation of facts and historical sources. Two approaches conduct interpretation: analysis (outlining) and synthesis (combining) and includes verbal interpretation, which relates to language, vocabulary, context, and translation. Verbal interpretation aims to explain the meanings of words or sentences (Garraghan, 1957, p. 321; Herlina, 2014, pp. 36-55). The last step is historiography, a written report in multidimensional form.

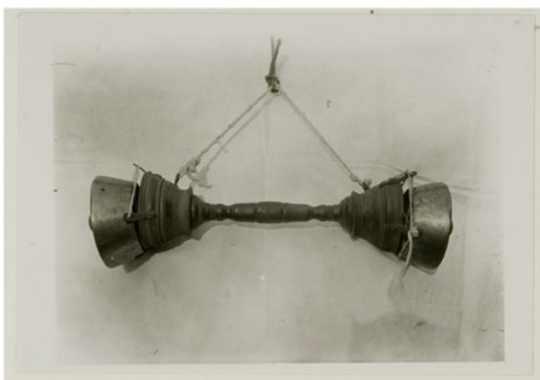


Figure 1. Reyong of Bonang, 1923
Source: Heyting, L.C., collection KITLV
number 31111

RESULTS AND DISCUSSION

Balinese *karawitan* encyclopedia records that *bebonangan* is derived from the word “bonang” which means *pencon* (referring to the parts of *gamelan* made out of metal). The term *bebonangan* is used to call one of the presentations of the musical piece (*garap gending*) in a set of *gamelan* or *gending* (musical composition) *kalaganjur/balaganjur* (Sukerta, 1998, p. 18). In Balinese musical encyclopedia, Bandem argues that *bonang* whose other names include *ponggang* and *bebonangan* is a *barungan* (ensemble) comprises of several percussive *pencon*-ed instruments such as *reyong*, *trompong*, *kajar*, *kempli*, *kempur*, and *gong*. *Gamelan bonang* uses two *kendangs* (two-headed drum) played using *panggul* (mallet) performed in ritual processions (Bandem, 1982, p. 5). It was evident that the two experts in Balinese *karawitan* call and refer to *gamelan balaganjur* for *gamelan bebonangan* presented at a parade. These

claims contradict traditional sources of *Prakempa* and *Aji Gurnita*, saying that *gamelan bebonangan* is still performed in a place.

Bandem and Suartaya state the repertoire of *gamelan bebonangan* consists of *gilak* (ostinato) songs where *terompong* (a set of twelve gongs) is played as melody. *Kendang* as the rhythm starter, *kajar* (small kettle-like instrument), *kempli* (small horizontal gong), *kempul* (small hanging gong), and *gong* as timekeeper; meanwhile, *reyong* plays *kotekan* (interlocking figuration). It is performed to convoy a ritual procession (Bandem, 1982, p. 5; Suartaya, 1993, p. 130). Sukerta's, Bandem's, and Suartaya's arguments are the opposite of notions stated in *Prakempa* that *bebonangan* consists of two gongs: *lanang* (male) and *wadon* (female), one *kempul*, one *bebende* (another type of gong similar to *kajar* used to play off the beat), two *ponggangs* (*dang* and *dung*), one *kemong*, two sets (*tungguh*) of large *reyong*, two sets of *reyong babarangan*, two *kendangs*: *lanang* and *wadon* with *papanggulan* beats. It also mentions parts such as one *rebab* (bowed-string instrument), one *suling* (wind instrument resembling tin whistle made of bamboo), one pair of large *gangsa* (a type of metallophone), one pair of medium *gangsa*, one pair of small *gangsa*, one pair of *jegogan* (the lowest-pitched *gangsa* carrying bass melody), one pair of *jublak* (six-keyed *gangsa* with higher pitch than *jegogan*, one pair of *penyacah* (seven-keyed *gangsa*); all instruments are played in *ngumbang-ngisep* (literary means “bee sucking honey”) system. In conclusion, *Prakempa* describes the whole ensemble of *gamelan bebonangan* to be both comfortable and hard to carry during a procession. In contrast, Suartaya only notes the portable and assembled instruments without mentioning the more difficult ones.

Bebonangan in Traditional Sources

Bebonangan is mentioned in *Prakempa* manuscript in the *catur muni-muni* (four *gamelans*) part where three lyrics require *gamelan bebonangan* in lyrics 37, 67, 68, 69,

and 71. The lyric 37 says that “*Sawateking Bhuta Kala amangun Gambelan Babonangan ngaran*”, which means “all the devils (*bhuta kala*) created *gamelan* and called it *gamelan Babonangan*” (Bandem, 1986, p. 66). Meanwhile, in lyrics 38, it says that “*mwang ikang Babonangan ring Sapta Petala stananya*”, which means “and the *Babonangan* belongs to *Sapta Petala*” (Bandem, 1986, p. 66). The following is an excerpt from lyric 67.

Iki purwakaning Aji Mredangga ngaran, yan hana swakaryan sang rabhu, anut aneng gagambelan babonangan mwang gong katu genahnya, mangge ring wesmanira sang prabhu, ri kala hana swakaryanira sang natha. Stananing gagambelan ring bancingah agung, ikang babonangan maring yasa kiwaning gopura stananya. Gong ika ring yasa tengah stananya, maka pengapiting gopura karwa gagambelan ika.

Meaning:

This is the origin of Aji Merdangga, when ceremonies were held for the king (*prabu*). the music must be *babonangan* and the *gong* should be arranged in such a position, played in the king’s palace during the ceremonies, the place where all the instruments were must be in *bancingah agung*. The *babonangan*’s place must be decorated in the left side of the gate (*candi bentar*), the gong’s place was decorated in the right side of the gate, so the gate was flanked by the gong and the *babonangan* where the music came from (Bandem, 1986, pp. 86-87).



Figure 2. *Bebonangan van desa Boeningan (Buleleng)*

Source: Jaap Kunst, Book of *de Toonkunst van Bali*

Bancingah agung is the gate where people go inside and outside the palace where the right side is occupied by the gong (possibly *gamelan pelegongan*) and the left side is where the *bebonangan* is placed. It can be compared the positions of *gamelan bebonangan* and *gamelan carabalen* in which both are placed beside the gate outside the palace.

Next, in lyrics 68, it says

Lyan malih hana wwanng akarya suka duka, yogya gagambelan ika ianangge ring stananing swakarya, yadyapi babonangan atawa gong pada juga kotamnya. Wenang juga tinabuh rikalaning apujawali maring sanggar kabuyutan mwang payangan mwang sarwa tatiwan lwirnya. Pitra Tarpana, Sawa Wedana katekatekeng Dewa Yadnya, pada wenang gelaraken gagambelan ika. Mangkana Kojaranya.

Meaning:

Meanwhile, when people were working for joy and sorrow (religious ceremonies), the music might be played where the ceremonies took place while *bebonangan* and gong were also the major part. They may also be played during *pujawali* (*pidolan* or religious rituals in the *pura* or temples) or in Kawitan Studio, Parahyangan, and for all death-related works such as *Pitra Tarpana*, *Sawa Wedana*, and *Dewa Yadnya*. All may play the music. That’s how it was (Bandem, 1986, pp. 86-87).

Gamelan bebonangan may be played during *pujawali* in Kawitan Pura, Parahyangan, to accompany working for ceremonies.

The lyric 69 states

Kunang papatutan Babonangan lawan Gong Patutan lima juga lwirnya, dang, ding, deng, dung, dong. Gendingnya yan babonangan ketug bhumi ngaran. Yan gong grehakasa ngaran. Kunang katatwanya babonangan ika tiniru maring sor bhumi rikalaning sawateking bhutakala apupul. Sedeng mangkana pinalu gegambelan babonangan ika, sang prabhu mwang asraman senjata ring lebuah agung.

Meaning:

The difference between *patutan* (five-tone subsets) *babonangan* and five-pathet gongs: *dang, ding, deng, dung, dong*. The *babonangan* song (*gending*) *Ketug*

Bhumi was the name. [It was played with] the *grehakasa* gong, that's the name. About the history of the *babonangan*, it could imitate from the underworld where the *bhutakalas* gathered; as the sounds from *babonangan* were played, the earth was trembling, causing fear and horror as if the world had been destroyed by the sounds of *babonangan*, which could sharpen the weapons. All the king's *bebarungan* (processional ensemble) and armory were made the way to the special line in the palace (Bandem, 1986, pp. 86-87).

The lyric affirms that the sounds of *gamelan bebonangan* raise fear and horror that they can be used to sharpen the weapons. It is also the royal *gamelan* placed in *bancingah agung*. It appears to me that *gamelan bebonangan* is played for showing the troop's strength through the different kinds of weapon handled by the warriors.

Finally, in lyric 71, it says.

Kunang babarungan Gong Babonangan kengetakena kayeki, Gong roro lanang wadon, swaranya angumbang ding angisep. Kempul sanunggal swaranya ding alit angumbang. Bebende sanunggal swaranya dang bhora. Ponggang satungguh swaranya dang dung. Kemong sanunggal swaranya dung angumbang alit. Rereyongan pangageng kalih tungguh swaranya, dang dung satungguh, deng dung satungguh, rereyongan barangan kalih tungguh swaranya dang dung satungguh, deng dong satungguh. Kendang kalih lanang wadon saha papanggulan. Rebab sanunggal, suling ageng apasang, suling babarungan apasang, sama ngumbang ngisep. Jegogan sapasang, jublag sapasang, panyacah sapasang, gangsa ageng sapasang, gangsa menengah sapasang, gangsa alit sapasang, sama ngumbang ngisep. Gumanak tigang siki, genta orag kalih pancer menengah. Cengceng alit tigang wungkul, cengceng menengah kalih wungkul, cengceng ageng sawungkul. Jankep kayeki.

Meaning:

On the *bebarungan* for *babonangan gong*, you must remember carefully [this ensemble]: *gong*, two *lanangs* and *wadons* with *angumbang angisep* beats. One *kempul* with *ding angisep* beats. One *bebende* with *ghora* (Skt. awful) *dang* sounds, *ponggang satungguh* with *dang dung* sounds, one *kemong* with *dung angum-*

bang alit (small, little) sounds. Two *tungguh* of large *rereyong (pangageng)*: one *tungguh* of *dang dung* sounds and one *tungguh* of *deng dung* sounds, two *tungguh* of *rareyongan babarangan*: one *tungguh* of *dang dung* sounds and one *tungguh* of *deng dung* sounds. Two *kendangs* of *lanang* and *wadon* along with *papanggulan*. One fiddle (*rebab*), one pair of large *sulings*, one pair of *suling babarangan* also with *ngumbang ngisep* technique. One pair of *jegogan*; one pair of *jublag*; one pair of *panyacah*; one pair of large *gangsa*; one pair of medium *gangsa*; one pair of small *gangsa* played in *ngumbang ngisep*, too. Three *gumanak* (tube chimes) and two *genta orag* (bell tree) in medium *pancer* (additional notes). Three pairs (*cakep*) of *cengceng* (cymbals): two pairs of medium *cengceng* and one pair of large *cengceng*. And they were all complete (Bandem, 1986, pp. 88-89).

This lyric confirms the ensemble of *gamelan bebonangan* which is entirely different than what is described *balaganjur bebonangan*. The aforementioned *gamelan* in the lyric is too complicated for a processional performance because it requires large instruments and demands special treatments too elaborate for a cavalcade. If it is manifested in a live performance, the treatments will be the same as those for *gamelan carabalen* played during a procession, videlicet by carrying them above the shoulders negating the principles of war *gamelan* which are easy to carry and facilitates maneuvers necessary in a battle.

We shall trace the history of *gamelan bebonangan* for the exact years. Literary manuscripts recorded, as aforesaid, nothing on *bonang* or *bebonangan*. Only in the *Aji Gurnita* and *Prakempa* is *bebonangan* mentioned, that internal criticism is imperative for the two traditional sources. I assume that there has been a "balinizing" ("*pembalian*") towards the word *bonang* to become *bebonangan*, as in the word *panggul* (carrying something above the shoulder) that becomes *pe-panggulan* and others. A series of the question then arises: why was not it called *gamelan rareyongan* derived from the word *reyong*? Or why did not *moncol* (knob) for

the word *pencon* become *memoncolan*? Has there been a constraint of terms to *reyong* to become *bonang*? These questions should be analyzed for further researches as the answers are still challenging to find.

Sudirga (2017) argues that the terms *pelog* and *salendro* (two most common scales in *gamelan*) were brought by the *Ko-kar* (*Konservatori Karawitan Indonesia* of Indonesian *Karawitan Conservatory*, now School of *Karawitan*) teachers educated in Java in the 1960s (Sudirga, 26 April 2017). The terms themselves have yet to be found in Balinese society. The people recognize the terms *saih* which means harmony (*laras*) and *patutan* along with the name of the *gamelan* used to play them, such as *patutan gong*, *patutan gambang*, *patutan angklung*, and others. If the thesis is proven to be eligible, the terms in both manuscripts should be questioned of the existing long before the Dutch colonized Bali before Indonesia's independence in 1945. This doubt is also apparent in the term *bebonangan* in the two traditional sources, and they refer to the extinct *gamelan*. The latter argument can be considered more reliable as Sudirga noted that "when he was a child, he heard what was mentioned in *Prakempa* and *Aji Gurnita*, but the name was *gamelan kalaganjur*, not *bebonangan*, and now the *gamelan* has been fused into *gamelan gong kebyar* (Sudirga, 26 April 2017). I have to agree with the thesis because if the terms *pelog-salendro* came to Bali in the later, *bebonangan* in the manuscripts might also be founded later. The term *bebonangan* seems to be an imposed thought, but they were not derived from the Dutch researcher in 1925 and American scholar in 1931. The question remains; is it what Picard argues?

Although this statement oversimplifies a complex and less known process, it can be argued that the Balinese scholars were trying to give meaning to the drastic changes that resulted from the forced opening of its social space. They formulated Balinese socially as a religious minority, the last stronghold of Hinduism characterized by distinctive cus-

toms. The Orientalists assured the Balinese that they were true "artists." It happened just at the time of the Balinese program (*Balisering*), which excited the attention of the Balinese to its cultural heritage. Thus both colonialism and tourism in the early stages have contributed to the debate about religious relations, customs, and cultural arts. The debate and the concepts it adopts is now the Balinese frame of reference in terms of cultural identity. But the debate has been driven from the start by the fact that when the foreign confusion forced the Balinese to question the basis of their identity at the same time, the flattering praises of their culture also urged them to explain it explicitly in a way that non-Balinese would understand. (Picard, 2006, p. 29).

A document titled *Citra Bali dalam Arsip* (2007) (The Images of Bali in Archives) reveals that:

Before the arrival of the Dutch, Balinese art was Folk Art, where its coaching was located within the palace grounds. Therefore it could also be called palace art. After Bali fell into colonizers, the Balinese arts have experienced disintegration. But this factor developed the art in Bali through the lower classes that continued to grow mainly through schools ... (2004, p. 7 [trans]).



Figure 3. Gamelan Babonangan in Batur vilage 2016.

Source: Pande Gede Mustika collection

The shift of coaching from the palace to the people has developed the creativity among the Balinese. I also argue that there has been a relocation of shows from the palace (*puri*) to the temple (*pura*). The shift has stripped down the power and the authority of the royals to the people and compulsion among them applied to the guarding soldiers of the *puri*.

Bebonangan in the Dutch Colonial Sources

A photograph in a Dutch-published book *de toonkunst van Bali* in 1925 was captured in Buningan, a village in Buleleng picturing four adult men carrying a *gamelan* ensemble that consisted of two small *kendang* and two *reyong klentangan*, and two young boys with a gong in their shoulders. The caption in the photograph says that the ensemble was *gamelan bebonangan* from Buningan village, Buleleng. The Dutch data contradicts with the fact that the ensemble in the photograph was *reyong klentangan*. Meanwhile, an American scholar, Colin McPhee in 1931 released a photograph of *gamelan angklung* and called it *reyong klentangan*. It can be assumed that the Dutch researcher's naming it *bonang* for the Balinese *gamelan* has been influenced by his previous research on the Javanese *gamelan*. In Java, the *gamelan* recognizes the terms such as the *bonang* instruments, *gending bonang*, and *gending bonangan*, which are different from *reyong* instruments. There has never been any data nor source recording. The term *bonang* has been brought to Bali.

In his book, *Music in Bali: A Study in form and Instrumental Organization in Balinese Orchestral Music* (1966, pp. 234-255), McPhee seems to explain *gamelan angklung* and raise the question on when the instruments were unified and named so. In the illustration section, there are five photographs of *gamelan balaganjur* (Picture 3-7). Picture 3 is captioned "*Gamelan Bebonangan, showing the kendang wadon and kendang lanang*"; Picture 4 "*Reong players in the gamelan Bebonangan*"; Picture 5 "*Bonang players in the gamelan Bebonangan*";

Picture 6 "*Chengcheng players in the gamelan Bebonangan*"; and, Picture 7 "*gong wadon and lanang in the gamelan Bebonangan*". Although the book was published in 1966, the pictures were taken between 1931-1938 (*Bali 1928 - Repatriating Bali's Earliest Music Recordings, 1930s Films and Photographs*, 2017). They were captured by McPhee himself, and brought before Kunst's.

McPhee says that the percussions were generally played in *gilak* or *gagilakan*. The lead melody in the ensemble is *reyong* played in *kakilitan*. In the north and east Bali, *gamelan bebonangan* is performed during a funeral in the sea or in a cemetery. The results from McPhee's survey show that the term *bonang* refers to the four *pencon* played not in the different tunes, larger than *reyong*, and given to the individual players and carried in a professional ensemble known as *gamelan bebonangan*. By playing the rhythm separately, the four players would create an *ostinato* in the short rhythmic pattern together replacing the melody (McPhee, 1966, p. 29). However, Picture 5 in McPhee's book clearly illustrates *reyong* instruments that can be dispersed from the standard (*tungguhan*). It should be reaffirmed that in Balinese literature, in both Javanese and Balinese, the name *bonang* to refer to an instrument is not found. Instead, it is *reyong* as it is mentioned in *Pararaton*. The Book of *Pararaton* was written in the year of saka (Hindu luni-solar calendar) of "Keinginginan Sifat Angin Orang", or 1535 or 1613 AD, eleven years after the Dutch arrived in the island of Java. It remained anonymous and was written in Kawi or Old Javanese language with the latest entry recorded in 1481 (Pitono, 1965, p. 5). The term *bonangan*, in fact, can be found in Javanese literature.

Nasruddin Anshoriy notes an exciting notion on *bonangan* in the subtitle "Titi Raras Kraton" as follows.

From Sri Sultan I to Sri Sultan VII, the *kerawitan* trace (*caking kerawitan*) called *nguju-nguju* mainly refers to the sounds played with a gavel (*sora*) or *gending bonangan*. Therefore, the repertoire of

the Mataram sounds is called *uyon-uyon soran*. It is due to *larasan* called *laras umjung*. Harmony plays perfectly when beaten hard. The songs vociferously surge boasting masculinity, bravery, power, and handsomeness. If the melody is beaten gently, the harmony sounds billowy and rather inept. *Laras umjung* is derived from spun harmony or played out of tune or the interval between the harmonies is varied. (Anshoriy, 2008, p. 123 [trans]).

Anshory's note on the range of the sultans from Sri Sultan I to Sri Sultan VII is different than Sabdacarakatama's in his book *Sejarah Keraton Yogyakarta* in which he spans from Sri Sultan Sri Sultan Hamengku Buwono I to Sri Sultan Hamengku Buwono IX. The difference, however, is irrelevant to the topic of this paper, but we can see there is a relation between *gamelan gending bonangan* in Java and *gamelan bebonangan* in Bali, which has been most probably influenced by the Dutch researcher, proceeded by the American.

In Yogyakarta, *gending bonangan* is known as *gending soran*, a type of sound beaten hard and correctly performed before the *sinden* (singer) and the *dalang* (puppetmaster) enter or join the performance. As mentioned earlier, there is a structure of *pegongan* in a *gending bonangan* named *tabuh pisan* and the name of the *gending* is *Pisang Bali*. Since historical research on war *gamelan* is not part of a show structure, it is necessary to notice that the topic can be analyzed in terms of, among others, the structure of *gending tabuh pisan* of *Pisang Bali* in *gending bonangan* in Solo and *tabuh pegongan* in Bali.

Bebonangan in Modern Sources

Gending kalaganjur is not part of the repertoire of a specific ensemble so that it can be played both in *pelog* and *salendro* gamuts. There are three kinds of *gending kalaganjur*: *Kalaganjur Bebatelan*, *Kalaganjur Bebonangan*, and *Kalaganjur Pepongangan* (Sukerta, 1998, p. 72). Sukerta similizes *gamelan kalaganjur* and *gamelan balaganjur*. The categorization is also evident in Mi-

chael B. Bakan's notion of *gamelan balaganjur*. In terms of *balaganjur*, *bebonangan* is a modern form of *balaganjur* by referring to the whole instruments in the ensemble. The names *balaganjur* and *gamelan balaganjur* will be used to refer to the modern standard form of the ensemble, which is the *gamelan balaganjur bebonangan*. *Batel* (a type of ensemble primarily used to accompany a shadow play) is personified as a form of *tabuhan gilak* whose structure is less complicated (Bakan, 1999, p. 42). This relates to Picture 2 in Kunst's captioned "Bebonangan van desa Boeningan Boeleleng."

Balaganjur is formed by instruments that include six to twelve pairs of *cengceng kopyak* (large crash cymbals), four pieces of *reyong*, one pair of *ponggang*, two pieces of *kendang cedugan* (*lanang* and *wadon*), one piece of, one piece of *kempli*, two large gongs, one *kempur*, and one *bebende*; some ensemble is even complemented with laughing instruments. The *cengceng kopyak* is played with *kakilitan* or *cecandetan* (the more subtle variation) techniques, with varying rhythmic patterns from *negteg* (beat of one) beats, *telu* (three) beats, and *enam* (six) beats where each of them consists of, among of which, *polos*, *sangsih*, and *sanglot* beats. *Reyong* carries the melody and is played in *kakilitan* technique. *Gamelan balaganjur* performs *gilak* numbers played in *becat* (upbeat), *sedeng* (mid-tempo), and *adeng* (slow tempo) (Dibia, 2012, pp. 125-126).

The question on when the *gamelan* performed in a procession starts to be called *balaganjur* has remained unclearly unanswered because there has been no record on this in any document. The word *balaganjur* itself is derived from two words, *bala*, which means a troop or a front, and *ganjur* which means walking. Therefore, epistemologically, *balaganjur* means a walking troop which connotation now is more closely associated with the name of *gamelan* (Suartaya, 1993, p. 129).

In his thesis, Pande Gede Mustika argues that in 1998, *gamelan gong gede* was duplicated for several instruments. They

were referred to *gamelan bebonangan* whose ensemble included four pieces of *penyacah*, four pieces of *jublak*, one *pepongngangan*, one *bebende*, one *kempul*, one pair of *lanang-wadon* gong, and twelve pairs of *cengceng kopyak*; they were produced by Sidha Karya company in Blahbatuh village, Gianyar (Wayan Pager). They call the set of *gamelan bebonangan* as *tedun bebonangan*, while the complete set of *gamelan gong gede* is referred to as *tedun trompong* (Mustika, 2006, p. 75). In the *Penyineban* (a closing ceremony of temple festival), *gamelan gong gede* would be descended (*tedun*) to the middle part of the temple (*jaba tengah* or *madya mandala*, the most sacred part of the temple) to join in *Penyineb* (closing) ceremony by performing slow percussive sounds (*tabuh-tabuh lelamatan*) accompanying the war-like march and *metiti suara* (a procession which has economic equality meanings) (Mustika, 2006, p. 169). Yudarta (2017) also writes in his article that *gamelan bebonangan* still can be found in Bangli Regency, in villages such as Batur and Sulahan. In Batur, *gamelan bebonangan* is primarily played for *Baris* (literally meaning lining up) dances as *Baris Gede*, *Baris Tamiang*, and *Baris Bedil* (Yudarta, 21 September 2017).

The *reyong* instruments are mentioned in the *Book of Pararaton*, wherein the stories of historical events in Singhasari and Majapahit empires period (the thirteenth century and the fourteenth century) are told. The language used in the Book is Middle Javanese, and the epos are composed in a prosaic manner. It is worth noting that *The Book of Pararaton* came from the Island of Bali in the sixteenth century (Pitono, 1965, p. 5). The word *reyong* is mentioned in the Book in Chapter III, whose translation is read as follows.

... Rangga Kaweni, Urang Siring, Satriajali, Jagat Saya, all soldiers of Sunda together they cheered. With the sounds of *reyong* (a type of percussion), the clamor was heard as a clap thunder. The king had died before it began, so did Lord Usus. Bhra Paramecwara departed to Bubad, unaware that many Sundanese were still left behind, while

the other Sundanese heroes were still in the front (Pitono, 1965, p. 53 [trans]).

The Sundanese culture does not recognize the *reyong* instruments. Even today, they are familiar with the term *bonang*, which can be assumed coming as a set of *gamelan* named Sari Oneng was presented by Panembahan Prince or in the period of Rangga Gempol III Prince (1656-1706) rule to Sumedang Larang. The present is expected to be related to the legitimation grant for the Prince of Sumedang to govern in Sumedang Larang by the Panembahan Prince. The *bonang* instruments in *gamelan Ajeng* are named *koromong*, while those in *gamelan Goong Renteng* are the *goong renteng* themselves. Then how did the term *bonang* arrive in Bali? To this date, I have yet discovered any reference related to it.

Based on *The Book of Pararaton*, I assume that *gamelan kalaganjur* and the appellation of *gamelan balaganjur* can be presumed coming from the Gelgel period (the sixteenth century) where wars often occurred and *gamelan* functioned as a marching band during the procession of the troop leaving for the battle. *Gamelan kalaganjur* consists of *pepongngangan*, *reyong barangan*, *cengceng kopyak*, *kendang lanang-wadon*, *gong lanang-wadon*, *kempul*, and *bebende*. *Kalaganjur* was supposed to be played for ceremonial purposes in the palace, such as in a royal troop march in certain events as *tumpak landep* (a ceremonial day when offerings are presented for objects made of metal). The *kalaganjur* instruments can be retrieved from *gamelan gong gede*. The name changed into *balaganjur* presumably when the instruments are gradually taken to the march by the beat makers to join the soldiers. Today, as Suartaya notes, "several instruments in *gamelan gong kebyar* may be used for *gamelan balaganjur* ensemble; it only requires several *cengceng kopyak* or cymbals" (Suartaya, 1993, p. 130).

CONCLUSION

There have been confusion and misunderstanding in identifying *gamelan bebonangan*, *gamelan kalaganjur*, and *gamelan*

balaganjur. I argue that *gamelan kalaganjur* in Bali refers to the name of *gamelan* mentioned in the *Prakempa* manuscript as *gamelan bebonangan*. Meanwhile, the word “*bebonangan*” is presumed to be derived from a Dutch researcher in 1925, as stated in the book *de toonkunst van Bali*, because the term *bonang* or *bebonangan* is not traced in any literary reference in Bali. Kunst, McPhee, and *Prakempa/Aji Gurnita* even have different credits on *bebonangan* as an object. If there was a reference on the name, Kunst and McPhee should name it based on the traditional sources. Still, it also can be expected that the two manuscripts use the term from colonial sources as it is suspected of opinion-leading and imposing, as Picard says. Another source, *The Book of Pararaton* calls it *reyong* which is actually the main instrument of *gamelan kalaganjur* presumably from the Gelgel period or in the sixteenth century used for the royal ceremonial purpose of what is now known as the Baris dance where the name of the dance depends on the weapons carried in the procession. In addition, *gamelan balaganjur*, which means the music accompanying the soldiers in Bali, where it comes from, refers to one *gamelan* only. In contrast, in the areas where the ensemble is spread, it relates to the function as accompanying music, meaning that several types of *gamelan* can be named as *balaganjur*.

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