

Banjuran, Old Balinese Processional Gamelan

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This article is partly the result of research entitled "Evolution of Balinese Gamelan", which is then added with a review of the changes that occurred after the Gelgel period. This article aims to provide an overview of the form of the Banjuran gamelan which is written in several ancient Balinese inscriptions. Balinese musicians often associate it with the Balaganjur gamelan which is now developing in Bali. For a comprehensive explanation, this article was compiled using historical methods starting from heuristics, criticism, interpretation, and historiography delivered through critical-descriptive analysis. Although the historical era in Bali actually started from 804 AD through the Sukawana AI inscription, there was a close relationship between Bali and Central Java around the 7th century through various archaeological findings. This certainly opens the notion that the image of the Banjuran gamelan is engraved in the reliefs of the Borobudur temple. The asymmetrical cylindrical shape of Balinese drums is engraved in the reliefs. Furthermore, the shape of Balinese drums is also engraved in the reliefs of the Tegawangi temple in East Java. To clarify the form of this Banjuran gamelan, it is also reinforced with information and data from Kakawin Nagarakretagama. The Banjuran gamelan is thought to be the forerunner of the development of the current Balaganjur gamelan.

Keywords: Banjuran, Balaganjur, Balinese Gamelan, Balinese Kuna

Banjuran, Gamelan Prosesi Zaman Bali Kuna

Artikel ini sebagian merupakan hasil penelitian yang berjudul "Evolusi Gamelan Bali", kemudian 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 penjelasan secara komprehensif, artikel ini disusun dengan menggunakan metode sejarah mulai dari heuristik, kritik, interpretasi, dan historiografinya disampaikan melalui penyampaian deskriptif analisis secara kritis. Walaupun sebenarnya zaman sejarah di Bali dimulai dari tahun 804 Masehi melalui prasasti Sukawana AI, tetapi hubungan yang erat antara Bali dengan Jawa Tengah pada sekitar abad ke 7 melalui berbagai temuan arkeologi. Hal ini tentunya membuka dugaan bahwa gambaran gamelan Banjuran 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. Untuk memperjelas bentuk gamelan Banjuran ini, diperkuat pula dengan keterangan dan data-data dari kakawin Nagarakretagama. Gamelan Banjuran diduga merupakan cikal bakal dari perkembangan gamelan Balaganjur yang berkembang dewasa ini.

Keywords: Banjuran, Balaganjur, Balinese Gamelan, Balinese Kuna

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INTRODUCTION

Dharmawangawardhana Marakata Pangkajasthana Utunggadewa is a substitute for Udayana and Gunapriya, this information is obtained from the inscriptions of four inscriptions namely Baturan, Bila, Tengkulak A, and Buwahan inscriptions. The term musical art is written in the Baturan inscription (Goris calls it Batuan) dated 944 B. The term *karawitan* is spread over several sheets, namely sheet IIB, row 3 which mentions the words *hanāganding* (singer), *aboñjing* (angklung player), *amukul* (performer), and *masuling* (flute blower). Furthermore, on sheet IVb, the 2nd row contains the term *nayakan pamadahi* (art official), the 3rd row contains the term *juru suling* (flute blower), the 4th row contains the term *talitali* (bamboo/wood *garantung*), the 5th row contains the term *agending* and *amukul* (singer and musician), and in the 6th line, there is the term *ngaganding* which means singing (Goris, 1954). Bandem revealed that in the Baturan inscription there is also a new term, namely *banjuran* which is defined as *Balaganjur* (Bandem, 2013), but the term *Banjuran* is not found in the Baturan inscription (H. Santosa, 2020; HNHKRM Santosa, 2017).

The author has not been able to confirm the truth that in the Batuan inscription there is the word *banjuran*. However, supported by data sources and the writings of Jaap Kunst, it is stated that the Batuan inscription only writes *bonjing*, *gending*, *ganding*, *pamadahi*, and *suling* (Kunst, 1968:94). The term *pamadahi* reminds us of inscriptions in Central Java and literary works in Early Old Javanese around 996-1222 AD (Kunst, 1968: 93-98). The word *Padahi* itself contains two meanings, namely if it is not accompanied by the name of another instrument, it means showing the name of the gamelan. Meanwhile, if followed by the names of other instruments, the word *Padahi* refers to the name of one of the instruments in Java, namely the drum in the shape of an asymmetrical barrel. The word *pamadahi* here is the head of the art troupe or the head of the gamelan musicians. As it is known that the drum instrument in the musical tradition in the archipelago has a function as a rhythm leader, so it doesn't seem excessive if a leader of an art troupe (*penabuh*) is usually also a drum player.

The word *banjuran* is found in the next Marakata inscription, namely the Tengkulak A inscription which dates to 945 S or 1025 AD. The authors argue that the first mention of the word *banjuran* is in the Dawan inscription, also called the Lutungan inscription which dates to 1053 AD, this inscription

mentions the words *agenting* (singer), *tambra* (copper), *amukul* (gamelan musician), *wsi* (iron), *atapukan* (mask dancer), *anuling* (flute player), *men-men* (spectacle), *pirus* (clown), *abanwal* (*banyol* /comedy), *aringgit* (shadow puppets), *banjuran* is defined as processional music, and *tali-tali* (Bandem, 2013: 22). According to the writer's opinion, it is reasonable to suspect that *atali-tali* is another name for the Selonding gamelan whose blades are tied by ropes.

In 1961, in the scientific magazine *Popular Language and Culture*, Ginarsa reviewed the Tengkulak A inscription dated 945 S or also known as the Songan Tambahan inscription, sheets IIB on the first and second lines and on sheets VIIIA on the 5th and 6th lines mentions various artistic terms, namely certain dances/spectacles for the king or gamelan players for the king, as well as itinerant musicians. *Sangka* players, flute and *bonjing* (bamboo angklung) players, *pirus* players, *menmen* (masks), *dagelan*, wayang, *garantung*, *banjuran* and *busya*.

During the time of King Sri Maharaja Sri Jayasakti, it was found that there was a kind of Censorship Board, which was in the name of royal power. Inside it is written about the comedian association, the mask dancer association, *abusya*, masks, jokes, puppet shows, *hijo-hijo*, *garantung*, *abanjuran*, and it also mentions that if there is something that pleases the King, then 2 *kupang* will be the reward. But if the King is not pleased, then only 1 *kupang*. The ritual should not be carried out in all villages in Timpag Village because it will cause losses to the temple caretaker (Ginarsa, 1973).

RESEARCH METHOD

The historical method is a process of critical testing and analysis of various records of past events (Gottschlak, 1975: 32). The stages in the historical method start from source collection, source criticism, source interpretation, and historiography, with the aim of reconstructing the past (Herlina, 2014: 15-60). Heuristics are done by collecting written and multimedia sources (temple reliefs) related to the *Banjuran* gamelan.

The critical stage is done by sorting out the data sources to examine whether the data are related or not. Furthermore, they are grouped based on the periodization and origin of sources related to the *Balaganjur* gamelan. The third stage of interpretation, namely the interpretation of historical facts and data is done by means of analysis

(elaborating) and synthesis (unifying). The interpretation is based on the results of previous research. The conclusion of the work of previous researchers is that the time periodization of the data sources is too wide and of course, they have not mapped the localization of data distribution based on the condition of the data area.

The last stage in the historical method is historiography according to the arrangement of exposure for an article. In the discussion, various results of previous research are described, by describing where the researchers have taken their work, where the differences lie, and which part was taken by the author. The elaboration of the research results is in the form of a description of the results of the analysis of the Banjuran form of gamelan and its development. The current form of development is probably an adjustment to the musical needs desired by the artist or the supporting community.

RESULTS AND DISCUSSION

The history book of the Tang Dynasty (618-906 AD) book 222 mentioned a piece of Chinese writing concerning the processional gamelan. P'oli was ruled by a Buddhist king. When the king was going around, he rode in a chariot drawn by elephants. His followers beat drums, gongs, and blasted trumpets from shells (Grouneveldt, 1960: 84; Kunst, 1968: 65). What Grouneveldt wrote is in accordance with what is contained in the Babad Dalem and the Pamancangah book. "It is said that a king named Tapahulung who holds the title Sri Gajah Wahana, because his mount is very mighty like Airawana" (Putra, 1991: 6). Shastri revealed that "there was a king named Gajah Wahana, who was very kind and loved and cared for his people" (Shastri, 1963: 16). The author suspects that what is mentioned is the Banjuran gamelan. Buddhism at that time was certainly closely related to the area in Central Java, especially at Borobudur.

The Sukawana AI inscription is the first inscription dating from 804 AD (882 AD) that used the Old Balinese language, the inscription is about granting permission to monks to build a hermitage in a hunting area on *Bukit Cintamani mmal*. The monks were exempt from various taxes. If a monk dies, his inheritance is taken care of and then part of it is determined to be used to buy equipment for the guesthouse. Furthermore, Goris compiled 4 sheets of inscriptions with Roman numerals, namely sheet Ib consisting of 5 lines, sheet IIa consisting of 5 lines, sheet IIb consisting of 5 lines, and sheet IIIa consisting of 2 lines. Sheet Ib line 1 begins with *Yumu Pakatahu*, and sheet IIIa line 2 ends with

Jayapura in saka 804 kaligiña in putthagin ājñā. Through the Sukawana AI inscription, it can be seen that in the ninth century Bali's relations with Central Java were still intertwined through the development of Buddhism in Java and Bali.

Banjuran in Balinese Inscriptions

In 1961, in the scientific magazine *Popular Language and Culture* published in IX, Ketut Ginarsa wrote about the *Baru Raja Marakata* Inscription, in his writings, Ginarsa reviews the Tengkulak A inscription which dates to 945 S or also known as the Songan Tambahan inscription. The sheets IIb on the first and second rows and on sheets VIIIa on the 5th and 6th rows mention various artistic terms, namely the palace art for the king is called *i haji* and the folk art that goes around is called *ambaran, ...*" so if there is a spectacle coming to the various village, if the song is for the King, the singer should be given 1 *masaka*, if it is a village to village spectacle, then 2 *kupang* will be given. But if it is a *tanding raja* (a certain dance/spectacle for the king) then it must be given 2 *masaka*, the same goes for *branting tanding*. The gamelan beater for the king is paid 2 *kupang*, for the roving musician is 1 *kupang*. *Sangka*, flute and *bonjing* blowers or players should be rewarded 3 *saga*. For *pirus* players, *menmen*, masks, *dagelan*, wayang, *garantung*, *banjuran*, and *busya* players who come for the first time will be given *blah wai* (?) as the reward (Ginarsa, 1961: 7). Information about the existence of the Banjuran gamelan in Bali is very clearly stated in the inscription.

King Anak Wungsu's attention to art continued with the publication of the Manik Liu AII inscription (without the year number), it mentioned several regulations for artists who came to the villages of Buyan, Anggas, and Taryungan, Goris coded the inscription 433. On sheet IIIa, rows two to six are some of the remuneration rules for palace artists and artists traveling to the village (Ferdinandus, 2013: 21). The terms of the performing arts referred to include *agending* (singer), *anuling* (flute player), *amukul* (music player), *atapukan* (mask dancer), *abanyol* (comedian), *aringgit* (shadow puppets), *pirus* (clown), *men-men* (spectacle), and *banjuran* which is defined as processional music (Bandem, 2013: 23).

The Sukawati A inscription, which does not include the number of years, is the final inscription of the king Anak Wungsu, where on sheet Vb on the first to fourth lines it mentions several rules about artists, and what is interesting is the art that is dedicated to the *bhatara* or ceremonial art. Then sheet VIIa on the first to fourth lines mentions the payment of

court artists and traveling artists (Ferdinandus, 2003: 323). Bandem mentions several artistic terms, namely *agendaing*, *amukul*, *anuling*, *abanyol*, *awayang*, *turquoise*, *menmen*, *abanjuran*, and *tali-tali* (Bandem, 2013: 23). Tali-tali means musical instruments either made of wood or bamboo which are tied with ropes to standard gamelan, *rancak* or *tungguhan* gamelan, and then hanged which is then known as *garantung*. If it is made of metal and then tied using a rope or by hanging, then it is called *Salunding*.

During the time of King Sri Maharaja Sri Jayasakti, the word *banjuran* and the existence of an institution under the power of the king were also found. 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:....). Translation: ...a collection of comedians, a collection of masked dancers, masks, jokes, wayang performances, *hijo-hijo*, *abusya*, *garantung*, *banjuran* that pleases the King is paid 2 *kupang*, if it is not pleasing to the King, then 1 *kupang* will be paid... (Sawitri, 2009). During the reign of Sri Maharaja Jayasakti, the Banjuran gamelan still existed.

However, the words *abanjuran* and *banjuran* are not found in various literary works except in the Nagarakrtagama book. There are no historical sources that state that the *abanjuran/banjuran* as music to accompany the war (Santosa, 2018; Santosa, 2019). After the arrival of Majapahit in Bali, the name changed to *ganjur* according to Nagarakrtagama 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 Tawaq-tawaq gamelan, is very similar to the gamelan Balaganjur, only on the *cengceng* instrument it looks like a spear-like handle. The tawaq-tawaq gamelan instruments that are still preserved today include six *Barangan* as melodies (a type of *reong*), two hanging *kemong*, two drums, a gong, and eight pairs of *cengceng* decorated like spears (see subsection Banjuran in Nagarakretagama).

Balaganjur gamelan is a Balinese gamelan, this gamelan is currently used to accompany a religious procession or known as processional gamelan. Bahkan even calls the Balaganjur gamelan the Gamelan of Walking Warriors (Bakan, 2016). The Balaganjur gamelan is formed from various Balinese musical instruments such as a pair of cylindrical drum asymmetrical (*padaha*), several pairs of

cengceng, gongs, and some *pencon*. The *Kendang* (drum) in Java is known as an asymmetrical barrel-shaped known as *Padahi*. Both forms of drums are depicted in the reliefs of the Borobudur temple. This certainly shows the relationship between Bali and the Borobudur temple (H. Santosa, 2018).

The author from the beginning has given the view that the *Padaha* is an asymmetrical cylindrical drum just like the Balinese drums in general (Santosa, 2020). Zoetmulder explains that *padaha* = a short of drum (Zoetmulder, 1982: 1224). Then *Padahi* is an asymmetrical *kendang tong* form as developed in Java in general (Santosa, 2020). Furthermore, Zoetmulder mentions that *padahi* = a short of drum (Kunst suggests: with truncated conical form). Ad 202.4: *dwani niṅ padahi mwany gendiṅ*; BhP; Udy; SS 479.1: *padahi saji niṅ rāya manggala niṅ lumakwa*; 8.47: *padahi prasāda ri dalēm tinabēh* (ib. passim); AW 16.7: *padahi ... pilih anjajakēn mahotsawa...* (Zoetmulder; 1982: 1224). This comparison between Kunst and Zoetmulder's description indicates that *Padahi* and *Padaha* are two different forms of drums.

The words *banjuran*, *abanjuran* and *ganjuran* are not found in any literary data and seem to just disappear. The authors estimate that the term has changed in line with the change of rulers, especially in literary texts which are mostly owned by the rulers. Even so, among ordinary people, the terms *banjur* and *ganjur* still exist as an oral tradition activity. As the results from an interview with I Gede Mawan, an ISI Denpasar lecturer on January 24, 2017, it was revealed that several villages in Bali called the Balaganjur gamelan as *banjur*, perhaps in the Baturiti-Tabanan area, then it was said that in his village, in Gianyar in the village of Semita, it is also called as *banjur*, but not all villages in Bali call it that way, depending on the custom in each village. In the Balinese-Indonesian dictionary, the word *anjur* consists of *anjurang*: hold up *anjurin*: held up with, *anjurina*: being held up, *panganjur*: leader, *anjuranga*: to be held up, *nganjurang*: to hold up, *nganjurin*: holding up something to scare somebody, *kanjurang*: to be held up, *kanjuring*: being held up, *manjur-anjuran*: holding up two chickens to compete (Warna, 1978: 48). Furthermore, the word *banjur* has two meanings I: 1. Screen; 2. Consecutively winning a game like *Ceki*. *Banjur* II: a hook tied to a river without waiting (Warna, 1978: 72). The term *banjur* also exists in Java which means "next," like the word *banjur nopo* which means what to do next.

Banjuran on the reliefs of Borobudur Temple



Picture 1. Banjuran/*padaha* on the reliefs of Lalitavistara Borobudur.

Source: Hendra Santosa Documentation 2017

Borobudur Temple as a whole has six levels in the form of a square in the bottom section, the three levels above the bottom section is in the form of a circle, then there is a building in the form of a stupa. The walls of the Borobudur temple are filled with very long relief panels as a medium of learning for those who want to learn the teachings of the Buddha. Many versions mention the naming of Borobudur for various reasons, for example with Casparis who mentioned that the name Borobudur is contained in an inscription that describes the establishment of a *Bhumisam-Bharabudura* which dates to 842 AD, perhaps due to an adjustment to the Javanese language, then changed to Borobudur (Heraty, 1991: 7).

Borobudur Temple was built around 800M. Since the Hindu Mataram dynasty in Central Java moved the center of its government to East Java around 930 AD, there is no writing about the Borobudur temple anymore. There is only brief writing contained in the Nagarakrtagama (1365 AD) *pupuh* 77 about "Budur" which is referred to as one of the sacred places of the Vajradhara Buddhist sect (Toekio, 2011: 1-2).



Picture 2. Banjuran Relief on the fence of Borobudur Temple.

Source: Hendra Santosa Documentation 2017

At the Borobudur temple, there are two relief panels of the Lalitawistara scene which depicts two drums being beaten in such a way as to be hung around the neck or tied around the waist and beaten using a bat (*panggul*). Lalitawistara that is written in Sanskrit tells the story of the life of the Buddha from the time he came down from the Tusita heaven until he left the palace and taught for the first time at the Deer Park near the city of Varanasi (Ferdinandus, 2004: 116). According to Krom, "the scene depicts the event of the stupa erecting by the Mayor of Khara. Huber also adds that the scene is an annual Buddhist ceremony" (Krom, 1920: 267).

It is also seen that the plate-like cymbals in today's Bali are called *cengceng*, with a diameter of 25 cm to 40 cm which is always paired and played by hitting it to each other (spattered/knocked) vertically. *Simbal piring* is found on the reliefs of the Borobudur temple panel series number 0 52; 0 149; Series Ia.1; Series Ib.19; Ib.83; series Iba.46; Iba.266; Series III.50; Series IV.7 and 10. As many as six cymbals in the form of artifacts have been found by residents of the Pati area, and from their shape, it can be assumed that they are three pairs. Cymbals have been known long before Christ by the Israelites and Greeks. The visual form was first obtained on the reliefs of the holy Garwha building in the fifth century AD (Ferdinandus, 2004: 64-65). Plate cymbals in Bali are known as *cengceng*, this name is most likely taken from the sound produced when the two surfaces of the cymbals collide which makes a "ceng" sound.



Picture 3. The Banjuran Gamelan is being played on the reliefs of Borobudur Temple.

Source: Hendra Santosa's collection in 2017.

If we enlarge the picture, it will look like Picture 4, it is clear that the two drums are symmetrical cylinders. Then Figure 5.1 and Figure 5.2 explain to us that there are differences in the shape of the drum where the left drum is bigger than the right drum. The playing technique uses a bat on the right of the musician, and on the left, it is played using only the palm of the hand. The drum seems to be tied around the waist because there is no visible rope or scarf to tie the drum or hang it around the neck. Then the appearance behind the drummer, there is a relief of people blowing *çangka/sungu*.



Picture 4. One Pair of Padaha, Cengceng, and Sungu (Banjuran) being played

Source: Documentation of Hendra Santosa 2017

Another appearance is the technique of tightening the skin or membrane on the drum that is only tied with a leather rope or *jangat*. Then it is very clear that the tightening technique is without using *sompe* (knitted leather strap). According to I Gede Yudarta's statement, based on stories from his parents, it was revealed that in the 1920s the drums only used *sompe* to adjust the sound of the drums according to musical needs. Then I Komang Sudirga said that *sompe* was just a piece of skin in the form of a small rectangular box with a square hole in the middle (Interview, June 2017). Several descriptions of the reliefs as well as information about them, make the appearance of the Banjuran gamelan in Bali can be described in the reliefs of the Borobudur temple.

Banjuran in Nagarakretagama

Kunst concludes this based on the work done by Brandes, JLA in 1902, entitled *Nagarakrtagama*, for the first edition, and the second edition which includes the translation by Kern, and the third is the result of the translation carried out by Pigeaud in his work entitled *Java in the fourteenth century*, in 1960-1963. To get another explanation, the author also uses the results of work done by Ketut Riana, published by Kompas in 2009 entitled *Kakawin Dēsa Warnnana uthawi Nāgara Krtāgama, The Golden Age of Majapahit*, in 2009 (H. Santosa, 2020).

The difference in the source of the manuscripts used by Kunst and what was expressed by Ketut Riana, of course, reveals a lot of differences in the results that have been done by Kunst. In pupuh 31.3, Kunst, based on sources from Brandes, Kern, and Pigeud, writes: *mrdanga padahatri megeliglan mahinan dina*, meaning the drum (*padaha*) vibrate (boisterous) following the motion of the tandak. In contrast to what Riana did, who wrote: *Mredangga padha hatri mēgeligelan mahinghan dina* which means: the sound of thunderous drums dancing all day long (Riana, 2009: 164). It is very clear that the meanings of these two verses are different. The first is that the music follows the sign of the movement, and the second is the sound of music that continues to play throughout the day. It should be noted that the previous word *wasamatyagana samyasanghya agiri dataṅ riṅ sabha*, which means: the warriors are parading Sri Baginda (the emperor) to the *paseban* (H. Santosa, 2020).

Furthermore, in pupuh 36.1 there is also a difference where Kunst mentions *padaha* because he took from the writings of *saha wasanawawan watan apanruhun padaha garjjitaṅ nwan umulat*. It means:

preceded by spear bearers (banners), gamelan is greeted and cheers from the audience. The word *garjita* means to show off; proud; boasting; like; happy; cheering happily (Mardiarsito, 1981: 186) in the sense of this *pupuh* then playing the gamelan is an expression of being overflowed with joy. Meanwhile, if you follow the source that Ketut Riana used, 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 watanganruhun padha hagarjjita wwan gumulat*, which means: ending with the leading spear bearer and everyone is happy to watch (Riana, 2009: 185).

In *pupuh* 55.3 there are also different sources where Kunst writes: *Padaha garjjita*, while Riana writes *Padhapada Hargajjita* this is because the source taken by Kunst mentions *mark i bhatarā darmma saha puspa on padaha garjjita wwan umulat*. Meaning: Greeted by gamelan and cheers from the audience who are happy, spread out for a while at the tomb temple. Meanwhile, Ketut Riana writes *padhapada hagarjjita* because it is written as follows: *mareki bhatarā dharmma saha puspa padhapada hagarjjita wwan gumulat*, meaning: visiting a temple while *nyekar* (worshipping), all happy, people witness it (Riana, 2009: 276).



Picture 5. Tawaq-Tawaq Gamelan in 2016.
Source: Documentation of I Gede Yudarta.

Furthermore, in *pupuh* 65.1 Kunst mentions the words *padaha* and *ganjuran* because based on the writings of Brandes, Kern, and Pigeaud it is written that *ghurnnaṅ kahala anka len padaha ganjuran i harp açankya maṅdulur* which means thunder is greeted with humming trumpets, drums, trumpets and drums in procession. Meanwhile, Ketut Riana wrote: *ghūrnnaṅ kāhala guess lēn padahi gañjarani harepa śangkya maṅduhur*, which means: The sound of trumpets, drums, gongs accompanies the offerings in a row (Riana, 2009: 318). What Riana wrote in *Negaraktagama* *pupuh* 65.1, also differs from Zoetmulder who wrote:

Kāhala angkha len padaha gañjaran i harēp; (Zoetmulder, 1982: 1224). The word *ganjarani* in the Javanese Kawi Indonesian dictionary is not found, what is there is the word *ganjar* which means gift (Maharsi, 2012: 183). While the word *ganjur* means spear or javelin (Maharsi, 2012: 184). If the word *ganjur* denotes a spear or a javelin and then uses *padahi* (asymmetrical barrel-shaped drum), does this indicate the Tawaq-Tawaq gamelan on the island of Lombok as Picture 5 above? Of course, this requires further proof through a careful study (H. Santosa, 2020).

The author himself has concluded that *Padaha* is an asymmetrical cylindrical-shaped drum like the Balinese drums that exist today, while the word *ganjuran* means the performance is carried out in a procession. At this time, the Balaganjur gamelan has transformed into a multi-functional gamelan, ranging from gamelan to accompany ceremonies, gamelan to welcome or honor, to accompany dances, or just for aesthetic presentation. Gamelan starts from three tones, four tones, five tones, even up to seven tones. Balaganjur has been transformed into an expressive and attractive performance by creating new forms of creation such as Balaganjur Semarangana and Balaganjur Bebarongan (Dita, 2007: 67). Even so, if what Riana wrote as *gānjarani* as a gift/offering, the meaning of the words *banjuran*, *ganjuran* and *ganjur* which is used today, both in the Kalaganjur gamelan and the Balaganjur gamelan, is broken (H. Santosa, 2020).

Why is there a significant difference in data between the sources used by Kunst and Ketut Riana? The sources used by Kunst are very clear in their history, starting from the discovery of the manuscript at Puri Cakranegara in 1894, then the results of research by Brandes, JLA, in the first edition of 1902, then supplemented by a translation by Kern in the second edition, and finally, the work carried out by Kunst. Pigeaud in 1960-1963. Ketut Riana uses the source of the lontar which is owned by the Mpu Tantular Museum, on the Baduran-Elevated Bridge highway, Sidoarjo Regency. This literary work was copied by Mr. Ida I Dewa Gde Catra, who resided at Untung Surapati street, Plamboyan Alley No. 2, Amlapura (80813). The *Nāgaraktāgama* manuscript was found on July 7, 1978, in the city of Amlapura Karangasem Bali, with the title *Dēsa Warnana* (Riana, 2009: 10).

Riana also revealed 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 *Nāgaraktāgama* manuscripts in Latin characters, according to which

many of them were not in accordance with the original letters (Balinese letters), even not in line with the *guru lagu*. These manuscripts are in Puri Madura, Karangasem, Geria Pidada, Tabanan, Gianyar, and even Buleleng. In 1991 a request for financial assistance was submitted to make adjustments to the *guru lagu* and after it was written it was stored in the Mpu Tantular Museum in Sidoarjo. The original manuscript is in Puri Kanganin, Amlapura with a size of 45 X 3.5 Cm totaling 48 sheets. The manuscript at Puri Kanganin is the result of the translation from Latin letters into Balinese letters which was completed on December 8, 1984. (Riana, 2009: 12-14).

In fact, Dewa Catra has transliterated the Nāgarakṛtāgama script from the script given by the Dutch East Indies government (it is not clear who had worked on the script given by the Dutch East Indies government) which according to his admission is a script in 1931 which was translated from Latin letters into Balinese characters in 1984. Furthermore, Dewa Catra assumed that the *guru lagu* in the 1931 script was not in accordance with the regulations, so in 1991 through financial assistance from the governor of Bali and Dr. Hedi Hinzler (Riana, 2009: 12). Through his expertise, Dewa Catra made corrections, and it was impossible to include subjective things in the copying of the manuscript. It is possible that the Brandes, Kern, and Pigeud manuscripts are the scripts referred to by the Dutch manuscripts because after comparison it turns out that there are differences in the number of syllables as in the pupuh 31 of the Dutch script, there are 16 syllables, while Dewa Catra wrote it as wirama 31, Prthwitala-17 syllables (Riana, 2009: vi). The difference in the number of syllables also occurs in pupuh 65.1. The number of syllables written by Pigeaud is 22 syllables, because of the word *ganjuran* only, while what is written by Riana is wirama 65 Jagaddhita – 23 syllables (Riana, 2009: vii) where the word *ganjuran* turns into *ganjaran* plus the suffix *i* becomes *ganjarani*. Actually what was done by Dewa Catra was very good for philological purposes. However, in some cases, word beheading will actually change the meaning of a word and sentence in question (H. Santosa, 2020). If Dewa Catra's first opinion is correct that the change of the word *ganjuran* into *ganaran* (*ganjarani*), then there is a broken relationship between *banjuran*, *abanjuran*, *ganjuran* and *ganjur* in the words *Kalaganjur* and *Balaganjur* which now refer to one of the gamelan that is developed in Bali. Second, if the *Negarakrtagama* book does not contain the word *padaha* which means Balinese drum when it is mentioned with other instruments and contains the meaning of gamelan. If the word

padaha stands alone at that time, even though in a Panataran temple there was *reyong klentangan* relief, because of the distance between the years of manufacture of the manuscripts. *Negarakretagama* (which mentions *padaha*) with the Kidung Sunda script (which mentions *reyong*) is quite far away. To ensure that there is no misinterpretation of *Padaha*, the author immediately met Dewa Catra at his residence in Karangasem and received an explanation, that in fact he "was not aware of the Dutch translation of the word *Padaha* as *Kendang*, and did not know that *Padaha* is a Balinese drum" (Dewa Catra, interview August 2019)

Instruments mentioned in *Negarakrtagama* as disclosed by Jaap Kunst in his book entitled *Hindu Javanese Musical Instruments* in 1968. At the Panataran temple, another Balinese gamelan is also inscribed which is still preserved, namely the Gambang gamelan, although the gambang gamelan is not mentioned in *Kakawin Negarakrtagama*. Sculptures of Balinese drums (*padaha*) can also be seen on the left and right sides of the Tegawang temple in Kediri (H. Santosa, 2020). This clearly shows that the Balinese people according to *Negarakretagama* and temple reliefs have been in Majapahit and performed their arts.

The word *padaha* contained in the four pupuh in the table above, of course also relates to the mentioning of Bali for 10 times, namely 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, of course, this shows that Bali is so important to Majapahit. It is important for the authors to mention again that the word *padaha* refers to the asymmetrical cylindrical drum that is now developing in Bali (H. Santosa, 2020). It seems that what is written in *Negarakretagama*, is another form of development from the Banjuran gamelan which seems to have developed in Lombok.

CONCLUSION

Banjuran is the fruit of the initiative and work of ancient Balinese people that still survives and thrives in such a way that it is being used from solemn religious parades to stunning aesthetic presentations on a performance stage. The shape and form of the Banjuran gamelan is stated in several historical sources the sources mention that the main instrument originally consisted of two drums, a shell trumpet (*sungu*), and a pair of *cengceng* as described in the Chinese writing, in the relief on the Borobudur temple and in the Pamancangah song. Changes then occurred during the Samprangan period where it is written in *Negarakretagama* that the Banjuran

gamelan seems to have appeared several times in Majapahit along with the Balinese people through the inclusion of the words *padaha* and *ganjuran*, as well as from the relief carvings on the Tegawangi temple. The next change is in the Banjuran gamelan instrumentation during the Gelgel era. In the *mesatya* at the De Hotman cremation ceremony, it can be seen that the inclusion of trumpet and *pereret* instruments. There is only one drum in the Banjuran gamelan seen at the cremation ceremony, in some processional gamelan, it is often seen to be using only one drum, and is known as a single drum or Bebarongan drum. The development of the Banjuran gamelan is due to the need for a sense of musicality from its supporters which is the main reason for the changes that occur. However, Balinese people still maintain the essence of Banjuran gamelan to this day.

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