Bali 1928 – Volume I – *Gamelan Gong Kebyar*

Music from Belaluan, Pangkung, Busungbiu

by

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Glossary

of

Balinese Musical Terms
Glossary

angklung
Four–tone gamelan most often associated with cremation rituals but also used for a wide range of ceremonies and to accompany dance.

angsel
Instrumental and dance phrasing break; climax, cadence.

arja
Dance opera dating from the turn of the 20th century and growing out of a combination of gambuh dance–drama and pupuh (sekar alit; темbang macapat) songs; accompanied by gamelan gaguntangan with suling ‘bamboo flute’, bamboo гунтang in place of gong or kempur, and small kendang ‘drums’.

babarongan
Gamelan associated with barong dance–drama and Calonarang; close relative of palégongan.

bapang
Gong cycle or meter with 8 or 16 beats per gong (or kempur) phrased (G).P.t.P.G

baris
Martial dance performed by groups of men in ritual contexts; developed into a narrative dance–drama (baris melampahan) in the early 20th century and a solo tari lepas performed by boys or young men during the same period.

barungan gdé
Literally ‘large set of instruments’, but in fact referring to the expanded number of gangsа keys and réyong replacing trompong in gamelan gong kunа and kebyar.

batél
Cycle or meter with two ketukan beats (the most basic pulse) for each kempur or gong; the shortest of all phrase units.

bilah
Bronze, iron or bamboo key of a gamelan instrument.

byar
Root of ‘kebyar’; onomatopoetic term meaning kréбék, both ‘thunderclap’ and ‘flash of lightning’ in Balinese, or kilat (Indonesian for ‘lightning’); also a sonority created by full gamelan sounding on the same scale tone (with secondary tones from the réyong); See p. 17.
byong
Combined sonority or chord produced by réyong when allowed to ring (not dampened); term used when not part of full–gamelan byar; (See Tenzer 2000:46).

cak (kecak)
Male chorus traditionally accompanying Sang Hyang trance dances; vocalized dance drama developed in the early 1930s and known to tourists and international audiences as the ‘Ramayana monkey chant’; male chorus in jangér.

Calonarang
Magic dance drama featuring barong and Rangda enacting the eleventh century story of the Witch of Dirah, East Java.

calung (jublag)
Five–keyed metallophone played with padded mallet (an octave above the jegogan) creating a more gong–like tone than the gangsa.

candétan (cecandétan)
(verb form: nyandét); Rhythm that matches another, sounds that answer each other; interlocking of rhythm and melody within general category of tetorékan.

cedugan
Drumming technique using mallet in the right hand.

céng–céng
Bronze cymbals.

gabor, gagaboran
Female ceremonial dance; choreographed 20th century dance based on this and other related dances rejang and mendét. Gagaboran means following gabor’s gong and colotomic phrasing.

gambang
Ancient bamboo saih pitu ‘seven–tone’ gamelan.

gambuh
Classical dance drama accompanied by suling ‘bamboo flutes’ up to 100 centimeters in length, using narratives drawn from East Javanese Malat literature.

gamelan
An ensemble composed primarily of percussion instruments.

gamelan gong
Nowadays synonymous with gamelan kebyar, but referring to gamelan gong gdé at least through the 1930s.
gamelan gong gdé
Large five–tone bronze ensemble associated with court music and
temple ceremonies, and playing lelambatan compositions.

gandrung
Male version of jogéd in which a boy dancer (in female costume) is
joined by audience members after a légong–like solo.

gangsa
Full–melody flat–key (or more accurately, bevelled) metallophones,
including ugal, pemadé and kantilan.

gangsa jongkok
Gangsa with keys resting directly on the wood frame (cushioned by
rubber pads now and jerami ‘woven straw’ then); synonymous with
gangsa pacek.

gangsa pacek (gangsa with nails)
Describing the fact that a nail goes through each of two holes keeping
the bronze key in place; synonymous with gangsa jongkok.

gangsaran
(from gangsar, ‘fast’) Compositional form nowadays called tabuh telu
pagongan.

gendér palégongan
Leading melodic metallophone used for légong dance repertoire.

gendér wayang
Quartet of ten–keyed metallophones accompanying wayang shadow–
puppet theater.

gending
Song or music composition.

gilak
8 or 16 beat cycle or meter phrased as (G)...GP.PG

gineman
Improvisatory solo introduction played in a kind of non–cyclic and
non–pulsed melodic style preceding the main body of a composition.

gongan
A complete melodic period terminating with a gong stroke.

gong kuna
Transitional form between gong gdé and kebyar performed on the
newly evolving barungan gdé.

gupekan besik
Solo hand–drumming.

ibing
See ngibing.
igel
   Dance (verb: ngigel).
igel jongkok
   (‘squatting dance’) Kebyar Duduk.
igel trompong
   The dance Kebyar Trompong.
jangér
   Early 20th century dance drama genre performed by girls and boys with songs and kecak chorus.
Jobog
   Version of légong based on Subali–Sugriwa story from the Ramayana; literally, ‘monkey’ (bojog).
jogéd
   Solo dance performed by girls, derived from légong but also involving ngibing sequence with voluntary males from the audience; See pajogédan.
jongkók (squatting)
   See gangsá jongkók and igel jongkók.
jublag
   Another name for calung.
kakawin
   Poems in Indian–style meters using Kawi, the language of Old Javanese or Middle–Javanese.
kawitan
   From kawit; point of origin, beginning, introductory section of a gending.
kecak
   See cak.
kécék–kécék
   Non–pitched sound produced on the rim of a réyong.
kempur
   Medium–size hanging gong supplying secondary punctuaton in kebyar ensembles and providing cycle endings in gambuh and palégongan.
kempyung
   Pair of tones played simultaneously by réyong, trompong, pemadé or kantilan at an interval of a fourth (according to the Balinese selisir [or another] scale).
kendang
   Two–headed barrel–shaped drum.
**kendang tunggal**
Solo improvised drumming.

**kerep**
Crowded.

**ketukan**
Most basic pulse or beat played by the ketuk, kajar, or in kebyar ensemble, the kempli.

**klentong (kemong, kentong)**
Small hanging gong with clear, high overtones used in palégongan and adopted to kebyar.

**kotékan**
“Melodic interlocking parts, especially as played by kantilan and pemadé; their composite rhythm characteristically subdivides the beat into four parts.” (Tenzer 2000:452). The word koték means ‘to hit something with a pole’. Also related to tékékan ‘beat repeatedly and noisily’, bamboo sticks hit together in familiar interlocking rhythms.

**Kutir (Kuntir)**
Like Jobog, a version of légong derived from the Subali–Sugriwa story of two rival monkeys from the Ramayana.

**lanang**
Male, the smaller and higher–pitched of two drums.

**Lasem**
Most often–performed version of légong, drawn from the gambuh story derived from East Javanese Malat literature; this is most likely the first légong story to use condong, the third dancer. However, it is possible that the first condong dancer was actually a boy (Wayan Rindi) dancing the female role.

**Legod Bawa**
Version of légong portraying the story of the gods Wisnu and Brahma in their struggle with Siwa’s ‘lingga’.

**légong**
Elaborately choreographed semi–dramatic classical dance performed by two or three girls.

**lélambatan**
Literally, ‘slow music’; classical–style composition in pagambuhan or pagongan repertoire, using one of the longer meters for its pangawak.

**longgor**
A kind of classical composition originally in the gangsaran category, from which lelonggoran ‘playing in the style of longgor’ is derived;
based on a 16–beat cycle. Often used to denote a longer gong cycle of a 
bapang or gabor.

neteg (paneteg, ‘consistent’)  
As in ‘hitting something repeatedly’; often synonymous with noltol.

ngicing  
Flirtatious dance performed by a jogéd or gandrung dancer with the ibing, volunteer male from the audience.

ngoré–ngérot  
Playing the fast three–tone quasi–glissando ascending and then descending in pitch with one gesture.

ngucek  
(verb form of ucek or its plural ucek–ucekan) A variety of rapid unison melodic–rhythmic figurations; literally, ‘rubbing’ or ‘wiping’; See p 26.

noltol  
Playing technique in which polos and sangsih interlock on the same tone (also called silih asih). Derives from the way birds peck over and over again at bits of grain with their beaks bobbing up and down.

norét (norék)  
(verb form: ngorét (ngorék) ‘To scratch’ as in lighting a match (korét); usually refers to the mallet technique—the physical action rather than the sound itself—of rapidly playing three tones in the same direction as a quasi–glissando, though there are occasionally two–note norét as well. In Pangkung terminology ngorét is part of the ngucek family.

norot  
“Kotékan style featuring one–to–one melodic alternation between the prevailing pokok tone and its scalar upper neighbor” (Tenzer 2000:453).

nrudut  
Drumming technique using a fast repetition of the tut mid–range open–sounding tone.

nyog cag  
‘Inconsistent’; a kebyar technique and sub–group of oncangan interlocking which combines two tones of the gangsa polos part with two of its sangsih partner while nyog cag combines three tones of the polos with two of the sangsih creating more of an imbalance. The center–point of the polos three–tone part stresses the melodic line while the third tone jumps around it.

océt–océtan  
A variety of ubit–ubitan or kotékan characterized by a playful, kecak–like shifting syncopation.
oncang–oncangan
Technique inspired by the polyrhythmic pounding of rice mortars as grain is husked, most often by women. The “jumping melody” played by the gangsa involves an interlocking method of playing a main melodic theme (unlike the interlocking of florid higher–register kotékan).

pacek
See gangsa pacek.
pajogédan
See jogéd.
pakaad (tail)
Ending.
pakem
Story or choreography.
palawaky
Stylized way of intoning Kawi poetry free of guru laghu ‘syllabic quantification of long and short vowels’; used by juru tandak vocalist–narrator for légong, dalang ‘shadow–puppet master’, and panasar topéng. Palawaky became a dance in which the same performer played trompong and sang, and this is thought to have led to Kebyar Trompong.
palégongan
Gamelan accompanying légong.
palet
‘Unit’ or ‘set’; metric unit of a gongan; melodic phrase encompassing one gong cycle in tabuh telu gangsaran compositions or three or four palet to the gong in palégongan; tabuh telu pagambuhan has a 64–beat palet and those of other genres vary in length.
panasar
Comic narrator–vocalist in topéng and arja dance dramas, or wayang ‘shadow–puppet theater’.
panegteg
See neteg.
pangalang
Introductory composition in gamelan sekati or arja; also can be a melodic interlude or composition in between others in a program.
pangalihan
(verb: ngali–ngalihan ‘searching’) Introduction played by trompong or gendér as a kind of improvised quotation from the pangawak ‘body’ of the composition.

pangawak
(awak ‘body’) Main movement of a composition with longest gong cycles and slower tempo than the pangécét.

pangécét
(Verb: ngécét ‘to trot’) Faster section, usually following the pangawak main body of the composition, with shorter gong cycles.

pangipuk
Sequence in a dance portraying a courtship or love scene.

Pelayon
From layon ‘refined, sad’, but also referring to a specific version of the légong repertoire, as well as lyrical sections of kebyar compositions for dance.

polos (molos)
Simple, direct; one of two parts in an interlocking pattern, which follows more closely to the basic melodic line.

puputan (‘the end’)
Ritual suicide by royalty in the face of military defeat.

puri
Palace.

ramai (ramé)
Crowded, busy.

réyong
Set of twelve kettle–shaped, knobbed gong chimes arranged in a single row played by four musicians.

réyong tunggal
Sequence in which only the réyong musicians play.

rincik (ricik) gdé
Cymbals developed for kebyar as a cross between smaller rincik used in palégongan and the large céng–céng kopyak used for gong gdé.

saih
tuning system or mode, often interchangeable with patutan and tetekep (for gambuh).

sangsih (nyangsih ‘differing’)
The second, filling–in part in an interlocking, two–part figuration.
seka  (to be as one)
A traditional Balinese club or organization put together for a specific activity.

sekatian or sekati
Style of playing gong kuna, the transitional form between gong gdé and kebyar, featuring oncangan interlocking by the gangsa section as well as the introduction of réyong.

semar pagulingan
Bronze–keyed gamelan playing gambuh–based repertoire, most often saih pitu ‘seven tone system’, originally associated with the royal courts.

tabuh telu
Compositional form from the lelambatan repertoire of classical gamelan gong, which includes gending ageng with larger gong cycles and shorter gangsaran.

tari lepas
Free dance, in the modern sense of being performed outside of narrative or ritual context.

tetorékan
Another application of the word corét, to scratch, which constitutes the category of interlocking of melodic/rhythmic parts between polos and sangsih parts. Subcategories of tetorékan are candétan, ubitan, and kotékan.

topéng
Mask dance drama dealing with Balinese babad ‘historical chronicles’.

trompong
Row of bronze kettle–shaped gong–chimes played by one musician.

tunggal
Solo.

ubit ngempat
Ubit pattern incorporating three tones.

ubit telu
Ubit pattern incorporating four tones.

ubit–ubitan
“Kotekan type in which polos and sangsih are syncopated and coincide at irregular temporal intervals” (Tenzer 2000:455).

ucek–ucekan
See ngucek.

wadon
Female; the larger and deeper pitched of two drums.