

## 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*; *tembang macapat*) songs; accompanied by *gamelan gaguntangan* with *suling* ‘bamboo flute’, bamboo *guntang* 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 *gangsa* keys and *réyong* replacing *trompong* in *gamelan gong kuna* 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*’; onomatopoeic term meaning *krébék*, 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*.

*jongkok* (squatting)

See *gangsa jongkok* and *igel jongkok*.

*jublág*

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 *téktékan* ‘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.

*lelambatan*

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*.

*ngibing*

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

*ngorét–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 *gangsapa 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 *gangsá* involves an interlocking method of playing a main melodic theme (unlike the interlocking of florid higher–register *kotékan*).

*pacek*

See *gangsá pacek*.

*pajogédan*

See *jogéd*.

*pakaad* (tail)

Ending.

*pakem*

Story or choreography.

*palawakya*

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*. *Palawakya* 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 *gangsra* 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.