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## Gong baleganjur kreasi

Also known as: Gamelan baleganjur, Gamelan belanganjur Gamelan beleganjur is a type of Balinmusic gamelan music. Its name meaning gamelan of the walking warrior comes from the fact that it was sung as march music during military ceremonies (comparable in concept to western classical March), and sometimes during armed conflicts as a way of spiritual protection for warriors, as well as distraction/intimidation of enemies. While nowadays the military association is mostly lost, beleganjur gamelan is still seen as music intended for protection and is usually performed during Hindu-Balinese ceremonies, ritual processions, funerals (so that the spirit of the deceased leaves in peace during rituals at the cremation towers) and occasionally for temple ceremonies, it would be odalan (protecting the offerings intended for Hindu deities). Due to its previous use as marching music and battlefield, this gamelan style is characterized for its portability, therefore a smaller number of instruments. As such, beleganjur gamelan assemblies are usually the smallest of any kind of Balinese gamelan. The traditional form of the ensemble called beleganjur bebatelan gamelan, although nowadays rarely performed, is composed of a gong ageng (main game gong), a bendé (small hanging gong played with a wooden hammer), four pairs of accident cymbals (or cengs that are played in smaccato rhythms over the course of a composition), a kempli (a small gong playing a constant rhythm to keep the rest of the player in rhythm) and two different toned drums (or kedang, which are the driving instruments). A further development of the style called beleganjur pepongan gamelan is named after the addition of ponggang (a pair of teapot gongs tuned differently, also playing hypnotic centralization patterns), as well as a kemper (a larger pitched teapot gong), a kajar/kemplek (which has the same role as kempli, but higher pitched) and an additional smaller gong ageng. The most modern takes and frequently performed type, called beleganjur bebonangan gamelan, draws strongly from the past peponangan shape while also adding additional accident cymbals (up to seven or eight pairs) and bonang or reyongs, which are four small kettle gongs attached to a horizontal pole, which are meant to induce the listener into a trance state and make room for the accident cymbals to continue the job. Gamelan beleganjur is generally also noted for its complete lack of metallophones, which are commonly found in other gamelan types. The music is described as loud, chaotic, very percussion and with heavy tempo changes. As processions tend to go on miles, traditional beleganjur compositions are long in length and played in a way that start very frantically to evil spirits, before falling into tempo as to maintain protective force around the marchers. The piece then culminates again in energy when the ensemble march comes to spiritually dangerous places, would be the crossroads be hidden from dark spirits) or when the composition ends. The game is marked by the form of gilak, which is a model of eight beats provided by syncopated gongs in ascending tone, over which the cimbaldas and drums play complex patterns, interlocking. Since the mid-1980s, competitions are regularly organized in different cities on the island of Bali where different regions compete against eachother. They are meant to revive the wild and militaristic nature of beleganjur gamelan away from the religious and functional context. Performances are therefore extremely dynamic if participants are dressed in bright and flashy clothes. These competitions, in turn, led to the birth of a new type of beleganjur gamelan called beleganjur kreasi where the game is even more complex and virtuous, with rhythms close to those of Gamelan gong kebyar. More baleganjur - albeit with alternative spelling fashionable. Same difference. All along this totally large strip Seka Gong Kalingga Jaya play from the heart, with spoon-bending focus and indefatigable stamina needed for style. In addition, there are several pieces where Balinese Hindu incantations are performed - I'm not sure what the proper name is to describe these - Songung can? It is a deep and hard sound that brings a strong quality of reverence to the music, and probably has not heard much at all outside the context of a Balinese religious ceremony. The creation of Beleganjur (B 720) BALEGANJUR is a type of galinen flow in Bali. Baleganjur is usually applied to Hindu religious ceremonies and customs in Bali. Baleganjur has a feature in the use of Ceng-Ceng the term baleganjur derived from the word bala and ganjur. Bala means army or march, and ganjur what it means to go. So the balaganjur which later became baleganjur, which is a team or a marching line, which is now more related to a new Bali gambelan. Baleganjur consists of 21 people penabuh Gamelan baleganjur this using barrel pelog 4 (four) tones whose tone: 4 (ndong) 5 (ndong) 7 (ndung) 1 (nsang) PERIODISASI GAMBELAN BALEGANJUT Baleganjur is one of the old Gamberan group that is estimated to have existed before the VX century. exactly in Bali. In this baleganjur gambelan there are 2 types and 10 types of instruments that we often see. It is a baleganjur used in traditional Hindu religious ceremonies. Baleganjur has a gending and tempo that tends to be flat, because it is UNTUN YADNYA a complement to a yadnya/ceremony. It is a baleganjur that is used to entertain or bali-balihan and now baleganjur creations can be challenged. What is usually like an event to show the ability in creating baleganjur is the processing of gebug and umbang isep techniques of the song. INSTRUMENT BALEGANJUR 1 lanang drums 1 drum wadon 4 pieces riyong 2 8 saucy ceng-ceng 1 kajar 1 kempli 1 1 1 pasang gong (lanang,wadon) 1 bebonde Also known as: Gamelan baleganjur, Gamelan belanganjur Gamelan beleganjur is a type of Music Balinesez Gamelan. Its name meaning gamelan of the walking warrior comes from the fact that it was sung as march music during military ceremonies (comparable in concept to western classical March), and sometimes during armed conflicts as a way of spiritual protection for warriors, as well as distraction/intimidation of enemies. While nowadays the military association is mostly lost, beleganjur gamelan is still seen as music intended for protection and is usually performed during Hindu-Balinese ceremonies, ritual processions, funerals (so that the spirit of the deceased leaves in peace during rituals at the cremation towers) and occasionally for temple ceremonies, it would be odalan (protecting the offerings intended for Hindu deities). 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