

# Ngider Kidung in Piodalan Ceremony in Pura Puseh Pakraman Piling Village, Penebel, Tabanan

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**Abstract:** *Ritual activities that are regular, both six months and one year, which are carried out in the temple called piodalan. Piodalan is classified into Dewa Yadnya ceremony which is dedicated to the Gods who reside in the temple. Piodalan is usually done a day or three days according to the agreement of each follower. This piodalan series also varies with one another. Each Pakraman Village has its own rules so that it looks unique. For example, in Pakraman Piling Village, in the piodalan, one of the processions is ngider kidung, which is touring the temple while singing a song (Balinese singing). This article describes how the process of piodalan in Puseh Temple, Pakraman Piling village, where ngider kidung is arranged. Ngider kidung is carried out by circling several buildings in the temple. This activity resembles Kirtanam in the Bhakti tradition. The hymns that are sung are the wargasari sung by some of the agreed officials. This activity is very important to be carried out, because the success of the piodalan activity can be determined if this singing session is held.*

**Keywords:** ngider kidung, piodaan, Pakraman Piling Village

## I. Introduction

Ngider kidung is a series of activities in the ceremony of the Dewa Yadnya especially in the piodalan ceremony which was held in Puseh Temple, Pakraman Piling Village on the day of Purnamaning Sasih Kapat. Ngider kidung is derived from two words namely Ngider and kidung. In the Kawi-Indonesian Dictionary it is stated that ngider comes from the word ider which means to turn, drive around; mider: circulating; mengideri: surround, confine, kederan: surrounded; pemider: be a traveler (wanderer). Kidung means song (S. Wojowarsito, 1977, 109 and 137). So ngider kidung is an activity to sing a song or chanting performed by going around which in this case is around the holy places in the Puseh Temple area when pujawali or piodalan is held by the Pakraman Piling Village community. Ngider kidung is part of the piodalan in Puseh Temple which plays an important role in determining whether or not the piodalan ceremony is completed.

In Pakraman Village of Piling, Kidung is a familiar thing because in every piodalan there must be accompanied by the singing of kidung and more specifically in the piodalan ceremony in Puseh Temple there is a tradition of ngider kidung which is carried out after the eradication of piodalan. Uniquely, the singing of the song is not only sung by stakeholders and is always active, but the singing of the song is also sung by the general public, both young and old / whoever may take part in the implementation. The procedures for the implementation and infrastructure used are as follows: three bamboo / bungbung, each containing water, wine and brem, then a tray made of banana leaves as a means of ngayabang and cane decorated with gumitir flowers and pasepan. The implementation begins with the person carrying the cane then answered by the person carrying the tray and then placed in front of the pelinggih, then replaced again by the person carrying the front and answered by the person carrying the tray and so on the person carrying the kile (a bar containing arak, wine and water) and answered by the person who brought the tray. Followed in front of pepelik, then in front of the pyramid. And continued again in Mandala, namely in front of the Great Hall, in front of the Gedong Simpen and the last one was carried out in the Mandala nista, namely in Jaba Sisi. The community called to set ngider kidung and always prepare themselves from home to memorize the verses that will be sung.

Many also bring the ballad while doing light movements / such as dancing as a burst of pleasure and excitement. They believe that in this way they have carried out the teachings of Hinduism called the clan devotion. It is also in accordance with the opinion of Mandrasuta in Media Hindu in his writings there will be forever (2005: 36) which states that in Hinduism there are three paths provided to cleanse our minds, hearts and actions namely by means of jnana yoga, devotional yoga and karma yoga, in cleansing or purifying the heart is by listening to or singing religious hymns, chanting the names of God repeatedly or chanting.

Song can also be said as a way to cleanse the heart or increase purity of heart and function as an outpouring of devotion to Ida Sang Hyang Widhi Wasa. Calling the name of God will feel closer to God and by devoting all devotion and surrender to Him will allow feelings to not be bound by worldly life and will ultimately add to the silence in religious life. This is an assumption that the idol's songs will be able to clean the hearts of worshipers because they continually chant the name of God so that they feel close to Him and will be kept away from bad actions such as arrogant.

Pakraman Piling Village is a village that is classified as an old village compared to traditional villages that are nearby. The classification of old villages is proven by research from the Denpasar Archeology Office which says that piling villages existed around the fourteenth century. And in the village found ancient objects such as shrines made of stone piles and also found coffins made of solid rock, a long machete with an angle of eight.

Besides the evidence above, according to the elders who brought word of mouth the author asked directly to Jro Mangku Malik Slaka and I Ketut Suryata (interview: 10 May 2013) tells us that the people of Piling village were refugees from a Wanagiri villager, Banjar Saring Buana whose aim is to find a garden by cutting into the forest on the eastern border of Wangaya Gede, to the west of the present village of Mangesta (the village of Mangesta did not yet exist, this only shows the boundaries of the old Piling area). In the fourth century mentioned above the villagers built the Parahyangan such as Puseh, Desa, and Dalem Temple and Setra where the coffin was found as mentioned above. These people called themselves the tagel sept village, because this village was the only village close to the forest, so Puri Subamia was given the responsibility to care for and regulate the ayahan in Manik Slaka Temple, Ninggar Sari, Jro Tengah and Pucak Kedaton in Puncak Batukaru Mountain.

The next period was unable to settle in the area because the Tagel sept villagers were defeated by too many ants, and then they moved to the southeast of the original village, where there was a heterogeneous forest which was mostly overgrown with supposedly piling wood that has the property of healing several diseases. That is why then the name of the village was changed to the village of Piling which stood around 1600 Saka. In this village, Puseh and Pura Desa temples were built again. However, the Puseh Temple was formerly called the Puseh Sari Temple and until now it is still preserved. Around 1700 saka, a relative of Puri Subamia Tabanan came to Piling to meditate to the peak of Mount Batukaru because he could not get offspring and started from Puseh Sari, then continued in Jero Tengah, Ninggar Sari, Manik Slaka, then headed to Mount Batukaru Peak followed by the people of Piling Village and at the top of the mountain he founded the Pelinggih called 'Pucak Kedaton'. Such was the origin of the founding of Pakraman Piling Village that finally it had quite a lot of heavenly temples.

## II. Discussion

### Piodalan Ceremony

Before discussing the form of the ngider kidung procession, it will first be explained about the piodalan ceremony held at Puseh Temple, Pakraman Piling Village. The ceremony is a series of human activities in an effort to connect himself with God (Sang Hyang Widhi). Ceremonies are also a concrete form or realization of religion. In Hinduism there are many forms of religious ceremonies commonly known as the Panca Yadnya ceremonies. So what is meant by a ceremony is a procedure for making a relationship between atman and paramatman, between humans and Hyang Widhi and all its manifestations by way of doing yadnya to achieve purity of soul. Furthermore, as a means used in relations with God is called upakara.

The ceremony in Sanskrit means approaching. This means that through religious ceremonies, the people will be closer to the natural environment in the form of preserving nature. With the ceremony will be closer to each other in the form of mutual service in accordance with their respective swadarma. The main thing is that the Yajña ceremony aims to develop a sense of being closer to God Almighty (Wiana, 2001: vii). Ceremonies or rituals are the actual community unity in every community, and ceremonies are the true binding. The ceremonies reveal the true meaning of religion. The key values of religion lie in the ceremony, because the ceremony can inspire and renew individual loyalty to the group. These rituals then create almost as an afterthought, the need for some kind of symbolism that takes the form of ideas about ancestral souls and gods. Society cannot live without a ceremony, so religion continues.

Robertson Smit (in Koentjaraningrat, 1987: 67) states that religious ceremonies performed by many members of the community of religious believers are usually considered as an activity to encourage a sense of solidarity with gods or God and social solidarity. Robertson Smit described the offering ceremony as a joyous but also sacred ceremony. Preusz's opinion in Koentjaraningrat (1987: 69) states that the center of every religious system and belief in the world is rite and ceremony, and through such forces man thinks he can fulfill his needs and achieve his life goals both material and spiritual. Koentjaraningrat (2000: 377) suggests that in solving the problem of the origin of a phenomenon, it is clear that people see old forms of the phenomenon such as religious ceremonies from various tribes. The religious system specifically contains four aspects, namely: the place of the ceremony, the times when the religious ceremony is carried out, the objects and instruments of the ceremony, as well as the people who perform and lead the ceremony.

The Indonesian Dictionary means that the word upacara contains two important meanings, namely the signs of royal greatness, and ceremonies in the sense of equipment (according to custom) to perform certain actions according to custom or religion (Poerwadarminta, 1983: 485). While etymologically that the word upacara comes from Sanskrit, namely from the word upa and

cara. Upa means everything around or shows everything and cara means activities. The ceremony is a movement around human life in an effort to connect themselves with Sang Hyang Widhi (Purwita, 1989: 3).

The next explanation is about understanding piodalan. The word piodalan comes from the word "wedal" which means out, down, in the height which in this case concerns the descent of Ida Sang Hyang Widhi Wasa with all its manifestations according to the day specified / determined, and often the piodalan is termed the word petirtan and pujawali or celebration in heaven. Piodalan in connection with the celebration of a temple / holy place is as a warning of when the actual holy place / temple was made or built. So thus for its implementation, the piodalan is based on a meeting between the five wara and sapta wara and wuku who come every six months (210) days. For example Buda kliwon sinta (pagerwesi), Kliwon / Anggara medangsia, buda wage kelawu / buda cemeng, saniscara kliwon landep / tumpek landep and others. Besides based on the meeting of five wara with saptawara and wuku as mentioned above there are also those based on the sasih calculation, for example, the Nyepi holiday falls on the tilem sasih kesanga and there is also the ngusaba / pangusaban ceremony, the calculation of which has been determined, for example, on the full sasih kapat, full moon sasih pasa, which means that the celebration based on sasih that comes every once a year.

Sudarsana (2005: 13) mentions the word piodalan derived from the word udel which means pancer or a milestone in the establishment of a sacred building, then on the day of manufacture of the milestone it is definitely based on the subha dewasa, and on that dewasa a ceremony of purification and caretaking of the building is carried out, by therefore every time the dewasa arrives, a cleansing ceremony is made, some do it every six months, and every year it is held. That day is called piodalan day. The piodalan ceremony needs to be carried out as a means of cleansing the building, and also as a way for Hindus to carry out their devoted service to Ida Sang Hyang Widhi Wasa and its manifestations so that daily life can be realized.

From some of the mentioned above it can be concluded that the piodalan ceremony is a series of Hindu community activities in celebrating the holy day which has been designated as the birth day of the holy place which has gone through the process of pawing ceremony with the aim to get closer to the Creator (Ida Sang Hyang Widhi Wow). This is precisely what the Pakraman Piling Village community carried out on purnamaning sasih Kapat, which was to carry out a piodalan ceremony.

According to Titib (2001: 91) the pura comes from the Sanskrit word meaning city or fort, then the meaning of the pura is changed to mean a holy place or a place to worship the greatness of Ida Sang Hyang Widhi Wasa. Furthermore it is said that temples can be grouped based on their functions as follows: (1). Temple that serves as a place for worship of Sang Hyang Widhi Wasa. (2). The temple which functions as Bhatara worship is the ancestral holy spirit. Based on the above, there are several groups of temples there are public temples, territorial temples, functional temples, and kawitan temples

In the lontar Siwagama study (2005: 305) it is mentioned that the Tri Murti teachings are teachings that come from outside Bali, namely from Indian Hinduism and Javanese Hinduism brought and disseminated by Mpu Kuturan. Tri Murti's teachings developed rapidly in Bali during the reign of king Dharmodayana Warmadewa together with his consort Sri Gunapriya Dharmapatni, along with that, in every pakraman village in Bali, a three heavenly sanctuary was built as a sacred place of worship of Sang Hyang Tri Murti namely in Puseh Temple which is a holy place of Bhatara Vishnu, Pura Desa / Bale Agung is a holy place of Bhatara Brahma and Pura Dalem is a holy place of Bhatara Siwa.

The word pura comes from the Sanskrit Pur which means holy place, palace, city. As the name of the palace and city, the word pura is coupled with the name of the palace or city, for example; Hastinapur, Semarapura and so on. According to tradition in Bali, if you only mention the term temple then it means a place of worship. In addition to the term pura also often heard the term kahyangan. The term kahyangan is often pronounced when referring to general temple terms, such as tri kahyangan, sad kahyangan, dang kahyangan while the term prahyangan is used in mentioning the division of Tri Hita Karana, namely Prahyanan, Pawongan and Palemahan (Winanti, 2009: 15-16).

To know the procession of ngider kidung, the author will first explain the initial process of carrying out the piodalan ceremony, which is as follows: Five days before Purnama Kapat, Pakraman village community Piling, men and women ngayah to prepare upakara and uparengga. The Piling Pakraman village consists of three traditional banjars, therefore in the implementation of the piodalan ceremony, each traditional banjar rotates to become the committee implementing the ceremony, which is also commonly referred to as ancangan or saye. For example; odalan in Puseh Temple which is the organizing committee of the work / approach is the Banjar adat community of Piling Kawan, odalan in Pura Bale Agung which is the organizing committee for the work / threat is the Banjar adat community in Piling Tengah, odalan in Pura Dalem which becomes the threat is the Banjar adat community Piling Kanginan and so on.

Two days before purnamaning Kapat was held the "Nuur" ceremony of mendak Tirta which means that the people of Pakraman Piling Village made the climb to the summit of Mount Batukaru. At the peak of Mount Batukaru there is prahyangan which is supported by the Piling traditional village community called Pucak Kedaton temple. There are around 50 people plus 2

stakeholders who are assigned by the traditional village to carry out this reaping ceremony which lasts one day and one night. As for the facilities that are brought at noon to Pucak Kedaton, they are as follows: in Pelinggih Pucak Kedaton, *banten daksina, ketipat, peras, penyeneng, perebuan, ajuman, punjung, canang genep, suci gebogan, sesayut agung, sesayut sari pabersihan*, and under the pelinggih purification using segehan agung.

The next morning after Ida Bhatara's nanginin they came down the mountain with a tirta pakuluh and other facilities in the form of plants on the top of the mountain such as cypress, paku pidpid and others. This plant will be used to decorate the palanquin carried out by people for generations as a tribute to Ida Bhatara Pucak Kedaton as the ruler of Mount Batukaru. Then they joined with 5 other stakeholders who were also pushing the tirta pakuluh in each temple located at the foot of Batukaru Mountain, such as Manik Slaka Temple, Ninggar Sari Temple, Jero Tengah Temple, Puseh Sari Temple, and Dalem Temple. All of these temples are temples that are functioned by the Piling traditional village community. After all gathered they moved towards the village and at the end of the village several people who were assigned to pick up were given the term to be accompanied by gongs, pendet dances and hymns. Finally they together headed for Puseh Temple in Pakraman Piling Village.

The offer means used when climbing are as follows; *daksina, ketipat, peras, penyeneng, canang genep, pengasepan, rantasan, canang pemendak, eteh-ete pesucian, segehan agung tetabuhan, jinah sandangan*.

Tirta pakuluh they carry is placed (kelinggihang) on each pelinggih contained in Puseh temple, such as tirta pakuluh Pucak Kedaton placed in Penyawangan pelinggih Pucak Kedaton and so do the others, each of which already has a pelinggih. The ceremony intends to pucak Kedaton besides Nuur tirta pakuluh also intends to be matur piuning that Ida Bhatara Pucak Kedaton will pujawali together with Bhatara in Puseh Temple. For this reason, god is willing to go down to his place in Pelinggih Penyawangan to witness piodalan and give grace to the refugees in Pakraman Piling Village.

On the Day of Purnamaning Kapat is the day that has been determined to carry out the piodalan ceremony at Puseh Temple which is described according to the stages as follows:

1. Preparation. This preparation phase starts from eight in the morning until it is finished. Threat of the wife (the committee of women's work organizers helps serati and female stakeholders to arrange ceremonies at each pelinggih while the committee of men's work (Muani Threat) makes preparations such as caru, ben banten (meat for banten) satay, food for manners and so on. The male leader made a gegaluhan which is a symbol of Ida Bhatara's preacher, pecalang arranged manners that brought pajegan, at 12.00 lunch break then continued with prayers for the piling community who migrated outside Pakraman Piling village.

2. Mecaru and Paklemigian.

The mecaru ceremony uses a one brumbun caru chicken called caru eka sata, with 8-match preparations and other equipment. The purpose of this caru is to invoke harmony between the bhuana alit and bhuana agung and provide peace to mankind in carrying out the ceremony. Paklemigian is a cleansing ceremony using bayakaonan facilities, soroh, pabersihan syut sari and prayascita

3. To Beji

After the paklemigian ceremony continued with the lunga to beji ceremony. In this ceremony the entire Indigenous Village community lined up with carrying uparengga such as statues, pretima joli, footprints of Ida Bhatara in the form of barong, rangda, rarung, spear-building, banners and so on. The implementation of this ceremony aims to wash away all the impurities that exist in the buana agung and buana alit and then take (angamet) tirta kamandalu so that in the piodalan ceremony the sanctity of body and mind will be obtained. After finishing, the temple returned and was greeted with a dance of pendet and rejang dewa.

4. Nganteb Piodalan

This ceremony is the peak ceremony of the work, in which the eleven pairs of stakeholders began to carry out the puja pengastawa for nganteb piodalan. The means of offering piodalan used globally will be described as follows: offerings are mungghah to pelinggih consisting of *daksina, ketipat, peras, penyeneng, perebuan, punjung, suci gebogan, canang genep* plus sayut agung on the pelinggih principal. The insistence of offering ayaban uses the offer of inheritance which is a simplification from the previous ceremony and is the result of changes or shifts agreed by Pakraman Piling Village. The amendment aims to ease the burden on the people so that it is not easy to convert to religion. After completing the removal, some stakeholders collected the tirta pakuluh in each pelinggih and mixed with *tepung tawar, benang tetebus dan bija* that were found in the banten penyeneng. Then proceed with the ceremony and mepurwa daksina, which surrounds the temple area in a clockwise direction by carrying on the gegaluhan (a kind of daksina linggih), statues, pretima and so on.

Mepurwa daksina is also carried out in the pengubengan by rotating three times around the pengubengan then statues, pratima and gegaluhan back in the field at each pelinggih.

#### 5. Ngider kidung

After all the statues, pratima and gegaluhan moved back to their respective positions followed by a procession of ngider kidung. For more details, it will be explained in the next sub, namely in the discussion of the place of implementation and the facilities used in ngider kidung.

#### 6. Worship

The next event was a joint prayer that all the people of Pakraman Piling Village held a joint prayer, which was preceded by the recitation of Puja Tri Sandya.

#### 7. Naur bisama

This procession is usually only done by a few people who are nawur sesangi, namely paying debts for what they have promised to the God they adore

#### 8. Nyolahang tapakan

Usually this event is held between 23:00 and 01:00 in the morning. All the steps of Ida Bhatara such as Barong, Rangda, and two rarung dances by taking the drama candidate. Before the mass program began, all the sunggi and pecalang interpreters held a prayer together in front of Puseh's temple, in front of the observance of Dalem's temple, in front of Bale Agung and in front of the gedong simpem

#### 9. Nyanjan

During the nyanjan program, all the mangku prayed together so that Ida Bhatara would be willing to attend through an intermediary and give a gift that would bring goodness to the Hindus in the Pakraman Piling Village. After finishing the procession, the mepurwa daksina was continued as before. Then the community went back to last worshiping, with the intention of apologizing for any shortcomings and mistakes that might have been unintentionally done. The next event was a tegak gede, which was a kind of meeting between stakeholders, customary officials, head of ancangan, head of pecalang, head of sekan gong, sutri, serati, and juru sunggi to discuss the ongoing piodalan problem. After that, kincang-kincung and mabiassa is held and then Puja prelina.

### **Place of Implementation and Facilities used in Ngider Kidung**

Hinduism believes that God is everywhere, the nature of God is not wetted by water, not burned by fire, not tainted by sin and so on, because he is formless, not male, not female and not born. God is also called almighty, omnipresent, omniscient, omnipresent work, there is no space that is not filled by Him in accordance with his nature and self-authority, He is called immanent that is as close as possible to the depths of the deepest and transcendent hearts, He is as far as away. Based on the nature of God that means Hindus can worship, ceremonies anytime and anywhere.

Behind all beliefs in the nature and the inheritance of God (Hyang Widhi) like that Hindus still have ethics in getting closer to Hyang Widhi in the implementation of prayers and ceremonial activities. This ethic arises due to prayer activities and ceremonial activities including social problems and the purity of the human mind, so the problem of place and time is also a determining factor. This means that praying in the middle of a public road, in the market is not justified because it will interfere with the interests of others, as well as praying in places that are not in place and in inappropriate places can be declared not good.

For this reason the ngider kidung ceremony was held in three locations, namely in Puseh, in Bale Agung and in Pengubengan (Utama mandala, madia mandala and nista mandala).

1. The implementation of ngider kidung in Puseh Temple is carried out in three locations namely;
  - a. In front of Pelinggih Puseh
  - b. In front of Pepelik
  - c. In front of Bale Piasan



2. The process of singing at Bale Agung is carried out in two locations, namely:

- a. in front of the Bale Agung
- b. In front of the gedong simpen/ tapakan

Puseh and Bale Agung temples are in an area bounded by a panyengker wall. In the Bale Agung Temple, the pujawali / piodalan is held on the full moon sasih kedasa, but at the full moon of kapat in the temple is also arranged by piodalan alit. Vice versa if the piodalan at Bale Agung in Puseh Temple also carried out piodalan alit. It's just that when the piodalan at Pura Bale Agung is not accompanied by a procession ngider kidung.

3. The procession of ngider kidung in pengubengan is carried out in front of the pengubengan, namely on the jaba sisi/ nista mandala.



Photo 1  
The singing place is in front of Bale Agung, Gedong Simpen, Pengubengan  
Documents: 2013

The facilities used in Ngider Kidung are:

- 1. Cane, which is a small pan made of wood which is decorated with gumitir flowers, jepun flowers and given a dure flower/ peplekiran from janur.

2. Bungbung, is a bamboo segment made to resemble the shape of a gambelan bat, of course the segment is still there so that it can hold water, wine and brem, and the flower is given a stalk
3. The tray, is made of banana leaves which are resembled in the shape of a short overdrawn
4. Pasepan, is used as a base to use a small pan sprinkled with splinters of sandalwood and then burned to cause smoke

### The Ngider kidung Process

The ngider kidung was started by two people, one person carrying a cane singing a song while dancing a small dance and then being answered by a person carrying a tray while his hands moved in the movement to ngayabang upakara that was on Pelinggih puseh. Then replaced by two people, one carrying pasepan and the other carrying the tray. Then two people came forward, one carrying bungbung (kile) filled with wine, brem and water and the other one carrying a tray as a means of ngayabang. This means that the procession of ngider kidung which is carried out in front of Pelinggih Puseh will require at least 6 people pengider kidung. Likewise, the implementation of ngider kidung in front of pepelik and in front of Bale Piasan, each requires 6 people pengider kidung. So in total in Pelinggih Puseh it requires 18 people to sing songs.

The implementation of ngider kidung in Bale Agung and in Pengubengan is the same as that carried out in Puseh, which is started by the person who carries the cane and is carved by the person carrying the tray, followed by the person who carries the pasepan, also the person who carries the tray and finally carried out by the person who carries the tray bring bungbung (kile) which is then used by the person who carries the tray. So in front of Bale Agung, we also need 6 ngider kidung responders, in front of Gedong Simpen, we need 6 ngider kidung responders and in Pengubengan also need 6 ngider kidung responders, so in Bale Agung and Pengubengan need 18 ngider kidung responders so that in total there are 36 people responding to singing songs in the procession.

Below is inserted a picture documentation of the implementation of ngider kidung performed by a young woman carrying a tray while dancing a small dance with a mother who carries pasepan. This proves that even teenagers feel attracted to singing songs.



Ngider kidung is performed by means of pasepan and tray  
Documentation in 2013

The songs that are echoed are as follows:

*Ida ratu saking luhur*  
*Kahula nunas lugrane*  
*Mangda sampun titiang tandruh*  
*Mangayat Bhatara mangkin*  
*Titiang ngaturang pejati*  
*Banten suci lan daksina*

*Sami sampun puput  
Pretingkahing saji*

*Asep menyan majegahu  
Cenana nuhur dewane  
Mangda ida gelis turun  
Mijil saking luhuring langit  
Sampun medabdaban sami  
Maring meru giri reko  
Ancangan sedulur  
Sami pada ngiring*

*Tengeran Bhatara rawuh  
Ketug linuh manggalane  
Kilat tatit kuwung-kuwung  
Dumilah ngadeg ring langit  
Raris maduluran angina  
Mangelinus maring jagat  
Rempak taru rubuh  
Ketibanan angina*

*Bhatara makire tedun  
Anglayang di ambarane  
Busanane sarwa murub  
Tur angunggang wyalapati  
Warnane angresing hati  
Ri sampun prapta ring pura  
Ancangan tumurun  
Natasang pelinggih*

*Bhatarane sakeng luhur  
Ngegana di ambarane  
Peganggene abra murub  
Parekan sami mangiring  
Widyadara widyadari  
Pada madudon-dudonan  
Prabawa kumetug  
Angliwer ring langit*

*Di bale manike luwung  
Mapenyengker ring telaga  
Kedagingin tunjung tutur  
Tunjung abang tunjung putih  
Ring madyaning bale alit  
Ida Bhatara mebawos  
Nganggit sekar jepun  
Sekarang ke Bali*

*Ring bale emase parum  
Linggih ida Bhatarane  
Bale emas ngranyab murub  
Upacara sarwa luwih  
Leluhure sutra putih  
Ida Bhatara ngerawos  
Bawose di luhur*



*Pacang gelis turun*

*Bhatrane sampun rawuh  
Malinggih ring padupane  
Meteja kencana anut  
Parekan sami manangkal  
Para manca para kulit  
Prewali pemaksan premas  
Sami ngagem santun  
Mengaturang bhakti*

*Bhatara arsa andulur  
kidul kulon lor lan wetan  
wireh sami asri manut  
leluhure sarwa putih  
ulap-ulap sutra kuning  
lelangsene permas ijo  
sami angulangun  
sami pada becik*



Photo 3

The implementation of ngider kidung by means of Bumbung (kile) and tray  
Documentation 2013

In the photo above, it is clear that a stakeholder is carrying three sticks (kile) containing wine and brem and a woman is singing a song and several other people who are waiting their turn to carry out singing. Some of these mothers carry a piece of paper which is certainly a cheat sheet of the hymn they choose and will later be sung when it is their turn. They looked enthusiastic and patiently waited while memorizing the verses of the song they wanted to sing. This is a proof that the Pakraman Piling Village community can always maintain and preserve the heritage of their ancestors and practice it in their religious life.

### III. Conclusion

The form of Ngider Kidung is: it starts from the process of implementing ngider kidung which is carried out in three locations, namely in the main mandala, madya mandala and nista mandala. In the main of the mandala was held in front of Pelinggih Puseh, in front of Pepelik and in front of Piyasan. The implementation of ngider kidung in the middle of the mandala is carried out in front of Pelinggih Bale Agung and in front of the gedong simpen / Tapakan, while for the nista mandala is carried out in front of the pengubengan. Ngider kidung is performed after the piodalan removal ceremony using facilities such as cane made from small dulang decorated with flowers, trays made of banana leaves, bamboo bumbung to hold water, wine and brem and pasepan with small dulang sprinkled with sandalwood chips causing smoke and give off a fragrant / fragrant aroma.

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