

I Dewa Putu Rai's Creative Process in Creating the Music Accompanying "Kumbang Atarung" Dance

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Abstract: This study was conducted to explore creativity in the dance's accompaniment musical work called "Kumbang Atarung" by a musical artist from Pengosekan, Ubud, Bali, Indonesia I Dewa Putu Rai so as to reveal his views and method of creating work. I Dewa Putu Rai is an artist who has courage, artistic intelligence, innovative spirit and high creative power. This study uses a qualitative descriptive approach, through observation and interview data collection techniques. One of the results of his creativity is the accompaniment to the Kumbang Atarung dance. The factors driving I Dewa Putu Rai's creativity can be explored through the theory of creativity drivers. As a dance accompaniment that combines elements of Kebyar and Legong, this work was created by exploring musical potentials as well as palegongan and kekebyaran playing techniques, which were then recomposed with other (new) opportunities.

Keywords: creative process, creativity, I Dewa Putu Rai, Kumbang Atarung

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Introduction

I Dewa Putu Rai is an artist who was born in Pengosekan, Ubud. His father, I Dewa Nyoman Sura, was a pioneer of sekaa percussion since the 60s in Pengosekan. Born in an environment that was intensely artistic, the activities of drumming and dancing became like the breath and expression of I Dewa Putu Rai's soul. In line with his father, he is known to have played a big role in Balinese musical art.

His works are an artistic expression or artistic activity resulting from his psychic reflection on his visual and aural world. Artistic activity, which is more of a process of psychological adaptation, will not take place without creative energy. According to Munandar, creativity is the ability to create something new, as the ability to provide new ideas that can be applied in solving problems, or as the ability to see new relationships between previously existing elements (Mudandar, 2012). Factors that influence creativity arise from various aspects, including: environment, previous life experiences, and personality.

In his works he depicts the high idealism of an artist. This is of course influenced by the artist's own point of view and approach to work, because each artist has a different point of view in creating works of art. One of his works is the dance accompaniment "Kumbang Atarung". This work is a work that combines two elements of Balinese art, namely kekebyar and pelegongan. This

work was born through an artistic engineering process, the creator's hard work and a long process. Art creators make maximum use of their courage, creativity and artistic intelligence.

The things that stimulate the creation of Kumbang Atarung's works can be studied through the discipline of art psychology. Art psychology is a part of psychology that focuses on the elements that support the artistic process, including: artists, observers and critics (Darmajanti, 2006). Among the three, artists receive the greatest attention. Artists in their work receive encouragement from the environment and the artist themselves, which then stimulates them to produce ideas, which are then executed through a creative process with different stages of creation for each artist, in other words, each artist has their own way of creating. This certainly needs to be studied more deeply through an art psychology approach, to find out more clearly the things that stimulated the creation of Kumbang Atarung and also to know I Dewa Putu Rai's artistic intelligence in responding to the ideas he got.

Methodology

This research refers to the qualitative descriptive research method. Bogdan & Taylor (Moleong, 2012) define qualitative research as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior. The data collected comes from key informants and supporting informants, as well as literacy and documents relevant to the subject and object of research.

Data collection techniques were carried out by means of participant observation and interviews. Participatory observation is a method where the researcher is directly involved in the sustainability of the research object itself, where in this case the researcher is involved as a musician. With participatory observation techniques, the data obtained is expected to be sharper and deeper, and can be accounted for. The second data collection technique is interviews. In qualitative research, participant observation techniques are often combined with in-depth interviews. While conducting observations, the researcher also conducted interviews with the people in it (Sugiyono, 2020). In this case, an interview was conducted with I Dewa Putu Rai as the composer of the work Kumbang Atarung.

To dissect the factors driving I Dewa Putu Rai's creativity, this research uses the Creativity Encouragement Theory as a scalpel. This theory states that in order for a person's creativity to be realized, it requires encouragement from within oneself (intrinsic motivation) or from the external environment (extrinsic motivation) (Ramadhani, n.d.). In dissecting the creative process of creating the Kumbang Atarung dance accompaniment, the author refers to the stages of creation discovered by Alma M. Hawkins, which consist of: exploration, improvisation and formation.

Results and discussion

Factors Driving Creativity I Dewa Putu Rai

Kembali Driving factors can come from the environment (extrinsic) as well as from within (intrinsic) a person. A conducive environment will provide motivation, stimulation, or opportunities to learn so that an art creator has creative sensitivity in the form of the ability to explore, imagine, innovate to present works with novelty value (Mudandar, 2012).

Living in an artistic environment motivated I Dewa Putu Rai to pursue art from childhood. This motivated I Dewa Putu Rai to study musical art. I Dewa Putu Rai has studied Balinese art, especially gamelan, with his father and also art maestros in Bali, such as: the late. I Wayan Gandra, late. Guru Gede, late. I Wayan Sinti, late. I Wayan Berata and indirectly also studied with the late I Wayan Lotring. He is an artist who is very diligent in listening to the works of previous artists. The results of listening give rise to motivation and musical stimulation which can then be used as a reference in creating work.

The dominant activities of the Çudamani Studio had a big impact on I Dewa Putu Rai's creativity. Çudamani is known as a pioneer of new works of Balinese musical art that breathes both tradition and contemporary. Çudamani is one of I Dewa Putu Rai's creative spaces to explore and realize his ideas. Apart from Çudamani, I Dewa Putu Rai received space to work in certain areas, in banjar organizations or certain organizations. In 2022, he will also have space for creativity in the international arena. Invited as artist director in one of the gamelan groups in the United States called "Gamelan Sekar Jaya". While teaching at Gamelan Sekar Jaya he produced a dance accompaniment work entitled "Kumbang Atarung". This work was then preserved at the Çudamani Studio. So environmental factors gave I Dewa Putu Rai encouragement to be creative. Family background motivated I Dewa Putu Rai to pursue musical art and also organizations that played a role in providing space for I Dewa Putu Rai's creativity.

Personal factors relate to someone who is creative, someone who is unique in interacting with their environment. This uniqueness is triggered by psychological factors including intelligence, cognitive or intellectual style, and motivation (Mudandar, 2012). Intelligence refers to verbal ability, mastery of knowledge, skills, and maturity in determining implementation strategies and solving problems. Experience in art and the desire to study with maestro artists made I Dewa Putu Rai mature in his knowledge of musical art. Not only concerned with playing but mature in the principles and philosophy of Balinese musical art. Armed with this knowledge, I Dewa Putu Rai then had a strong footing which was then utilized in determining work strategies and solving every problem in his work.

Intellectual or cognitive style, relates to the ability to spontaneously imagine, explore to find something different, not placing conventions as something binding (Sudewi et al., 2019). As a cultivator, I Dewa Putu Rai has intellectual sensitivity in responding to the ideas he obtains. I Dewa Putu Rai's imagination was stimulated by his experience in art, both in listening to and playing previous works. Basically, I Dewa Putu Rai's imagination originates from

previous art which was then reinterpreted. Reinterpretation is an attempt to make a new interpretation of an existing interpretation. This method provides space, frames creative power to develop one of the works that was created in the previous process.

The Creative Process of Creating the Kumbang Atarung

Ideas that come to mind, or certain inner experiences and appreciations that touch the realm of feelings and imagination are processed creatively and aesthetically by always paying attention to artistic elements, so that a work of art is created (Bastaman, 1996). The creation of works of art cannot be separated from a creative process, namely a process that artists go through to produce a work. The creative process is a process where a composer in realizing a musical work has absolute 'freedom' as an individual (Sumardjo, 2016). The creative process of creating the Kumbang Atarung dance accompaniment can be explored through the three stages of the creation method proposed by Alma M. Hawkins, which consist of exploration, improvisation and formation stages.

Hawkins begins his description of the development of creativity by providing a view of creativity, which refers to the views of Malranx, a French novelist, who said that creating means observing, reducing and arranging arrangements. Furthermore, Hawkins also mentioned that although everyone has the ability to create, the level and quality of someone's success in creating varies greatly. The success of a creative activity will be largely determined by internal and external factors; a person's character and personal experiences (Dibia, 2020).

Exploration

The exploration stage is an exploration process, namely as an experience of responding to objects from outside, or activities that receive external stimulation. Exploration includes thinking, imagining, feeling and responding (Dibia, 2020). This initial exploration of the creation process begins with understanding the spirit in Kebyar and Legong itself. Understand the idioms that make up the characters of Kebyar and Legong, which are related to working patterns, structure and abet-abetan (a way of performing that takes into account dynamics, tempo, etc.). Armed with extensive experience and knowledge regarding these two arts, this made it easier for I Dewa Putu Rai to study the Kebyar and Legong idioms. Next, determine the musical references, which are obtained from the previous works of I Dewa Putu Rai and classical kebyar and pelegongan songs, such as: Kebyar Ding, Angklung, etc.

Improvisation

The results obtained at the exploration stage are then studied more comprehensively by carrying out a response or improvisation process (Bumi, 2021). Improvisation provides space and opportunities for an art creator to imagine, make selections and create. This can happen because in improvisation there is greater freedom for personal involvement from an art creator (Dibia, 2020).

Improvisation is oriented towards seeking or discovering new opportunities from aspects of Legong and Kebyar which have been established as sources of inspiration and references for working patterns. Several working patterns obtained from references to previous works were then sorted or selected. Then it is imagined to be rearranged into a work with new possibilities. In this stage, preparation is assisted by utilizing recording using the Balinese notation system.

The crew part of this work was designed using the musical composition by I Dewa Putu Rai which had been worked on previously, entitled "Kama Jaya". The Asta Windu drum pattern is the main reference in this form of kawak. Asta windu is a drum pattern consisting of eight types of pupuh kendang in one cycle of the gong percussion *telu pelegongan*, consisting of *pawiwit*, *selah tunggal*, *ngalad*, *nruktuk*, *nilti*, *ngregah*, *ngentrag*, and *nganduh* (Sadguna, 2011). I Dewa Putu Rai then designed this drum pattern using manipulation.

Several working patterns from classical pieces, such as: Kebyar Ding, Pelegongan Angklung, etc. were selected or selected which were then rearranged using the method of musical composition.

Forming

Composition or formation, is the final stage for a creator to determine the composition or form of the work he creates (Dibia, 2020). The working patterns obtained from the exploration and improvisation process, are assembled by considering the aesthetics of the Legong Kebyar art form. The principles of art forms, which include unity, balance, contrast, repetition, variation, and others, can be considered as parameters for evaluating a series that has been composed (Sudewi et al., 2019).

At this stage it was carried out in Banjar Sekar Jaya, which is one of the Balinese performing arts studios in America, involving musicians from Gamelan Sekar Jaya California, United States. The process of pouring the gending was carried out for 2 months, in March-April 2022, with approximately 16 meetings. After the entire piece is complete, an audio recording process is then carried out which can then be used in the process of creating the dance movements.

In reality, these three methods and stages of the process (exploration, improvisation, and composition) are not hierarchical but go back and forth or overlap one another. This happens because every step in the creation process does not escape assessment or evaluation. Evaluation or assessment is carried out continuously to obtain conformity between the concept and the realization of the resulting form (Sudewi et al., 2019).

Conclusion

I Dewa Putu Rai is an artist who was born into an artistic family. I Dewa Putu Rai's creativity is driven by extrinsic (environmental) and intrinsic (personal) factors. Living in an artist's family stimulated I Dewa Putu Rai to carry out artistic activities. Supported by his desire to develop his own potential in the field of art, he has become an artist with high creative power.

One of the results of his creativity is the accompaniment to the Kumbang Atarung dance. This work was created through a creative process which can be

explored in three stages, namely exploration, improvisation and formation. At the exploration stage, I Dewa Putu Rai explored the basic elements of Kebyar and Legong, then reviewed them again through the improvisation stage, resulting in a draft pattern which was then executed at the formation stage. Involving musicians from Gamelan Sekar Jaya California, United States.

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