

Designing a building for music and dance performing arts in Bogor

Agitia Pratama Gunawan^{1*}, Yuke Ardhiati²

^{1,2}Department of Architecture, Universitas Pancasila, Indonesia

*Corresponding Author: agitiapg@gmail.com

Abstract: This research aimed to design a building for music and dance performing arts in Bogor, West Java. In order to support the local government's work program, the building is designed so that art performers can create and express the results of these works and can be enjoyed by modern and contemporary art connoisseurs. Through such a building, West Java cultural arts can be preserved and inherited. The method used in the design refers to descriptive qualitative methods and uses literature studies and precedents, surveys and field observations. This is done in order to obtain complete data, then analyze every problem that exists. The resulting design concept is a building design with a cultural and modern atmosphere that is realized through a design theme, namely Semiotic and Taste Cultures with the intention of using a characteristic style that prioritizes simplicity of form, uses ornaments and follows the shape of the building's function.

Keywords: music and dance performance building, characteristics, semiotic and taste cultures.

History Article: Submitted 27 June 2022 | Revised 2 August 2022 | Accepted 7 September 2022

How to Cite: Gunawan, A. P. & Ardhiati, Y. (2022). Designing a building for music and dance performing arts in Bogor. *Journal of Aesthetics, Creativity, and Art Management*, 1(2), 71-80.

Introduction

Nowadays, Art can be said as a culture from the legacy of the previous people or the legacy of their respective regions. With the development of the era of art or culture slowly disappearing due to technological advances, domestic art itself must be maintained so that it is not lost, let alone defeated by art or culture from abroad. In Indonesia, the arts of music and dance are displayed on the streets or do not have a place for them to be creative. This potential has the opportunity to develop if it has the right venue for performances. Therefore, it is necessary for the Performing Arts Building in each area to accommodate creative artists in their place and not be neglected.

Performing arts have also developed into a promising industry in Indonesia. The role of art, including performing arts, is needed in human life as a basis for living. As time goes by, art continues to develop and influence humans, because with art humans can express what is in their minds.

The human feeling and desire to see an art performance as well as the desire to see the results of his art work become a small impulse for cultured people as actors and art connoisseurs, this has also become a community need. The construction of performing arts buildings has existed since the 5th century BC. In its development, the performing arts building was built according to human needs and is expected to create an artistic identity and develop artistic culture in the area.

Because it has an important and strategic role, it is necessary to design an Art Performance Building that can cover the creativity of artists and the arts community, both within the Bogor Regency and outside the Bogor Regency. The target visitors are focused on traditional artworks, in the form of dance, music and installations by artists and the traditional art community who will work together. It is hoped that the collaboration of performing arts collected will be performed in a performance hall that will display various kinds of traditional performing arts, for example, dance, drama and music, which can be in the form of solo vocals or choir. The Performing Arts Building is expected to be able to accommodate and accommodate activities according to their respective interests and talents.

The design location for the Music and Dance Performing Arts Building on Jl. Raya Babakan Madang, Sentul, Bogor, West Java is in the trade and service zone. The location of the site is adjacent to Commercial buildings which are on the West and East, South and North sides in the form of vacant land.

In this design, the theme for the performing arts building is a combination of elements of West Javanese culture, namely the Jolopong traditional house with contemporary architecture, namely Semiotic and Taste Cultures referring to Charles Jenck's theory which means designing architecture through semiotics or meaningful signs and a mix of various cultures.

The theater has a function and role for the community. The function of the performance building is as a place or facility for the community to carry out artistic activities, both in creating, maintaining cultural products, as well as providing and receiving art education. It can also be a place where artists and art connoisseurs communicate with each other and give each other an assessment. The role of the theater is to maintain the preservation of the local artistic culture.

The precedent studies related to this design come from within the country and abroad which can be used as a reference, as follows.

First, Taman Ismail Marzuki (Ismail Marzuki Park), Jakarta (Figure 1). The function of performing arts with the form of expression is the most different from other buildings which are impressed by the reinforced concrete structure that uses roofing materials with steel plates and glass walls.



(Source: Gunawan, 2022)
Figure 1. Ismail Marzuki Park, Jakarta

Second, Claudia Andujar Art Gallery (Figure 2). The function of the building is an art gallery in the form of a box building with lots of space in it with a structure using a brick arrangement using brick and wood materials.



(Source: Gunawan, 2022)
Figure 2. Claudia Andujar Art Gallery

Third, Taman Budaya (Cultural Park), Bandung (Figure 3). The function of the building is performing arts with a square building shape with a theater area with a concrete structure and using concrete materials.



(Source: Gunawan, 2022)
Figure 3. Taman Budaya, Bandung

Methodology

This design begins with identifying problems and exploring ideas and potential regarding the location of the design and contemporary architectural approach. Then, collecting data and information consisting of two data, namely primary data and secondary data. After that, the approach stage to the data and information that has been collected to create a concept. The approach is carried out by analyzing the data and information that has been collected and the application of contemporary architectural concepts, manifested in the process of designing the shape, building mass and appearance of the building.

The design method to design the Music and Dance Performing Arts Building in Bogor uses descriptive qualitative methods and uses precedent studies, surveys and field observations. The following is an explanation of the methods used, including:

Comparative studies of precedents can be in the form of literature studies and are carried out by analyzing, comparing, and concluding the results of several precedent studies that are in accordance with the design of the Music and Dance Performing Arts Building. Then, the data obtained from the precedent study can be presented in a qualitative descriptive manner. Qualitative descriptive analysis is an analysis by collecting data from the actual situation by developing, creating, so that concepts and theories are found.

Surveys and field observations are activities to observe and record directly in the field needed to compile this thesis. In this thesis, surveys and field observations were carried out to select the location of the design site. This must be observed in surveys and field observations, namely site size, site conditions, conditions around the site and others.

Results and discussions

Based on the results of the analysis of the assessment of the two alternative locations on the site, it can be determined that the location that fits the design criteria is alternative location A in the Bogor area, Babakan Madang District, Bogor Regency. This location is located on Jl. Raya Babakan Madang, Sentul City, Bogor, West Java 16180. Bogor Regency.



Figure 4. Selected Site Locations

Notes: Land Area: 28.000 m² (2.8 Ha). Designation: Trade and Services. KDB: 50%. LDB Maximum Area: 50% x 2.8 Ha = 1.4 Ha. KLB: 6. Total Maximum LB: 6 x 1.4 Ha = 8.4 Ha. KDH: 25%. KB: Maximum 6 floors. GSB: 3 m. Main Street Width: 6 m.

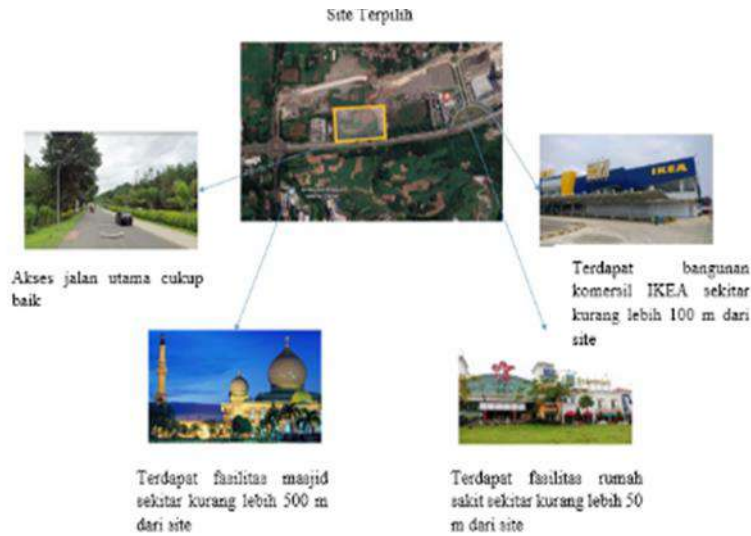


Figure 5. Potential Site

The location is on the main road at Jalan Raya Babakan Madang, Sentul City, Bogor which is very strategic and suitable for building performances. Then adjacent to the access road to the toll road in the direction of Jakarta and the direction of the Bogor Circle and adjacent to the Sentul International Convention Center building. The tread area has a slightly downward contour (sloping) at the front of the tread and flat in the middle making it easier for the construction of a performance building.

High frequency of traffic density due to the increasing volume of vehicles and proximity to toll road access. The location of the site is very strategic which is adjacent to commercial buildings, religious buildings, tourism and other supporting buildings. The quality of the environment is quite good, it's just that traffic signs are needed so that there is no congestion on the main highway.



Figure 6. Spatial Zone and Spatial Relations

The building mass will be placed in the center of the site. The circulation pattern in the site is also made around the site with the main building as the center and the drop off circulation only passes through the front of the building. This is intended so that the main building can be reached from all directions and its accessibility is also easy.

The arrangement of the site design of the Music and Dance Performance Building is based on the zoning of the use of the building which is divided into public, semi-public, semi-private and service zones. The public zone is in the southern part of the site, the semi-public zone is in the middle of the site and

behind the site, the private zone is behind the semi-public zone at the front of the site, the service zone is in the western part of the site.

The main entrance for vehicles will be in the southern part of the site because it is directly related to the highway. For pedestrian circulation later, they can pass through a plaza which is also placed in the southern part of the site as a liaison between the building and the outside of the site. The vehicle exit door will be placed on the southern part of the site which is directly related to the main highway.

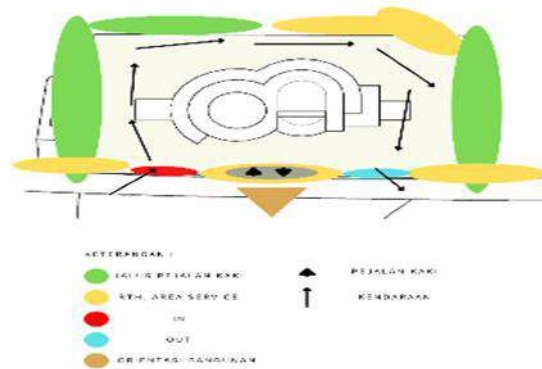


Figure 7. Tread Concept

The building mass will be placed in the center of the site. The circulation pattern in the site is also made around the site with the main building as the center and the drop off circulation only passes through the front of the building. This is intended so that the main building can be reached from all directions and its accessibility is also easy.

As indicated by the arrows, this building uses a facade of several distinctive ornaments originating from West Java by using materials that can last longer than the original materials. This facade functions as sun shading to protect the inside of the building from the sun and utilizes sunlight as an addition to natural lighting to give the nuances of cultural elements from outside and inside the building.



Figure 8. Building Design Concept

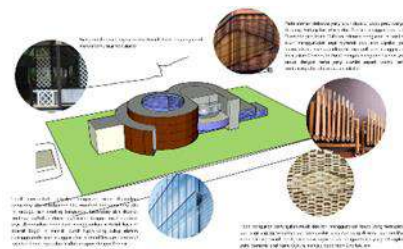


Figure 9. Building Design Concept

Based on the results of the analysis, the design of the Music and Dance Performance Building will have a single mass taken from the form of a musical instrument, namely the lute in alternative 1 in the composition of the masses by approaching the contemporary concept itself, which in principle contemporary

architecture has a practical form. The following is the concept of building design in the composition of the masses below:

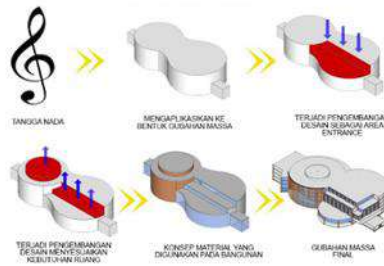


Figure 10. Mass composition

The building philosophy of designing the Music and Dance Art Performance Building in Bogor, West Java, is to fulfill the needs of tourism in the field of Contemporary Architecture-style art in Bogor, West Java, which have not been sufficiently fulfilled. This building will also later be used as a place for artists and the art community to exhibit their work, watch performances and gather art connoisseurs both within Bogor and outside Bogor. In addition, this building is also a means of education in the field of art for the people of Bogor.

The theme used for the Music and Dance Performing Arts Building in Bogor, West Java, is Contemporary Architecture. The use of the theme in this design is a combination of elements of West Javanese culture, namely the Jolopong traditional house with contemporary architecture.

To strengthen this Contemporary Architecture theme, several design styles will be applied to this design. First, from the form of mass composition, Contemporary Architecture buildings usually have flat or curved roofs with overstacks to protect the building from the hot sun rather than a shield-shaped roof. The second is the facade, Contemporary Architecture has a characteristic that is using glass elements along with other facade ornaments. For this building, we used natural stone and used acp and added a secondary skin with aluminum material for sun shading.

The use of the building structure. Music and dance performances are selected based on the results of the analysis of the appropriate structure and materials.

Table 1. Structural Design Concept

Aspect	Selected Type of Construction and Structure
Sub structure	The foundation was chosen because it resists lateral and vertical forces. Concrete Pile foundations are used with hydraulic techniques or methods to minimize vibration and noise.
Middle structure	Columns and Beams selected using Composites as the structural material, resulting in a wider span and greater tensile and compressive strength for hall, gallery and performance spaces.
Upper structure	The selected roof structure uses a space frame because it produces a more diverse shape with the building, then the half-gable roof structure and not concrete.
Dilation	The dilation chosen for the building uses Column dilation because structurally it can withstand lateral forces as well as the others.

Table 2. Electrical and Mecanical Plumbing

Aspect	Type
Transport system	<ul style="list-style-type: none"> • <i>Visitor Elevator</i> • <i>Freight elevator</i> • <i>Escalator</i> • <i>Ramp</i> • <i>Emergency Stairs</i>
<i>Plumbing</i>	<ul style="list-style-type: none"> • <i>Ground Tank Roof</i> • <i>Ground Water Tank</i> • <i>Pressure Tank pump</i> • <i>STP</i> • <i>PDAM</i>
Air condition	<ul style="list-style-type: none"> • <i>Natural air</i> • <i>AHU</i>
Sound System	<ul style="list-style-type: none"> • <i>Speaker</i>
Electrical mechanics	<ul style="list-style-type: none"> • <i>PLN</i> • <i>Genset</i> • <i>Solar Genset</i> • <i>Panel</i>
Mitigation	<ul style="list-style-type: none"> • <i>(Fire)</i> • <i>Smoke Detector</i> • <i>Sprinkler</i> • <i>Alarm</i> • <i>Emergency stairs</i> • <i>(Earthquake)</i> • <i>Evacuation route alarm</i> • <i>Emergency Stairs/Ramps</i>
Lighting	<ul style="list-style-type: none"> • <i>Natural lighting</i> • <i>TL lamp</i> • <i>Downlights</i> • <i>LED spotlight</i>
Lightning rod	<ul style="list-style-type: none"> • <i>Faraday cage</i>
Waste disposal	<ul style="list-style-type: none"> • <i>Temporary trash</i> • <i>Main Trash Bak</i>

The following figure (Figure 11) is the end of the result of the building for music and dance performing arts in Bogor.



Figure 11. The end result of the building

Conclusions

Music and dance performance building with a postmodern concept in Bogor Regency, as a building that provides a place for musicians around who have facilities, comfort, and security according to their needs. The resulting design concept is a building design with a cultural and modern atmosphere that is realized through a design theme.

References

- Amaihadi, V. (2018). *Pelaku Kegiatan*. Jawa Tengah.
- Chiara, J. D. & Crosbie, M. J. (1984). "Time-Saver Standards," in *Building Types*, Fourth Edition, Pennsylvania, McGraw-Hill Book Companies, pp. 679-680.
- Farhan, A. I. (2021). <https://id.scribd.com/document/493048899/BAB-1-4-Irhan-Aula-Farhan> [accessed 17 Oktober 2021]
- Firmaniah, D. (2015). "*Malang Indie Culture Center*". Tugas Akhir. Teknik Arsitektur. Universitas Islam Negeri Maulana Ibrahim. Malang.
- Fanienditha, N. I. (2018). "*Perancangan Malang Art Center*". Tugas Akhir. Teknik Arsitektur. Universitas Islam Negeri Maulana Malik Ibrahim. Malang. 2018.
- Giant. (2008). [Online]. Available: <https://virtualarsitek.wordpress.com/artikel/sejaraharsitektur/tipologiarsitektur/arsitektur-modern/>. [Accessed 16 April 2020].
- <https://bogorkab.go.id/pages/letak-geografis>. (2020). [Accessed 29 September 2020]
- <https://kumparan.com/viral-food-travel/rumah-adat-jawa-barat-jolopong-wujud-arsitektur-masyarakat-sunda-1vuNGmqAoXA/full>. (2021). [Accessed 19 October 2021]
- <https://ejournal.uajy.ac.id/11419/4/TA142823.pdf>. (2021). [Accessed 19 October 2021]
- http://sippa.ciptakarya.pu.go.id/sippa_online/ws_file/dokumen_usulan/perda_rt-w/PERDARTRW_32-01-2008.pdf. (2020). [Accessed 22 October 2020].
- Knight, T. W. (1999). *Shape Grammers: Six Types*. Cambridge.
- Marjanto, K. D., Ali, V. B. N. (2017). *Pengembangan Kreativitas Dan Apresiasi Karya Budaya*. Jakarta
- Ramdana, W. (2018). "*Perancangan Gedung Pertunjukan Kesenian Tradisional*". Tugas Akhir. Teknik Arsitektur. Universitas Islam Negeri Maulana Ibrahim. Malang.
- Studio, A. (2020). *Pengertian Gedung Pertunjukan dan Jenis-Jenisnya*. Jakarta.
- Tedjo, S. (1988). "*Pedoman Pendirian Museum*," Jakarta, Departemen Pendidikan dan Kebudayaan.

Swakaryaloka: Naturalist based street chic creation

Anak Agung Sagung Istri Trisnadewi^{1*}, Tjok Istri Ratna C.S.², Anak Agung Gede Rai Remawa³

^{1,2,3}Master in Arts, Institut Seni Indonesia Denpasar, Indonesia

*Corresponding Author: trisnatugek@gmail.com

Abstract: The creation of this naturalist-based street chic ready-to-wear fashion was made with the aim of minimizing liquid waste from chemicals and displaying environmentally friendly clothing. The method used is an experimental method with natural dye techniques, namely dyeing or coloring derived from plants and eco print techniques, which are unique in the form of leaf traces with contemporary art. The creative process used is the ten steps of creating a frangipani fashion design, including idea exploration, research, aesthetic element analysis, design development, sample making, promotion, branding affirmations, to the fashion business. The final collection is entitled Swakaryaloka which is a creative work of art in visualizing clothing using natural dyes that utilize the surrounding nature as an object to produce an environmentally friendly fashion product. The creation of this street chic fashion design is adapted to the trend of spirituality, a change in mindset that is more grounded in preserving nature and respect for the work process. There is a total of 9 looks which are divided into three groups, namely memorable, contemporary, and hopeful. The groups displayed environmentally friendly clothing that had a storyline from the condition of the color of the polluted water to the color of the water being clean or normal. Each look is analyzed using design elements and principles using aesthetic theory.

Keywords: natural dye, eco print, spirituality, street chic.

History Article: Submitted 30 June 2022 | Revised 5 August 2022 | Accepted 11 September 2022

How to Cite: Trisnadewi, A. A. S. I., Ratna C. S., T. I., Remawa, A. A. G. R. (2022). Swakaryaloka: Naturalist based street chic creation. *Journal of Aesthetics, Creativity, and Art Management*, 1(2), 81-94.

Introduction

The fashion industry is one of the most polluting industries in the world. Bick et al (2018), stated that there are environmental hazards during fashion production, especially regarding the global supply of textiles, both natural and synthetic fibers. The fashion industry causes ten percent of the earth's damage caused by the coloring of clothes and their processing. Based on data, the fashion industry provides employment for at least one sixth of the world's working age population. One of the fashion industries, namely the textile industry, requires greater amounts of water than other industries and produces toxic chemical waste.

The development of the textile industry to support the existence of fashion has progressed rapidly regarding its production steps, in addition to having a positive impact, until now it has had a negative impact, one of which is waste. The textile industry not only produces solid waste but also produces large volumes of liquid waste in the form of dyes into the waters of Indonesia. The use of chemical substances is carried out at the time of dyeing (giving color) to

textiles. The chemicals in these synthetic dyes are eventually discharged into the surrounding environment such as rivers or sewers, causing water pollution. Water pollution is a direct or indirect change in the state of water from a normal state to a dangerous state in water reservoirs. Things like this can happen to lakes, rivers, oceans and land due to human activities.

Manihar Situmorang (2017) said that water is a necessity for humans and living things in large quantities and if there is a shortage of water caused by climate change or water pollution, it can result in fatal dangers to the environment. The liquid waste generated from the textile dyeing process contains materials that are toxic and cannot be separated from chemical or mechanical means during the textile production process. In addition, liquid waste from the textile industry is also obtained from chemical liquids in printing motifs on fabrics which are carried out with printing machine technology (Enrico, 6: 2019).

Synthetic dyes cannot be completely decomposed by nature so that they will pollute and poison the human environment. In addition, the use of synthetic dyes can pose a direct hazard to human health. Some of the reasons artisans choose to use synthetic dyes are practicality and time efficiency. Since ancient times, the lives of ancestors have used natural dyes to dye traditional fabrics. The coloring process can take months or even years. The use of natural dyes is slowly being abandoned and replaced by synthetic dyes (Purnomo, 2004 and Suarsa, et al. 2011).

This situation also occurred in Bali from Kompas.com (2019), once reporting that the people of Denpasar City were shocked by the color of the Tukad Badung river water, around Jalan Imam Bonjol which turned red since Tuesday, November 26, 2019 morning. The head of Dauh Puri Kauh Village, I Gusti Made Suandhi, said that this was the first time this had happened. The river water that turns red is caused by a home textile industry entrepreneur who dumps his waste directly into the river. In addition, there are also about three to four home textile industry entrepreneurs who are always told to manage their waste properly. Quoted from Tribun Bali (2019) After being traced, it turned out that the red color came from waste dumped by the dyed textile industry entrepreneur on Jalan Pulau Misol, Denpasar.

The results of laboratory tests of the Denpasar City Government Environment and Hygiene Service, the quality of river water contains nitrite chemical compounds above the quality standard of 0.006 mg/L in 2016 to 2020. Ita Emilia (2019: 40) stated that nitrite is a form of nitrogen that is only partially oxidized. Nitrite is not found in fresh wastewater, but in stale or old sewage. Nitrite is sourced from materials that are corrosive and are widely used in industry or factories. Soeparman (2001) stated that the effect of nitrite on human health is that it can cause toxic effects if the nitrite content in water is greater than 0 (zero) mg/L.

Synthetic dye waste produced from the home textile industry in Bali is not processed first and is disposed of directly into the environment. Synthetic dye waste has a complex chemical structure and is quite stable so it is difficult to be degraded by nature. Disposal of synthetic dye waste in waters is able to affect

water transparency and block light penetration and oxygen transfer to the bottom of the water so that it can interfere with the photosynthesis process of phytoplankton or aquatic plants which can then result in the death of aquatic biota. Therefore, synthetic dye waste that is disposed of directly into the environment without being processed first can pollute the environment and is very dangerous to ecosystems in rivers, lakes and seas (Denpasar City Government, Environmental and Hygiene Service, interview, 23 November 2021).



Figure 1. Tukad Badung River Water is Red
(Source: Tribun Bali / M Ulul Azmy, 2021)

Awareness of the environmental damage that is happening is getting worse, product design is starting to shift to a lifestyle that is friendly to the environment. The development of designers or entrepreneurs who have turned to creating environmentally friendly-based products include Ayu Adiyanti who creates fashion designs using natural dyes and Arry Budiawan as ecoprint textile craftsmen, the two product design actors utilizing waste in the surrounding environment. Processing of environmentally friendly products has difficulty in meeting the demands to preserve the environment, because designers need to understand the variables that make up a sustainable product. These variables limit the problem with disposable products and use natural ingredients, especially the target market for products and educate the public about environmentally friendly-based products.

Product designers have an important role in environmental sustainability, a stable economy and the welfare of the community in order to create a sustainable life from an economic, social and ecological perspective. The market segment of designers is consumers who love the environment more, appreciate the process of creating products and have more funds in having special products. For this reason, a practical understanding is needed to be able to carry out the function of a designer in creating environmentally friendly

products while at the same time providing benefits and providing a good impact for the community.

This phenomenon is the background for the creator to use it as an idea by creating alternative fashion works using natural dyes. This process uses alternative dyes that are non-toxic, renewable, easily degraded and environmentally friendly (Yernisa et al., 2013). Natural dyes can now be traded in online media, because each region has different plants. In addition, the creator wants to offer exploration results by utilizing local plants or organic wastes that are commonly found in the surrounding environment.

Plants that can be used for natural dyes are coconut coir. The colors in plants in the surrounding environment are very diverse and beautiful, but people rarely use them because they are difficult to use and take a long time to produce. According to the records of the Indonesian Coconut Coir Industry Association (AISKI), Indonesia is the largest coconut coir producing country in the world and until now it has not been able to process coco coir optimally, so that every year, only 15% of the total supply of coco coir in Indonesia is reprocessed. by the community while the remaining coconut coir that has accumulated is left as waste (Septia, 2017).

Plants in Indonesia based on data are very abundant, in Indonesia's tropical forests there are an estimated 30,000 plant species (Pramitaningastuti & Anggraeni, 2017). One of the plants that are abundant in Indonesia with natural resources that are used or have the potential for natural dyes is the extraction of the manganese plant (*Mangifera indica*). Mango is a native plant from Southeast Asia and has been widely distributed in tropical and subtropical regions of the world (Pamungkas et al, 2017). The general public, uses mango as a fruit that is consumed to obtain vitamin C nutrition, while the other parts are wasted and become waste so that they are not utilized optimally. Mango leaves contain flavonoid pigments that will produce a yellowish green color (Pujiarti et al., 2009). These pigments can be applied as natural dyes on fabrics.

The explanation above raises interest in using the naturalist concept (eco fashion) by conducting experiments. The experiment on the work aims to assess the effect of a treatment or treatment of materials on the fabric or test a hypothesis about whether or not the action has an effect when compared to other actions. Naturalism comes from the word "nature". The word comes from English which means nature. Naturalist is one type of art flow that prioritizes the suitability and resemblance of objects in nature. It aims to make the object look natural. Naturalist is something created from nature by displaying beauty honestly or as it is. Naturalists have natural or natural properties, not only in natural motifs but also in the creation process using natural materials.

Experiments in the creation techniques used in the naturalist concept are natural dyeing and eco print. Natural dyeing is dyeing or coloring derived from plants with environmentally friendly characteristics and taking into account the concept of sustainability. Meanwhile, eco print is a technique of printing motifs using leaves directly by sticking them on the fabric, so that they can bring out their natural colors (Nining, 2018: 4). This technique looks more natural, the

goal is to make the clothes look realistic like a reference to the natural surroundings. This technique is also a form of appreciation from the designer to nature and its beauty.

This fashion creation applies the ready-to-wear category of street chic style. Ready-to-wear clothing is clothing that is made in a ready-to-wear condition with standard sizes. Street chic is a combination of streetwear style with chic style. Streetwear is clothing that can be used daily, work, relax or travel and is generally favored by young people who like uniqueness. While the chic style is an appearance that is full of harmony from head to toe, harmonious in terms of design, color, materials and accessories used. So, street chic is used because it refers to the theme of eco fashion which always pays attention to the surrounding environment.

The street chic style is used because it is generally favored by young people who like uniqueness and are able to find ways to reach a wider market while increasing the value of the product. Chic style is considered as a harmonious appearance from head to toe, the point of harmony is referred to in terms of colors, designs, materials, and accessories used. Street clothing refers to everyday clothing that uses colors that can be mixed randomly and does not use more than three colors, mix motifs, layering, and mix items as well as simple cuts or designs.

This fashion work refers to the 2021/2022 fashion trend, namely The New Beginning with the theme of spirituality. The spirituality trend (Indonesia Trend Forecasting, 2020:16) focuses on culture, natural wealth and local culture. Spirituality describes a change in mindset that is more grounded in preserving nature on the values of tradition, culture, and respect for the work process. Spirituality has the character of a modern fashion style combined with ethnic elements, simple, neat and practical shapes and the colors applied by this trend tend to be identical to earth tone colors.

Pollution of the Tukad Badung River is an important lesson in creating fashion works. So, the creation of a fashion collection is presented to display environmentally friendly clothing that has a storyline in terms of the condition of the color of polluted water being clean or normal. These clothes can indirectly educate the public about the benefits of using natural dyes as well as knowing what plants can be used as natural motifs. Natural coloring uses dyes derived from plant pigments and is a cultural heritage and has the value of local wisdom. At present, natural dyes will not be underestimated as old-fashioned and just a waste of time, but will be paid more attention and preserved by the public as an exclusive fashion element.

The fashion collection that will be created is named Swakaryaloka, a collection that is used to represent the overall concept. The name of the Swakaryaloka collection is combined from two words, namely swakarya and loka, derived from the basic word swakarya which means an effort to process natural colors to be used as a medium in creating works (clothing). Scientifically, self-employment has the meaning of creativity, including ideas or ideas wherever the creativity is in visualizing the work. While loka has the meaning of the world, place or nature around.

Swakaryaloka is a creative work of art in visualizing clothing using natural dyes that utilize the surrounding nature as an object that produces an environmentally friendly fashion product. Swakaryaloka represents the naturalist concept in eco fashion which raises environmental and social issues, namely utilizing environmental waste to be used as natural dyes and organic waste such as leaves which are transformed into more valuable fashion product motifs. These two words are related to the technical problem of the embodiment of the work, including design elements to support ideas or ideas.

Methodology

The concept model for creating ready-to-wear fashion designs in street chic style is made in the form of a chart that shows the process from inspiration/idea, the creation process, to the result in the form of a fashion creation. Charts are designed simply so that they are easy to understand. The chart can be seen in the creation process in the form of a straight line in one direction, but in the process it can move in a spiral or in two directions because of the evaluation process carried out at each stage. The following is a model chart of the creation of the Swakaryaloka collection. Comparative studies of precedents can be in the form of literature studies and are carried out by analyzing, comparing, and concluding the results of several precedent studies that are in accordance with the design of the Music and Dance Performing Arts Building. Then, the data obtained from the precedent study can be presented in a qualitative descriptive manner. Qualitative descriptive analysis is an analysis by collecting data from the actual situation by developing, creating, so that concepts and theories are found.

The creation scheme begins with determining the idea of a lighter, namely the phenomenon of water pollution in the Tukad Badung River. The ideas are collected in the design brief stage, then the ideas or ideas are a form of solution to the problems that occur, namely naturalists (eco fashion) to go to the research stage. The research was conducted by collecting library data, observing data, interviewing relevant sources and experimenting. The research is divided into two, namely looking for primary and secondary data, primary data is data that is directly related to the source of the idea, namely water pollution in the Tukad Badung River that occurred in 2019, carried out by observing data (research) to the Environment and Hygiene Service such as interviews with the head of the section dealing with this phenomenon. While secondary data is supporting and visual data, such as: books that discuss pollution and environmentally friendly products besides visuals about target markets, trends, designers, techniques, materials and colors.

The research data is processed using aesthetic theory and color theory to create a design concept using Frangipani's creative stages. This stage discusses the initial process of creating until it becomes the final ready-to-wear men's and women's clothing product with natural dye and eco print techniques.

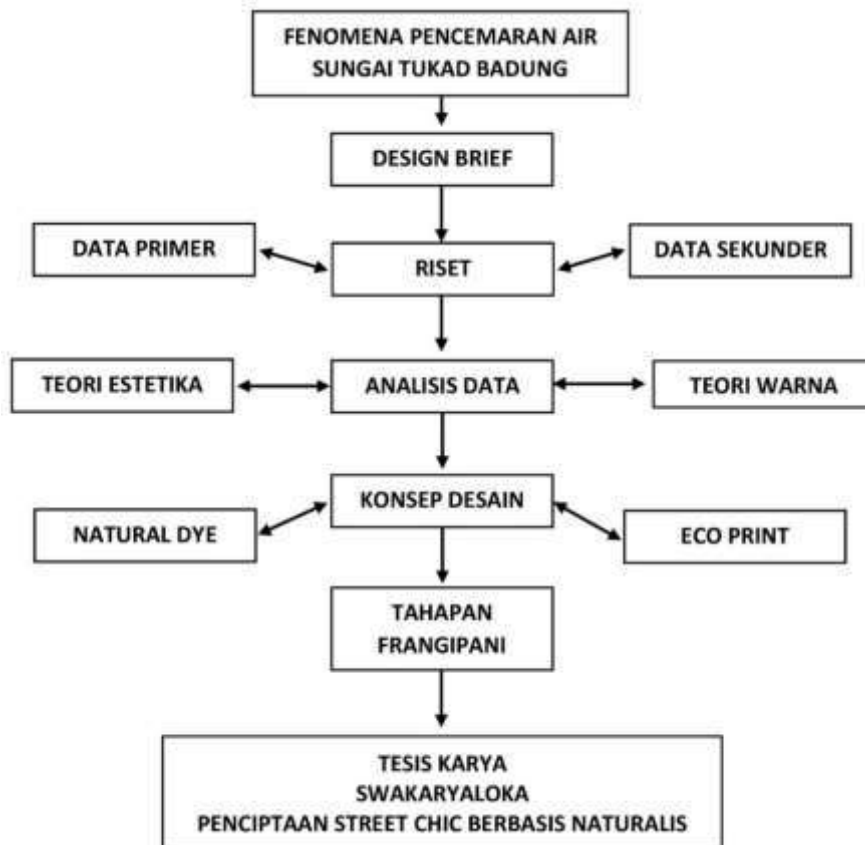


Figure 2. Schematic of the Creation Model

The creation process is a stage of discovery and development of ideas with a series of actions to the stage of embodiment of ideas in processing the form of work that produces a relevant product or item. The creation process was created through a creative process in creating fashion works using the frangipani design stages, *The Secret Steps of Art Fashion*” (Tjok Ratna Cora). Frangipani consists of ten stages of the fashion design process based on Indonesian cultural identity.

Results and discussions

The fashion work of the Swakaryaloka collection is a work that comes from the Tukad Badung River pollution phenomenon in 2019 as a design idea. This fashion collection has a natural nuance, characterized by symmetrical fashion between the right and left sides, balanced or not biased, choosing earth tone colors such as: brownish red (burn umber), orange, green and white which has a storyline from this phenomenon. and has its own meaning in the selection of colors. Clothing can be mixed and matched and in men's clothing, fashion can be used as two different design functions to add to the creation of sustainable clothing, then some accessories are given to increase selling value.

The point of interest of the Swakaryaloka fashion collection lies in two techniques, namely natural dye and eco print. Natural dye has environmentally friendly characteristics that pay attention to the sustainable concept. The use of this technique uses dyes from coconut fiber, producing a red color which is the

story of the beginning of the pollution phenomenon in the Tukad Badung river in 2019 with a change in the color of the water to red. In addition, using dye from mango leaves, produces a green color which is a greening process from the pollution. The use of dyes from coconut fiber and mango leaves, because it is the result of exploration by utilizing plants or local organic wastes that are commonly found in the surrounding environment.

The point of interest is also found in the eco print technique which is a contemporary technique of dyeing fabrics with natural dyes. The eco print technique is used to express the natural impression of the clothing to make it look more aesthetic. Swakaryaloka's clothing collection is divided into three groups, namely: memorable collections which are dominated by red-brown (burn umber) materials, contemporary collections which are dominated by red and green materials, and asa (hopeful) collections which are dominated by green materials. These colors are a picture of the past, present processes, and the expected future, namely a healthy and fresh environment.

Swakaryaloka clothing collection is ready to wear clothing, which means clothing that can be worn every day because the construction tends to be much more minimalist and the materials used are more comfortable, the clothes are made in a ready-to-wear condition with standard sizes. This dress is in a street chic style, which is daily clothing that uses colors that are randomly combined and does not use more than three colors, clashing motifs, layering, and mix items.



(Source: Trisnadewi, 2022)
Figure 3. Swakaryaloka Singer

Beauty (aesthetics) is a result of the process of interpreting objects around where humans live. Environmental aesthetics is the result of human perceptions and attitudes towards their environment. Environmental aesthetic problems are also influenced by preferences for different environments. The aesthetics of the "Swakaryaloka" collection of clothing lies in the results of

clothing that uses natural dye and eco print techniques which are the point of interest in the work which departs from the work of art that is manifested in the creation of works and is appreciated, related to the social-environmental context. The technique was created in all designs but there were differences in color in each design group so as to produce works of aesthetic, functional, and economic value.

Creativity and innovation in the work of Swakaryaloka by displaying several supporters, namely collaboration between art performances, fashion shows, and singers. The performance will tell about the occurrence of pollution which will be visualized through dancers and using naturalist clothing. Then, after the pollution dance is finished, it will be followed by a fashion show that collects memories, contemporary, and hope by collaborating with dancers to show mix and match outfits, and singers singing songs about the environment and life.



(Source: Trisnadewi, 2022)
Figure 4. Swakaryaloka Dancers

Creativity and innovation in the Swakaryaloka Show is a collection of memories that are dominated by a brownish red color (burnumber) in accordance with the beginning of the water pollution in the Tukad Badung river in 2019, due to the home industry's behavior making the water color red. The collection of memories uses a natural dye technique using coconut fiber and an eco print technique using weed leaves of the Biden Pilosa type.



Figure 5. Swakaryaloka Memories
(Source: Trisnadewi, 2022)

Contemporary designs mixed and matched by red and green materials, are in accordance with the current work process, where pollution did not only occur in 2019, but continues to this day.



Figure 6. Contemporary Swakaryaloka
(Source: Trisnadewi, 2022)

The asa (hopeful) design is a design that is dominated by green and white materials. This collection is an illustration of the hopes of designers who

have a goal to keep nature healthy and clean. The technique used is natural dye using mango leaves and eco print technique using eucalyptus leaves.



(Source: Trisnadewi, 2022)
Figure 7. Asa (Hopeful) Swakaryaloka

Conclusions

Based on the description above, it can be concluded that the discussion and process carried out in the creation of ready to wear category clothing with naturalists (eco fashion) as a source of inspiration, can be explored as a source of ideas for Indonesian cultural heritage. As the main means by a creativity in creating new fashion works so as to increase the economic value, functional and aesthetic value. The results of the design collection of fashion works can be realized through a creative process, namely the stages of the fashion design process entitled Frangipani, The Secret Steps of Art Fashion (Frangipani, Secret Stages of Fashion Art).

The creation of fashion designs is sourced from some data that has been collected and then implemented into mind mapping, so that it can determine keywords to be used as references in creating design sketches. The selected keywords have a close relationship with the naturalist concept (eco fashion) which characterizes this fashion work. The final result is creating nine design sketches and five combined designs, divided into three design groups, namely: memories, contemporary and hope. The Swakaryaloka fashion collection is a naturalist-based street chic style created with the influence of the principles of aesthetic emotion, significant shapes, essentialism that is evident in the arrangement of design elements, A, H and I silhouettes, a combination of earth tone colors, various simple pieces of clothing, the use of natural dyes and use of accessories.

The Swakaryaloka collection is realized through three storylines in terms of the color condition of the polluted Tukad Badung river, this plot is named memory because until now the incident is still remembered by the surrounding community. The second line is the enrichment process at this time, the results

of research data from DLHK (Dinas Lingkungan Hidup dan Kebersihan), said the water of the Badung Tukad River is still classified as toxic. The second collection is named Contemporary because contemporary works mean works that are currently happening. The third plot is a description of the expected environment, which is healthy and clean, the goal is to create works while preserving a healthy and green environment, so it is named Asa, namely hope. This creation uses experiments with natural dye and eco print techniques, which are two processing techniques for fabrics using plants that can create novelty in the material. The results of dyeing and printing cloth from one plant can produce different results or colors according to the tannins in plants and fabric fibers. The technique has environmentally friendly characteristics that pay attention to the concept of sustainable (sustainable). The application of this technique is difficult because it requires patience, accuracy and taste in collecting and exploring plants as dyes into a product of aesthetic value.

References

- Adib, T. (2018). *Glowing My Soul in Islamic Fashion*. Jakarta: PT. Gramedia Pustaka Utama
- Akriliyati, N. (2016). *Mengenal Jenis Kain dan Pemeliharaannya*. Berita Satu, Friday, 14 May 2021 01:15 WITA.
- Andini, S. (2017). Pemanfaatan Sabut Kelapa Dan Pewarna Alam Indigofera Sebagai Material Alternatif Pada Produk Kriya. *Jurnal Tingkat Sarjana bidang Seni rupa dan Desain, No 1*.
- Bick, R., Halsey, E., & Ekenga, C. C. (2018). The global environmental injustice of fast fashion. *Environmental Health, 17*(1), 92.
- Cholilawati. (2021). *Teori Seni Penerapan Dalam Fashion*. PT. Panca Terra Firma: Bandung
- Cora, R. (2016). "Wacana Fashion Global Dan Pakaian Di Kosmopolitan Kuta". Disertasi. Pascasarjana Universitas Udayana Denpasar.
- Djelantik, A. A. M. (1999). *Estetika Sebuah Pengantar*. Penerbit Masyarakat Seni.
- Enrico. (2019). Dampak Limbah Cair Industri Tekstil Terhadap Lingkungan dan Aplikasi Tehnik Eco Printing Sebagai Usaha Mengurangi Limbah. *Jurnal Universitas Ciputra Surabaya*
- Eka Satya, V., et al., (2017). *Pengembangan Industri Tekstil Nasional: Kebijakan Inovasi & Pengelolaan Menuju Peningkatan Daya Saing*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Eundeok K., Fiore, A. M., & Hyejeong Kim. (2011). *Fashion Trend Analysis and Forecasting*. London: Berg
- Firdaus, N., Adhi, P., Ratih. (2021). Tren Eco-Fashion Dengan Kain Tenun Gedog Tuban Dalam Fashion Fotografi Campaign. *Jurnal Penelitian Seni Budaya, Vol.13, No. 1*
- Hardisurya, I., Pambudy, N. M., & Jusuf, H. (2011). *Kamus Mode Indonesia*. Jakarta: PT Gramedia Pustaka Utama.
- Hindryawati, N. (2020). *Fotokatalisis dalam Pengolahan Limbah Tekstil*. Yogyakarta: Deepublish

- Husnah, F. (2016). Eksplorasi Teknik Eco Dyeing Dengan Tanaman Sebagai Pewarna Alam. *Jurnal Industri Kreatif, Telkom University, Vol.3, No.2*
- Ingo, R. (2015). "Study Pada Perilaku Konsumen Mahasiswa dalam Membeli Pakaian Bekas di Gorontalo". Gorontalo. *Jurnal Perilaku Konsumen Pakaian Bekas*.
- Irianingsih, N. (2018). *Yuk Membuat Eco Print Motif Kain Dari Daun dan Bunga*. Jakarta: PT Gramedia Pustaka Utama.
- Jay, C. (2009) *The Fashion Design. United State of America*: Rockport, 2009.
- Kompas.com. (2019). *Sungai di Bali Jadi Merah, Satpol PP Denpasar Berencana Laporkan Polisi*.
<https://regional.kompas.com/read/2019/11/27/15465041/sungai-di-bali-jadi-merah-satpol-pp-denpasar-berencana-lapor-polisi?page=all#page2>. Diakses pada 22 Oktober 2021.
- Kusmayadi, T. K., Mawardi, N. (2020). *The New Beginning*. Jakarta.
- Lies, U., Khairul, R., Rumana, A. (2019). *Komunikasi Budaya dan Dokumentasi Kontemporer*. Jawa Barat: Unpad Press.
- Montagna, G., Carvalho, C. (2019). *Textile, Identity and Innovation Design the Future*. London Inggris: CRC Press.
- Nidia, C. (2020). Dampak Fast Fashion dan Peran Desainer Dalam Menciptakan Sustainable Fashion. *Edisi Yudisium Periode Agustus 2020, 9(2)*, 157-166. Universitas Negeri Surabaya
- Nurdianti L., & Rahmiyani I. (2016). Uji Aktivitas Antioksidan Krim Ekstrak Daun Mangga (*Mangifera Indica L*) Terhadap Dpph (1,1-Diphenyl-2-Picrylhydrazil). *Jurnal Kesehatan Bakti Tunas Husada, 16(1)*: 50-56
- Osterwalder, A. (2012). *Business Model Generation*. Jakarta: Elex Media Komputindo.
- Palgunadi, B. (2004). *Desain Produk Analisis dan Konsep Desain*. Bandung: ITB, 2008. Piliang, Yasraf Amir. Semiotika Teks: Sebuah Pendekatan Analitis Teks. *Jurnal Mediator, Vol.5, No.2*, 189-198.
- Pamungkas D. K., Retnaningtyas Y., Wulandari L. (2017). Identifikasi Aktivitas Ekstrak Etanolik Buah Mangga (*Mangifera Indica L.*) Pada Mencit Jantan (*Mus Musculus*) Sebagai Produk imunoglobulin (Igm). *E-Jurnal Pustaka Kesehatan, 5(1)*: 46-49.
- Pramitaningastuti A.S., Anggraeni E.N. (2017). Uji Efektivitas Antiinflamasi Ekstrak Etanol Daun Srikaya (*Annona squamosa L.*) Terhadap Edema Kaki Tikus Putih Jantan Galur Wistar. *Jurnal Ilmiah Farmasi, 13(1)*: 8 – 13.
- Pujiarti, R, Sari, D, P, Kasmudjo, Widowati, T, B. (2009). Kualitas pewarnan batik yang dihasilkan dari perbedaan konsentrasi dan bahan fikasi bahan pewarna daun mangga arum manis (*Mangifera Indica Linn*). *Prosiding Seminar Nasional MAPEKI XII, Bandung*, pp. 932-933.
- Purnomo, M. A. J. (2004). Zat Pewarna Alam sebagai Alternatif Zat Warna yang Ramah Lingkungan. *Jurnal Seni Rupa STSI Surakarta, 1(2)*: 57-61.
- Russanti, I. (2019). *Eksplorasi Batik Tanah*. Bandung: PT. Panca Terra Firma.
- Senthilkannan, M., Subramanian, & Gardetti, M. A. (2016). *Green Fashion*. Singapore: Springer

- Soeparman. (2001). *Pembuangan Tinja dan Limbah Cair: Suatu Pengantar*. Jakarta.
- Sutrisno, M. (2015). *Teks-Teks Kunci Estetika: Filsafat Seni*. Percetakan Galangpress: Yogyakarta.
- Samanta, A. K., & Agarwal, P. (2009). Application of natural dyes on textiles. *Indian Journal of Fibre & Textile Research*, 34(December), 384–399. Retrieved from <https://pdfs.semanticscholar.org/fbec/006a749312db0b3a32fb4063a7b8928aa8a3.pdf>
- Sugiyono. (2010). *Metode Penelitian Pendidikan Pendekatan Kuantitatif, kualitatif, dan R&D*. Bandung: Alfabeta
- Sumantri, F., & Kurniadi. (2018). "Eco Fashion Sebagai Brand Batik Cantinghijau". *Jurnal Hubungan Masyarakat*, 4(2), 1-7. Universitas Islam Bandung.
- Yernisa, Sa'id, & Syamsu, K., (2013). Aplikasi Pewarna Bubuk Alami dari Ekstrak Biji Pinang (*Areca catechu L.*) pada Pewarnaan Sabun Transparan. *Jurnal Teknologi Industri Pertanian*, 23(3): 190-198.
- Yuliarma. (2016). *The Art of Embroidery Designs*. Kepustakaan Populer Gramedia: Jakarta.
- Yusnindya, D. (2018). "Upcycle Busana Casual Sebagai Pemanfaatan Pakaian Bekas". *Jurnal Pendidikan Kesejahteraan Keluarga*, 7(1),12 -22. Universitas Negeri Surabaya
- TribunBali.com. (2019). *Asal Usul Pencemaran Air di Tukad Badung Berubah Merah, Satpol PP Denpasar Bakal Sanksi Pelaku Ini*. <https://bali.tribunnews.com/2019/11/27/asal-usul-pencemaran-air-di-tukad-badung-berubah-merah-satpol-pp-denpasar-bakal-sanksi-pelaku-ini>. Diakses pada 22 Oktober 2021

Tri Hita Karana: A contemporary sculpture creation

Pande Putu Ogy Mega Sanjaya¹, I Wayan Adnyana², I Ketut Muka³

^{1,2,3}Master in Arts, Institut Seni Indonesia Denpasar, Indonesia

*Corresponding Author: ogycx10@gmail.com

Abstract: Tri Hita Karana in Hinduism is the understanding of three main things that cause prosperity for human life which consist of Parhyangan, Pawongan, and Palemahan. The phenomenon stimulates creator to create a sculpture that aimed to provide an understanding related to Tri Hita Karana. The method applied in this creation uses five stages, namely the search for ideas, the search for materials, experiments, the embodiment of the work, and the presentation of the work. In this creation of three-dimensional works of art in the form of sculptures, the creator tries to express Tri Hita Karana issues with the concept of recycle, a process to turn used materials into new materials with the aim of preventing waste that can actually be turned into useful goods. The form of the work will be in the form of contemporary sculpture by displaying unique and authentic new forms.

Keywords: contemporary sculpture, recycle, Tri Hita Karana.

History Article: Submitted 2 July 2022 | Revised 8 August 2022 | Accepted 15 September 2022

How to Cite: Sanjaya, P. P. O. M., Adnyana, I W., & Muka, I K. (2022). Tri Hita Karana: A contemporary sculpture creation. *Journal of Aesthetics, Creativity, and Art Management*, 1(2), 95-104

Introduction

The creation of contemporary sculptures based on recycled media is based on the phenomenon of a civilization of life at this time where there is a lot of environmental destruction committed by humans which makes life uncomfortable. These include river pollution and forest destruction. Forest destruction is carried out by cutting large trees carelessly without thinking about the consequences. Water pollution such as garbage disposal in rivers and will end up in the sea which results in damage to the ecosystem of water-dwelling animals. Illegal felling of trees also has an impact on the habitats of animals that depend on the forest for their lives and also illegal logging will also reduce water storage sources which will be difficult for us in the dry season.

In modern times it is called the Kali Yuga era. In the Kali Yuga, dharma is depicted as only one leg, so it will be easily overthrown by the rampant power of adharma, as is the case in this modern era. Crimes in the form of theft, rape, murder, corruption, leaders who do not take sides and do not protect the people (Sedia, 2022). In the time of Kali, human ambition to pursue material things became the only goal of life. For the sake of political office, humans have the heart to destroy religion and do not hesitate to curse the saints who were previously respected. Position and material become the cause of death. Many bad people look like saints. The wrath of nature is caused by the vibrations of the human mind. At this time there was a massive physical and mental destruction, then God would come down to save good people and devotees (Donder 2004: 26).

Tri Hita Karana's cosmology, which is a strong philosophy of life, is currently being neglected in its implementation. For example, at this time there is a lot of debate on the issue of trust. environmental pollution such as the disposal of factory waste in rivers, in fact it will damage a river ecosystem due to toxic substances from the waste and will also damage farmers whose main breath is the river that provides water for rice fields. The balance of nature is like the uncontrolled felling of large trees which of course will harm us because it is a source of oxygen for our lives and trees as a place to live for animals. Illegal logging will also have a negative impact on the animals who depend on the forest as a place to live as well as a source of food for them. When this continues, it is possible that animals whose lives depend on forests will experience extinction. Violence against fellow human beings is currently being carried out as if there is no love and affection. The uncontrollable nature of the ego often interferes with humans which causes humans to lose direction and will only be concerned with themselves. The belief system in God Almighty is much in dispute. Sometimes the concept of life taught by religion begins to deviate.

As an art creator, when you see a phenomenon in such a way, the creator's heart is moved to do something. This background phenomenon stimulates the creator to create a sculpture that aims to provide an understanding related to the case observed by the creator. After being observed, studied and researched by the creator, a concept of Hindu cosmology related to the problem emerged, namely Tri Hita Karana. Tri Hita Karana in Hinduism contains the understanding of three main things that cause prosperity and prosperity for human life which consist of Parhyangan, Pawongan, and Palemahan (Suamba et al, 2017; Mudana et al, 2018; Ahmad et al, 2021; Anggana et al, 2022; Dewi et al, 2022). The harmonious combination of these elements is the basis for achieving a comfortable, peaceful, and peaceful sense of life. The term Tri Hita Karana was coined for the first time by I Wayan Merta Suteja which was later popularized by I Gusti Ketut Kaler (1983) and I Made Djapa around 1968-1970. Then the term Tri Hita Karana developed widely and became popular in the community. This concept is very relevant and continues to exist. Even not only in Bali but also in the archipelago and even throughout the world.

The creation of three-dimensional works of art in the form of sculptures, the creator poured and imagined this Tri Hita Karana with wasted wood which was obtained in several places and then responded using old newspapers and copper as ornaments of this sculpture. The form of the work will be in the form of a contemporary sculpture by displaying new forms obtained from the wood. The objectives of the creation of this work are (1) to find out the relationship between recycling-based media and the Tri Hita Karana philosophy, (2) to know the process of utilizing recycled materials into contemporary sculptures, and (3) to realize contemporary sculptures originating from Tri Hita Karana.

This creation is based on the phenomenon of life today, there are many deviations from the teachings of Tri Hita Karana. This is used as a reference to work to reveal things that are considered interesting by the creator, for

example the creation of a statue that illustrates the improper application of the teachings of Tri Hita Karana. The embodiment of the work uses the concept of Recycle by using used materials as a medium of expression. In this creation, the creator directs himself to discarded materials and used materials that are around the creator's environment, such as wood, used bamboo, used paper, and there are several new materials that are also used as a supporting medium. Then the creator finds a discarded wood material on the beach and wood in several other places. Bamboo and old newspapers will also be used to express ideas that are transformed into sculptures.

Methodology

The method of creation is a way to do something in a well-structured way. The creator understands that the method of creation is a creative process carried out by an artist in a process of realizing a work of art. This process is an artist's way of finding identity in creativity. Creativity can be interpreted as a person's ability to produce works or ideas about something that is essentially new or completely new in the sense that it is unknown or has never been created before. Creativity can also be interpreted as the ability to make something new, with a new perspective (Russian Diction, 2018: 235).

Creativity, according to the creator, is an ongoing exploration of self-identity which is manifested by copyrighted works. In this case creating a work of art, the term creative is absolutely necessary for the artist, because the creative process will allow the artist to exist in expressing himself through the artwork created. Novelty will appear in the work process. As is the case in the process of creating this sculpture, the idea comes from the teachings of the Tri Hita Karana philosophy. The basic footing of a philosophical value of Hinduism which will be transformed into a sculpture.

Results and discussions

Creating sculptures from several sources of creation that provide a deepening of the creator's ideas in terms of work, including written sources and visual sources. Written sources are the creation of written works of art in the form of journals, books, magazines, and articles. Visual sources are sources of inspiration in the form of works of art created by previous artists who inspire creators in the realization of sculptures. The creator in this case gets more inspiration from visual sources.

The visual sources of the 3 sculpture artists who have an influence in the process of realizing the work are I Nyoman Cokot, I Nyoman Nuarta, Putu Marmar Herayukti. These three artists are used by the creator as a reference in the work process because these three artists have strong characters and have self-identity. I Nyoman Cokot, for example, views the creator's view of the sculptures created as generally made of wood. However, the resulting forms are very unique and different from the general sculpture at that time. Interesting for the creator even though the shape of the statue is abstract and has come out of the standard of Balinese sculpture, but his work still shows Balinese character.

I Nyoman Nuarta is a modern Indonesian sculptor who has Balinese blood but currently he has a studio in Bandung. His works adorn many strategic spaces and city parks in Indonesia, one of which we know is the greatest work is the GWK statue in Uluwatu Bali. Nyoman Nuarta's works predominantly use bronze as a medium and what is interesting for the creator is the expressive impression played in his work. This expressive impression has an influence on the beauty of sculpture, which was originally a sculpture that was generally a dead form. When Nyoman Nuarta's work is present, the impression is created as if the statue seems to move dynamically and is no longer a dead statue.

Putu Marmar Herayukti is an artist from Denpasar Bali. He is a young artist who is talented in the creation of three-dimensional works of art, one of which is the art of ogoh-ogoh. Besides ogoh-ogoh, Bliau also created a metal sculpture of Dewi Melanting that adorns the Badung market. It is interesting to the creators that the artworks created by Putu Marmar mostly use recycled materials. Reconstructing unused materials into a work of art according to the creator is an unlimited creativity that can produce works of art

Some studies of the source of creation are obtained from several libraries in the form of books ever read by the author which helps provide scientific explanations including:

Wirawan (2011) in *Tri Hita Karana, Kajian Teologi, Sosiologi dan Ekologi menurut Weda* (Tri Hita Karana, Study of Theology, Sociology, and Ecology according to Veda) provides a lot of history of the term Tri Hita Karana, the meaning and elements contained therein. His book explains that Tri Hita Karana comes from Sanskrit. From the word tri which means three, Hita means prosperous and Karana means cause. Understanding Tri Hita Karana are three main things that lead to the welfare and prosperity of human life. This concept appears closely related to the existence of community life in Bali. Starting from this lifestyle, it emerged and was related to the realization of a traditional village in Bali. Thus, a characteristic of a traditional village in Bali has at least three main elements, namely the area, the community and a holy place to worship God/Sang Hyang Widhi. The elements of Tri Hita Karana include: (1) human relationship with God, (2) human relationship with each other, and (3) human relationship with the natural environment.

The harmonious combination of these three elements is the basis for creating a comfortable, peaceful and peaceful life both physically and mentally. This is the picture of traditional village life in Bali with the Tri Hita Karana pattern. In fact, the values of the teachings of Tri Hita Karana are philosophical values taken from the values of the teachings contained in the Vedas and the daily life of Balinese elders that are still relevant today to be practiced anywhere.

Susanto (2018) in *Diksi Seni Rupa* (Diction of Fine Arts), the third edition of the collection of terms and movements, helps creators in using the language or terms of art in making scientific writings. The use of the language of the application of fine arts in written works makes it beautiful to read and easy to understand.

Suryajaya (2016) in *Sejarah Estetika; Era Klasik sampai Kontemporer* (History of Aesthetics from Classical to Contemporary Eras) provides an understanding of aesthetics from classic to contemporary, which of course is also a basis for creating contemporary-style sculptures. This book explains some opinions about art and imagination. The existence of a work of art, for Sartre, rests on the artistic imagination of the creator. Sartre's starting point is Husserl's theory of the intentionality of consciousness. Every consciousness is always directed to something. There is no consciousness without an object. Sartre calls the intentional object "non-real" (irreal). The reality of intentional objects is rooted in the peculiarities of the behavior of the imagination. For Sartre, there are three possible operations of imagination (Sartre, 2004: 12), namely (1) placing the object as something that does not exist (for example, a leech-headed man), (2) placing the object as something that does not exist but is not present (for example, a lover), and (3) placing objects as possibilities (eg, the age of intergalactic exploration). These three operations are bound by one thing in common: the presence of destiny or the making of the non-existent (in reality) into existence (in the imagination). This is what manifests in a work of art.

This reading also explains that Taine's image of art is a kind of document that records the social unrest of his time. There are three main socio-historical aspects that Taine finds in his work of art. These three are the keys that unlock the meaning of every work of art (Taine, 1880: 23), namely Nation (la race), Environment (le milieu), and Age (le moment). Both the nation, the environment and the times have their own character. In the sense that the nation is the cultural character of a society, while the environment is a natural condition and the times mark the historical tradition that covers the entire development of society. For Taine, the three are the "laws of motion" of art.

Muchtar (1992) in *Seni Patung Indonesia; Seni Patung dalam Kaitannya dengan Kehidupan Manusia* (Indonesian Sculpture Arts; Sculpture in Relation to Human Life) provides the creator's understanding of the notion of sculpture and also talks a lot about the development of Indonesian sculpture. This book describes the art of sculpture manifested in three-dimensional form. The third dimension that has always been the work of the sculptor is the "depth" of form. In sculpture, form is caused by volume, solid or empty. Can be seen from all angles. This situation causes sculpture to have a multi-faceted nature: front-back-side-top-bottom or it can be said that all are faces, all are sides, all are sides, all are above, and all are below. Thus, the form in sculpture is the most important, most complex aesthetic element.

Kusmara (2018) in *Relasi dan Ekspansi Medium Seni Rupa; Medium Seni Rupa: Konsep, Struktur dan Perkembangannya* (Medium of Fine Arts: Concept, Structure and Development) of an understanding of the art of sculpture in relation to the medium of art. Sculpture is one of the classic mediums, developed along with the growth of human civilization, from prehistory to the present when each era interprets its function differently. The modern view of existence generally divides categories based on archaeological and aesthetic approaches. Both of these perspectives originate from the development of modern (western)

knowledge; The first is the view that sees sculpture as the result of the knowledge of pre-modern society. Second, the view that discusses sculpture has developed since Classical Greece, to the modern era which places the issue of sculpture as part of high art knowledge (Fine Art) which talks a lot about beauty. Sculpture, which is summarized from prehistory to the present, is divided into three trends in relation to media. The first is the tradition of sculpture related to the manifestation of material resilience and immortality. This tendency has become a tradition of sculpture until now, that there is a material hierarchy based on the character and durability of the material, as well as the complexity of the manufacturing technique. The two traditions of sculpture as part of the development of modernism are the exploratory media tradition which is often known as the avant-garde tradition.

Modernism places sculpture in the frame of seeking the essence of form through individual material exploration. The tradition of exploring form and material in the modern era is also based on the spirit of seeking the essence and universal dimensions of natural reality, including the nature of material and form itself in the principles of art. The third marks a new chapter in sculpture that shows the conceptual side as a comparison to the conventional side of sculpture that is oriented to the principles of "traditional sculpture". For art critic Thomas McEvilley as the birth of the concept of sculpture in the "anti-art" principle, collaborates with conceptual principles (McEvilley, 1999) to abort a traditional idea of sculpture as part of material transformation. This tradition of sculpture based on finished and found objects developed along with the development of popular culture in contemporary society which was also strengthened by the artist Andy Warhol who exhibited many everyday objects into three-dimensional works of art.

In this process, the creator tries to present the novelty in the process of creating, the medium used, and the form that can be categorized as new. In the creative process, the creator uses the concept of recycle (recycling) is a process to turn used materials into new materials. What is meant is the use of discarded wood as a medium which is responded to by using old newspapers and then using copper as a medium. Some of these mediums will be combined into a single unit which is embodied in the form of a sculpture. The merging of these mediums can be said to be a new thing in the process of creating a sculpture.

The form of sculpture is certainly very influential from the medium used in the work process. In this creation, the work that is realized follows the shape of the wood obtained while still using the characteristics of the wood used. Because the wood obtained by the creator will not be the same as obtained by others, this is what makes the work authentic.

The steps taken in the process of creating a work of sculpture are, first of all, to search for ideas by feeling an experience that has been observed around the creator's environment which gave the initial idea of this creation process. These phenomena in the form of human activities that navigate life today have experienced many deviations. In this case, the phenomenon is contextualized with the teachings of Hinduism, namely Tri Hita Karana, the

three causes of harmony in human life. Therefore, Tri Hita Karana becomes the rationale for creativity in the creation of sculptures.



(Source: Sanjaya, 2022)

Figure 1. Contemporary Sculptures which Represent Tri Hita Karana

The next stage after the ideas obtained are then formulated into a work concept, then exploration of the work material is carried out. In exploring materials, the creator's thoughts immediately focused on discarded wood materials, the wood in question is wood or can be called a dead tree with only the trunk or roots remaining. This material is widely available on the beach and some dead wood trees are also found on the edge of the rice fields. Some of the materials were collected beforehand and then re-selected the dead wood material according to the shape desired by the creator according to the idea.

The experimental stage includes the creative process in realizing new work techniques. If you don't experiment often, your work tends to be monotonous (flat) or undeveloped. The realization of a work of art takes place from the impulse felt by the artist until the work is realized. Conducted several experiments to express the ideas formulated by the creator, written with pencil sketches in the form of three-dimensional images. Material experiments were also carried out trying to combine materials that would be used in the work process, including trying to combine wood, copper, and paper materials to become a material that could give the impression of integrity to the work. Several techniques were also tried, starting from sculpting, engraving, and sticking techniques.

The stage of embodiment of the work is the unification of various elements or elements that make up a work, namely in the form of line, color, shape, composition, space, and texture. In this formation the application of the theory of artistic practice related to a creation. The formation process carried out in the creation of this work is by combining three materials using three techniques. In this process, the materials used are the results of experiments conducted previously by the creators who are considered good. Applying techniques that were also obtained from the results of previous experiments including sculpting, engraving, and sticking techniques. Starting from forming wood then affixed with copper and paper then some parts of the copper will be inlaid. After getting the shape desired by the creator, the final stage or finishing will be carried out in the process of coloring the work.

Presentation of works of art is a part that affects the aesthetics of a work of art. Presentation of works is very important which aims to attract the attention of art connoisseurs. This sculpture will be displayed indoors using a pustek, so that this sculpture has artistic value it needs lighting. Because the exhibition is held in the creator's room, using lights as lighting will make art connoisseurs feel comfortable viewing the work. The pustek used will be adjusted in height and size with the work made so that the appearance is pleasing to the eye.

Exhibition of works is an important thing in art, through exhibitions we can express creative ideas that are visualized through a work of art. Through the exhibition, you can also know the quality of the works of art that are made. In an exhibition, of course, there will be a response from the public, both suggestions and criticism, so that it will become a reference for artists to be better in their next work.

Conclusions

Tri Hita Karana contains the understanding of three main things that cause prosperity and prosperity for human life which consist of Parhyangan, Pawongan, and Palemahan. The harmonious combination of these elements is the basis for achieving a comfortable, peaceful, and peaceful sense of life. The concept of Tri Hita Karana's cosmology, which is a strong philosophy of life, is currently being neglected in its implementation.

At this time there is a lot of debate on the issue of trust. There is an environmental pollution such as the disposal of factory waste in rivers. The balance of nature as well as the felling of large trees is not controlled. Violence against fellow human beings is currently being carried out as if there is no love and affection. The uncontrollable nature of the ego often interferes with humans which causes humans to lose direction and will only be concerned with themselves. The belief system in God Almighty is much in dispute. Sometimes the concept of life taught by religion begins to deviate. It is because of the reason this sculpture is created by the creator.

References

- Ahmad (2021). Green Tourism and Tri Hita Karana Implementation at Suranadi Narmada Area, Lombok. *International Journal of Glocal Tourism*, 2(2), 113-123. Retrieved from <https://ejournal.catuspata.com/index.php/injogt/article/view/56>.
- Anggana, I. P. S., Mudana, I. G., Triyuni, N. N., & Sukmawati, N. M. R. (2022). Tri Hita Karana as a form of pro-environmental behavior in Bindu Traditional Village. *International Journal of Green Tourism Research and Applications*, 4(1), 30–37. <https://doi.org/10.31940/ijogtra.v4i1.30-37>.
- Dewi, N. W. B. P., Ernawati, N. M., Mudana, I. G., Harmini, A. A. A. N., & Somawati, N. P. (2022). Tri Hita Karana-Based CSR: How Hotel Relates to Community during the Covid-19 Pandemic. *International Journal of Glocal Tourism*, 3(2), 121-130. Retrieved from <https://ejournal.catuspata.com/index.php/injogt/article/view/213>.
- Djelantik A.A.M (1999). *Estetika Sebuah Pengantar*. Jakarta: Masyarakat Seni Pertunjukan Indonesia.
- Donder, I K (2004). *Panca Dhatu Atom, Atma, dan Animisme. Sebuah Evolusi Konsep Tentang Pemahaman terhadap Substansi yang Amat Kecil Sebagai Asas Hidup dan Kehidupan*. Surabaya; Paramita.
- Kaler, I G. K (1983). *Butir-butir Tercecer tentang Adat Bali 2*. Denpasar: Bali Agung.
- Kusmara, A. R (2018). *Relasi dan Ekspansi Medium Seni Rupa; Medium Seni Rupa: Konsep, Struktur dan Perkembangannya*. Bandung: Program Studi Seni Rupa, Fakultas Seni Rupa dan Desain-Institut Teknologi Bandung.
- Muchtar, B (1992). *Seni Patung Indonesia; Seni Patung Dalam Kaitannya Dengan Kehidupan Manusia*. Yogyakarta: Bada Penerbit ISI Yogyakarta bekerjasama dengan Taman Budaya Yogyakarta.
- Sedia I W (2022). *Relevansi Konsep Catur Yuga Dengan Realita Bermasyarakat dan Bernegara Saat ini*, Accessed in 9 January 2022.

- Mudana, I. G., Suamba, I. B. P., Putra, I. M. A., & Ardini, N. W (2018). *Practices of Bali Tourism Development, Threfolding, and Tri Hita Karana Local Knowledge in New Order Indonesia*, IOP.
- Suamba, I. B. P., & Utama, I. K (2017). Materiality and spirituality in Bali tourism: An Ethical Reflection on the Tri-Hita-Karana. *International Journal of Applied Sciences in Tourism and Events*, 1(1), 82–93. <http://ojs.pnb.ac.id/index.php/IJASTE/article/view/189>.
- Suryajaya, M (2016). *Sejarah Estetika; Era Klasik sampai Kontemporer*. Jakarta: Gang Kabel dan Indie Book Corner.
- Susanto, M (2018). *Diksi Rupa; Kumpulan Istilah dan Gerakan Seni Rupa Edisi Ketiga*. Yogyakarta: Penerbit DictiArt Laboratory.
- Wirawan, I M. A (2011). *Tri Hita Karana; Kajian Teologi, Sosiologi dan Ekologi menurut Weda*. Surabaya: Paramita.

Aesthetic hybridity of the song “Jali-jali” in Gambang Kromong music

Yusuf Arrahman¹, Ni Wayan Ardini², I Komang Sudirga³

^{1,2,3}Master in Arts, Institut Seni Indonesia Denpasar, Indonesia

*Corresponding Author: niwayanardini17@gmail.com

Abstract: The "Jali-jali" in Gambang Kromong (Kromong Xylophone) music is a very popular Betawi song. This song is the result of acculturation of Betawi and Chinese culture. The popularity of “Jali-jali” is inversely proportional to the existing literature about this song. This study aimed to understand its specificity thoroughly. It is a type of field research by describing the data qualitatively and the selection of theory is based on data in the field. The type of data in this study is qualitative data. Research data sources consist of primary and secondary data sources. Data were collected through interview, observation, documentation and literature studies. Data analysis was carried out by data reduction, data presentation, and data verification. The results show that in "Jali-jali" the hybridity of Chinese and Betawi culture can be seen from the cultural aspects, namely ideas, activities, and artifacts. There is also a musical aspect in the playing of Tehyan which has a diatonic scale and Gambang Kromong which has a pentatonic scale. The form of "Jali-jali" in Gambang Kromong music is A-B-A-B-C, has 10 sentences and 5 periods. The aesthetics of "Jali-jali" is found in the melodic tone that sounds distinctive because the differences in the hybridity of Betawi music and Chinese music produce a contrasting melody, from which there is a very distinctive harmonization so that "Jali-jali" in Gambang Kromong music is closely related to Betawi cultural identity.

Keywords: “Jali-jali”, gambang kromong, hybridity, aesthetics, ethnomusicology.

History Article: Submitted 7 July 2022 | Revised 14 August 2022 | Accepted 16 September 2022

How to Cite: Arrahman, Y., Ardini, N. W. & Sudirga, I K. (2022). Aesthetic hybridity of the song “Jali-jali” in Gambang Kromong music. *Journal of Aesthetics, Creativity, and Art Management*, 1(2), 105-123

Introduction

Today's traditional art is an identity of a region, such as in Betawi area. The Betawi area is an area occupied by the Betawi ethnic which is now located in Jakarta and its surroundings, known as Jabodetabek (Jakarta-Bogor-Depok-Tangerang-Bekasi). According to Castle (1977), Betawi ethnicity is a mixed or absorbed ethnicity from several ethnic groups who came to the Batavia area, namely Malays, Balinese, Javanese, Sundanese, Chinese, Arab, Sumbawa, Ambon and Banda, which were then absorbed into the Betawi ethnic group. Therefore, the arts and works of art in Jakarta are the result of the acculturation of several ethnic groups in the Great Jakarta area, such as "Jali-jali" in the music of Gambang Kromong (Kromong Xylophone).

"Jali-jali" in Gambang Kromong music is a Betawi song that has many interpretations of meaning in the lyrics. This song is the result of the acculturation of Betawi and Chinese culture which is played in Gambang Kromong music. Gambang Kromong itself is an art from the Betawi tribe that was created by peranakan (blended community) of the fort (Betawi-Chinese). Gambang Kromong is a type of group music that collaborates gamelan with

Chinese musical instruments such as sukong, tehyan, and konghyan. According to Wahyudita (2022), gamelan is dynamic.

The songs in Gambang Kromong music are classified into three based on their development period, namely modern song, vegetable songs (lagu sayur), and dalem songs (lagu dalem). "Jali-jali" is included in the vegetable song, which is a song created to accompany the Betawi dance. This song has a D scale with a 4/4 time scale and is played at a moderate tempo. This repertoire is called the vegetable song because it is very often played in various events, so that it is like daily food for the players, just like they eat vegetables. "Jali-jali" is a song with lyrics in the form of a rhyme, the first and second stanzas of "Jali-jali" are sampiran, the third and fourth lines of the verse are messages. The song "Jali-jali" has a basic form, namely "Jali-Jali" Ujung Menteng, the fame of "Jali-jali" is thick with the literature that discusses this song. In fact, there is no literature that specifically discusses "Jali-jali" in Gambang Kromong music, this has attracted researchers to conduct research on "Jali-jali" in Gambang Kromong music.

"Jali-jali" in Gambang Kromong music from the above description is a musical work with a hybrid form because the musical elements in it contain two different musical elements, namely, Betawi music and Chinese music. This is another reason for researchers to study more deeply to find out the hybridity of "Jali-jali" in Gambang Kromong music. To examine this, the researchers used an ethnomusicological perspective.

Aesthetics in a song can objectively be seen from the first bar to the last bar and also the written phrase or score in a song. In this study, the aesthetic in question is the aesthetic in music which is expressed through the musical interpretation of "Jali-jali" in the music of Gambang Kromong.

"Jali-jali" is a Betawi folk song. The word Jali itself is taken from the name of a fruit, namely Jali. "Jali-jali" itself was created from the Chinese ethnic of the Jakarta breed. This song has the following lyrics:

Ini dia si "Jali-Jali"

Lagunya enak lagunya enak merdu sekali

Capek sedikit tidak peduli sayang

Asalkan tuan asalkan tuan senang di hati

Palinglah enak si mangga udang

Hei sayang disayang pohonnya tinggi pohonnya tinggi buahnya jarang

palinglah enak si orang bujang sayang

kemana pergi kemana pergi tiada yang melarang

Disana gunung disini gunung

hei sayang disayang ditengah tengah ditengah tengah kembang melati

disana bingung disini bingung sayang

samalah sama samalah sama menaruh hati

Jalilah jali dari cikini sayang

"Jali-Jali" dari cikini jalilah jali sampai disini.

Hybridity itself is cross-cultural, both intrinsic and extrinsic, which appears in society in many forms, such as language and attitudes. Hybridity according to Bhaba (2007:124) a process of creating cultural identity becomes clear. Hybridity is more directed to identity changes that lead to subjective changes. Bhaba's meaning in this realm is the depiction of the merging of two cultural forms that give rise to certain characteristics of each form, and become the nature of both. The steps that are applied in the blending process become the process of applying hybridity.

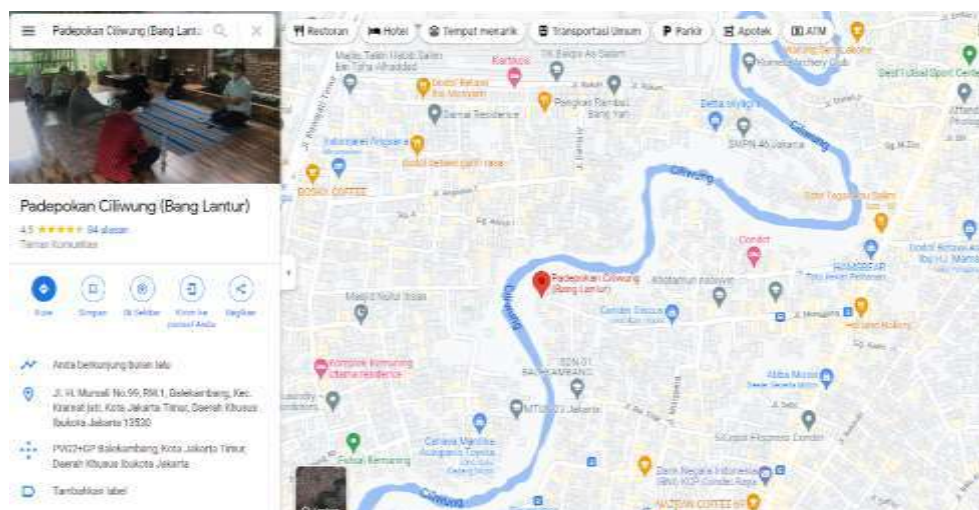
Bhabha (2007:126) states that mimicry is a process of imitation that occurs between two different identities and is also a sign of not being appropriated, and mimicry is an act that is intentionally or unconsciously carried out in interactions or social relationships in maintaining dominance. There is an imitation process that occurs in the mixture. Mimicry is applied in two ways, namely: unconsciously and intentionally. In a broader sense, that mimicry can occur accidentally when the 'embodiment' of a culture has occurred. The process of imitation will mix with the interpretation, especially when it will be mixed and matched with other cultures.

Gambang Kromong in the Betawi community is an art through the medium of sound as an expression of expression which is called Gambang Kromong. This art was popular around the 1930s among the peranakan Chinese community which is now known as China Benteng. According to Ali Gufron, xylophone kromong first appeared only named xylophone. However, since the beginning of the 20th century, it has become a xylophone kromong because of the addition of an instrument in the form of a kromong (xylophone).

Methodology

This study can be said to be a part of ethnomusicology. Ethnomusicology is the study applied to various types of world music originating from outside Western culture. The purpose of the ethnomusicology research is to understand music both from its structure and cultural context. Nettl (2019: 8) states that the study of these two aspects must be carried out through an adequate investigation.

The location of this research is in Padepokan Ciliwung Condet, East Jakarta to Ahmad Maulana (Bang Lantur), the owner of the hermitage Ciliwung Condet. Researchers chose the location of this research because Padepokan Ciliwung Condet is one of the educational facilities and a place to learn about Betawi arts.



(Source: Google Maps, 2022)

Figure 1. Location of the Ciliwung Condnet Padepokan

The type of data used in this study is a description of "Jali-jali" in Gambang Kromong music. This research is a qualitative research method. Qualitative is a way to obtain information that aims to understand the phenomena experienced by the research material, and by describing it in the form of a sentence and words, in a special scientific discussion and by utilizing various methods (Moleong, 2007: 6).

Determination of informants in this study refers to the statement of Noor (2011: 155-156) which states that, purposive sampling technique is a technique for determining samples based on special considerations so that they can be used as samples. Information excavation on informants is carried out on an ongoing basis, until there are recommendations from other informants who can provide additional information, this method is called the snow ball method. Determination of informants using a snow ball is based on recommendations and instructions to other informants. Determination with this technique continues until it reaches the saturation point of the informant so that the data can be obtained as a whole.

Ahmad Maulana (Bang Lantur) is a native of Condnet who is the coach and head of the Ciliwung Condnet studio. Various key information about "Jali-jali" in the music of Gambang Kromong can be extracted from Ahmad Maulana. The implementation of a preliminary study can be carried out based on the information it provides. Rohim Bintang Saroja is one of the academics and practitioners of the arts, especially Gambang Kromong from Cikini, East Jakarta. He has extensive knowledge of "Jali-jali", as well as various phenomena related to repertoire and creation. Mastering the various arts of Gambang Kromong and fluent in various art discourses. Knowing the history of art in Jakarta, especially in the field of performing arts, so the writer needs relevant information about the background of "Jali-jali" in the music of Gambang Kromong.

Data collection technique is one of the strategies applied by a researcher to obtain data in his research. Basrowi and Suwandi (2008: 93) state that data collection in research is intended to obtain reliable materials, information, facts,

and information. This study applies several data collection techniques, including observation, interviews, literature study, and documentation.

Data analysis in this study was focused during the process in the field along with ongoing data collection and if the data obtained were not satisfactory, the researcher would continue the question to a certain stage until data that was considered credible was obtained. The technique used in this study is a technique developed by Miles and Huberman (1984) who stated that the activities in qualitative data analysis were carried out interactively and took place continuously until they were completed so that the data was saturated. Activities in data analysis, namely data reduction, data display, and conclusion drawing/verification.

Results and discussions

"Jali-jali" is well known in the musical presentation of Gambang Kromong because this song describes an allusion to the life of the Betawi people. The acculturation of Chinese and Betawi culture is a factor in the formation of "Jali-jali". This can be seen from the idea in "Jali-jali" which began with the merging of gamelan music and a khim orchestra to form a music called Gambang Kromong. This made a new color in the wilderness of traditional Betawi music at that time so that the song Jali-Jali became a popular song.

"Jali-jali" at this time is often played at the opening of lenong and cokek. Especially the China Fort area. This is quite natural because there are still many native Chinese people who live there and ask the phobin "Jali-jali" to be played to maintain the traditions of the Chinese. The main melody in "Jali-Jali" is performed by vocals, although in his performance he often uses Tehyan as the main melody.

"Jali-jali" was initially only played at the temple at the Chinese New Year closing ceremony called Cap Go Meh, but over time "Jali-jali" was also played at entertainment events in Jakarta. The element of Chinese culture in "Jali-jali" in Gambang Kromong music can also be seen from the appearance of the players wearing tikim clothes, and this song is also a means of communication for the Betawi people.



(Source: Arrahman, 2022)

Figure 2. Gambang Kromong Silibet Performance at Pitung House, Jakarta

The elements of Chinese and Betawi culture in the song "Jali-jali" can also be seen from the musical aspects of "Jali-jali" in Gambang Kromong music, such as from the game techniques and instruments in "Jali-jali". The use of the shang scale scales strengthens the Chinese musical elements in "Jali-jali" (Interview Ahmad Maulana, 19 March 2022).

The compositional form of "Jali-jali" in Gambang Kromong music also shows the hybridity between Betawi and Chinese music, which can be seen in the use of melodic patterns for each instrument, especially the tehyan instrument called Liao. The hybridity of the song Jali-Jali in Gambang Kromong music creates a whole so that people who hear it can easily remember it. The highlight that can be seen from this song is the xylophone kromong instrument in several parts when playing "Jali-jali" using a striking tone of voice, or when all instruments play the same melody simultaneously. The difference in the scales of the tehyan instrument with the gambang and kromong instruments produces a very distinctive harmony or balance.

Hybridity in music according to Sudirga (2020) is crossing two musical genres as superior varieties that can produce new musical varieties that are distinctive, unique, and characterize their advantages. These new productions are often considered as art products of acculturation. The hybridity of Betawi and Chinese culture in "Jali-jali" in Gambang Kromong music will be seen from the ethnomusicological perspective, namely text and context. In the context section, the researcher analyzes aspects of culture and in the text section, the researcher analyzes aspects in musical form.

Chinese culture entered into Betawi music starting with people of Chinese descent living in Batavia. Chinese ethnic at that time liked to play a khim orchestra, namely music that had yang-khim (a type of zither), sukong (large fiddle), tehyan (medium fiddle), kongahian (small fiddle), hosiang (three-stringed stringed instrument), sambian, flute, pan (kecrek), and ningnong.

At that time, the khim instruments were hard to come by, so the Chinese in Batavia innovated to replace the khim instruments with the Gambang which was taken from the Javanese Gamelan. This music was born on Nie Hu Kong's estate in Tangerang. At that time there was a group of indigenous musicians who collaborated with two women from China who had just arrived with Tehyan and Kongahyan.

In 1880 a musician named Tan Wangwe with the approval of a Chinese leader (Defender) in the Pasar Senen area named Teng Tjoe, completed this music with Kromong, Gendang, Kempul and Gong instruments so as to create music called Gambang Kromong (Phoa, 1949: 20).

The merging of two musical instruments from Gamelan and the Yang-Khim orchestra brought a new color to Betawi traditional music and created several songs, one of which was "Jali-jali".



(Source: www.ethnomusicology.amdigital.co.uk, 2022)

Figure 3. Yang-Khim Instrument

"Jali-jali" appeared at the same time as Gambang Kromong music, which was performed by the Gambang Kromong Ngo Hong Lao group. All of the players were Chinese. therefore "Jali-jali" is believed to be a song composed by people of Chinese descent. "Jali-jali" was known in the community in 1937. The emergence of the song jali became a new thing in the world of Betawi traditional music at that time, because the lyrics used were in the form of Betawi rhymes which were the oral tradition of the Malay community in Batavia.

The scales on "Jali-jali" in the previous Gambang Kromong music, both musicians and musicians must be able to read the notes written in Chinese characters, to be able to play a song. The scale has a mention of the Tshe Che scale or the Shang scale. This scale was adopted from the yang-khim instrument. This scale is the same as the slendro scale. with the arrangement of mentioning the basic scale as follows: Lihuh (so) – yu (la) – Siang (do) – Che (re) – Kong (mi). When written in Cheve notation or numeric notation it becomes: 5 – 6 – 1 – 2 – 3 or in musical notes as follows:

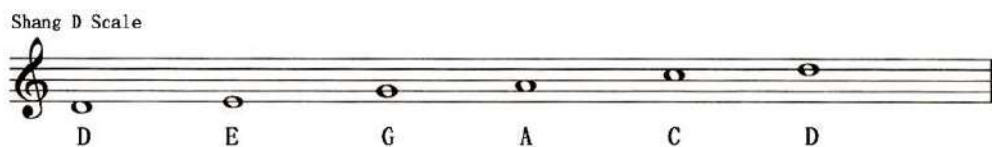


Figure 4. Jali-Jali Cheve Notation

Diatonic scales are also used in "Jali-jali" which is played by the tehyan instrument which has a D scale with the arrangement of D–E–F#–G–A–B–C#–D.

The lyrics to "Jali-jali" are a Betawi rhyme with the following A-B-A-B-rhyme arrangement:

<i>ini dia si jali-jali lagunya enak lagunya enak merdu sekali</i>	SAMPIRAN
<i>capek sedikit tidak peduli sayang asalkan tuan asalkan tuan senang di hati</i>	PESAN
<i>palinglah enak si mangga udang hei sayang disayang pohonnya tinggi pohonnya tinggi buahnya jarang</i>	SAMPIRAN
<i>palinglah enak si orang bujang sayang kemana pergi kemana pergi tiada yang m'larang</i>	PESAN
<i>disana gunung disini gunung hei sayang disayang ditengah tengah ditengah tengah kembang melati</i>	SAMPIRAN
<i>disana bingung disini bingung sayang samalah sama samalah sama menaruh hati</i>	PESAN
<i>jalilah jali dari cikini sayang jali-jali dari cikini jalilah jali sampai disini</i>	PENUTUP

(Source: Arrahman, 2022)
Figure 5. Lyrics of "Jali-jali"

The rhyme of "Jali-Jali" has freedom in its lyrics. Usually the rhyme is created by the singer himself but at the beginning and suffix "Jali-jali" must use an introduction to the song lyrics, namely "Ini dia si Jali-Jali lagunya enak lagunya enak merdu sekali". The closing of the song lyrics is: "Jalilah jali dari cikini sayang Jali-jali dari cikini jalilah jali sampai disini".



(Source: Arrahman, 2022)

Figure 6. Musical instrument of Gambang Kromong at Sanggar Silibet

The hybridity in "Jali-jali" can be seen from the harmonious instrumentation between Betawi, Javanese and Sundanese elements with Chinese elements.



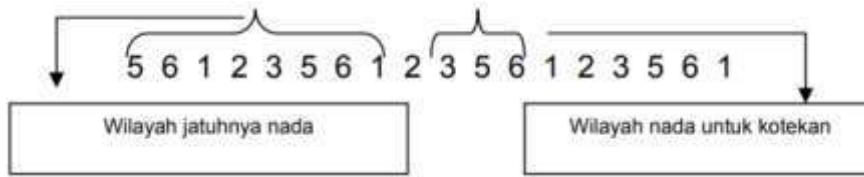
(Source: Arrahman 2022)

Figure 7. Gambang musical instruments belonging to the Silibet studio

Gambang has 18 notes consisting of three and a half octaves. The xylophone in "Jali-jali" is played in 2 types of percussion, namely dikemprang and dicaruk (dikotek).

Gambang in "Jali-jali" in Gambang Kromong music after doing the intro, the Gambang instrument plays a song with a kotekan pattern which refers to the falling tone as described below:

The basic kotekan pattern in "Jali-jali" in Gambang Kromong music is 05 35 and 06 36. The falling patterns of 1 (do), 2 (re), 3 (mi) and 5 (sol) koteknya patterns use 05 35. As for falling notes, the 6 kote pattern uses 06 36. The notes in the Gambang instrument are as follows starting from the left or the lowest note.



(Source: Arrahman 2022)

Gambar 8. Interval nada Gambang

Dikemprang, this beat pattern appears in the "Jali-jali" intro with a 1-3-5 beat. This pattern reappears in every "Jali-jali" transition.



(Source: Arrahman, 2022)

Figure 9. Time bar notation 1-2 parts of the intro Gambang "Jali-jali"



(Source: Arrahman, 2022)

Figure 10. Time bar notation 9-12 transition section of Gambang "Jali-jali"

Kotekan, this beat pattern appears on every first beat of the song's lyric as shown in the following bar image:



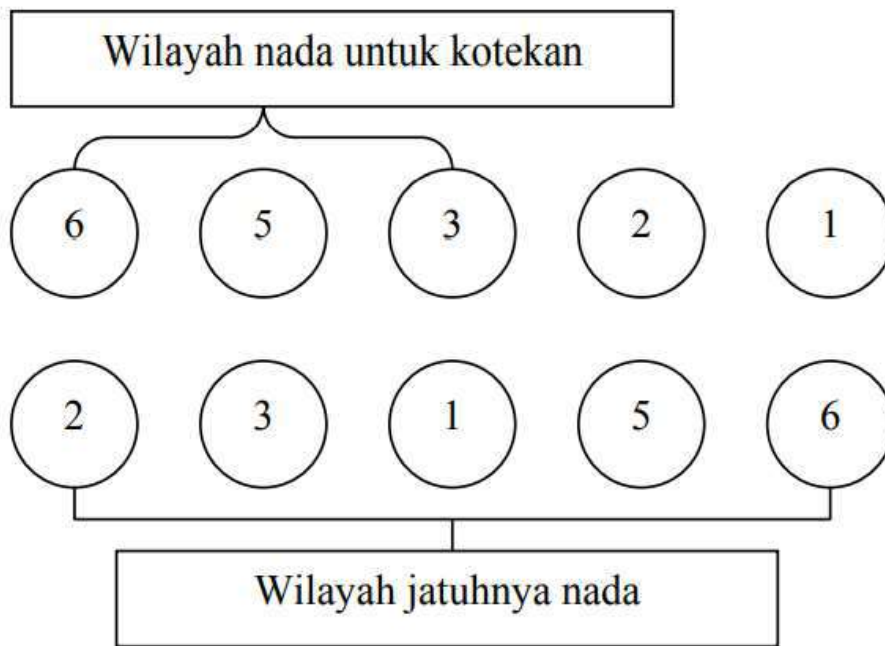
(Source: Arrahman, 2022)

Figure 11. Baraque Notation 1-8 Gambang "Jali-jali" instrument



(Source: Arrahman, 2022)
Figure 12. Kromong Instrument

Kromong is a round pencon which has 2 octave intervals and uses diatonic notation 1 2 3 5 6 1 This instrument was adopted from Javanese and Sundanese gamelan.



(Source: Arrahman, 2022)
Figure 13. Kromong tone interval

The percussion of the Kromong instrument on "Jali-jali" has 3 types of strokes, namely (1) dikemprang (digemyang), (2) dilagu, following the pattern of the song and (3) dicaruk (dikotek) which are described as follows:

Dikemprang appears in the "Jali-jali" intro with a 1-3-5-6 beat. And this pattern reappears in every "Jali-jali" transition".



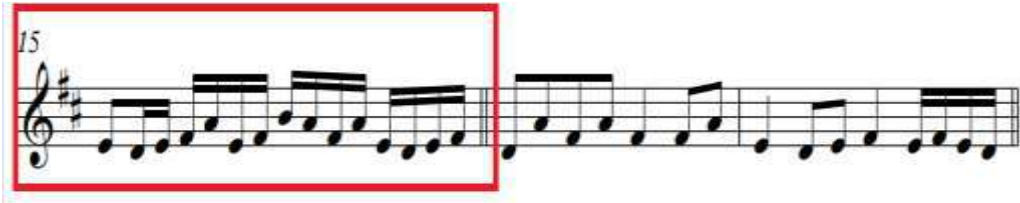
(Source: Arrahman, 2022)
Figure 14. Notation of time bar 1-2 part intro Kromong "Jali-jali"



(Source: Arrahman, 2022)
Figure 15. Time bar notation 8-10 part of the Kromong "Jali-jali" transition



(Source: Arrahman, 2022)
Figure 16. Time bar notation 5-7 Kromong melody at the end of the sentence "Jali-jali"



(Source: Arrahman, 2022)

Figure 17. Time bar notation 15-17 Kromong melody at the end of the sentence "Jali-jali"

Dicaruk (Dikotek) appears on every first beat of the song's lyric as shown in the following bar chart:



(Source: Arrahman, 2022)

Figure 18. Time bar notation 1-11 Kromong Melody "Jali-jali"

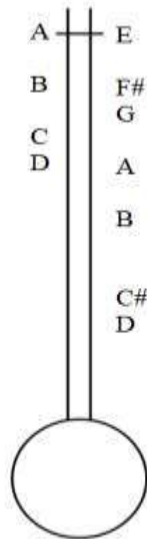
Tehyan is a kind of medium sized fiddle, the Chinese ethnic element is clearly visible in the tehyan in "Jali-jali". Tehyan itself is an instrument derived from a Chinese musical instrument called erhu. The color of the Chinese voice in "Jali-jali" can be seen from the tehyan melody as long as "Jali-jali" begins. The melody played on "Jali-jali" sounds soft with a fast tempo performed by the tehyan instrument.



(Source: Arrahman, 2022)

Figure 19. Image of tehyan

Tehyan is tuned (tuning) by turning the top. When playing the basic D note as in "Jali-jali", the back string is pitched (left) A and the front string is pitched E (right) as shown in the following picture:



(Source: Arrahman, 2022)

Figure 20. Tehyan fingering with D . tuning

Tehyan in "Jali-jali" plays the role of circling the vocal melody and playing with the liao. Liao on the tehyan instrument according to Ahmad Maulana is an improvisational style of play that is produced based on a player's interpretation, usually liao is applied 1 to 2 bars on "Jali-jali". This style of play is adopted from the way of playing Erho. Each player has a different liao style. Liao on "Jali-jali" as in the following bar:

(Source: Arrahman, 2022)

Figure 21. Baraque notation 1-4 Tehyan instrument "Jali-jali" in Gambang Kromong music.

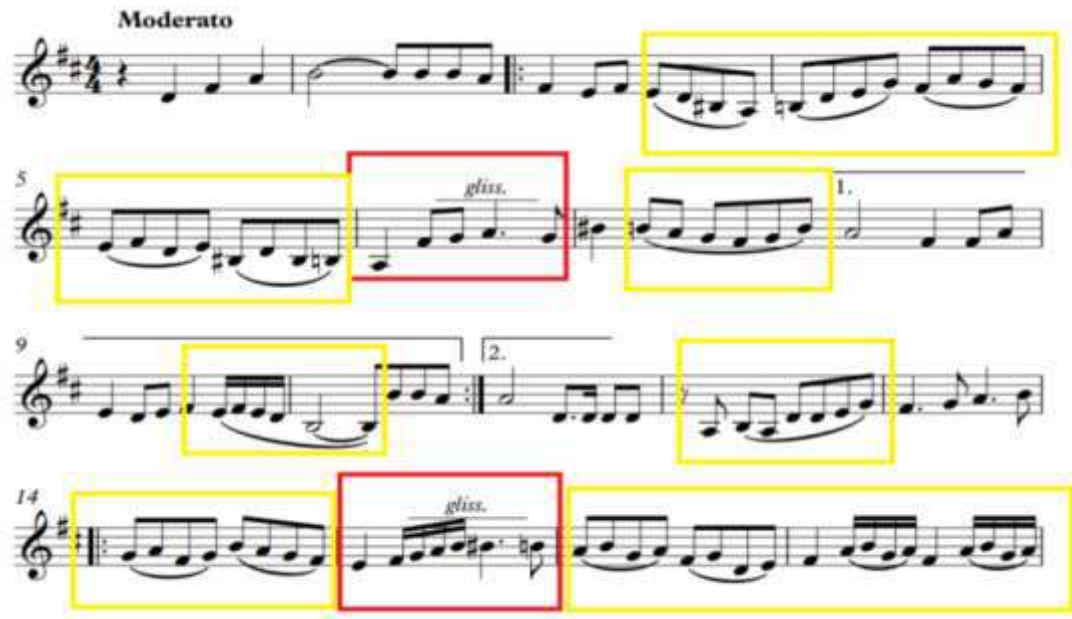


(Source: Arrahman, 2022)

Figure 22. Barbar notation 3-7 The Tehyan instrument "Jali-jali" in Gambang Kromong music.

It can be seen in the bar 3 liao performed by tehyan played in chord progression Bm (red square) on the 3rd beat. After that it is continued on bar 4 the liao performed by tehyan is played in chord progression D from the first beat along 2 bars and at bar 6 liao Tehyan plays on the A7 chord progression and then on the 7th bar, Tehyan's melody and vocals play a different chord progression, Tehyan keeps playing on A7 and the vocals play on D. This improvisation technique is called outline, therefore, Tehyan sounds like it's playing alone.

Tehyan in "Jali-jali" also uses two techniques, namely legato and glissando, the legato technique is used every 1/8 and 1/16 beat and the glissando technique is 1 in each period of "Jali-jali".



(Source: Arrahman, 2022)

Figure 23. Notation of bars 1-17 of the tehyan instrument in "Jali-jali" in Gambang Kromong music



(Source: Arrahman, 2022)

Figure 24. Kecrek Gambang Kromong

Kecrek are several bronze blades, usually 2 or 4 layers which are given a wooden base to be beaten so that they make a creak-crek sound. The function of the kecrek in "Jali-jali" in Gambang Kromong music is to regulate the tempo or rhythm. The basic pattern of the kecrek wasp in "Jali-jali" is to be carved, but at the end of each sentence the wasp pattern becomes double or 1/16 as shown in the following bar chart: _____

Kecrek : xx .x xx .x xx .x xx .x

Moderato

(Source: Arrahman, 2022)

Figure 25. Notation Pattern of the "Jali-jali" double kecrek beat (1/16) in Gambang Kromong music.

For the Kempul and Gong pattern, see the "Jali-jali" outline below. The sign (X) in the bar indicates the beat of the gong while the sign (-●-) is the beat of the kempul.

Moderato

(Source: Arrahman, 2022)

Figure 26. Pattern Notation of Kempul and Gong "Jali-jali" in Gambang Kromong Music

Kempul and gong used in the gambang kromong are the Sundanese gamelan kempul gongs. It can be seen in "Jali-jali" in Gambang Kromong music, each gong consists of 2 kempul beats, this pattern runs until the end of the song.

Kendang serves as a rhythm control instrument. The drums used in "Jali-jali" are Sundanese drums, there are one large and two small drums. Regarding the notation of drums, in "Jali-jali" there are various versions according to the habits of the artists in using them.

Until now there is no uniformity in the notation of drums, especially in Gambang Kromong. The drummers memorized drum patterns according to their respective interpretations. In the same song, of course, there can be names for different drum patterns based on the tastes and habits of the artist. Therefore, in one "Jali-jali", you can usually find various versions of the names of the patterns and motifs contained in the song. But basically the drums in "Jali-jali" have a basic rhythm pattern of 1 beat at the end of each bar, for example, as shown below:

Figure 27. Basic Rhythm of Jali-Jali

Conclusions

The hybridity in "Jali-jali" in the music of Gambang Kromong which is seen from the cultural and musical aspects of this song is not only the result of the hybridity of Chinese and Betawi cultures, but from Java and Sunda. This can be seen from the instruments used in this "Jali-jali".

The musical elements used in this song have a thick Chinese feel because the melody uses a shang scale scale. In addition, the initial function of "Jali-jali" is a sacred song that is only played at the temple at the Cap Go Meh ceremony. The musical form "Jali-jali" has the theme A-B-A-B-C which has 10 sentences and 5 periods. The tempo that is played on "Jali-jali" in the A section of the sentence is played with a moderate tempo (110 bpm), the B section of the

sentence is played with a double pattern, and the coda and intro sections of the Jali song are zenza or the tempo adjusts at will from the player.

The aesthetics of "Jali-jali" is found in the melodic tone that sounds distinctive because of the difference between the gambang kromong and tehyan ensembles due to the limitations of the gambang and kromong scales. The tones they both have are not as many as Tehyan, so it is not possible to play a melody to accompany Liao Tehyan. From this description, a very distinctive harmonization is established so that "Jali-jali" is closely related to Betawi identity.

References

- Aditya Putra I K., Sudirga I K., & Santosa, H. (2020). *"Gending Sekatian Desa Adat Tejakula."*
- Amica, K. A. D., Sugiarta, I. G. A. & Ardini, N. W. (2017). "Hibriditas Musikal Pada Komposisi Ardawalika Karya Gustu Brahmanta." *Kalangwan: Jurnal Seni Pertunjukan*.
- Arikunto, S. (2010) *Prosedur Penelitian Suatu Pendekatan Praktik Edisi Revisi*. Rineka Cipta.
- Basrowi & Suwandi. (2008) *Memahami Penelitian Kualitatif*. Jakarta: Rineka Cipta.
- Bungin, B. (2015) *Penelitian Kualitatif: Komunikasi, Ekonomi, Kebijakan Publik, dan Ilmu Sosial Lainnya-Edisi Kedua*. Prenada Media Group.
- Djelantik, A.A.M. (1990). *Pengantar Dasar Ilmu Estetika Jilid I Estetika Instrumental*. Denpasar: Sekolah Tinggi Seni Indonesia (STSI) Denpasar.
- Hadi, S. (2000). *Seni dalam Ritual Agama*. Yogyakarta: Institut Seni Indonesia Yogyakarta.
- Hood, M. (1982). *The Ethnomusicologist*. Ohio: Kent State University Press.
- Jenkins, R. (2008). *Social Identity*. Routledge.
- Julianto, Irwan. (2009) "Peranakan Tionghoa Indonesia Sebuah Perjalanan Budaya."
- Kunst, J. (1950) *Musicologica*. Uitgave van Het Indisch Instituut.
- Merriam. Allan P. (1964) *The Anthropology Of Music*. Northwestern University.
- Moleong, L. J. (2007). *Metodologi Penelitian Kualitatif Edisi Revisi*. Bandung: PT. Remaja Rosdakarya.
- Nazir, M. (2005). *Metode Penelitian*. Jakarta: Ghalia Indonesia.
- Nettl, B. (2019). *Teori dan Metode dalam Etnomuskologi*. Yogyakarta: Penerbit Ombak.
- Noor, J. (2011) *Metodologi Penelitian: Skripsi, Tesis, Disertasi Dan Karya Ilmiah Edisi Pertama*. Kencana Prenada Putra Utama.
- Prier, E-K. (1993). *Sejarah Musik Jilid 1 dan 2*. Yogyakarta: Pusat Musik Liturgi.
- Prier, E-K. (2015) *Ilmu Bentuk Musik*. Yogyakarta: Pusat Musik Liturgi.
- Purnama, Y. "Peranan Sanggar dalam melestarikan kesenian tradisional Betawi." *Patanjala* 7.3 (2015): 461-476.
- Rachmawati, Y. (2012) *Strategi Pengembangan Kreativitas Pada Anak*. Prenada Media.

- Sadguna, I G. M. I. (2011). "Sekilas tentang Gamelan Gambang Kromong." Artikel Bulan Agustus.
- Santosa, S. (2011). *Komunikasi Seni: Aplikasi dalam Pertunjukan Gamelan*. ISI Press.
- Sudirga, I K. (2020). "Hibriditas Multidimensional: Studi Kasus Karya Musik Komunitas Badan Gila." *Journal of Music Science, Technology, and Industry* 3.1.
- Sukohardi, A. (1978). "Teori Musik Umum." *Yogyakarta: Pusat Musik Liturgi* (1978).
- Sumardjo, J. (2000). *Filsafat Seni*. Bandung: Penerbit ITB.
- Supangah, R. (1995) *Etnomuskologi*. Yogyakarta: Yayasan Bentang Budaya.
- Wahyudita, K., Sudirga, I. K., & Suharta, I. W. (2022). I Wayan Ary Wijaya's Creative Process in Creating Digital Gamelan Music. *Journal of Aesthetics, Creativity and Art Management*, 1(1), 42–58. Retrieved from <https://jurnal2.isi-dps.ac.id/index.php/jacam/article/view/1596>.

The Values of character education in the pakeliran art “Lord Shiva Saves the Universe”

Komang Sekar Marhaeni¹, Ni Ketut Yulianti², I Ketut Garwa³

¹Program of Puppeting, Institut Seni Indonesia Denpasar, Indonesia

^{2,3}Karawitan Art Study Program, Institut Seni Indonesia Denpasar, Indonesia

*Corresponding Author: dewiyulianti@isi-dps.ac.id

Abstract: The purpose of this paper is to analyze the values of character education in the traditional art of “Lord Shiva Saves the Universe” and the moral messages contained in it, which are beneficial not only for humanists and artists, but also for activists in the field of character education. The method used is a qualitative by analyzing the performance of "Lord Shiva Saves the Universe" which is an English language performance art whose play is adapted from the Srimad Bhagavatam skanda 8 in chapter 7 with the title Lord Shiva Saves the Universe by Drinking Poison. The character values contained in the traditional art of "Lord Shiva Saves the Universe" are: 1) religious, 2) tolerance, 3) discipline, 4) hard work, 5) creative, and 6) responsibility. The moral message contained in it reminds everyone to be careful in believing someone's appearance because a charming appearance can be a trap to deceive someone. This is very important to study, considering that there are currently many declines in the character of the nation's children and also national problems, such as reduced ethical values in the life of the nation and state.

Keywords: character education, moral message, pakeliran art, value.

History Article: Submitted 14 July 2022 | Revised 17 August 2022 | Accepted 19 September 2022

How to Cite: Marhaeni, K. S., Yulianti, N. K., & Garwa I K. (2022). The Values of character education in the pakeliran art “Lord Shiva Saves the Universe”. *Journal of Aesthetics, Creativity, and Art Management*, 1(2), 124-130

Introduction

Etymologically “character” comes from English word which means nature of person(s). Character is the distinctive values, both character, character or personality of a person which is formed from the internalization of various policies that are believed and used as a way of viewing, thinking, acting, speaking and behaving in everyday life (Zubaedi, 2015); (Permatasari & Hakam, 2018); (Karmini, 2020); (Yulianti & Marhaeni, 2020). People with character are people who have personality, behavior or character. With such meaning, it means that character is identical with personality or morals. Personality is a characteristic of a person's self that comes from formations received from the environment, such as family in childhood and innate from birth (Koesoema, 2007). The word character has a wider scope than behavior and discipline because this character must be seen as a whole which shows a person's identity. Formal education must play a role in helping to achieve the goal of creating the good character of the students (Laili, 2017).

Character education is education to shape one's personality. The results of character education can be seen in a person's real actions, namely good

behavior, honesty, responsibility, respect for the rights of others, hard work, and so on (Karmini, 2020: 23).

Values of character education can also be provided through performing arts. Pakeliran art is a performing art whose presentation is expected to give rise to a satisfying experience. A satisfying aesthetic experience does not mean that it has to be beautiful but contains definitions such as touching, tense, adorable, scary, fun, and so on (Yulianti & Marhaeni, 2020: 241).

Character education is important. On September 6, 2017, the President of the Republic of Indonesia, Joko Widodo, has signed Presidential Decree Number: 87 of 2017 concerning strengthening character education. This activity, which is abbreviated as PPK, is an educational movement under the responsibility of the education unit to strengthen the character of students who are part of the National Movement for Mental Revolution (Gerakan Nasional Revolusi Mental/GNRM).

The study of character education is very significant and needs to be developed, considering that there are currently many declines in the character of the nation's children and also national problems, such as shifting ethical values in the life of the nation and state, even though it has been determined that character education is a major part of national education. By analyzing the character values in the text and their relationship to national education, ethical values in the life of the nation and state can be improved, because the character values in the text can be easily explained and understood (Yulianti, 2019).



[Source: Yulianti, 2022]

Figure 1. The scene of Lord Shiva and Goddess Parvati

Based on the description above, there are two main things discussed in this paper. (1) What character values are contained in the traditional art of "Lord Shiva Saves the Universe"? (2) What is the moral message contained in the traditional art of "Lord Shiva Saves the Universe"?

Methodology

This study uses a qualitative descriptive method, which includes three stages, namely (1) the data collection stage, (2) the data analysis stage, and (3) the presentation stage of the analysis results. The object of this research is the traditional art of "Lord Shiva Saves the Universe".

This research emphasizes more on collecting and describing qualitative data, so this research can be called qualitative descriptive research. Qualitative research that emphasizes meaning, focuses more on quality data with qualitative analysis (Sutopo, 2004: 48).

This research is a qualitative research because it departs from the phenomenological paradigm. Qualitative research is built on the formulation of a particular situation and is relevant to the research objectives (Alsa, 2004: 31). The characteristics of the qualitative method are (1) giving the main attention to the meaning and message, in accordance with the nature of the object, namely as a cultural study; (2) prioritizing the process compared to the results of the research so that the meaning is always changing; (3) there is no distance between the research subject and the research object, the research subject is the main instrument, so that there is a direct interaction between them; (4) the research design and framework are temporary because the research is open-ended; (5) research is natural, occurs in the context of their respective socio-cultural (Ratna, 2004: 47-48).

The data source for this paper study is the traditional art of "Lord Shiva Saves the Universe" which was adapted from the text of Srimad Bhagavatam Skanda 8 Chapter 7 entitled *Lord Shiva Saves the Universe by Drinking Poison* in the Indonesian text entitled *Dewa Siwa Menyelamatkan Alam Semesta dengan Cara Meminum Racun*.

The research data was collected by the documentation method with the note-taking technique. Furthermore, the research results are presented descriptively using inductive-deductive techniques.

Results and discussions

Harrell (2004: 1) explains that a positive attitude is the foundation of a successful life, that positive attitudes and behaviors are the foundation of success in life. Positive attitudes and behaviors can be obtained, one of which is by watching performing arts, which of course are full of character education values.

Before explaining the analysis of the value of character education in the traditional art of "Lord Shiva Saves the Universe", the synopsis needs to be discussed. As described above, the dialogue of the traditional art of "Lord Shiva Saves the Universe" is adapted from the text of Srimad Bhagavatam Skanda 8, Chapter 7. The synopsis is as follows.

The Personality of Godhead appears in His incarnation as a turtle, then He dives into the ocean carrying Mount Mandara on His shell. Calcutta venom is the first thing produced by stirring the sea of milk. Everyone was worried about the poison, but then Lord iva calmed their hearts by drinking it.

The devas and asuras thought that after the amṛta was produced from the kneading process, they would divide it evenly, so they brought Bāsuki to use as a rope to spin the stirring stick. By His skill, God arranged for the asuras to hold the serpent by the mouth while the devas held the tail of the great serpent.

Then, with great effort, they began to pull the snake in both directions. Because the stirring stick, Mount Mandara, was so heavy that it could not be held up by any support in the water, it sank into the ocean, and in this way the greatness of the giants and the gods was conquered. The Supreme Personality of Godhead then appeared in the form of a turtle and supported Mount Mandara on His back. Then the stirring is continued with great force. As a result of stirring, a large amount of poison is produced. The prajāpatis, seeing that there was no one else to save them, approached Lord Shiva and offered truthful prayers. Lord Shiva is called Asutoṣa because he is very happy when someone becomes a devotee. Therefore he readily agreed to drink all the poison produced by the stirring. Goddess Durgā, Bhavān, Lord Shiva's wife, was not at all disturbed when Lord Shiva agreed to drink poison, for she knew Lord Shiva's greatness. Indeed, he expressed his pleasure at this deal. Then Lord Shiva collected a devastating poison, which was everywhere. He took it in his hand and drank it. After he drank the poison, his neck turned bluish. A small amount of poison falls from his hands to the ground, and because of this poison there are poisonous snakes, scorpions, poisonous plants, and other poisonous objects in this world (Prabhupada, 1993).

Every human being in this material world is under the influence of various modes of material nature. There are three groups in the stirring of Mount Mandara—the gods, those who are possessed by the mode of goodness, the asuras, those who are overcome by the mode of lust, and Naga Bāsuki, he who is overcome by the mode of darkness. When they all began to feel exhausted (Bāsuki almost died), Sri Vishnu entered into them according to the nature of nature that surrounded each of them, in order to arouse their enthusiasm to continue the work of stirring the sea of milk. Of the 18 character values of the Ministry of National Education (2011): 1) religious, 2) honest, 3) tolerance, 4) discipline, 5) hard work, 6) creative, 7) independent, 8) democratic, 9) curiosity, 10) spirit of nationalism, 11) love for the homeland, 12) appreciate achievements, 13) friendly/communicative, 14) love peace, 15) love to read, 16) care for the environment, 17) care for social, 18) responsibility that comes from religion, Pancasila, Culture, and National Education Goals, the character values contained in the traditional art of "Lord Shiva Saves the Universe" are 1) religious, 2) tolerance, 3) discipline, 4) hard work, 5) creative and 6) responsibility. The value of religious character is depicted when Dewi Parwati pleads with Lord Vishnu to transform into a beautiful woman named Dewi Mohini to be able to seize tirta amṛta from the hands of the asuras. In addition, the gods also asked Lord Shiva to save the universe from the poison that emerged from the churning of the sea of milk, so Lord Shiva drank the poison until his throat so that his neck turned blue. That is why another name for Lord Shiva is Nīla Kanta, which means blue neck. The value of tolerance is

described when the gods and asuras spin the dragon Basuki, the gods tolerate the attitude of the asuras. The character values of discipline and hard work are described by the gods who are disciplined and tenaciously involved in playing Mount Mandara. The values of creative character can be seen when Dewi Parwati pleads with Lord Vishnu to turn herself into a beautiful woman, Dewi Mohini to deceive the asuras, so that the tirta amerta can be regained by the gods. Lord Shiva in the traditional art of "Lord Shiva Saves the Universe" is very responsible for the safety of the universe, so Lord Shiva is pleased to drink the poison that arises from the churning of the sea of milk.

The moral message contained in it reminds everyone to be careful in believing someone's appearance because a charming appearance can be a trap to deceive someone. There are 3 groups in the stirring of Mount Mandara namely the devas, those who are overcome by the mode of goodness, the asuras, those who are overcome by the mode of lust, Naga Bäsuki, he who is overcome by the mode of darkness.

If someone gets bad associations, he will lose the good qualities in himself and manifest bad actions, because in a person there are always good and bad qualities (Yulianti, 2019: 10). Life is a choice. If you want to get good in life, it is the character or nature of goodness that must be developed and vice versa. The gods get the tirta amerta with God's help. Good always contradicts evil.



[Source: Yulianti, 2022]
Figure 2. Scenes of Goddess Mohini and Asura

Conclusions

The character values contained in the traditional art of "Lord Shiva Saves the Universe" which tells about the struggle for the tirta amerta at the Mount Mandara screening are: 1) religious, 2) tolerance, 3) discipline, 4) hard work, 5) creative and 6) responsibility.

Every human being in this material world is under the influence of various modes of material nature. There are three groups of roles in the stirring up of Mount Mandara namely the devas, those who are possessed by the mode

of goodness, the asuras, those who are overcome by the mode of lust, and Naga Bäsuki, he who is possessed by the mode of darkness.

The moral message contained in the pakeliran art "Lord Shiva Saves the Universe" reminds everyone to be careful in believing someone's appearance because a charming appearance can be a trap to deceive someone.

References

- Alsa, A. (2004). *Pendekatan Kualitatif dan Kuantitatif serta Kombinasinya dalam Penelitian Psikologi: Suatu Uraian Singkat dan Contoh Berbagai Tipe Penelitian*. Yogyakarta: Pustaka Pelajar.
- Harrell, K. (2004). *Attitude is Everything*. HarperCollins.
- Karmini, N. N. (2020). Pendidikan Karakter Dalam Cerita Rakyat Rajapala. *Mudra Jurnal Seni Budaya*, 35(1), 22–29. <https://doi.org/10.31091/mudra.v35i1.994>
- Kemendiknas. (2011). *Panduan Pelaksanaan Pendidikan Karakter*. Badan Penelitian dan Pengembangan Pusat Kurikulum dan Perbukuan. Jakarta.
- Koesoema, D. (2007). *Pendidikan Karakter: Strategi Mendidik Anak di Zaman Global*. Grasindo.
- Laili, M. (2017). Integrating Character Education and Local Wisdom in Developing English Teaching Material. *Education and Human Development Journal*, 2(2), 77–86. <https://doi.org/10.33086/ehdj.v2i2.1383>.
- Permatasari, I., & Hakam, K. A. (2018). The Development of Character Education Based on Sundanese Local Wisdom. *IOP Conference Series: Earth and Environmental Science*, 145(1). <https://doi.org/10.1088/1755-1315/145/1/012124>.
- Prabhupada, A. C. (1993). *Srimad Bhagavatam*. (English). Los Angeles: The Bhaktivedanta Book Trust.
- Ratna, I. N. K. (2004). *Teori, Metode, dan Teknik Penelitian Sastra: dari Strukturalisme hingga Poststrukturalisme Perspektif Wacana Naratif*. Pustaka Pelajar.
- Samrin. (2016). Pendidikan Karakter (Sebuah Pendekatan Nilai). *Jurnal Al-Ta'dib*, 9(1), 120–143.
- Siska, F., Sapriya, S., & Febriani, T. (2021). Local Wisdom-Based Character Building Through Social Science Learning in Elementary Schools. *Jurnal Ilmu Sosial Mamangan*, 10(1), 54–59. <https://doi.org/10.22202/mamangan.v10i1.4887>
- Suastra, I. W., Jatmiko, B., Ristiati, N. P., & Yasmini, L. P. B. (2017). Developing characters based on local wisdom of Bali in teaching physics in senior high school. *Jurnal Pendidikan IPA Indonesia*, 6(2), 306–312. <https://doi.org/10.15294/jpii.v6i2.10681>
- Sutopo, H. (2006). *Metode Penelitian Kualitatif*. Universitas Sebelas Maret Press.
- Suwija, I. N., Cika, I. W., Ratna, N. K., & Suastika, I. M. (2008). Wacana Kritik Sosial Wayang Cenk Blonk, Joblar, dan Sidia. *E-Journal of Linguistics*, 4. <https://ojs.unud.ac.id/index.php/eol/article/view/3526>

- Suyasa, P. A., & Suandi, I. N. (2019). Nilai Pendidikan Karakter dalam Dialog Tokoh Cenk-Blonk dalam Lakon Gatutkaca Duta dan Penerapannya Oleh Guru pada Pembelajaran Bahasa Indonesia. *Indonesian Values and Character Education Journal*, 1(2), 75. <https://doi.org/10.23887/ivcej.v1i2.20317>
- Wiratih, H. W. (2011). the Cultural Wisdom As Foundation for Character Development Approach. *Jurnal Pendidikan Karakter*, 1(1), 35–46.
YouTube: <https://youtu.be/mC4uUMxekZM>.
- Yulianti, N. K. (2019). Nilai-nilai Karakteristik dalam Teks Sastra the History of The Life of Ajamila. *Pustaka : Jurnal Ilmu-Ilmu Budaya*, 19(1), 9. <https://doi.org/10.24843/pjiib.2019.v19.i01.p02>.
- Yulianti, N. K., & Marhaeni, N. (2020). *Analisis Bahasa Figuratif dalam Pertunjukan Wayang Kulit Ceng Blonk* (vol. 7, issue 2). <http://dx.doi.org/10.26742/panggung.v31i2.1593>.
- Zubaedi. (2015). Pentingnya Pendidikan Karakter dalam Dunia Pendidikan. *Manajer Pendidikan*, 9(3), 161. <https://doi.org/10.25157/j-kip.v2i3.6156>.

Arjuna Tapa: a new creation dance

I Ketut Sariada¹, I Gede Oka Surya Negara², I Gede Mawan³

^{1,2,3}Department of Dance. Faculty of Performing Arts, Institut Seni Indonesia Denpasar, Indonesia

*Corresponding Author: iketutsariada@gmail.com

Abstract: Arjuna Tapa New Creation Dance is a new creation inspired by Arjuna Tapa's story. It is about the sending of Arjuna by Yudhisthira to meditate to Mount Indrakila in the hope of obtaining a powerful weapon, which can be used in the face of a major war against the Kauravas. In the hermitage Arjuna received many temptations such as the temptation of a number of angels from heaven, the temptation of the big pig incarnate Momosimuka, and the temptation of the hunter Kirata. But all the temptations can be overcome properly and finally because of Arjuna's determination, Lord Shiva gave Pasupati's Arrow as a gift that would later be able to destroy his enemies. This dance is performed by seven male dancers, carrying arrows. These seven dancers in certain scenes will be divided into two characters, namely five male characters who play the five pandavas, namely Yudistira, Bima, Arjuna, Nakula, and Sahadewa. While the other two dancers play female characters as Dewi Kunti and Dewi Drupadi. The creation process went through the stages of exploration, experimentation, and formation. The structure of the work consists of four parts, namely pepeson, pengawak, pengecet, and pekaad. The dance moves refer to the line dance movements. This dance is accompanied by a gamelan gong that lasts 12 minutes. The message conveyed in Arjuna Tapa New Creative Dance is that a true warrior will succeed in doing his job well and smoothly if he can overcome all the obstacles and temptations he faces in achieving his goals.

Keywords: Arjuna Tapa, dance, new creation dance.

History Article: Submitted 18 July 2022 | Revised 20 August 2022 | Accepted 23 September 2022

How to Cite: Sariada, I K., Negara, I G. O. K., & Mawan, I G. (2022). Arjuna Tapa: a new creation dance. *Journal of Aesthetics, Creativity, and Art Management*, 1(2), 131-154

Introduction

The traditional performing arts which have been inherited by the Balinese people have undergone a process of renewal or modernization which is marked by the entry of new ideas into traditional arts, be it dance, musical art or puppetry. Modernization like this is a process of change that is sought to achieve conditions that are in accordance with the demands of modern society (Mardimin in Dibia, 1999: 7). Balinese people who have entered and are in the era of modern society take part in playing the role of providing an identity for change in each era. This can be seen from the efforts of each generation to actualize and give a new touch to their art. Especially the artists (choreographers, composers, and other artists consciously, creatively, and selectively always try to provide innovative ideas as a breath of fresh air that is able to encourage the rise of past art with the intention of being passed on to the next generation and bringing the art closer to the community development.

The characteristics of Balinese society, which is predominantly Hindu, as quoted in Covarrubias (1972: 163), are very progressive (advanced) and not conservative (old-fashioned). According to that nature, Balinese people in

general still maintain traditional arts that have existed since ancient times by bringing their art closer to the context of people's lives functionally. Besides being treated as entertainment, art is also treated as a purpose of worship, so that people's daily activities are as if there is never a distance from the life of art. Even though they are very fanatical about placing traditional art in various ritual ceremonies, on the one hand they are very open and enthusiastic about new artworks (new creations). Although not all new nuances are received with enthusiasm, Balinese people in general are familiar with and know about new creations. New creation dances are dances created in this modern era which emphasize more on the appearance of modern cultural expressions. The Kekebyaran, Kecak, Dramatari, Prembon, and Ballet dances are the best examples for a group of new Balinese dances (Dibia, 1999: 9).

To be called a "new creation" does not always require such a radical change. The change must be a fundamental change, for example in Balinese gamelan. The change could be about the composition of the gamelan, such as making a unit consisting of ten gender puppets, it could also be about the type of performer, the dancer's clothing or about the weight and purpose of the artwork. The principal change is not always great in its own appearance. To create new creations the artist does not need to rely on a style that is new to himself. He can still wear his own old style (Djelantik, 2008: 74).

The term "new creation dance", began to be used by many people in the 1990s, to mark the birth of new dance repertoires that still have their roots in traditional dances. The word "creation" itself means the result of creativity, the result of imagination as the fruit of the human mind or intelligence. The hallmark of the new creation dance is the presentation concept. Although the source of the idea comes from a certain type of traditional dance, the presentation concept has changed according to the ideas and choreography ideas. Almost all dance stylists have given creative touches to their works. The problem is what kind of creative touches so that these dance works can be categorized as new creations. So even that observation can be done in two sides of understanding (new creations), concepts and ideas. Although concepts and ideas can be very subjective in nature in the eyes of the dance stylists. But at the very least, this observation is deemed necessary to be put forward so that behind the success of the appearance of the works presented, there is a clear understanding of the concepts and ideas of a new form of dance creation (Sumaryono, 2007: 35).

New dance creations can be classified into two forms. First, new dance creations that are packaged and arranged into separate or stand-alone dance units. Dances like this are called loose dances or form dances, because even though they are themed, they are not tied to other dances, both solo dances, pairs, or groups, for examples, Kidang Kencana dance, Fisherman's dance, Tarunajaya dance, and others. Second, new types of dance creations are arranged in the form of ballet or dance drama, for examples, Ramayana ballet, Arja dance drama, Gambuh dance drama, and others. New creation dances usually bring a certain theme, event, behavior or situation with a duration of 7 to 10 minutes (Sumaryono, 2007: 132). Today, there are so many new dance

creations that have been created by choreographers, such as Srikandi Duta dance, Bendega Duyung dance, Jempiring dance, Shiva Nataraja dance, Lelipi dance, Kidang Kencana dance, Manukrawa dance, Segara Strait dance, Gopala dance, Satya Brasta dance, Wirayuda dance and others. So far, it is known that the new creation dance is seen from the type of dance, the new creation dance is classified as the balih-balihan dance. Furthermore, in its context, this art can be performed anytime and anywhere without any restrictions on time, place, and binding events. Likewise, these dances generally have their own movement patterns depending on the intention or creativity of the choreographer.

Now, globalization has slowly made the world in which humans live become one with another, the political, cultural, economic boundaries that previously existed, are now increasingly blurred and seem interconnected. Times are constantly changing, the world is constantly moving, and communication technology is getting more sophisticated, so social mobility is possible. At this time in Bali, the reality is that not only do Balinese people live, but also live in various ethnic groups with different religions, according to their duties, functions, and needs. The presence of globalization also aims to increase multidirectional global relations in the economic, social, cultural and political fields around the world as well as our awareness of globalization. In other words, globalization is a term used to express global products and local things or local products and global things (Barker, 2005: 513). One of the effects of globalization in the form of various sophisticated media recording devices is also very much coloring the development of Indonesian performing arts, especially through television, Compact Disc (CD), Video Compact Disc (VCD), and their satellite dish. In a positive way, globalization has enabled the Indonesian people to enjoy various forms of performing arts, both live and broadcast through sophisticated recording media, so as to enrich their knowledge and broaden information. However, if the recorded media is used negatively, such as intentionally watching pornographic VCDs, using illegal drugs, fighting, terrorism, the ethics and morals of this nation will decline.

In line with such phenomena, there is a strong desire to create new dance creations that contain messages of courage and heroism. As contained in the Mahabharata story when Arjuna was sent by Yudhisthira to meditate to Mount Indrakila in the hope of getting a powerful weapon, which could be used in the face of a major war against the Kauravas. In the hermitage Arjuna received many temptations such as the temptation of a number of angels from heaven, the temptation of the big pig incarnate Momosimuka, and the temptation of the hunter Kirata. But all the temptations can be overcome properly and finally because of Arjuna's determination, Lord Shiva gave Pasupati's Arrow as a gift that would later be able to destroy his enemies. This story contains a very deep message that one must be firm and resistant to all obstacles in life so that if one passes from these obstacles, one will get good results. Likewise, what Arjuna did was firm and obedient in doing penance meditation and got good results.

The idea is poured into Arjuna Tapa new creation dance. This dance is performed by seven male dancers, carrying arrows. The seven dancers in

certain scenes are divided into two characters, namely five male characters who play the five pandavas, namely Yudistira, Bima, Arjuna, Nakula, and Sahadewa. While the other two dancers play female characters as Dewi Kunti and Dewi Drupadi. The dance moves refer to the line dance movements. The costumes are still patterned on the dominant Balinese traditional dress code taking yellow, gold and white colors to reinforce the nuances of majesty and holiness. Make-up using traditional Balinese make-up. This dance is accompanied by a gamelan gong that lasts 12 minutes.

The spread of young artists at this time is more dominant in making innovative or contemporary works, this is an interest for young artists because from an economic perspective, innovative works have more marketing opportunities. Based on this, the efforts made to preserve traditional arts, the proposer wants to create the Arjuna Tapa New Creation dance which remains based on the traditional principles. The formulation of the problem of creation in the formation of Arjuna Tapa New Creation Dance is as follows: (1) how is the process of creating Arjuna Tapa New Creation Dance? (2) what is the form of Arjuna Tapa New Creation Dance? (3) what is the message conveyed in Arjuna Tapa New Creation Dance?

The problem of interpreting themes and ideas in dance works is always interesting to discuss. Especially when it comes to the aspect of motion as the main medium. Meanwhile, what is called choreography is the appearance of a complete and balanced dance work, even though it is the choreographer's right to highlight each aspect of the work (Sumaryono, 2007: 43). At this time, dance creators are able to express their ideas and creativity with full freedom, but still remain based on the frame of tradition, because traditional dance provides abundant raw materials, which are ready to be re-created at any time. Through imagination and creativity, the artists are able to develop traditional dances with various patterns of different forms. Creativity is understood as an ability to change the meaningless into something beautiful and meaningful (Hadi, 1990: 3).

The idea to create a new dance creation was obtained through the power of imagination and creativity after the proposer watched several videos of the Mahabharata ballet performance by the Indonesian Institute of the Arts Denpasar in the 2015 Bali Arts Festival (PKB) and recalled the memory of being involved as Arjuna dancer at the PKB. In the show, we can observe patterns/motifs of movement, dialogue, costumes and expressions in each scene. From these observations, the idea emerged to create a new dance creation with nuances in line with the title Arjuna Tapa. According to Bandem, a row means a row, a row, a row and a banjar. Baris also means troops (soldiers), an army unit that has been prepared for war (Bandem, 1983: 24). Arjuna Tapa means Arjuna's steadfastness in doing penance meditation and not being shaken by any temptation. The movement pattern in Arjuna Tapa New Creation dance is a combination of marching movements, new dance movements. This dance can later be sustainable so that it can awaken the spirit of courage and heroism of the younger generation by reflecting on Arjuna Tapa New Creation Dance. The existence of two different character expressions and

the processing of lined-up motion characters with new combinations of motion will give the dance a different color from other existing line dances.

This dance is performed by seven male dancers by taking the character of a hard son. This group of dancers in the pepeson section will be divided into two characters, namely five dancers playing the characters of the Panca Pandavas, and two other dancers playing the characters of Dewi Kunti and Dewi Drupadi. This dance work is accompanied by gamelan gongs that are considered to be able to reveal the nuances of marching. The clothing arrangement is still based on the dominant tradition of wearing yellow, gold and white colors. Her clothes consist of; The coils/headdress model lined with urang chopsticks are decorated with leather petioles, leather badongs, yellow gold shirts and pants, awiran, yellow scarves, kana bracelets, setewel, kris, and arrow property.

The structure of the work consists of 4 parts, namely:

Part 1: pepeson, which is a dancer who enters the stage, displays the character of the son of the great, authoritative movement with marching patterns depicting the five pandavas, Dewi Kunti and Dewi Drupadi.

Part 2: the crew, which is showing movements that describe the trial of the five pandavas, Dewi Kunti and Dewi Drupadi will send Arjuna to meditate on Mount Indrakila.

Part 3: the pusher depicts Arjuna imprisoned, seduced by Momosimuka, and Kairata. Then there was a duel between Arjuna and Kairata, until Kairata transformed into Lord Shiva.

Part 4: Pekaad which describes the bestowing of the Arrow of Pasupati by Lord Shiva to Arjuna. Then all the dancers end the dance by leaving the stage.

Methodology

Activities carried out during the creation process of Arjuna Tapa New Creative Dance are through:

1. Assessment Stage (Exploration)

At the assessment stage, observations and video observations of the Mahabharata Ballet and ceremonial line dances were carried out as a reference and comparison material to find out the elements of motion and gending/song. Besides motion material, observations were also made on the dynamics and accentuation of the accompanying music. To complete this assessment process, several references are sought that are able to support as a reference in realizing dance works. After getting information, writing and audio-visual that can be used as a reference, the structure of the performance that is being worked on begins to be drawn up.

2. Experimental Stage (Improvisation)

At the experimental stage, the possibilities of motion with nuances of marching and new movements are sought. The structure of the dance moves adjusts to the accentuation of the accompanying music, namely gamelan gongs. To realize this dance work, dancers are selected who have the basics of marching dance, have the ability to exercise and have the same body posture.

The movements that have been produced are documented via video so that at the time of training the next day, the movements that have been obtained will not be forgotten. The exercises are carried out in groups in the dance studio and independent exercises are carried out through audio and video recordings.

3. Forming Stage

The formation stage is the final stage in the dance preparation process in accordance with a definite structure. In addition to the structure of dance movements, other elements such as; make-up, clothing, lighting and musical accompaniment are very supportive in realizing the integrity of the work. At this stage, motion selection, subtraction and addition of all the supporting elements of the dance will also be carried out so that they are formed for sure, until the dance is ready to be performed in front of the audience.

The process of creating Arjuna Tapa New Creative Dance is through: the exploration stage. Observations and video observations of the Mahabharata Ballet and ceremonial line dances were carried out as a reference and comparison material to determine the elements of motion and gending/song. Besides motion material, observations were also made on the dynamics and accentuation of the accompanying music. To complete this assessment process, several references are sought that are able to support as a reference in realizing dance works. After getting information, writing and audio-visual that can be used as a reference, the structure of the performance that will be worked on begins to be drawn up.

After carrying out the exploration process by producing a definite concept of motion, the creator then carries out an improvisation or experiment stage. The selection of the right dancer for a group dance work greatly affects the success of the work. Dancers must understand the intentions and desires of the creator, master the techniques of movement that will make the audience better understand the intent and purpose of the creator. Therefore, the selection of dancers is not an easy thing, because in addition to having to understand the intentions and desires and master the technique, there are several things that the creators want, namely:

1. Have a flexible body.
2. Discipline and willing to follow the training process regularly according to schedule.
3. Have a moderate and lean posture.
4. Able to dance and bring the character according to the creator's wishes to the fullest.
5. Responsible and have a high sense of solidarity.
6. Able to remember well the material that has been given by the creator.
7. Have a strong sense of community.
8. Have a good quality dance movement technique.

The eight things related to the supporters above are the main requirements for the creator to find supporters. In the end the creators got a university dancer. This situation is a challenge for creators to be able to manage training times with different schedules and busy schedules. The

process of creating this work was successfully passed with good commitment since the selection of dancers.

After the selection of dance supporters, the next step is improvisation. This stage refers to the results of the exploration that has been carried out, namely the concept of work and the concept of motion. Improvisation is a spontaneous creation that occurs instantly (Rendra, 1993). Spontaneity will give birth to the power of creativity regarding the power of one's imagination and marks the presence of this stage of improvisation.

Inspiration sometimes appears instantly, for that the creator must conduct experiments in the field as often as possible in order to find results, namely identity movements in his creations. The creator invites dance supporters to imagine for a moment to become a dashing Arjuna with dynamic movements. Each dancer raises a different and spontaneous body expression, not much different from the exploration stage, but the different stages of improvisation that the creators and supporters do are more likely to give birth or produce a series of movements or movement motifs that will definitely be used in the work.

After finding several motion motifs, from a series of movements to the main theme for the Kreasi Baru dance, Arjuna Tapa, the creator began recording and then invited supporters to repeat the improvised movements. The creator then focused on inviting the dancers to a series of movements that matched the depiction of the powerful and great Arjuna character. Seeing the movements produced during the improvisation process, there are several stages that the creator can do in the training process, including:

1. Warming up (performed by dance supporters simultaneously)
2. Remembering previous moves
3. Addition and change of motion
4. Implement a regular practice schedule, so that dance supporters are able to organize their activities. The regular training schedule is every Monday, Thursday, and Sunday.

During the process of practicing Arjuna Tapa New Creation Dance, the improvisation process was still carried out together in order to find a point of comfort in moving. This is why it is important for creators to choose and determine dance supporters so that what is desired in the work can be achieved. Arjuna Tapa New Creation Dance rehearsal was carried out at I Ketut Reneng's dance studio, Institut Seni Indonesia Denpasar.

The process of making music accompaniment to Arjuna Tapa New Creation Dance also refers to the process of creating dance through three stages, namely assessment (Improvisation), experiment (Improvisation) and formation (Forming). This is also explained by scholars, such as Sidiastini (2022) and Manuaba (2022).

During Assessment Stage (Exploration), observations were made and video observations of the musical accompaniment of the Mahabharata Ballet and ceremonial line dances were made as a reference and comparison material to find out the elements of the gending/song. In addition, observations were also made on the dynamics and accentuation of the gamelan Gong Luang as a

dance accompaniment. To complete the assessment process, several references are sought that are able to support as a reference in realizing the accompaniment of dance works. After getting information, writing and audio-visual that can be used as a reference, the structure of the music that will be worked on begins to be compiled.

At the experimental Stage (Improvisation), the possibilities of music with the nuances of marching and new music are sought. The structure of the music adapts to the accentuation of the dance, using gamelan gongs. To realize the accompaniment of this dance work, musicians will be selected who have basic Balinese percussion techniques, have musical skills and have good catching abilities. The exercises were carried out in groups at the Institut Seni Indonesia Denpasar musical studio. The exercises were carried out in sections, starting with the pepeson section, then the crew, presses, and sensitivities.

The formation stage is the final stage in the process of compiling music in accordance with a definite structure. At this stage, it combines all parts of pepeson, crew, pushers to sensitivities. Music selection is also carried out, subtraction and addition of all the supporting elements of the music so that it is formed in a complete and definite way, until the music is ready to be performed in front of the audience.

The formation of creators must also find and build harmonization of works, both between motion and accompaniment music, dancers' expressions with dance movements, and all the components in Arjuna Tapa New Creation Dance.

In the three processes described above, starting from assessment, experimentation, and formation, there are inhibiting and supporting factors, both those that arise from within and outside the work.

Some of the supporting factors during the process of creating Arjuna Tapa New Creation Dance are as follows:

1. The dancers have a fast catching power so as to facilitate the creation process.
2. Loyalty of all dancers is quite good in dividing practice time so that it makes a very big motivation to the creator.
3. Communication and intimacy between dancers is very good, thus providing comfort between dancers in every process.

Some of the inhibiting factors during the process of creating Arjuna Tapa New Creation Dance are as follows:

1. Most dancers are not used to exploring or giving spontaneous movements, so the creator must provide continuous examples to dance supporters.
2. All dancers have several different activities and schools, so the creators have a little difficulty in managing the practice schedule.
3. The lack of smooth training is due to the many supporters involved in the Bali Arts Festival (PKB) in 2022, and off-campus activities as dancers, musicians, and dance coaches.

Results and discussions

The form of the work is the conclusion of forms and structures that are interrelated into one unit containing the meaning that the creator wants to convey. In addition to weight, content and appearance, form is also a basic element in a work of art that can be seen with the naked eye. The notion of being refers to a concretely visible reality (which can be perceived with the eyes) as well as a concretely invisible reality (abstract) that can only be heard with the ear (Djelantik, 2004: 17).

Description of the Work

Arjuna Tapa New Creation Dance is a new creation inspired by Arjuna Tapa's story. Tells about the sending of Arjuna by Yudhisthira to meditate to Mount Indrakila in the hope of obtaining a powerful weapon, which can be used in the face of a major war against the Kauravas. In the hermitage Arjuna received many temptations such as the temptation of a number of angels from heaven, the temptation of the big pig incarnate Momosimuka, and the temptation of the hunter Kirata. But all the temptations can be overcome properly and finally because of Arjuna's determination, Lord Shiva gave Pasupati's Arrow as a gift that would later be able to destroy his enemies. This dance is performed by seven male dancers, carrying arrows. These seven dancers in certain scenes will be divided into two characters, namely five male characters who play the five pandavas, namely Yudistira, Bima, Arjuna, Nakula, and Sahadewa. While the other two dancers play female characters as Dewi Kunti and Dewi Drupadi.

The process of creation through the stages of exploration, experimentation and formation. The structure of the work consists of four parts, namely pepeson, crew, pushers, and sensitivities. The dance moves refer to the line dance movements. The costumes are still patterned on traditional Balinese dress code, which dominantly takes white and black colors to strengthen the nuances of holiness. Make-up using traditional Balinese make-up. This dance is accompanied by a gamelan gong that lasts 12 minutes.

The message conveyed in Arjuna Tapa New Creation Dance is that a true warrior will succeed in doing his job well and smoothly if he can overcome all the obstacles and temptations he faces in achieving his goals.

Analysis of Structure

The structure in question is the arrangement of the parts that make up a dance. Structurally, Arjuna Tapa New Creation Dance is divided into four parts, namely the pepeson, crew, pushers, and sensitivities which are interrelated with each other. The following is a complete description of the four sections.

The structure of the work consists of 4 parts, namely:

- Part 1: pepeson, namely dancers who enter the stage, displaying the character of the son of the great, authoritative movement with patterns of marching depicting the five pandavas, Dewi Kunti and Dewi Drupadi.

- Part 2: the crew, which is showing movements that describe the trial of the five pandavas, Dewi Kunti and Dewi Drupadi will send Arjuna to meditate on Mount Indrakila.
- Part 3: the pusher depicts Arjuna imprisoned, seduced by Momosimuka, and Kairata. Then there was a duel between Arjuna and Kairata, until Kairata transformed into Lord Shiva.
- Part 4: Pekaad which describes the bestowing of the Arrow of Pasupati by Lord Shiva to Arjuna. Then all the dancers end the dance by leaving the stage.

Analysis of Material

Movement in dance is different from everyday movements because the motion in dance has undergone an overhaul from wantah movements to artistic movements (Hadi, 2003: 3). This kind of understanding shows that dance is an emotional language that can express and express something. In this section, the material discussed is movements which are the main elements in dance. The movements used are the development of standard Balinese dance movements which include *agem*, *away*, *tangkep*, *badminton* which are adapted to the theme of the work, then these movements are processed and developed into new motion motifs.

Motion Material

Motion is the most important thing that builds a dance work, because "motion is the raw material for dance" (Murgiyanto, 1992: 2). The movements in Arjuna Tapa New Creation Dance emerged from the creator's imagination and explanations from the creative sources used. The movements that the creator presents are movements that are able to strengthen the impression of Arjuna's majesty, authority, and magic. These movements are still guided by the standard Balinese dance movements, namely *agem*, *away*, *tangkep* and *badminton* as well as the existing line dance movements, besides that the creators also found several motion motifs when carrying out the exploration and improvisation process. The movement is stirred so that it becomes several motion materials, as well as being a characteristic in Arjuna Tapa New Creation Dance. The description of these movements is as follows.

Table 1. The terms or names of movements in Arjuna Tapa New Creation Dance.

No.	The term or name of the movement in Arjuna Tapa's new Creative Dance	
	The motion of discovery in the creative process	Movements taken from Balinese dance movements which has existed
1.	<i>Agem pegang panah</i>	<i>Agem</i>
2.	<i>Nayog baris</i>	<i>Nayog</i>
3.	<i>Kelid baris</i>	<i>Gelatik nuut papah</i>
4.	<i>Ngopak lantang baris</i>	<i>Ngopak lantang</i>
5.	<i>Jengkeng baris</i>	<i>Jongkok kadean</i>
6.	<i>Mentang panah</i>	<i>Mentang laras</i>
7.	<i>Jalan sambil ngoyod</i>	<i>Gandang-gandang</i>
8.	<i>Seledet baris</i>	<i>seledet</i>
9.	<i>Nyegut baris</i>	<i>nyegut</i>

Variety of Motion

The motion exploration carried out by the creator and the dancers resulted in several motion motifs that were developed from the creator's interpretation of the character, namely Arjuna. These motion motifs are assembled into a variety of motions or motion sentences to compose the structure of Arjuna Tapa New Creation Dance. The series of dance moves can be explained as follows.

Part 1: pepeson, which is a dancer who enters the stage, displays the character of the son of the great, authoritative movement with marching patterns depicting the five pandavas, Dewi Kunti and Dewi Drupadi. The movements are as follows.

1. Tayog walk, followed by agemkanaan.
2. Right side street, malpal, left agem
3. Rotate backwards, shoot forward, right side, left, and center.
4. Walk forward with the feet of the gedrug.
5. Malpal, right sregseg, right agem.
6. Low agem, vibrate then right agem.
7. Drool, look at the right corner, suck, ngeseh agem left.
8. Archery right, high right agem. (this movement is repeated 2 times).
9. Ngopak loudly right and high.
10. High right agem.
11. Malpal, go back.
12. Turn face forward.



(Source: Sariada, 2022)
Figure 1. Pepeson motion

Part 2: the crew, which is showing movements that describe the trial of the five pandavas, Dewi Kunti and Dewi Drupadi will send Arjuna to meditate on Mount Indrakila. The movements are as follows.

1. Malpal, Agem right.
2. Prayer.
3. Squat the gizzard.
4. Build the right agem.
5. Archery squat alternately.

6. Agem left.
7. Prayer.
8. Squat the squid.
9. Alternate archery.
10. Momosimuka nyogroh pig movement.
11. The pig nudged Arjuna.
12. Arjuna wakes up from his asceticism.
13. Arjuna shoots a pig with Kairata



(Source: Sariada, 2022)
Figure 2. Movement of the crew

Part 3: the pusher depicts Arjuna imprisoned, seduced by Momosimuka, and Kairata. Then there was a duel between Arjuna and Kairata, until Kairata transformed into Lord Shiva. His movements were as follows.

1. Momosimuka (big pig incarnation) seduces Arjuna.
2. Arjuna and Kairata kill Momosimuka.
3. The War of Arjuna and Kairata.
4. Rampant war
5. Kairata's Defeat.



(Source: Sariada, 2022)
Figure 3. Pressing motion

Part 4: Pekaad which describes the bestowing of the Arrow of Pasupati by Lord Shiva to Arjuna. Then all the dancers end the dance by leaving the stage. The movements are as follows.

1. The award of the Pasupati Arrow by Shiva.
2. Nayog.
3. Ngopak loudly right.
4. Ngopak left loudly.
5. Malpal exits the stage.



(Source: Sariada, 2022)

Figure 4. Sensitive motion

Analysis of Performance

The appearance of a dance work is a proof of the creation process that was carried out through trial and careful consideration. The appearance and presentation of Arjuna Tapa New Creation Dance can be described into several aspects as follows.

Venue

Arjuna Tapa New Creation Dance was performed on the proscenium stage of The Vacini Hotel Tohpati Denpasar. The proscenium stage is a closed stage with one-way audience at the front, the stage is like being in a framed box (Martono, 2015: 38). The stage background used is the banner for the Dissemination of Research and Art Creation (P2S) at the Arjuna Tapa New Creation Dance performance.



(Source: Sariada, 2022)
Figure 5. Prosenium Stage

Cosmetic

The imagination of the make-up and clothing of Arjuna Tapa New Creation Dance is oriented from the character of Arjuna who is a warrior from the Pandavas. Cosmetology is the art of using cosmetic ingredients to realize the role of the face (Harymawan, 1998: 134). Arjuna Tapa New Creation Dance uses Balinese dance makeup. The ingredients used for make-up are as follows:

1. Milk cleanser (viva yam). A facial cleanser that is used to remove dirt on the face before applying make-up.
2. Foundation. The basis of facial makeup that is used evenly on the entire surface of the face and neck.
3. Powder. The powder used is reddish in color and is suitable for Balinese dance makeup, because it will look more alive when exposed to the lights on the stage. This loose powder serves to perfect the results of the make-up, to keep the base of the make-up to be more durable and not fade, and to cover excess oil on the dancer's face.
4. Tanco oil. This cream functions as an eye shadow base so that the eye shadow on the eyelids can stick and last a long time.
5. Eye shadow. Is an eye shadow that serves to give color to the eyes and to get a certain impression, and make the eyes look more assertive and attractive. This eye shadow is used from top to bottom, starting from yellow, red, blue, and blended to make it look more presentable and unified.
6. Black eye liner (ranee). Liquid, concentrated and black or dark in color. Eye liner in this case is used to darken the eyebrows and provide black lines above and below the eyes to sharpen the eyes to make it look more assertive and make up looks neat.
7. Compact powder. This compact powder is used to define the nose line or create shading, is used in the center of the shading, brightens the under eye area, and gives a lighting effect in the area between the jaw and cheeks.
8. Dark brown shading (fanbo). Shading is used to correct the shape of the face to make it look more perfect. Shading. This is usually used to

emphasize the bones in the face, such as the nose, cheekbones, and lower jaw.

9. Eyelash glue (expert). In addition to gluing false eyelashes on the eyelids, eyelash glue also functions to "sleep" unwanted eyebrow hairs.
10. Blush on red (maries). Cosmetics as blush to make it look brighter and not pale.
11. Red lipstick (wardah no. 01). Lipstick is used as lip color to make it look more attractive. Balinese dancers usually use bright red lipstick and it has been adjusted as stage make-up.
12. Black eyebrow pencil (viva). Black eyebrow pencil is used to sketch eyebrows or facial lines, because Taru Ghni Petak's makeup is a character makeup model.
13. Choose black. Used to help thicken the lines that have been drawn with a black eyebrow pencil.
14. Ghni Petak dance makeup (front view) before opening the hair in a bun



(Source: Sariada, 2022)

Figure 6. Arjuna Tapa's new dance make-up

Fashion

The clothing arrangement is still based on the dominant tradition of wearing yellow, gold and white colors. Her clothes consist of; The coils/headress model lined with urang chopsticks are decorated with leather petioles, leather badongs, yellow gold shirts and pants, awiran, yellow scarves, kana bracelets, setewel, kris, and arrow property.



(Source: Sariada, 2022)

Figure 7. Arjuna Tapa New Creation Dance Dress

Property

The property used by Arjuna Tapa New Creation Dance is arrows. Arrows made of wood and tinned with gold.



Figure 8. Arrow Properties
(Source: Sariada, 2022).

Accompaniment Music

The accompaniment music used in Arjuna Tapa New Creation Dance is gamelan Gong Luang. According to I Nyoman Rembang the gamelan Gong Luang is thought to have originated from Majapahit, brought to Bali by a group of people after the kingdom fell or it could be brought by a group of people when the Majapahit kingdom was victorious. This allegation is based on the similarities between the current Javanese gamelan and the Gong Luang gamelan in Bali today. The difference lies only in the number of instruments. The number of Gong Luang gamelan instruments in Bali is less than the number of Javanese gamelan barungans today. In addition, instruments called trompong and riyong which were originally lined up in Java four - four in one stumps, are now made into 8 (eight) in one stumps. Furthermore, according to Rembang, if you look at the gamelan reliefs plastered on the walls of the Prambanan Temple in East Java, it turns out that they have similarities with Gong Luang in Bali. The suspicion that Gong Luang came from Majapahit became stronger. Other evidence that can be explained is that in the case of songs or songs that are used, in general, vocal accompaniment is used Ancient Java or Central Java. In line with the opinion above, the informant Made Karba (Budana, 1984: 9) also said that Gong Luang came from the Majapahit kingdom. As far as he knows, it is said that in ancient times the patih and courtiers of the Kalianget kingdom managed to seize a set of Gong Luang gamelan from East Java (Majapahit) and immediately brought it to Bali. The gamelan was demonstrated in Sangsi Village, Singapadu Village, Gianyar Regency. A few days later, in the village of Sangsi there was a battle between the king of Sangsi and the king of Singapadu. As a result, the gamelan was left in the village of Sangsi. Furthermore, the gamelan is controlled by a group of people (Pasek residents) until now. That is why the gamelan Gong Luang is considered to belong to the Pasek family (Gong Luang druwe Pasek). Meanwhile, the gamelan Gong Luang in Tangkas village, Klungkung Regency,

which is considered the oldest Gong Luang in Bali, has a history that supports the above assumptions.

Another story that was obtained in Kerobokan Village, Badung Regency. The existence of Gong Luang in this village has a quite unique history. Around the XVI century (Sudiana, 1982: 16) there were 3 (three) small kingdoms in the village, namely: the Leping Kingdom, the Taulan Kingdom and the Kelaci Kingdom. The three kings in each kingdom have the title I Gusti Ngurah. It is said that the king of the kingdoms of Leping and Kelaci was still young. Both are trying to find a mate. On the other hand, the king of the Taulan kingdom has a daughter, besides being beautiful, also friendly and full of manners. It is not surprising that many kings around him who are attracted to this princess are all interested in marrying her.

For a long time, the king of Taulan was confused in making choices for his daughter. But finally the king of Taulan agreed to the king of Kelasi. The other kings who were interested were of course disappointed. But the most disappointed is the king of Leping. One day, the king of Leping secretly entered the Taulan kingdom and finally managed to kidnap the Princess. News of the Princess's disappearance soon spread. The Rabbit King, who had been officially betrothed, became very angry with his future father-in-law and thoughtlessly burned the Taulan kingdom to the ground. The king of Leping took revenge and then attacked and burned the kingdom of Kelaci. The Rabbit King turned to attack and burned the Leping kingdom. It is said that, in a not so long time, the three kingdoms were destroyed and razed to the ground. Persada Kerobokan was flooded with blood everywhere. Some of the people who managed to escape to another village. During the escape they were forced to "scramble" (wading through) the blood. The area was then named the village of Kerobokan. After a while, a farmer from the Peguyangan Tektok Village who lives in Kerobokan plowed up dry land in the former Leping kingdom. He was very surprised, because in the ground he dug it found a gong and some drums. The gamelan is thought to belong to the Leping kingdom. He brought all the objects home and handed them over to I Dukuh Sakti.

Gong Luang Form

The composition of the tones contained in the Gong Luang gamelan is 7 (tones) or called *saih pitu*, namely: *ndang*, *ndaing*, *nding*, *ndong*, *ndeng*, *ndeung*, *ndung*. While the distribution of the barrel is proportionally divided into 3 (three) namely the *pelog* barrel, *selendro* barrel, and *selendro* barrel. From this it can be interpreted that Gamelan Gong Luang is a baboon of all types of music that existed before or which covers the *pelog* and *selendro* barrels. The simple meaning is that the gamelan Gong Luang can be played in *pelog* and *selendro* barrels. This can be proven from the composition of the tones which are derived in such a way that the division of tasks of the tones is known as *pepatutan*: *Selisir*, *Tembung*, *Sunaren*, *Pengter*, *Baro*, *Lebeng*. All of these can be grouped into the *pelog* barrel. As a note that Gamelan Gong Luang in terms of the tone structure used is almost the same as other gamelan *saih pitu*. That is why the atmosphere of the Gong Luang barrel is closer to the *Gambang*

gamelan. In this case, the composition of the Gambang notes transferred to Gong Luang is as follows: Nding, ndong, ndeng, ndeung, ndung, ndang, ndaing.

In general, in barungan gamelan each has its own characteristics in line with the shape and number of tools. Likewise, the form of the song (gending) in the barungan Gong Luang is almost the same or maybe the same as most gamelan which has a composition of saih pitu (seven tones). This assumption needs to be verified. Differences in the form of songs based on differences in the form of tools, the number of functional tools, for example, it will appear that the form of Arja's songs will be different from the form of Gong Luang's songs. Even in the musical kekidungan, for example, only one form is known, without crew, suckers, pushers and so on.

Below is an example of the form (structure) of Gong Luang's song entitled "Ggitan Malat" with the composer I Wayan Sinthi, as follows:

1. Pengawit: Beginning with the utterance of "Om" which is uttered by all the musicians, then followed by instrumentalia.
2. Pengawak: This song is a parallel between vocal and instrumental which is presented in such a way with three gongs.
3. Nyalit: It is a transition of songs in the form of instrumentals
4. Pengisep: This part of the song has almost the same motive as the crew, alternating with vocals and instrumentals.
5. Nyalip: Same as above, which is a connected instrumental.
6. Presser: The final part of the vocal with a dynamic and lively rhythm.
7. Pakaad: This part of the song reaches the finale, the rhythm gets faster and finally there is an anti-climax, it decreases slowly in a rikrih way, the song closes with a Gong punch.

Gong Luang's song form above has actually been developed from Gong Luang's existing repertoire. But in general, the repertoire above still maintains the existing classics and is firmly rooted in society. The above modifications are solely to follow today's tastes so that the issues that Gong Luang's songs are less attractive to the younger generation can be answered.

Dr. Made Bandem, in his book entitled "The Encyclopedia of Balinese Music" says that the form of gamelan Gong Luang is similar to Gamelan Gong Kebyar, where Gong Luang only consists of thirteen or fifteen instruments, while Gong Kebyar uses twenty-five to thirty instruments.

The instruments in the gamelan gamelan Gong Luang Banjar are as follows:

- 1 big squat gangsa stump (7 blades)
- 1 small squat gangsa stump (7 blades)
- 1 stumps of bamboo saron (8 blades)
- 1 large reong reong (8 pencon)
- 1 small reong reong (8 pencon)
- 2 pieces jegogan (7 blades)
- 2 pieces of jublag or calung (7 blades)
- 1 cedugan drum
- 6 cloves

- 1 piece of ceng ricik or kecek
- 1 gong
- 1 piece of kempul
- 1 kajar

In playing the gamelan Gong Luang, approximately 20 gamelan musicians are needed.

Playing techniques on Gamelan Gong Luang

The technique or *gegebug* in Balinese gamelan is the main thing, *Gegebug* or playing technique is not just a skill to hit and close the gamelan blade, but has a deeper connotation than that. *Gegebug* has a close relationship with orchestration and according to *prakempa* (a Balinese gamelan *lontar*) that almost every instrument has its own technique and contains aspects of the "physical behavior" of the instrument. The physical properties of the instruments contained in the gamelan gives the beauty of each to the audience.

The technique of playing the gamelan Gong Luang is very distinctive and unique which is not dominated by the *kotekan-kotekan* technique. Gong Luang's playing technique is also the source of other Balinese gamelan techniques. In the gamelan Gong Kebyar, this technique is transformed into the term "*leluwangan*". The following is a playing technique used in the gamelan Gong Luang;

Playing techniques on Terompong or Reyon instruments

- Punch *Ngempat/ngembyang*, which is meant is, simultaneously hitting the same two notes in one octave.
- *Ngempyung* punch, which is meant to hit two unequal tones simultaneously, namely hitting two notes by flanking two notes in the middle.
- *Nyilih Asih* is hitting several notes one by one, either with one or two hands in sequence or far apart.
- Slow *Norot* Punch is hitting with the right and left hands with a system of players hitting while closing or *nekes* where the implementation takes turns.
- The *ubit-ubitan* punch is a playing technique that results from a combination of the on-beat (*polos*) and of-beat (*sangsih*) systems. Plain and *sangsih* punches when combined will cause a combination of sounds called *braid* or can be called *interlocking*.

Techniques for playing on Gangsa Squat instruments Big and Small

- Punch *Neliti/ Nyelah* is hitting the skeleton of a song or song plainly in the sense of not using variations.

The technique of playing on the Saron bamboo instrument

- Punch *Neliti/ Nyelah* is hitting the skeleton of a song or song plainly in the sense of not using variations.

- The Nilitil stroke is a one-note hit with the right or left hand which is getting faster and faster. This stroke is usually used when looking for a music or song diversion.
- Nyangshin or hanging technique. This stroke aims to make the sound of the saron instrument more audible.

Techniques of playing on Jublag or Calung instruments

- Punch Neliti/ Nyelah is hitting the skeleton of a gending or song plainly in the sense of not using variations, on Jublag or Calung instruments the strokes are less frequent.

Playing technique on the Jegog instrument

- Wipe Strike using cover while hitting before hitting the next pitch/blade.

Playing techniques on drum instruments

- The drum beat in the Gong Luang gamelan, is only played when looking for a gong or at the end of one round of a song and is hit using the hip.

Playing techniques on Ceng-Ceng Kopyak

- The beat here is played with the ceng-ceng kopik system in general.

Ceng-Ceng Kecek playing technique

- Ngajet hit is hitting the ceng-ceng instrument with both hands alternately.

Kajar playing technique

- Penatas Lampah punch is a kajar punch pattern that uses the same or steady rhythm pattern from one punch to another and has the same distance and time.

Playing techniques on the Kempul instrument

- The name of the beat is Selah Tunggul, which is where the blunt beat falls before the Gong instrument is sounded.

Playing technique on the Gong instrument

- The fall of the gong beat, indicating that the song has ended because the function of the gong instrument is as a finalist and the name of the beat is Pukulan Purwa Tangi.

It can be concluded that the techniques of fighting or hitting in the Gong Luang gamelan are mostly the same as the playing techniques in the Gong Kebyar and Gong Gede gamelan.

Based on the description above, it can be concluded that the Gong Luang playing technique in the accompaniment of Arjuna Tapa New Creation Dance refers to the Gong Luang playing technique explained above.



(Source: Sariada, 2022)

Figure 5. Gong Luang of Institut Seni Indonesia Denpasar

Arjuna Tapa New Creation Dance Accompaniment Notation

The accompaniment notation for Arjuna Tapa New Creation Dance uses ding dong notation which consists of nine parts adapted to the structure and dramatic flow of the dance. The accompaniment notation for Arjuna Tapa's new dance creation is as follows:

Kawitan:

1.71.34.1.3.4.5.5(5)
545745475545745354
14141414...5...3...7...(1)

Vokal:

134513475.....
7.....1313534
.1.4.1.4.1.4.5.3.1.(7)
.1.7.1.3.5.4.3.1
345....5.5....7543
.4.1.3.4.5.3.1.7
.1.3.4.5.7.5.4.(3)

Pepeson:

.4.3.4.3.5.7.1.3
.5.7.1.3.7.1.3.4
.5.4.5.4.5.3.1.7
.5.7.1.3.7.5.4.(3)

Pelan:

1345.7.5.7...4.3
..71313.71313.4.(5)
353...4.(5)
.7.5.1.7.1.7.4.5
.3.4.3.1.3.4.7.(5)
.7.5.1.7.1.7.4.5
.3.4.3.1.4.3.1.7
.1.3.4.5.7.5.4.(3)

Ngelik:

.3.1.3.4.5.3.1.(7)

Pengawak:

...13431345.3.17

...13431345.3.54

....143141345.7554317

..5..5..5.431345

.7.5.4.3...7.13(1)

....3454314317.54345

....7543457.1775431

..4..5...4543175

.3.7.1.3...575713(7)

Ngubeng:

.4.3.5.4.1.4.3.(1)

Pesiat:

777774753431435(4)

Kebyar:

..571754..571754

53453431.5.5.5.5

.7.4.7.5.3.4.3.1

.4.3.5.4.111(1)

.5.3.5.4.5.3.7.(1)

Conclusions

Based on the description above, it can be concluded that Arjuna Tapa New Creation Dance is a New Arjuna Tapa's Creative Dance is a new creation inspired by Arjuna Tapa's story. Tells about the sending of Arjuna by Yudhisthira to meditate to Mount Indrakila in the hope of obtaining a powerful weapon, which can be used in the face of a major war against the Kauravas. In the hermitage Arjuna received many temptations such as the temptation of the big pig incarnate Momosimuka, and the temptation of the hunter Kirata. But all the temptations can be overcome properly and finally because of Arjuna's determination, Lord Shiva gave Pasupati's Arrow as a gift that would later be able to destroy his enemies. The process of creating Arjuna Tapa New Creation Dance goes through three stages, namely exploration, improvisation, and formation.

The form of Arjuna Tapa New Creation Dance is performed by seven male dancers, carrying arrows. These seven dancers in certain scenes will be divided into two characters, namely five male characters who play the five pandavas, namely Yudistira, Bima, Arjuna, Nakula, and Sahadewa. While the other two dancers play female characters as Dewi Kunti and Dewi Drupadi. The structure of the work consists of four parts, namely pepeson, crew, pusher, and sensitization. The dance moves refer to the line dance movements. The costumes are still patterned on the dominant Balinese traditional dress code taking yellow, gold and white colors to reinforce the nuances of majesty and

holiness. Make-up using traditional Balinese make-up. This dance is accompanied by a gamelan gong that lasts 12 minutes.

The message conveyed in Arjuna Tapa New Creative Dance is that a true warrior will succeed in doing his job well and smoothly if he can overcome all the obstacles and temptations he faces in achieving his goals.

References

- Bandem, I. M. (1983). *Ensiklopedi Tari Bali*, Akademi Seni Tari Indonesia (ASTI) Denpasar.
- Bandem, I. M. (1996). *Etnologi Tari Bali*, Penerbit Kanisius, Yogyakarta.
- Bandem, I. M. (1986). *Prakempa: Sebuah Lontar Gambelan Bali*, Akademi Seni Tari Indonesia (ASTI) Denpasar.
- Barker, C. (2005). *Culture Studies: Teori dan Praktik*. Yogyakarta : PT. Bentang Pustaka.
- Covarrubias, M. (1972). *Island of Bali*, Kuala Lumpur, Oxford University Press.
- Djelantik, A.A.M. (2008). Pengantar Dasar Ilmu Estetika Jilid I Estetik Instrumental, Denpasar : STSI Denpasar.
- Dibia, I. W. (2003). *Bergerak Menurut Kata Hati: Metode Baru Dalam Menciptakan Tari* (Translated from *Moving From within: A New Method For Dance Making* by Alma M. Hawkin), Jakarta: Ford Foundation dan Masyarakat Seni Pertunjukan Indonesia (MSPI).
- Hadi. Y. S. (1990). *Mencipta Lewat Tari* (Translated from *Creating Through Dance* by Alma M. Hawkin), Yogyakarta, Institut Seni Indonesia Yogyakarta
- Hadi, Y. S. (2007). *Kajian Tari Teks dan Konteks*, Yogyakarta: Pustaka Book Publisher Yogyakarta.
- Hawkins, A. M. (1964). *Moving from Within A New Method for Dance Making*, translated into *Bergerak Menurut Kata Hati Metode Baru dalam Menciptakan Tari* by I Wayan Dibia, Bandung: MSPI.
- Harymawan, R. M. A. (1998). *Dramaturgi*. Bandung: CV. Rosda.
- Martono, H. (2001). *Ruang Pertunjukan Berkesenian*. Yogyakarta: Cipta Media.
- Murgiyanto, S. (1992). *Hidup untuk Tari*. Surakarta: ISI Press.
- Pendit, N. S. (2003). *Mahabharata*, PT Gramedia Pustaka Utama, Jakarta.
- Sidiastini, N. P., Rai S, I. W., & Ruastiti, N. M. (2022). "Nga-wayang": A New Dance Creation from a Globalized Sociocultural Environment. *Journal of Aesthetics, Creativity and Art Management*, 1(1), 22–30. Retrieved from <https://jurnal2.isi-dps.ac.id/index.php/jacam/article/view/1593>.
- Sumaryono. (2007). *Jejak Dan Problematika, Seni Pertunjukan Kita*, Prasista, Yogyakarta.
- Tedjoworo, H. (2001). *Imaji dan Imajinasi*. Yogyakarta: Kanisius.
- Triana Titania Manuaba, I. A., Dibia, I. W., & Sariada, I. K. (2022). A Dance Work Representing Ida Bagus Blangsinga's Life Journey

(The Maestro of Kebyar Duduk Dance in Blangsinga Style).
Journal of Aesthetics, Creativity and Art Management, 1(1), 31–
36. Retrieved from [https://jurnal2.isi-
dps.ac.id/index.php/jacam/article/view/1594](https://jurnal2.isi-dps.ac.id/index.php/jacam/article/view/1594).

The aesthetics of unity in Kendang Pangarjan performed by I Dewa Nyoman Sura and Cokorda Alit Hendrawan

I Putu Swaryandana Ichi Oka^{1*}, I Wayan Rai S.², I Wayan Suharta³

^{1,2,3}Master of Arts, Institut Seni Indonesia Denpasar, Indonesia

*Corresponding Author: swaryandana@gmail.com

Abstract: The purpose of this study was to analyze the aesthetics of unity that exist in kendang pangarjan which is performed by two Balinese drummers namely I Dewa Nyoman Sura and Cokorda Alit Hendrawan. Data collection is done by observation, interviews, literature studies, and document studies. The results showed that kendang pangarjan is one type of instrument found in Balinese gamelan. Two names of kendang pangarjan performances whose expertise have been very famous in Bali are I Dewa Nyoman Sura and Cokorda Alit Hendrawan. The aesthetics of unity in question is divided into three elements, namely unity in diversity which includes processing the color of the sound which then forms a song sentence; unity in purpose which includes the function of each. Kendang (lanang/male and wadon/female) instruments are different, but in carrying out their duties they have the same goal, namely as an interpreter of the tempo and dynamics of the song, and; unity in fusion that can be viewed from the philosophy of naming the lanang-wadon (male-female) instrument which in human life reflects the blend of men and women.

Keywords: Kendang Pangarjan, male and female drum, unity.

History Article: Submitted 21 July 2022 | Revised 26 August 2022 | Accepted 27 September 2022

How to Cite: Oka, I P. S. I., Rai S., I W., & Suharta, I W. (2022). The aesthetics of unity in Kendang Pangarjan performed by I Dewa Nyoman Sura and Cokorda Alit Hendrawan. *Journal of Aesthetics, Creativity, and Art Management*, 1(2), 155-162

Introduction

Balinese gamelan has a variety of instruments with their respective functions and playing techniques. Kendang is one of the Balinese musical instruments (gamelan) that has an important role in the course of a gending or song being played (beaten). As said by Indra Sadguna, Kendang is one of the universal musical instruments, because almost all parts of the world certainly have musical instruments that are members of the percussion family (Sadguna, 2011:1).

Discourse of Balinese drums cannot be separated from the presence of a drummer who plays an important role in maintaining the existence of this instrument. The drummer is a term for people who play drum instruments in Balinese. In the realm of Balinese gamelan, the drum is an instrument that is in charge of memorizing the tempo and rhythm of a song. To note, tempo is the speed of a song, and dynamics is the changes in atmosphere that occur, including the loudness and weakness of a song (Suweca, 2009: 53). However, drums essentially cannot stand alone (solo) like some western musical instruments (piano, guitar). There needs to be other instruments as 'troops' which will later be led by a drum interpreter in playing a gending. In other

words, in Balinese gamelan all instruments have an important role in maintaining the unity of the ensemble being played.

The island of Bali, which is famous for its arts and culture, has so many masters who are good at playing drum instruments such as I Gede Manik, I Wayan Beratha, I Wayan Suweca, I Wayan Tembres, Anak Agung Gede Mandra, I Dewa Nyoman Sura, Cokorda Alit Hendrawan, and many more. Of these many names, in the realm of kendang pangarjan, I Dewa Nyoman Sura and Cokorda Alit Hendrawan are two names that are known and recognized for their expertise by a wide audience.

However, there is no literature that specifically reviews kendang pangarjan in terms of form, playing techniques, aesthetics contained in it, as well as the existence of I Dewa Nyoman Sura and Cokorda Alit Hendrawan figures as drummers whose expertise has been recognized by the wider community. Likewise with regard to the existence of kendang pangarjan, nowadays the interest of the younger generation to learn kendang pangarjan is starting to decline. They are more interested in studying other arts, such as Baleganjur and Mekendang Tunggal, because these two arts are currently "rising" among the Balinese art community, especially the younger generation. On this basis, the author is interested in studying the kendang pangarjan I Dewa Nyoman Sura. It is because the authors see the art of kendang pangarjan today is marginalized.

As an art form, kendang pangarjan certainly cannot be separated from the aesthetic aspects that are in it. This can be seen from the physical form and the performance. The physical form of kendang pangarjan, in addition to considering functional values such as comfort when playing and the color of the sound produced, also considers visual aesthetic aspects which include the selection of materials used, the neatness of cultivation, and the proportions of the shape of the drum. In addition to the aesthetics that can be found from the visualization of the drums, the performance techniques and motifs that are played certainly contain the value of beauty.

For the Balinese karawitan community, the aesthetics of kendang pangarjan performance will determine whether or not the Arja performance will live, because there is a very close relationship between the dancer and the drummer. Both have a reciprocal relationship that requires each other. Expert dancers will make it easier for the drummer to carry out their duties. Vice versa, a skilled drummer will make the dancer feel comfortable when moving his body. The unity of Arja's performance as an art form, apart from the skill of the dancers, is also supported by the unity of the accompanying gamelan. The unity of the accompanying gamelan is certainly very much supported by the unity of the drum performance as an ancient tempo and rhythm.

Talking about unity as an element that causes a sense of beauty or aesthetics in a work of art, of course in the performance of kendang pangarjan I Dewa Nyoman Sura and Cokorda Alit Hendrawan can be found the element of unity contained therein. This unity is one of the requirements so that an art form can be said to be worthy as a work of art that contains elements of beauty. In the end, this paper focuses on one aesthetic aspect of a work of art,

namely the unity in the kendang pangarjan I Dewa Nyoman Sura and Cokorda Alit Hendrawan.

Methodology

The model used in this research is descriptive qualitative, in which this model describes the object scientifically and structured, then analyzed using relevant theories to dissect the phenomena that exist in the object. Qualitative research method is research that is used to examine the condition of natural objects, where the researcher is the key instrument (Sugiyono, 2014). This research was conducted in 2021, located in Banjar Pengosekan, Mas, Ubud, Gianyar, Bali. The data collection techniques used are observation, interviews, literature study and documentation study. Determination of informants in this study refers to the statement of Noor (2011: 155) which states that, purposive technique is a technique of determining samples based on special considerations so that they can be used as samples.

The subjects of this study were kendang pangarjan performed by I Dewa Nyoman Sura and Cokorda Alit Hendrawan, while the object of the research was the aesthetic aspects of kendang pangarjan performance. This study aims to dissect the aesthetic problem of the element of unity in the kendang pangarjan performance I Dewa Nyoman Sura and Cokorda Alit Hendrawan. This type of research data can be divided into two, namely primary data and secondary data. Primary data sources are sources of research data obtained directly from original sources (not through intermediaries). Primary data sources were obtained from interviews with I Dewa Nyoman Sura as key informant. Primary data from interviews were recorded and recorded through a voice recorder. Secondary data sources are sources of research data obtained by researchers indirectly, but through intermediary media (obtained and recorded by other parties). Secondary data is generally in the form of evidence, records, or historical reports arranged in archives, both published and undocumented. Secondary data sources were obtained through literature writings, books, articles, which are in accordance with the research subject, as well as by watching videos on the Gamelan Yuganada Youtube channel which featured the kendang pangarjan by I Dewa Nyoman Sura with Cokorda Alit Hendrawan. The collected data were analyzed using descriptive and interpretive methods with the help of generally accepted theories and frameworks in order to obtain an understanding of the data in accordance with the research objectives.

The theory used in this research is the aesthetic unity theory proposed by Djelantik (2008). In his book entitled "Aesthetics: An Introduction", Djelantik states with completeness that a beautiful (art) work shows in its entirety a complete nature, which has no defects, meaning that there is nothing lacking and nothing excessive. Unity can be divided into three aspects, namely unity in diversity, unity in purpose, and unity in fusion. Unity is one of the requirements so that something can be called a work of art that contains aesthetic value.

Results and discussions

Kendang pangarjan is cylindrical in shape and has different diameters on the right and left sides. The difference in diameter between the two sides causes the drum to have a tangent line so that at first glance it looks like a truncated cone. Inside the bantang drum there is a hole that functions as a resonator to produce the desired frequency, the hole is located approximately from the front side of the drum or half the length of the drum. The hole in question is called a package. The bigger the hole, the higher the sound produced. The smaller the package hole, the lower the resulting frequency. A drum that produces a lower frequency is called a kendang wadon, while a drum that produces a higher frequency is called a kendang lanang (male drum). The kendang wadon (female drum) has a large diameter of 23-24cm, a length of 52-55cm and a diameter of 19cm for a small knock. While the kendang lanang has a large knocking diameter of 22-22.5 cm, a length of 52-55 cm and a small knocking diameter of 18 cm (Sadguna, 2011).

Each type of drum in Bali has a different playing technique, although the principle is the same, namely hitting the membrane or skin, but there are some specific points that cause these differences, such as hitting using the hips, or using the palms, or using the thumb, according to their function in each ensemble. This also affects the color of the sound produced by each of the drum instruments. In kendang pangarjan, the lanang and wadon kendang instruments have almost the same playing technique, only the color of the sound produced is clearly different.

Based on the results of the interviews that the author conducted, the authors can conclude that there are two types of playing techniques on kendang pangarjan according to I Dewa Nyoman Sura, namely: first, the primary technique in which there are ways to produce the color of the drum sound, so that later it can play the motifs or patterns. clear up clearly. Second, secondary techniques in which there are more in-depth things such as knowing ways or tricks to lower and increase the tempo, feel the gegedig or blow, and give life to every punch made so that the blow has meaning (not just hitting). The secondary technique is a technique related to the duties of a drum interpreter as tempo, dynamics, and leading other instruments in carrying out a song.

By mastering these techniques, I Dewa Nyoman Sura and Cokorda Alit Hendrawan can play kendang pangarjan with a very clear, structured, and very high aesthetic value. Unity is the basic principle to equalize the perception of the two drummers so that later they become one unit in the performance. This can be seen from the facial expressions of the two drummers while playing. In the video uploaded by the Gamelan Yuganada Youtube, the two of them look very calm, relaxed, and enjoying the performance. Interspersed with laughter, makes the atmosphere in the video very lively and interesting. Even though they don't look at each other, (it seems) I Dewa Nyoman Sura has understood every clue or code given by Cokorda Alit Hendrawan, and vice versa.

Based on the results of observations that the author did, either by directly watching I Dewa Nyoman Sura playing drums or by watching videos uploaded

on Youtube, the authors were able to find the aesthetic element of unity which would be described and dissected in three divisions, namely unity in diversity, unity in purpose (unity of diverse), and unity in fusion. These three aspects will be described as follows.

Unity in Diversity

Kendang pangarjan is a type of instrument that is played in pairs, has a diversity that can be seen from the color of the sound produced from each instrument, both kendang lanang and wadon. The color of the sound is a very important basic element to be mastered in kendang pangarjan performance. Every drummer, including I Dewa Nyoman Sura and Cokorda Alit Hendrawan, is required to be able to produce every sound color that can be emitted by the drum instrument, and to master every hitting technique used to bring out the color of sound both on the kendang lanang and on the kendang wadon. The color of the sound contained in kendang pangarjan and the hitting technique is described in the form of a table as follows.

Table 1: Kendang Lanang (Male Drum) Performance Techniques

Sound	Performance techniques
<i>tut</i>	Hitting the center of the face (mua) of the drum using the palm of the thumb
<i>tek</i>	Hitting and covering the face (mua) of the drum using four fingers (index, middle, ring, little finger)
<i>teng</i>	Hitting the top edge of the drum buttocks (jit) with the tips of the ring and little fingers
<i>pung</i>	Hitting the top edge (slightly to the middle) of the drum buttocks (jit) with the tips of the middle finger, ring finger, and little finger
<i>pak</i>	Hitting and covering the drum buttocks (jit) with the palm of the hand

Table 2: Kendang Wadon (Female Drum) Performance Techniques

Sound	Performance techniques
<i>De</i>	Hitting the center of the drum face (mua) with the palm of thumb
<i>Ce</i>	Hitting the center of the drum face (mua) using the palm of the thumb, but it is always softer than the "d" (de) stroke, this stroke is also known as panak gedig because it is softer than the main stroke.
<i>Dit</i>	Hitting and stopping the drum sound quickly in the center of the drum face (mua) using the palm of the thumb
<i>Tek</i>	Hitting and covering the drum face (mua) using four fingers (index, middle finger, ring finger, little finger)
<i>Tong</i>	Hitting the top edge of the drum buttocks (jit) with the tips of ring and little fingers
<i>Ka</i>	Hitting and closing the drum buttocks (jit) with the palm of the hand

The various colors of the sound are then assembled to form a pupuh or motif. After forming the motifs resulting from the color of the sound, the motifs

are then assembled into various rhythm themes. Various kinds of pupuh, ranging in size from two, four, eight, to sixteen beats produced from sound color processing, then assembled and woven according to the intuition of I Dewa Nyoman Sura and Cokorda Alit Hendrawan so as to produce a whole in the diversity of sound colors and the pupuh.

Unity in Purpose

Every instrument ever created by humans certainly has its own purpose. These objectives are closely related to the function of each of these instruments. In kendang pangarjan, lanang and wadon instruments have different functions. Even though in general they are the same, namely as the tempo and dynamics of the song, but if examined specifically, the functions or tasks of kendang lanang and kendang wadon have differences, which are explained as follows.

Kendang lanang, as explained by Phany Ryandhi, is a drum that has a smaller size. By having a smaller size, the kendang lanang also has a higher sound frequency than the kendang wadon. Functionally, if it is analogous to a bus, this instrument acts as the driver, who determines how the bus travels. Likewise in the batel ensemble, the kendang lanang functions as a leader who regulates the tempo, dynamics, and gives signs of accentuation to other players. The drummer for the drums is required to have a high level of technique and musical taste, so that later he will be able to carry out the task of managing the group he leads.

The kendang wadon, which is larger than the kendang lanang, also has a lower sound frequency than the kendang lanang. If it is analogized again with a bus, the kendang wadon is a kernet (kenek), where the task of a kendang wadon interpreter, if in a performance, is to offer motifs or pupuh which will later be repaid by the kendang lanang interpreter. I Dewa Nyoman Sura (interview on January 20, 2022) stated that if playing the batel drum is indeed the kendang wadon which has more motives, the work of the kendang lanang is only playing the song and providing accentuation. Therefore, if you want to study the batel drum, it is the wadon motifs that must be studied first, because it is the wadon motifs that make the interlocking stable, the kendang wadon which has more playing motifs. If examined, the motives of the kendang lanang are not many, but if the kendang lanang interpreter is not good at giving clues, then the song being played will not work well).

Based on this statement, it can be concluded that the performance of drum batel requires good cooperation between the interpreter of the drum lanang and the interpreter of the drum wadon where both objects have their respective roles or duties. The function of the kendang lanang-a different wadon, is then put together to achieve a unity in purpose.

Unity in Fusion

Fast-slow, hard-soft, long-short, are two opposite things but when combined (in art) can bring aesthetic value. Likewise in kendang pangarjan, the

application of lanang and wadon instruments is an idea that is full of philosophical values when connected in everyday human life.

Until now, it is not known factually why a drum that produces a lower frequency is called a kendang wadon, and vice versa. According to Pany Ryandhi's assumption, the naming of the term lanang wadon is closely related to the meaning of the words lanang and wadon itself. The word wadon comes from the kawi language, namely wadu which literally means gurulaki or husband's servant. Logically, a woman is usually identified as being "under men", or having a lower position (Javanese tradition). Perhaps the tradition was adopted to name the kendang wadon instrument. Similarly, the kendang lanang, lanang in Indonesian means male. Men are identified with their dynamic characteristics and tend to outperform (higher) the qualities of a woman (wadon), it is possible that the word lanang in naming a drum is based on the frequency produced and then equated with the characteristics possessed by a man. men in general (Ryandhi, 2016: 1).

Besides being able to be viewed from the philosophy of naming lanang and wadon instruments, in the performance of drums I Dewa Nyoman Sura and Cokorda Alit Hendrawan there are also elements of combination that give rise to aesthetic values. First, the combination of the characters of the two figures has its own uniqueness. In the video, it can be seen that I Dewa Nyoman Sura has a rather serious character, while Cokorda Alit Hendrawan is more cheerful. This gives the impression of a blend that complements each other as a pair of drummers. Second, the combination of intuition between "driver" and "kernet". Kendang lanang which is in charge of controlling the tempo and rhythm, as well as responding to the accents given by dancers and kendang wadon which raises complexity and provides gegedig offers which will also be responded to by the kendang lanang, requiring both of them to have a harmonious blend of intuition, so that later it does not cause mistakes. perception between the kendang lanang and kendang wadon interpreters. Third, a combination of taste or musical taste. This is very important, considering that as a drummer, you should not only be concerned with techniques and motives. The drummer is required to cultivate their own musical taste in order to properly coordinate the musicians holding other instruments in an ensemble. The combination of musical tastes possessed by the drummer plays an important role in relation to the aesthetics of the performances displayed. These three things are the elements that can form the unity in the combination of the kendang pangarjan performed by I Dewa Nyoman Sura and Cokorda Alit Hendrawan.

Conclusions

Based on the explanation above, by mastering primary and secondary techniques, I Dewa Nyoman Sura and Cokorda Alit Hendrawan can play kendang pangarjan very clearly, structured, and have very high aesthetic value. One of these aesthetic values can be achieved by maintaining the unity of kendang pangarjan performance. There are three elements in the unity of kendang pangarjan performance, namely unity in diversity, unity in purpose, and unity in oneness.

Unity in diversity includes processing the color of the sound, from the various colors of the sound then assembled into pupuh or motifs, then there is a pupuh fabric which will later form a song sentence. Unity in purpose includes the function of each drum instrument (lanang and wadon) which is different, but in carrying out its duties it has the same goal, namely as an interpreter of the tempo and dynamics of the song. Unity in fusion can be seen from the philosophy of naming lanang-wadon instruments which in human life reflects the fusion of men and women. In addition, the unity in fusion also includes a combination of characters, a blend of intuition, and a combination of musical tastes from the two drummers, namely I Dewa Nyoman Sura and Cokorda Alit Hendrawan.

References

- Arikunto, S. (2010). *Prosedur Penelitian Suatu Pendekatan Praktik Edisi Revisi*. Rineka Cipta.
- Bungin, B. (2015). *Penelitian Kualitatif: Komunikasi, Ekonomi, Kebijakan Publik, Dan Ilmu Sosial Lainnya-Edisi Kedua*. Prenada Media Group.
- Djelantik, A.A.M. (2008). *Estetika: Sebuah Pengantar*. Masyarakat Seni Pertunjukan Indonesia.
- Moleong, L. J. (2012). *Metodologi Penelitian Kualitatif Edisi Revisi*. PT. Remaja Rosdakarya.
- Noor, J. (2011). *Metodologi Penelitian: Skripsi, Tesis, Disertasi Dan Karya Ilmiah Edisi Pertama*. Kencana Prenada Putra Utama.
- Ratna, N. K. (2010). *Metodologi Penelitian Kajian Budaya dan Ilmu Sosial Humaniora pada Umumnya*. Pustaka Belajar.
- Ryandhi, I K. (Ed). (2016). *Pola-Pola Kendang Gupekan Gaya I Putu Sumiasa*. Denpasar: Institut Seni Indonesia Denpasar (<https://www.isi-dps.ac.id/artikel/pola-pola-kendang-gupekan-gaya-i-putu-sumiasa/>), accessed on 25 April 2021.
- Sadguna, I G. M. I. (2010). *Kendang Bebarongan Dalam Karawitan Bali Sebuah Kajian Organologi*. KANISIUS (Anggota IKAPI), 2010.
- Sadguna, I. G. M. I. (2011). *Jenis-jenis Kendang Bali*. Artikel Bulan Juni (2011) 2.6: 1-1.
- Sugiyono. (2014). *Metode Penelitian Kuantitatif, Kualitatif Dan R&D*. Alfabeta.
- Suweca, I W. (2—9). *Buku Ajar Estetika Karawitan*. Institut Seni Indonesia Denpasar.
- Tilley, L. (2014). *Dialect, diffusion, and Balinese drumming: using sociolinguistic models for the analysis of regional variation in Kendang Arja*. *Ethnomusicology* 58.3: 481-505.