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Raising the Spirit of Sekaha Gong Kebyar Desa Ulian Through the Creation of "Sekar Jepun" Gending

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Thematic KKN is a form of education that provides a learning experience for students outside the campus/university, which directly together with the community, identifies the potential that exists in the Village and also provides a solution to the problems that exist in the Village so that in thematic KKN it can develop the Village and provide solutions to the problems faced by the Village. In this Thematic KKN program, the authors chose partners in Ulian Village, Kintamani District, Bangli Regency. I chose a partner in Ulian Village because art was still lagging in Ulian Village, especially in musical arts. Therefore, the author aims to raise the spirit of the *sekaha* Gong Kebyar in Ulian Village by conducting Karawitan art training and building community enthusiasm in Ulian Village to preserve art, especially Karawitan Art. The results of this Thematic Community Service Program have positively impacted the people of Ulian Village and as a first step to awaken the arts, especially musical arts in Ulian Village. In this activity, it can be useful for the people in Ulian Village to develop their arts through musical training, and it is also useful for writers to learn to socialize in the community, improving their ability to think in collaboration.

Keywords: Raising the spirit, Sekaha Gong Kebyar. Ulian Village, Tabuh Telu Lelambatan, Sekar Jepun

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INTRODUCTION

Ulian Village is an old village located in the highlands in Kintamani sub-district, Bangli Regency. Although no accurate evidence has been found, such as inscriptions, with the discovery of caves, coffins, and places of worship called *lingga yoni*, which is now stored in temples, it can be evidence that the existence of Ulian village has existed since the megalithic, neolithic and bronze ages. Currently, the cave is sacred by the people in Ulian village. It is believed to be the forerunner of Ulian village, which is currently established as a temple to ask for prosperity, welfare, and safety for the people of Ulian village.

As for the name of Bulian Village recorded on the Tebenan inscription in Manikliu village, which is numbered 960 AD, maybe because there is a mistake in pronouncing the name of Bulian village, over time it is often pronounced the name Ulian so that now the area is known as Ulian Village. The people of Ulian village until now still maintain traditions from ancient times, such as the Panguangan ceremony, a wedding ceremony tradition called *Kelaci*. Ulian Village's government uses the Ulu Ampad system led by six figures and ten supporters known as the village republic (Ardhana et al., 2020).

In the Thematic Real Work Lecture activity of the Merdeka Belajar Kampus Merdeka program, the author chose a place in Ulian Village, Kintamani District, Bangli Regency. This Thematic Real Work Lecture consists of 3 students with different work program targets, including fostering adult children, fostering gamelan to overthrow adolescents, and fostering youth development. The author chose the KKNT place in the Village from the author's observations in Ulian Village that there is already a *seka gong*. However, there is still a lack of knowledge about drumming techniques and taste in presenting compositions.

Gamelan equipment facilities owned in Ulian Village have several types, including Gong Kebyar gamelan, Semar Pagulingan gamelan (Pratama & -, 2023; Putu Paristha Prakash, Hendra Santosa, 2018), Angklung gamelan (Bandem, 2013), Balaganjur gamelan (H. Santosa, 2017, 2020), and Gambang gamelan which is very sacred to the people of Ulian Village. It's just that in Ulian State, art, especially karawitan art, has not been as developed as in other areas in Bangli Regency, where Ulian Village rarely participates in art activities held by the sub-district.

From the observations of the students above about Karawitan/Gamelan art, the author can find out some problems why Karawitan art in Ulian Village is not developing. That is due to the lack of understanding of *sekaha* Gong about Karawitan Art, the lack of interest of *sekaha* gong members to practice gamelan, namely some like it and some don't, and also some who can and do not know how to play Balinese gamelan, but most of them can understand Gamelan game techniques and already know some *tabuh* such as the creation and slow down.

In several types of gamelan in Bali, the most dominant type of life is Gong Kebyar gamelan barungan (Sutyasa et al., 2023). In this Gong Kebyar barungan there are several melodic instruments, including *jublaga*, *penyacah*, *jegog*, *pemade*, *kantil*, *trompong*, *reong*, and *suling* (flute); Ritmis instruments are *kajar*, *ceng-ceng* and *kendang*, and metrum forming instruments are *gong*, *kempur*, *kemong*, *kempli* and *jegogan*. In Ulian Village, the gamelan that is most often used in ceremonies is gamelan Gong Kebyar, where the gamelan is used when accompanying line dances in Ulian village and others.

This Thematic Real Work Lecture has several objectives, namely, Realizing the role of Tri Dharma Higher Education service, namely community service, Building community spirit in Ulian Village to continue to preserve Cultural Arts through Thematic KKN programs, increasing community interest in Ulian Village in art, especially karawitan art and making this

KKNT program a place for students to learn to socialize in the community outside the campus and also to train skills in composition.

From these problems, the author provides a solution by conducting a Thematic Real Work Lecture, with a work program of fostering adult *sekaha* gong in Ulian Kintamani Bangli Village, the adult gong in question is a married person who is then considered to be a *sekaha gong*. Activities that will be carried out are training existing *tabuh* and doing new works, providing an understanding of karawitan art, and providing some techniques in Balinese gamelan games. In this solution, the author also coordinates with Perbekel, Jero Bendesa, and Kelian/chairman of *sekaha* gong Desa Ulian and their members regarding the work program to be carried out by holding a meeting with all *sekaha gong* members to determine when this activity will be carried out and arranging the schedule of activities.

Gamelan Gong Kebyar training in Ulian Village, Kintamani District, Bangli Regency will positively impact and contribute to preserving karawitan art and as a first step for developing karawitan art in Ulian Village. In addition, with The existence of this KKNT, the people of Ulian village, from teenagers to adults, can understand Knowledge of Karawitan art, can understand the techniques in the Balinese Gamelan game, and know some of the new *tabuh telu* (Rai, 2022) taught by student ITHE Denpasar as KKN Thematics in the program Merdeka Belajar Kampus Merdeka.

RESEARCH METHODOLOGY

The method used in the activity: To run smoothly and orderly, the author designed several technical implementations in KKNT activities so that this activity could run according to the author's expectations. The design of methods that become dangerous is stages of implementation, types of activities, and implementation patterns. At the implementation stage of this KKNT program, I first met with partners, namely the father of the head of Ulian Village, made observations, identified related problems regarding art faced by Ulian Village, and provided solutions to art problems in Ulian Village.

The activities carried out in this KKNT program are Gong Kebyar gamelan training, Semara Pagulingan Gamelan Training, and Balaganjur Gamelan. Adult Gong *Sekaha* conducted the Gamelan Semar Pagulingan training with the *tabuh* Buaya Mangap and *tabuh* by *Tabuh Telu* Sekar Jepun students. In the Semar Pagulingan training, namely the material, *tabuh* Selisir, Sekatian (Putra et al., 2020), Sekar Eled, and the *tabuh* work of one of the KKNT members, *tabuh* Samsara. In the Balaganjur gamelan training, namely with *tabuh* material from the work of one of the KKNT members, *tabuh* Balaganjur melasti entitled Tirtaning Amerta. Another activity carried out during KKNT is participating in *ngayah* activities when there is a *piodalan* in Ulian Village.



Figure 1. Training on the work of tabuh telu Sekar Japan

The author carries out several stages in forming the composition of *tabuh telu Lelambatan* (Hood, 2010) entitled Sekar Jepun. This KKNT activity is required to make works as community service, where this work can be performed when there is a religious ceremony in Ulian Village. The stages carried out are as follows:

This exploration stage is the first step in carrying out the process of cultivating a work of art. In realizing works of art, there needs to be careful thinking, stages, or planning starting from the search for an idea and other considerations which can be used in making works of art. At this stage of exploration, the author is looking for an idea in the development of works of art, where the formation of works of art must be based on ideas or concepts; in this *tabuh telu*, the author is inspired by frangipani flowers, where this frangipani flower has a very good beauty and fragrance, from this the author tries to take ideas from the beauty of frangipani flowers and the fragrance of frangipani flowers to be poured into gamelan *tabuh telu lelambatan*.



Figure 2. Gives an example of a drum punch

In the second stage, namely the experimental stage, the stylist began to make melodic pattern notation as a *gending* challenge and also tried to pour the notation into the fl studio (H. Santosa, 2005) as a trial stage for stylists. At this stage, the stylist begins to think about how to apply the slow *tabuh pakem* into an idea obtained by the stylist so that it becomes a complete work of *tabuh* art. Where in this *tabuh telu* work that holds *bantang gending* or in Balinese (*jajar Pageh*), in the writing of Prof. Rai S, it is explained that *jajar pageh* is *kempur*, *kempli* and *gong*, *kempur* as a spreader, *kempli* as a *pepada* and *gong* as a *penyuud*. This *tabuh kempur*, *kempli*, and *gong* instruments are the staples of *bantang gending*.



figure 3. *Meguru panggul*

After going through the exploration and experimental stages, the next stage is the formation stage. In this stage, the stylist assembles new works into complete unity and perfects them. At this stage, the penta tries to tidy up the techniques on the punches that have not been mastered by the drummer, so that it is mastered by the drummer so that this work sounds perfect for anyone who listens to it. In this *tabuh telu* Sekar Jepun has no time limit or does not have a duration of time that binds it in this *tabuh telu* which holds the role of ending the *tabuh* and moving from the crew to the checker and to the complainant, which is given the accent of the drum punch as a marker of the transfer and end of the drum.

RESULT AND DISCUSSION

The ideas obtained are then translated into the Gamelan Gong Kebyar instrument by *tabuh telu laslowan*. In this idea, the stylist will process the melody pattern and rhythm with the depiction of the melody pattern depicting the beauty and fragrance of frangipani flowers. The reason why the stylist uses Gamelan Gong Kebyar as a medium is that *tabuh Lelambatan* is identical to Gamelan Gong kebyar, and the work program is in the form of Adult Gong Kebyar *Sekaha* training in Ulian Village.

In this stage, the stylist looks for references from several sources, such as books and social media. In this case, the stylist seeks knowledge about what *tabuh Lelambatan* is, the understanding of *tabuh telu* and others, and the stylist also listens to existing works of *tabuh telu Lelambatan*, such as *tabuh telu Buaya Mangap* (Clendinning, 2011), *tabuh telu Crukcuk Punyah* and other *tabuh*, where in this work uses references to *tabuh* that already exist in its formation.

Furthermore, the stylist originally divided the structure into three parts, using a *double telu tabuh* system, which includes three parts, namely *kawitan*, *pemalpal*, *pengawak*, *pengecet/pekaad*, with different melodic patterns, but repeatedly played according to the sense of beauty, with the duration of time provided (Rembang, 1985). Different melodic patterns differ in each section and have a longer duration, where the drummer determines the duration. Balinese *kendang (padaha)* is a musical instrument included in the percussion section) (H. Santosa, 2022), *kendang wadon* and *kendang lanang* have different patterns, which, when played together, can create balance (Pryatna et al., 2020).

The work of *tabuh telu* entitled *Sekar Jepun* is a classic slow *tabuh* that uses references from existing *tabuhs* such as *tabuh Buaya Mangap* and *tabuh Crukcuk Punyah* as guidelines in doing works. In *tabuh telu* made by this student, it is a *tabuh karawitan* which is still an element of tradition. According to Sudirga, this Karawitan tradition is still thick with laws or *pageh* lines that bind it in a *tabuh* (Sudirga, 2020).

The process of creating a work of art, especially karawitan art, has been very developed following the development and progress of the times. The development and progress of the era can be seen in creativity in the process of creating karawitan art, which can be seen from the elements of music in karawitan art (Putu et al., 2021). Based on the ideas and ideas of thought, the process of implementing KKNT can be carried out with the stages that have been passed. Here, the author/stylist tries to transform the ideas and concepts obtained by the stylist into a slow *tabuh telu* composition. Where in this KKNT program, students are required to make a work in the form of *tabuh*, where this work is made as a memory of memories in conducting KKNT programs in Ulian Village, which later this work can be used by *Sekaha* gong when natural ngayah at the piodalan in the temple. In addition to doing works, the author teaches several existing *tabuh*, such as *tabuh telu Buaya Mangap*. Also, the author teaches some techniques in Balinese gamelan games, such as *tetekep gangsa*, *ubitan reong*, pelvic *kendang* pattern, and several techniques in other instruments.

In this work of *tabuh telu Lelambatan*, the author takes the idea from Cambodian flowers. Frangipani flowers come from America. This plant spreads in an area that has a hot climate, like on the Asian continent, namely Indonesia (Heerdjan, 2005). Where does the author get a stimulus of ideas that, according to the author, are very suitable for slowing down. Where the author was inspired by the Cambodian flower plants that body in the Dalem temple area of Ulian Village, which is the place where the process of implementing Gamelan Gong Kebyar Adults training in the KKNT program; after seeing the flower plant, then the author was immediately inspired by the flower to be used as an idea in the composition of *tabuh telu Lelambatan* entitled *tabuh telu "Sekar Jepun"* where the word *Sekar* means flower and the word *jepun* is the term name frangipani flower in Balinese.

This Karawitan Art composition work is a *tabuh* work in the form of *tabuh Telu Lelambatan* kalsik which uses Gong kebyar gamelan expression media. The tones in Balinese gamelan are classified as selendro and pelog tones (H. S. Santosa, 2016). This is where this *tabuh* uses Gong Kebyar *barungan* with pelog tones. The form of *tabuh telu ganda*, which in the form of *tabuh telu ganda* is explained in the book Pak Rembang, namely The double form is *tabuh telu* which has a *kawitan* structure, *pegawak*, *pengecet/pekaad*, with different melodic patterns, which are played repeatedly according to pleasure and predetermined duration (Rembang, 1985). *Tabuh*, made by this stylist, uses the form of *tabuh telu ganda*,

where each part, such as *kawitan*, *pengawak*, and *pekaad*, has different melodies, and the number of gong strokes in one repetition is different. In this *tabuh telu* composition work is presented with an entertainment context for art connoisseurs, which reveals the beauty of Cambodian flowers and the fragrance of Cambodian flowers when inhaled by humans, therefore the stylist tries to process the melody in accordance with the ability of the stylist to match the ideas used by the stylist.

Aesthetics in a work of art is the most important thing; aesthetics are found in works of art and fragments of works of art. Aesthetics is the most important thing in creating a composition of works of art, assessing the aesthetic of artwork, and having different perceptions and views according to the point of view of each art connoisseur. The artwork of *tabuh telu Lelambatan "Sekar Jepun,"* has its aesthetic value/beauty by the angle of the listener's field, the stabber who listens to this work. In particular, according to the stylist, this work has aesthetic value in each part, which has a different nuance. This *tabuh telu*, which impresses the work's originality or authenticity, is a new work with a new concept and proof of responsibility for a written work (Partha, 2023; Yasa, 2018). But here, the author does not deny if there is a slight resemblance of this work with existing ones because, in the process of inducting this work, many stylists look for references from existing slow down works.



Gambar 4. Rekaman *Tabuh Telu Sekar Jepun*

The following is a notation in the composition of *Tabuh Telu lelambatan Sekar Jepun*.

Notasi Karya tabuh Telu sekar jepun

pengawit

0 0 ^ 0 0 ^ 0 0 ^ 0 0 ^ 0 0 ? 0 ^ 0 0 ^ (0)
 . 0 . 0 . ^ . 0 . 0 . ^ . ? . (0)

+ - +

pengawak pa gending bagian pertama

|| . 0 . 0 . ^ . 0 . 0 . ^ . ? . (0)
 . 0 . 0 . 0 . 0 . ^ . 0 . ^ . ? . (0) ||

+ - +

Penyalit gending menuju bagian pengadeng

0 ^ 0 ? ? 0 (?)

pengadeng

|| . ? . ^ . ^ . ? . ? . ^ . ? . (0)
 . 0 . 0 . 0 . 0 . 0 . 0 . ? . (0)
 . 0 . 0 . 0 . 0 . 0 . 0 . ? . (?)
 . ? . ? . ? . 0 . ? . ? . ^ . (?) ||

+ - +

Pengecet/pekaad bagian gending paling akhir

|| . ^ . 0 . ? . 0 . ? . ? . 0 . (?) ||

In this, *Sekar Jepun* wasp begins with the drum instrument after the *trompong* instrument is continued the simultaneous punch of all instruments that are given the beginning with the drumming of the drum instrument. This *tabuh Sekar Jepun* on the part of the crew, the *driver*, and the *drummer* are played repeatedly in the transfer of the part determined by the *kendang* player as the marker giver in the transfer.

CONCLUSION

ISI Denpasar is one of the educational institutions engaged in the arts; the Thematic Real Work Lecture coaching program in the MBKM program is a tangible manifestation of its activities and existence amid the community to develop and preserve the nation's cultural arts. This Thematic KKN Program allows students to choose projects according to the fields of interest students. In the Ulian Village, the arts have not been as developed as other villages in the Kintamani area, but now get new *gending* in addition to traditional sacred *gending*. The program of work with Build *Sekaha* Gong Kebyar Adults has provided an understanding of the art of karawitan broadly, provided several techniques in playing Balinese gamelan through increasing mastery of other endings, also made new *tabuh* works as memories and can be used in activities held in Ulian village. The results were carried out for 16 weeks, very satisfying and very good, where the community's response in Ulian village was very enthusiastic. The

members of the adult *Sekaha Gong* are very enthusiastic in training and punctual, and the members who come are very many, to the point of lack of gamelan instruments.

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