TRADITIONAL VALUES IN THE *TETENGER KULKUL KARAWITAN WORK*

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ABSTRACT

Ancestral heritage in the form of traditional Balinese communication tools made of wood or bamboo operates in banjar activities, especially those in Banjar Palak Sukawati. The strength and character of the sound produced by the kulkul inspired the idea of a creative karawitan piece called "Tetenger Kulkul". The karawitan art composition entitled "Tetenger Kulkul" is a Bebarongan Kreasi musical composition that uses the five-tone Bebarongan Gamelan as the medium. The purpose of creating this karawitan work is to transform an idea born from a traditional communication tool called kulkul and to describe the traditional values contained in the use of the kulkul communication tool as outlined through traditional karawitan works. This traditional karawitan work "Tetenger Kulkul" is realized through a qualitative method of observation, interviews, and literature study. Then, the molding of the idea was carried out using the creation method from Alma M. Hawkins including the exploration, improvisation and formation stages. The bebarongan musical creation "Tetenger Kulkul" consists of percussion instruments often used to accompany wewali and balihan ceremonies. The "Tetenger Kulkul" percussion incorporates religious, creative, independent, communicative, and responsible values.

Keywords: Tetenger Kulkul, ancestral heritage, traditional values, work ideas

INTRODUCTION

Bali is renown as the island of a thousand temples and accommodates many cultures from each of its regions. Therefore, foreign tourists flock to Bali to see Balinese culture. Balinese culture develops in a certain area and is preserved by the local community. Balinese culture can be expressed in the form of dances, clothing, traditions and musical instruments (Hartanti & Nediari, 2014). One of the existing Balinese cultures is the use of a traditional communication tool called *Kulkul*.

The Bebarongan tabuh creation of "**Tetenger Kulkul**" derived its idea from a traditional Balinese communication tool called *Kulkul*. There are several types of *kulkul* in Banjar Palak Sukawati. *Kulkul* is a sound source that can communicate signals to residents in a banjar (a community organization in Bali) and holds the highest command over banjar residents or is related to situations within a group (Awig-awig., n.d.)

Ancestral heritage in the form of traditional Balinese communication tools made of wood or bamboo are used in banjar activities, especially those in Banjar Palak Sukawati. The strength and character of the sound produced by the *kulkul* inspired the idea of a creative karawitan piece called "*Tetenger Kulkul*". The musical composition entitled "Tetenger Kulkul" is a creative Bebarongan composition that uses the five-tone Bebarongan Gamelan as the medium.

"Tetenger Kulkul" is derived from two words, namely,tetenger and kulkul. Tetenger means gesture while kulkul is the name of a traditional Balinese communication tool. Hence, the phrase Tetenger Kulkul means a signal from the sound of the kulkul.As in Banjar Palak Sukawati there are three *kulkul* namely, *kulkul sekeha gong, kulkul kelayon sekar* and *kulkul krama banjar.* Each *kulkul* has different cues and ways of sounding it. This Bebarongan gamelan creation uses the five-tone expression medium.

First, there is the *kulkul sekeha gong* with an agreement on communication tools at the *sekeha gong* level. In the 1940s there were sekehas named *sekehamanyi, sekeha ngulah semal, sekeha gong* and *sekeha mako*. Nowadays, of the *kulkul sekeha* still at the *sekeha gong* at banjar level,the only remaining one is the *kulkul sekeha gong banjar* only. The agreement used within the scope of *kulkul sekeha gong* is, for example, to notify that tomorrow there will be a training exercise, hence the sound of

the kulkul is said to be unrepeatable, namely the sound is *tung, tung, tung, ting, ting, ting*and this is called *ngentenan* (notify). Should on the next day the sound of this kulkul be responded it should sound like this:*tung, tung, tung, ting, ting, ting, tung, ting, tung*, that is, the ending has two different sounds, hence, responded.

Second, there is the *Kelayon Sekaran kulkul* sounded every time someone dies. The agreement used in the *Kelayon Sekaran kulkul* is the same as the *kulkul sekeha gong* in which the *Kelayon Sekaran kulkul* does not sound like: *tung, tung, tung, ting, ting, ting*, then it is marked to *ntentenan* (notify) that someone has died, after that the next day it is sounded again with the type of *kulkul* reciprocating and sounding: *tung, tung, tung, ting, ting, ting, tung, ting, tung*.

Third, there is the *Kerama Banjar kulkul* being the largest size of these kulkul and it was agreed upon by all residents of the banjar when there were banjar fathers to notify that Ida Sesuhunan descended among the *kerama banjar* and that was the function of the *kulkul krama banjar.* The *Kulkul Kerama Banjar* is the

biggest; it is about two meters in size, and the sound is the same as the Kulkul sekeha Gong. *Kulkul kelayon sekaran*, namely *lanang wadon* or *metimpal*, where the agreement used is the same, for example, on Tuesday, a joint meeting is going to be held, hence on Monday, the *kulkul* is sounded by beating it non-*metimpal* (not answering), called ngentenan (notify)and sounding: *tung, tung, tung, ting, ting, ting*, then on Tuesday when descending on the the banjar hall, the *kulkul krama banjar* sounds with a resounding answering beat: *tung, tung, tung, ting, ting, ting , tung , ting , tung* with a slow tempo. If the *kulkul kerama banjar* is hit with very fast blows so that the banjar around the village can respond or hit the kulkul in the banjar then it is a sign of danger, for example earthquakes, fires, robberies, and so on, so the kulkul kerama banjar is also used as a danger marker (*kulkul bulus*). Given the explanation above, what is interesting is the uniqueness of a traditional Balinese means of communication called *kulkul*, hence the uniqueness of this means of communication will be transformed from an idea into the creation of percussion bebarongan piece. According to Bandem

Karawitan Art, the gamelan bebarongan belongs to the middle class gamelan. In general, the middle class, originating from around the XVI-XIX centuries, consists of *gamelan barungan* already using drums, playing an important role and using *monocol* or *berpencon* instruments. In the middle class there are several barungan gamelan, namely *Batel Barong, Bebarongan, Gamelan Joged Pingitan, Gamelan Penggambuhan, Gong Gede, Bebarongan, Semar Pagulingan* (Bandem, 2013).

The composition of the percussion bebarongan piece was chosen using the five-tone Bebarongan Gamelan medium. The composers who were challenged by this wanted to create a bebarongan creation with an odd count that, in general, the five-tone Bebarongan Gamelan is identical to the bapang dance that uses even beats. In this work, the composers also prioritizes the general feeling of bebarongan.

Based on the description above, there are two main topics discussed in this paper, namely:

How was the idea born to translate the traditional kulkul communication tool into a traditional karawitan art work entitled "*Tetenger Kulkul*"?

Which are the values contained in the use of the *kulkul* communication tool as translated into the Bebarongan traditional karawitan creations "*Tetenger Kulkul*"?

METHOD

This piece of bebarongan percussion entitled "*Tetenger Kulkul*", was realized by using the creative method proposed by Alma M. Hawkins by going through three stages in the creation of the work. These are the Exploration, the Improvisation and the Forming stages (Hadi, 2003). These three stages are set to facilitate the process of executing the bebarongan creation, *Tetenger Kulkul.*

2.1 Assessment Stage (Exploration)

First, is the exploration. The assessment stage is the initial one in the creation of a work; the stage for thinking, imagining, feeling and responding to the life around us (Agus et al., 2021). Exploration is the initial stage in the karawitan creation process. According to Alma M. Hawkins, exploration includes thinking, imagining, feeling and responding (Hawkins, 1988). At this stage the idea of the work is molded into the medium, that is, the five-tone *Gamelan Bebarongan*. At this stage several

resource persons with an understanding of the ideas to be worked on are interviewed.

Gambar 1 Peneliti bersama Bapak Kelian Adat Banjar Palak Sukawati Dok. I Komang Tirta

2.2 Improvisation (Trial) Stage

Improvisation is the stage for molding the concept used for the musicians or supporters of the work. At this stage, experiments are carried out to innovate playing techniques and to determine the number of players needed for each instrument used as a medium for expressing the work. At this stage it was also tried to mold the idea into an electronic medium or a digital application called *Fruity Loops*. Fruity Loops is a digital technology-based learning medium in the form of software used to create and arrange musical art works in the form of partitions and audio (Laksono, 2017).

At this stage experiments are carried out by looking for kebyar motifs to make the *kawitan* part of the bebarongan percussion creation "*Tetenger Kulkul*". Through the medium or gamelan instruments, the five-tone bebarongan

composertries to explore kebyar motifs and create melodies relevant to concepts and ideas, that are subsequently recorded and reworked in an application called Fl Studio 20.

Gambar 2 Proses Latihan Dok. I Komang Tirta

2.3 Formation Stage

The formation stage is the final of the three stages. This stage is the unification of all the playing patterns and techniques of this karawitan work. In this work, a new compositional structure is formed and packaged into traditional karawitan music with the aim of introducing a culture of traditional communication tools through works of art. The formation of this work goes through many processes including *nuasen*, namely, asking God for the smooth realization of the work (I Ketut, 2018).

This work uses instruments from the Bebarongan gamelan as as its medium of expression. This Bebarongan Gamelan in *caturmuni-*

muni (four gamelan) is called *Semara Ngadeg*, an intermediate barongan with *pelog* (five tones) tunings used to accompany the dance drama *Barong Ket* (Dibia, 1999) requiring as many as 27 players to realize the work. The compositional structure used in this work is divided into three parts: first, second and third. This work is also manifested through a work practice process attended by all performers or supporters of the work.

The formation is the final stage of the entire process that the composers carry out in realizing the piece of bebarongan percussion creation *"Tetenger Kulkul"*. This stage leads to the application of ideas and concepts by applying all forms of experimentation or experiments that have been conducted before to create a work acceptable to the community. In addition, in creating a quality work, a long process is needed, such as *nuasen*, rehearsal of the work and the staging the work (Santosa et al., 2022).

Gambar 3 Bimbingan Karya
Dok. I Komang Tirta

RESULTS AND DISCUSSION

3.1 Incorporating ideas born from the traditional kulkul communication tool into the traditional karawitan "*Tetenger Kulkul*" work.

The existence of the traditional communication tool *kulkul* is generally positioned for its use as part of people's lives. The idea emerged to create a work of bebarongan percussion. This creation uses the gamelan Bebarongan as its medium by taking the title "*Tetenger Kulkul*". This work has been realized through qualitative methods, a process of observation, interviews and literature study (Supriyanto, 2018). In realizing this work, many processes were undertaken, including the process of observing a traditional Balinese communication tool called *Kulkul* in Banjar Palak Sukawati and understanding the phenomenon experienced to obtain information. In Indonesia, traditionis closely related to religion and community beliefs (Rustiyanti et al., 2020).

In addition, there was also an interview stage, where interviews were conducted with informants well versed in the history of traditional communication tools in Banjar Palak Sukawati. At the interview stage, many gained knowledge about the philosophy and goals of this communication tool. A series of processes were undertaken namely, the process of literature study, processing material

obtained during observations and interviews that subsequently turned into a form of traditional work entitled "*Tetenger Kulkul*".

Conceptually, the *Tri Angga* structure of *kawitan*, *pengawak* and *pengecet*, is used in this work. The work to be composed used the composition of percussion pieces, creations that appears melodic, dynamic, rhythmic and energetic broadly divided into three parts, with specific sub-sections, the first part being *kawitan*, followed by *pengawak* and finally *pemecet* and *pekaad*.

The *kawitan* section describes the authority of the *kulkul krama banjar*. The *pengawak* section illustrates the characters of the kulkul announcing a death (*kelayon sekaran*). The *pengecet* section describes the character of the danger kulkul (*kulkul bulus*). With the selection of the medium, the composition of the Bebarongan percussion *karawitan*, this creation is a set of five-tone Bebarongan Gamelan Barungan. This is a work of performing art that can be enjoyed by all aspects of society. Performing arts are arts that involve individuals or group action in determined places (Ketut & Dewi Yulianti, 2016). The following is a documentation on the work notation system.
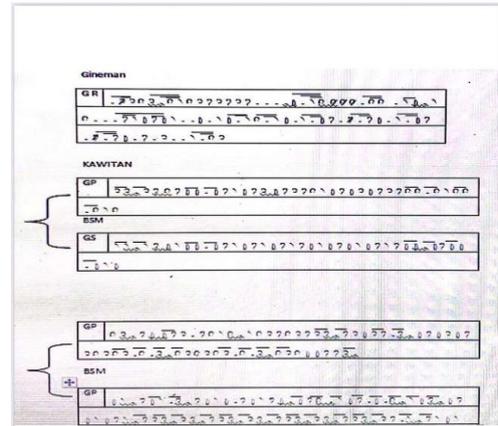
Gambar 4 *Notasi Karya*
Dok. I Komang Tirta
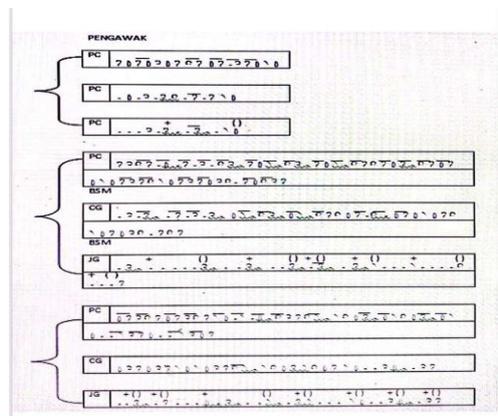
Gambar 5 *Notasi Karya*
Dok. I Komang Tirta
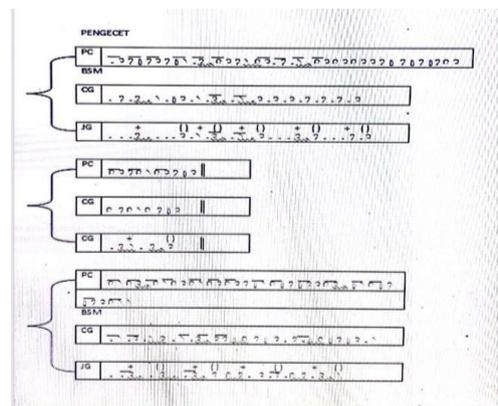
Gambar 6 *Notasi Karya*
Dok. I Komang Tirta

3.2 The values contained in the use of *kulkul* communication tools as embodied through traditional karawitan works

The traditional kulkul communication tool as outlined in the traditional music entitled "*Tetenger Kulkul*" does not only contain aesthetic values, that is, human awareness of the environment and social culture that develops in a particular area (Yulianti & Marhaeni, 2021) but also religious values and their place in society. These values are religious, creative, independent, communicative, and responsible.

The religious value is the value contained in the *kulkul*, purified and believed to be a medicine for *gendongan* (swelling of the neck) by taking scrapings from the body of the kulkul (interview with I Ketut Budiasa).

The creative value is found in the use of different types of kulkul, namely, *kulkul krama banjar, kulkul kelayon sekar, kulkul sekeha gong*. The independent value, that is, the sound of the kulkul the community understands and is aware of its duties and responsibilities as members of the community so that they are not dependent on other people to execute their obligations.

The communicative value can make it easier to convey information to the local community when there are sudden activities, for example there is going to be a meeting. Complying with the rules and regulations contained in the scriptures is very important to avoid engaging in sinful activities, because the scriptures are the source of truth from God's law (Yulianti, 2019).

The value of responsibility is reflected when the *kulkul* is sounded as a sign that the community will implement an activity according to the type of sound, as a form of responsibility. Based on the values described, this work also emphasizes the creative attitude inherent (Kariasa & Putra, 2021). This work is an introduction to the existence of a traditional communication tool found in Banjar Palak Sukawati, a banjar rich in social values through the form of a traditional *karawitan* work entitled "*Tetenger Kulkul*". The following is the documentation at the time of staging the work.

Gambar 7 Pementasan Karya
Dok. I Komang Tirta

This bebarongan percussion creation is divided into three parts, namely, *kawitan, pengawak, pengecet* and *pekaad*. In the *kawitan* section, the bebarongan percussion starts with the sound of the *gender rambat* called *gineman*. Subsequently the *kawitan* continues with the playing of *gangsa* and *kantilan* using the *rampak* motif and wrapped in a drum beat using a motif resembling the sound of *kulkul ageng*. This section reveals a magical and authoritative atmosphere. This part is inspired to the hearing of the sound of the *kulkul krama banjar*. The sound of the *kulkul* is also often used for *Dewa Yadnya* ceremonies, such as Ida Betara's *odalan* at Banjar Palak Sukawati.

The *pengawak* part of the bebarongan percussion uses a slower tempo thus creatingan atmosphere of sadness. In this section, *kulkul* is an analogy for adeceased person (*kelayon sekar*). By making sweet melodies from playing *gangsa* and *kantilan*, this *bebarongan* percussion uses a reciprocating motif and the drum playerdoes not use a stick (*panggul*). On the bebarongan percussion this creation wishes to create an impression of softness. Furthermore, this section also includes a virtual *batel maya* motif wrapped in*g ineman*. In the *batel* there are *kulkul ngentenan* (notify) sound motifs played by the *gangsa, kantilan* and *gender* by using two tones, namely, *deng* and *dung*. The reason for using these tones is because the octave sound of these tones can describe *kulkul kelayon sekaran*. This *bebarongan* percussion also takes the mid-tone of the five-tone bebarongan gamelan instrument.

The *pengecet* part of this work uses a moderate tempo and in this part there is a drum play using a *panggul* (stick) and also not using a stick, hence creating a new atmosphere. This work also makes an analogy of the *kulkul krama banjar* played as a response throughout the playing, the *pemade* rhythm of the tone is closed, so that it returns a sound resembling *kulkul krama banjar* tha tis played in reply. The *pengece t*section also has a

pekaad section. *Pekaad* is a compositional structure identical to a fast tempo. In this section, this work is analogous to the *kulkul bulus*. As *kulkul bulus* is used as a sign of danger this passage is played quickly. The way to beat the *kulkul bulus* is by hitting the kulkul three times quickly until the village people hear it. By playing the *kulkul bulus*, this work attempts to transform it into a drum instrument called the *ngetur*. The *pekaad* part is identical to the drum called *ngetur*.

CONCLUSIONS

The existence of the traditional communication kulkul tool is generally intended for its use in people's lives and from this emerged the idea to create a work of *bebarongan* percussion. This creation uses the the gamelan Bebarongan as its medium and takes the title "*Tetenger Kulkul*". This work is realized through qualitative methods through the process of observation, interviews, and literature study. The concept used is the *Tri Angga* structure, namely *kawitan, pengawak* and *pengecet*

This traditional karawitan work is a means of introduction to a traditional communication tool found in Banjar Palak Sukawati containing noble values beneficial to society. These values are religious, creative, independent, communicative and responsible.

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Tautan Hasil Karya Seni Karawitan "Tetenger Kulkul"

https://youtube/puTpVkAExqQ