

# The Concept of Balance at Sekati Ririg Gending in Tejakula, Buleleng Regency

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## The Concept of Balance at *Sekati Ririg Gending* in Tejakula, Buleleng Regency

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### Abstract

This study aims to determine the concept of balance found in playing techniques, tempo, and dynamics (*ngumbang-ngisep*) at *Sekati Ririg Cenik gending* in Tejakula, Buleleng Regency. The research is focused on the presentation using the *barungan* of Gong Kebyar gamelan, because at the time of handling the beginning observation, it was presented to accompany religious ceremonies at Pura Maksan Tejakula. This research is a qualitative study using several data collection techniques; observation, interviews, documentation, and literature. The approach used is a musicological approach using aesthetic theory. The results obtained from this study are the concept of dualism balance in terms of some of the forming elements in it, such as playing techniques on instruments *pemade*, *kantilan*, *trompong*, *reyong*, and *ceng-ceng kopyak*. These are some of the instruments that use the *polos-sangsih* system in their playing. Playing Technique usually play parallel to the tempo, while playing technique *sangsih* is still playing against the tempo. Furthermore, the concept of balance at tempo can be seen from the speed with which *gending Sekati Ririg Cenik* is presented. The presentation begins with a slow tempo, then after several repetitions of the *gending* the tempo slowly changes to faster until it reaches the end of the *gending*, and the tempo is again set to slow. Likewise with the concept of dynamic balance which can be viewed from the loudness of the musical presentation. Setting the tempo and dynamics is intended to achieve balance and will not cause boredom in the presentation. These three things can be implemented in the Gong Kebyar gamelan instrument which is used as a medium in presenting *Sekati Ririg Cenik gending* by the community in Tejakula Village.

**Keywords:** concept; galance; *gending*; *Sekati Ririg Cenik*

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### INTRODUCTION

The Balinese people believe in a dualism dimension as a concept of life balance or what is known as *rwa bhineda*. Dualism comes from the Latin word duo (two), which means teaching that states that reality consists of two different and contradictory substances. (Sutrisno, 2014). The word *rwa bhineda* in Bali's lives is a con-

cept of difference or contradiction that is always one and inseparable from one another. Thus, this concept is very much embedded in human life in the universe. *Rwa bhineda* actually explains how God created the universe in a paired condition but in contradiction. For example, the creation of men and women, black and white, and so on. This is written by Ida Pandita Dukuh Celagi Dhaksa Dharma Kriti (2019) in his

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book "Bhaerawa Adalah Jalanku" states: *rwa bhineda* in his concept, couples with different characters must be side by side, not mutually exclusive.

For life to run in harmony, *Rwa Bhineda* teaches that two opposites must balance each other. In their desire to do something, the Balinese desire to stick to the concept of balance as the basis for carrying out all their actions. This has been written in the lontar Prakempa that the balance of human life in the dimension of duality is to believe in the existence of two terrible forces, such as good and bad, day and night, man and woman, and, at times, and others (Bandem, 1986). The duality dimension can be parallel to the concept of *rwa bhineda* which is believed by Hindus in Bali, who have differences or resistance but still cause balance and harmony.

In general, Balinese gamelan also has the concept of dualism balance. As stated by (Sugiarta, 2015) that two-dimensional balance is a characteristic of Balinese gamelan, because it has the meaning of togetherness and mutual need. As stated by Sugiarta (2015), a two-dimensional balance is a characteristic of Balinese gamelan, because it means togetherness and needs each other. The terms male and female are also usually used in Balinese gamelan, such as the female drum (*wadon*) and male drum (*lanang*) instruments. (Utomo, 2006). Besides, the round gong instrument is also present in Balinese gamelan. This reflects the concept of a balance of dualism in Balinese gamelan, one of which is in the *gamelan barungan Gong Kebyar*.

Gamelan Gong Kebyar has several instruments arranged using a two-dimensional concept from a physical point of view, such as the resulting tone being lower and the resulting tone being higher. Apart from being seen from a physical perspective, the Gamelan Gong Kebyar uses a two-dimensional concept that can be seen in terms of musicality, such as using the *polos-sangsih* system in its playing techniques.

Gong Kebyar is one of the many types of gamelan instruments/groups that

have developed very rapidly in Bali at present. The mutual influence between Gong Kebyar and other gamelan is due to the fertility of the life of Gong Kebyar in Bali. In accordance with the statement of Aryasa (1985) that the *gamelan* Gong Kebyar is often used to present music from other gamelan, such as the gamelan *Semar Pegulingan*, *Bebarongan*, and the music from the gamelan *Gong Gede*. Thus, *Gong Kebyar* as an identity is often seen as the result of active community efforts to preserve and introduce it to the world. Through *Gong Kebyar* Balinese people get their identity (Rismandika, 2018).

*Gending* in the musical world has become a common term and is also very popular. The term *gending* is usually used in the designation for musical composition. *Gending* is a song or contains a sense of having a form and composition (Aryasa, 1985). Refer to a definition of *gending Sekati Ririg Cenic*, according to Pande Gede Mustika, if it is seen from *Sekati*, it should have the root word "katih" which in Balinese terms means one or single.

In music, the word "one" can be viewed from the song pattern and structure of the *colotomic* instrument. In one *gongan gending*, there is only one *kempul* and *kempli* stroke and the *trompong* instrument play pattern, which uses the play pattern innocently following the melody's flow without any progression of the *gending*. Then, the word "ririg cenik" itself is also a Balinese term that can be divided into two syllables, namely *ririg*, which is almost the same as *mejejer* and *mebaris* which means sequential or rows. Meanwhile, the word *cenik* in Balinese terms means small. Meanwhile, the word *cenik* in Balinese terms means small. The *Sekati Ririg Cenic gending* is musically one of the pieces which as a whole has a single form and structure characterized by one *kempur* punch, *kempli* in one *gongan* and has a series of melodies that lead to higher notes or into smaller octaves (interview Monday 24 September 2018). *Gending Sekati Ririg Cenic* is classified as a guardian art or a religious performance of ceremonial *gending*, that's because

se the dish only functions to accompany the procession of presenting religious ritual offerings at the time of the *Dewa Yadnya* ceremony. The *yadnya* god ceremony (i) is worship or offering as a form of devotion before God and all its manifestations. The ceremony is determined based on *sasih* (a ceremony held once a year) and based on *pawukon* forecast count (Putra, 2004).

Based on the above phenomenon, the researcher is interested in making this object as research material to find out how the concept of dualism balance found in the Sekati Ririg Cenic music in the Tejakula, Buleleng Regency. In accordance with the results of preliminary observations that have been made, the Gamelan Gong Kebyar is used to present *Sekati Ririg Cenic gending* by the community in Tejakula and is also used to show music from the Gong Gede gamelan such as *tabuh telu*, *tabuh pat*, and *gilak* when performing *piodalan* at the temple Maksan of Tejakula Village.

This research is very important to do because apart from efforts to preserve it, no one has ever researched this case before. So the researchers hope that this paper can provide information to everyone related to the *Sekati Ririg Cenic gending* in Tejakula, Buleleng Regency. The research focuses more on the concept of balance of dualism dimensions viewed from several elements, such as playing techniques in the *polos-sangsih* system, the concept of tempo balance, and dynamics in the *Sekati Ririg Cenic gending* presentation. So that in writing, it is discussed in depth about these three things.

## METHODS

This study used the descriptive qualitative method. Sugiyono (2015) states that the qualitative research method is a method that examines the condition of natural objects, where the researcher is the key instrument. The data collection technique is carried out by triangulation (combined), the data analysis is inductive/qualitative, and the research results emphasize the meaning of more than generalization.

This research's implementation related to data sources can be grouped into two, namely primary data and secondary data sources. Furthermore, techniques in collecting data can be done by several methods, including observation techniques, interviews, documentation questionnaires, and a combination of the four (Sugiyono, 2009). Therefore, from Sugiyono's statement, this study's data collection techniques used several techniques, including observation, interviews, documentation, and literature. The observation technique was carried out by observing Sekati Ririg Cenic gending directly at the time of the Dewa Yadnya ceremony held at Pura Maksan, Tejakula Village.

The interview technique is carried out by interviewing several people influential on the object of research, such as artist figures in the village concerned, musicians involved in the performance of Sekati Ririg Cenic, the head of the gong group, and several residents of the Tejakula Traditional Village. The interview technique is carried out by interviewing several people who are influential on the object of research, such as artist figures in the village concerned, actors or musicians involved in the *Sekati Ririg Cenic gending* presentation, the head of *Sekaa gong* group, as well as several residents in the Tejakula Traditional Village. Interviews were conducted in-depth by asking questions that had been prepared in accordance with the research needs. The documentation technique is done by taking pictures or videos when the people of Tejakula present *Sekati Ririg Cenic gending*. Researchers do this by collecting books, journals, and similar research results to understand and add broader insights into the literature technique. In addition, researchers also compare the data obtained in the field with the results of interviews and interviews; researchers compare the results of interviews with main informants and other informants. The approach used in this study is a musicological approach, which is an approach to read problems in musical, scientific fields, including the form of music, the tex-

tual music, and the musical context.

## RESULTS AND DISCUSSION

### Sekati Ririg Cenik Gending

The implementation of religious ceremonies carried out by the community in the Tejakula Traditional Village is inseparable from social interaction and art performances, both dance and music, that are sacred or entertaining. As social and cultural creatures, humans certainly interact with each other, the environment, and with God. Social interaction, in this case, is in expressing art in social life. It is an expression of human culture that is always present as a personal expression and an expression of community groups based on the culture. Individuals and community groups can use or use it as a means of social interaction (Wadiyo, 2006). Social interaction here is an expression of art in social life because art is an expression of human culture that is always present as a personal expression. It also an expression of community groups based on the culture it refers to, from which individuals and community groups can use or exploit as a means of social interaction (Wadiyo, 2006). Therefore, it can be said that art has a role as a means of social interaction as an example in the *gending*, which is presented when carrying out social activities for religious ceremonies in Tejakula Traditional Village.

The people in Tejakula Traditional Village generally carry out the *piodalan* ceremony for three days. In connection with Sekati's repertoire presentation, the local community usually performs five Sekati repertoires, one of which is *Sekati Ririg Cenik gending*. Suppose the community carries out the *piodalan* ceremony at Pura Kahyangan Tiga. In that case, the gamelan *barungan* used is Gong Gede gamelan; it is because the temple's existence is classified as the main level in the local village area. Meanwhile, when local people carry out the *piodalan* ceremony at Pura Maksan, the presentation of the Sekati Ririg Cenik *gending* is, of course, using the Gong Kebyar

gamelan. Given this temple's existence, apart from having a small area, this temple is classified as an intermediate level in Tejakula Traditional Village area (interview with Gede Santara, 11 July 2020). So that there is a clear difference in terms of presentation using two different gamelan sets, and it all depends on where the local community holds the religious ceremony. Likewise related to Sekati's *gending* offerings, generally, it can only be found on the second day when carrying out *Ngebekin* ceremony (the peak of the *piodalan* ceremony) and the third day at the *Ngelebarang* ceremony (the end of the *piodalan* ceremony celebration). This has indeed become an agreement of the local community to continue the tradition passed down long ago.

The presence of *Sekati Ririg Cenik gending* in Tejakula Traditional Village contextually appears when the community is carrying out religious ceremonies that are similar to the existence of the Gamelan Sekaten in the three Keraton, namely the Surakarta, Yogyakarta, and Cirebon Palace. Contextually, Gamelan Sekaten is also used in the traditional ritual ceremonies of each Keraton. (Utami, 2011), states that the existence of Gamelan Sekaten, one of which is in the Great Mosque of Surakarta, is a concept that is closely related to sacredness and part of the Sekaten Ritual in the sacredness of Gerebeg Maulud. This explanation shows that there are a relationship and an important role between musical offerings and the implementation of religious rituals aimed at God.

### The Concept of Balance on playing technique of Sekati Ririg Cenik Gending

The playing technique or *gagebug* also has its concept or way when playing a gamelan known as *polos-sangsih*. *Polos* and *sangsih* system will move if combined and cause a mix of sounds called *ubit-ubitan*, moving up and down or vice versa and filling in empty beats and making interlocking sounds (Bandem, 2013). The technique in gamelan in Bali is known as *ubit-ubitan*, *kotekan* or *cecandetan*. Dibia (2017) explaining textures is one way

to build complex but rich sound textures. When playing the *kotekan*, two or three gamelan players play or have a tight interaction. Each player plays intricate rhythmic patterns or strokes to perform the main melody. While the word *cecandetan* itself comes from the word “*candet-candet*”, the word means mutually muttering. Reproach is meant to respond to a sound with another sound so that it creates a rhythm when the gamelan is played.

Generally, each instrument in gamelan Gong Kebyar has *ubit-ubitan*, *kotekan*, and *cecandetan* technique used in the *polos-sangsih* playing system. *Polos-sangsih* system explained by Dibia (2017) that playing *polos* strike is often called *negtegin* (from the word *tegteg*, the balinese language means strong) because of this strike move along with *kajar* strike. *Sangsih* strike is also called *nimpalin* (from the words *timpal* in Balinese language means Friend) because of this beat’s function as a friend or a couple from *polos*. Based on the above understanding, some instruments of gamelan Gong Kebyar that are used to present gending *Sekati Riring Cenik* also uses playing technique with *polos-sangsih* system as it is mentioned above. Some of them apply the *oncang-uncangan*, *norot* and twist check five techniques, namely the *pemade* and *kantil* instruments, *reyong*, *ceng-ceng kopyak*, and *trompong* (Putra, 2019). Each of these instruments produces a strand of tones according to their musical needs so that the process can create a complementary balance.

*Pemade* and *kantil* instruments are instruments in the Gong Kebyar gamelan, which both have a *pelawah* shape made of wood and a bronze blade; it’s just that the size of the *kantilan* instrument is smaller than the *pemade* instrument. In general, the function of *pemade* and *kantil* is to work on music with a variety of twists/ties, including *oncang-uncangan* and *norot* (Sukerta, 2001). *Pemade* and *kantil* instruments in the Sekati Riring Cenik gending presentation, using a plain-sangsih system with the types of *norot* and *oncang-uncangan* playing techniques. Before moving on to definition

of *norot*, it is necessary to know about understanding the meaning of *nyocol*. *Nyocol* is meant to be a playing technique in a medium tempo, which is done by hitting the same note (with two strokes in one beat). The term *nyocol* is taken from the Balinese language, namely *cocolan* (from the word *cocol*) which means one lump.

Notes of Symbol:

○	: ding tone	.	: beat
◐	: dong tone	M	: melody
∩	: deng tone	Pp	: polos pemade
◑	: dung tone	Ps	: sangsih pemade
∪	: dang tone	PK	: kendang hit
⊗	: dit tone	C	: ceng/cek
→	: dot tone	()	: gong instrumen

Figure 1. Description of Notation Symbols (Doc. Aditya Putra,2020)

From the definition of *nyocol*, it can be seen that the *norot* strike technique is a compacted *nyocol* punch. *Norot* can be done by closing the first note or leaving both notes open (Dibia, 2017). While the type of *oncang-uncangan* stroke is the name of a stroke pattern that uses strokes that alternate by hitting two different tones interspersed with one tone. The results of these strokes can be intertwined in one direction, so that the notes that are heard are always sequential. Meanwhile, the type of *oncang-uncangan* stroke is the name of a stroke pattern that uses alternating strokes by hitting two different notes interspersed with one note. This stroke can usually be done in the fast and responsive part of the repertoire (Mustika, 1996).

Apart from the meaning of *oncang-uncangan* in the context of music, the word *oncang/ngoncang* can also be found in a tradition that still exists today. This tradition is still maintained in many places, such as in Buleleng and Tabanan areas. In this case, *ngoncang* can be interpreted as a customary activity carried out in groups, one group usually consisting of five or six people. *Women only did Ngoncang* because it was believed that only women pound rice in ancient times. The tradition of *ngoncang* is done by playing a rice pounding tool or *kentungan* (Listiani, 2014). Each

player has a different rhythm pattern and the strokes are taken alternately regarding how to play it. Besides being used in the implementation of the ngoncang tradition, the onchang-ongcangan playing technique is also used in the musical concept of the Sekati Ririg Cenik gending in the Tejakula Traditional Village, Buleleng Regency.

The *onchang-ongcangan* technique in the *Sekati Ririg Cenik gending* is also performed by alternating between *polos* and *sangsih* strokes, every musician who plays this technique naturally adjusts the melody that has been composed. So that these patterns of play are intertwined complement each other.

Before arriving at an explanation of the playing techniques in *Sekati Ririg Cenik gending*, it would be nice to understand some of the symbolic descriptions used in the notation. The goal is none other than to make it easier to read examples of notation in this paper;

M	:	... <sup>1</sup>	... <sup>0</sup>	... <sup>1</sup>	... <sup>0</sup>
Pp	:	.. <sup>0</sup> . <sup>1</sup>	. <sup>1</sup> . <sup>0</sup>	.. <sup>0</sup> . <sup>0</sup>	. <sup>1</sup> . <sup>1</sup>
Ps	:	. <sup>1</sup> . <sup>1</sup> .	. <sup>1</sup> . <sup>1</sup> .	. <sup>1</sup> . <sup>1</sup> .	. <sup>1</sup> . <sup>0</sup> .

Figure 2. Example of *onchang-ongcangan* playing technique notation on a *pemade* instrument (Doc. Aditya Putra, 2020)

Furthermore, below, we can describe examples of *onchang-ongcangan* and *norot* playing techniques in *Sekati Ririg Cenik gending* through the notation of playing the *pemade* instrument in the gamelan Gong Kebyar. The following is an example of the *onchang-ongcangan* playing technique in *Sekati Ririg Cenik gending*.

M	:	... <sup>1</sup>	... <sup>0</sup>	... <sup>1</sup>	... <sup>0</sup>
Pp	:	⦿⦿⦿⦿	⦿⦿⦿⦿	⦿⦿⦿⦿	⦿⦿⦿⦿
Ps	:	⦿⦿⦿⦿	⦿⦿⦿⦿	⦿⦿⦿⦿	⦿⦿⦿⦿

Figure 3. Examples of the notation of the *norot* playing technique on the *pemade* instrument (Doc. Aditya Putra, 2020)

From the example of the *polos-sangsih pemade* playing technique notation on the *onchang-ongcangan* stroke type, *pemade polos* (Pp) instrument has a playing technique by hitting two different notes in one beat and line with the melody beat of the *gending*. While the beat of the *Pemade Sangsih* (Ps) instrument is played by hitting two different notes in one beat, the strokes are opposite to the beat of the melody which aims to complete the empty space of *pemade polos* playing. These two game systems are complementary intertwined from each note produce on each beat. So, it is very clear that there is a parallel or opposite playing process between *polos* and *sangsih* strokes that cause a balance to arise. Likewise, with the *norot* playing technique, the following is an example of the *norot* playing technique notation in *Sekati Ririg Cenik gending*.

From Figure 3 of the *norot* playing technique above, you can see the process of balance between *polos* and *sangsih* strokes that are produced through a complementary tune in each beat. The *norot* stroke on a *polos pemade* instrument plays the same two notes in one beat. It is also noteworthy that in the *norot polos* strokes above, there are a number of notes played with the blade closed, which is indicated by a *ding* note that is crossed out with a sound "dit." Likewise in the *norot* strokes on the *pemade sangsih* (Ps) instrument, the technique of playing it is the same as the *polos pemade* instrument which is played by hitting the same two notes, and there is also a game by closing the blade like a *dong* note that is crossed out with a "dot" sound. However, in *pemade sangsih* the strokes are not parallel or opposite to the beat of the melody *gending*, it is because *pemade sangsih* is an instrument that complements the empty space of the *pemade polos* instrument. So that both of them, when combined, can produce a harmonious tone.

Based on the description of the two types of playing techniques of the *pemade* instrument, it is clear that two systems are parallel or opposite to the melody beat between plain and *sangsih* strokes, but the

two strokes still produce a balance of tones or a paired sound. These types of *norot* and *oncang-uncangan* strokes are applied to the technique of the *Sekati Ririg Cenik* gending playing where the *norot* strokes are played alternately with the *oncang-uncangan* strokes. So this really reflects the concept of balance in the dualism dimension because from the two strikes, there are significant differences, but both complement each other without leaving empty spaces.

*Reyong / riong* or some say *riyong* (Santosa, 2020) is an instrument in the gamelan *Gong Kebyar* which has several *moncol / pencon* as a sound source and is placed in one *tungguhan* which is an elongated shape. The *reyong* instrument's notes are twelve tones, including *deng, dung, dang, ding, dong, deng, dung, dang, ding, dong, deng, dung*. This instrument is played by four people in which each player has their own designation, including the striker (first player), *pengenter* (second player), *penyelah* (third player), and *pemetit* (fourth player). In the *reyong* instrument in the music of *Sekati Ririg Cenik* in Tejakula, several playing techniques can be found, namely slow *norot (adeng)* and fast *norot (gencang)*. These techniques can be visualized through the musical notation as below.



Figure 4. The example of notation of slow *norot (Adeng)* playing technique in *pemade* instrument. (Doc. Aditya Putra, 2020)

Based on the musical notation related to the technique of playing the *reyong* instrument, this notation is only used to visualize the first (*penyorog*) and second (*pengenter*) players. The two games can represent the other two players.

The *reyong* instrument in the *Sekati Ririg Cenik gending* in terms of the playing technique shows that in the slow *no-*

*rot (adeng)* playing technique it runs flat and at a slow tempo in accordance with the naming of the method itself. There is a *ngempyung* system in the game, namely simultaneously striking two different tones from the first *reyong* player (*penyorog*) to hit a *dung* tone while the second player (*pengenter*) strikes a *ding* tone.

Furthermore, in the fast *norot* playing technique (*gencang*) performed by the two players, both the striker strikes *dang* and *ding* tones and the *pengenter* strikes the *dong* and *deng* tones with a beat in medium or fast tempo from the slow *norot* technique that has been previously explained. So that this technique produces a one-tone direction, it is an emphasis on the *dong* tone. In accordance with the flow of the melody. From the naming of the technique and the relation of the two players, both of them reflect the dualism balance system; these two things remain in the series of *gending* presentations so as to produce a tone in accordance with the required melody, where both complement each other even though the playing system has differences.



Figure 5. Example of the Quick *Norot (gencang)* playing technique notation on a *pemade* instrument (Doc. Aditya Putra, 2020)

Furthermore, the *trompong* instrument, has a similar meaning to *reyong*. The *trompong* instrument at the *Gong Kebyar barungan* is also in the form of a *pencon* that is placed on an elongated *tungguhan*, but what distinguishes it from the previous *reyong* instruments is that the number of *pencon* in the *trompong* is ten notes. The intended tones' composition includes: *dang, ding, dong, deng, dung, dang, ding, dong, deng, dung*. This instrument is generally played by one player and is usually placed at the front in one *barungan* *Gong*



Kebyar. The instrument (*panggul*) used in the *trompong* instrument has a shape and size that is bigger and longer than *reyong*, but both are played with both hands.

Talking about *Sekati Ririg Cenik* gending in Tejakula, the *trompong* instrument is played by three people in its presentation. The use of three players is that it actually gives a special characteristic in the presentation of the *Sekati gending*. According to what Pande Made Sukerta said, *Sekati*, especially in Tejakula, most clearly shows that *Sekati gending*, seen from the use of *trompong* instrument played by three people, as well as seen from the pattern of play on *trompong* instrument. This statement was also supported by Wirsutha, who said that three peoples played the *trompong* instrument. It struck a note according to the melody innocently without any variation called *Sekati gending*. The play only strikes notes one by one, which was *Sekati's* playing technique or *katih* (one) (interview on 12 July 2020). Based on some of the information about *Sekati* above, it can be understood that the protrusion of *trompong* instrument and the pattern of the play being struck by the three people are characteristic of *Sekati's* gending offerings in general, one of which is *Sekati Ririg Cenik gending*. It is so called because only *Sekati gending* in the presentation uses *trompong* instrument and is played as described Figure 6.



Figure 6. *Trompong* Instrument is played by three people in gending *Sekati Ririg Cenik* (Doc. Aditya Putra, 2018)

Based on the *trompong* game technique notation above, it can be seen that the three *trompong* players complement each

other. The game forms a strand of notes according to the melody's groove, even though the three of them are indifferent tonal areas. The first player plays in the lowest note area, namely *dang*, *ding*, and *dong*, then the second player in the mid-pitch area includes *deng*, *dung*, and *dang*. The third player is in the lowest or highest area, namely *ding*, *dong*, *hum*, and *dung* notes. So, the three *trompong* players hit the tones according to their respective portions, and the combination of the three still creates a complementary balance.

M	:	...	ᵛ	...	ᵛ	...	ᵛ	...	ᵛ
PI	:	...	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ
PII	:	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ
PIII	:	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ

Figure 7. Examples of playing technique notation on *trompong* (Doc. Aditya Putra, 2020)

*Ceng-ceng Kopyak* is also in *Sekati Ririg Cenik gending* presentation. *Ceng-ceng kopyak* is one of the instruments in the shape of a round disc with a diameter ranging from 21-25 cm. The way to play it is by banging it with a partner so that it makes a sound. The instrument of *ceng-ceng kopyak* similar to *acakep* (*cakupan*) *ceng-ceng* consists of two discs of *ceng-ceng* in round shape. One player generally uses two discs *ceng-ceng kopyak*. Operationally, the existence of *ceng-ceng kopyak* in every *barungan gamelan Gong Kebyar* is not determined the number, There are at least three to six people who play it, so there are different patterns or techniques in the play. The striking technique of *ceng-ceng kopyak* is making a braided rhythm that produces *Kekilitan* (braid that is repeated simultaneously). *Kekilitan ceng-ceng kopyak* can be called "cek" and continue with the number of *ceng-ceng kopyak* strokes formulated by organizing its *kekilitan*. *Ceng-ceng kopyak* in the presentation of gending *Sekati Ririg Cenik* uses five-motif strokes technique. The description of *ceng-ceng kopyak* playing technique can be seen as Figure 8.

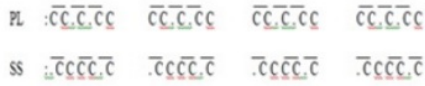


Figure 8. The example of playing technique notation in *ceng-ceng kopyak* instrument (Doc. Aditya Putra, 2020)

The example of the notation in Figure 8 indicates that the playing technique in *ceng-ceng kopyak* instrument also has the concept of dualism balance where *gending* presentation patterns or the strikes between *polos* and *sangsih* have different playing patterns. The *polos* stroke (PL) is played parallel to the beat while the *sangsih* stroke (SS) is against the beat, but the two strokes create a relation (*cecandetan*) or (*kekilitan*) which blends one player with their partner who is side by side. When one person only plays the play of *ceng-ceng kopyak*, the need for musicality relations will not be perfect.

**Tempo balance concept of Sekati Ririg Cenik Gending**

The tempo is a term from Italian, which literally means time, and in music, it denotes speed. Music can move at a certain speed, including very fast, medium, or slow, and music can be at various levels between them (Miller, 2017). Miller further explained three levels of tempo, including metronome, beats, *Ritardando*, and *Accelerando*. *Sekati Ririg Cenik gending* can be classified into the beats' tempo of the three tempo levels mentioned. It discusses two types of tempo, namely fast tempo and slow tempo. There are two types of repetition of the tempo in one series of songs / *Sekati Ririg Cenik gending*.

Starting from the beginning, of course, the presentation uses a slow tempo, then after approximately three times of *gending* rounds, the tempo is gradually faster marked or led by the *kendang* player. So that other instrument players can follow the course of *gending* being played. Furthermore, after performing several fast tempo *gending* rounds, *Sekati Ririg Cenik*

*gending* tempo was returned to slow. To get the end of the *gending*, *kendang* instrument again adjusts the speed of the song gradually to a fast tempo and when it reaches the climax, *Sekati Ririg cenik gending* presentation ends with a slow tempo and a gong stroke.

Figure 9 is *kendang* instrument when setting the tempo in *gending* presentation *Sekati Ririg Cenik*. Setting the tempo in the presentation is very important to do because in addition to reducing the monotonous taste, these elements can also give soul or energy to the presentation. When fast tempo music/songs are sung, the resulting atmosphere indirectly gives a great impression. Meanwhile, when the song's tempo is slow, it can give a calm, soft and peaceful feeling. All that is not absolutely done depending on the agreement between each player presents *Sekati Ririg Cenik gending*. Therefore, it is clear that the concept of the dualism dimension is seen from the difference in the speed with which a piece is presented so that it can produce a balance.



Figure 9. *kendang* instrument in setting the tempo (photo: Aditya Putra, 2018)

**Dynamic balance concept of Sekati ririg cenik gending**

Furthermore, regarding the volume (dynamics) in music, according to Yasa (2016), the dynamics in the Gamelan Gender Wayang compared to Gamelan Gong Kebyar certainly have different dynamics regarding the volume (dynamics) in music. In the Gamelan Gender Wayang, of course, the device dynamics are softer, while the



rot (*gencang*) playing techniques on *reyong* instrument, the *trompong* instrument that uses the technique of playing *leluangan* and *tetorotan* and *ceng-ceng kopyak* which form a relation with *cek lima* motif playing technique.

Apart from being seen from the plain-sangsih technique in the *norot* and *oncang-oncangan* playing techniques, the concept of balance can also be seen from the fast and slow tempo of a *gending*, loud and soft dynamics presented in the *Sekati Ririg Cenik gending* which uses gamelan Gong Kebyar by the people in the village. Customs of Tejakula, Buleleng Regency. Thus, it is clear that as a whole, what is mentioned above is also indirectly related to the dualism concept of life balance in the beliefs of the Hindu community in Bali which is called *rwa bhineda*.

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