

# Neo Nolin “Genre” New Music

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## Neo Nolin “Genre” New Music

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**Abstract**---The development of Mandolin music today is experiencing very rapid development. We can see this in the presence of various artistic creativities that are present in the midst of society. The presence of artistic creativity is due to the opening of wide creative spaces for the younger generation who love traditional music. Various types of new repertoires have appeared to color the development of Mandolin music today as a result of this freedom of space to create the repertoire work and the musical instruments.

This has resulted in the emergence of many new musical genres in the community. The main problems discussed in this study include: What is the form of renewal carried out in Mandolin music? What are instrument development, repertoire, and presentation system? This research aims to identify, describe, and analyze the form of Mandolin music from classical to its development. Data were analyzed using interpretive qualitative methods, and the results of the analysis were presented informally in narrative form. The results of this study indicate that Neo Nolin is a renewal of the existing Mandoooin music, reconstructed to present a new atmosphere, form, and presentation system that is more aesthetically attractive. The previous Mandolin instrument in simple structure and form was repackaged by adding strings, the previous sequence from one octave to three octaves. The tuning method, the loudspeaker technique, was rearranged to resemble a guitar so that the appearance became more artistic. The scales that initially could only play pelog and slendro tunes were repackaged into chromatic scales. The form of song composition, which is usually static, is worked out to be very dynamic. The presence of Neo Nolin in the midst of society has brought a new nuance to the world of Balinese music today.

**Keywords**---Neo Nolin, Genre, New Music

### 1 Introduction

The phenomenon of the art of music in Bali cannot be separated from the life of the people, because art is part of the life of the people. The art and its supporting communities are integrated into a series of traditions as the breath of Balinese cultural life. The development and creativity of art in Balinese society cannot be separated from space and time and the creativity of the community which is very dynamic. Public awareness of the importance of creativity is growing, especially in the younger generation who are passionate and concerned about the arts. [Kayam \(1981: 47\)](#) states that creativity and creativity is a process of expression that will give birth to an innovation. This innovation, because it was discovered by people who live in society, is oriented towards the interests of society. Quoting from this statement that creativity is very important in meaning to raise mental awareness of things that are useful in our lives, and can benefit others and even society though. Innovation is very important in generating enthusiasm and developing arts in the future. Innovations must be made to foster new spaces for movement, create new nuances, enrich the existing artistic repertoire, and give new touches to things that are considered old.

Innovation is a form of manifesting something new or making updates to something that already exists. Innovation can also be interpreted as a form of creativity that is not just creating a new and useful idea, but can be implemented and commercialized and has a big impact. Innovation does not suddenly appear on its own. Innovation appears along with the emergence of problems, where creativity is needed to solve these problems. An example of innovation is the creation of lamps because lights solve the problem of not having a source of light when night falls. Another example is the creation of the smartphone, which was an update of the rotary phone likewise with the arts (traditional music) in Bali. To maintain its sustainability, positive innovation is needed so that it can compete with other arts.

It is undeniable that the presence of globalization has penetrated all sectors of public life, including the arts. Balinese art, which has various forms, types, and variants, grows with the spirit of a cultural environment that is imbued with Hinduism. However, Balinese society which is open in nature also provides opportunities for the development of multicultural arts as a combination of various cultures that influence each other. The presence of foreign art that has entered the area of

Balinese arts has been recognized as having an impact and changes in the order of artistic life in Bali and adding to the treasures of art in Bali. The presence of foreign art that has entered Bali can also inspire the development of arts in Bali. For example, foreign arts that inspire Balinese art are Baris Cina, (music/accompaniment and dance), Barong Landung, Trumpet, Mandolin, etc. So that until now we have many types of art both native to the Balinese region and a mixture of inspiration from other regions. This is commonplace in our culture, which continues to influence each other between one culture and another.

## 2 Discussion

As a cultural product, Mandolin contains the cultural values of the community that created it. Art when viewed in the seven universal elements of culture as mentioned by Koentjaraningrat (in Dibia, 2017: 1), always reflects strong integration and interaction between several cultural elements such as belief systems, social systems, livelihoods, life, language, aesthetics, knowledge, and technology of a community or ethnic group that owns the arts in exploring the potential and maintaining the existence of this art, it is necessary to have interaction between the community and the art actors themselves. To maintain this interaction, it is necessary to have integration between art and technology, which has become a primary need at this time. Breakthrough ideas are needed to integrate technology with art products themselves. Artistic and aesthetic touches are very necessary to maintain the continuity of the traditional music itself. Mandolin music is an interesting phenomenon to explore its existence as a vehicle for traditional music that was born from the development of culture, as art traditions and traditions that exist in society due to acculturation and cultural diffusion.

Kusumhadimidjojo (2010: 188-189) states that diffusion can be understood as the process of spreading cultural elements from one individual to another as well as from one society to another. Because of that, there is intra-diffusion (between individuals in one community group) and inter-diffusion (between various groups of people). Diffusion is held as a communication process that is exploratory in nature because it occurs as a response pattern and a communication process between members in one community group, between members of one community group and another, or between different groups of people.

Acculturation can be understood as a phenomenon that arises when a group of people who have different cultures meet and make direct contact continuously resulting in changes in the cultural pattern of one or both parties involved in the process. By it the resulting changes can be manifold. This is okay to happen in any art field that can influence one art to another. Likewise, what happened to Mandolin music which developed in several areas in Bali which was influenced by the elements of art in the area? The Mandolin/Nolin that developed in Bali also has several different versions of the designation. In the Karangasem and Klungkung areas, this musical instrument with the same shape and sound is called "Important", while in Tabanan, especially in the Pupuan area, it is called Nolin or Mandolin. This difference in name is caused by differences in perspective based on the shape of the instrument and how to play it. In the Karangasem and Klungkung areas, the mention of important names is based on how they are played. The word important comes from the word *Pentang* which means to straighten or tighten. The strings or strings that are stretched are pulled in such a way that they become tight to produce a loud sound (like strumming a guitar). Over time the word *Pentang* changed to Important, as the name for this musical instrument.

### 2.1 Classic Mandolin Physical Form

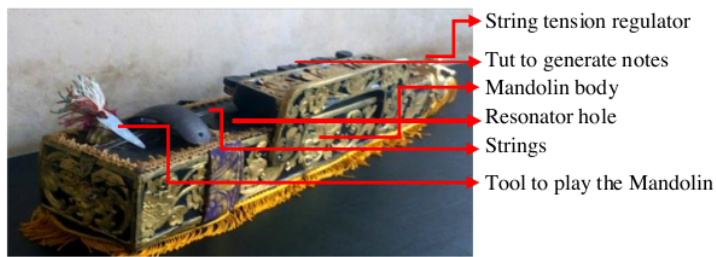
Mandolin music is thought to be a Chinese musical instrument brought by Chinese people who migrated to the Bali area in the past and finally acculturated with regional arts that helped enrich the existence of arts in Bali. Its existence now only exists in a few villages in Bali, namely in Pujungan village, Pupuan village, Pupuan sub-district, Tabanan regency, Klungkung, and in Karangasem (Mawan 2015). Mandolin is a musical instrument that is very unique in its existence. When viewed in terms of instrument form, this musical instrument has its own characteristics and characteristics compared to other types of musical instruments (gamelan) in Bali. Even though each instrument has different forms and functions in one union, if it is played together, it will form a single unit that reflects the togetherness in one union. It is much different from other gamelan (the term Balinese traditional music) in Bali, which has spread and developed to almost all corners

of the island of Bali and even abroad, but this Mandolin music is a piece of rare music that is not widely known. Mandolin music, which is categorized as traditional music, is part of the results of patterned acts by artists who in the history of its development have contributed greatly to enriching and identifying Balinese musical instruments. According to I Made Sunita, chairman of the Mandolin studio in Pujungan village, Mandolin music first appeared before the 1930s in the village of Temukus Buleleng which was created by Chinese people living in the area. At first, this musical instrument was called Shaolin by Chinese citizens but the people in Pupuan called it the Mandolin, and finally, until now the instrument is called Mandolin. Mandolin music developed from Buleleng to Pupuan during the trading period around the 1930s. In Pupuan village, Mandolin music was developed and made by Pan Sekar (the deceased) (interview, 28 November 2020).

After the 1930s the development of Mandolin then moved to the village of Pujungan. In the village of Pujungan, only 1 Mandolin musical instrument was made by I Nengah Madia (Gurun Suri) at I Majar's house, which at first was only for personal entertainment. For a long time, this musical instrument was played in the houses of the village of Pujungan as family entertainment. With the beautiful melodies listened to by the neighbors, at the request of the neighbors, more of these instruments were made. From 1963 to 1965 this art was realized by adding several other instruments such as: a pair of *Krumpungan Lanang Wadon Drums*, *Suling*, *Cengceng Kecek*, *Kemong*, *Timbung/Kempluk*, *Gong Pulu*, and some *Krepyak*. The realization of this art form is thanks to the guidance of a figure in the village named I Wayan Lancar (Suarti Desert) who has a high devotion to the community. This traditional music association is actively involved in various activities in the community, for example, the PNI campaign period and welcoming the commemoration of National days. However, due to a political situation at that time, the Mandolin studio had experienced stagnation and was inactive in all activities, so automatically there was no meaningful activity.

Physically, the form of the Mandolin is very simple which only consists of several parts, among others; body, strings, resonator holes, tuner/string adjustment, keys for making notes, and instrument for sounding them. All of them are formed in such a way as to become an instrument. The ornaments/ornamentations found on the body of this instrument in the form of carvings, coloring, and fabrics contained in the body of the Mandolin are only mere decorations to add to the artisticness of this instrument. There is no sound effect caused by this body decoration. As a gamelan bar, the Mandolin in its presentation is added with several Balinese gamelan instruments to give a festive impression in the performance, as well as to support the desired atmosphere when used on certain occasions. The Mandolin gamelan ensemble consists of four to six mandolin instruments, a pair of *Krumpungan Lanang Wadon Drums*, *Suling*, *Cengceng Kecek*, *Kemong*, *Timbung/Kempluk*, *Gong Pulu*, and several *Krepyak*.

More details on the Mandolin instrument can be seen as in the following picture.



## 2.2 Music Structure (Composition)

Performing arts are works of art that involve individual or group action at a certain place and time. Performing arts usually involve four elements, namely: time, space, the artist's body, and the artist's relationship with the audience. It can also be said that performance art is an art form whose expression can be enjoyed by the audience by the sense of sight and hearing which only applies at the time of the performance and is recorded in the mind of the person who witnesses it. The traditional arts that grow in an area reflect the characteristics and characteristics of the traditional communities living in the area, for example, the traditional arts of the Balinese, Javanese, Sundanese, and so on. So in traditional art, the uniqueness of each region and society where the art

grows and develops will be seen. The pluralistic nature of Indonesian society's culture causes the characteristics and characteristics that are owned to vary from one another. Therefore, it is not an exaggeration to say that our country, Indonesia, has a rich variety of traditional cultures and arts.

In Bali, the touch of foreign culture with its various modernization styles is always disturbing however traditional arts for the most part are still able to be preserved. Because the fertile and mutually supportive traditional and religious life is manifested in various manifestations without realizing it, it has provided protection for various types of traditional arts with various forms of presentation. Like other art forms in Bali, Mandolin is generally a social art that has a very significant function in its culture. The main function of this art is as a presenter of *tabuh-tabuh pategak* (instrumental), as a musician for dance accompaniment, and as music for processions.

The form of percussion in the Mandolin music performance is divided into two, namely; *tabuh petegak* (instrumental) and percussion accompaniment of dance. In *tabuh petegak*, it is also commonly referred to as percussion instrumental, which means percussion without dance accompaniment, such as percussion, *pelambat pegongan*, and percussion (*kresai baru*). These tabuhs are usually presented as instrumental (*pategak*) percussions before the main performance begins, or when the loose, mask, or fragmentary dance performances have not yet begun. Meanwhile, a dance accompaniment *tabuh* is a *tabuh/gending* specifically intended to accompany dances, whether single, pair, group, dramatic or other dance accompaniment forms. The form and structure of songs in Mandolin music are forms and structures arranged based on common structures that exist in traditional musical compositions in Bali. The mention of the name "*gending*" is commonly used by Balinese people to describe a traditional musical composition. In relation to gamelan instruments such as the Mandolin gamelan, the term *gending* is intended to describe the repertoire of songs played using the Mandolin gamelan. Thus, Mandolin (*gending*) songs are songs that are traditionally played using the Mandolin gamelan.

Based on the structure and form of the Mandolin repertoire, generally, it consists of three main parts which refer to the traditional Balinese musical compositions, namely *kawitan*, *pengawak*, and *penyet*. In Balinese musical compositions, this structure is often referred to as *jajar pageh*. However, this structure is not as strict as the one in the *tabuh-tabuh pagongan*, *palegongan*, and *pegambuhan* structures. Although this structure applies to the Mandolin gamelan, the musical structure in the Mandolin gamelan consists of short pieces with repetitive playing patterns.

The *kawitan* part means the beginning (to begin), is the beginning or starting part of a piece before entering the next part. In general, this section begins with the Mandolin instrument and is followed by other instruments. *Pengawak* which comes from the word *awak* is the second part of a Mandolin composition which is the core part of a composition. Usually, the tempo in this section is a little slower than the beginning of the *pengecet* part. While the *pengecet* is the final part which is marked by a change in tempo that is relatively faster than the *pengawaknya* part the pieces played on the Mandolin gamelan usually adopt *pegongan* and *kekebyaran* repertoires; there are also repertoires that are new creations.

### 2.3 Presentation System

A show, whatever its form, always needs a place and room to host the show. The venue for the performance is commonly known as the stage. In general, the stage is divided into two, namely an open stage and a closed stage. An open stage is a stage made in open and wide-field or other places that are intended for outdoor performances such as the stage at Taman Budaya, ISI Denpasar, and other places. Meanwhile, a closed stage is a stage made in a closed space, such as in a building. A closed stage can also be called a proscenium stage, which is a conventional stage that has a proscenium space or a picture frame where the audience watches the show (Lathief, 1986: 5).

A show is successfully held when it meets the requirements and the proper presentation system is following the venue and the needs of the stage. The form and presentation of a show are adjusted to the existing place/stage or make the stage itself as needed. Traditional performance presentation systems usually adjust to the existing place/stage. Performance venues and traditional Mandolin presentation systems generally use pre-existing stage venues and adapt them to the

conditions of the place ordering the show. The use of lighting is also not too arranged so that it is enough if there is already a light that can illuminate these Mandolin players. When the mandolin is used as an accompaniment to dances, the musician's position is usually located on the left or right of the stage, but when the instrumental performers the drummer can be positioned in the middle of the stage or also to the right and left of the stage

The presentation system or gamelan setting usually adapts to the circumstances of the place where the show is held. The arrangement of the gamelan venues is usually arranged in such a way as to facilitate communication between the musicians. The position of the Mandolin instrument is usually placed in the first row with a side-to-side position, depending on the number of the instrument. The second row is usually placed with the *Kendang*, *Cengceng*, *Kajar*, and *Suling* instruments. Usually in one Mandolin ensemble consists of four to six instruments. Behind him, other instruments such as gongs and other supporting instruments are placed.

#### 2.4 Mandolin in Collaboration

A show sometimes does not always stand alone, in the sense that a show does not always consist of only one type of instrument. Mandolins can collaborate with other instruments, both of the same type and different instruments. Collaboration, in this case, can be interpreted as the addition of another form in art with the aim that the art can be more attractive to the audience without leaving the aesthetic value and meaning of the art itself. As has been done by the Mandolin Bungsil Gading Pupuan group, they are very creative in making breakthroughs to increase their attractiveness and increase their passion for art. Many innovations have been made to get the opportunity to put on a show. In various performances, Mandolin has collaborated with *Guitar*, *Flute*, *Jimbe*, and *Ketipung* instruments, as well as interesting vocal preparations. However, on different occasions, it has also collaborated with the gamelan instruments *Semar Pagulingan*, *Kendang Krumpungan*, *Gong Pulu*, and others. Sometimes Mandolin often collaborates with pop music such as accompanying bands and Balinese pop song singers. Even so, the ethics and aesthetics of playing Mandolin music are well maintained. This proves that the Mandolin can collaborate with several musical instruments, both traditional musical instruments, and other modern instruments.



*Collaborated mandolin with western musical instruments  
(Doc. Journalist)*



*The mandolin is collaborated with Balinese gamelan instruments  
(Doc. Wiartawan)*

### 2.5 Neo Nolin form

So far, we have probably only heard about pop, rock, jazz, and so on. However, with the times, the music genre is also increasing. In today's era, for example, millennials have a big contribution to make in the world music industry. They spawn new genres. Likewise, our young artists are very creative in developing musical instruments (traditional music). Not satisfied with that, many have even tried to create new musical instruments based on previous experiments. This kind of creativity certainly raises the pace of the arts in our society and adds to the liveliness of the development of our musical world in the future. Angga Nurbawa is one of the talented young artists who succeeded in developing a more innovative traditional Mandolin musical instrument by developing it in several parts.

Starting when taking the Final Project examination in the master program at ISI Denpasar, Angga innovate traditional Nolin to be more modern by giving other artistic touches the Nolin instrument which usually consists of one type is then developed into three types three octaves (*angkepan*), namely high *angkepan*, medium *angkepan*, and low *angkepan*. The number of strings used is also adjusted to the type of *angkepan* that is made. The high *angkepan* uses four small strings, the medium *angkepan* uses three medium strings, and the low *angkepan* uses two large strings that function as basses. Traditional Nolin usually uses 9-12 keys; this Neo Nolin uses 20 keys for each instrument. The playing technique was worked on in such a way, initially, it was only plucked by using a special tool, but Neo Nolin, besides being played by picking it, is also played by swiping it like playing a fiddle or violin.

Judging from the physical form, the Neo Nolin instrument is basically not much different from most of the Mandolin/Nolin instruments. However, if you pay close attention, there are significant differences from this Neo Nolin instrument. The difference lies in the number of strings used, the type of strings used, the number of keys (*tuts*) used, the difference in physical form between the high, medium, and low *angkepan* mandolins.



Differences in the shape of the Nolin instrument (low, medium, and high angkepan)  
(Doc. Anga Nurbawa)

## 2.6 Music Structure

The structure of the tone form in Mandolin generally consists of only 9-12 notes using a seven-tone pelog barrel. With a scale like that, it is possible to present both pelagic and tune-in tune pieces, as well as songs (*gending-gending*) that are in the form of a diatonic scale, but their scope is limited. The innovation made by Angga made changes to the scales from a seven-tone pelog to a chromatic scale. Nurbawa (2020: 57-57) states that the Nolin instrument tone system refers to the chromatic scale, namely the distance between the notes has a value of  $\frac{1}{2}$ . Adopting the guitar *grif* system, the Nolin instrument has 21 tones starting from the tone *do*. Using a *grif* with a scale of 54 cm, the most relevant string setting used is *Do = D* as for the tone arrangement of the Nolin instrument, as follows.

1	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#
do		re		mi	pa		sol		la		si	do		re		mi	pa		sol	

Likewise, the arrangement of tones is arranged in such a way as to produce diatonic notes. Nurbawa (2020: 57) states that the Nolin instrument has 20 keys (*tuts*) that produce a tone on each key (*tuts*). The first note (*do*) of the Nolin instrument starts from plucking the strings without pressing the keys (*tuts*). The Nolin instrument key (*tuts*) system adapts the workings of piano instrument keys (*tuts*), namely the white keys (*tuts*) are the major scales while the black keys (*tuts*) are called sharp (#) or mole (b). The following is the arrangement of the Nolin instrument keys (*tuts*).



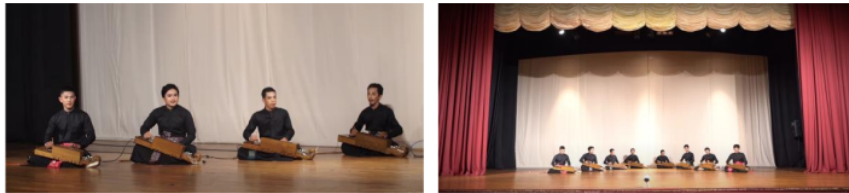
Talking about the structure of Neo Nolin music seems very different from the structure of the musical form in Madolin. The structure of Neo Nolin music adopts a lot of western music work, using polyrhythmic, which is a combination of various rhythm patterns from several rhythms in song composition. The work pattern of Neo Nolin music no longer refers to the work structure as in traditional Balinese music in general. Neo Nolin has freedom in structure and refers to western music patterns such as the use of Augmented and Diminution of Value, Transposition, Mirror

Retrograde, Canon, Subdivision/Pulse, Ascending and Descending. The complexity of the playing patterns is also very thick in this Neo Nolin music. This can be seen from the use of melodies, types of ornamentation, how to play instruments (plucked and swiped), and the use of complex and complex rhythms. Neo Nolin music is not only played by plucking but also played by rubbing it like playing the violin or a fiddle.

### 2.7 Presentation System

The music presentation system can basically be divided into two patterns, namely the presentation as instrumental music and the presentation of music as a dance accompaniment Casual Dance (*tari lepas*), Drama (*dramatari*), Ballet (*sendratari*), and Drama with instrument (*drama gong*), etc. The presentation of music as accompaniment does not require special settings and arrangements. Because what is important is sound (audio) which functions as an accompaniment to give accentuation, supporting the atmosphere of the accompanying scene. In contrast to instrumental music which requires a special and complete arrangement this is because in instrumental music the focus of the audience is not only on the audio aspect but as a whole becomes the focus of the audience's attention.

Likewise, Neo Nolin's presentation system is arranged in such a way as to adapt to the musical concepts and patterns designed by the stylists. Following the concept and idea of the arrangement, the presentation system of Neo Nolin is different from the arrangement of the previous traditional musical ensemble. By using eight Nolin's equipped with a spool as loudspeakers, the presentation of "Neo Nolin" is felt to be different from traditional music arrangements in general. The position of Nolin which is set in line and slightly curved is intended to facilitate communication between players. To support the artistic performance of a performance, the lighting arrangement is equally important in this presentation. The lights give a different and artistic impression to a musical performance that is classified as a concert, in the sense of a performance that only performs music without any dancing.



*Neo Nolin serving system  
(Doc. Nurbawa 2020)*

### 3 Conclusion

The development of Balinese music today is very encouraging this is due to the increasing number of young artists who are very passionate about the development of traditional music in their regions. Many new and innovative breakthroughs were made to add to the liveliness of traditional music in Balinese society. Neo Nolin is a breakthrough made to increase enthusiasm in motivating oneself and society to produce more innovative forms of traditional music. The breakthroughs made were not only innovating, the form of the musical instrument but also the repertoire, presentation methods, playing techniques, and instrument settings. This is done to bring up new nuances in the creativity of instrumental music as experimental music today. Bringing up new nuances in the world of instrumental music resulted in the emergence of new genres in the world of music in Bali as a result of this innovation. This is okay to do as long as it is following the rules and principles of art and upholds the ethics of art in Balinese society.

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