

***RWA BHINNEDA* THE AESTHETICS OF BALINESE TRADITIONAL MUSIC**

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Abstract

Karawitan aesthetics was the "spirit" of art which was manifested in the form of three components, namely *tungguhan*, *garap*, and *jengah*. These three components could be regarded as aesthetic forming media which was covered by the concept of *rwa bhinneda*. *Rwa bhinneda* were two different things and functioned as elements of balance used in Balinese culture and/or Hinduism which could be used as an umbrella in studying Balinese musical aesthetics. The concept of balance could be interpreted as things that were opposite and always came in pairs. Balinese *karawitan* aesthetics that were opposite and always came in pairs were related to *tungguhan*, *garap*, and *jengah*. The aesthetic manifestations of Balinese music related to *tungguhan* were *pemade* and *kantil*, *pengede* and *barangan*, *lanang* and *wadon*, and *ngumbang-ngisep* (these terms were related to sound). The concept of balance associated with *garap* were *polos-nyangsih*, *pesu-mulih*, *galak-manis*, and *ngumbang-ngisep* (these terms were related to dynamics), and aesthetics that were associated with the concept *jengah* was the number and size of the type of *tungguhan* used. *Jengah* was a trait possessed by humans who did not want to be outdone by others. Balinese musical aesthetics could be expressed by its supporters, so that it became an aesthetic statement. In Bali there were around 48 types of Balinese *gamelan*, each of which had *tungguhan*, functions, repertoires, musicians or supporters, and different aesthetics which were manifested by *tungguhan* and *garap* factors. The 48 (forty eight) sets of *gamelan* consisted of 38 sets of old *gamelan* and 10 (ten) sets of new *gamelan*. The number and type of *tungguhan* used in each set of Balinese *gamelan* depended on anatomy or aesthetics. In this case, musical needed were manifested in each of the *gamelan* sets.

Keywords: *rwa bhinneda*, aesthetics, aesthetics statement, *tungguhan*, *garap*, and *jengah*

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1. Introduction

Aesthetics was the end result of media expression that was being worked on, so that it could produce or create a certain sense. Aesthetics could be said as "spirit" in artwork, especially music or *karawitan*. It was meant as the ultimate goal of music. Aesthetics could not be touched, seen, and sniffed, but aesthetics could be felt through hearing and / or vision. Aesthetic assessment was very subjective, depending on the ability or sensitivity of the assessor or the observer. Aesthetics was in or behind *gending* performance that were formed or constructed by various factors. In *karawitan*, an example of aesthetic manifestation was factors of *tungguhan* (in various types and forms), *garap*, and *jengah*. Therefore, aesthetics could be said to be the end result of a musical performance.

Aesthetics were used and produced by all types and forms of songs from various types of *gamelan* music in Bali, while I estimated that there were around 48 types of *gamelan* ensembles in Bali. The forty-eight types of *gamelan* ensembles, each in different forms and types of *tungguhan*, repertoire, function, *garap*, and supporting artists. In addition, the types of *tungguhan* used in *gamelan* ensembles were made of various types of materials, such as bronze, wood, bamboo, leather, iron, and brass. The size of the *gamelan* group in Bali was also very diverse, i.e.: "small", "medium", and "big" sizes that could be seen from the number, type, and form of *tungguhan* used, which would affect the number of musicians needed. Thus each song performed by the *gamelan* ensemble possessed or embodied diverse aesthetics. The size of the *gamelan* ensemble did not affect the aesthetics that were built, because each *gamelan* ensemble had different anatomy. For example, in *wayang parwa gender gamelan* ensemble, the elements that embody its beauty value were two and / or four *tungguh gender wayang* using two to four musicians. In *gamelan gong gede* ensemble, the aesthetic formation of the songs used around 39 *tungguh* which required around 50 musicians. The manifestation device was needed to create aesthetic values. These devices were not the purpose of the work but as a means. The instruments of aesthetic creation in Balinese music included various types and forms of *tungguhan*, *garap*, and *jengah*.

Rwa bhinneda meant two different things or two opposing things which were concepts of Hindu culture and / or Hinduism which could be used as a foundation in Balinese *karawitan* to examine matters related to aesthetics. Being different did not mean being contradictory or opposing or hostile, but rather being a power to be able to create something solid because these differences complemented each other. In realizing these differences it was necessary to always use the concept of pairing in the same size and shape or in different sounds. Without pairing there would be no difference. By observing Balinese musical aesthetics which were formed by various numbers or types of *tungguhan* and *garap* formed by *rwa bhinneda*, each *gamelan* group had different aesthetics. It was this aesthetics that ultimately became the identity or characteristic of each Balinese *gamelan* group.

2. Discussion

Rwa bhinneda

Rwa bhinneda was a concept used in Balinese culture and/or Hinduism which was interpreted as two different things which combined into one unit, for example black and white, right-left, top-down. In the arts, especially Balinese music, it was not normal to use *rwa bhinneda*, but in reality the concept was in Balinese *karawitan*. Therefore, because Balinese traditional music did not use the concept called *rwa bhinneda*, the aesthetic study of Balinese *karawitan* would use this concept as an umbrella in studying aesthetics in Balinese *karawitan*.

The form of *rwa bhinneda* in Balinese music could be both physical and non-physical. Physical form was in the form of *tungguhan* types which was a means of expressing or media in presenting a song, while the non-physical form of *rwa bhinneda* was a sound produced from the type of *tungguhan* used.

Rwa bhinneda was the concept of balance, two things that were opposite and always presented in pairs. Things like this were often found in Balinese traditional music including in *tungguhan*.

The concept of *jengah*

Jengah was one of the traits possessed by humans which included arrogant attitudes, not to be outdone by their opponents. *Jengah* trait could be tangible in terms of musical or tone quality and could also be seen from the use of musical instruments. *Jengah* trait that arised from the use of musical instruments, among others, could be seen in *gong kebyar* performance in the form of *mebarung*, as happened in the Buleleng area. Before *mebarung* began, usually the leader assigned a member of *sekeha* (group) to pretend to be a trader and watched the preparation of their opponent. The disguise task would produce information about their competitors, for example when they fould out that competitors used a plain (not carved) *gamelan* ensemble, then the group would use the carved *gong kebyar* ensemble, if the number of *tungguhan gangsa pemade* used by their opponents was four *tungguh*, then they would use six or eight *tungguh gangsa pemade* so that the sound of the *gamelan* would be louder. As a result of this *jengah*, almost all types of *gamelan gong kebyar* ensembles in the district of Buleleng used six to eight *tungguhan gangsa pemade* in a set of *gamelan gong kebyar*, northern of Bali style, and most ensembles used carved *pelawah*.

Besides being able to see *jengah*, the *gamelan gong kebyar* ensemble in northern Bali style could also show sizes, such as *pencon* used in *trompong*, *reyong*, and the size of *tungguhan gong*. The greater the number of *pencon* used in the *tungguhan* of *trompong* and *reyong*, then the resulting tone would also be lower, as well as when the *tungguhan gong* size was relatively larger so the tone would also be lower. With the low sound of *trompong*, *reyong* and *gong*, it would produce different musicals or aesthetics. From the discussion above it could be concluded that the *jengah* trait possessed by humans could create aesthetics.

Aesthetic manifestation devices

As explained above, the aesthetic manifestation device in terms of type, shape, and *garap* was including *tungguhan*.

Tungguhan

The type of *tungguhan* that used *rwa bhinneda* concept was *tungguhan* which was paired. These types of *tungguhan* had the same shape but with different sizes. This type could be seen in the example as followed.

Pemade and kantil

Tungguhan gangsa pemade and *gangsa kantil* had the same form. The difference could be seen in the size, shape, and variation of the tone on scales. The tone of *tungguhan gangsa kantil* was relatively higher than *gangsa*

pemade's tone (Sukerta, 2009: 192-193). The difference in the height and low tone used in *tungguhan gangsa pemade* and *tungguhan gangsa kantil* was a manifestation of *rwa bhinneda* concept in the realization of Balinese *karawitan* aesthetics.

Pengede and barangan

Pengede and *barangan* terms were used in certain forms and types of *tungguhan*, i.e. *tungguhan gender wayang*, *trompong*, and *tungguhan gender rambat*.

Tungguhan gender wayang

Gamelan gender wayang parwa and *bebatelan* (Ngramayana) ensembles used two forms of *tungguhan gender wayang*, namely *gender wayang pengede* and *gender wayang barangan*. The size of *tungguhan gender wayang pengede* was relatively larger than *gender wayang barangan*. Both types of *tungguhan gender wayang* had the same shape, but used different pitches. The tone of the *tungguhan gender wayang Barangan* was relatively one-octave higher compared to the tone of *tungguhan gender wayang pengede* (Sukerta, 2009: 115-116). The difference in pitch height used in the *tungguhan gender wayang* was a manifestation of *rwa bhinneda* concept in the form of Balinese traditional music aesthetics.

Tungguhan trompong

The term *pengede* and *barangan* was also used to refer to the type of *tungguhan trompong* which was used in *gamelan gong gede* ensemble. A set of *gamelan gong gede* used two forms of *tungguhan trompong*, namely *tungguhan trompong ageng* and *tungguhan trompong alit*. *tungguhan trompong ageng* was often referred as *tungguhan trompong pengede*, while *tungguhan trompong alit* was often referred as *tungguhan trompong barangan*. *Tungguhan trompong pengede* and *tungguhan trompong alit* had the same form. The differences were that the shape-size, that was, the size of the *tungguhan trompong pengede* was relatively larger than the size of the *tungguhan trompong barangan*. Likewise in the use of the musical scale, the tone produced by *tungguhan trompong alit* was one octave higher than the scale of *tungguhan trompong gede*. Meanwhile, the similarity was that each type of *tungguhan trompong* used the same form and the same number of *pencon* (Sukerta, 2009: 391-392). The difference in the size of *tungguhan* and the musical scale used in both *tungguhan* was a form of *rwa bhinneda* concept that appeared in Balinese traditional musical aesthetics.

Tungguhan gender rambat

Tungguhan gender rambat was used in *gamelan semar pagulingan saih lima* ensemble. A set of *gamelan semar pagulingan saih lima* used four *tungguhan gender rambat*, which were two *tungguhan gender rambat pengede* and two *tungguhan gender rambat barangan*. Both types of *tungguhan gender rambat* had the same shape and tone arrangement. The difference was in the size and tone level. That the form of *tungguhan gender rambat barangan* was smaller and the tone was one octave higher than *tungguhan gender rambat pengede*. Other differences appeared in the beat pattern used (Sukerta, 2009: 111-112). The difference in the size of *tungguhan* and the pitch used in both *tungguhan* was a manifestation of *rwa bhinneda* concept which was seen in Balinese traditional musical aesthetics.

Lanang and wadon

The terms *lanang* and *wadon* were taken from the term used to designate male and female. The male type was called 'lanang' while the female type was called 'wadon'. Both terms were used to name the instruments in Balinese music. *Tungguhan* that used *lanang-wadon* designation was *tungguhan gong* and *kendang*. In certain *gamelan* ensembles such as the *gamelan gong kebyar* and *gamelan gong gede* ensembles, using *tungguhan* which had the title *lanang* and *wadon* in the types of *tungguhan gong* and *kendang*, there were two shapes of *gong* known in Balinese music, which were round and long rectangular. *Gongs* that were round were still called *gong*, while *tungguhan gong* which was an elongated rectangle was called *gong pulu*. *Gong pulu* used two blades which were usually made of iron and placed on a box made of wood which also functioned as a resonator. A *tungguhan gong pulu* used two blades that had the same pitch with a slight difference in frequency that was beaten or played by a player using a branching musical hammer. Therefore, one hit would knock two blades at

the same time. These types of *tungguhan gong pulu* were used in *gamelan angklung* ensemble, *pejangeran*, *pengarjaan*, *joged bumbung (grantang)*, and *rindik gegandrungan* (Sukerta, 2009: 331).

Gong lanang and *gong wadon* which were round in shape, had the same shape, but the size, sound, and waves (humming sound) produced would be different. *Gong lanang* had a smaller size, its sound was relatively higher compared to *gong wadon's* sound, and *gong lanang's* sound waves were faster than *gong wadon's* sound waves.

Tungguhan kendang lanang and *kendang wadon* had different sizes. *kendang wadon's* size was bigger than the size of *kendang lanang*. In addition, *kendang wadon's* sound was lower than *kendang lanang's* sound (Sukerta, 2009: 148-154). *Tungguhan kendang* and *tungguhan gong* were always placed side by side. *Gong lanang* and *gong wadon* were beaten or played by a musician, while *kendang lanang* and *kendang wadon* were each played by a musician. The difference in the size and pitch used in both *tungguhan* was a form of *rwa bhinneda* concept which manifested in the aesthetics of Balinese *karawitan*.

Ngumbang-ngisep

In *Ensiklopedi Karawitan Bali* (2009), *ngumbang-ngisep* term had two meanings that were to show the sound of two similar tones, with a slight difference in frequency (high low). The lower tone was called *ngumbang*, while the higher tone was called *ngisep*. The two notes were the same but the slightly different frequency was when they were beaten at the same time would cause a wavy sound or waves. *Ngumbang-ngisep* was found in *tungguhan* that used blades (Sukerta, 2009: 263). The difference in frequency with the same tone was the emergence of *Rwa bhinneda* concept in the form of Balinese *karawitan* aesthetic.

Garap

Polos-nyangsih

Polos and *nyangsih (nyandet)* were terms related to *garap*, which was to work on *bantang gending (balungan* in Java) by using various beat patterns. This combination of *polos* and *nyandet* would result in a link or *candetan*. *Polos* beat was a beat pattern which was closer to *bantang gending* (on beat), one of the beat pattern elements which formed the link or beat of one of the *tungguhan* with the final tone (*seleh*) of *bantang gending* (Sukerta, 2009: 295). *Nyandet* beat was a beat with a pattern that was further than *bantang gending* (off beat) which was also one of the beat pattern elements that form links or *candetan* (Sukerta, 2009: 316).

The musician who presented *polos* pattern was called *pemolos*, while the musician who presented *nyandet* or *nyangsih* beat pattern or was called *penyandet* or *penyangsih*. *Polos* and *nyangsih* beat patterns were used in the types and forms of *tungguhan* which were paired as such as *tungguhan gangsa pemade*, *gangsa kantil*, and *gender wayang*.

When working on a composition, the presentation of *nyandet* beat pattern was relatively far from the melodic flow of *bantang gending* that was performed. The volume of *penyandet* beat was relatively louder than *pemolos* beat. This distinction in volume would show better *gending* performances (Sukerta, 2009: 316). The existence of *polos* and *nyandet* beats were a form of *rwa bhinneda* concept in the aesthetic manifestation of Balinese *karawitan*.

Pesu-mulih

The term *pesu-mulih* consisted of two words that were *pesu* and *mulih*. *Pesu* meant to go out while *mulih* meant to go home. Among musicians in Balinese traditional music, the term *pesu-mulih* was used to refer to song sentences from a composition or tone. *Pesu* was used to refer to the sentence of a song that had mild pressure (not *seleh* or *padang*, in Java) and '*mulih*' was used to refer to a song sentence that had a heavy pressure (*seleh* or *ulihan*: in Java). The existence of this *pesu-mulih* which was related to the flow of melody was a manifestation of *rwa bhinneda* concept in the form of Balinese traditional music aesthetics.

Galak-manis

Galak-manis were related to dynamics, namely hard-soft (volume) and fast-slow (tempo) in a traditional composition performance. *Galak-manis* were a volume and tempo usage unit in a composition. In traditional composition performances, *galak-manis* were one of the important elements to be able to bring up the song impression contained in it. The use of volume and tempo of a song was presented based on the character of the composition or the composition section. What was meant by the song character was, for example, there was a composition section that when served with a fast tempo, felt less "good" or vice versa. Thus the use of volume

and tempo in a traditional composition performance was interpreted and at the same time tried (done by experiment). In addition, the use of tempo and volume was based on the agreement of a group of musicians (*sekeha*). Therefore, it was often found that the same composition would be presented with a tempo arrangement (*galak-manis*) that differed between one and the other (Sukerta, 2009: 84). The existence of this *galak* and *manis* which was related to dynamics was a manifestation of *rwa bhinneda* concept in the form of Balinese musical aesthetics.

Ngumbang-ngisep

The definition of *ngumbang* related to *garap* was a form of dynamics that showed the combination of volume settings in a composition on a traditional music performance. Loud volume was called '*ngumbang*' or *nguncab*, while soft volume was called *ngisep* (Sukerta, 2009: 263).

Maintaining the dynamics associated with volume had a strategic position in maintaining the dynamics of a composition, because it would give a spirit to the composition presented. The difference in the volume of *ngumbang* and *ngisep* related to dynamics was the realization of *rwa bhinneda* concept in the aesthetic form of Balinese *karawitan*.

Aesthetics in artists' expressions

Aesthetics which could be referred as "spirit" in a work of art, could be transformed not only by various factors related to music, but also through statements or expressions. Sukerta (2013: 129-134) mentioned several statements by Gede Manik (deceased) related to aesthetics, as followed.

Bayu sube seger buin siamin. It was Balinese language, literally meant that the power had been watered. This expression showed musicians' spirit in presenting a repertoire that matched its character. For example, when presenting the *Tarunajaya* dance composition, the musicians of *gong kebyar Buleleng* (north area of Bali) appeared enthusiastic because *Tarunajaya* dance performances were presented with a fast tempo and loud volume.

De patuhange Duren Buleleng ajake Duren Badunge. It meant do not equate durian fruit from Buleleng Regency with durian fruit from Badung Regency. These expressions related to *gong kebyar Buleleng* style (North area of Bali) with *gong kebyar Badung* style should not be equated.

Pade ngabe sikut. It meant that each style had a different "size", especially in terms of volume, speed, and beating technique.

Gong kebyar Buleleng style was considered the same as *lalahe tabie* (spicy flavor of chili), while the *gong kebyar* south of Bali style musical performance was likened to *lalahe merice* (spicy flavor of pepper).

Another aesthetic expression often expressed by Balinese *karawitan* artists, including:

Jaan sajan gendinge

This expression was often heard when a musical performance was finished. The impression, audience was very satisfied listening to the musical performance. The expression statement was a sign that the composition presented was pleasant and good.

Manis sajan gendinge

The term *manis* was used to express the feelings captured from a composition. A song that had a *manis* impression, for example, was caused by the composition using a high pitch area, then followed by *tungguhan suling* and *rebab* (Sukerta, 2009: 233).

Wayah sajan gendinge

The phrase '*wayah sajan gendinge*' meant 'how old was the composition', which meant that the composition presented had a very old impression (*roso*, Bali). The example was in the *gong gede (lelambatan)* compositions. This impression of this kind of wayah composition was partly due to the fact that the song used a lower tone area, and was determined by the flow of the song and its musical rhythm (Sukerta, 2009: 402).

Wayah sajan gegebuge

The phrase '*sajan gegebuge*' meant 'the punch was very old'. This was related to the fact that the *garap* used to present the song created an old impression (*wayah*). Examples of the *garap* included the beat of *kendang pepanggulan* and the beat of *tungguhan trompong*. The type of *kendang* beats which had old impression was

kendang beats that was beaten between taps, including flat-beat *kendang* (no variation), and used the ‘tet’ sound caused by *kendang lanang* and *kendang wadon*’s beat by closing or pressing the *teboka Kendang* on the left side while hitting the right hand side by using the *panggul* (Sukerta, 2009: 402). *Tungguhan trompong* beats that feels old was caused by the good closing when hitting or playing *tungguhan Trompong* and used not too many beats when playing the composition.

Closing Statement

Aesthetics was a "spirit" of art, especially *karawitan* which was a musical composition formed by various types, forms of *tungguhan*, *garap*, and *jengah*. Aesthetic accomplishment of a musical composition was not arranged by the number and type of *tungguhan* used, but was determined by the completeness of the musicals arranged. Each *gamelan* ensemble had its own anatomy (necessity) of *tungguhan* that was used as an aesthetic manifestation.

Aesthetics could be viewed from the point of view of *rwa bhinneda* concept which considered that the form of beauty could vary but was in one unit. Thus culture and / or religion were positioned as umbrellas to create aesthetics.

Tungguhan functioned as a means of expressing, mostly in the form of pairs, such as *pemade* with *kantil*, *gender wayang pengede* with *gender wayang barangan*, *lanang* with *wadon* in *tungguhan gong* and *kendang*. In *garap*, it was materialized through polos forms with *nyangsih* or *nyandet*, *galak* with *manis*, and *ngumbang* with *ngisep* which were related to dynamics. *Jengah* was manifested in the size and number of types of *tungguhan* that were used. Besides being materialized, aesthetics could also be expressed. In relation to *rwa bhinneda* concept, it could be said that *rwa bhinneda* concept could create linkages or *cacandetan*, *ngumbang-ngisep*, and dynamics. It was this aesthetics that would manifest the identity or characteristics of each *gamelan* ensemble.

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