

GAMELAN SELONDING SACRED FUNCTION IN TENGANAN PEGRINGSINGAN VILLAGE

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ABSTRACT

Gamelan Selonding in Tenganan Village has its own history, its existence is associated with stories that have been passed down from generation to generation. It begins with the discovery of three blades iron plates which is stated as gamelan selonding blade. It is believed to be a *piturun* not made by human beings, but because of the nature, by the people of Tenganan village called 'Bhatara Bagus Selonding'. Gamelan Selonding for Tenganan people is very sacred. To maintain its sacredness, it should be adapted to the concept *desa, kala, and patra*, should not be touched by anyone else, except by a designated group of seven people as *Juru Gambel (Balinese musician)*. Juru Gambel has their responsibility for the sanctity of Selonding gamelan, it cannot be placed at random space and could only be played at specified time. For Tenganan people the Selonding gamelan sacredness is not just an outward statement, but the totality of the integration of thoughts, feelings, words and attitudes, so that the treatment for the Selonding is a form of prostration. Selonding not only honored and sacred, and sanctified, but it fulfills all the vibrations of the Tenganan Village community in meeting space, time, and circumstances. This paper uses a qualitative approach and the writing mechanism analyzes the text which is described to know and understand the sacredness of Selonding gamelan in Tenganan.

Keywords: Gamelan Selonding, function, sacred.

INTRODUCTION

Gamelan Selonding was born from the creativity, sense and intention of the ancestors, as a manifestation of the aesthetic experiences at the time when the mental state is experiencing peace and purity. The ascent that can be achieved is through appreciation and experience Hinduism immanent so that gamelan Selonding grow, live and thrive as a religious

culture (Tusan, 2002: 1). Gamelan Selonding in Tenganan village is one example of a local genius of the ancestors of the Balinese, the Gamelan Selonding in Tenganan Village is one example of a local genius from Balinese ancestors, who can lead to a peak level of culture and its existence still exists today.

Gamelan Selonding for Tenganan community plays an important roles. The repertoire that is presented can influence and unite the minds of those who are present in a religious-magical atmosphere. Such conditions bring on Selonding with religious life activities in Tenganan village, it shows a connection with the social community environment, it has strong bond with the custom and religion and will not lose its chain. This paper will examine the sacred gamelan Selonding in Tenganan in its context with religious rituals and Tenganan community as the protector.

METHODOLOGY

This paper uses a qualitative approach, which seeks to understand and provide interpretation of empirical phenomena combined with a logical system and the value of truth about the sanctity of gamelan Selonding in Tenganan. This paper uses a qualitative approach and the writing mechanism analyzes the text which is described to know and understand the sacredness of Selonding gamelan in Tenganan.

RESULT AND DISCUSSION

1. Selonding Gamelan in Tenganan Village

Selonding comes from the word 'Salunding' which means a musical instrument that resembles *Gender* instrument, or a musical instrument formed from a row of iron plates suspended over a wooden box (Zoetmulder & S.O. Robson, 1995: 993). Meier, a researcher from Switzerland, trying to offer a definition of Selonding derived from the word 'Salon' and 'Ning'. 'Salon' means place and 'Ning' means sacred. So the word *Salonding* or *Saloning* defined as a sacred place (Team Survey Guru-Guru Kokar Bali, 1971: 10).

The existence of Gamelan Selonding in Tenganan Village, related with the existence of the story which is inherited from generation to generation about the found of the "three blades of iron plate" represented as plates of *Selonding* Gamelan. These three blades of the Selonding gamelan hereafter by the Community of Tenganan Pegringsingan believed as a *Piturun* and given a designation as "Bhatara Bagus Salonding".

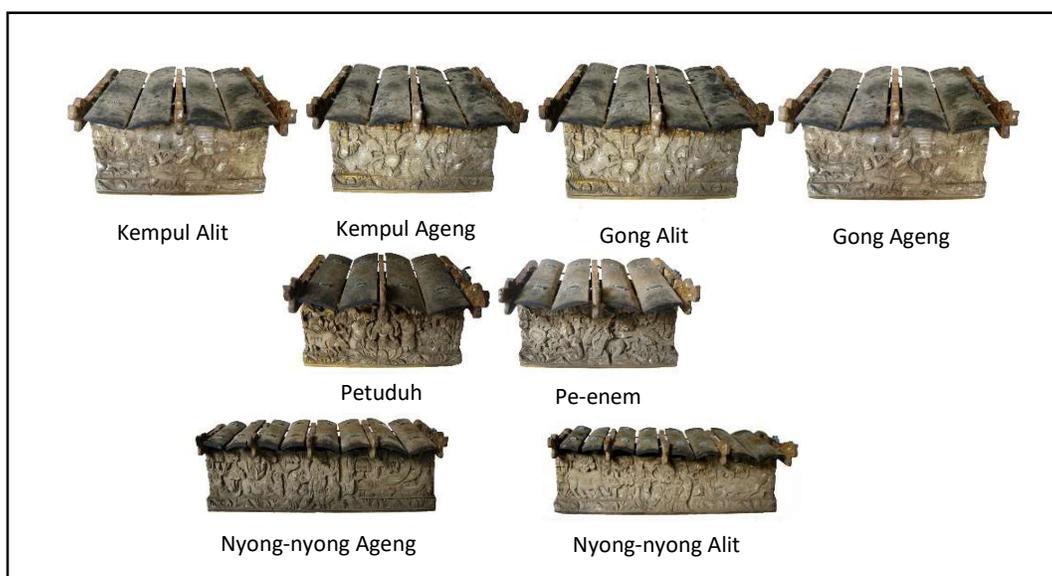


Tenganan Pegringsingan Village

No.	Nama Tungguhan	Jumlah Bilah
1.	Nyong-nyong Alit	8 blades
2.	Nyong-nyong Ageng	8 blades
3.	Petuduh	4 blades
4.	Pe-enem	4 blades
5.	Kempul Alit	4 blades
6.	Kempul Ageng	4 blades
7.	Gong Alit	4 blades
8.	Gong Ageng	4 blades

Part of Gamelan Selonding instruments

Gamelan Selonding Tenganan divided into 8 (eight) part *tungguh* gamelan. 6 (six) part of gamelan *tungguh* consists of 4 (four) iron blades, and another 2 (two) part of gamelan *tungguh* consists of 8 iron blades. The following instruments that complements *Tungguhan Gamelan Selonding* in Tenganan village based on interviews with I Putu Suardana (Tenganan, 14 September 2019).



Gamelan Selonding Set

Gamelan Selonding tuning used a *Pelog* tuning with 7 (seven) tones known as *pelog saih pitu*. During the show all the repertoire with *pelog* tuning utilized functionally. It means using a concept of 5 tones as a basic tones and the 2 others left used as *Pemero* tone, this is called *patetor patutan*.

Salonding musicians in Tenganan didn't use the term of *patet* but *saih*. There are some kind of *saih* which is well known in Tenganan such as 1) *Saih Panji Marga*, 2) *Saih Sondong*, 3) *Saih Puja semara*, 4) *Saih Kesumba*, 5) *Saih Sadi*, 6) *Saih Malat*, and 7) *Saih Salah*.

2. The Sacredness of Gamelan Selonding in Tenganan Village

There are four different things that can be observed in analyzing the sacredness of the Salonding gamelan in Tenganan Village, the blades and *barungan gamelan* (is a set of a gamelan instruments), the repertoires, the integral performance with rituals, and a performance to accompany the dance.

a) Gamelan Blades and Barungan

The community in Tenganan Village has inherited Selonding gamelan, until now three groups of gamelan *barungan* are still maintained to be sacred and placed on each of *Bale Patemu* (a big open space for a meeting). Besides that, there are three more gamelan blades that are not installed, and never been played. Those three blades are the most sacred one and sanctified by the Tenganan community known as *Bhatara Bagus Selonding*. These three Salonding gamelan blades are saved at *Temu Kelod*, it only carried and ceremonized on certain days and times.

Tenganan villagers maintaining the sacredness of the Selonding gamelan according to the concept of *Desa, Kala, Patra*. Some ethics that must be obeyed, no one else should touch it, except by a group of seven as a *Juru Gambel* (musicians). Being a *Juru Gambel*, due to hereditary factors and chosen by an agreement from the *Desa Adat* (traditional villagers). Have a responsibility for sacredness and sanctity of gamelan Selonding. Should not be placed carelessly and it only played at the appointed time. (Interviews with I Wayan Arsana, Agustus 1st, 2018, at Tenganan village).

b) The Repertoire on View

According to I Puru Suardana related on the late of his father I Nyoman Partha Gunawan revealed that the Selonding gamelan repertoires are grouped into four types of *gending* (repertoire), namely *gending geguron*, *gending pategak*, a repertoire to accompany a dance and *gending-gending* sourced from *gending Gambang* (Interviews, Agustus 5th, 2018, in Tenganan village).

Gending Geguron is a type of *gending* that is sacred to the people of Tenganan Village. There are seven types of *gending* that belong to the *geguron gending* category,

namely: 1) *Gending Ranggalatating*, 2) *Gending Kul-kul Badung*, 3) *Gending Darimpog*, 4) *Gending Kebogerit*, 5) *Gending Dewa (Dananjaya)*, 6) *Gending Blegude*, and 7) *Gending Ranggawuni*.

For the people in Tenganan Village, *gending geguron* should only be taught to those who inherit rights as a *penabuh* (musicians), which has been legally appointed by the *Desa Adat* (customary village). *Gending Dananjaya* is one kind of *gending geguron*, which is very sacred by the Tenganan community. So it is called '*Gending Dewa*'. Uniquely, *Gending Dananjaya* can only be taught by a '*pengemban gendering*' when it close to his death.

c) Integral Presentation of The Ritual

Salonding gamelan sacred function in Tenganan can be observed from the implementation of the ritual *Ngusabe*, such as, *Usaba Kasa*, *Usaba Ketiga*, dan *Usaba Sasih Kalima*. Gamelan Selonding always present in every rituals, Selonding even become an integral part with a series of ceremonies.

Usaba Sasih Kalima also known as *Ngusaba Sambahor Ngusambah*, is the highlight of the event that takes place in Tenganan Village every year. At the *Ngusaba Sambah* ceremony, a tradition known as *Perang Pandan* is performed. *Perang Pandan* or *Mageret Pandan*, it also known as *Mekare-kare* is a tradition to use *Pandanus Tectorius* leaves as tools (Rupa, 2016: 48).



Mageret Pandan (Makare-kare)



Juru Gambel dan the sacred Selonding

The tradition becomes the identity of Tenganan village is held on stage, the players are young men wore Balinese traditional sarong (Tenganan Pegringsingan original motif handmade sarong) and shirtless. Gamelan Selonding sound that was flowing when they attack each other, stand firm against, until finally, The spines of pandan leaves make open wounds on the neck, back, and even wounds on the face. *Mageret Pandanis* a form of sacred offerings to *Dewa Indra* (The God of war) as a manifestation of Ida Sang Hyang Widhi Wasa

(The creator of the universe). It is a symbol of the identity of Tenganan people who have never forgotten the traditions of their ancestors in the past that is 'A warrior'.

d) A Performance to Accompany The Dance

Another sacred function of gamelan selonding can be observed when accompanying the type of *Rejang Dewa* dance, *Mresidance*, and *Abuangdance*. In Tenganan Village *Rejang* dance which is performed during the ceremony is a sacred dance. There are three types of *rejang* dances that are usually performed, namely *Rejang Palak*, *Rejang Mombangin*, and *Rejang Dewa*.

1) Rejang Palak

Rejang Palak is a rejang dance performed by groups of teenagers and children. This dance, adjusted to the place where his father became 'anggota temu' (member of a meeting) Tenganan villagers called it '*Palak*'. For example, if her father was a member of *teruna* (young men) at Patemu Kaja, and likewise with the other. During *sasih kasa* ceremony, *rejang dance* is usually danced from early morning to late afternoon. Performed alternately starting from *Patemu Kaja*, *Patemu Tengah* and *Patemu Kelod*.

2) Rejang Mombangin

Rejang Mombangin is a rejang dance performed by the *Daja* group which has become a *daha* (female teenagers) group. *Rejang Mombangin* is also called *Rejang Makitut* dance. If it is performed on the beginning of the ritual then it is called *Rejang Mombangin*, but if it is performed as a closing ceremony, it is called *Rejang Makitut*. *Rejang Makitut* has a slightly different composition and movement from *Rejang Mombangin*, that is, when the dancers walk in a circle in their respective lines, holding hands each other following the dancer in front of them.

3) Rejang Dewa

Rejang Dewa dance *Rejang* almost the same as the others, except that the implementation is performed early morning in front of *Bale Agung*. This dance is preceded by the dancers (*daha*) walking around Tenganan village while intone with *kidung condong*. Wearing a '*fabric gantih*' and '*saput gontya*' costume but without a gold flower ornament on the head.

4) Mresi Dance

Mresi dance is a keris dance that is performed by young men, from all *Patemu* (meeting). This dance is usually performed at *Petemu Kelod* in the afternoon, before the end

of the *Usaba Kasa* ceremony. The form of the dance composition is the same as that of a troop in marching training. The *teruna* (young men) of *Temu Kaja* are divided into two lines, one row facing north and the other facing south. The young men from *Temu Tengah* formed a line in the middle of the *Temu Kaja* young men line, with the row facing south. Meanwhile, a line formed by *Teruna Temu Kelod* taking a position facing north. They all use the same motion motif.

Each *Teruna* (young men) uses a costume based on the identity of their group. *Teruna Temu Kaja* in red costume, such as: clothes, *destar* (Balinese traditional headbands for men), *Saput* (Balinese traditional sarong only worn by men) they were all in red with gold flower ornament on their head. While, *Teruna Temu Tengah* wore black costume and *Teruna Temu Kelod* wore white costume. The use of the color of the costumes associated with the concept of *Tri Datu*, consists of the three colors that become the identity of the Balinese as a symbol of *Tri Murti*, symbolized as *Dewa Brahma* (red), *Dewa Wisnu* (black), dan *Dewa Iswara* (white).

5) **Abuang Dance**

Abuang dance is usually performed after the 'aci kasa' ceremony is finished, and after *Ida Bethara Bagus Selonding Masineb* (saved back into the sacred room). The next day, in the morning or evening, the *Abuang* dance will be performed. It is a kind of social dance that is only for entertainment. The purpose of performing this dance is to '*ngelemekin*' (fraternity), so the youth can socialize each other (*Teruna & Daha*).



Abuang Luh

Abuang Luh dan Abuang Muani

3. **The Essence of Sacred Values**

The concept of sacredness according to the statement from Emile Durkheim dalam Sutrisno (2005: 89), can be used as prior knowledge, that in society there are always sacred values or purified which he calls the sacred. The sacred can be translated into morality or

religion in a broad sense, is associated with something sacred. Sacred it may be the main symbols, values, and beliefs which became the core of a community.

Sударsono statement (1998: 126), can be used as a foothold for understanding the Selonding in Tenganan Village is a sacred gamelan. In presenting it several requirements must be obeyed, that is: 1) a chosen venue is required which is sometimes considered sacred, 2) it is necessary to choose an elected day and time which are usually also considered sacred, 3) an elected player is required, usually those who are considered sacred or who have cleansed themselves spiritually, 4) required a set of offerings that are sometimes varies greatly, 5) goals are more important than aesthetically pleasing appearance, and 6) wearing a typical fashion.

For the people of Tenganan Village, the sacredness of the Selonding gamelan is not just an outward statement, but totalist the integration of thoughts, feelings, words and attitudes, so that treatment of Selonding it is prostrate. According to Aryasa (1993: 57), the value of the essence of sacred art is the totality of the combination of thoughts, speech and behavior and feelings, where the coveted 'balance' of peace can be maintained in a pure clean heart and pure love.

CONCLUSION

Gamelan Selonding Tenganan is a relic of history that is very sacred by the people of Tenganan. Until now, still maintained continuously three gamelan barungan Selonding were placed in each *Bale Patemu*. Indeed, the most sacred and sanctified are the three blades gamelan that is not installed and never been played. These three blades of the gamelan are called Bhatara Bagus Selonding. The expression of religious-emotion through Selonding gamelan is an expression of the people of Tenganan Village as a form of offering. Selonding is not only respected, sacred, sanctified, but fulfills all the vibrations of the community of Tenganan Village. in filling space, time, and circumstances. It is very logic, if in religious rituals one Tenganan people's creativity is to express their sincere feelings through gamelan Selonding media, which became the pride of the Tenganan community .

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