

## HISTORY OF THE DEVELOPMENT OF GAMBELAN BATEL AS AN ACCOMPANIMENT TO LEATHER PUPPET SHOW IN SIBANGGEDE VILLAGE

I Nyoman Surianta

Doctoral Student of Study Program of Cultural Studies in Udayana University

### ABSTRACT

Various forms of ensembles (*barungan*), *ricikan* (instruments), gamelan owned by Balinese people, are priceless product inheritances which are regional cultural majesty which are very important in the history of Balinese Hindu culture. This cultural triumph has succeeded in positioning art as an important element in the context of the implementation of regional culture with Hinduism in Bali specifically. Gamelan Batel is an alit that is classified as middle gamelan used to accompany wayang kulit, barong bangkal and barong landung. In many ways this barrier is a procession accompaniment, because it can be played while walking. The existence of Gamelan Batel is told to begin to be studied by artists in the village of Sibanggede for the needs that are felt to be very important in people's lives. Besides that Gamelan Batel in Sibanggede has a function that is very closely related to Hindu religious ceremonies. In the ritual of the god yad, for example, in each house or pretending to be coercion (*paibon*), in the procession of Hindu religious ceremonies the Sibanggede community always involves the gamelan of this batel. There are several problems that arise first, changes in the function of batel gamelan which no longer become popular for puppeteers to preserve the traditional wayang puppet.

Keywords: Gambelan Batel, Gender Wayang, Sibanggede Village

### PRELIMIARY

#### Background

Bali, a small island that has a tremendous appeal for the world of tourism. The Island of the Gods, Thousand Temple Island, and also known as *the Island of Paradise* is a familiar name given to Bali. The name comes from the impression of tourists on Bali, so in 2013 got the best tourism destination (*Island destination of the year*) from the *China Travel and meeting Industry Award 2013*.

Bali is not only known for its natural beauty and the friendliness of its people but also its cultural peculiarities, so that Bali is often dubbed with various names including; Thousand Temple Island, Island of the Gods, Island of art and many others with their respective arguments, Bali gets the title as the island of art is very precise because on this small island there are various types of arts. Art has considerable potential to improve the economy, whose potential lies in institutionalizing art in the life of the Hindu community in Bali. Therefore noble cultural values need to be developed through the revitalization of these institutions, such as *sekaa-sekaa* and other institutions that have their respective duties, so as to accommodate the aspirations of the visionary community (forward-thinking) without leaving the local culture.

Various forms of ensembles (*barungan*), *ricikan* (instruments), gamelan owned by Balinese people, are priceless product inheritances which are regional cultural majesty which are very important in the history of Balinese Hindu culture. This cultural triumph has succeeded in positioning art as an important element in the context of implementing regional culture with Hinduism in Bali in particular (Darmayasa, 2010: 2).

In reality gamelan is a bar that has double functions in Balinese society. Besides being able to be used as a dance accompaniment, gamelan can also carry *gending-gending* instrumental repertoires both in social life and in relation to religious ceremonies, such as: *Manusa Yadnya ceremony, Dewa Yadnya, Rsi Yadnya, Pitre Yadnya, Bhuta Yadnya*. The existence of Balinese gamelan in the concept and thought of the performing arts function in Bali, is based on the concepts of trust and purity which include: the art of guardians (performers of ceremonies), the art of bebali (ceremonial accompaniment), and the art of recital (entertainment arts) (Moerdowo, in Dibia, 1999: 3).

Balinese gamelan is a cultural heritage by the predecessors and until now it is still occupied and maintained. The existence of Balinese gamelan life cannot be separated from religion, especially Hinduism, although in its development Balinese gamelan has a dominance in various types of performances that do not exist in the context of religion, but it still exists today (Bandem, 1982: 2). In Bali there are approximately 30 types of gamelan barriers which each have different instruments, repertoire, game techniques, shapes, functions, meanings, and supporting artists (Sukerta, 2009: 1). One type of barungan from 30 types of barungan in Bali, will be the object of this paper, Gamelan Batel in Sibanggede village, Abiansemal Sub-district, Badung Regency which is able to be preserved from generation to generation and continues to show its existence as an accompaniment instrument of puppet shadow art.

## DISCUSSION

### **Development History of *Gambelan Batel* on *Wayang Kulit* 'Puppet Shadow' Performance in Sibanggede Village**

Gamelan Batel is an barungan alit that is classified as middle gamelan used to accompany wayang kulit, barong bangkal and barong landung. In many ways this barungan is a procession accompaniment, because it can be played while walking. In accompanying the barong landung and barong bangkal dance, it is somewhat different from other Balinese gamelan, barong batel does not use melody carrier instruments. Therefore, the music displayed tends to be rhythmic and dynamic. To accompany the shadow puppets, add an instrument in the form of 2 pairs of Puppet Gender. Gender Wayang is a very old barungan and sacred, because the gamelan gender wayang is staged or played when accompanying the Manusa Yadnya ceremony, Pitra Yadnya, Rsi Yadnya, and Dewa Yadnya. As the name implies, the gamelan gender wayang is very closely related to the accompaniment of pakeliran in Bali, which is used to accompany parwa puppets. Gender Wayang is two words that give birth to a certain understanding. The word "Gender" if in pronunciation is not accompanied by the word puppet, sometimes it has a different understanding, such as the word Gender Rambat and Gender Barangan. Gender Rambat is one type of instrument in the Pelegongan or Samara pagulingan gamelan, while Gender Barangan is a type of instrument in the pelegongan gamelan or gender wayang.

The origin of Gamelan Batel in Sibanggede village in a time series is clearly not revealed. This is due to the lack of data obtained. The historical approach in this case is done by studying the stories of

parents who are still able to remember the development of Gamelan Batel art in the village of Sibanggede. In several hearings with informants in Sibanggede village it was known that there were only three barung of gamelan batel, namely in Banjar Sri Jati, Banjar Parekan, and in Puri Sibanggede.

The existence of Gamelan Batel is told to begin to be studied by artists in the village of Sibanggede for the needs that are felt to be very important in people's lives. Besides that Gamelan Batel in Sibanggede has a function that is very closely related to Hindu religious ceremonies. In the ritual of the *dewa yadnya*, for example, in each house or *pemaksan temples (paibon)*, in the procession of Hindu religious ceremonies the Sibanggede community always involves the gamelan of this batel. In religious ceremonies in Sibanggede more often use gamelan batel, because at that time there were rarely other gamelan, like the gong kebyar. Maybe at that time the gamelan gong kebyar became barungan that rare to be found in Sibanggede.

The ability of the Sibanggede community at that time was not economically the same, gamelan which had more barungan like gong kebyar was not easy to buy. So there is a possibility that the scarcity of other gamelan in Sibanggede is also caused by the inadequate ability of the community to buy gamelan. Interest in having a gamelan that has a large barge like Gong Kebyar might exist but the community's ability to use is also limited so that the opportunity to use gamelan gong kebyar in religious ceremonies is very limited. Such conditions make some artists choose to develop barungan – barungan gamelan which is more practical. Moreover, the capabilities possessed by Sibanggede artists at that time did exist. The existence of the batel gamelan in Sibanggede was also encouraged by the *dalang* who at the time wanted to make changes in his performance. Accompanying *wayang kulit* performances with *gender* alone may already be considered as a show that is monotun by the puppeteers so that it needs development that is more likely to be able to obtain more exciting innovations.

This condition is also driven by derivative talents which sometimes support the mastery of instruments such as *gender* gamelan faster than ordinary people. This ability aroused the awareness of *gender* artists to have a *gamelan gender*. Changes from *gender* to gamelan batel were also encouraged by the ability of *gender* *wayang* artists in combining several instruments into it so that the gamelan batel emerged which was considered suitable and had a fundamental difference with *gender* as accompaniment of *wayang kulit*

Besides that in the era of the forties the condition of the village in Sibanggede as told by the informant that the condition of the village is not as advanced as it is today. The condition of the community that is still rare with the contours of the village that have not been touched by technology causes people's lives naturally are still far from busy. On the one hand religious activities that dominate the bustle of society often do not forget the existence of art to be involved in it. Beliefs and beliefs that cling to high philosophical values in the teachings of Hinduism make Hindus to always be loyal in engaging art forms in every religious activity. That situation makes art always needed by the Hindu

community in Sibanggede. It also affects artists in Sibanggede to think of practical gamelan to be used to serve the ritual needs of the community.

Since 1940 the desire for art in the village of Sibanggede began to show progress from that year there was a figure in Sibanggede named I Made Rata (deceased) intending to make gamelan batel. This was driven by the very high community needs to use wayang kulit as a complementary part of the ceremony.

Made Reta's strong desire to take gender wayang was increasingly unstoppable, then he went to an acquaintance (forgotten his name) from Kutri Singapadu. After the intention was understood, it was agreed that the process of making gender was done at the house of I Made Rata himself in the village of Sibanggede. The simplicity in the process is that in the payment of Made Reta who did not have enough money to meet the gender price finally begged that it could be done by exchanging the *grain* (rice) which was done every harvest arrived. The agreement was approved by the gender maker because at that time the *barter* system as a means of exchange was indeed considered valid in the process of buying and selling.

In the process of making it begins with the creation of four *tungguh* gender wayang, as it is now known that the gender wayang is a barungan that becomes the backbone or melodic subject in the gamelan batel row. Puppet Gender is also able to be completed. This does not make Made Rata satisfied because the point is to make changes in accompanying the shadow puppets in Sibanggede like the dalang's request. Gamelan knowledge of a Made Rata in seeing the opportunity to combine other instruments in the gender wayang is quite acceptable to the public.

Changes that are also felt by gamelan batel musicians, namely by adding a number of instruments such as kendang *krumpungan* or kendang *batel* and other batel instruments, make changes not only occur in the tools but also followed by other changes such as the number of drummers and also the *gending* characters or songs.

Since the presence of gamelan batel in accompanying wayang kulit performances by both dalang and also the community at that time was considered as something different from the previous one carried out in the wayang kulit tradition. It is acknowledged that the changes that have taken place for gender artists who are serious in recognizing the existence of contradictions that might be considered to damage the existing order.

The interesting thing that can be said from some of the informants' stories is that the gender function of puppets in the gamelan batel began to be marked by a quite different separation from the story elements used by a puppeteer. In his day a puppeteer who used the story or the Ramayana play interpreted the story as a form of story that required the conditions presented by the gamelan to have a harder, more uproar and faster character. Such needs do not seem to be able to or have not provided a proper picture if accompanied only by using the gender puppet gamelan alone. The logic presented here does not seem to close the possibility of interpretations from artists, especially the puppeteer and gender puppet drummer, to make a little innovative change. The emergence of the type of gamelan

batel that is played feels more appropriate to fill in the requisites needed to accompany the Ramayana story. Since then the gamelan batel in Sibanggede has been played differently and depends on the elements of the story played by a dalang.

This condition lasted long enough for the story of Ramayana to have a gamelan accompaniment, while the accompaniment of the Brata Yuda story was accompanied by a gender gamelan. This lasted until the year two thousands, after the emergence of new creativity then the gamelan batel began to be replaced by the presence of other gamelan used to accompany shadow puppets as well as gamelan samara pagulingan, angklung, gong kebyar.

There are several problems that arise first, changes in the function of gamelan batel which are no longer popular for puppeteers to preserve traditional puppet standards. Second, the changes made by the puppeteers in addressing cultural change not only have an impact on the *sekaa* gamelan but also the view of society as connoisseurs. Third, if it cannot be inherited, especially conservation, there is a possibility that the current generation can no longer understand the existing puppet batel standards. It is necessary then to conduct basic research so that the batel gamelan in question can be known in more depth.

## **RESUME**

### **Conclusion**

Gamelan Batel is a barungan *alit* that belongs to the middle gamelan used by the villagers of Sibanggede to accompany shadow puppets. The origin of Gamelan Batel in Sibanggede village in a time series is clearly not revealed. This is due to the lack of data obtained. The historical approach in this case is done by studying the story of parents who are still able to remember the development of Gemelan Batel art in Sibanggede village. The presence of batel gamelan in accompanying wayang kulit performances by dalang and also the community is considered to be different from the previous wayang kulit tradition. It was acknowledged at that time that the changes that occurred for the gender artists who were serious in acknowledging the contradictions that might be considered to damage the existing order but over the time, the existence of gambelan Batel as a accompaniment for the Wayang Kuit performance can be widely accepted by the villagers of Sibanggede.

### **Suggestion**

Today's art, in quantity experiences tremendous development. But this enormous development was not followed by several other arts. On the one hand there are those who experience tremendous development on the other hand there is an art that is experiencing marginalization, which is caused by the lack of attention to the art. Gamelan Batel is one of the arts that deserves more attention, especially by the government as a facilitator so that later Gambelan Batel art in Sibanggede village will experience good regeneration so that it is not eroded by the times and able to innovate better without eliminating the existing standards

## REFERENCES

- Bandem, 1982. *Karawitan Bali*. Denpasar: Akademi Seni Tari Indonesia Denpasar
- \_\_\_\_\_, 1986. *Prakempa Sebuah Lontar Gamelan Bali*. Denpasar: Akademi Seni Tari Indonesia.
- Barker, Crish. 2000. *Cultural Studies*. Penerjemah dan Penyunting Tim Kunci Cultural Studies Center. Bandung: PT. Bentang Pustaka.
- \_\_\_\_\_. 2008. *Cultural Studies, Teori dan Praktek*. Kreasi Wacana, Yogyakarta.
- Beilharz, Peter. 2005. *Teori-Teori Sosial*. Alih Bahasa Sigit Jatmiko. Yogyakarta: Penerbit Pustaka Pelajar.
- Darmayasa, I Dewa Gede. 2010. "Gamelan Gambang Dalam Upacara Pengingsiran Ratu Pingit di Desa Pekraman Pegotan Bangli (Kajian Teo Estetika)". *Tesis* (tidak diterbitkan). Program Pascasarjana Institut Hindu Darma Negeri Denpasar.
- Dibia, I Wayan. 1999. *Selayang Pandang Seni Pertunjukan Bali*. Yogyakarta: Masyarakat Seni Pertunjukan Indonesia.
- \_\_\_\_\_, 2004. *Pregina*. Malang : Sava Media.
- Djelantik, A.A.M. 2008. *Estetika Sebuah Pengantar*. Jakarta: MPSI bekerjasama dengan Ford Foundation.
- Djohan. 2009. *Psikologi Musik*. Jogjakarta: Best Publisher
- Donder, I Ketut. 2005. *Esensi Bunyi Gamelan Dalam Prosesi Ritual Hindu: Perspektif Filosofis-Teologis, Psikologis dan Sains*. Surabaya : Paramita.
- Gie, The Liang, 2004. *Filsafat Keindahan*. Yogyakarta: PUBIB
- Gold Lisa, 1992. "The Gender Wayang Repertoire in Theatren and Ritual: A Study of Balinese Musical Meaning". *Desertasi*. (tidak diterbitkan).
- Hadi, Sumandiyo Y. 2000. *Seni Dalam Ritual Agama*. Yogyakarta : Proyek Institut Seni Indonesia.
- Hoed, Benny H. 2011. *Semiotikan dan Dinamika Sosial Budaya*. Jakarta: Komunitas Bambu.
- Kartika, Dharsana Soni dan Prawira, Nanang Ganda. 2004. *pengantar Estetika*. Bandung: Penerbit Rekayasa Sains.
- Koentjaraningrat, 1987. *Sejarah Teori Antropologi I*. Jakarta: PT. Gramedia
- Mantra, I B. 2004. *Filsafat Penelitian dan Metode Penelitian Sosial*. Pustaka Pelajar Offset.
- Maran, Rafael Raga. 2000. *Manusia dan Kebudayaan dalam Perspektif Ilmu Budaya Dasar*. Rineka Cipta, Jakarta.
- McPHEE Colin. 1966. *Music In Bali*. New Haven and London, Yale University Press.
- Moleong, Lexy J. 2004. *Metodologi Penelitian Kualitatif*. Bandung: PT. Remja Rosdakaya.
- Muhadjir, Haji Noeng. 2002. *Metodologi Penelitian Kualitatif*. Yogyakarta : Raka Sarasin.
- Piliang, Yasrap Amir. 2003. *Hipersemiotika. Tapsir Cultural Studies Atas Matinya Makna*. Bandung: Jelasutra.
- Ratna, I Nyoman Kutha. 2004. *Teori, Metode dan Tehnik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- \_\_\_\_\_. 2005. *Sastra dan Kultural Stadis: Representasi Fiksi dan Fakta*. Yogyakarta: Pustaka Belajar.
- \_\_\_\_\_. 2010. *Metodologi Penelitian Kajian Budaya dan Ilmu-ilmu Sosial Humaniora Pada Umumnya*. Yogyakarta: Pustaka Pelajar
- Sachari, Agus. 2002. *Estetika, Makna, Simbul dan Daya*, Bandung : ITB.
- Soedarsono, R.M. 2002. *Seni Pertunjukan Indonesia di Era Globalisasi*. Yogyakarta: Gadjah Mada University Press.
- \_\_\_\_\_, R.M. 2003. *Seni Pertunjukan. Dari Perspektif Politik, Sosial dan Ekonomi*. Yogyakarta: Gadjah Mada University Press.
- Sukerta, Pande Made. 2009. *Gong Kebyar Buleleng : Perubahan dan Keberlanjutan Tradisi Gong Kebyar*. Surakarta: Program Pascasarjana bekerjasama dengan ISI Press Surakarta.
- Suartaya, Kadek. 1993. "Drumband Tradisional Adi Merdangga Kreativitas Seni Berdimensi Universal". Dalam *Mudra Jurnal Seni Budaya, Sekolah Tinggi Seni Indonesia Denpasar*: STSI Press.
- Sugiarta, 2012. "Kreatifitas Musik Bali Garapan Baru di Kota Denpasar". *Desertasi* ( Tidak Diterbitkan) Program Pascasarjana Universitas Udayana Denpasar.
- Sutrisno, Muji dan Hendar Putranto, 2005. *Teori-Teori Kebudayaan*. Yogyakarta : Kanisius.
- Wahyudi, Ibnu. (Editor), 2004. *Menyoal Sastra Marginal*, Jakarta selatan: Wedanta Widia Sastra.
- Wididana, Gede Ngurah. 2003. "Kreatifitas Terapan Untuk Kesejahteraan Rakyat" ( Makalah disampaikan dalam rangka sarasehan Pesta Kesenian Bali XXV, tanggal 21 Juni 2003 di Taman Budaya Denpasar).