

The Changing Form of the Traditional Art of Gending Palegongan Lotring Style in Tanjung Benoa in the Global Era (Hindu Anthropology)

I Wayan Deddy Sumantra¹, Gede Bagus Wira Diputra²

¹UHN I Gusti Bagus Sugriwa Denpasar and wd.mantrapatra@gmail.com

²UHN I Gusti Bagus Sugriwa Denpasar and gedebagus@uhnsugriwa.ac.id

ABSTRACT

This study aims to analyze the changing forms of the traditional art of Gending Palegong and Lotring style in Tanjung Benoa in the era of globalization from the perspective of Hindu Anthropology. This study views traditional art not only as an aesthetic expression, but as an integral part of the religious system, cosmology, and yadnya practices in Balinese Hindu society. The study uses a qualitative approach with a cultural studies paradigm combined with a Hindu Anthropology framework, through a synchronic and diachronic approach. Data were obtained through participatory observation, in-depth interviews, documentation studies, and literature studies, then analyzed descriptively and interpretively using the theories of hegemony, power-knowledge, deconstruction, and globalization. The results show that changes occur in two main aspects, namely intrinsic and extrinsic elements. Intrinsic changes include the transformation of aesthetic concepts, repertoire, organology, and musical identity that have implications for shifting sacred and profane meanings in artistic practice. Extrinsic changes are evident in the dialectic between the preservation of classical canons as a noble heritage and the encouragement of innovation of the younger generation, which also influences the value of feeling and spiritual orientation in art. From a Hindu anthropological perspective, this dynamic reflects a negotiation process between art's function as a sacred offering (wali and bebal) and its function as a spectacle (balih-balihan) in a global and tourism context. This study concludes that the changes in Gending Palegong and Lotring style do not represent a degradation of tradition, but rather an adaptive cultural transformation in maintaining the sustainability of Hindu values amidst the currents of globalization. This phenomenon indicates a process of glocalization, in which the religious and cultural identity of the community is maintained through creative adaptation strategies.

Keywords: Hindu Anthropology, Globalization, Palegongan, Lotring, Cultural Transformation

1. INTRODUCTION

Globalization is a historical phenomenon inextricably linked to the dynamics of modernity, the development of communication technology, and the expansion of the global capitalist economic system. From a cultural studies perspective, globalization is not merely a process of economic integration, but also a process of penetration of values, symbols, lifestyles, and cultural representation systems across local boundaries [1], [2]. This process creates a complex power relationship between global and local cultures. On the one hand, globalization opens up space for interaction, exchange, and innovation; on the other, it has the potential to shift and even marginalize local cultural identities through mechanisms of hegemony [3]. In the Balinese context, globalization has a unique character because it directly intersects with the cultural tourism industry. Since the early 20th century, Bali has been constructed as an "exotic island" with a wealth of unique and spiritual traditional arts [4]. Balinese art then functions not only as an integral part of the religious and social systems of society, but also as a cultural commodity in the global tourism system. The shift in the orientation of art's function from sacred to public spectacle has given rise to a dynamic transformation of the form, structure, and meaning of traditional art [5]. Balinese traditional art essentially grew within the framework of Balinese Hindu cosmology, which places art as part of

yadnya, or sacred offerings. The classification of art into wali, *Bali*, and billboards demonstrate that art does not exist as an autonomous entity, but rather is integrated into ritual systems and social order. However, in the global era, the boundaries of these classifications have become increasingly fluid due to the demands of tourism, the development of digital media, and changing preferences of the younger generation. These changes have given rise to a dialectic between preserving established norms and encouraging creative innovation.

One form of traditional art that has experienced this dynamic is *Gending Palegong an Lotring* style. *Gending Palegong an* is part of the Barungan gamelan *Palegong an*, which is historically closely related to the Legong dance and the BeBarong an tradition. The Lotring style refers to the musical character developed by the Balinese gamelan maestro, I Wayan Lotring, known for his subtle, complex, and dramatic aesthetic explorations in the early 20th century. Lotring not only transmitted the classical repertoire but also made compositional innovations that incorporated elements of gambuh, gender wayang, and legong structures into the *Palegong an* idiom. In Tanjung Bena, *Gending Palegong an Lotring* style developed within the social space of the multicultural coastal community. The population composition consisting of Hindu, Muslim, and Chinese communities forms an inclusive and adaptive cultural ecosystem. Traditional arts in this region are not only an aesthetic expression, but also a symbol of social cohesion and collective identity. Since its introduction in the 1920s, the Lotring style has become part of a cultural heritage passed down through generations through the gong ensemble system and the practice of ngayah in traditional ceremonies. However, between 1998 and 2010, social dynamics in Tanjung Bena underwent significant changes. The growth of the marine tourism industry, the penetration of information technology, and the increasing socio-economic mobility of the community have influenced artistic orientation. Younger generations exposed to formal arts education and digital media tend to have a different perspective on classical traditional art. They no longer view canons as absolutes, but rather as cultural texts that can be reinterpreted and reconstructed according to the context of the times.

These changes created tension between the older and younger generations within the karawitan community. The older generation sought to maintain the purity of Lotring's classical style as a noble aesthetic identity, while the younger generation pushed for a renewal of musical structures and the exploration of more dynamic playing techniques. In this context, *Gending Palegong an* In Lotring's style, discourses on "standards," "authenticity," and "innovation" are not neutral, but rather are produced through power relations between traditional institutions, art studios, academics, and the tourism industry. Therefore, changes in traditional art forms are not only understood as aesthetic transformations, but also as social processes fraught with negotiation of interests.

Based on this background, this research focuses attention on the form of change in traditional art. *Gending Palegong an* The Lotring style in Tanjung Bena in the global era. The analysis focuses on intrinsic changes encompassing aesthetic concepts, repertoire, organology, and musical identity, as well as extrinsic changes encompassing the dialectic of classical and creative styles, the character of young artists, and shifting values of *rasa*. Thus, this article seeks to provide a theoretical contribution to cultural studies regarding the adaptation strategies of local traditional arts in the face of the hegemony of globalization. Academically, this research is important because it shows that globalization does not always lead to cultural homogenization. On the contrary, in many cases, globalization actually triggers a process of glocalization, namely the creative interaction between global values and local identities [6]. In the context of *Gending Palegong an* and the Lotring style in

Tanjung Bena, change is not a sign of decline, but rather an expression of cultural dynamics that continue to move, negotiate, and transform within its historical space.

2. METHODS

This study uses a qualitative approach with a cultural studies paradigm to deeply understand the dynamics of changes in the traditional art of Gending Palegong and Lotring style in Tanjung Bena in the global era. The qualitative approach was chosen because this study is oriented towards the meaning, interpretation, and understanding of socio-cultural phenomena contextually and holistically [7], [8]. Methodologically, this study combines synchronic and diachronic approaches, where the synchronic approach is used to analyze the conditions and forms of change within a certain period (1998–2010), while the diachronic approach is used to trace the historical development of Gending Palegong and Lotring style since its introduction by I Wayan Lotring in the 1920s to the contemporary era of globalization [9]. Data collection was conducted through participant observation to observe the musical practices and social dynamics of the gong group in Tanjung Bena, in-depth interviews with young and old artists, traditional figures, and artists, documentation studies in the form of archives, audio-visual recordings, and gending notations, as well as literature studies to strengthen the conceptual and theoretical foundations [10], [11]. Data analysis was conducted descriptively-interpretively through the stages of data reduction, categorization, data presentation, and drawing conclusions as stated by [12], by utilizing the theoretical framework of hegemony to read the power relations of global and local culture [3], deconstruction theory to dismantle the binary opposition of classicism and creation [13], power-knowledge theory to understand the production of artistic discourse in a social context [14], and globalization theory to explain the process of glocalization in the dynamics of traditional arts [15]. With this approach, this research attempts to position the changes in Gending Palegong and Lotring style not merely as a degradation of tradition, but as a form of cultural transformation in facing the current of globalization.

3. RESULT AND DISCUSSION

The dynamic process of change has actually been going on since the 1960s and this symptom began to emerge when traditional elements began to be contested due to the idealism of the artists who followed them, and also due to the deconstruction of the rules or styles of Gending Palegong an created by Lotring by a group of percussion art studios whose members are mostly from the younger generation. The contestation and conflict of ideologies made the Lotring-style Palegong an gending a symbol of lifestyle. Change is a state of change, shifting or changing, a process that cannot be prevented or stopped. As expressed by [16] in [17] cultural change is a process of shifting, reducing, adding, and developing elements in a culture, and the occurrence of cultural change is a dynamic due to clashes between different elements, meanwhile, William F. Ogburn views that cultural change includes material and non-material elements that occur slowly or quickly. The form of changes in the Lotring style of Gending Palegong in Tanjung Bena can be seen as consisting of 2 (two) elements, namely; intrinsic elements and extrinsic elements.

The first change concerns the deepest or essential elements while the second change includes the outer or additional elements of *Gending Palegong an* itself. Changes in the intrinsic elements of Gending Palegong and Lotring style in Tanjung Bena concern the aesthetic sub-concepts and artistic elements (repertoire, organology, and identity) integrated within it, while extrinsic changes encompass the artist's (composer's) creativity, the character of contemporary artists, and the value of their artistic processing. Nothing in this world is eternal except change itself. Time changes and we (also) change within it [18]. This is an ancient Latin proverb that we may still find actualization today. Time changes and the way humans express themselves, tracing the path of searching for meaning about who they are, others, and themselves with others (society) also changes. If it is said that nothing is permanent in this world, perhaps the only thing that remains constant is change itself.

Along with the changing context of the times, people with their way of thinking and feeling, will and creativity, needs and challenges are changing, and culture is also changing. Change is a historical necessity [19].

Culture changes in line with changes in people's lifestyles [2]. Change stems from new experiences, new knowledge, new technologies, and the consequent adjustment of lifestyles and customs to new situations. However, not every change represents progress. Change is accompanied by criticism, conflict, and the invalidation of old values, leading to deviations from previously achieved results, or to a refinement of cultural heritage and an enhancement of values. Valuable change occurs within a society where mental and spiritual resilience is always capable of renewing itself through self-criticism, reflection, and creativity. Balinese culture has grown and developed through a long historical journey, spanning several eras, from prehistoric times to the achievement of integration within the framework of the national cultural system and the modern era. In particular, a phenomenon that has profound significance for the existence and further development of Balinese culture is the intertwining of Balinese culture with Hinduism since the beginning of the Common Era, which has subsequently fostered cultural vitality and creativity among the Balinese people [20].

Nearly all forms of Balinese art tend to support and serve the Hindu religion. In its context as a sacrificial art, during the heyday of the Balinese kings, the arts were patronized by the nobility. The social structure at that time made it possible because the most important decisions governing the life of the state, society, and the people were made by the king, the aristocracy, and religious leaders [21]. After the era of feudalism eroded, the banjar social organization also became a significant vehicle for the arts. Here, artistic values were preserved, developed, discussed, and appreciated. Love for the arts and ketut The artistic skills of the Banjar people are honed through artistic activities centered in the public buildings owned by the Banjar community. The existence of Balinese performing arts, dance and karawitan in particular, is generally supported and motivated by the Banjar community. In the global era, the traditional art of Gending Palegong in the Lotring style has experienced a drastic decline in enthusiasts and connoisseurs, resulting in its popularity fading. In this era, there has been a change in the context of the presentation of Gending Palegong in the Lotring style, from the initial emphasis on the integrity of the gending form and a source of pride in community life, especially in Tanjung Bena, to now there have been changes in both form caused by intrinsic and extrinsic factors.

3.1 Identity



Figure 5. Lotring's youth
Documentation: I Wayan Deddy Sumantra

I Wayan Lotring was born in Banjar Tegal, Kuta, in 1887. This birth year is explained by official awards he received during his heyday, as well as information from relatives including I Wayan Kelo and contemporary biographers. Astita in 2002 wrote; Lotring was born around 1900 and trained as a dancer at an early age in the Blahbatuh palace environment. He then moved to Kuta, a

small fishing village along the coast of Badung, where he was born to his family. The year 1887 is more convincing based on local records and his appearance in 1972, when on one occasion McPhee met him to take his photograph and record it on film. At that time, he appeared to be in his 80s. [21].

According to a brief biography confirmed by another family member, I Made Artajaya, one of Lotring's grandnephews, Lotring's parents (his father, I Rapi, and his mother, Ni Gublig) were a farmer and a fisherman. They also had a daughter named I Rapi. I Rapi could play the gamelan, and Lotring was already proficient in it. *gender* wayang at the age of six. At that very young age, Lotring was already accustomed to accompanying wayang performances. Although the quoted biography notes that his father played the legong gamelan. In Banjar Tegal there was only one barung gamelan BeBarong an, so Lotring named the BeBarong an gamelan gamelan palégongan. The barung gamelan BeBarong an and palégongan have similar instruments, and the two terms are often used interchangeably in simple discussions. Lotring is highly respected and cited as one of the creative forces and major influences behind the development of 20th-century Balinese gamelan. He helped further the development of palégongan, gong kebyar, *gendér* wayang, and angklung. Lotring was an extraordinary musician, known as juru *gendér* and juru kendang, and his skill in mastering various forms of nandir, gandrung, and legong dances. In the later part of his life, his family and relatives remembered Lotring as a wirama kakawin singer and a lover of literature, even though Lotring was known to not be able to speak Indonesian.

According to his student, I Wayan Kelo (1942-2004), although many believe that Pak Kelo is Lotring's grandson, there is actually no family relationship. This was revealed by I Wayan Teling and also Lotring's grandchildren, including I Wayan Pursa, I Wayan Suwija, and I Made Artajaya. This confusion arose from Pak Kelo calling Lotring "grandfather," but in fact the word "grandfather" is used as a term for men aged seventy and over. Lotring's artistic development in Banjar Tegal was accompanied by gamelan Pa*Legongan*/ BeBarong an, Gandrung and *Gendér* Wayang. This was confirmed by I Wayan Teling (1942), the son of Lotring's fellow drummer, I Wayan Raping, who is also an expert at playing *gendér* and kendang. I Wayan Teling is a *gendér* wayang and palégongan player from Banjar Tegal. We know I Wayan Teling to be slightly older than Lotring, who often calls him bli 'older brother'. BeBarong an is similar to palégongan, but its main role is to accompany Barong dances performed for temple festivals or paid for performing in other religious ceremonies.

[21] writes, The Balinese composer I Lotring...respected also as a dance teacher, first trained in nandir at the Blahbatuh court, around 1906. Nandir is a period dance performed by three boys, a dance from which the légong dance developed. Organized by the court, the dancers were given the finest technical training. The dance combines gambuh and légong. According to Lotring and several other sources, the accompanying gamelan consisted of four *gender* wayang (wayang) instruments, two sléndro-tuned jégogan (traditional Javanese drums), two kendang (drums), and a small group of percussion instruments. This is an unusual concept for a nandir ensemble, and is more commonly imagined as a Sema Pagulingan.

3.2 Intrinsic Change

3.2.1 Aesthetic Concept

The aesthetic concept of the traditional art of Gending Palegong an Lotring style in Tanjung Benoa is a classical Balinese karawitan performance art expressed using the gamelan gong kebyar media, because from the past until now the history of gamelan in Tanjung Benoa only has a barungan angklung klentangan and gong kebyar instruments. The traditional art of Gending Palegong an Lotring style in its journey in Tanjung Benoa experienced dynamic changes in its aesthetic concept. The dynamics of its aesthetic principles emerged in the span of the introduction of Gending Palegong an by Lotring in the 1920s until the present era. The composition of this gending work gives more prominence to the nuances and ornamentation that are unique in its 144 characterizations as a classical karawitan maestro. The composition of the classical Gending Palegong in the Lotring style in Tanjung Benoa then became dynamic along with the development of the world of art from

classical to modern, where this gending also experienced changes to the artist's creative space which was more full of novelty and different tone playing techniques.

When *ending Palegong an The Lotring style* in Tanjung Benoa has begun to be performed, its aesthetic concept as a percussion art or gending petegak and percussion accompanying the Barong dance can be presented completely and consistently using the gong kebyar medium. Its form as a classical dance and gamelan art was able to provide a very enchanting and charismatic presentation at that time. Gending Palegong an Lotring style that was worked on at that time then became a performing art that gained many supporters and fans from all levels of society at large. In early 1998, the aesthetic concept of Gending Palegong an Lotring style began to show changes from purely Lotring style to change according to the preferences and compositional abilities of local artists. This condition is greatly influenced by the creativity and also the memory of its successors who are still active from that time until now, the variety of types of ubit-ubitan or koteknya makes most musicians unable to remember them completely. The melodic flow and musical dynamics of Lotring's Palegong compositions are so readily apparent that art lovers and connoisseurs can easily identify them as Lotring's creative artistic creations. His most famous composition at the time was the Liar Samas piece, which remains one of the most popular pieces and a favorite among lovers of classical Balinese gamelan, especially among lovers of Palegong pieces.

However, in Tanjung Benoa itself there is *music Lotring* created a unique and distinctive piece. He named it the Hadrah gamelan. This gamelan is the result of Lotring's imagination, absorbing and adopting the Hadrah performing arts of the Bugis tribe in Tanjung Benoa. As a multicultural society, through this Hadrah gamelan, Tanjung Benoa increasingly reflects its artistic pluralism. Lotring's rise to fame in the classical Palegong gamelan was able to elevate the status of its artists, especially in Balinese gamelan. During his heyday, he rarely stayed home because many gong ensembles considered him to be a teacher in playing the Palegong gamelan. Lotring's fame spread even to the palaces of the time, especially those that had Palegong gamelan. From the palace circles in Gianyar, for example, Lotring received generous hospitality. After teaching there, gifts were always arriving at his residence in Banjar Tegal, Kuta. Lotring's presence in Tanjung Benoa is also greatly admired and respected, apart from providing knowledge about Gending Palegong, Lotring was also asked to teach the art of the Barong dance, which is a sacred art offering from the ancestors or the footsteps of Ida Bhatara, the people of Tanjung Benoa, which until now is still preserved in its entirety by its generations, especially by I Nyoman Nircaya.



Figure 1. Lotring Practicing Arya's Dance Movements in Pegambuhan

Document: I Wayan Deddy Sumantra

I Nyoman Nircaya is a young man from Tanjung Benoa, the son of a talented dancer who was also Lotring's favorite student. His knowledge of Barong dance was very quick and easy to master and was eventually passed down to his son, I Nyoman Nircaya, who is also a natural artist. Nircaya founded the Sekar Segara Madu Dance Studio in Tanjung Benoa, which still exists today. His main goal in establishing this dance studio is none other than to preserve and develop the ancient arts as a noble legacy from his ancestors until now. The dancers of the Sekar Segara Madu Dance

Studio from generation to generation, from level to level, have experienced quite rapid development and progress. This is also due to the services of an artist Lotring who created his own dance canon. The distinctive characteristics of an artist Lotring inspire and are very well received by the Tanjung Bena community to this day. Sangat is a very noble and sublime work of art that is inherited to this day.



Figure 3. Logo of the Sekar Segara Madu Studio
Document: I Wayan Dedy Sumantra

Beyond their dependence on and closeness to nature, the dynamic mindset of Balinese society during the primitive period gave rise to spiritual dances steeped in a sense of sincere devotion. This strong belief in totemism was expressed in these dances as rituals to ward off disaster, asking for safety and protection from spirits and gods. The Barong Dance, still sacred to Balinese society in general, is a legacy of the pre-Hindu era. Beyond religious practices, Balinese society later developed modern performing arts, the embryo of which was the gamelan gong kebyar. Balinese performing arts with a kebyar character are called kekebyaran arts. Today, Balinese traditional arts are preserved and developed within the community and through formal arts education. Village and banjar traditional institutions, which usually have arts facilities such as gamelan, are the most important bastions of inheritance and training in traditional arts. Typically, people who match their talents and pursue traditional arts in this communal arts arena, both routinely and incidentally. In recent years, in addition to the village hall or village wantilan, Balinese performing arts, including dance and gamelan, have been preserved and developed in independent studios. These studios, in addition to providing dance and percussion courses, generally also organize performances, both for the benefit of ngayah (public viewing) and commercial tourism. The development of Balinese traditional arts has been particularly stimulating since the establishment of formal arts education institutions since the 1960s. The Kokar/SMKI arts high school and the ISI (formerly ASTI/STSI) arts college in Denpasar have produced practitioners and art scholars who play a role in society. In addition to many emerging as choreographers, these two institutions have also produced artists and trainers who have traveled internationally. The academic artists of these two institutions are skilled practitioners and presenters in exploring, preserving, and developing Balinese traditional arts, including Gending Palegong and the Lotring style found in Tanjung Bena.



Figure 2. Telek Dance taught by Lotring

Document: I Wayan Deddy Sumantra, 2015

The traditional art of Palegong an with a new style (kebyar) has become an important orientation of the aesthetic elements explicitly and in its artistic concept. Dynamic, flexible, innovative which are the characteristics of the aesthetic concept have made a very significant contribution in the journey of Balinese traditional arts, including the art of Palegong an. Almost all of Balinese performing arts, intentionally or not, are influenced by the aesthetic concept of kebyar called ngebyar which is technically musical in the art of percussion, for example, expressed simultaneously, loudly, quickly, crowded, boisterous, agile, and eccentric. The traditional art of Gending Palegong an Lotring style in Tanjung Bena with the aesthetic essence of the performance presentation and also to accompany the Barong dance, provides a space for thought and imagination to the audience while enjoying the performance. Because the change in the classical artistic concept to a modern nuance greatly colors the performance towards a modern musical color. Changes in the aesthetic elements of this traditional art seem quite fundamental in the traditional art of Palegong an Lotring style in its development in the global world.

3.2.2 Repertoire

The existence of the Palegong an gamelan is closely related to the Barong dance or the BeBarong an petegak gending. Therefore, the Palegong an gending is very commonly known as the BeBarong an gending. Barong and Palegong an are prestigious performing arts in the ancient Balinese era. In the past, the existence of the palegong an gamelan is closely related to logong. Legong and palegong an are prestigious performing arts in the era of the Balinese kingdoms of old. Legong, now commonly called legong keraton, was a favorite performing art of the palace and a source of pride for the general public. During the golden age of the Balinese kingdom, the Palegong an gamelan was appreciated with great respect by the nobility and the wider community, both as instrumental music and as an accompaniment to the legong dance. It is unclear when the legong and Palegong an interacted. Balinese society inherited legong and Palegong an synergy in protecting and strictly controlling the high tastes of the nobility of that time. At that time, every palace had a Palegong an gamelan complete with its drummers. Two ancient manuscripts on Balinese gamelan, Aji Gurnita and Prakempa, make significant mention of the Palegong an gamelan, known as Semara Aturu. This is perhaps why this gamelan is associated with its existence as recreational music to accompany the king's moments of lovemaking in his bed. In addition to the Palegong an and Semarpagulingan gamelans in the seven-tone pelog scale, legong later became increasingly brilliant when accompanied by the barungan gamelan kebyar. Unfortunately, when the gong kebyar craze hit, the Palegong an and Semarpagulingan gamelans were pushed aside and rarely used. The popularity of gong kebyar since the beginning of the competitive spirit in the 1930s, disused palegong an and semarpagulingan as the main accompaniment to legong dance. Legong then became more commonly accompanied by gong kebyar. The community or groups that own Palegong an and Semarpagulingan gamelans tend to be very emotional, carried away by the strong current of gong kebyar. The gong kebyar trend spread throughout Bali. Many palegong an and semarpagulingan gamelan instruments were merged into gong kebyar instruments.

In the golden era of Bali, the gamelan Pa*Legong* and Semar*pagulingan* with its legong dance are Bali's leading performing arts with a very strong identity. The classical identity crystallized in the art of gamelan and dance is conditioned by the patronage of the nobility. Pa*legong* an *laras pelog* seven notes (*saih pitu*) has a repertoire of *gending lepas* (instrumental offerings) full of musical weight with a number of variations of the scale. Legong with its aesthetic characteristics of dance and the complexity of its choreography that can speak of various themes achieves high aesthetics. The following are the most phenomenal *Gending Pa*legong** an works by Lotring and are still often performed in the present era:

1. *Ginanti Music/ Drum*

Ginanti is a *gending* that inspired the melody of this composition. The interlocking playing technique of *gangsa* (metallophone; percussion gamelan instrument) consisting of bronze bars of gradually increasing length) with plain parts 'simple' and *sangsih* 'different' that alternately play the same notes, often called *neteg* 'consistent', *noltol* 'like a bird's beak moving up and down quickly when pecking at seeds', or *silih asih* 'giving and borrowing'.

2. *Lasem Music/Percussion*

Lasem is the most famous theme of the legong dance which originates from the stories of Panji Malat in the classical *gambuh* dance drama. Because this composition is a traditional Semar *Pagulingan*, *trompong* 'a series of *pencon* gongs' lead the melody compared to a gender 'metallophone' which is usually used as legong accompaniment.

3. *Gending/Tabuh Gari*

Drum Gari is a composition that also comes from the repertoire of *gambuh* music. In its more complete form, this composition can be used at the beginning of a *gambuh* performance. A type of *Tabuh Gari* can be played by gender *wayang* in a very compact 'dense' form, without gaps, as the closing of a *wayang* performance and in various other types of gamelan. Of the three *Titih* works, this *tabuh* most reflects *gambuh* drum playing. Gamelan Pa*legong* an Banjar Tegal, Kuta led by Wayan Lotring. I Wayan Lotring is respected as one of the creative forces and major influences behind the development of 20th-century Balinese gamelan art, helping to further the development of *pa*legong** an, *kebyar*, gender *wayang*, and *angklung*. He was an extraordinary musician, known as a gender and drum player, and his skill in mastering various forms of *nandir*, *gandrung*, and legong dances. Lotring will of course be playing on these recordings, but he and Wayan Raping will be switching between the *kendang lanang* (the lead drum that gives musical instructions) and the gender, while Kak Wati will be playing the *kendang wadon*.

4. *Calonarang Music: Sisia*

Sisia are the female followers of the sorcerer queen Calonarang, and in this opening dance they are seen as beautiful women with long, flowing, wavy hair. A careful listen to the recording reveals what McPhee describes as a restless drumming in double or triple speed, lightly delivering a cheerful, sustained rhythm along with constantly changing dynamics. From the *pajalan* 'trap langkah, jalan' (walking, walking) as the *sisia* enter the stage, one can hear, a 'transitional' disease towards the 'main part' which then followed by a quick part *pa*int**.

5. *Gending Calonarang: Ngalap Base*

In this song, the *sisia* begin a distinctive hand movement called *ngalap base*, "picking betel leaves," also known as *ngampin lukun*, "gathering and uniting," referring to betel leaves and magic spells. This movement demonstrates that the *sisia* are indeed receiving supernatural powers and teachings from the queen of magic.

6. *Calonarang Music: Support*

Support is the theme for the dramatic masked figure Rangda, who has now received powers from the goddess Durga. The recording begins with Tunjang Cenik playing slightly higher notes for Rarung, Rangda's servant, who is actually a *sisia* transformed into a terrifying figure. A transitional melody leads into a two-note play called *kale* 'chaos', often used for tense or war scenes. Rarung and Rangda face each other, and the mood of the piece descends into Tunjang Gede, which refers to the broader use of *gede* 'big' or 'low' notes to animate Rangda's manifestation.

7. *Gambangan Music (Pelugon)*

One of the important aspects of Lotring's sensitivity and ability to keep up with the times is his skill in combining and reinterpreting various older types of percussion. Gamelan *gambang* is an ensemble consisting of bamboo-bladed percussion instruments (xylophone) and bronze-bladed *gangs*, which is generally played to accompany various ceremonies related to one example of how the arrangement of notes and typical melodies are used in new works.

8. *Genggongan music*

Genggong is a type of gamelan and also the name of a gamelan instrument from the mouth harp family, made from *jaka* wood, the 'sugar palm'. The beat imitates the sound of frogs calling each other, and is accompanied by other instruments such as the *enggung*, also made from sugar palm wood, which imitates the interplay of the *enggung*, frogs, and *dongkang* more broadly. Lotring uses *genggong* as a creative source by imagining and reconnecting the *candetan* treasure trove of 'interconnected sounds that correspond and respond to each other'.

9. *Solo Music*

This composition was inspired by Lotring's visit to the Mangkunegaran Palace in Surakarta (Solo), Java, when his *palegong* gamelan performed *legong* and several new works. This *gending* was actually named '*Gonteng* (Javanese)' by Lotring, but was called *Solo* by musicians in Kuta (including Lotring) and elsewhere, although the exact meaning of *gonteng* is unclear. This could mean 'cut into pieces', but is more likely a play on words by the composer, referring to a bell of a 'musical wall clock'. Lotring's artistic career was not only in the *Palegong* an art, but he was also very skilled in playing *gender wayang*, and the existence of the Banjar Tegal Kuta *gender wayang gending* led by Lotring still exists today. Lotring's styles in playing *gender wayang* are also very thick and have their own uniqueness. Lotring's *gender wayang* set still exists today, consisting of four *Tungguh*, a pair of *gender pemade* and a pair of *gender kantil*. The *gender gamelan* set is still cared for and held sacred by his nephew, Jero Mangku Pursa. Unfortunately, none of his descendants have survived inheriting Lotring's abilities.



Figure 4. Gender Wayang owned by Lotring

Document: I Wayan Deddy Sumantra

The gender wayang ensemble consists of four ten-piece metallophones, with bronze bars supported by bamboo resonators, and played on two wooden pedestals. The instruments are played in pairs, each playing a different part, polos (basic) and sangsih (additional, filling). The two smaller genders play an octave above the larger gender pair, doubling the kotekan (interlocking) patterns. Without a doubt, this is Lotring playing with his fellow musicians from Banjar Tegal, Kuta: Wayan Raping, Wayan Regog, and another musician. While listening to the recording, Wayan Teling (Wayan Raping's son) repeatedly utters ngees nguncab (soft and hard) or ebb and flow, emphasizing the subtlety of the music and the fact that the playing of the four genders is often lyrical and full of feeling to the point of being almost inaudible. Another term used by I Gusti Raka Saba (1916-2000), who studied palegong an from Lotring, was 'hard-soft' and refers to the smoothness of the game as *ess nguncab* and *adeng becat* 'slow and fast tempo'.

10. *Sekar Ginotan Music*

A gending petegak composition played as the audience begins to find and take their seats before the wayang performance begins. These compositions are also performed at various religious ceremonies. In Kuta, this version is called *Sekar Ginotan Buleleng*, with another composition titled *Sekar Ginotan Kuta*. Lotring taught in Jagaraga, North Bali, and was likely influenced there, but Wayan Kelo attributes this work to Lotring's composition. In some other villages, it is known as *Sekar Gendot*.

11. *Selendro Music*

One of the characteristics of this gending is the use of *ngoret* 'scribbling, scratching, or wiping' the notes in the melody line in a swift and clear manner using the right and left hands, often voicing five- and six-note *ngoret*, and a seven-note *ngoret* in three series.

12. *Gending Merak Ngelo*

Music This piece, also composed by Lotring and very well-known, is played in its entirety. The melodic theme of *Merak Ngelo* is closely related to *Sekar Ginotan*, as played in Kuta, Teges Kayumas, and Tunjuk, Tabanan—areas where Lotring has taught directly.

13. *Protected Bone Gending (Pamungkah)*

The final section of *Pamungkah*, the opening song of the wayang performance, accompanies the dance of the wayang kayon, the tree of life (also called *gunungan*, the mountains), until the puppet is finally placed in the center of the screen, followed by the *Tulang Lindung* (Eel Bone) section. During this prolonged melody, the puppeteer sorts and selects his puppets one by one, which have been lined up along the screen, and stacks them on the left or right side, according to the order in which they will appear during the performance.

14. *Alas Arum Music*

When the screen has been emptied of all puppets except the kayon and often the puppet groups on the far left and right sides of the screen, the puppeteer gives the signal to perform *ancit kayon* (to remove the puppets) and perform the peak *kayonan* dance. Then *Alas Arum* begins, slowing down as the puppeteer recites the opening verse. The Kuta musicians discuss the subtlety and immediacy of Lotring playing, where the nuances of the game are revealed between the unplayed and the actual notes.

15. *Gending Angka-angkatan*

Music This is a form of *Angka-angkat* with a *batel* tone arrangement used to emphasize sudden changes and rapid transitions. *Angka-angkat* accompanies the wayang characters as they prepare to leave the screen, move from one place to another in the story, and as they advance into battle.

3.2.3 Organology

Organology is a subsection of ethnomusicology, whose main concern is describing instruments. Kriswanto (2008: 82) further clarifies that organology comes from the word organ which means object, tool, or item and logi (origin of the word logos) which means science. So, simply defined, organology is the science that studies objects or tools. Organology is also said to be the science that studies organs (physical form) and musical measuring instruments, both traditional and modern music. Organology has the purpose of describing the shape and appearance of musical instrument construction. Organology in musical terms is the science of musical instruments, the study of musical instruments. A musical instrument is something made with the aim of producing sound. Studying musical instruments carefully and thoroughly such as the shape of the instrument, size, raw materials, used can influence the understanding of the principles of the sound produced, therefore the author uses a music theory approach oriented towards the theory presented by Susumo Kasima (in Mariam, 1998: 13) who states: The study of musical instruments is carried out with two basic views, namely structural and functional. Structurally, namely by studying the physical aspects of musical instruments such as measuring, recording, and describing the shape of the instrument, the construction of the size and the raw materials used to make the instrument. The functional approach is the aspects of the musical instrument that are related to its musical function, noting all methods, playing the instrument, the use of the sounds produced, the strength of the sound, the tone color and the quality of the sound.

Before getting to know more about the organology of an instrument, researchers took a theory that classifies musical instruments according to their sound source, as quoted by Soeharto, Sudharsono and Arief (1978: 51-52) in a music arts textbook, who wrote that Mahillon Sach-Hornbostel had grouped musical instruments based on their sound source, including:

- a. Idiophone: a musical instrument whose sound source is the body of the instrument.
- b. Alone.
- c. Examples: Gong, Angklung, Kulintang, Kentongan.
- d. Aerophone: a musical instrument whose sound source is air or air, for example: flute and trumpet
- e. Membranophone: A musical instrument whose sound source is a membrane or skin covering. Examples: Kendang, Rebana, and Tifa
- f. Chordophone: a musical instrument whose sound source is a cord, rope or string. Examples: Rebab and Sasando¹⁶²
- g. Electrophone: A musical instrument whose sound source is electro or electricity. Examples: Electric guitar, Electone

From the explanations above, it can be said that organology is a science that studies how to describe or examine more deeply about musical instruments, both from their parts and their uses. Looking at the classification of instruments mentioned above, it can be said that the Palegong an gamelan instrument used in presenting the Lotring style Palegong an Gending in Tanjung Bena is included in the classification of musical instruments whose sound sources come from several types, such as Idiophone, Aerophone, Membranophone, and Chordophone.

Below the author describes the types of Palegong gamelan instruments that are common in Bali, including;

1. *Gender Rambat (2 stumps)*

It is a musical instrument with 10 notes on one coaster, this instrument is classified as a percussion instrument and uses 2 (two) hips made of round wood. Its function is to lead and perform the basic melody of the piece.

2. *Gender Barangan (2 stumps)*

This instrument is nearly identical in shape to the gender rambat, but smaller and more agile and compact in playing. Its function is to emphasize the melody of the gender rambat and fill in gaps in the playing pattern.

3. *Drums (1 pair of krumpungan drums)*

The kendang instrument is very common in Indonesia, with almost every region having its own instruments, varying in size and with various names. In this context, the Balinese palegong krumpungan drums are a pair of small drums, typically called lanang and wadon. The dominant lanang drum is the leader, while the wadon drum tends to follow the rhythm of the lanang drum. Linguistically, lanang is defined as male, while wadon is defined as female.

4. *Gangsa Jongkok (4 stumps)*

The gangsa jongkok is a five-pitched instrument with relatively thick blades, nailed together (dipacek) and a wooden resonator. The gangsa's body is relatively short and easier to play, but it is quite heavy. The beater uses a wooden mallet.

5. *Hanging Bronze (4 pieces)*

This instrument is similar to a Tungguhan (a traditional Chinese instrument) with thinner tone bars than the gangsa jongkok (a traditional Chinese instrument) and a higher Tungguh (a traditional Chinese instrument). The resonator is made of bamboo or PVC pipe, sized to fit the size of the bar. The gangsa typically has five or ten notes, with a five-note pelog scale.

6. *Jublag (2 stumps)*

Jublag also called *calung*, this instrument is a pendant that has a wider blade which functions as a carrier or emphasize of the melody of the piece. The striking tool is a piece of wood that resembles a squat bronze pelvis but rubber is added to the tip to produce a soft and pleasant sound.

7. *Jegogan (2 minutes)*

Jegogan is an instrument similar in size to a jublag but larger and taller than a jublag. Jublag functions as an emphasis on the segments of the song or piece. The blows are less frequent than jublag and the pelvis is similar to a gong pelvis in the form of a cloth that is rolled up and shaped round at the end.

8. *Kajar Teng-teng (1 piece)*

This instrument is made of round bronze. Its function is to maintain and control the tempo of a piece of music, and also to emphasize and enhance the drum beats, as some parts of the drum pattern are followed by the kajar tengteng.

9. *Kecek ricik (1 pangkon)*

Kecek ricik is a gamelan instrument made of several pieces of bronze metal which is played by fighting. The kecek is a tool that really functions as a dynamic regulator and adds firmness to the strokes of all instruments, especially the drum strokes.

10. *Kemong (1tungguh)*

This instrument is a pencon musical instrument that is hung with material bronze and its function as a holder for the dimensions of the gong instrument, where the beat is usually divided into gong beats.

11. *Bancih gong (1 piece)*

The gong is the most common percussion instrument in Java and Bali, with similar functions and striking techniques. In Balinese gamelan, the gong is considered the most revered and respected instrument. It is usually worshipped and struck occasionally or at the end of a piece. Therefore, the gong is considered the most sacred of all instruments.

12. *Rebab (1 piece)*

Fiddle It is a cordophone instrument because it uses strings to produce sound. The rebab is similar to the violin, but differs in playing style. The rebab is played by sitting upright and using two strings.

13. *Small flute (1 piece)*

The flute, like the flute, is an aerophone instrument whose sound is produced by the air. This wind instrument is widely found in Indonesia, especially in Bali. The flute serves as a melodic sweetener. The organology of the Lotring-style Palegong an gamelan in Tanjung Benoa is the Gong Kebyar gamelan, which is categorized as quite old. Ten years ago, the gamelan was melted down and renovated to become a new Gong Kebyar gamelan, but acoustically, the gamelan's sound is still relatively stable and suitable for presenting Gending Palegong an.

CONCLUSION

Based on the research results, it can be concluded that traditional arts *Gending Palegong an* The Lotring style in Tanjung Benoa has undergone dynamic changes in the era of globalization, both intrinsically and extrinsically. Intrinsic changes include transformations in aesthetic concepts, repertoire, organology, and musical identity. The aesthetic concept, originally based on the classical canons of the Lotring style, has evolved into a more flexible, dynamic nuance, influenced by kebyar aesthetics. The gending repertoire retains Lotring's monumental works such as Ginanti, Lasem, Gari, as well as Calonarang and Wayang gending, but in practice has undergone reinterpretation according to the abilities and creativity of the next generation. Organologically, the use of the Gong Kebyar drum as a medium of presentation also influences its musical character, although the basic structure of Palegong an remains intact. Extrinsic changes are evident in the character of the artists, inheritance patterns, and shifts in artistic values. A dialectic occurs between the older generation who strives to maintain the purity of classical canons and the younger generation who tends to innovate and reconstruct musically. Globalization, the tourism industry, formal arts education, and the penetration of digital media are significant factors influencing the artistic orientation of the Tanjung Benoa community. In Hindu anthropology, the changes in the Lotring-style Palegong Gending are not merely musical transformations, but rather cultural dynamics rooted in the religious system, social structure, and cosmology of Balinese Hinduism. Palegong art is understood as part of yadnya, classified in the concepts of wali, bebal, and balih-balihan, so that every change in aesthetics, repertoire, and organology continues to negotiate with the sacred values and ritual functions. However, these changes cannot be understood as a form of decline in tradition, but rather as a process of cultural transformation that reflects the adaptation and glocalization strategies of local culture in the face of global hegemony. The Lotring-style Palegong Gending remains a symbol of cultural identity and social cohesion of the Tanjung Benoa community, despite the dynamics of changing times.

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