

## The aesthetics of unity in Kendang Pangarjan performed by I Dewa Nyoman Sura and Cokorda Alit Hendrawan

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**Abstract:** The purpose of this study was to analyze the aesthetics of unity that exist in kendang pangarjan which is performed by two Balinese drummers namely I Dewa Nyoman Sura and Cokorda Alit Hendrawan. Data collection is done by observation, interviews, literature studies, and document studies. The results showed that kendang pangarjan is one type of instrument found in Balinese gamelan. Two names of kendang pangarjan performances whose expertise have been very famous in Bali are I Dewa Nyoman Sura and Cokorda Alit Hendrawan. The aesthetics of unity in question is divided into three elements, namely unity in diversity which includes processing the color of the sound which then forms a song sentence; unity in purpose which includes the function of each. Kendang (lanang/male and wadon/female) instruments are different, but in carrying out their duties they have the same goal, namely as an interpreter of the tempo and dynamics of the song, and; unity in fusion that can be viewed from the philosophy of naming the lanang-wadon (male-female) instrument which in human life reflects the blend of men and women.

**Keywords:** Kendang Pangarjan, male and female drum, unity.

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### Introduction

Balinese gamelan has a variety of instruments with their respective functions and playing techniques. Kendang is one of the Balinese musical instruments (gamelan) that has an important role in the course of a gending or song being played (beaten). As said by Indra Sadguna, Kendang is one of the universal musical instruments, because almost all parts of the world certainly have musical instruments that are members of the percussion family (Sadguna, 2011:1).

Discourse of Balinese drums cannot be separated from the presence of a drummer who plays an important role in maintaining the existence of this instrument. The drummer is a term for people who play drum instruments in Balinese. In the realm of Balinese gamelan, the drum is an instrument that is in charge of memorizing the tempo and rhythm of a song. To note, tempo is the speed of a song, and dynamics is the changes in atmosphere that occur, including the loudness and weakness of a song (Suweca, 2009: 53). However, drums essentially cannot stand alone (solo) like some western musical instruments (piano, guitar). There needs to be other instruments as 'troops' which will later be led by a drum interpreter in playing a gending. In other

words, in Balinese gamelan all instruments have an important role in maintaining the unity of the ensemble being played.

The island of Bali, which is famous for its arts and culture, has so many masters who are good at playing drum instruments such as I Gede Manik, I Wayan Beratha, I Wayan Suweca, I Wayan Tembres, Anak Agung Gede Mandra, I Dewa Nyoman Sura, Cokorda Alit Hendrawan, and many more. Of these many names, in the realm of kendang pangarjan, I Dewa Nyoman Sura and Cokorda Alit Hendrawan are two names that are known and recognized for their expertise by a wide audience.

However, there is no literature that specifically reviews kendang pangarjan in terms of form, playing techniques, aesthetics contained in it, as well as the existence of I Dewa Nyoman Sura and Cokorda Alit Hendrawan figures as drummers whose expertise has been recognized by the wider community. Likewise with regard to the existence of kendang pangarjan, nowadays the interest of the younger generation to learn kendang pangarjan is starting to decline. They are more interested in studying other arts, such as Baleganjur and Mekendang Tunggal, because these two arts are currently "rising" among the Balinese art community, especially the younger generation. On this basis, the author is interested in studying the kendang pangarjan I Dewa Nyoman Sura. It is because the authors see the art of kendang pangarjan today is marginalized.

As an art form, kendang pangarjan certainly cannot be separated from the aesthetic aspects that are in it. This can be seen from the physical form and the performance. The physical form of kendang pangarjan, in addition to considering functional values such as comfort when playing and the color of the sound produced, also considers visual aesthetic aspects which include the selection of materials used, the neatness of cultivation, and the proportions of the shape of the drum. In addition to the aesthetics that can be found from the visualization of the drums, the performance techniques and motifs that are played certainly contain the value of beauty.

For the Balinese karawitan community, the aesthetics of kendang pangarjan performance will determine whether or not the Arja performance will live, because there is a very close relationship between the dancer and the drummer. Both have a reciprocal relationship that requires each other. Expert dancers will make it easier for the drummer to carry out their duties. Vice versa, a skilled drummer will make the dancer feel comfortable when moving his body. The unity of Arja's performance as an art form, apart from the skill of the dancers, is also supported by the unity of the accompanying gamelan. The unity of the accompanying gamelan is certainly very much supported by the unity of the drum performance as an ancient tempo and rhythm.

Talking about unity as an element that causes a sense of beauty or aesthetics in a work of art, of course in the performance of kendang pangarjan I Dewa Nyoman Sura and Cokorda Alit Hendrawan can be found the element of unity contained therein. This unity is one of the requirements so that an art form can be said to be worthy as a work of art that contains elements of beauty. In the end, this paper focuses on one aesthetic aspect of a work of art,

namely the unity in the kendang pangarjan I Dewa Nyoman Sura and Cokorda Alit Hendrawan.

### **Methodology**

The model used in this research is descriptive qualitative, in which this model describes the object scientifically and structured, then analyzed using relevant theories to dissect the phenomena that exist in the object. Qualitative research method is research that is used to examine the condition of natural objects, where the researcher is the key instrument (Sugiyono, 2014). This research was conducted in 2021, located in Banjar Pengosekan, Mas, Ubud, Gianyar, Bali. The data collection techniques used are observation, interviews, literature study and documentation study. Determination of informants in this study refers to the statement of Noor (2011: 155) which states that, purposive technique is a technique of determining samples based on special considerations so that they can be used as samples.

The subjects of this study were kendang pangarjan performed by I Dewa Nyoman Sura and Cokorda Alit Hendrawan, while the object of the research was the aesthetic aspects of kendang pangarjan performance. This study aims to dissect the aesthetic problem of the element of unity in the kendang pangarjan performance I Dewa Nyoman Sura and Cokorda Alit Hendrawan. This type of research data can be divided into two, namely primary data and secondary data. Primary data sources are sources of research data obtained directly from original sources (not through intermediaries). Primary data sources were obtained from interviews with I Dewa Nyoman Sura as key informant. Primary data from interviews were recorded and recorded through a voice recorder. Secondary data sources are sources of research data obtained by researchers indirectly, but through intermediary media (obtained and recorded by other parties). Secondary data is generally in the form of evidence, records, or historical reports arranged in archives, both published and undocumented. Secondary data sources were obtained through literature writings, books, articles, which are in accordance with the research subject, as well as by watching videos on the Gamelan Yuganada Youtube channel which featured the kendang pangarjan by I Dewa Nyoman Sura with Cokorda Alit Hendrawan. The collected data were analyzed using descriptive and interpretive methods with the help of generally accepted theories and frameworks in order to obtain an understanding of the data in accordance with the research objectives.

The theory used in this research is the aesthetic unity theory proposed by Djelantik (2008). In his book entitled "Aesthetics: An Introduction", Djelantik states with completeness that a beautiful (art) work shows in its entirety a complete nature, which has no defects, meaning that there is nothing lacking and nothing excessive. Unity can be divided into three aspects, namely unity in diversity, unity in purpose, and unity in fusion. Unity is one of the requirements so that something can be called a work of art that contains aesthetic value.

## Results and discussions

Kendang pangarjan is cylindrical in shape and has different diameters on the right and left sides. The difference in diameter between the two sides causes the drum to have a tangent line so that at first glance it looks like a truncated cone. Inside the bantang drum there is a hole that functions as a resonator to produce the desired frequency, the hole is located approximately from the front side of the drum or half the length of the drum. The hole in question is called a package. The bigger the hole, the higher the sound produced. The smaller the package hole, the lower the resulting frequency. A drum that produces a lower frequency is called a kendang wadon, while a drum that produces a higher frequency is called a kendang lanang (male drum). The kendang wadon (female drum) has a large diameter of 23-24cm, a length of 52-55cm and a diameter of 19cm for a small knock. While the kendang lanang has a large knocking diameter of 22-22.5 cm, a length of 52-55 cm and a small knocking diameter of 18 cm (Sadguna, 2011).

Each type of drum in Bali has a different playing technique, although the principle is the same, namely hitting the membrane or skin, but there are some specific points that cause these differences, such as hitting using the hips, or using the palms, or using the thumb, according to their function in each ensemble. This also affects the color of the sound produced by each of the drum instruments. In kendang pangarjan, the lanang and wadon kendang instruments have almost the same playing technique, only the color of the sound produced is clearly different.

Based on the results of the interviews that the author conducted, the authors can conclude that there are two types of playing techniques on kendang pangarjan according to I Dewa Nyoman Sura, namely: first, the primary technique in which there are ways to produce the color of the drum sound, so that later it can play the motifs or patterns. clear up clearly. Second, secondary techniques in which there are more in-depth things such as knowing ways or tricks to lower and increase the tempo, feel the gegedig or blow, and give life to every punch made so that the blow has meaning (not just hitting). The secondary technique is a technique related to the duties of a drum interpreter as tempo, dynamics, and leading other instruments in carrying out a song.

By mastering these techniques, I Dewa Nyoman Sura and Cokorda Alit Hendrawan can play kendang pangarjan with a very clear, structured, and very high aesthetic value. Unity is the basic principle to equalize the perception of the two drummers so that later they become one unit in the performance. This can be seen from the facial expressions of the two drummers while playing. In the video uploaded by the Gamelan Yuganada Youtube, the two of them look very calm, relaxed, and enjoying the performance. Interspersed with laughter, makes the atmosphere in the video very lively and interesting. Even though they don't look at each other, (it seems) I Dewa Nyoman Sura has understood every clue or code given by Cokorda Alit Hendrawan, and vice versa.

Based on the results of observations that the author did, either by directly watching I Dewa Nyoman Sura playing drums or by watching videos uploaded

on Youtube, the authors were able to find the aesthetic element of unity which would be described and dissected in three divisions, namely unity in diversity, unity in purpose (unity of diverse), and unity in fusion. These three aspects will be described as follows.

### Unity in Diversity

Kendang pangarjan is a type of instrument that is played in pairs, has a diversity that can be seen from the color of the sound produced from each instrument, both kendang lanang and wadon. The color of the sound is a very important basic element to be mastered in kendang pangarjan performance. Every drummer, including I Dewa Nyoman Sura and Cokorda Alit Hendrawan, is required to be able to produce every sound color that can be emitted by the drum instrument, and to master every hitting technique used to bring out the color of sound both on the kendang lanang and on the kendang wadon. The color of the sound contained in kendang pangarjan and the hitting technique is described in the form of a table as follows.

Table 1: Kendang Lanang (Male Drum) Performance Techniques

Sound	Performance techniques
<i>tut</i>	Hitting the center of the face (mua) of the drum using the palm of the thumb
<i>tek</i>	Hitting and covering the face (mua) of the drum using four fingers (index, middle, ring, little finger)
<i>teng</i>	Hitting the top edge of the drum buttocks (jit) with the tips of the ring and little fingers
<i>pung</i>	Hitting the top edge (slightly to the middle) of the drum buttocks (jit) with the tips of the middle finger, ring finger, and little finger
<i>pak</i>	Hitting and covering the drum buttocks (jit) with the palm of the hand

Table 2: Kendang Wadon (Female Drum) Performance Techniques

Sound	Performance techniques
<i>De</i>	Hitting the center of the drum face (mua) with the palm of thumb
<i>Ce</i>	Hitting the center of the drum face (mua) using the palm of the thumb, but it is always softer than the "d" (de) stroke, this stroke is also known as panak gedig because it is softer than the main stroke.
<i>Dit</i>	Hitting and stopping the drum sound quickly in the center of the drum face (mua) using the palm of the thumb
<i>Tek</i>	Hitting and covering the drum face (mua) using four fingers (index, middle finger, ring finger, little finger)
<i>Tong</i>	Hitting the top edge of the drum buttocks (jit) with the tips of ring and little fingers
<i>Ka</i>	Hitting and closing the drum buttocks (jit) with the palm of the hand

The various colors of the sound are then assembled to form a pupuh or motif. After forming the motifs resulting from the color of the sound, the motifs

are then assembled into various rhythm themes. Various kinds of pupuh, ranging in size from two, four, eight, to sixteen beats produced from sound color processing, then assembled and woven according to the intuition of I Dewa Nyoman Sura and Cokorda Alit Hendrawan so as to produce a whole in the diversity of sound colors and the pupuh.

### **Unity in Purpose**

Every instrument ever created by humans certainly has its own purpose. These objectives are closely related to the function of each of these instruments. In kendang pangarjan, lanang and wadon instruments have different functions. Even though in general they are the same, namely as the tempo and dynamics of the song, but if examined specifically, the functions or tasks of kendang lanang and kendang wadon have differences, which are explained as follows.

Kendang lanang, as explained by Phany Ryandhi, is a drum that has a smaller size. By having a smaller size, the kendang lanang also has a higher sound frequency than the kendang wadon. Functionally, if it is analogous to a bus, this instrument acts as the driver, who determines how the bus travels. Likewise in the batel ensemble, the kendang lanang functions as a leader who regulates the tempo, dynamics, and gives signs of accentuation to other players. The drummer for the drums is required to have a high level of technique and musical taste, so that later he will be able to carry out the task of managing the group he leads.

The kendang wadon, which is larger than the kendang lanang, also has a lower sound frequency than the kendang lanang. If it is analogized again with a bus, the kendang wadon is a kernet (kenek), where the task of a kendang wadon interpreter, if in a performance, is to offer motifs or pupuh which will later be repaid by the kendang lanang interpreter. I Dewa Nyoman Sura (interview on January 20, 2022) stated that if playing the batel drum is indeed the kendang wadon which has more motives, the work of the kendang lanang is only playing the song and providing accentuation. Therefore, if you want to study the batel drum, it is the wadon motifs that must be studied first, because it is the wadon motifs that make the interlocking stable, the kendang wadon which has more playing motifs. If examined, the motives of the kendang lanang are not many, but if the kendang lanang interpreter is not good at giving clues, then the song being played will not work well).

Based on this statement, it can be concluded that the performance of drum batel requires good cooperation between the interpreter of the drum lanang and the interpreter of the drum wadon where both objects have their respective roles or duties. The function of the kendang lanang-a different wadon, is then put together to achieve a unity in purpose.

### **Unity in Fusion**

Fast-slow, hard-soft, long-short, are two opposite things but when combined (in art) can bring aesthetic value. Likewise in kendang pangarjan, the

application of lanang and wadon instruments is an idea that is full of philosophical values when connected in everyday human life.

Until now, it is not known factually why a drum that produces a lower frequency is called a kendang wadon, and vice versa. According to Pany Ryandhi's assumption, the naming of the term lanang wadon is closely related to the meaning of the words lanang and wadon itself. The word wadon comes from the kawi language, namely wadu which literally means gurulaki or husband's servant. Logically, a woman is usually identified as being "under men", or having a lower position (Javanese tradition). Perhaps the tradition was adopted to name the kendang wadon instrument. Similarly, the kendang lanang, lanang in Indonesian means male. Men are identified with their dynamic characteristics and tend to outperform (higher) the qualities of a woman (wadon), it is possible that the word lanang in naming a drum is based on the frequency produced and then equated with the characteristics possessed by a man. men in general (Ryandhi, 2016: 1).

Besides being able to be viewed from the philosophy of naming lanang and wadon instruments, in the performance of drums I Dewa Nyoman Sura and Cokorda Alit Hendrawan there are also elements of combination that give rise to aesthetic values. First, the combination of the characters of the two figures has its own uniqueness. In the video, it can be seen that I Dewa Nyoman Sura has a rather serious character, while Cokorda Alit Hendrawan is more cheerful. This gives the impression of a blend that complements each other as a pair of drummers. Second, the combination of intuition between "driver" and "kernet". Kendang lanang which is in charge of controlling the tempo and rhythm, as well as responding to the accents given by dancers and kendang wadon which raises complexity and provides gegedig offers which will also be responded to by the kendang lanang, requiring both of them to have a harmonious blend of intuition, so that later it does not cause mistakes. perception between the kendang lanang and kendang wadon interpreters. Third, a combination of taste or musical taste. This is very important, considering that as a drummer, you should not only be concerned with techniques and motives. The drummer is required to cultivate their own musical taste in order to properly coordinate the musicians holding other instruments in an ensemble. The combination of musical tastes possessed by the drummer plays an important role in relation to the aesthetics of the performances displayed. These three things are the elements that can form the unity in the combination of the kendang pangarjan performed by I Dewa Nyoman Sura and Cokorda Alit Hendrawan.

## Conclusions

Based on the explanation above, by mastering primary and secondary techniques, I Dewa Nyoman Sura and Cokorda Alit Hendrawan can play kendang pangarjan very clearly, structured, and have very high aesthetic value. One of these aesthetic values can be achieved by maintaining the unity of kendang pangarjan performance. There are three elements in the unity of kendang pangarjan performance, namely unity in diversity, unity in purpose, and unity in oneness.



Unity in diversity includes processing the color of the sound, from the various colors of the sound then assembled into pupuh or motifs, then there is a pupuh fabric which will later form a song sentence. Unity in purpose includes the function of each drum instrument (lanang and wadon) which is different, but in carrying out its duties it has the same goal, namely as an interpreter of the tempo and dynamics of the song. Unity in fusion can be seen from the philosophy of naming lanang-wadon instruments which in human life reflects the fusion of men and women. In addition, the unity in fusion also includes a combination of characters, a blend of intuition, and a combination of musical tastes from the two drummers, namely I Dewa Nyoman Sura and Cokorda Alit Hendrawan.

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