



FESTIVAL KESENIAN
INDONESIA VII 2011

PROCEEDING

SEMINAR INTERNASIONAL (MUSIK) VOKAL



Voice of the Archipelago

Jum'at 14 Oktober 2011
Teater Besar Institut Seni Indonesia Surakarta

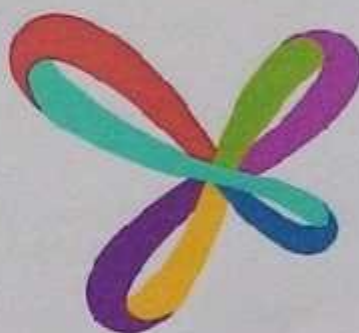
DEPARTEMEN PENDIDIKAN NASIONAL
INSTITUT SENI INDONESIA (ISI) SURAKARTA
2011

PROCEEDING

SEMINAR INTERNASIONAL (MUSIK) VOKAL

Jum'at 14 Oktober 2011

Teater Besar Institut Seni Indonesia Surakarta



FESTIVAL KESENIAN INDONESIA (FKI) VII
(Voice of the Archipelago Festival)
INSTITUT SENI INDONESIA (ISI) SURAKARTA

DEPARTEMEN PENDIDIKAN NASIONAL
INSTITUT SENI INDONESIA (ISI) SURAKARTA
2011

DAFTAR ISI

	hlm
DAFTAR ISI	i
PENGANTAR	1
TOR SEMINAR (BAHASA INDONESIA)	2
TERMS OF REFERENCE	5
PETUNJUK TEKNIS PELAKSANAAN SEMINAR	7
JADWAL SEMINAR	9
PROGRAM NOTE	10
PIDATO CATATAN KUNCI	11
KEYNOTE SPEAKER	13
MAKALAH	
1. From Metaphore to Myth: Voice and Text – Voice as Text (By: Prof. Richard Vella)	15
2. The Lettuce Song and Its Trajectory: The Cagaries of A pop Song in The Eras (By: Prof. Dr. Bernard Arps)	28
3. Rediscovering Early Twentieth-Century Balinese Vocal Music (By: Prof. Dr. Edward Herbst, M.A.)	43
4. Cermin Eksistensi masyarakat Kepulauan (Oleh: Prof. Dr. Aholihab Watloly, S.Pak., M.Hum.)	59
5. Kidung As a Symbol of Life Cycle and A Source of Inspiration (By: Prof. Dr. I Wayan Rai S., M.A.)	103
6. Warna Suara Dalam Musik Vokal Nusantara: Sumber Kreatif atau Eksotika Baru (oleh: Dr. Nyak Ina Raseuki)	107
RANGKUMAN NOTULIS	110
DISKUSI	112
SUSUNAN PANITIA SEMINAR	115

KIDUNG AS A SYMBOL OF LIFE CYCLE AND A SOURCE OF INSPIRATION¹

By: Prof. Dr. I Wayan Rai S, M.A. and I Nyoman Suarka, et al.

In this presentation, I would like to focus on two aspects of the Kidung:

- 1). Kidung as a symbol of life cycle, and 2). Kidung as a source of inspiration.

I. Kidung in Balinese Tradition

The word *kidung* is onomatopoeic, a word from sound imitation. The word *kidung* is the sound imitation for *ding-dung*, just like the word *cecak* as the sound imitation from *cak...cak...cak...cak*; the word *tokek* from the sound *tok...kek...tok...kek...tok...kek*; the word *gelatik* from the sound *tik...tik...tik*, and so on. This assumption is strengthened by the existence that *kidung* is built and bound by rules which is called *guru ding-dung*, that is the pattern of the last pitch in every line in one verse. Likewise, traditional musical instruments in Bali uses the basic pitches of *dong, deng, dung, dang, ding, or ndong, ndeng, ndung, ndang, nding* (see Bandem, 1992). Why is the sound *ding* and *dung* used in naming the rule? This can be understood through the understanding of concept of placements and the combination rule of those sounds which according to *lontar Prakēmpa* is called *sandi awyañjana* and *mantra lingga*. According to the rule of *sandi awyañjana* and *mantra lingga*, the most harmonious and matched sound is the low *ding* and high *dung* because the pitch *ding* and *dung* are basic pitches which are called *ampēl swara* or *lingga swara*. The pitch *ding* belongs to the group *anughoūa* sound and the pitch *dung* belongs to the *udantya* group (see Bandem, 1986: 48-49, 72-73).

According to *lontar Kidung Rangsang*, a *kidung* literature that was composed by Ida Pedanda Made Sidemen in the year 1943 (Agastia, 1994: 25), *kidung* has its essence from the sounds *o, e, u, a, i*. In the Balinese language, the sound *o, e, u, a, i* is called *aksara suara* or vowels (see Dinas Kebudayaan Propinsi Bali, 2002: 5). Therefore, the vowels *o, e, u, a, i* are sounds or *aksara suara*. To become a pitch the vowels *o, e, u, a, i* must be arranged uniformly according to the high and low sounds of those pitches. Thus the basic principles in setting the *kidung* stanza, according to *Kidung Rangsang*, starts with arranging the sounds uniformly, then counting the syllables according to the melody, and

¹ This presentation is based on a paper entitled "Fungsi dan Makna Kidung Panca Yadnya" by Prof. Dr. I Nyoman Suarka, M. Hum, Faculty of Letters, Udayana University, 2011; and a book entitled "Lontar Kidung Gambang Gita Gegrantangan (Kawi-Indonesia-Inggris) by I Wayan Rai S., I Nyoman Suarka, et al., ISI Denpasar, 2009.

then rearranging them in the next line, and so on: "*polos deng dung patiron den ketung ding dang dong teku mupuhang mingsoreng untat*" (see Agastia, 1994: 26-27). Meanwhile, according to Sugriwa (1977: 6), the formation of traditional Balinese songs generally is based on the basic gamelan pitches (*tabuh gending gong*), which are the pitch of *dong, deng, dung, dang, ding* or *ndong, ndeng, ndung, ndang, nding*. The sentence is arranged according to the pitches by placing the sounds *o, e, u, a, i* in the last syllable of each word used in the lyrics. For example the poem "*goak maling taluh sudang kënyer taluh lengkong, nyen uli kauh nĕgĕn celeng ngadut meong*" is turned into the melody *dong dang ding dang dung dung dang deng dang dung deng dong*. This means that the pitch used as the basic standard (*guru*) in arranging traditional Balinese songs melody, like *g g ndingan, pupuh, kidung* and songs or Balinese gamelan melody are the pitch *dong, deng, dung, dang, ding* or *ndong, ndeng, ndung, ndang, nding* which commonly named *guru ding-dung* or *guru ding-dong*. The combination form of the sound *ding-dung* has indicated the existence of melody, song or hymn. Therefore, *kidung* as the imitation sound of *ding-dung* can be understood as a song or hymn.

II. Kidung as a Pitch Game of Ding-Dung: Symbol of Life Cycle

According to *lontar Prakĕmpa*, Balinese traditional instruments and songs knows the basic pitches, *dong, deng, dung, dang, ding* or *ndong, ndeng, ndung, ndang, nding*. The pitches occupy the corners of nature, those are the pitch *dong* with *ndong* in the center, the pitch *deng* in the west, the pitch *ndeng* in the north-west, the pitch *dung* in the north, the pitch *ndung* in the north-east, the pitch *dang* in the east, the pitch *ndang* in the southeast, the pitch *ding* in the south, and the pitch *nding* in the south-west (Bandem 1986: 42-43). Those pitches is built by the sounds *o, e, u, a, i*.

As explained above that *kidung* is an imitation of the sound *ding-dung*. The sound *ding* is represented by the *hulu* (*i*), located in the south. In the Hindumecca (*pangider-ider nawa sanga*) south is called *daksina* is the territory of Dewa Brahma, the color is red, fire as its symbol, bludgeon as its weapon, and has the power as the creator (*utpati*). In reality of the human birth, the first that appears (*ui*) or born first is the head (*hulu*).

The sound *dung* is symbolized by *suku* (*u*) located in the north. According to the Hindumecca, it is the territory of Dewa Wisnu, the color is black, water as its symbol, *cakra* as its weapon, and has the power of the preserver (*sthiti*). The order of *ding-dung* sound symbolizes the process of birth or creation (*utpatti*) to the presence of sustainability

or maintenance (*sthiti*) which is called life (*urip*). This is in accordance with the sum of the syllables in one verse stanza *kidung* which is called *urip* as explained in *Kidung Tantri Pi acarana* by Ida Pedanda Made Sidemen (see Agastia, 1994; Suarka, 2007).

The pitch *deng* is symbolized by *taleng* (e) located in the west. In *lontar Kaputusan Dasaksara* explains that *taleng* is the symbol of the right hand which means truth. If the sequence of the pitch *ding-dung* is interpreted as the process of life, it can be explained further that after human is born and lives in this earth (from *ding* to *dung*), he will continue his life seeking the truth (*deng*). Furthermore, human seeks the truth to its source that is *dang* which is symbolized by *cecek* (,). *Cecek* also symbolizes Dewi Saraswati as the Goddess of Knowledge and Life Skills. This is indicated in the belief and trust of Balinese Hindu that when they are talking about something, and then hears the sound of *cecak*, then immediately they chant *sesapan "Singgih Sanghyang Aji Saraswati"*. It means that what ever they talked about is believed and trusted to have been blessed or justified by Dewi Saraswati. Thus the Hindu's seek and find the truth in its source which is knowledge that is held by Guru Agung (Dewa Iswara) in the east with the weapon *Bajra*, which signifies teachers are obliged to convey the truth, to develop knowledge and life skills for mankind.

After acquiring knowledge as the source of truth and implement it in life as the source of life skills, Hindus will return to its origin. In the pitch sequence of *kidung*, back to its origin is symbolizes by the pitch *dong* (o) which is in the center. In the Hindumecca, the center is where Dewa Siwa reigns which has the power to destroy (*pralina*) all its creation in this universe. The pitch *dong* analogous with *gong* which symbolizes something has ended just like the sound of the gong ends a *gending* (piece) in a gamelan. The pitch *dong* is symbolized by the vowel o. The symbol o can be read as zero as the symbol of emptiness, blank, absent. If the symbol o is shrunken or compressed then it becomes a dot. In linguistics, the dot functions in ending a sentence (see Pedoman Umum Ejaan Bahasa Indonesia yang Disempurnakan, 1993: 37). Therefore, Dewa Siwa is believed and trusted as the origin and also the destination to return of everything in this universe (*sangkan paraning sarat*).

The nature of *kidung* as a harmonious game between pitches *ding-dung-deng-dang-dong* symbolizes the life cycle of human itself, which flows from *upati* (*ding*) towards *sthiti* (*dung*) and ends or comes back to *pralina* (*dong*). Therefore the rule of prosody stanza *kidung* is called *guru ding-dung* or *ding-dong*.

III. Kidung as a Source of Inspiration

In this section a demonstration will be performed on how Kidung is one of the sources of inspiration of new classical or contemporary works. For the reference, the research by Rai, Suarka et al. Entitled *Lontar Kidung Gambang Gita Gegrantangan* (2009) which was funded by DP2M Ditjen Dikti Kemdiknas is used. The result of the research has proven the statements by Balinese music maestros such as I Gede Rai Jadi, I Nyoman Rembang, and others that the pieces of Gambang derive from *kidung*. The way to prove it is by transforming the *guru ding-dung* from a certain *kidung* into a basic piece of Gambang, including copying the *kidung* structure into the structure of Gambang. After having the basic piece and structure, then it is continued with the playing techniques of Gambang thus creating a new Gambang piece. (See further *Lontar Kidung Gambang Gita Gegrantangan (Kawi-Indonesia-Inggris)* by I Wayan Rai S. et al., ISI Denpasar, 2009.)

Now let us watch together how the *kidung* becomes the source of inspiration for a choreographer and a painter. This is done spontaneously (on the spot).

IV. CONCLUSION

The structured pitch game of *ding-dung* and the constant sum of syllables in *kidung*, is thought to be the life cycle of man or Hindu believers which hold on to the rules of righteousness (dharma). As one of the sources of creating art works, *kidung* has aesthetic-religious rules which functions as the service of beauty (yoga-sastra), offering (*sekar* or flower) and is an integral part of the Hindu's activity (dharmagita). Therefore *kidung* is one of the vocal genres that are important to the Balinese culture that live and grows until today.

BIBLIOGRAPHY

(see *Lontar Kidung Gambang Gita Gegrantangan (Kawi-Indonesia-Inggris)*, 2009).