GAMELAN SELONDING AS PART OF AN ESSENTIAL INSTRUMENT IN THE SUSTAINMENT OF THE SACRED ART ACTIVITIES OF THE BATUR INDIGENOUS PEOPLE IN KINTAMANI, BALI

a I Wayan Rai, b Ni Made Ruastiti, c Gede Yoga Kharisma Pradana, d Yunus Wafom

ABSTRACT

Objective: The purpose of this study is to analyze the gamelan selonding, which has become an important part of the structure of the sacred arts of the people in the Batur customary environment, Bali. In general, gamelan selonding is not an essential instrument in Balinese sacred art activities. In contrast to the sacred art activities of the Batur indigenous people, gamelan selonding seems to be something essential.

Method: Both of the problems have been resolved by using qualitative methods. All primary data was successfully collected through observation, FGD, and interviews with informants in Kintamani, Bali. Some of the data classified as secondary was successfully collected through literature studies on Balinese culture. All data were analysed qualitatively using practise theory, symbol theory, and reception theory. Practical theory with the help of symbol theory and reception theory is used in analysing the contribution of gamelan selonding to the sacred art activities of the Batur customary villager, while symbol theory and reception theory with the help of practical theory are used in analysing the form of gamelan selonding.

Results: Gamelan selonding is an essential part of the continuation of the sacred arts of the Batur indigenous people due to the existence of religious benefits, social benefits, artistic benefits, and cultural capital. As an essential instrument, the gamelan selonding is often used by the indigenous people of Batur for artistic activities in the sacred area of Kintamani, Bali. The gamelan selonding is a type of traditional Balinese musical instrument with a seven-tone pelog barrel. The shape of this gamelan physically consists of two pelvises and a wide blade made of iron, which is placed on a pelawah wooden.

Conclusion: The gamelan selonding holds significant importance among the sacred arts of the indigenous Batur community, since it encompasses various dimensions including religious, social, aesthetic, and cultural aspects. This gamelan ensemble under consideration comprises two resonating chambers and a broad metallic blade positioned above a hardwood resonator.

Keywords: Gamelan selonding, essential instruments, sacred arts, local people, batur indigenous environment.

a Professor in Ethnomusicology, Faculty of Performing Arts, Indonesia Institute of the Arts (ISI) Denpasar, Bali, Indonesia. E-mail: raiwayan39@yahoo.com, Orcid: https://orcid.org/0000-0002-5986-970X
b Professor in Performance Arts in Tourism, Faculty of Performing Arts, Indonesia Institute of the Arts (ISI) Denpasar, Bali, Indonesia. E-mail: nimaderuastiti@gmail.com, Orcid: https://orcid.org/0000-0001-9617-9540
c Doctor in Cultural Studies, Faculty of Vocational, Tourism Institute and International Business (IPBI), Bali, Indonesia. E-mail: yoga@stpbi.ac.id, Orcid: https://orcid.org/0000-0003-1422-4956
d Doctor in Communication, Faculty of Teacher Training and Education, Cendrawasih University, Papua, Indonesia. E-mail: wafomyu@isb-itp.ac.id, Orcid: https://orcid.org/0009-0001-1660-0591
RESUMO

Objetivo: O objetivo deste estudo é analisar a sementeira de gamelão, que se tornou uma parte importante da estrutura das artes sagradas das pessoas no ambiente habitual de Batur, Bali. Em geral, a gamelan selonding não é um instrumento essencial nas atividades de arte sacra balinesa. Em contraste com as atividades de arte sagrada do povo indígena Batur, o selonding de gamelan parece ser algo essencial.

Método: Ambos os problemas foram resolvidos usando métodos qualitativos. Todos os dados primários foram coletados com sucesso através de observação, DGC e entrevistas com informantes em Kintamani, Bali. Alguns dos dados classificados como secundários foram coletados com sucesso através de estudos de literatura sobre a cultura balinesa. Todos os dados foram analisados qualitativamente usando teoria da prática, teoria dos símbolos e teoria da recepção. A teoria prática com a ajuda da teoria dos símbolos e da teoria da recepção é usada na análise da contribuição da selonagem de gamelão para as atividades de arte sagrada do aldeão costumeiro de Batur, enquanto a teoria dos símbolos e a teoria da recepção com a ajuda da teoria prática são usadas na análise da forma de selonagem de gamelão.

Resultado: O selonding da Gamelan é uma parte essencial da continuação das artes sagradas do povo indígena Batur devido à existência de benefícios religiosos, sociais, artísticos e capital cultural. Como um instrumento essencial, a gamelan selonding é frequentemente usada pelos povos indígenas de Batur para atividades artísticas na área sagrada de Kintamani, Bali. O gamelan selonding é um tipo de instrumento musical tradicional balinês com um barril de pelogue de sete tons. A forma deste gamelão consiste fisicamente de duas pelvis e uma larga lâmina feita de ferro, que é colocada em uma pelawah de madeira.

Conclusão: A gamelan selonding tem importância significativa entre as artes sagradas da comunidade indígena Batur, pois engloba várias dimensões, incluindo aspectos religiosos, sociais, estéticos e culturais. Este conjunto gamelan em consideração compreende duas câmaras resonantes e uma lâmina metálica larga posicionada acima de um resonador de madeira.

Palavras-chave: Gamelan selonding, instrumentos essenciais, artes sagradas, povos locais, ambiente indígena batur.

1 INTRODUCTION

As a multiethnic nation, the traditional music of the Indonesian people is extremely diverse. As a nation consisting of tens of thousands of islands stretching from Sabang to Merauke, many of the islands’ inhabitants were born, grew, and developed distinct regional cultures, replete with ethnic traditional musical instruments for their artistic endeavors. Traditional arts can serve as identities and mediums of expression for
the supporting community (Rai e al., 2019; Ruastiti and Pradana, 2020; Arniati et al., 2020).

Each component of culture ought to serve as an embodiment of the attributes that contribute to the establishment of a well-functioning social structure (Gladiana et al., 2023). Nearly every ethnic group in Indonesia has unique and distinctive traditional arts. This distinction is reflected in the playing technique, appearance, and organology of the musical instruments. In addition to form performance, the nobility of traditional art is associated with a high collective spirit, the noble character of ethnic groups, and the defining characteristics of Indonesian society, such as amicable and polite attitudes (Haryono, 2008). In general, the existence of ethnic traditional music within the heritage of Indonesian civilization can be categorized into three categories: percussion instruments, string instruments, and wind instruments (Rai, 2020). Percussion is the designation for all musical instruments whose game techniques involve striking with the hand or percussion instruments. Several musical instruments are considered percussion instruments, including the gamelan, kendang, tifa, talempong, kolintang, tambourine, rebana and kendang beliq.

According to Bandem (2013), a gamelan is a traditional ethnic acoustic instrument with pelog and selendro barrels, a treasury of Indonesian ethnic culture comprised of bronze, iron, wood, and bamboo. Generally, gamelan is a percussive instrument located in Central Java, Yogyakarta, East Java, Bali, and Lombok. In Balinese culture, the gamelan selonding is one of the gamelans that have been preserved.

The form of gamelan selonding in traditional Balinese culture is identical to the form of gamelan reliefs on the walls of the Borobudur temple in Central Java, and the designation selonding in the cultural heritage of the kingdom of Kediri to the Majapahit kingdom, including kakawin bharata yuda, kakawin ariwangsa, kakawin gatotkaca sraya, kakawin sumanasant. According to the inscription of Maharaja Sri Jaya Sakti and the usana Bali chronicle, selonding is a cultural heritage of Bali.

It is noteworthy that gamelan selonding is a traditional musical instrument. Gamelan selonding is a traditional musical instrument that is regarded as a cultural asset of the indigenous Batur people. It is believed that gamelan selonding was first preserved during the tenure of Sri Dalem Wira Kesari Warmadewa, a Hindu king, as indicated by ancient Balinese inscriptions that mention 'selonding'. However, how early gamelan selonding became an element of Balinese culture is currently unknown.
Through a literature review on *gamelan selonding*, it is shown that *gamelan selonding* as an essential instrument in the continuation of the sacred art activities of the Batur indigenous people in Kintamani, Bali, has never been studied. Through several studies, it has been shown that *gamelan selonding* is actively used by people in the Karangasem area in a cultural context.

Suharta (2022), states that *gamelan selonding* is a traditional musical instrument used by the people of Tenganan Village, Pegringsingan, for Hindu sacred ceremonies. The commodification of *gamelan selonding* occurs at the stages of production and consumption. In its production, there is a doubling of *gamelan selonding*, which is different from its original form. For consumption, there is a doubling of *gamelan selonding* as an artistic medium and a complement to rituals to increase local people's interest in watching art performances accompanied by the sound of *gamelan selonding* music. The relevance of the commodification of *gamelan selonding* in Tenganan Pegringsingan Village, Bali, with *gamelan selonding* as part of an essential instrument in the sustainability of the sacred art activities of the Batur indigenous people in Kintamani, Bali, lies in *gamelan selonding* as a point of interest. However, the commodification of *gamelan selonding* in Tenganan Pegringsingan Village, Bali, does not analyze the sacred art activities of the Batur indigenous people, while *gamelan selonding* as part of an essential instrument in the sustainability of the sacred art activities of the Batur indigenous people in Kintamani, Bali, analyzes the sacred art activities of the Batur indigenous people.

Putra (2021), revealed that *gamelan selonding* played a role in creating *kapetengan*, which has musical sound innovations. *Kapetengan*, which is expressed through the innovation of the sounds of *angklung* music and *gamelan selonding* music, tries to show the importance of always being aware of the consequences of every action. The relationship between research on the exploration of *gamelan selonding* and *angklung* as media expressions in the creation of *kapetengan* musical works and *gamelan selonding* as part of essential instruments in the sustainability of sacred art activities of the Batur indigenous people in Kintamani, Bali, is in *gamelan selonding* as research material. However, the exploration of *gamelan selonding* and *angklung* as expressive media in the creation of *kapetengan* musical works does not examine the contribution of *gamelan selonding* to sacred art activities, while *gamelan selonding* as part of an essential instrument in the sustainability of sacred art activities of the Batur indigenous people in
Kintamani, Bali, examines the contribution of *gamelan selonding* towards sacred art activities.

Widiana (2019) said that although *gamelan selonding* is classified as ancient in Balinese karawitan art studies, this *gamelan* is still used by the Bebandem and Tenganan people in traditional Balinese cultural activities. The difference from *gamelan selonding* in the Bebandem and Tenganan communities lies in the intramusical differences in the instrumentation, tone arrangement, playing techniques, and repertoire. *Gamelan selonding Bebandem* has the characteristics of the playing techniques of lelungidan, nyogcag, ngundir, and ngubit. Meanwhile, *gamelan selonding Tenganan* has a distinctive playing technique, namely gegebug ngerejeg, sekati, nerompong, and rereongan. Organologically, the form of *gamelan selonding* in the Bebandem and Tenganan communities has similarities, namely using *gamelan selonding* blades made of iron and *pelawah* made of wood. *Selonding* resonance uses the *gibung* system, namely two tone blades in one acoustically resonant space. The characteristic relationship between *selonding Bebandem* and *selonding Tenganan* : a comparative study of musical and *gamelan selonding* as an essential instrument for the sustainability of sacred art activities of the Batur indigenous people in Kintamani, Bali, is a research problem related to *gamelan selonding*. However, the characteristics of *gamelan selonding Bebandem* and *Selonding Tenganan* : a musical comparative study does not examine sacred art instruments, while *gamelan selonding* : part of an essential instrument in the sustainability of sacred art activities of the Batur indigenous people in Kintamani, Bali, examines sacred art instruments.

Putra and Putra (2020) said that there is interactive android-based media that promotes *gamelan selonding*. The promotion of *gamelan selonding* through smartphones aims to increase the interest of the younger generation in learning *gamelan selonding*. The promotion of *gamelan selonding* through interactive media based on Android has been useful in introducing gadget lovers to the fact that *gamelan selonding* is a Hindu cultural heritage in Bali. The link between Android-based *gamelan selonding* design and interactive media design with *gamelan selonding* as part of an essential instrument in the sustainability of the sacred art activities of the Batur indigenous people in Kintamani, Bali, lies in *gamelan selonding* as the object of research. However, the design of interactive media introduction to *gamelan selonding* based on android does not analyze the use of *gamelan selonding* in Kintamani, while *gamelan selonding* as part of an
essential instrument in the sustainability of the sacred art activities of the Batur indigenous people in Kintamani, Bali, analyzes the use of *gamelan selonding* in Kintamani.

Dewantara et al. (2019), show that there are virtual reality-based games for *gamelan selonding*. The purpose of designing a virtual reality game about *gamelan selonding* is to increase the interest of the younger generation in preserving *gamelan selonding* in a cultural context. *Gamelan selonding* is categorized as very good based on the response of the younger generation as gamers (88.5%). In connection with *gamelan selonding* as an essential instrument in the sustainability of the sacred art activities of the Batur indigenous people in Kintamani, Bali, and the development of virtual reality-based Balinese *gamelan selonding*, it can be seen that there is *gamelan selonding*. However, the *gamelan selonding* Bali game development based on virtual reality did not find *gamelan selonding* as an essential instrument, while *gamelan selonding* as part of an essential instrument in the sustainability of sacred art activities of the Batur indigenous people in Kintamani, Bali, found *gamelan selonding* as an essential instrument.

As a valuable form of Balinese cultural heritage, *gamelan selonding* is surprisingly uncommon in traditional Balinese art practices. Consequently, no one has investigated the origins of *gamelan selonding*’s inclusion in the sacred art tradition of the Batur indigenous people in Kintamani, Bali. In facts, *gamelan selonding* music is quite familiar in the traditional Batur setting. This research focuses on the following key issues: 1) Why do the indigenous Batur people of Kintamani, Bali, consider *gamelan selonding* to be an essential element of their sacred art activities?; 2) What is the form of *gamelan selonding* in Bali’s Kintamani?.

2 THEORETICAL REFRENTIAL

The research of *gamelan selonding*, an essential instrument in the conservation of Batur sacred art practices among the indigenous people of Batur in Kintamani, Bali, is approached via the lenses of practise theory, symbol theory, and reception theory. The analysis of the role of *gamelan selonding* in the sacred art activities of the Batur customary villager employs practical theory in conjunction with symbol theory and reception theory. Similarly, the examination of the structure of *gamelan selonding* involves the utilisation of symbol theory and reception theory in conjunction with practical theory. The present study provides definitions for practise theory, symbol theory, and recipe theory as follows.
2.1 PRACTICE THEORY

Bourdieu explains social practise theoretically. Bourdieu, in Louis Fabiani (2020), formulates power relations based on social practises in relation to habitus, capital, and domain. This social practise operates based on the logic of resource ownership, the environment of differentiating capital, and resource components that can be called capital.

Bourdieu in Dannahay (2020) classifies capital into economic capital, social capital, and cultural capital. In this regard, the *gamelan selonding* in the Batur customary environment appears to be part of the essential traditional ceremonial structure for indigenous people in Kintamani, Bali Province, showing a strong correlation with the social benefit and cultural capital of the Batur indigenous people. *Gamelan selonding*, which is an essential part of the sustainability of sacred art in the Batur customary environment, shows a special resource mapping formulation in social transmission, such as cultural capital. In relation to social practises in the Batur customary environment using *gamelan selonding*, it can be seen that it is relevant to be analysed based on this practise theory because of the existence of *gamelan selonding*, capital relations, and the orientation of the sacred art of the Batur customary community in the sacred realm in the Batur customary environment in Kintamani, which shows configurative practises in relation to essential aspects for justice in social life in Kintamani, Bali Province.

2.2 SYMBOL THEORY

Dilistone provides theoretical insights into the nature and significance of symbols. Symbols are institutionalised due to their association with fundamental attributes. According to Dilistone (2002: 80), a symbol might be understood as an analogue for something. Symbols have the capacity to elicit emotional responses and motivate individuals to engage in certain behaviours. Symbols that operate in an organic manner possess inherent significance as a point of reference. Symbols, when used as analogies or metaphors, possess the capacity to engage in interactions that can potentially alter circumstances. Certain symbols possess a unique significance and have the potential to augment the level of human significance. According to Dilistone (2002:225), the presence of symbolic nature is inherently intertwined with the fundamental requirements of human beings.

According to Dilistone (2002: 22), there exists a correlation between symbols and both cohesion and social transformation. Visual representations can generate symbols,
and they can also act as intermediaries for other visual representations. Symbols possess a remarkable ability to evoke strong emotional responses and have been effectively solidified and incorporated into established systems due to their collective utility. The utilisation of gameelan selonding within the Batur traditional setting highlights the presence of a symbolic essence that is inseparable from the holy artistic requirements of the Batur indigenous people. The application of symbol theory is crucial while examining the structure of the gameelan selonding, as it becomes evident that the presence of symbols plays a significant role in conveying a religious perspective while simultaneously preserving their cultural heritage. The indigenous people of Batur find it necessary to utilise the symbolism associated with the gameelan selonding in order to commemorate significant communal occasions.

2.3 RECEPTION THEORY

Stuart Hall provided theoretical insights into the concept of reception. Stuart Hall (2021) posits that messages do not always adhere to a crude and plain nature. During the reception step, the transmission of the message is mediated indirectly through a coding process (Paul, 2020). The efficient encoding of a message in either visual or textual format, as well as its distribution through particular media channels, can determine the success of reception. The recipient's ability to capture and subsequently decode the message in accordance with their own comprehension plays a crucial role in this process.

This reception theory is relevant considering that religious messages among the Batur indigenous people are partially encoded through gameelan selonding symbols in a cultural context. As the ancestors of the Batur indigenous people have recognised the gameelan selonding as their sacred art instrument in conveying religious messages in the ceremony of the dewa yadnya, it seems that it has been received as an essential part of cross-generational sacred art activities among the Batur indigenous people in the sacred environment in Kintamani, Bali province. In this situation, as stated by Stuart Hall in Bertrand and Huges (2005), what is meaningful for someone depends on their capital texts and genealogy.

3 METHODOLOGY

This research is centred on the material of gameelan selonding as a traditional musical instrument. Formally, the focus of this investigation is the search for forms of
This research was designed fundamentally and completed qualitatively. This research has the scope of the research area, which is carried out in the Batur customary environment in Kintamani, Bali Province, because: a) there is a selonding gamelan; b) gamelan selonding is used by the community for sacred art activities; c) there are informants for gamelan selonding for sacred art activities; d) there has been no research on gamelan selonding as an essential part of the sacred arts of the Batur indigenous people; e) The Indonesian Ministry of Education and Culture (Kemdikbudristek RI) supports this research activity as an active partner.

Environmental issues and social management related to *gamelan selonding* as part of the continuation of the sacred art activities of the Batur indigenous people have been investigated using qualitative methods. Searching and analyzing visual data instead of numbers can be done based on qualitative methods (Cresswell and Poth, 2019). All primary data was successfully collected through observation, FGD, and interviews with informants in Kintamani, Bali. Visual data can be obtained through observation (Moon, 2019). Visual and narrative data can be obtained through interviews (Haenssgen, 2019). The existence of visual data and non-numeric data from primary data sources can be clarified through focus group discussion (FGD) activities (Rubin, 2012). The primary data source for this research has been determined based on the use of purposive sampling. Meanwhile, data classified as secondary was successfully collected through a literature study on ancient arts and Balinese culture. All data were analyzed qualitatively by using practice theory, symbol theory, and reception theory from the perspective of cultural studies. The problem of the essentiality and feedback of *gamelan selonding* in the sacred art tradition of the Batur indigenous people has been analyzed using practice theory and verified using symbol theory and reception theory. Meanwhile, the problem of the form of *gamelan selonding* in Kintamani has been analyzed using symbol theory and verified using reception theory and practice theory.

4 RESULTS AND DISCUSSION

Through the findings of research on *Gamelan Selonding* as part of an essential instrument in the sustainment of the sacred art activities of the Batur indigenous people in Kintamani, Bali, something essential is not always like a strategy or trade secret formula but can be in the form of an instrument that has a meaning of nobility that remains
across generations of owners. The analysis and interpretation of the findings obtained from this study can be characterised as follows.

4.1 RESULTS

Through research on *gamelan selonding* as an essential instrument in the continuation of the sacred art activities of the Batur indigenous people in Kintamani, Bali, results have been obtained in the form of the contribution of *gamelan selonding* and the form of *gamelan selonding* in the activities of the Batur indigenous people, which can be described as follows:

4.1.1 The Contribution of Gamelan Selonding to the Sustainability of the Sacred Art Activities of the Batur Indigenous People in Kintamani, Bali

As an essential instrument, the *gamelan selonding* is often used by the Batur indigenous people for artistic activities in the sacred area in Kintamani, Bali. *Gamelan selonding* is an essential part of the continuation of the sacred arts of the Batur indigenous people due to the existence of religious benefits, social benefits, artistic benefits, and cultural capital.

4.1.1.1 Religious benefits

In a series of offering ceremonies to *Ida Bhatara Bagus Selonding* and *Ida Bhatara Gentel Gumi*, as well as a tribute to *Dalem Selonding*, *gamelan selonding* has religious benefits for the Batur traditional villager. In addition, this *gamelan* is always needed in a series of ceremonial activities carried out by the Batur customary villager such as at the ceremony: (a) *Pujawali at Batu Rupit or Batu Sepit* temple, (b) *Pujawali* at the Village Temple on *purNama sasi karo*, (c) *Pujawali Ida I Ratu Kentel Gumi* at *sasih kalima*, (d) *Pujawali sasi kesanga*, (e) *Ngusaba kedasa, Ngusaba nini*, *Bhatara turun kabe* at *Ulun Danu Batur* temple, (f) The sacrifice ceremony, (g) the *nebengin* or *maican-ican* ceremony, (h) the *maider gita* ceremony and the sacred ceremony at *Ulun Danu Batur* temple which involved *jero kraman* and *pelancang*.

The sound of *gamelan selonding* music, which is played slowly, is sung to strengthen the sacred and silent atmosphere with the aim of begging the Gods and Goddesses to come down from the *parahyangan* to witness the form of worship being held by the residents of the Batur indigenous village at *Ulun Danu Batur* temple. Just as
a symbol has its own meaning, it cannot be separated from its power to move people. This power is emotive in nature, which stimulates people to act and fight for their essential characteristics, such as glory (Dharmika and Pradana, 2021; Dharmika et al., 2022; Atmaja et al., 2020). For noble purposes, human beings are cultured and forge reason and mind (Koentjaraningrat, 1993; Gladiana et al., 2023).

Gamelan selonding is an integral part of religious and cultural activities in the Batur traditional village. Balinese Hindus express their devotion to Ida Sang Hyang Widhi in all of His manifestations; they will not be satisfied just by praying without being accompanied by a form of devotion to Ida Sang Hyang Widhi in the form of various types of offerings and the sound of gamelan selonding accompaniment. As a means of ceremony, banten is a symbol that has various functions, including as a tool to help concentrate on worshiping God, a symbol of the soul and feelings, and a means of purification (Wiana, 2002). While art performances using gamelan selonding are intended to strengthen the function of the ritual to build a solemn atmosphere as well as entertainment in a series of sacred activities. It is hoped that the form of devotion through gamelan selonding activities can also mediate the perpetrator's desire for something more permanent and better than what he already has.

All ceremonies that are carried out with the aim of getting closer to God as well as fostering harmony with the natural environment also aim to foster harmonious relations with the spirits inhabiting bhur loka, such as bhuta kala and gandarwa. Balinese traditional art offerings such as gamelan selonding, as an offering accompanied by various ceremonies carried out by Hindus, are intended to achieve moksa, or eternal happiness, and create jagadhita, or temporary happiness, for habitat dwellers based on dharma, or truth (Nala and Wiratmaja, 1989). The beauty and togetherness that is religious is a social mediation to foster a sense of compassion and build a soul with a gentle attitude so that people's behavior becomes more calm and peaceful, and in the end, they will be able to carry out the teachings of tri kaya parisudha, namely thinking, saying, and acting on the basis of good cultural awareness in harmony with rational reasoning.

4.1.1.2 Social benefits

Gamelan selonding has social benefits, including as a medium of social communication. The sound of gamelan selonding is heard as a code or social signal that rituals are being carried out in Batur traditional village in a cultural context. Therefore,
*gamelan selonding* is also a medium for social integration. This social integration can be seen among the members of the *truna* and *daha* of the Batur indigenous people, who work together to move the *gamelan selonding* in a series of carefully prepared ceremonies. One of the social internal benefits of using *gamelan selonding* is as an educational medium, one of which can be seen in the learning that the indigenous people of Batur receive thanks to the presence of this sacred *gamelan* in their village. Although not all of them are able to and have learned how to beat the *gamelan selonding*, all the people of the Batur traditional village have unknowingly had the opportunity to gain knowledge about the *gamelan selonding* and even the values of life and character education, such as the values of solidarity and patience needed in building and maintaining social solidarity in social life.

*Gamelan selonding*, unknowingly, also becomes part of social life and becomes part of their cultural identity in Kintamani, Bali Province. The unique sound of the *gamelan selonding* can relieve boredom in the profane routines of each actor and create a longing for activities that are more beneficial for the indigenous people of Batur, such as *sekaa selonding* activities for sacred art. Therefore, *Gamelan selonding* implies non-formal education about the importance of togetherness and establishing brotherhood among people in social life. In addition to entertainment and religious needs, *gamelan selonding* can be emphasized as having social benefits for integration. The function of entertainment and social benefits is the contribution of the performing arts, apart from being a medium for expressing the beauty of perpetrators (Ruastiti and Pradana, 2019). A sense of togetherness, social sentiment, and awareness to work together can be activated and strengthened through ethnic art activities, as in sacred arts activities using *gamelan selonding*. *Gamelan selonding* performances are able to strengthen social sentiment, a sense of togetherness, and cooperation among community members who support *gamelan selonding* in the Batur traditional village.

Efforts to establish cooperation and harmony among others require sincerity and subtlety of soul. This can be created when humans have compassion for each other. Art activities, namely sacred offerings using the *gamelan selonding*, can hone the subtlety of the mind and foster a sense of affection, togetherness, and social solidarity in the Batur traditional villager. The togetherness of the people who support *gamelan selonding* can sustain social harmony. A potential togetherness sustains social harmony in social life (Wibisono, 2020; Swandi et al., 2020; Atmaja et al., 2019). As social beings, humans
cannot live life alone. Humans need greetings, working together, and the help of others for their cultural activities.

According to Febiyanti et al. (2023), the integration of wisdom and consensus, rooted on social opportunities and cultural protection, is essential for the sustainability of local cultural activities. Local responses and occurrences have a significant opportunity to generate potential innovations and even new cultural forms (Pradana, 2021). Even though society 5.0 was more proactive in modernization and revolutionary movements, gamelan selonding in Bali did not become extinct. Gamelan selonding remains a part of the Balinese cultural identity in the lives of the residents of the Batur traditional village in Kintamani due to its continued social utility.

4.1.1.3 Art benefits

Gamelan selonding is a traditional Balinese musical instrument that is used to enhance the nuances of entertainment through the beauty of sacred dance performances. Traditional music is music that is used as an embodiment of cultural values that are in accordance with the traditional culture of society (Rai et al., 2019). Traditional music is music that is distinctive and reflects the culture of a social ethnicity. Traditional music contains a collection of compositions, structures, idioms, and instrumentation, as well as styles and basic elements of composition such as rhythm, melody, mode, and scales that are not taken from the repertoire, a musical system originating from outside the culture of the society that owns the music in question (Purba, 2007).

Receptionally, a symbolic activity has the intention of satisfying a series of a number of instinctive needs of human beings as cultured beings or important matters related to their entire life. The process of a series of symptoms or reactions from human instinctive needs that are formed through art is expected to be beneficial (Pradana, 2021). Likewise, the existence of gamelan selonding music has important benefits for the people of the Batur traditional village in Kintamani. As an essential instrument, the sound of gamelan selonding music is not fun but seems to suit the tastes of the performers and the needs of the Batur indigenous people.

The people of the Batur traditional village use gamelan selonding as a form of entertainment during their rituals. For most of the Batur indigenous people, the existence of gamelan selonding is useful as artistic entertainment for viewing as well as a vehicle for guidance in education. The combination of sounds produced from gamelan selonding
can form a unique tonal harmony that many people can enjoy and entertain during ceremonial activities at temples.

In beating the *gamelan selonding*, the musicians often use the songs of *kincang-kincung, lutung payah, nenjo katak, sekar gadung, dauh tukad, and nyanjangan*. The beauty of the sound of *nyanjangan, dauh tukad, and sekar gadung* songs through the *gamelan selonding* is presented with Karangasem or East Bali style *rereongan* techniques. In addition to the characteristics of the beauty of the music that suit the tastes of the performers, the elements of the *gamelan selonding* form are essential because they are sacred and are needed by the Batur indigenous people for the continuation of sacred art in Kintamani, Bali.

4.1.1.4 Cultural modal

Due to the use of *gamelan selonding*, the enculturation of Balinese culture among the indigenous Batur people is possible. The *gamelan selonding* as part of the traditional culture of the Batur indigenous people is mentioned in the *lontar watu pingit wedalan*, the *lontar wong Batur*, the *lontar pengeling-eling kelihan tumpuk*, the *lontar pratakening usana siwa sesana*, the *lontar pengaci-aci Ida Bhatara* and the *lontar pungga habanta*. Only those who are seen as having cultural or elite capital are allowed by the indigenous people of *Batur* to use *gamelan selonding* unless they are willing and able to use *gamelan*. *Gamelan selonding* is a cultural capital that can play a role in fostering collective awareness to grow the pride of community members as part of the *Batur* traditional village social system. As the cultural capital of the *Batur* traditional villager, the *gamelan selonding* is a special musical instrument because it has a mythological element that is favored by the Gods and has the potential to protect against harm. The mythological elements of *gamelan selonding* are mentioned in Balinese literature, such as the Balinese *Usana* chronicle.

The Chronicle of *Usana Bali* states that there was a great king in the era of the Hindu kingdom in Indonesia with the title *Sri Dalem Wira Kesari*, who reigned on the slopes of Mount *Tohlangkir*, Mount *Udaya Perwata*, or Mount Agung, and who has been honored at the *selonding* exhibition in Batur, Kintamani. *Sri Dalem Wira Kesari* was honored as the *Dalem Selonding* because it was seen by the ancestors of the traditional villager during the glorious era of the archipelago kingdom.
The people of the Batur traditional village seem to really appreciate this cultural heritage by purifying it, only using it on sacred days at the temple, and only using it by those who are given instructions by the traditional Batur village leaders. The special treatment of the Batur traditional villager towards the *gamelan selonding* as one of the Balinese cultural heritages is also based on mythological elements related to the *gamelan selonding* mentioned in *lontar* and *babad*. Therefore, the people of the *Batur* traditional village view *gamelan selonding* as appropriate to support the sacred function of ceremonies at temples.

*Gamelan selonding* is special to the indigenous people of *Batur* and has a relationship with the legend of *selonding*. The mythological element in the *selonding* legend is mentioned in the *lontar Usana Bali* that during the reign of *Maha Raja Jaya Pangus* in Bali in 1178–1181 AD, the *gandarwa* tried to beat the *gamelan selonding* when a huge, devastating war occurred. The great war involved not only humans but also Gods and other spirits, so this event had an impact on many victims. Finally, the Gods succeeded in defeating *Maya Denawa*. After *Maya Denawa* died, the Gods all gathered to meet *Dewa Indra* in *Manukraya* to celebrate the victory of *Dharma*, holding meetings to rebuild the *kahyangan* that were damaged while the *Maya Denawa*, reigned as an atheist king in Bali. After an agreement was reached in the deliberation, the Gods built four *khayangan*, including *Kedisan Tihyangan*, *Kaduhunan*, and *Manukraya*. The construction of this *kahyangan* was happily welcomed by the *Widyadari* and *Widyadara* by dancing and the *Gandarwa* by beating the *gamelan selonding*. As a result, the *gandarwa* survived the devastating war during the reign of *Maharaja Jaya Pangus* and even had the opportunity to witness the construction of the new *kahyangan* after becoming a *gamelan selonding* performer.

*Gandarwa* is the demonic entity. The mythological accomplishment of the *gandarwa* in the *selonding* legend when employing the *gamelan selonding* demonstrates a form of good fortune for the adherent of an impure religion and something filthy. Taking into account the history and elements of Balinese mythology concerning Gods and *Khayangan*, the people of the Batur traditional village always use *gamelan selonding* in sacred arts, such as when accompanying the *Baris* and *Rejang* performances in the temple, during *pujawali* ceremonies, in an effort to neutralise the disordered mess until embracing things that do not have the potential to enhance the image of the indigenous Batur people.
4.1.2 The Form of Gamelan Selonding in Kintamani, Bali

Selonding is the name of the gamelan that is performed at certain sacred ceremonies. It is believed that the term selonding refers to gamelan selonding, a set of gamelan made primarily of iron. This type of gamelan has two hips and a wide blade made of iron that is mounted on a pelawah wooden. The gamelan selonding unit in Kintamani is made up of pelawah, bang-bang, tabing, bilah, jengat, and panggul.

Figure 1. Gamelan Selonding Unit Structure

Source: (Doc. Rai S., 2023)

In relation to the image of the structure of the gamelan selonding unit, it can be stated that the Batur indigenous people have 17 units. The gamelan selonding units used by the sekaa selonding for the Batur indigenous people are: 2 tungguh gangsa or pajenengan with 7 authentic bilah; 1 tungguh gangsa or pajenengan with 7 duplicated bilah; 4 tungguh gangsa with 4 duplicated bilah; 1 tungguh petuk with 4 duplicated bilah; 2 tungguh kasumba with 4 duplicate bilah; 2 tungguh penerag with 4 duplicate bilah; and 2 tungguh pemarep with 4 duplicate bilah.

The gamelan selonding is part of the ancestry of the Batur traditional villager. As a sacrosanct relic of ancestry, this gamelan is regarded as holy in the Batur traditional village, Kintamani, Bali because its use is restricted to traditional Batur ceremonies. The most sacrosanct component of the gamelan selonding consists of two sets of bronze or filigree gamelan selonding instruments, which are still protected and revered by their descendants. These two stumps of ancestral heritage are kept in the genah of pesipelan agung, in the sacrosanct area of the Batur customary environment. This demonstrates that
Gamelan Selonding is a fundamental instrument in the culture of the indigenous Batur people and social justice in Kintamani.

Figure 2. Gamelan Selonding in Kintamani, Bali

Source: (Doc. Ruastiti, 2023)

The gamelan selonding is a variety of traditional Balinese musical instrument unique for its seven-tone pelog barrel. Gamelan selonding generally comprises ten instrument units, including penanga (1 unit), penanga Bali (1 unit), gangsa alit (2 units), gangsa agung (2 units), kasumba (1 unit), petuk (1 unit), and pemarep (2 units). The most sacrosanct instrument is the penanga. Due to the beliefs of the indigenous Batur people, who claim to be the shrine of Ida Bhatara Bagus Selonding, the penanga is considered sacred. In remembrance of Ida Bhatara Bagus Selonding, the penanga instrument from gamelan selonding may only be performed by musicians of a certain elite status within the indigenous Batur people. According to Ganeshwari et al. (2017), apart from penanga instruments, other gamelan selonding units can be performed by sekaa selonding and accompaniment Ida Bhatara Bagus Selonding.

4.2 DISCUSSION

Gamelan selonding is a type of traditional Balinese musical instrument with a seven-tone pelog barrel. The form of the gamelan selonding is preserved in the sacred art activities of the Batur indigenous people because it is friendly to their culture. As a sustainable culture due to environmental conditions and the social situation for cultural actors (Pradana, 2021; Dharmika and Pradana, 2021; Widiana, 2019). As a traditional
cultural heritage that is still preserved orally between generations, this *gamelan* is classified as sacred in the *Batur* traditional village environment because every use of this *gamelan* is only allowed during *Batur* traditional ceremonies in Kintamani, Bali. The indigenous people of Batur have 17 units of *gamelan selonding*. The form of the *gamelan selonding* in Kintamani has a structure composed of several components such as *pelawah*, *bang-bang*, *tabing*, *bilah*, *jengat*, and *panggul*.

A culture becomes part of social activities on an ongoing basis because it is beneficial for the executive (Mastiningsih, 2020; Dharmika et al., 2022; Rai et al., 2019). *Gamelan selonding* is an essential part of the continuation of the sacred art of the *Batur* indigenous people due to the existence of cultural capital, religious benefits, social benefits, and artistic benefits. *Gamelan selonding* is seen by the people of *Batur's* traditional village as culturally appropriate to support the sacred function of ceremonies at temples.

*Gamelan selonding*, as part of the traditional culture of the *Batur* indigenous people, has been mentioned in Balinese literature such as the *lontar Usana Bali*. As the cultural capital of the *Batur* traditional villager, the *gamelan selonding* is a special musical instrument because it has a mythological element that is favored by the Gods and has the potential to protect against harm. *Gamelan selonding* is special to the *Batur* indigenous people, having a relationship with the legend of *selonding* and the services of Hindu kings for the sacred art activities of the *Batur* indigenous people. As something special relates to the cultural values of social organizations (Arniati et al., 2020; Atmaja et al., 2020).

Art forms are cultural elements because they are difficult to separate from collective art activities in a cultural context (Ruastiti and Pradana, 2020; Rai et al., 2023). *Gamelan selonding* is an integral part of religious and cultural activities in the *Batur* traditional village. In a series of sacred art activities for *Ida Bhatara Bagus Selonding* and *Ida Bhatara Gentel Gumi* as well as a tribute to *Dalem Selonding*, *gamelan selonding* has religious benefits for the *Batur* traditional villager. In principle, the sound of *gamelan selonding* music is needed by doers to strengthen the sacred atmosphere in a series of offerings to the Gods and Goddesses. Apart from that, the sound of *gamelan selonding* music is also needed for other spirits to support or at least not interfere with the activities of the *Batur* indigenous people. As an essential component of sacred arts activities,
Gamelan Selonding can serve as a form of cultural tolerance for filthy actors with superb materialism and poor moral character.

A form of culture correlates with social needs (Atmaja et al., 2019; Suharta, 2022). Gamelan Selonding is still part of the Balinese cultural identity in the lives of the people of the Batur traditional village in Kintamani because it is still socially beneficial. Sacred art activities using gamelan selonding can hone the subtlety of morality and foster a sense of compassion, ethics, togetherness, and social responsibility in the Batur traditional villager. Therefore, gamelan selonding has social benefits, including as a medium of social communication, and implies non-formal education about the importance of togetherness and establishing brotherhood among people in social life. Media plays an important role for educational and social interests (Swandi et al., 2020; Putra and Putra, 2020; Putra, 2021; Dewantara and Wirawan, 2019).

Gamelan Selonding is a traditional Balinese music medium that is used to enhance the nuances of entertainment and the beauty of sacred art activities in the sacred environment of the Batur traditional villager. In beating the gamelan selonding, the musicians often use the songs of kincang-kincung, lutung payah, nenjo katak, sekar gadung, dauh tukad and nyajangan. As an essential instrument, the sound of gamelan selonding music is not fun but seems to suit the tastes of the performers and the needs of the Batur indigenous people. Gamelan Selonding has developed into a form of entertainment that the residents of the Batur traditional village frequently use to accompany significant rituals.

5 CONCLUSIONS

Based on the discussion of research results on gamelan selonding as part of an essential instrument in the continuation of the sacred art activities of the Batur indigenous people in Kintamani, Bali, it can be concluded as follows: 1) Gamelan Selonding is an essential part of the sustainability of the sacred art of the Batur indigenous people due to religious benefits, social benefits, and the benefits of art and cultural capital. As an essential instrument, the gamelan selonding is often used by the indigenous people of Batur for artistic activities in the sacred area of Kintamani, Bali. 2) The gamelan selonding is a type of traditional Balinese musical instrument with a seven-tone pelog barrel. This form of gamelan in Kintamani physically consists of at least two hips and a wide blade made of iron, which is placed on a pelawah wooden.
REFERENCES


