

# Resilience of Gamelan Semara Pagulingan Based on Evolutionary Cultural Experience

I Wayan Suharta<sup>1</sup>, I Wayan Sudirana<sup>1</sup>, I Wayan Suryasa<sup>2</sup>

<sup>1</sup>Institut Seni Indonesia Denpasar, Denpasar, Indonesia

<sup>2</sup>ITB STIKOM Bali, Denpasar, Indonesia

Email: wynsuharta@gmail.com

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## Abstract

Semara Pagulingan is one of the traditional Balinese music found in Teges Kanginan Village, with a pelog lima (five-tone tuning system), and classified as madya class court gamelan. The use of Semara Pagulingan in religious and social contexts is well preserved to this day, maintaining its identity and authenticity. Semara Pagulingan in Teges Kanginan, which is also called Palegongan, has distinctive and unique characteristics. These characteristics contain cultural values, norms, and customs that are strongly integrated within the community. The style of Teges Kanginan is accepted by the Balinese people, proving that this style of music has a distinct identity unique to Teges Kanginan that allows it to compete with various global cultural expressions. With its identity and style maintained, Semara Pagulingan has become the 'icon' of Teges Kanginan. Through the spirit of creativity, Semara Pagulingan is dynamic with openness, making itself an art genre with a local identity and global prestige.

**Keywords:** culture, inheritance, preservation, Semara Pagulingan, resilience.

In general, the tuning of Semara Pagulingan is a pelog saih pitu (seven-tone pelog) consisting of five main tones and two pemero tones. This gamelan is an expansion of the simple Pagambuhan ensemble, an ancient ensemble to accompany Gambuh dance drama, into a larger and more effective ensemble (Rembang, 1985). According to Wayan Rai S (1997), the term Semara Pagulingan consists of the words "Semara" and "Pagulingan". Semara, often called semar (the God of beauty), while pagulingan means bedroom. Semara Pagulingan is interpreted as "love music for the bed chamber", or a musical recreation of ancient kings. According to Rembang (1985), Semara Pagulingan is not a term solely associated with music for accompanying sexual nuances, but rather a term given to gamelan which is capable

of providing an extraordinary sense of beauty (ngelangenin).

Initially, the Balinese people only knew Semara Pagulingan with the pelog saih pitu, but in subsequent developments, the gamelan Semara Pagulingan appeared with a pelog saih lima tuning system. The two types of Semara Pagulingan are physically smaller than the barungan Gong Kebyar when viewed from the sizes of the complementary instruments. Semara Pagulingan Teges Kanginan is a gamelan with pelog saih lima that has a distinctive identity and is unique, able to survive according to the traditions and living conditions of the community.

This article will examine the identity, principles of composition, and musical concepts that characterize the style of Semara Pagulingan in Teges Kanginan. As a form of existing

traditional performing arts, this paper aims to show how musicians in Teges Kanginan maintain the identity, principles of composition, and musical concepts through inheritance and preservation in this globalization era.

## Method

This article is presented using an interpretive qualitative method; attempting to understand and provide an interpretation of the resilience of Semara Pagulingan in Teges Kanginan with its standards and identity. It is carried out through several stages: making preparations, determining the location, collecting data, analyzing the data, and presenting the results of the data analysis. The writing mechanism is to analyze the text being described, making it a starting point for understanding identity, composition principles, musical concepts, resilience, inheritance, and preservation of Semara Pagulingan in Teges Kanginan. The analysis seeks to reveal the various uniqueness and phenomena of Semara Pagulingan Teges Kanginan in a comprehensive manner that can be scientifically justified. The qualitative method is expanded with ways of interpretation that are typically textual with an approach to Karawitan Bali musical conventions.

## Discussion and Results

### 3.1 Semara Pagulingan Teges Kanginan Instrumentation

The Semara Pagulingan saih lima Teges Kanginan has almost the same mode (patet) as one of the modes called patet selisir in Semara Pagulingan saih pitu. The repertoire is also similar to other ensembles called Palegongan (an ensemble to accompany Legong court dance) and Bebarongan (an ensemble to accompany the Barong lion dance), generally in the form of instrumental and dance accompaniment pieces. Physically, the instrumentation consists of group of metalophones and gongs. The shape of these instruments is similar to other bronze ensembles in Bali, only there are differences in size, the number of keys, and the order of the notes in each instrument. Gamelan Semara Pagulingan

Teges Kanginan is still in good condition and well-maintained. There are 15 different individual and/or paired instruments: 1) a pair of fourteen-keyed instrument called gender rambat, 2) a pair of fourteen-keyed instrument in a higher octave compared to gender rambat called gender barangan, 3) four pairs of metalophone called gangsa pemade, 4) a pair of six-keyed jublag, 5) a pair of six-keyed jegogan, 6) klenang, a small suspended one gong instrument, 7) kajar, the beat keeper, 8) kemong, a small-sized hanging gong, 9) cengceng gecek, the symbal, 10) gentorag, an instrument of small bells arranged in tiers, 11) a big sized gong, 12) suling, a Balinese bamboo flute, 13) rebab, a Balinese two-stringed fiddle, 14) a pair of kendang kerumpungan, a small-sized conical drum, and 15) terompong, a suspended 13 small gongs in a row.



Figure 1. Instrumentation of Semara Pagulingan Teges Kanginan

Bandem (2013) grouped the functions of instruments in Balinese gamelan into five: 1) pembawa lagu, 2) pemangku lagu, 3) pemangku irama, 4) pengisi irama, and 5) pemurba irama. This grouping is used as a guide to explain the function of the instruments in the Semara Pagulingan Teges Kanginan gamelan:

a) As a pembawa lagu; the instrument is in charge of carrying out the melody of the piece and is responsible for the integrity of the composition as a whole. In certain parts it functions to create variations; such as

interlocking (kotekan), showing motifs and playing techniques to create the identity of a particular ensemble. The types of instruments that can be included as "song carrier" groups are gender rambat, gender barangan, gangsa gantung pemade, trompong, suling and rebab.



Figure 2. Instrument of gender rambat, gender barangan, and trompong

b) As pemangku lagu; is an instrument that functions to play bantang gending or the main melody. Furthermore, it emphasizes certain notes played by instruments on pembawa lagu category. The types of instruments that can be included in this group are penyacah, jublag, and jegogan.



Figure 3. Instrument of jublag and jegogan

c) As pemangku irama; is the colotomic instruments. Together they mark the cycle of the piece. One of the instruments, the kajar, is functioned to keep the tempo, while the other subsequently marks the cycle. The instruments in this group are kajar, klenang, kemong, and gong.



Figure 4. Instrument of kajar, klenang, kemong, and gong

d) As pengisi irama; is an instrument that functions to fill empty gaps, connect parts of the piece, enliven the atmosphere, and emphasize the accent of the melody in determining the dynamics. The types of instruments included in this group group are cengceng gecek and gentorag.



Figure 5. Instrument of cengceng gecek and gentorag

e) As pemurba irama; is a lead instrument of all the above categories. This lead instrument is considered the key to the success of a presentation. It functions to determine the dynamics, set the tempo, enliven the atmosphere, and make variations according to needs. The only one that can be classified into this category is the kendang.



Figure 6. Instrument of kendang

### 3.2 The identity of Semara Pagulingan Teges Kanganin

Identity is often used to indicate something related to a person's characteristics, personal data or personal records, social identity, group identity, artistic identity and cultural identity. The definition of identity in a cultural context can be understood as the details of the

characteristics or characteristics of a culture possessed by a group of people whose boundaries we know when compared with the characteristics or characteristics of other people's cultures. Liliweri (2003), explains that determining cultural identity depends on 'language' (language as a non-material cultural element), how language representation explains a reality of all identities which are detailed and then compared. Barker (2005) calls identity something that is created, something that is always in process, a movement forward rather than something that comes later. Piliang (2010) believes that identity is never stable, and never perfect, it is always in the process of becoming, and it is always built from within. Identity is historical, and everything historical will essentially experience continuous change, following changes that occur at the level of social discourse.

Identity is an effort from the past, which shapes the present and perhaps also the future. Piliang (2010), stated that identity is the link that connects the socio-cultural values of the past with the present. In the social context, various life activities characterize their identity, such as social life, cultural traditions, religion and several other aspects that differentiate them from other community groups. Semara Pagulingan Teges Kanganan, sometimes called Palegongan gamelan, because this gamelan is equipped with two types of instruments that have almost the same tasks and functions, namely trompong and gender rambat. If in a presentation the tabuh presented is instrumental, then the function of the gender rambat is replaced by the trompong instrument as a melody carrier, in this case, it can be called 'Semara Pagulingan'.

If the tabuh presented accompanies the Legong Dance, the function of the trompong is replaced by the gender rambat which serves as the melody carrier, in this case, it is called Palegongan. Therefore, there is very little difference between Semara Pagulingan and Palegongan. Semara Pagulingan tabuh are more adopted and influenced by Palegongan tabuh.

However, due to demands and functions that continue to grow, it is possible that Semara Pagulingan is also suitable to be used to accompany the Legong Dance.

Semara Pagulingan Teges Kanganan has its own identity with different completeness and forms of instruments, which is a traditional characteristic of differentiating one type of barungan from another type of barungan. Some of the characteristics of the tradition to show identity as a barungan gamelan are: 1) the tuning used is the pelog tuning, 2) it has five systems of arrangement of notes, 3) it stands alone as a unit called barungan, 4) there is a ngumbang-ngisep system, namely a pair of blades that are made the same but the vibration of the tone is different, 5) the shape is bladed, the bladed one is more dominant using a resonator, 6) the manufacturing system still uses a traditional system with petuding guidelines, and 7) it is managed by a traditional organization called sekaa.

With these traditional characteristics, the Semara Pagulingan Teges Kanganan gamelan is a gamelan in the classical category. According to Jennifer (1989), the term classic does not simply classify a group of art forms, according to place or group of people, but is a term for art forms that contains important connotations about the nature of art forms because of their uniqueness and high standards, preserved for posterity, and refers to a style from a specific period. The term classic still has a special etymological relationship when used to describe traditional art. The stage of development reached by classical art is the ideal or "peak" stage and not the middle or lowest stage, indicating that the artistic past is more appreciated. Emphasizing formal boundaries as the main characteristic of classical art has implications for art forms such as Semara Pagulingan Teges Kanganan to be appreciated. The decisions made are an effort to maintain, even save, these art forms.

### 3.3 Jajar Pageh as a Pattern and Principles of Composition

In the context of Balinese gamelan composition, two terms are often used interchangeably to name a composition. They are *gending* and *tabuh*. In other words, these terms indicate a musical composition of any gamelan including Semara Pegulingan. Thus the Semara Pagulingan *tabuh* is a composition of musical concepts traditionally played through the Semara Pagulingan gamelan. As a form of performing art, Semara Pagulingan *tabuh* has three important aspects, namely: the idea aspect, the form aspect and the appearance aspect. The aspect of form is an important aspect that determines the structure of the *tabuh*, because in Semara Pagulingan the structure of the *tabuh* is a framework that is needed in arranging and studying compositional forms. Talking about *tabuh* forms is talking about the principles and patterns that make up the structure or parts of the *tabuh* composition. In other words, a *tabuh* form contains all theoretical aspects, such as: tone, tuning, meter, rhythm, motif, repetitions, modulation, notation, transposition, composition, and orchestration (Bandem, 1991).

The definition of composition is basically the arrangement that forms musicality. In the world of musical composition in Bali, the term musical composition is understood as a process of creating music or the result of this process. Even among musicians (gamelan players) in Bali, according to Asnawa (2004), composition is understood as a rule or what is called the *jajar pageh* of a *tabuh*. *Jajar* (Balinese) means row or arrangement, *pageh* means fence or boundaries. *Jajar pageh* is an arrangement of the main points of the composition as an arrangement in forming the composition into a complete *tabuh*. In a *tabuh*, the meaning of *jajar pageh* is the standard which is the benchmark or binding rules for the formation of a *tabuh*. Several important things related to *jajar pageh* are: 1) *peniti*; shows the strokes in a certain beat count which are marked by the *penyacah* and *jublag*, 2) *pepada*; is one line consisting of 16 counts marked by *jegogan* blows, and 3) *pepalet*; shows the calculation in one *gongan* (*apalet*) which is marked by the blow

of the gong. Thus, the four types of instruments, such as the *penyacah*, *jublag*, *jegogan* and gong have limited space in carrying out playing techniques. The strokes of each instrument can be used to determine the rhythm of a *tabuh*.

Based on the calculation of the number of completing lines, the meaning of *apalet* is differentiated as follows:

1. *Apalet* consisting of 8 (eight) rows; including 128 *peniti penyacah*, 64 *peniti jublag*, 8 *peniti jegogan* in one *gongan* finalist.
2. *Apalet* consisting of 12 rows; including 192 *peniti penyacah*, 96 *peniti jublag*, 12 *peniti jegogan* in one *gongan* finalist.
3. *Apalet* consisting of 16 rows; including 256 *peniti penyacah*, 128 *peniti jublag*, 16 *peniti jegogan* in one *gongan* finalist.

Example of an "*apalet*" consisting of 8 (eight) lines; including 128 *peniti penyacah*, 64 *peniti jublag*, 8 *peniti jegogan* in one *gongan* finalist, can be described as follows:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	(row to - 1)
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	(row to - 2)
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	(row to - 3)
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	(row to - 4)
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	(row to - 5)
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	(row to - 6)
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	(row to - 7)
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	(row to - 8)

Description:

- 1) Numbers 1 to 16 in each row are the *penyacah* shots.
- 2) Numbers 2, 4, 6, 8, 10, 12, 14 and 16 in each row are the *jublag* shots.
- 3) Number 16 in each row, is the *jegogan* blow.
- 4) Number 16 in line 8, is a gong strike.

### 3.4 Tri Angga and Asta Windu in Musical Concept

Structurally, the Semara Pagulingan *tabuh* drums usually consist of three important parts, namely: *kawitan*, *pangawak* and *pangecet*. The basic principles of the structure of the existing Semara Pagulingan drums are also largely shared by other Balinese gamelan, which are based on the Tri Angga concept. Astita (1993), stated the Tri Angga are the three main parts of the human body, namely the head, body and legs. Based on

this concept, the relation to the structure of the Semara Pagulingan tabuh is that the kawitan is likened to the head, the pangawak is likened to the body, and the pangecet is likened to the feet, and these 3 parts can determine the size of the tabuh.

The size of the tabuh in Semara Pagulingan is not only determined by the Tri Angga structure but also based on peniti penyacah, peniti jublag, peniti jegogan, both lanang and wadon. The kendang hitting pattern is also considered the main parameter in tabuh. I Gusti Putu Made Geria said this kendang beat as asta windu. The word asta means eight and windu means point or segment. These segments include pawiwit, selah tunggal, ngalad, neruktuk, milpil, ngregah, ngentrag, and nganduh (Bandem, 2018).

Viewed from an etymological perspective, the term pawiwit means the initial stroke to start tabuh; single stroke means an interrupting blow before the next blow; ngalad means slow or hit to slow down the melody; neruktuk a term used to mark a phrase (apalet); milpil is a coda to increase the tempo; nngengah is a term used to describe the increasing tempo (rhythm); ngentrag is a word used to give meaning to a rhythm that changes quickly and suddenly; and nganduh is a term to describe a rhythmic motif that decreases drastically to reach the end of the song. When translated into tabuh structure, the terms offered by IGP. Made Geria is applied precisely with things like the following. Pawiwit is the first motif marked A, selah Tunggal is the second motif marked B, ngalad is the third motif marked C, neruktuk is the fourth motif marked D, milpil is the fifth motif marked E, nngengah is the sixth motif marked F, and ngentrag is the seventh motif marked G, while nganduh is the eighth motif marked H.

Each pupuh (motif) has its own pattern that is different from other pupuh patterns, and each type of pupuh is only played for one melody line or called apada. If there is repetition, it means that a type of pupuh is played more than once, of course, this is adjusted to the length of the

melody or the desired size of the tabuh. When you create a chart it will look like this:

A. Pawiwit	:	....	....	....	....
B. Selah tunggal	:	....	....	....	....
C. Ngalad	:	....	....	....	....
D. Neruktuk	:	....	....	....	.... - kemong
E. Milpil	:	....	....	....	....
F. Nngengah	:	....	....	....	....
G. Ngentrag	:	....	....	....	....
H. Nganduh	:	....	....	....	....(.) gong

From the use of pupuh asta windu as above, a composition called tabuh pisan will be created, because in one gong (apalet) there is one neruktuk with no repetition. If we see that the tabuh pisan consists of 8 lines, then we can mark the first phrase which consists of four lines using the kakendangan motif called ABCD and continue with the second phrase using the kakendangan motif called EFGH.

Meanwhile, if you want to make two types of tabuh, then pupuh kekendangan pawiwit, selah tunggal, ngalad, and neruktuk are repeated once, then continue with niltil until nganduh. In this way, there will be two neruktuk blows which always end with a kemong blow until the final nganduh blow which always ends with a gong blow.

### 3.5 The resilience of Semara Pagulingan Teges Kanginan

Several definitions of resilience formulated (Ekawati, 2018), are concepts whose characteristics are diversity, efficiency, autonomy, strength, interdependence, adaptation and collaboration. The concept of resilience is the capacity of social and environmental systems to overcome and respond or organize in a way that maintains function, identity, structure, and capacity to adapt. Sustainability is the ability of people, organizations and communities to withstand social impacts with the characteristics inherent in social interactions, institutions and systems of cultural values related to the level of well-being of individuals, communities and society, which includes aspects related to literacy levels and education. Gumilang (2023), resilience is the ability of something to respond to obstacles, obstacles and pressure. From the

efforts made, we continue to strive to always continue the process for its sustainability. The resilience of art is not only caused by whether or not there are fans of the art but this resilience is also caused by the group or art practitioners themselves.

The resilience of Semara Pagulingan Teges Kanginan is a situation where Semara Pagulingan Teges Kanginan can survive under any circumstances even though they have to face unexpected problems. It can also be interpreted that resilience is the result of the power and efforts to face problems internally or externally. The presence and onslaught of musical culture is so massive in the midst of Balinese society, but Semara Pagulingan Teges Kanginan still has a place on the Karawitan Bali scene and is able to survive with its identity and uniqueness. In Balinese local wisdom values, there is the expression *salunglung sabayantaka paras-paros sarpanaya* (joys and hardships are shared together) which is a form of solidarity that becomes social capital, deeply rooted in the lives of people in Bali. Giddens (2009), social capital is an informal concept of values, where people have social relationships with mutual expectations based on the values of honesty, politeness and loyalty. In Semara Pagulingan, this concept of values is practised by community groups, that trust and honesty are the keys to the resilience of their relationships.

Semara Pagulingan in the current context is still believed to be pure cultural creativity. The togetherness that is built between the *penabuh* (players) of Semara Pagulingan is implicitly reflected in the orchestration order in the gamelan. In the Semara Pagulingan ensemble there are several types of tools with their respective forms and functions which are interdependent. This specific relationship gives birth to a sense of togetherness, openness, independence, leadership and a sense of service, which are the values of solidarity as a form of resilience. The growth and development of social solidarity within family members and society is important amidst the symptoms of increasing

individualism, namely closed independent behaviour in the era of globalization. It is in this context that traditional organizations such as 'Sekaa Semara Pagulingan' are at the forefront of guarding the continuity of traditional Balinese wisdom values.

### 3.6 Inheritance of Semara Pagulingan

Art in the past, whatever its form, needs to be inherited and used as a reference for discovering other forms of art. Inheritance is a process, act, or way of inheriting or passing on (KBBI, 2018). Elvandari (2022), artistic inheritance has occurred from generation to generation. Because inheritance is not only carried out in the form of art, but also in matters relating to the values of norms that apply in society. Inheritance is carried out in various ways and is not the same for each type of art. Inheritance essentially transfers or passes something down from one generation to the next generation. Kusmayati (2002), the transfer of a culture from one generation to the next can also be called 'transmission' or generational transfer is a natural process that occurs in various groups, including arts groups. Koentjaraningrat (2000), cultural inheritance is a human process of learning culture that continues throughout life, carried out utilizing socialization and enculturation. Socialization is defined as the process of an individual studying culture and its relationship with the existing social system to understand, appreciate, adapt, and carry out various actions that are in line with cultural concepts in society. Meanwhile, enculturation, also known as acculturation, is the process by which a person learns and adapts his thoughts and attitudes to other cultures that are currently operating in society.

In essence, culture is a social heritage that is passed down from generation to generation through a learning process, both formal and informal (Kodiran, 2004). The formal learning process is generally carried out through educational programs in various educational institutions such as schools, courses, academies, colleges and other job and skills training centres.

Meanwhile, the informal learning process is carried out through a process of enculturation and socialization. Makulua (2021), emphasizes that a process of cultural inheritance takes place in the form of maintaining, preserving and managing (reproduction) that culture in the context of dynamic social life. Cultural inheritance is the process of transferring values and norms carried out and imparted through learning by the older generation to the younger generation with the aim that the younger generation can become familiar with the values, norms and customs that apply in society throughout their lives.

The inheritance of Semara Pagulingan in Teges Kanginan is carried out by physically caring for and maintaining all the instruments and equipment, studying and performing the tabuh instruments they own, even sticking with the Teges Kanginan style and making "Semara Pagulingan" a cultural icon. Management through traditional organizations has been carried out since 1928, since the formation of "Sekaa Legong Gunung Jati". The name 'Gunung Jati' was chosen to immortalize the name of the temple, one of the places of worship in Teges Kanginan.



Figure 7. 'Gunung Jati' Temple in Teges Kanginan

In the context of regeneration, a process of transition to the next generation is continued by the "Sanggar Mandala Giri," which was initiated and founded by I Wayan Lantir in 2003. Continuously the process of inheritance is provided through the oral learning process from the older generation to the younger generation

with the aim that the next generation will understand, be able to practice, as well as demonstrate their cultural heritage properly and correctly.

There are currently 22 types of tabuh owned and inherited, including 7 (seven) types of tabuh accompaniment to Legong Dance and 15 types of tabuh pategak (instrumental). The seven types of tabuh accompaniment to the Legong Dance are: 1) Legong Lasem, 2) Legong Kuntul, 3) Legong Kuntir, 4) Legong Playon, 5) Legong Smarandhana, 6) Legong Kupu-kupu Carum, dan 7) Legong Jobog. Sedangkan 14 jenis tabuh pategak, seperti: 1) Perang Bubat, 2) Crukcuk Punyah, 3) Sekar Emas, 4) Sekar Gendotan, 5) Adrah, 6) Liar Samas, 7) Solo, 8) Kata Cina, 9) Tambur, 10) Bebarongan, 11) Tabuh Pisan, 12) Gambang Kuta, 13) Sinom Ladrang, 14) Tabuh Gari, dan 15) Angklung.

### 3.7 Preservation of Semara Pagulingan as a Cultural Heritage

Koentjaraningrat (1992), stated culture can be preserved through cultural experience steps and cultural knowledge steps. Cultural experience is cultural preservation carried out by being directly involved in a cultural experience. Cultural knowledge is the preservation of culture which is carried out by creating an information center about culture. Apart from these two steps, cultural preservation is carried out through cultural introduction, strengthening the role of government, improving the quality of human resources, and advancing and maintaining local culture. The involvement of artists by utilizing Semara Pagulingan provides artistic experiences that consciously and unconsciously portray themselves as cultural conservationists. On the other hand, the appreciation of the Semara Pagulingan audience also provides a cultural experience and sharpens the sensitivity of the audience towards the aesthetic values of Semara Pagulingan in its position as cultural conservationist. The work of the artists and the appreciation of Semara Pagulingan connoisseurs is a direct manifestation of the cultural



experience steps in the context of cultural preservation.

Gamelan Semara Pagulingan is a piece of cultural knowledge containing artistic information. At least, there are three cultural knowledge contained in this 'Barungan Madya' classification of musical art (Dibia, 1999). First, Regarding the existence of the Semara Pagulingan gamelan amidst the dynamics of Balinese performing arts; second, the musicality of Semara Pagulingan resulting from the creativity and innovation of the artists; and third, ritual and social functions, as well as functions in the current context. The three, cultural knowledge he contains shows him as a cultural preserver.

Cultural preservation with steps to maintain and advance local arts and culture can be seen from the use of the Semara Pagulingan gamelan which is still based on the values of the Balinese musical tradition. The gamelan elements of Gambang, Gender Wayang, Angklung and others were adopted and elaborated by Semara Pagulingan in various compositional forms that still show the identity and expression of the Balinese musical style. The presence of global culture is not rejected and preserving cultural heritage is an option. Therefore, the effort required is to manage this cultural heritage, both in its capacity as an art object that is respected and celebrated, or utilized as a tourist attraction, so that a balance is achieved between maintaining the resilience of the cultural heritage value as a gamelan that is venerated by the Teges Kanganin community and efforts in maintenance and preservation.

## Conclusion

Semara Pagulingan Teges Kanganin appreciates the aesthetics of the past which can be seen empirically in the use of elements of the

Balinese gamelan tradition. The aesthetic values of traditional karawitan are the noble values contained in Semara Pagulingan. This attitude of appreciating and maintaining the heritage of the past reflects the expression 'glocalization' amidst the rapid flow of globalization. The potential local values explored and elaborated in Semara Pagulingan were received and listened to appreciatively by art lovers. Its existence is accepted by the public, proving that this musical art has a cultural energy that can compete with various global cultural expressions. Semara Pagulingan became the 'icon' of Teges Kanganin, representing itself as the embodiment of glocalization. Through a spirit of creativity, Semara Pagulingan is dynamic with openness, making itself an art genre with local identity and global prestige.

The existence and resilience of Semara Pagulingan is an artistic presentation that positions Semara Pagulingan in an artistic ethos that never stops. The application of standards and conventions in the principles of composition is a reflection of artistic creativity which places Semara Pagulingan in a continuous artistic process. The presentation and function of Semara Pagulingan reflect cultural preservation which places Semara Pagulingan as an artistic reference that carries the concepts of *desa*, *kala*, and *patra*. Represents an expression of glocalization, an idealism of maintaining local culture amidst global cultural hegemony. Balinese people have a strong character when dealing with foreign cultures, so that the existence of local culture can still be maintained. This ability of local culture to deal with foreign culture is what according to Magetsari (1996) is known as local genius. Resilience through artistic activities will become a source of pride in one's 'other' identity when interacting with foreign cultures.

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