

A Composition titled “Sriya Dasami”

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ABSTRACT

This study aims to describe and understand the process of creating the Karawitan Sriya Dasami Composition Work, to find out the form and structure of the Karawitan Sriya Dasami Composition Work, to know and understand the value contained in the Karawitan Sriya Dasami Composition Work. The process of creating Sriya Dasami's Karawitan Composition Works is carried out through imaginative and systematic artistic methods, involving six main stages: inspiration, imagination, exploration, formation, refinement, and presentation. This method is rooted in conceptual needs, traditional approaches, contemporary reinterpretations, as well as the empirical experience of creators. The application of this method allows the work to be formed in its entirety with a strong philosophical and musical foundation, and manifested in the form of a presentation based on cosmic symbolism. The creation process is carried out with a musical and visual approach, and utilizes instruments from Gong Kebyar gamelan as a medium of expression. The form and structure of the work are divided into four main sections, which represent the four phases in the astronomical system of the same period. Each piece contains its own musical character with different durations, creating a unique flow dynamic. The main value in this work lies in the efforts of the creator in formulating a new compositional system through the partition of the number ten, as well as the processing of the playing technique that is sourced from the slow but with a contemporary perspective, which reflects the artistic and spiritual identity of the creator.

KEYWORDS

Karawitan Composition,
Sriya Dasami, Art
Creation Process,
Number Partition

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INTRODUCTION

The development of the times and human creativity are things that affect each other. All new innovations trigger progress and changes in the times. Likewise, the changing times require human creativity to always develop. As with the development of traditional music in the modern era today, it has given birth to various variants and unique new forms of music as a result of the creativity of traditional music creators (Hartanto et al., 2021:183). The development of Balinese gamelan music composition today through the unstoppable creativity of artists, triggers various imaginations, imaginations, and explorations to find innovative methodologies and creative methods through their own unique intellectual level and identity (Mercu & Ni Kadek, 2020). Through unique and innovative individual ways, it encourages the courage of creative artists to seek out various offerings through sound, technique, media or instrumentation, structural forms, and new meanings in expressing themselves (Mudra et al., 2019).

In line with the development of slowness which has implications for the complexity of the composition and is also often used as a reference or inspiration in creating new forms of composition. It should be noted that *lelambatan* is one of the Balinese gamelan compositions that has a distinctive systematics and game techniques (Rai, 2022:6). In general, *slowness* can be divided into several types, namely *tabuh pisan*, *tabuh ro*, *tabuh pat*, *tabuh nem*, and *tabuh kutus* (Bandem, 2013:147).

The form of tabuh *lelambatan* is known as *angsel* or *pepade* which is characterized by the blow of kempli and kempur. The term *angsel* or *pepade* can also be called a song line, in which there is an organization of the skeleton or size of the composition. As is the case with tabuh kutus, in its composition there are eight *angsel* or *pepade* which are characterized by the blow of kempur and kempli.

The organizational structure of the composition framework can be called the colotomic structure, which is the organization of the arrangement of the strokes of the marker instruments (kempur, kempli, and gong) in a measure by repeating consistently (Sadguna, 2022:49-50). The colotomic structure of each *pepade*, according to the creator's observations, is strongly organized with the principle of balance. The balance in question is the processing and symmetrical division of sizes, seen vertically and horizontally in one gongan cycle on the *bodyguard*. For example, in one *pepade* that ends with a kempur or kempli punch, it consists of 32 dehumidifier pins. The jublag strokes fall on the 2nd, 4th, 6th, 8th, 10th, 12th, 14th, 16th, 18th, 20th, 22nd, 24th, 26th, 28th, 30th and 32nd beats. Furthermore, in 4 jublag strokes, it is equal to 1 jergogan stroke, namely in beats 8, 16, 24, and 32. Likewise, in 4 strokes of jergogan it is equal to 1 stroke of kempur or kempli, which is the 32nd beat. In addition, if you observe the rhythm that is organized in the composition of the *lelambatan*, it is classified as *ajeg* or regular.

Lelambatan as a repertoire of traditional compositions has experienced development in the hands of creative artists, both in terms of instrumentation and also in the complexity of the composition. The composition of the *lelambatan* underwent a transformation from the Gong Gede gamelan to the Gong Kebyar gamelan, which is estimated to have occurred in the 1930s. Referring to Yudarta's statement, the transformation is an indicator of development in the presentation system and the complexity of the composition. Through this development, a new form of composition emerged called the creation of the kebyar work.

The emergence of this new form of composition was very much in demand by performing artists and karawitan reformers, one of which was I Wayan Beratha. One of Beratha's monumental works at that time was the slowness of the creation of *Tabuh Nem Galang Kangin* performed by Seka Gong Sadmerta, as the first overall winner in the *Merdangga Uttava* (Gong Kebyar Festival) in 1968 (Yudarta, 2025:324). The *lelambatan* of the creation of the slow work is increasingly loved by reform artists, because it is a new forum to show the creativity of working on the composition of *lelambatan* into a new face, as well as prioritizing creativity in the complexity of the composition. Even though it prioritizes creativity, in working on *lelambatan* pace of creation, Beratha still remains strong in maintaining its essence in the form of consistency in the arrangement of strong and *jajar pageh* lines.

Beratha's works are a guideline for Balinese artists and their students in arranging *lelambatan* of creation. One of Beratha's students is I Ketut Gede Asnawa, one of the Balinese karawitan artists who pays special attention to the composition of *lelambatan* creations. He mentioned that *lelambatan* has become an inspiration and a forum for artists' creativity that cannot be stopped in working on emotions according to their musical expressions. Asnawa in this case began to apply the unusual in the form of an asymmetrical concept in the composition of *lelambatan*. In 2014, Asnawa arranged the composition of the creation *lelambatan* which had begun to show the existence of an asymmetrical element in the composition of the creation *lelambatan*. The composition is titled *tabuh lima* Tapuk Manggis. This composition is an arrangement of notes created by I Gusti Putu Made Geria. The breakthrough of novelty in this composition, in addition to the development of slow musical patterns into the style of kebyaran, there is also a count of more than 32 pepakaran pins to 35 pins on the kempli palette and gong. According to Asnawa, this refers to the style of gong punching in Javanese gamelan (interview on March 18, 2024).

In addition to Asnawa, there is a composer from Tabanan Village, namely I Made Arnawa. He stated that in the regulations the composition of *lelambatan* is strict, containing flexibility that provides a lot of room for creativity (interview on April 27, 2024). This can be seen in the work entitled *Tabuh Nem Kebolandung*. In this work, he paid attention to the protrusion of the kempur and kempli instruments in the *sucker* section. He applies pauses to all instruments other than kempur or kempli, to give a portion of the single melpur sound. It aims to provide the space for kempur and

kempli markers to be clearer and straightforward. Furthermore, in the marking part of this work, measures 9 and 10 are used. This is also an unusual thing in the context of *lelambatan* in general, but in the realm of *lelambatan* of creation, it can be accepted by the community of actors, especially the beaters.

Another statement was made by I Wayan Sudirana, a young modernist composer, stating that *lelambatan* in Bali is functionally very diverse, but still with its essence in the form of a strong character of musical elements as well as the *uger-uger* or law of the *pageh* line (interview on April 7, 2024). His work, entitled *Tabuh Parianom Anyar*, is a reinterpretation of the classical composition of Batur. Sudirana stated that after going through the process of reinterpretation, this work is no longer called *lelambatan*. The novelty innovation in this composition is the addition of sizes to each *angsel* or *pepade* kempur and its kempli. The original size of the classic Parianom composition amounted to 32 desecration pins, to 40 desecration pins, or 10 desecration pins in one stroke. In addition, Sudirana also innovated *gyneman* trompong combined with the melody of the drum, jublag, and jegogan melody.

The development of artists' creativity has the effect of increasing the complexity of *lelambatan* work from various aspects, both ornamentation, dynamics, and counting processing. These developments also triggered the emergence of varied new forms of composition. As it is known as *Pepanggulan*, which is a form of composition development that is freer from *lelambatan* of creation, but in terms of structure and musical framework it still refers to the composition of *lelambatan* (Asnawa, interview on March 18, 2024). *Pepanggulan* developed rapidly with the development of attractive, festive, and even complicated ornamentation, and began to adopt western music systems such as *polyrhythm*. This is found in the composition "Lemayung" by I Dewa Putu Berata in 2008 performed by the Cudamani studio. The composition of Lemayung is worked on using Semara Dhana gamelan, so that it has a wider range of modulation, melody, and harmony processing. In addition, in the *gegenan* part, Dewa Berata applies the concept of *polyrhythm*, which is a 4:5 ratio between melody and *kotekan*. This shows the rapid development of Balinese karawitan music composition in the hands of its reformist artists.

Once it became a source of creation for creators to develop Balinese karawitan compositions. The source of creation in question is knowledge which is used as a basis for carrying out creative activities, as well as choosing methods to create quality works (Sunarto, 2014:2). The statement emphasized that knowledge is the main foundation in all activities, especially the creation of works of art, especially karawitan compositions. Music composition is an activity of applying ideas in the form of developing existing musical elements, which involves experience, knowledge, and various human forces and efforts to give birth to original musical offerings (Herdianto, 2021:117). Through this statement, music composition can be said to be the result of the creative process of arranging basic elements of music to give birth to a whole form in which there are values and meanings that underlie it.

In general, in the process of creating musical compositions, in addition to the direction and purpose of the work, a composer is obliged to mature the initial capital in creating. One of the initial capital in question is the foothold of the work or the foundation in creating a musical work. The foothold or foundation is generally taken from cultural elements that have been inherited. These elements are then processed through reinterpretation and transformation according to the artist's innovation and creativity so that a new work is formed. A clear footing, a composer can design how to interpret, as well as the methods used. Based on this, it can be said that the importance of a deep understanding and a new perspective on things. Perspective and understanding can stimulate creativity, dreams, and strategies to create something new.

In this creation, the creator focuses on processing a measure by solving its count, which at the same time becomes the organization of melodic (penak, jublag, jegogan) and colotomic (kempur, kempli, gong, and bebende) instruments. This processing is done by counting ten or multiples thereof, by breaking them into inconsistent numbers (tend to be free). The creator avoids the function of the gong as a finalist, kempur and kempli as a marker, and bebende as a slacker. In the organization of the strokes, it is seen as a group of instruments with the same line, which are then arranged by forming their own rules. The processing of the count becomes a framework for melodic and colomic

structures, which provide new space and rhythmic possibilities for the processing of the playing technique and its musical ornamentation.

In this creation, the typical pattern or technique of *lelambatan* in this creation is adopted to be processed according to creativity or a new perspective. The musical material is accommodated by using Gong Kebyar gamelan as a medium of expression. The background of choosing Gong Kebyar gamelan as a medium is revealed, in addition to creative efforts in making a composition, it is also an effort to deceive local resources from the creator's home village, namely Perean Kangin Village, Tabanan. This village is one of the villages that has a very strong *tradition of kebyaran* or Gong Kebyar since decades, and has a repertoire of compositions and styles of *kebyaran* that have an identity. Thus, in the processing of musical materials, it is mixed with the styles of Perean *kebyby*. The processing aims to find new and unique patterns possibilities.

In this creation, some of the materials or sources of creation mentioned above, of course, require a framework or theme that governs the musical processing. At this creation, the *sasih kedasa system* was chosen in the Balinese calendar, with the title Sriya Dasami, which is an Old Javanese phrase that represents the philosophical meaning of the welfare of nature and living things. *Sasih* is a science used to determine a good time or month for farming activities and traditional ceremonies in Bali. *Sasih kedasa* is the tenth month in the Balinese calendar (Budayoga, 2016:30). For the Balinese people, *sasih kedasa* is the best choice of month for all agricultural activities and religious ceremonies. This is due to the purification of the cycle of movement of the sun, moon and earth from other *sasih* to *sasih kedasa*.

Dasa or ten, is the main element of *sasih kedasa* chosen as a guideline for processing the size of the composition pattern. Furthermore, the division of the phases of the solar movement cycle is transformed into the division of instrument playing and compositional structure. So *sasih kedasa* as an external idea provides a framework and stimulation to regulate the processing of musical material selected from *lelambatan* and patterns of *Perean kebyaran*. The interaction of the concept of number partition with elements of *sasih kedasa* can provide wider opportunities in the processing of measurements and calculations, which has an impact on the discovery of formulations, forms and game techniques as a new offer.

METHOD

The method of creating *Sriya Dasami's work* is carried out artistically and systematically through six main stages, namely inspiration, imagination, exploration, formation, refinement, and presentation. This process is based on conceptual needs, traditional approaches, contemporary reinterpretations, and empirical experiences of creators. Inspiration and sensitivity to the phenomenon of musical slowness became the starting point for the emergence of ideas, which were then developed through imaginative power. Exploration was carried out on extramusical and intramusical elements to strengthen the ideas and materials of the work. The formation stage includes intensive rehearsals and processing of musical structures based on the tenth counting system, taking into account local cultural values such as the selection of good days (*nuasen*). Improvement is carried out through improvisation and input from experts to perfect the artistic concept. The work is then presented with a visual-musical approach that represents the cosmic motion of the sun, moon, and earth, and is planned to be performed at Jaba Pura Desa lan Puseh Banjar Anyar, Perean Kangin, Tabanan.

RESULT AND DISCUSSION

1. Aesthetics of the Work

Aesthetics in a work of art is a form of beauty that can be felt through the emotional experience of the creator (Gunada, 2020). In the context of *Sriya Dasami's* work, this beauty is realized through novelty innovation, both in terms of concept, game technique, and sound color. The main innovation in this work is the musical formulation inspired by the systematics of *the composition of lelambatan*, which is then reinterpreted using the concept of number partition. In addition, the creator also explored various typical game techniques such as *kenyongan*, *norot*, *oncang-oncangan*, *kempyung instrument techniques*, *nyiliasih*, *nerumpuk*, *lilit bun*, *randa-rundu*, as well as the typical patterns of

reong ubit-ubitan such as Pejaten Village such as *A new* and *a new one*. All of these techniques are worked on in proportion to form a distinctive sense of beauty in the work. Furthermore, the composition structure is built based on the four phases of the movement of the astronomical system in the *cycle of the second* century, with the duration of each part adjusted to the length of time of each phase. The first part has the longest duration because it represents five *months*, while the fourth part is the shortest because it only represents two *months*. This approach shows the close relationship between contextual themes and musical forms in creating the aesthetics of the work.

Table 1. Flow and Arrangement of Composition Parts

No.	Structure	Specification	Duration
1.	Part 1: Sectoral game of blade instruments	<ul style="list-style-type: none"> The embodiment of the good energy phase that occurs in <i>the gase</i> to <i>the fifth sasih</i> Processing of the technique of the game of serendipity with combinations or variations of measurements. 	8 minutes
2.	Part 2: Sectoral games of pencon, drums, and casks	<ul style="list-style-type: none"> The embodiment of the bad energy phase (bhuta) that occurs in the sixth to ninth grades. Processing of new ubits on reong instruments, processing of randa-rundu and circumference bun playing techniques on drum instruments, processing of playing kempyung instruments on trompong instruments. 	7 minutes
3.	Part 3: Playing of all instruments used	<ul style="list-style-type: none"> The embodiment of a special and prosperous phase or period that occurs in the past. The incorporation of some of the previous game patterns, as well as the formation of some new patterns. 	5 minutes
4.	Part 4: Playing of all instruments used	<ul style="list-style-type: none"> The Manifestation of the Pangerem Phase that Occurs in the Month of Jyesta and the Month of Sadha A summary of all previous game patterns presented with a reinterpretation of the ranger's motif. 	4 minutes

In the process of creating musical works, creativity is the main element to give birth to innovation. In *Sriya Dasami*, this creativity is manifested through the preparation of a new musical formulation based on the systematics of *lelambatan* and developed using the concept of number partition, especially the count of ten and its multiples. The creators broke down the number ten into smaller integers, which then became the basis for the game's size and technique. The pageh jajar instruments, namely colotomic and melodic instruments, are arranged in different counting fractions but remain in one measurement framework, resulting in unique and complex rhythmic interweaves. Meanwhile, the visual arrangement in this work includes three main focuses: instrument arrangement (gamelan), lighting, and the addition of artistic properties in the form of fabric and bamboo. The arrangement of the instruments not only presents visual aesthetics, but also supports the musical flow, starting from the playing of the string instrument, followed by the percussion instruments, to the simultaneous and random union of all instruments. This visualization reinforces the meaning and atmosphere that is to be conveyed in each part of the composition.



Figure 1. Shape and Color of Gamelan Position

Description of the shape and color of the gamelan position above:

1. Yellow = a group of pemade and kantikan
2. Green = a group of pencon (Trompong and Reong)
3. Gold = a group of kolotomik (Gong, Kempur, Bebende, Kempli)
4. Blue = a group of melodis (Penyahcah, Jublag, Jegogan)
5. Purple = Kendang (lanang and wadon)
6. Magenta = Kecek Ricik
7. Black = Kajar

The lighting arrangement in *Sriya Dasami's* work is designed to amplify the emotional atmosphere at each phase of the composition, using saturation and adapted color combinations. For example, in the first part, blue-white and pale purple light with high brightness levels is used to create a feeling of cold, quiet, mysterious, and worrying due to extreme temperatures. In addition, the lighting is also dynamically processed to reflect the complexity of the musical being performed. The third visual arrangement is artistic property in the form of white cloth and bamboo. This fabric and bamboo are not only as visual beauty and shape, but also function as a support for the interpretation of nuances and atmospheres. White cloth is analogous to all positive energy, all gratitude, love, and mutual care. The fabric is arranged to fill the empty spaces between the gamelan in exploring the environment. Then bamboo which is also an artistic property functions as an applicator and a symbol of welfare and usefulness in human life, especially the Balinese people. The function of bamboo as an applicator is a tool that is used to apply something, which in this case is the application of fabric. Furthermore, the function of bamboo as a symbol of welfare and usefulness, is to remember that bamboo is one of the plants that is very useful in various activities, facilities, and even tools in the culture of the Balinese people. For example, in religious ceremonies, bamboo is useful starting from the leaves to all the elements on the stem, which are used as skewers, klatkat (part of banten), penjor (bamboo decorated with janur), and many others. Therefore, bamboo is presented as an artistic property that also has another function, namely an applicator. The three visual elements of instrument arrangement, lighting, and symbols support each other and enrich the artistic expression and meaning that is intended to be conveyed in this work.

The authenticity of *Sriya Dasami's work* lies in the systematics of his compositional framework which is based on the processing of the count of ten and the development of typical game techniques. Techniques such as snooze and new bits were developed with a new approach, namely the concept of number partition, resulting in more complex and innovative game patterns, both in terms of technique and stroke placement. This processing creates a way of playing that has never been encountered before, thus giving the work a distinctive character. The variation of the measure on each instrument forms a unique interweaving of melody and rhythm, with textures filled with pauses and clashes of tones that are unusual in the context of Balinese gamelan harmony, making this work have its own aesthetic value and authenticity.

CONCLUSION

Sriya Dasami's work is a Balinese karawitan composition that is inspired textually from the systematics and musical elements of *lelambatan*, and contextually from *sasih kedasa*. Sriya Dasami's work chose several instruments from the Gong Kebyar gamelan as a medium of creativity. This work is worked on with two focus on structuring, namely musical arrangement and visual arrangement. The musical arrangement of this work is specifically an attempt to discover the formulation or systematics of new music compositions that are inspired and based on the systematics of traditional music composition, namely *lelambatan*. The invention of the new formulation is organized with the concept of number partitioning, namely the processing of the count of ten and its multiples. In addition, there is also the development of game techniques that are adopted from typical game patterns by carrying a new perspective, to produce an offer that reflects the identity of the work created.

The method used in realizing Sriya Dasami's work is a formulation of methods in the form of individual stages of the creator. The stages of the process of creating this work are divided into six stages, starting from inspiration, imagination, exploration, formation, refinement, and presentation of the work. The preparation of these stages is adjusted to the needs of the work or composition, as well as the comfort according to the creator's empirical experience in composing.

Sriya Dasami's work has a structure consisting of four parts of the composition. The arrangement of the four parts of the composition is the embodiment of the four phases of the astronomical system in the *cycle of the Seven Days*. Each part processes and analogizes the state in each phase. The division of the structure of the work into several parts of the composition is also a more structured musical processing specification. Overall, each part has a different duration, namely from part one as the longest duration, to part four with the shortest duration. This is unique in terms of the flow of the composition presented.

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