



**WATER AS A SOURCE OF ART CREATION INSPIRATION TABUH  
KREASI PEPANGGULAN AMBUH HREDANA  
BY ANDI PASTIKA PUTRA**

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**Abstract**

The purpose of this study was to examine *Tabuh Kreasi Pepanggulan Ambuh Hredana*, which was inspired by the Magpag Yeh tradition in the Kapal Village. This research is important to do because water is the source of life in Kapal Village, but it has not been widely used as a source of inspiration in the creation of works of art. The questions are 1. What is the process of creating *Tabuh Kreasi Pepanggulan Ambuh Hredana* 2. What is the form of *Tabuh Kreasi Pepanggulan Ambuh Hredana*. This study uses a qualitative method with an ethnomusicological approach. The data sources are from the gending itself, its creator, and cultural figures. Data collection techniques were carried out through participatory observation, interviews, and document studies. The analysis was carried out using the theory of the process of creating works of art based on local wisdom, ethnomusical theory, and functional structural theory. The results of this study are 1. The process of creating *Tabuh Kreasi Pepanggulan Ambuh Hredana* uses the stages of creation starting from basic capital, creativity, understanding of local culture, concepts, prayers, the process of realizing works of art. 2. *Tabuh Kreasi Pepanggulan Ambuh Hredana* is in the form of *Tabuh Kreasi Pepanggulan* with the *Triangga* concept, with a structure consisting of *kawitan*, *pengawak*, and *pengecet*.

**Keywords:** Water, *Tabuh Kreasi Pepanggulan*, *Ambuh Hredana*.

**INTRODUCTION**

*Ambuh Hredana* by Andi Pastika Putra is a traditional musical art or commonly called Balinese karawitan. Traditional Balinese music is music inspired by the values, cultural identity, and artistic expression of the Balinese, Indonesian ethnic group. The uniqueness of traditional Balinese music is reflected in terms of form (source of sound, musicality, musical expression, presentation) and aesthetic concepts (scientific, philosophical), which distinguishes it from music from other ethnic groups in Indonesia. Traditional Balinese music is also called karawitan, which is the art of vocal and instrumental sound using the pelog and selendro barrels (scales). The terms most commonly used by Balinese people are *tembang* to refer to vocal music and *gamelan* to refer to instrumental music. Instrumental music is music that uses a tool or instrument as a sound source. The unity of Balinese musical instruments or instruments is generally called *gamelan*, namely the harmonious construction of instruments in a system to form a single unit. Each instrument has its own type and color of sound, so that the construction of various types of instruments in one unit is to produce musical sounds [1].

*Tabuh Kreasi Pepanggulan Ambuh Hredana* was inspired by the Magpag Yeh tradition found in Kapal Adat Village, Mengwi District, Badung Regency, Bali. From the Magpag Yeh tradition, inspiration came from Andi Pastika Putra to put it into a concept of working on a



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musical art work with the Tri Angga structure entitled glorification of water. The location of this research is in the Traditional Ship Village, Mengwi District, Badung Regency. This location was chosen because the Magpag Yeh tradition which was the inspiration for the creation of *Ambuh Hredana's* musical artwork is located in the Kapal Adat Village area, and the creator of this musical artwork comes from the Kapal Adat Village. Support for important information about the Magpag Yeh tradition can also be found in the Kapal Adat Village.

Bendesa Adat Kapal, I Ketut Sudarsana said Magpag Yeh is a tradition of purification or glorification of water as a form of respect and a hope for fertility. Magpag Yeh begins with the story of the people of the Kapal Indigenous Village during the reign of King Kapal I Gusti Agung Made Agung who were safe, peaceful, and prosperous. However, at one time, the agrarian community and farmers in the Kapal Adat Village experienced anxiety because their agricultural land lacked irrigation water. Then King I Gusti Gung Made Agung was moved to find out and followed the flow of the Tukad Penet (Penet River) upstream to Ulun Danu Beratan. He did yoga meditation and was given instructions to raise the water of the Tukad Penet (Penet River) in the Penarungan Village area as a means of irrigation in the Traditional Kapal Village. In that place, a temple called Pura Paluh was built, as a place for the magpag yeh ceremony. Every time the planting season begins, the farming community in the Kapal Adat Village is required to hold a magpag ceremony, yeh. Every year at Purnama Sasih Kaulu, the Magpag Yeh ceremony is held. In principle, the Magpag Yeh tradition is an offering to Ida Betara Pangulun Danu to store rainwater so that during the dry season the water still flows or without a shortage of water. This ceremony was held from the Desa Temple and Puseh Desa Adat Kapal, walking hand in hand towards Paluh Temple. The procession of the procession to Paluh Temple is unique because it is accompanied by the Baris Dance/Lempahan Dance which tells the history of the Magpag Yeh procession (Interview, 3-11-2022).

Water is a natural resource as a source of life for creatures that exist on the surface of the earth, and plays an important role in life. One of the properties of water is that it flows from a higher place to a lower place (flexible / "electric in corporative") in the sense of being able to penetrate the smallest cracks, on a plane or surface that seems tight [2]. The Magpag Yeh water purification tradition carried out by farmers and agrarian communities in the area of the Kapal Adat Village has been inherited since the past. However, not many people use this tradition as a material for creating works of art or as a source of inspiration. The author really needs to examine the relationship between water and agricultural activities in the Kapal Adat Village and water as a source of inspiration in creating works of art based on local wisdom. The author hopes that there will be more inspiration and creative ideas in the creation of works of art that come from water.

One of the works of art created with the inspiration of water breeding is the Tabuh Pepanggulan *Ambuh Hredana* created by Andi Patika Putra as a Final Project at the Indonesian Art Institute Denpasar in 2018. *Ambuh* is the choice of words to represent water in the Magpag Yeh ceremony which is used as the title in the work. this musical art. Balinese people know the word *Ambuh* as a shampooing activity, namely washing or cleaning the head or hair with water. This kind of activity is very suitable to describe or represent the Magpag Yeh procession which is carried out upstream of the water source. Therefore, the choice of the word *Ambuh* is used as a word that represents the implementation of the Magpag Yeh ceremony upstream as the beginning of the entry of water into the rice fields in Kapal Village.

Furthermore, *Hredana* means to worship, which is a hope for something good. Worship is related to creation or creation, both are related to one another. If it is paired with the Magpag Yeh ceremony, then as a ritual it is very worthy to be called the worship of the

glorification of water. Therefore, the word *Hredana* was chosen as a counterpart to the word *Ambuh* to represent the concept of worship in the Magpag Yeh ceremony.

Based on the description above, "*Ambuh Hredana*" was chosen as the title of the work representing the values raised from the Magpag Yeh ritual in the Kapal Adat Village. This work raises the characteristics of the sound of water and worship rituals in the Magpag Yeh ceremony as a source of inspiration. According to its creator (Andi Pastika Putra), *Ambuh Hredana* has a message in the context of creation, an awareness of harmony that is used as a reminder of how important it is to carry out this tradition. Whatever is contained in this work, in order to be able to convey the message that there are traditional rituals that must be preserved, glorified, guarded, towards the procession of glorifying springs. Water as prosperity, water as a source of life, and water as worship. Because humans cannot be separated from water as an important part in the process of their survival (Interview: 1-11-2022).

This research is important to do because of the reality on the ground that water is a very important source of life in the Kapal Adat Village, but until now it has not been widely used as a source of inspiration in the creation of works of art. In this case, the author will examine the creative percussion of the Pepanggulan *Ambuh Hredana* by Andi Pastika Putra whose source of inspiration is the Magpag Yeh tradition in the Traditional Ship Village. The questions are 1. What is the process of creating *Ambuh Hredana*'s creative percussion percussion, 2. What is the form of *Ambuh Hredana*'s creative percussion percussion.

## RESEARCH METHOD

The research entitled "Water as a Source of Inspiration for the Creation of *Ambuh Hredana*'s *Ambuh Hredana* Percussion Artwork by Andi Pastika Putra" uses a qualitative method with an ethnomusicological approach. The conceptual framework for qualitative research is formed in the field, meaning that the conceptual framework is formed after conducting an initial field study [3]. The use of qualitative methods is intended to be able to obtain and collect data in the form of words and pictures based on the results of interviews, observations, or document review [4]. The field of ethnomusicology is essentially a science that studies music as a culture or sees culture from a musical perspective [5]. The ethnomusicological approach is used because it is a science that examines various aspects of ethnic music or traditional music. Ethnomusicology can be interpreted as a field of science that can explain the important components contained in ethnic musical instruments, both from the character, shape, sound, and characteristics of the musical instrument.

The source of the data obtained is from the gending itself, its creator, musicians, and cultural figures who understand and know how the Magpag Yeh ritual procession is carried out. Data collection techniques were carried out by means of participatory observation, interviews, and document studies. After all the data has been collected, then it is analyzed with the theory of the process of creating works of art based on local wisdom, ethnomusical theory, and functional structural theory. The theory of the process of creating works of art based on local wisdom reviews the stages of the process of creating works of art proposed by Prof. Dr. I Wayan Rai S., M.A consists of six stages, namely basic capital, creativity, understanding of local culture, concepts, prayers, and the process of realizing works of art [6]. This theory is considered appropriate to dissect the work that was realized because it was inspired by local wisdom, namely the Magpag Yeh ritual procession and was stimulated to become a arable idea. In its creation, it also goes through a series of rituals such as nuasen (prayer) to start the process of pouring ideas and concepts into the expression medium (gamelan semarandana).

The ethnomusical theory dissects the musical and extra-musical elements contained in *Ambuh Hredana's Tabuh Kreasi Pepanggulan*. Musical elements are things that are directly related to the elements of the music itself. For example, tone, rhythm, tempo, dynamics, structure, ornamentation, and so on. Meanwhile, extra musical elements are things that are not directly related to musical elements, but have a very strong influence on practical musicals. In ethnomusicology it is referred to as "in terms of itself" or "about music", while extra musical elements are often referred to as "in terms of its cultural context" or "around music" [7]. Functional structural theory is used to determine the structure and function of the created song (gending).

## DISCUSSION

*Ambuh Hredana* is a *Tabuh Kreasi Pepanggulan* that uses the medium of the Semarandana gamelan in its creation process and uses as many as thirty-four musicians in its presentation. The instrumentation of the Semarandana gamelan used consisted of 1 *tunggu trompong* instruments, 1 pair of *kendang cedugan*, 2 *tunggu ugal* instruments, 4 *tunggu gangsa* instruments, 4 *tunggu kantil* instruments, 2 *tunggu* chopping instruments, 2 *tunggu jublag* instruments, 2 *tunggu jegog* instruments, 1 Wait for the *ceng-ceng ricik* instrument, 1 waiting for the *kajar* instrument, 1 waiting for the *kempli* instrument, 1 waiting for the *reong* instrument, 1 pair of *gong lanang wadon* instruments, 1 *kempur* instrument, 1 *bebende* instrument, 4 *flute* instruments. In the presentation of *Tabuh Kreasi Pepanggulan Ambuh Hredana's* Andi Pastika Putra as a cultivator, participated in playing this work as a *kendang wadon* player.

According to I Wayan Widia's explanation, *Tabuh Kreasi Pepanggulan* is a musical composition that does not have a definite *uger - uger* as well as a percussion slowing which has a standard grip or *uger - uger*. As with the usual *tabuh kreasi*, the *tabuh kreasi pepanggulan* usually uses the Tri Angga concept (kawitan, crew, pusher) and the drum uses a bat (hip). *Tabuh Kreasi Pepanggulan* is a simplified musical composition of the percussion of the slow dance. So, in the *Pepanggulan Creative* percussion, there are at least some patterns in the slow percussion, such as the stroke pattern on the *trompong* instrument, namely the *nyilihasih*, *ngambat*, *nilti*, *nguluin* strokes. Drum patterns such as *gegilangan*, *batu-batu*, *gegulet*, *milpil*. *Gangsa* stroke patterns such as *norot*, *gegejer*, *oncang-ocang*.

I Wayan Darya said that the *Tabuh Kreasi Pepanggulan* is a combination of the slow percussion and the creative percussion using a *trompong* instrument and the drum using a hip bat. According to I Made Subandi's interpretation, *Tabuh Kreasi Pepanggulan* is more towards the creativity of its cultivators. As with *Tabuh Kreasi*, there are no binding rules (*uger-uger*) [8]. In its presentation, *Tabuh Kreasi Pepanggulan Ambuh Hredana* is a work of traditional music. Traditional music is music that was created and loved by the people of the past which until now is still being developed and preserved from generation to generation as a means of entertainment and regional identity. The development of traditional music is influenced by actors and artists, the type of music and the wider community who hears and enjoys it (Field, 2021: 104). The process of creating the work of *Tabuh Kreasi Pepanggulan Ambuh Hredana* passed through the stages of creation initiated by Prof. Dr. I Wayan Rai S., M.A in his book entitled "Penciptaan Karya Seni Berbasis Kearifan Lokal Papua", starting with basic capital, creativity, understanding of local culture, concepts, prayers, and finally the process of creating works of art [6].

The main capital in question is talent and skills as well as a good understanding of culture. Talent and skill plus courage and effort in creating will produce a work of art that has weight and maximum, with the ability of a composer who is able to interpret a tradition and pour it into gamelan media and be able to play the gamelan. After the basic capital, the composer must have creative power. Artists must also have creative ideas, not passive ones. A creative artist always has ideas that can produce new works of art. In other words, he is not a passive



artist in the sense that he can only bring other people's work [6]. Composers are able to process and look for new things so that the artwork can become a reference for the creation of the next work. Next is the understanding of local culture. Understanding the existence of local culture is very important to know. Because of the tradition or culture that is close to us, it will be an inspiration and a lighter idea for the creation of works of art that have messages and high values. Then the design of the form, form and structure of the work is poured into writing (concepts) so that the creation process runs in an orderly manner. After the concept has matured and before moving on to the creation process, Balinese Hindus usually perform a ceremony (prayer) to start an activity commonly called *nuasen*. Usually after the *nuasen* ceremony ends, the process of creating the artwork can begin.

*Tabuh Kreasi Pepanggulan Ambuh Hredana* is in the form of a *Tabuh Kreasi Pepanggulan* with the Triangga concept, with a structure consisting of *kawitan*, *crew*, and *pushers*. In some traditional Balinese music repertoires such as *Gong Gede*, *PegAmbuhan*, *Palegongan*, and *Bebarongan* musical structures known as *kawitan*, *pengawak*, and *pengcet* are known. By experts these three parts are often associated with the concept of *Tri Angga* (three parts of the human body), namely *kawitan* is interpreted as the head, *crew* is interpreted as the body, and *pengcet* is interpreted as legs. *Kawitan* is the initial part or introduction to introduce a glimpse of the appearance of the song being played. *Pengawak* comes from the word *crew* which means body, is the main body (main body) of a song. This section usually consists of longer, slower tempo song lines. The *pusher* is the final part marked by a change in the pattern of the game that is more agile and dynamic [1].

The *kawitan* section is the initial part of this artwork. In the *kawitan* section, the *Tabuh Kreasi Pepanggulan, Ambuh Hredana*, is the composer's interpretation of the characteristics of flowing water, which is applied through the playing of the chopper, *jublag*, and *jegog* instruments that act as safety pins. The game technique of making, *kantil*, *ugal* is inspired by the *wayang gender kotekan* pattern, plain playing to the larger and smaller tones and *sangsih* playing to the smaller and larger tones. The imagination that arises is about the motion of water flowing on the surface compared to the motion of water below the surface (undercurrent). Both are different, but still meet with one meeting point, namely the flow of water. The atmosphere of confusion and sadness that is raised is a symbol of public unrest when there is no water as the start of the *Magpag Yeh* ceremony in the Kapal Adat Village. Crazy patterns with fast tempos, *angsel reong games*, and *kekebyaran* patterns. The melodic play with the nuances of the community's sadness is expected to be able to create conflicting characters that appear soft and hard (the presence of water, confusion and sadness when there is no water).

The second part is the *crew* part. On the part of the *crew* is a picture of the ceremonial ritual that is more directed at worship. In this procession, there is the sound of bells, chants, gamelan, and worship. The voices in the *Magpag Yeh* procession, the composer applied them to music with a worship situation by cultivating a game inspired by the *gineman terompong*, but still trying to explore the *gineman terompong* game with other instrument playing techniques. With the return procession, the stylists captured the crowded, boisterous and joyful situation. The majesty of the ceremony that gave rise to the "Baris Magpag Yeh" dance as a symbol of welcoming the heroic ceremony so that it ran smoothly. The composer processed the melody of the song (*gending*) "Baris Magpag Yeh" into a new melody, but did not eliminate the character of the existing song (*gending*) "Baris Magpag Yeh".

The last part is the pressing part which is the climax of the *Magpag Yeh* tradition. The sound of water clashing, the pounding of the sound of water, the sound of rainwater but harmoniously, then the composer applied the game together with 4 levels, from tenuous to dense, from the intensity of the sound of loud, medium and loud sound, from slow, medium and fast tempos. With this interpretation, the composer wanted to find a new game

technique in interpreting rain and the composer got inspiration from the roar of water after colliding with water on the surface. The gendered pattern game is inspired by the gamelan gender wayang pattern and the gegambangan pattern which is combined into one. Inspired by the waves of flowing water so that nature finds prosperity again with flowing water.

The selection of costumes in the presentation of the musical artwork of *Tabuh Kreasi Pepanggulan Ambuh Hredana* is considered and arranged so that the concept, atmosphere, and message of the work can be emphasized with the right costume arrangement. According to Andi Pastika Putra as the cultivator of this work, the choice of black and white (*poleng*) as the basis for the color of the costume, which compares white to the purity of the mind to perform rituals, while black is the place in the north as the headwater of worship of water. In addition, the stylist relates to the characteristics of the traditional Kapal Village community while carrying out the *Magpag Yeh* ritual tradition by wearing a black and white costume (*poleng*). Even though it refers to black and white (*poleng*), the costume is still modified with brown endek cloth to give the impression of a social theme. Gold is a symbol of majesty. The color was chosen to blend with the ideas and concepts desired by the stylist.

The arrangement of light as a means of supporting the work is very taken into account in order to produce a presentation of works of art that have a really visible character and atmosphere. In the kawitan section, the color of the lamp is applied, namely blue and green as an illustration of the characteristics of flowing water. Followed by a boisterous atmosphere by using green, red, and white lights. The kawitan section ends with an atmosphere of sadness by using white and yellow lights with dim intensity. The crew section begins with a religious atmosphere with a depiction of the *Magpag Yeh* procession using yellow lights with dim intensity followed by a Baris dance procession with a firm character using white and yellow lights with bright intensity. The last part, which is pressing, is a depiction of the rain falling with the use of blue and white lights and ending with an overflow of happiness with green, blue, red and white lighting.

## CONCLUSION

*Magpag Yeh* is a tradition of water breeding rites carried out by the farmers of the Kapal Adat Village to maintain the balance of nature in order to achieve prosperity. Breeding water is very important to do as a source of natural life and sustainability in life in this world. The connection of water with the procession in the concept of worship is carried out by the Subak people of the Kapal Adat Village as a source of prosperity. An idea emerged from the inspiration of the *Magpag Yeh* tradition which was then poured into a musical art work entitled *Tabuh Kreasi Pepanggulan Ambuh Hredana* as a form of glorification of water sources.

The *Magpag Yeh* ritual, which is full of traditional values, is used as a source of inspiration and then becomes an idea for a concrete concept that the stylist pours into the form of musical art by imagining the characteristics of the sound of water and the *Magpag Yeh* ritual. The *Tabuh Kreasi Pepanggulan Ambuh Hredana* uses the Tri Angga structure which consists of three main parts, namely, kawitan, crew, and pushers. The stylist's kawitan section imagines the characteristics of water and a symbol of dualism about the situation of people experiencing a water crisis. The stylist crew imagines the atmosphere of the *Magpag Yeh* procession, the *mulang pakelem* and the *Magpag Yeh Baris Dance*. The press section imagines the occurrence of the gift of heavy rain so that people find prosperity. *Ambuh Hredana* Pepanggulan's creative percussion is a musical work of art that originates from the idea of *Magpag Yeh*'s tradition and is designed through the concept of cultivation and translated into musical language through the medium of the Semarandana Barungan Gamelan expression.

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