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**"Bali-Kang": A Minimalist Music with
Western, Balinese, and Chinese Elements**

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ABSTRACT

Purpose: This paper is to remind the Balinese folklore of the legendary love story of King Jaya Pangus Harkajalancana and Paduka Sri Cacangkaja Cihna (Kang Cing Wie) in Dalem Balingkang by composing a minimalist music with Western, Balinese, and Chinese elements. **Research methods:** The musical work is done by referring to the exploration stage, the experimental (improvisation) stage, and the forming stage. The three stages are applied as a reference in the process of cultivating the "Bali-Kang". **Results and discussion:** The "Bali-Kang" composition consists of three parts with a different interpretation but is still in one unity. This work uses minimalist music techniques and *kotekan* techniques, which last for about 14 minutes. **Implication:** Such a music must always be made update according to newest and actual situation so that the legendary love story can be remembered by all generations, at least in Bali.

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INTRODUCTION

The beginning of the love story of King Jaya Pangus and Paduka Sri Cacangkaja Cihna (Kang Cing Wie) is often said to be the beginning of a cultural acculturation between Balinese culture and Chinese one in Bali. Argawa (2018) shows the love story of the King and Kang Cing Wie. This story is very inspiring for the composers but it has many

versions which confuse the composers. The composers then found a book entitled *Purana Pura Dalem Balingkang* in which the story in this book has been verified and endorsed by the Bali Provincial Cultural Office.

It was said that Kang Cing Wie was the daughter of I Subandar, a Chinese merchant who traded in the Kintamani market. At the Kintamani market, Baginda Raja Jaya Pangus Harkajalancana met Kang Cing Wie. In the midst of the hustle and bustle of the voices of merchants offering their wares, the King's eyes are drawn to the figure of a very beautiful young girl, slanted eyes, and long hair in a friendly manner accompanied by a sweet smile offering her wares. Furthermore, it was said that the King gave orders to his bodyguards to meet Kang Cing Wie and his father I Subandar to meet with King Jaya Pangus at Panarojan Palace. After Kang Cing Wie and his father went to the king, he appointed Kang Cing Wie to be the maid of Mpu Lim, the adviser to the King, because at that time Mpu Lim did not have a lady.

As time went on, Baginda Raja Jaya Pangus fell in love with Kang Cing Wie after the first sight. The King again gave the order to marry Kang Cing Wie, but the advisor to the King Mpu Siwa Gandhu opposed the order from the King who wanted to marry Kang Cing Wie, because the King already had an empress who had the title Sri Prameswari Induja Ketana (Dewi Danu). Mpu Siwa Gandhu advised Baginda Raja (Jaya Pangus) to give up his intention of marrying Kang Cing Wie because Kang Cing Wie was the daughter of a merchant who was a low caste level while King King was a high caste. The King is a devout Hindu, while Kang Cing Wie is Buddhist. Mpu Siwa Gandhu had a feeling that if this marriage was to be held there would be a terrible disaster that would hit and destroy the Panarajan Palace. That was the advice from Mpu Siwa Gandhu, but Baginda Raja did not follow it. The King still wants to have his wedding with Kang Cing Wie.

The marriage of King Sri Aji Jaya Pangus took place smoothly, safely, and happily. I Subandar provided provisions for a number of "pis bolong" (Chinese coins from the Sung dynasty, 960-1279 AD) to his daughter to serve the King, with thanks to God the Almighty and the ancestors for His grace. Then the King bestowed *uang kepeng* (*pis bolong*) to his people, where the community used the currency as a means

of completing *yadnya* ceremony or offerings.

Mpu Siwa Gandhu was angry with the King. He felt disappointed because his views, suggestions, and advice did not make the King to stop his intention of marrying Kang Cing Wie. Immediately Mpu Siwa Gandhu carried out asceticism asking for a gift to the Gods so that there was a big storm at the palace of Sri Prabu Jaya Pangus in Panarajon.

Over time, the Panarajon Palace was destroyed by heavy rain and strong winds for one month and seven days that uprooted large trees and then crushed the ground in the Panarajon Palace. In an instant the disaster destroyed all the buildings in the Panarajon Palace. This terrible storm claimed many lives. The entire building had been destroyed. The King gave orders to find a place to live. All royal officials and their families and all the people accompanied the King to a place that was safe from the raging rainstorm. After exploring the valley they came to a valley called Jong Les. Heavy rains and tornadoes subsided.

The valley is known as Kuta Dalem Jong Les. In an area higher than the valley, the King's majesty ordered his people to build a palace. In less than a month, stood a magnificent palace including residential buildings. The newly established kingdom was named "Dalem Balingkang" (Argawa, 2018: 45). The word "Dalem" is taken from the name of the valley, namely "Kuta Dalem Jong Les". Balingkang is a combination of words "Bali" and "Ingkang". The word "Bali" is taken from the king who controlled the Balinese universe. The word "Kang" was actually taken from the name of his wife, Kang Cing Wie.

From the love story of King Jaya Pangus Harkajalancana who ruled in 1103-1191 Caka or 1181-1269 AD (Tim Penyusun, 2009: 35) and Paduka Sri Cacangkaja Cihna (Kang Cing Wie) in Dalem Balingkang, the composers are interested in making a musical composition with an illustrated music style by expressing the story itself. In this work, the composers adopt musical elements from minimalist music, ambient music and Balinese music, namely *kotekan*. Regarding the title "Bali-Kang", the word "Bali" was taken from the king who controlled the Balinese universe, and "Kang" was actually

taken from the name of his wife, Kang Cing Wie.

The composers put it into a musical composition inspired by film music. Music in films usually functions to increase emotions, such as joy, sadness, fear, courage, disappointment, confusion and so on. According to Brownrigg (2003: 23), the characteristics of film music are influenced by the genre (theme) of the film. Melodrama films usually use a major scale for happy scenes and a minor scale for sad scenes. Horror movies are usually discord (chords that do not care about conventional harmonies, and action films usually use brass instruments, percussion, dynamic forte, fortissimo and others.

Illustration music is a piece of music to complement and liven up the atmosphere of an event both radio and television broadcasts. Illustration music can also be said to be background music. The background music is often the theme music. The theme music aims to shape and reinforce the mood of the main theme in a film.

With the development of music from time to time, in the 1960s, a music called "minimalist music" emerged, whose movements were pioneered by 4 composers including La Monte Young, Terry Riley, Steve Reich, and Philip Glass. The concept of minimalist music itself is not a new thing because medieval music sometimes also features elements of minimalist music. (Sormin, 2017). Meanwhile, Balinese music is taught, namely about the science/knowledge of *kotekan*.

Minimalist music is a musical concept with many repetitions and is one of the contemporary arts with an experimental style with a minimal concept with maximum results (Christandi, 2017). Ambient music is a music genre whose emphasis lies on the tone, harmony, rhythm and structure of the music that evokes the imagination of an atmosphere or place. Ambient music can be said to evoke "atmospheric", "visual", or "inconspicuous" imaginations (Prendergast, 2001). In addition to the two musical elements mentioned above, the composers also used the musical acculturation approach into this work. Music acculturation is a combination of two types of music from two different cultural sources (Banoe, 2003: 21). Such kind of work was also done by some scholars such as Noviani (2020), Sudirga (2020; 2020a), Cahyadi et al (2019),

Matanari (2019), Mahardika (2018), Aryanto (2018), Ardini (2018), and Naranatha (2017).

The objectives of this musical work are remembering the folklore of Kang Cing Wie, understanding compositional techniques in minimalist music, and implementing minimalist music techniques and *kotekan* techniques.

RESEARCH METHODS

The composers use three main musical elements, namely Western, Balinese, and Chinese instruments. Western musical instruments consist of cello, violin, bass, nylon guitar, drums/flor, octapad cymbals, piano and lastly vocals. Balinese musical instruments used are Singing Bowl, Suling, Klenang, Pletuk, Renteng, Kendang Krumpung and Gong Pulu. Meanwhile, the Chinese musical instruments used are Erhu, Chinese bamboo flute (Bawu), VST Guzheng, and VST Chinese Percussion.

This work uses *kotekan* techniques. The *kotekan* technique itself is a game technique that exists in Balinese gamelan which is produced from a combination of on-beat (plain) and off-beat (*sangsih*) systems.

The minimalist techniques, include: (1) Drone, is a tone that is held long either once played and then held or played repeatedly. (2) Ostinato, is the repetition or repetition of a motif, be it melodic or rhythmic, (3) Layering, is the addition of a new melody or rhythm that is played along with old melodies or rhythmic, (4) Augmentation, is a melody that is played with a rhythmic rhythm. Different from the initial rhythm, the next rhythm is slower than the beginning, (5) Diminution, is the opposite of augmentation, so the next rhythm is faster than the beginning, (6) Note subtraction, is a complete melody whose notes are removed one by one, (7) Note additon, is the opposite of note subtraction, notes are added one by one until the melody is intact, (8) Metamorphosis, is a complete melody whose tone is replaced with a new tone slowly, (9) Static harmony, is the change of one chord to a different chord slowly, meaning there is still the same note held when the chord change, (10) Phasing, is two or more melodies that have the same tone only different rhythms are played simultaneously,

and (11) Rhythmic displacement, is a change in the placement of accents on a motif, both melodic and rhythmic.

In creating the “Bali-Kang”, composers refer to the exploration stage, the experimental stage (improvisation), and the forming stage (Hawkins, 1988: 24). The three stages of the composers are applied as a reference in the process of this music composition.

RESULTS AND DISCUSSION

The composers begin the formation process of the “Bali-Kang” by making the theme of the first part first, then continues with the theme of the second part, and the last theme of the third part, that is cultivating this musical work. Due to the three stages according to Hawkins (1988: 24), from June to August 2020 composers conducted an exploration that determined the ideas, concepts, goals, benefits, and scope of the work.

The first stage starts with the process of finding reference sources in the form of books. The first book obtained by the composers was *Ratu Ayu Mas Subandar* by Nyoman Argawa (2018). The book explained in full about the journey and love story of King Jaya Pangus and Kang Cing Wie in Bali. Then the composers watched many Balingkang Documentary videos entitled "2D Animated Short Film: Balingkang-The Origin of Barong Landung" which was published on December 28, 2018 by Arik Aristyawan's youtube account. In the video there is an animation combined with an illustration music. The work by Putu Afri Hardyana (2019) entitled "Jaga Raga 1848" adopts minimalist music and acculturates western and Balinese music. That's why the composers look for and get minimalist musical techniques.

From July to August 2020, the composers began experimenting with making musical pieces using the Cubase 9.5 Pro application. This is done by the composers to get used to using the Cubase application and to enrich the experience of the composers in terms of composition, especially in the Cubase application itself. However, the use of Cubase in making a composition has shortcomings, such as the pattern of instrument play which sometimes does not match the range of the instrument

or the limits of human capabilities, and the difficulty of applying dynamics so that adjustments are needed.

From September 2020 to January 2021 the composers had difficulty in determining the tempo, time signature, basic notes, chords and scales. Especially when collaborating Western, Balinese, and Chinese musical instruments, which makes it difficult for the composers to choose a tone that matches what the composers expect. However, as many experiments were carried out by the composers, finally the basic tone was chosen, namely the basic G note with a dominant scale using a pentatonic major (Do Re Mi Sol La Do) which is similar to selendro tuning in Balinese gamelan.

The first part of the composers enters the Pad, then the kulintang instrument and then the other instruments enter one by one such as the piano and Chinese flute (Bawu), followed by strings and Chinese percussion that enter together, all musical instruments enter one by one, with a duration of approximately 3-4.30 minutes. Then the second part starts with a Chinese flute piano transition (Bawu) with a duration of approximately 4.30 minutes, and the third part starts with the piano and guzheng transitions with the same duration.

The application of minimalist musical techniques is carried out by creating a melody and rhythm theme that lasts one minute in advance. Then within one minute, composers can provide layering techniques of several instruments so that they sound varied and not monotonous, so that it seems polyrhythmic and there are many different melodies.

The Structural Analysis

Part I starts with a Pad sound starting at bars 1-63, and uses a 4/4 bar with a tempo of 80 bpm. In this first part, the composers use several minimalist musical techniques.

Part 1.

1. **The drone** on the Pad starts from bar 1 to bar 33 with a G tone using a 4/4 time signature/*sukat* sign with a tempo of 80 bpm.

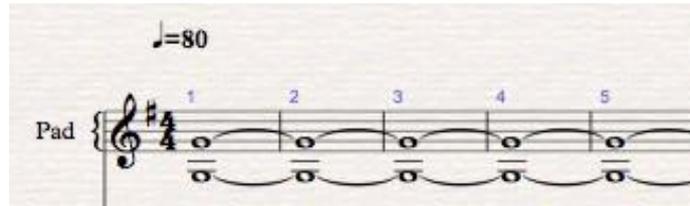


Figure 1 Drone on

Pad

2. Static Harmony

on the pad starting from bar 32 to bar 63 using the 4/4 time signature/*sukat* sign with a tempo of 80 bpm.



Figure 2 Static Harmony Pad

3. Ostinato on instruments:

(1) Kolintang instruments ranging from bar 46 to bar 64 use the bar sign/*sukat* 4/4 with a tempo of 80 bpm.



Figure 3 Ostinato in kolintang

(2) Piano instruments ranging from bar 62 to bar 65 where at bar 65 there is a rhythm variation that uses a 4/4 time signature/*sukat* sign with a tempo of 80 bpm.



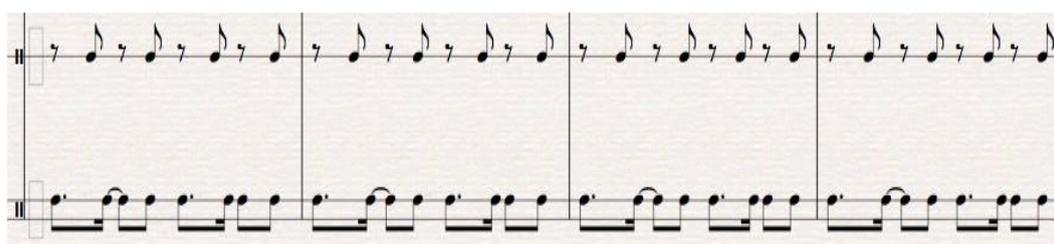
Figure 4 Ostinato on a piano

(3) Kolintang instruments ranging from bar 66 to bar 73 use the bar sign/*sukat* 4/4 with a tempo of 80 bpm.



Figure 5 Ostinato in Kolintang

(4) Chinese percussion instruments ranging from bars to bars using a bar sign/*sukat* 4/4 with a tempo of 80 bpm.



(5) Guitar instruments ranging from bar 92 to bar 107, bar 116 to bar 135 use the 4/4 time signature/*sukat* sign with a tempo of 80 bpm.



Figure 6 Ostinato on Guitar

4. Layering on the instrument

Layering of the kolintang instrument on bars 46 to 50.

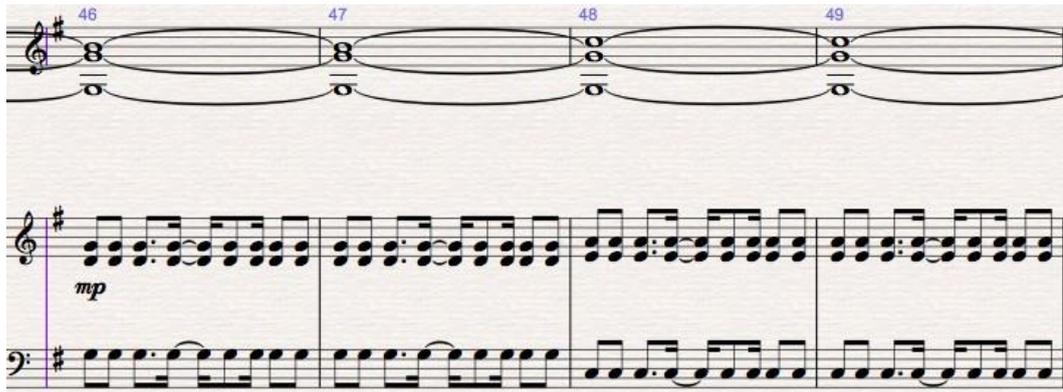


Figure 7 Layering on pad and kolintang



Figure 8 Layering on pad, kolintang, bewu flute & piano

Note: The theme of the melody depicts the atmosphere where the King met Kang Cing Wie and fell in love.

Part II

In part II there are 3 sub-themes of the melody as shown below:

A A' B

(a). Sub theme A starts from bar 159 on beat 4 to bar 167 then continues with a 4 bar transition.



Figure 9 Sub Themes A.



Figure 10, 4 bar transition

(b). Sub-theme A' starting from bar 172 to bar 179 uses the basic tone of G with the chord progression of Em Bm7 C Bm7, using the time signature/*sukat* 6/4 with a tempo of 160 bpm.

The image displays a musical score for a four-part setting. The top staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f*. It contains four measures with notes and rests, and measure numbers 172, 173, 174, and 175 are indicated above the first four notes. The second and third staves are also in treble clef with the same key signature, each containing four measures of music. The bottom staff is in bass clef with the same key signature, containing four measures of music. Below the staves is a guitar chord diagram for the same key signature, showing the following sequence of chords: Em, Em, Bm7, Bm7, C, C, Bm7, Bm7, Em, Em, Bm7, Bm7, C, C, Bm7, Bm7. A dynamic marking of *f* is placed below the first chord.

Figure 11 Sub-theme A'

The image displays a musical score for a four-part setting, likely a transition. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#). Each staff contains four measures of music, primarily consisting of eighth-note patterns. The notation is dense and rhythmic, typical of a transition or accompaniment section.

Figure 12 Transition of 4 bars to Sub Theme B

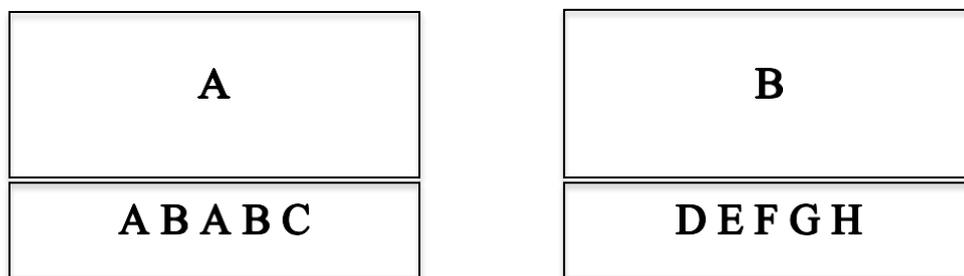
Coda runs from bar 207 to bar 211



Figure 19 Coda

Part III

In part III there are two main parts, namely part A and part B



In part A there is 1 period and the question and answer phrases Question Phrases A on bars 214 to bar 217.



Figure 20 Question A Phrases Answer Phrases A at bar 218 to bar 221.



Figure 21 Answer Phrases A.

Question phrase B at bar 230 to bar 233

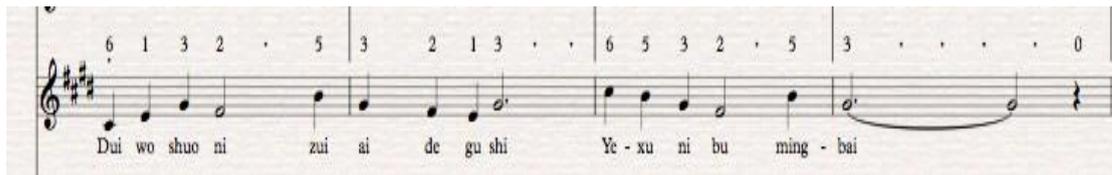


Figure 22 Question B Phrases Answer B phrases in bars 234 to 237



Figure 23 Answer Phrases B.

7/4 (Kendang Lanang)

1	♩R♩R	♩LL♩	♩R♩R	RLLR	RRRR	♩LLR	♩
2	♩.	♩.	♩.	♩.	♩.	♩.	♩RLL
3	♩.	♩.	♩.	♩.	♩.	♩.	♩LL
4	LL♩R	♩R♩R	RLLR	♩RRR	♩LLL	RLLL	

7/4 (Kendang Wadon)

1	♩RLR	L♩RL	♩RL♩	♩RR♩	RR♩	R♩L♩	R...
2	♩.	♩.	♩.	♩.	♩.	♩.	R...
3	♩.	♩.	♩.	♩.	♩.	♩.	R...
4	♩RLR	R♩RL	♩RL♩	♩RL♩	RR♩	R♩L♩	♩

Dynamics and Tempo

The composers use several dynamic markings as follows.

- pp : stands for pianissimo: very soft.
- p : stands for piano: soft.

- mp : stands for mezzo piano: medium, moderately soft.
- mf : stands for mezzo forte: medium, moderately hard.
- f : stands for forte: strong, hard.
- ff : stands for fortissimo: very hard.

The composers use tempo:

- 60 bpm (Lento) : a little slower than adagio.
- 80 bpm (Andantino) : slightly faster than andante (walking tempo).
- 150 bpm (Allegro) : fast.
- 160 bpm (Vivace) : fast.

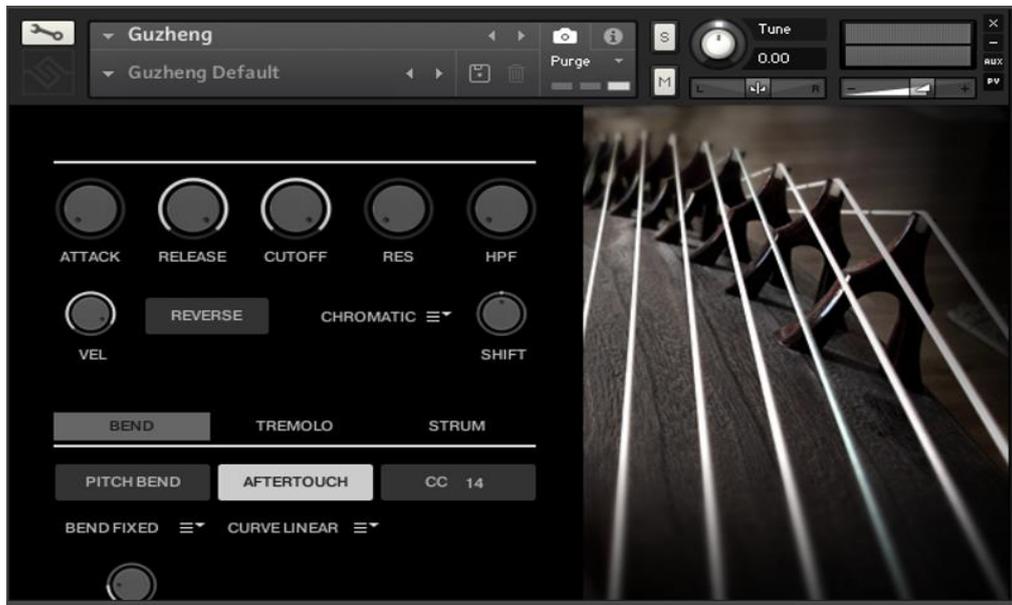


Figure 24.
VST Guzheng (Source: Devi, 2021).

The Presentation Analysis

The composers presents and displays the “Bali-Kang” in an audio-visual form. The selection of this audio-visual media as a presentation of work was due to the Covid-19 pandemic situation, so it did not allow the administrator to hold a final project that involved many people.



Figure 25.
The “Bali-Kang” Musicians (Source: Devi, 2021).



Figure 26.
The “Bali-Kang” Musicians, Actor, and Actresses (Source: Devi, 2021).

In supporting the “Bali-Kang” show, the production of costumes plays an important role in terms of appearance. Regarding the cultivation of costumes, between the composers and the supporters using the same costumes, namely as follows. The men costume wore a black shirt, plain black kamen, poleng shawl (black & white pattern), and udeng batik. The women costume is traditional Chinese clothes (Hanfu) in white, and uses Chinese hair ornaments (Hua Xi) and hairpins.

Important aspects outside the musical elements that play a role in the perfection of the presentation of the “Bali-Kang” composition are the costumes of the players, costumes of dancers, stage decorations, lighting arrangements, and stage arrangement.

CLOSING

Structurally, the “Bali-Kang” composition consists of three parts with a different interpretation but is still in one unity. It is played by some artists supported by VST instruments on the app. It processes the sound elements of each instrument, then arranges it with other musical elements such as tempo, harmony, and dynamics and is presented online in the form of a 14 minutes video performance.

The “Bali-Kang” composition is a musical composition that uses minimalist musical techniques as the basis for its cultivation. The composers want to transform the expression of the love story into a musical work that is applied into musical art works using minimalist music techniques (drone, ostinato, layering, static harmony, rhythmic displacement). This is to revive Chinese cultural acculturation when entering Balinese culture that already exists with different formats as a form of respect and devotion for the composers themselves to the ancestors, as well as the composers’ memory for the Balingkang folklore, the love story of Sri Raja Jaya Pangus and Ratu Ayu Mas Subandar (Kang Cing Wie).

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