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**Journal of Music Science, Technology,  
and Industry**

Volume 5, Number 1, 2022

e-ISSN. 2622-8211

<https://jurnal.isi-dps.ac.id/index.php/jomsti/>

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**Understanding and Training Strategy  
on Hindu Religious Choir in Denpasar City:  
A Theo-aesthetic Analysis**

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**Article Info**

*Article History:*

Received:  
December 2021  
Accepted:  
January 2022  
Published:  
April 2022

*Keywords:*

Religious choir  
(*kidung*), Hindu  
religious rituals  
(*yadnya*),  
teaching method,  
religious choir  
organization  
(*sekaa santi*).

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**ABSTRACT**

**Tujuan:** Penelitian ini dilakukan untuk mengetahui: (1) mengapa pemahaman dan strategi pelatihan kidung diperlukan di Kota Denpasar? (2) bagaimana pemahaman kidung di Denpasar terhadap isi kidung yang dinyanyikan untuk upacara ritual? (3) bagaimana strategi pelatihan kidung di kota Denpasar agar para penyanyi mencapai tingkat mahir dalam bermusik? (4) apa implikasi pelatihan kidung di Kota Denpasar? **Metode Penelitian:** Permasalahan tersebut dianalisis melalui pendekatan teo-estetika berdasarkan fakta sosial dengan tiga teori: teori fungsionalisme struktural, teori semiotika dan resepsi, dan teori motivasi. Pengumpulan data dilakukan melalui observasi, wawancara, dan studi dokumen. **Hasil dan Pembahasan:** Hasil penelitian ini menunjukkan bahwa: (1) pemahaman dan strategi pelatihan kidung diperlukan untuk mendukung upacara keagamaan Hindu, pemahaman dan strategi pelatihan kidung untuk memperkuat fungsinya dalam upacara. Penafsiran kidung yang tidak tepat melanggar aspek teologis estetika dan membuka ambiguitas terminologi kidung. (2) Pemahaman penyanyi kidung di Denpasar terhadap isi teks perlu mendapat perhatian khusus karena tidak semua penafsir kidung memiliki pemahaman yang benar tentang makna sastra dan melodi yang tepat. (3) strategi pembinaan kidung di Kota Denpasar perlu ditingkatkan. Perlu dikembangkan strategi yang tepat dan metode yang menarik. (4) implikasi pembinaan kidung di kota Denpasar sangat positif. **Implikasi:** Sesaji kidung agama Hindu menumbuhkan keyakinan dan memperkuat ketakwaan terhadap Tuhan Yang Maha Esa, Ida Sang Hyang Widhi Waça.

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## INTRODUCTION

Ritual chorus (*kidung yadnya*)<sup>1</sup> plays an important role in Balinese religious/ritual celebrations as it intensifies dedication, solemnity, devotional service by partly narrating the implementation of Hindu ceremonies. *Kidung* is one of Bali ritual songs, which are divided into five groups: (1) the ritual poem known as *sekar ageng* or *kakawin* consisting of dozens types characterized by intricate *guru-lagu* prosodic rules that include *sloka* and *sruti*. (2) *Kidung* chorus (*sekar madya (kidung)*) with various *pupuh*<sup>2</sup> poetries. (3) *Sekar alit* poetry (*macapat*) governed by complex prosodic rules known as *Pada Lingsa*; and (4) Luluby or children playing songs *sekar rare (dolanan)*, which belongs to a group of children's songs, which is not restricted by the form and structure; (5) and the last but the most creatively "liberal" prosody is a group of theatrical/ dramatic songs known as *Tetandakan* or *Gagendingan*, which has large variants employed in performing arts. Each type of singing group has its distinctive structural rules, aesthetic rules in the structure of the, melodic strains, language expressions, dramatic flow, and messages contained in the meaning of the literature is important to understand.

The understanding of the *kidung* interpreter of the contents of the *kidung* text as a language that is used as a medium of offerings needs to be given special attention, because it affects the functioning of the understanding in a ceremony. The incomprehension of the *kidung* interpreter on the chant literature sung has an impact on the violation of aesthetic theological aspects of ambiguity terminated by hymns and other violations which result in hymns not functioning in accordance with the interests of a ceremony, because they violate logic, ethics and aesthetics in the presentation.

The understanding of the *kidung* interpreter in the city of Denpasar against the contents of the *kidung* text still needs special attention in the event to present songs in Hindu religious ceremonies. Training carried out both individually and together (chorus) is only limited to memorizing the melody and lyrics of the *kidung* without touching about the meaning of the literature.

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<sup>1</sup> The sacrificial ceremony along with its sacred offerings is carried out with deep religious devotion. There are five groups of *yadnya* known as the "five *yadnya*" among the gods of *yad*, *bhuta yadnya*, *rsi yadnya*, *manusa yadnya* and *pitra yadnya*.

<sup>2</sup> Song names in various patterns and sizes, with various variants and their characteristics. *Pupuh* also means song size.

The low interest of the younger generation of Hindus to play an active role in making *kidung* an integral part in the implementation of *yadnya*, raises the impression that the hymn is identical to the duties of the elderly, because in reality the singer of the *kidung* is dominated by elderly singers.

Coaching strategies are very necessary in increasing understanding of the contents of the *kidung* text and can stimulate the presence of the younger generation as heirs of Hindu religious songs in the city of Denpasar. From the results of mapping *sekaa santi* in the city of Denpasar, it is still difficult to be done by the coaches to determine the right coaching strategy and can bring a *kidung* interpreter towards a more directed development. Looking at the reality, this research found the right and interesting strategies in *kidung* learning to Hinduism by combining several methods of dance learning so that the results of coaching are more effective.

This research is focused on looking for answers to various problems that generally aim to reveal the understanding and strategy of the guidance of the *kidung* in the city of Denpasar with regard to Hindu theo-aesthetics. To avoid spread in the discussion, this research is focused on finding answers to the following problems: First, why is the understanding and strategy of chanting guidance necessary to support the means of Hindu religious ceremonies in Bali, especially in Denpasar City? Second, what is the understanding of the *kidung* interpreter in the city of Denpasar for the contents of the Hindu religious song sung in the *yadnya* ceremony? Third, what is the strategy of guiding the *Kidung* in Denpasar to reach the level and musical competence needed to sing Hindu religious *kidung*? Fourth, what are the implications of the guidance of the *kidung* to the *kidung* singers in the City of Denpasar?

From the formulation of the problem above, this research reveals, understands, and analyzes the problems of guidance in the city of Denpasar from the study approach of Teo-Aesthetics as a general purpose. In particular, this study aims to (1) understand the philosophical basis of why understanding and strategies for the development of *kidung* is needed as a means of supporting the religious ceremonies of Hinduism in Bali, especially in Denpasar City, (2) to study and describe how the *kidung* singers understanding in Denpasar City fill in *kidung* text of Hindu religious *kidungs* sung in the *yadnya* ceremony, (3) to formulate strategies for *kidung* in Denpasar to achieve the level of musical understanding and competence needed in

singing Hindu religious *kidung* and (4) to analyze the implications of guiding the *kidung* of *kidung* singers in the City of Denpasar.

The results of this study are expected to be able to contribute to the efforts of fostering both theoretically and deepening philosophical understanding of the *kidung* literary text in the context of Hindu religious ceremonies, so that it can increase social service in the contribution of strengthening the legitimacy of the implementation of *yadnya*. While the practical benefits of this research are expected to improve the quality of *kidung* interpreters on the quality of aesthetic rules, by understanding the techniques of *kidung* vocal as well as reinforcing Balinese cultural expression identity which is truly a part of national cultural repertoire. So that the benefits here are holistic, especially for the *kidung* singer, the coaches, who are supported by formal and non-formal institutions, government and the private sector, which in turn can improve the quality of the implementation carried out by the community.

## RESEARCH METHODS

As a procedure for scientific accountability, this study uses three basic theoretical foundations as analytical blades which are expected to strengthen the results of this research, namely Structural Functionalism Theory correlates with theological theory, Semiotic Theory and Literary Reception accompanied by hermeniotics as a method of interpretation, theory literature, taste theory, aesthetic theory, and Motivation Theory. In addition, this research is also corroborated by discography, learning methodology refers to the results of research as a reference in addition to exploring the aesthetic approaches held by a number of experts as a wealth of local wisdom that needs to be raised. This research was designed as a qualitative research, because the researcher tried to uncover the understanding and strategy of the guidance of the *kidung* studied from the point of view of the theo-aesthetic approach with various problems. Interviews from various layers of *kidung* activists who are directly involved in coaching efforts, and provide an understanding of the nature of the *kidung* from the point of view of the text and its context which is more descriptive and informative.

Denpasar as the locus of this study was chosen based on the consideration that Denpasar City as the Capital City of Bali is an urban area representing a mix of residents from eight regencies in Bali. The city of Denpasar can represent other regency regional traditions and bring along the habits of the area of origin. As the

center of religiosity of urban communities with Jagatnat Temple, it represents the openness of the community in its self-approach to Ida Sanghyang Widhi Wasa (God Almighty as well as an education center with the spread of formal school education from the elementary level to the tertiary level. with the Cultural Park area which is often used as a venue for art events, religious song competition (*utsawa dharmagita*) and literary learning activities (*nyastra*, Denpasar is also the center of audio/video broadcasts with Radio Republic of Indonesia (RRI) transmitters, Republic of Indonesia Television (TVRI), television and other private radio, making stretching *kidung* activities more centralized. With the number of singer group (*sekaa santi*) scattered in each District of the City of Denpasar can provide a representative picture of this study, so that data collection with research objectives can be fulfilled.

The collected data is processed and analyzed qualitatively, then described by interpretive descriptive analysis methods. The conclusions obtained from this study are as follows:

## RESULTS AND DISCUSSION

### The Existence of Singer Groups in Denpasar City

#### 1). Membership

In the city of Denpasar there are several group of religious singers <sup>3</sup>(*sekaa santi*) or *pesantian* scattered in the traditional area and service area (*banjar adat* and *banjar dinas*) in four sub-districts of Denpasar city such as East Denpasar (Dentim), South Denpasar (Densel), West Denpasar (Denbar) and North Denpasar (Denut). In general, each *sekaa santi* has a membership consisting of a chairman, treasurer, secretary and a coach who is appointed based on the decision of the meeting. In a particular activity, trainers are often brought in from outside the community who are considered to have abilities that exceed the trainers who come from within the local area. Each sub-district consists of several villages that formally and structurally supervise several banjars. In almost every banjar there are several schools that are coordinated and directly protected by the *banjar* concerned as well as from community groups coordinated by

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<sup>3</sup> *Sekaa Santi* or often called *pesantian*: A group of people who gather themselves in a place like *sekaa santi* by reading and singing the literary works of Hindu religious songs such as *kakawin*, *kidung*, *gaguritan* and other songs.

individuals often referred to as pleasure search group <sup>4</sup>(*sekaa demen*). Starting from the *sekaa demen* then they gather themselves in a *pesantian* activity, usually related to religious ceremonies which then ends with the formation of a *sekaa santi*. The number of secondary schools in each sub-district can be summarized into the same number and the membership is spread in the city of Denpasar. It should be noted that the supervisors and heads of all the *sekaa santi* in each *banjar* are directly listed as *sekaa santi* members managed by the village. As such, village group of religious singers (*sekaa santi desa*) is the chosen people who are the role models for all *sekaa santi* who are in the neighborhood of *banjar*, *village* and sub-district areas. In East Denpasar Subdistrict there are 10 (ten) people with the total of 129 (one hundred twenty nine) members, South Denpasar District has 33 (thirty three) people with 363 (three hundred sixty three) members. In West Denpasar there are 21 (twenty one) schools with a total of 254 (two hundred fifty four) members, while North Denpasar has 33 (thirty three) people with 367 (three hundred and sixty seven) members. The total number of all *sekaa santi* in all sub-districts throughout Denpasar City is 97 (ninety-seven) with the total number of its members 1103 (one thousand one hundred three) (I Made Murda, I Made Langgeng, Anom Ranuaran and Subagiada: Interview Sunday 9 July 2017).

## 2). Level of Education

The level of education does not become a measure of *sekaa santi* in the city of Denpasar to join in a similar institution. The varied level of education actually makes them able to learn from each other and exchange experiences about the art of singing vocal that is being studied. The high level of education of *sekaa santi* members does not guarantee that they have more competency levels than members who have lower levels of education, and vice versa. According to them, the ability of the *kidung* interpreter comes from several sources according to the individual background of the members of the seka concerned. The level of education does not become a measure of all in the city of Denpasar to join in a similar institution. The varied level of education actually makes it easy to learn about the art of singing vocals that are being studied.

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<sup>4</sup> *Sekaa Demen*: An association of groups of people who are happily carried out voluntarily in a positive activity such as mapesantian by reading and singing sacred literature of Hinduism that can arouse inner pleasure or self-satisfaction.

The high level of education has more competency levels that have lower levels of education, and vice versa. According to them, the ability of the kidung interpreter comes from various sources according to the individual background of the members of the concerned. Some are indeed blessed with more talents in the art of singing; there are those who get it from their parents as family tradition. Few people get it from self-taught or hearing from one or several tutors. Many young generation learn it through formal education in schools and religious education and other arts. But among them many have just started to study since they are in the same place where they are joined and taught by the local group coach (I Made Langgeng: Interview Thursday, August 17, 2017).

### 3). Song Repertoires

Every *sekaa santi* scattered in the city of Denpasar learns about the material variants of the hymns needed in the interests of the event, as well as the inventory of the relevant members of the *sekaa*. Among the several types of songs that are available, only a few are of their concern to learn. The songs that are of concern include the pupuh macapat which functions as a kidung, among others: Song of God Yadnya such as kawitan wargasari, pangawak wargasari including pamawak and panawa, remara ngisepsari, adri, panglipur and megatruh; The Song of Butha Yad is like jerum, girisa, aji kembang, alis-alis ijo, megatruh, sudamala, blue tunjung, juragan danu, adri and agal; in the Manusa Ceremony Yad is sung by several types of *kidung* such as *kidung malat*, *kidung wilet*, *kidung tantri* (<sup>5</sup>*kawitan* and <sup>6</sup>*pangawak* including <sup>7</sup>*pamawak* and <sup>8</sup>*panawa*), *demung agor*, *demung gula ganti*, *demung sawit*, *wilet mayura* and *demung agor*. The *kidung of yadnya* receipts are like *rarawangi*, *wirangrong*, *panglipur*, *welingi*, *jerum*, *pawitan Demung (Pamakak and Panawa)*, *Wasi* and several other *kidung*. indeed, the types of *rsi Yadnya* songs have not been widely studied because of the limited information about the material of these types of songs and the lack of knowledge and mastery of the material, including the understanding of this type of song. Whereas the *pitra yadnya* sung by several songs includes: *kidung aji kembang*,

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<sup>5</sup> The beginning part of a song or composition .

<sup>6</sup> Body parts or main parts of a song

<sup>7</sup> Shorter part of the song

<sup>8</sup> The longer part of the song

malat, tantri and several pupuh macapat. Some types of *kakawin* are very important material in this ceremony. In the presentation of *kakawin* which is directly in contact with the pitra *yadnya* ceremony, such as bathing a corpse, wandering, traveling to Setra, taking a trip to the sea and other events, a type of *kakawin* song is sung colossally using the technique of singing *kidung* with not much attention to technique if the song is *kakawin* vocals.

### Supporting Factors and Narrative Role for Hindu Religious Ceremonies

*Kidung* as part of offering in Hindu religious rituals is an integral part that cannot be separated from its existence. Of the five groupings of the yad ceremony (the five yad); almost no ceremony was completed without the presence of *kidung* as part of the intended offering. In connection with the relationship with divinity, there are four main factors that support why *kidung* becomes an essential element in Hindu religious rituals including:

#### 1). Theological Factor

Referring to theological theory, according to Richard Hooker (in Donder 2009 and Budiana 2014) can briefly be interpreted as "the knowledge of divine things". In the Hindu conception Tatwa Jnyana (Yasa 2011) elaborates on the above opinion with "the teachings of the Godhead including the Gods, the <sup>9</sup>*Bhatara-Bhatari* which is the holy light or emanation from God reflected in theology". Linking its relationship with the god of the song, establishing a duty must be present as an inseparable part of the yad ceremony. *Kidung* has a function to add to the specialness of the ceremony, besides also as a means of ceremonies that are intended for the metaphysical spectrum which is more transcendental. Recognizing Hindu human life with the conception of two opposing forces, but its existence is mutually reinforcing (*rua-bineda*), that life is including relating to the real world and cyberspace. It is incumbent on the ceremony that the hymn becomes part of offerings and even made yoga offerings. Through the concept of pranayama <sup>10</sup>"makidung" so as to be able to add to the specificity of the ceremony, because in it the integrity of the religious framework is related to *tatwa*, morality and ceremony;

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<sup>9</sup> Manifestation of God.

<sup>10</sup> Singing the kind of song *kidung*.



## 2). Ethical Factors

The main consideration is that the chant sung in conjunction with the domain of the ceremony held cannot be done haphazardly. Appropriateness and propriety and selection of hymns by literary selection refer to the appropriate rules.

## 3). Aesthetic Factors

As the art of *kidung* vocal sound has an aesthetic element that shapes it. Aesthetics, explains the essence or essence of beauty and about the experience of beauty (Waesberghe, 2016: 21), while Art of Literature, is art that is bound to language as material to express aesthetic intuition. In relation to the essence of the material, the aesthetic experience of literary art turns out to lie in a synthesis of the auditive (auditory) and visual (visual) aspects found in language (2016: 5). The songs that are woven in a series of literature and a series of melodies are sung with the formation of beautiful languages and melodic tunes. *Kidung* literature is formed according to conventional rules called *lingsa*<sup>11</sup>. These rules refer to traditional convention (*uger*) such as passing or missing *guru* long syllables and *lagu* short syllables. Each canto has to comply the number of syllables in each row and the number of lines in each verse of the song and the fall of vowels at the end of every line. The series of words arranged in the tune of melodies is shaped in such a way as to pay attention to the concepts of logic, ethics and aesthetics, so that they become compositions of songs that are bound by certain rules of prosodic system.

## Understanding the Rules and the Song Recitation

Song as a masterpiece of literature requires aesthetic abilities in addition to understanding the text and the context of its literary works. These abilities and understandings concern about:

- 1). Understanding of vocal techniques including sound placement (vocal placement) and the rules of song art, sound, breath, melodic play with its dynamics, has become a demand for the proficiency of technical *kidung* singers.

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<sup>11</sup> Is the terminology used in a song that indicates a number of words / syllables in a single line of songs.

- 2). Understanding the literary meaning and the ability to re-express is another demand for deeper offerings.
- 3). The ability to understand the function of the song is good in its context related to the variety of *pupuh* with the selection of the relevant text. Even if some hymns use the Balinese language, philosophical understanding of the meaning of the contents should be deepened by the *kidung* activists. Moreover, hymns that use middle Javanese are the expressions of the narrators who are not understood by most people.

### **The Strategy of Tutoring the Religious *Kidung* in the City of Denpasar**

Tutoring or coaching strategy begins with mapping the song in Denpasar, which can be traced from the Banjar / Village level in each District. *Sekaa Santi* as a social organization engaged in pleasure in the dharmagita hobby is those who are activists of song art (*kidung*). The coaching strategy from the results of the mapping and the guiding process shows the weaknesses of the methods used in the guidance of the *kidung* in Denpasar City so that the results have not been achieved which can improve the understanding of the *kidung* interpreter as expected. "The teaching method is a method used by the teacher to deliver lessons to students. Therefore, the teacher in choosing the teaching method must be right with the goals and objectives that have been set (Hamdayana, 2016: 94). Suprpti offers three conceptual strategies as an offer in chanting. The level of strategy described in the "communication strategy", "media strategy" and "message strategy" would be very effective to be used to approach the community in conducting song guidance.

The Communication Strategy "is very helpful in making an approach to carrying out a noble mission in terms of conducting material training for songs which Suprpti refers to as a product. "Media Strategy" is useful to facilitate and facilitate communication with the community, in this case the importance of the right media so that effective coaching can be realized. "Message Strategy" in relation to material that can attract the interest of the community to learn the song. According to him, ideally an effective message will get attention. Attention raises interest (interest), arouses desire (desire) and encourages action (action) (2010: 237). From the opinions of the experts, there were found several methods that could be applied as a method of learning *kidungs*. The method of guiding *kidung* using the process of creating dance

such as "exploration" is the stage of exploration, selecting talented and willing hymn singers to learn songs; "Improvisation", inviting participants to randomly sing a song of kidung by learning the melody with the introduction of tones, melodies and rhythms of the song; and "formation", forming the vocal of the singer, among others, the formation of vocal training by training the range and range of tones to find out the vocal quality of the singer. This method is umbrella in the method of learning the Structure of Synthesis Analysis (SAS); combined again with several other learning methods such as: stimulation (stimulus), imitation (imitation), repetition (repetition), appreciation (appreciation), emulation (emulation), evaluation (evaluation), recitation (recitation), competition (competition) , and incentives (insentive).

Social engineering is interpreted as a movement of interference for a planned change with a view to achieving the goal of improvement in a better direction. Efforts to overcome problems such as musicality issues, about the feasibility of the type of song must be sung, and the kidung literary text, requiring concrete steps in the form of social engineering as a method to overcome various problems in question. There are three levels of social engineering for the purpose of change including: evolution, an action belonging to the rolling process and the softest; revolution, the steps taken in the form of actions resistant to upheaval; whereas reform, is an act of change in a hard way with strict and total replacement. Non-traditional songs and non-tembang religious songs are still influential in the presence of young people to learn *kidungs*.

### **Implications of the Tutor's Teaching Strategy in Denpasar City**

#### 1). Theological Implications

The *kidung* is offered in connection with the *yadnya* offerings. Sound art both vocal and instrumental becomes an inseparable part in its yad offerings. As Hindu divine hymn the *Gita* song describes the nature of God and His creation. In Hindu philosophy one God is known as Sang Hyang Widhi (Suarka, 2007: 156). Theological implications influence the mindset of the Denpasar City community towards increasingly thick fanaticism such as: (1) the presentation of Hindu religious songs fosters faith and strengthens *srada bakti*<sup>12</sup> towards the majesty and omnipotence of God as Ida Sang

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<sup>12</sup> Forms of trust full of confidence and loyalty to the behavior of someone in surrender giving offerings to God Almighty God in various manifestations and personification, with hopes and desires for protection and grace.

Hyang Widhi Waça. The fanaticism of the spiritual concept in things that are religiously religious is increasingly entrenched and solidifies the thickness of beliefs which are always present anywhere, anytime, when rituals are held. (2) in maintaining harmony for the purpose of improving the quality of human life, refer to the reference concept of tri hita karana. There are three levels of respect for love, sincerity, which are aimed at including: facing God Almighty, the face of others, and the face of nature and the environment. (3) bigotry of the kidung activists in considering their ethics in using the chanting kidung literature selection. An awareness in choosing types of kidung and literary texts is an ethical consideration that cannot be reversed. (4) general norms that are binding as cultural expressions are attitude and appearance. The first is the sanctity of the heart to make the basic foundation and foundation of respect. A concept that is still believed up to now as a ban is when someone who is classified as weak / involved in a holistic event.

#### 2). Psychological implications

The song's lyric and melody can reflect and evoke someone's sweet or bitter memories in the past. Psychology and music are two important things that are related. Nevertheless, there are still many musicians / singers who don't understand what's behind the song they sing. Singing *kidung* is like singing other songs as well as playing music on the emotional effects it causes.

#### 3). Sociological Implications

The guidance of the song besides having psychological implications also has sociological implications for the community. Socially, hymns cannot be denied to have affiliations attached to reinforcing religious rituals. Socially the community also developed from what had been characterized as an agrarian society shifting and in contact with the tourism industry. Psychologically sound art has strong implications for the community. *Kidung* is needed to protect the success of a ceremony. Someone feels fulfilling his obligations as a form of devotion that can treat him through the chant of worship. Even though no one told or ordered, the sense of obligation arose from him as a yoga offering to the Almighty of the Creator.

#### 4). Aesthetic implications

In connection with the ceremony, the kidung and also accommodating the value of entertainment became an inherent part because he was also shown. Besides that kidung is also a reference used in performing arts. Literary selection with its

philosophical expression is serious or humorous by considering the rules of dynamics of the rules of performing arts making the educational medium reliable about moral values for society.

#### 5). The influence of global capitalism in Balinese cultural arts

The influence of global capitalism in Balinese art and culture is a necessity that no one can stem. Five perspectives on the flow of globalization with its theories - such as: ethnoscapas, mediascapas, technoscapas, finanscapas, and ideoscapas (Arjun Appaduarai 1999: 221). The five scapes have an influence on the coaching of the *kidung* on a macro basis. The influence of non-Balinese songs on *kidung* can mutually support with one another. Both refer to the same aesthetic element. Although it is undeniable that the mood is very different from the one that is religiously magical with the spectacle of popular secularization. Documentation in the form of audio / video or written in nature is an important reference to the existence of hymns. The quality of the song is also affected by the ability of the *kidung* interpreter. Many great songs chanted in the past have disappeared because the person who died has eliminated his technique and expertise. Because of the lack of adequate documentation, the legendary singer of the *kidung* who has the voice of the *mas* is only echoing in his memory, without being able to be traced to his greatness.

## CONCLUSION

Findings of this research include eight novelties, such as: *First*, understanding that has the potential to give spiritual enlightenment in the form of procedures for singing *kidungs*. These understandings give awareness to Hindus about the importance of Hindu religious *kidungs* in every ceremony related to the ceremony of the five clans in the city of Denpasar and in Bali in general. The offerings of Hindu religious fostered faith and strengthened *srada bakti* towards God's majesty and omnipotence as Ida Sang Hyang Widhi Waça. The fanaticism of the spiritual concept in things that are religiously religious is increasingly entrenched and solidifies the thickness of beliefs which are always present anywhere, anytime, when rituals are held.

*Secondly*, the importance of understanding the *kidung* interpreter of the contents of *kidung* text as a language that is used as a medium of offerings and ceremonial means, because it influences the understanding of their functioning in a ceremony. The incomprehension of the *kidung* interpreter on the *kidung* literature sung

has an impact on the violation of the theological aspects of ambiguity terminated by the *kidung* which results in the *kidung* not being functioned in accordance with the interests of a ceremony, because it violates logic, ethics and aesthetics in its presentation.

*Third*, to achieve the desired goals there are several obstacles faced by the *kidung* coaches in Denpasar City. Striking constraints include the imbalance between literary understanding and the *kidung* melody learned. On the other hand, in the training process routinely conducted, the coaches have difficulty in determining strategies to achieve the level of understanding and musical competence needed to sing *kidungs*. It is undeniable that the song that has been sung many times, the singers still do not understand the literary meaning of the *kidung*. It is very difficult for them to determine the right strategy and can bring a *kidung* interpreter towards a more directed development. The strategy applied step by step while carrying out obligations in various places, the meaning of the *kidung* is discussed little by little in the hope that the *kidung* interpreter understands the literary meaning of the *kidung* sung the builders.

*Fourth*, the right and interesting strategy for *kidung* guidance; a teaching method as a theoretical and practical reference in addition to the *kidung* practitioners as well as understanding the Hindus more broadly. The method of coaching the *kidung* applies the process of creating dance as an effective learning method such as "exploration" is the stage of exploration, selecting talented and willing *kidung* singers to learn *kidungs*; "Improvisation (improvisation)", inviting participants to randomly sing a song of *kidung* with the introduction of tones, melodies and rhythms; and "forming", forming the vocal of the singer, including the formation of vocal training by training the range of tones to find out the vocal quality of the singer. This method is umbrella in the method of learning the Synthesis Analysis Structure (SAS). These methods are combined again with several learning methods such as: stimulation, imitation, repetition, appreciation, emulation, evaluation, recitation, competition, and incentives.

*Fifth*, it was found that there is a need for synchronization between good communication, interesting material and effective learning methods especially with the ability to deliver interesting information from the coaches. All of that needs to be supported by recognition and the role and effective social media, is the main key in

improving the quality of the *kidung* singer in the future. Through this research, it is also known that so far many of the *kidung* singers have positioned the *kidung* as a means of entertainment and presented it with wrong techniques.

*Sixth*, giving enlightenment to every *kidung* singer as a self-awareness that singing Hindu religious songs very much requires musical competence which has implications for the quality of the presentation of the hymns both as offerings and as supporting ceremonies. Further urgency for the younger generation to love the type of song singing as a cultural object is not an object that has the potential to strengthen national identity and character. Through this enlightenment at the same time it was found about the strategy of overcoming the problem of *kidung* coaching that could be applied in overcoming the problem of chanting in Denpasar City.

*Seventh*, the technique of notation of the *kidung* songs with the use of Balinese *titilaras* Balinese script (notation *dingdong*) by borrowing Western notation signs such as: the upper and lower points as a sign of a octave higher and one octave lower; curved line (legato / ligatura), connecting the notes into the desired series of melodies and value lines as an emphasis on the dynamics and not values in one *kidung* syllable associated with the legato line. This notion has implications for the preservation of the types of Hindu religious *kidungs*.

*Eighth*, *kidung* can reflect and evoke someone's sweet or bitter memories in the past. Psychology and music are two important things that are related. Nevertheless, there are still many musicians / singers who don't understand what's behind the *kidung* they sing. Singing *kidung* is like singing other songs as well as playing music on the emotional effects it causes.

*Ninth*, it can be said that the offer of *kidung* in religious ceremonies is a part of a performing arts. The two senses play an active role in appreciating the sense of hearing and sense of sight. These two senses also dominate in appreciating special art performances to be exhibited. Although the presenter of the "*kidung* interpreter" is more dedicated to dedication, the elements of logic, ethics, and aesthetics (beauty) are the main elements underlying the performance art.

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