

***Kidung*: Integral and Structured Parts in the Implementation of Balinese Hindu Religious ceremonies**

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Abstract

Hindu religious ceremonies continue to be performed in Bali throughout the ages. A ceremony cannot be completed perfectly without the presence of the *Kidung* (hymn/sacred song), an integral component that cannot be separated. The implementation of the *Yadnya* ceremony is connected to the ceremony's purpose. *Panca Yadnya* refers to these five types of ceremonies, divided by domain into *Dewa Yadnya* (ceremonies for Gods), *Bhuta Yadnya* (ceremonies for *Bhutakala*/demon), *Rsi Yadnya* (ceremonies for *Mahaguru*, *Rsi*, or parents/teachers), *Pitra Yadnya* (ceremonies for the deceased), and *Manusa Yadnya* (ceremonies for human's life). The selection of the type of *Kidung* (hymn) adapts to the five domains of the relevant *Yadnya*, considering the various types of *Kidung* with text selection for context. Several supporting factors refer to the concept of *tatwa*, morals, and procedures both philosophically, technically, and contextually. The *Kidung* is sung with full regard for propriety, which is believed to strengthen the spiritual ascent in achieving *sidakarya* and *sidapurnanya* (perfectly done) by performing the *Yadnya* ceremony as an expression of offerings.

Keywords: *Kidung*, Hindu temple performances in Bali, sacred music, *Yadnya*

Introduction

Kidung has the same meaning as the words chant or song, which, according to Purwadarminta (1987, p. 30), means song or poetry that is sung. Hindu religious songs are a form of Dharma Gita songs that are sung in offerings. Its role is very dominant in implementing Hindu religious ceremonies in Bali, apart from being an offering and a support for ceremonies. The *makidung* tradition is the activity of reading and, at the same time, developing the text of the *Kidung* (2022, p. 30). The *makidung* tradition began in the 16th century along with the introduction of Javanese songs to Bali (Hinzler, 1981, p. 433; Laksmi, 2022a, p. 31; Suarka, 2007, p.149). *Kidung* is included in the Sekar Madya group (from four groupings of songs: Sekar Agung, Sekar Madya, Sekar Alit and Sekar Rarē). The function of each group of *Kidungs* is determined by the religious ceremony that is taking place. The literary selection sung corresponds to the domain of the ceremony taking place. This is commonplace and is understood by most vocal *Kidung* practitioners, in relation to Hindu religious ceremonial activities and artistic performances. As a sacred song, *Kidung* serves not only as a musical accompaniment but also as an offering that is almost always resounded at each performance. A ceremony is currently in progress. In all types of

ceremonies, the *Kidung* is always present and plays a preeminent role. The selection of literary stanzas, types of songs with variations in tone and character play, has a very close relationship with the *Yadnya* domain and cannot be confused with its use (Laksmi 2007, p. 1) so *Yadnya Kidungs* are suitable for use in every ceremony. It is crucial to address this to become more stable in your spiritual ascent and concentrate on your desired goals.

All of these realities are elaborations on the ontological perspective that will be examined in greater depth in this research. This epistemological perspective seeks to know, comprehend, and simultaneously study descriptively and qualitatively what is occurring in society regarding the existence of religious *Kidungs*. In the meantime, the value and implications of axiology to integrate all the values in *Kidung* literature into human life require respectable comprehension and awareness. Several factors necessitate the use of *Kidungs* during ceremonies in Bali. In addition to contributing to the solemnity of the ceremony, these factors pertain to the function of the *Kidung* in the ceremony, spiritual norms and metaphysical impulses regarding the structure of the ceremony, and the significance of the *Kidung* itself. The essential role of *Kidungs* in Hindu religious ceremonies has never been documented in the form of articles, which is unfortunate.

Factors that Strengthen the Existence of *Kidung* in Hindu Religious Rituals

Theological Factors. Theology is regarded as a science that investigates all topics pertaining to divinity and religious beliefs. Theologians seek to employ analysis and logical arguments when discussing, interpreting, and instructing on religious topics. Theology enables an individual better to comprehend his own religious tradition or other religious traditions, facilitates comparisons between diverse traditions, preserves and renews a particular tradition, aids in the propagation of a tradition, and applies the sources of a tradition to a current situation or need, among other purposes.

The limitations of rational meaning have made “*Gugon Tuwon; nak mule keto* (that is how it is)” a reliable shield for the general public in justifying religious autonomy. It is understood that “*Gugon Tuwon*” refers to a belief in something as a truth transmitted from generation to generation. It is essential to understand the fundamentals of the Hindu religious framework regarding philosophy, morals, and rituals/ceremonies, which contain philosophical, ethical, and legal connotations. It is identical to theology at the *tatwa* level, which entails an expansion of divine philosophy. Previously, only certain individuals, such as clergy, writers, and cultural figures, had access to interpretations of the aspects of *tatwa*/religious philosophy; however, the general public now plays a larger role in the moral order and procedures. The massive and rapid development of science in both the virtual and physical worlds has an effect on the growth of mastery of the aforementioned knowledge. *Kidung*, as an art offering (*wali*), as a support (*bebali*), and as a performing art (*balihan*) position itself structurally alongside the sequence of events (*dudonan*) at each ceremony. Numerous variables, including space, time, and circumstances, are intertwined with its implementation and incorporation goals.

Balinese Hinduism is a blend of animism, ancestor worship, Hinduism, and Buddhism (Sudirana 2013, p. 45). *Yadnya* is one of the manifestations of the contents of this blend by accommodating the Vedic teachings, the believe in nature and spirit, reincarnations, and harmony. Since *Yadnya* itself is stated in the Veda, it must be carried out by Hindus throughout their life (Sanjaya, 2008, p. 4; Laksmi, 2022a, p. 131). In this embodiment, it is depicted in the form of symbols with the aim that the *Yadnya* can be more easily understood and carried out by Hindus, as well as increasing stability in the implementation of religious activities or *Yadnya* itself (Agastia, 2008, p. 4). All forms of the greatness and majesty of God Almighty, the sincerity of the hearts or feelings of His worshippers, as well as the forms of offerings are depicted in the form of symbols (*niyasa*) which are reflected in the forms of ceremonies in the *Yadnya* ceremony (Laksmi, 2022a, p. 130).

The *Kidung* is almost always present at every *Yadnya* ceremony as an essential form of offering. *Kidung* is derived from the Veda, the source of Hindu religious doctrines. X.71.11 (Sanjaya, 2008, p. 4; Laksmi 2022b, p. 131) states that the Veda describes four

different ways of expressing his teachings:

Rcām tvah posamāste pupusvām, gāyatram tva gāyati sakvarisu bhahmā tvo vadati jātavidyām yadñasya mātrām vi mimita utvah; the meaning: One person is tasked with reciting Vedic verses, another with singing *Kidungs* in *sakwari*, another with mastering Vedic knowledge and teaching the Vedic content, and yet another with teaching the procedures for performing the holy sacrifice (*Yadnya*). (2008, p. 4 in Laksmi 2022b, p. 131).

Yadnya is done as the result of human birth and life in this world, which carries a debt known as *Tri Rna*. Humans have three birth debts, which are known as *Tri Rna*. Firstly, human have a debt to *Ida Sang Hyang Widhi Waça* (God Almighty), who created and provided humans with all the necessities of life, also known as *Dewa Rna*. Second is *Pitra Rna*, which refers to the debt of life owed to the ancestors, particularly mothers and fathers who gave birth and raised their children to adulthood. Third is *Rsi Rna*, debts owed to *MahaRsi* (teachers), and other holy persons who have contributed to teaching knowledge, arts and culture, spiritual guidance (Agastia, 2008, p. 4). Hindus pay for the three debts in five different types of *Yadnya* (*Panca Yadnya*): *Dewa Rna* was compensated with *Bhuta Yadnya* and *Dewa Yadnya*; *Rsi Rna* with *Rsi Yadnya*; and *Pitra Rna* with *Manusa Yadnya* and *Pitra Yadnya*. The offerings offered for these *Yadnya*(s) are associated with the compensation of the three debts, with the additional specific chanting (*Kidung*) as supplements to achieve the *sidakarya*, *sidapurna*, *sidaning yasa* (the successful of the debt payment rituals).

The five *Yadnya* domain groupings were flexibly organized into the levels of *kanista/nista* (minor/essential), *madiama/madya* (intermediate), and *mahotama/utama* (major), also known as *Nista madya utama*. *Kidung*, as the application of Vedic teachings, is required at every level of the *Yadnya* ceremony, with ceremonies based on the *dresta* (unwritten rules) prevalent in the local area. If the presence of the gamelan (a traditional music of Bali) is not required due to the low level of the ceremony, the *Kidung* can be present as an integral and structured part of strengthening the achievement of the goal of perfecting the *Yadnya*.

God is described, personified, and manifested visually in works of art, including literary arts, fine arts, and performing arts, in literary works. Many of the literary texts in song, as an integral part of religious activities, provide an approach to theological theory about the existence of God and how people respect God. *Kidung*, as part of a religious ritual linked to the existence of God, necessitates a theological examination of the text's elements, context, as well as practical and aesthetic elements. It is recognized that *Kidung* is a very broad field in terms of scope, variety, form, function, meaning, and problem area. Nowadays, selective *Kidung* poetry has spread in the form of "pocketbooks" as a practical guiden for people who want to support religious activities. However, it should be noted that different interpretations of the text and its context still necessitate a more thorough theological analysis.

Even though the nature of God is still a mystery sought by mankind throughout the universe, it has never been fully solved. The theological theory is being studied in depth by various experts with a scalpel to interpret God's existence. Thus, religious intelligence can be achieved in various ways to increase spiritual ascent. Nonetheless, it should be recognized with an open heart that the traditional concept of *Gugon Tuwon* (a prohibition, taboo or advice left by ancestors and passed down to their children and grandchildren) is a proper boundaries that cannot be rationalized, even though a theological theory cannot reveal everything clearly and completely about the mysteries of the universe with its various elements of God's creation.

As Hindus' holy book, Vedic literature forbids haphazard study and practice in all circles of society. Previously given teachings on implementing the Vedas in the form of *Itiasa*, *Puranas* in the form of stories from the *Ramayana*, *Mahabharata*, and other *Puranas* for people who want to deepen their understanding of the Vedas. For those who read them,

all literary works are an endless “spiritual menu” to be discussed as “spiritual food.” These teachings are contained in the art forms of Vedic teaching media. Empu Tantular (Warna, 1988, p. 38; Laksmi, 2022b, p. 138) in Arjuna Wiwaha’s *kakawin* (long narrative poems composed in Old Javanese, written in verse form with rhythms and meters derived from Sanskrit literature) describes God’s necessity as a real (*sekala*) and virtual (*niskala*) being. It is difficult to obtain God’s precepts in their manifestation with full effort based on personal purity. After successfully completing Tapa Yoga Semadi and receiving the Pasupati Sastra weapon from Lord Shiva, Arjuna worshipped the Gods as written in the *kakawin* stanza of Merdukomala:

<i>Ong sembah ning anatha</i>	Ong Hyang, The Holy God, ruler of
<i>tinghalana detriloka sarana;</i>	the three worlds, please look at my
<i>Wahya dyatmika sembahing</i>	worship;
<i>hulunijeng ta tan hana waneh;</i>	I worship You in the mortal world
<i>Sang Iwiragni sakeng taken kadi</i>	and the divine world, nothing else;
<i>minyak sakeng dadhi kita;</i>	You are like fire coming out of a tree,
<i>Sang saksat metu yan hana</i>	like oil coming out of coconut milk;
<i>wwang hamuter tutur pinahayu.</i>	You shine out when there are people
	who practice noble sacred teachings.

It is stated in the stanza of the *kakawin* Merdukomala that God will not show His grace to just anyone, especially those who are classified as dirty or filthy. However, it only reveals its holy character and light to those who diligently purify themselves and are always on the path of truth according to dharma teachings. The divine teachings mentioned in Arjuna Wiwaha’s *kakawin* in Wirama Kakawin Totaka:

<i>Çaci wimba haneng ghata mesi</i>	Like the shadow of the moon on a
<i>banyu;Ndan asing suci nirmala</i>	jar filled with water; Only in clear
<i>mesi wulan; Iwa mangkana rakwa</i>	and clean water can the moon’s
<i>kiteng kadadin; Ring angembeki</i>	shadow be seen clearly; Such is
<i>yoga kiteng sakala.-</i>	the radiance of God in this life;
	Only in humans who are obedient
	in practicing yoga, God will show
	His holy light in a real way

This series of *kakawin* verses teaches and guides Hindus that it is possible, albeit difficult, to communicate with and witness God’s actual form. It requires physical and mental purity, much like the moon’s shadow, which is reflected clearly only in water that is pure and free of impurities. Similarly, as a self-reflection in capturing the moon’s shadow’s radiance, water ought to purify purity and clarity. Under these circumstances, the moon’s shadow will be clearly visible (Laksmi, 2022b, p. 139). Similarly, in the pursuit of enlightenment, divine light is sought to cleanse oneself of the turbidity and filth that tend to envelop us in darkness. Djelantik recalls the spiritual ascent of searching within oneself for the mystery of life to comprehend God’s existence (Djelantik in Laksmi, 2022b, p. 139). This is the opening to Geguritan Sucitana’s literary work in Pupuh Sinom:

<i>Jenek ring meru sarira,</i>	Build a monument of worship within yourself,
<i>Kastiti hyang maha suci,</i>	to worship and glorify God, flower of the heart
<i>Mapuspa Padma hredaya,</i>	is used as a flower of worship, the sound of
<i>Magenta swaraning sepi,</i>	silence beats the bells without stopping, the
<i>Meganda baan tisning budi,</i>	fragrance of the temperament is spread, based
<i>Malepane sila ayu,</i>	on good and honest behavior, rice between the
<i>Mabija menget prakasa,</i>	foreheads is a constant reminder of His
<i>Kukusing sadripu dagdi,</i>	greatness, eliminate and burn the six the
<i>Dupan ipum,</i>	enemy within (<i>sad ripu</i>); as incense is the
<i>Madipa hidepe galang.</i>	brilliance of the mind, heart and feelings are
	always enlivened.

A summary of poetic stanzas with minimal wordplay but large concepts makes God's teaching admirable and beautiful. The ability of an author to select beautiful words for his literary work has a profound, extensive, and expansive significance. If the string of words in question is strung together with a melodious melody or according to the nature of the song, it becomes even more beautiful. Thus, the senses are nourished by beauty, while the mind is nourished by teachings that calm the heart. Here the role of the vocal art of *tatembangan* plays an important role.

Singing is a primary human need for expressing happiness. Even though it is acknowledged that singing expresses a variety of emotional upheavals "nawa rasa", the singer still sings with joy. In performing arts, when someone expresses his sadness through singing, even though the sadness itself almost carries him away, he is not actually sad. Similarly, other emotional fluctuations, such as anger, romance, etc., are merely emotional expressions designed to achieve sincerity. The closest expression of happiness, the sensation of having butterflies in the stomach, can be linked to the expression of the song. It is odd for someone who is extremely angry or extremely depressed to express their emotions and emotional turmoil through singing. The beautiful chanting of songs in "sekaran" sound art conveys the fact that there has been a long-standing tradition from the past to the present of internalizing these teachings so that they can penetrate more deeply. In this instance, the *Kidung* becomes one of the most significant vehicles for conveying the meaning of the message contained within. In addition, if the connoisseurs are willing to engage in quasi-participation in ongoing religious ceremonies. The vessel emptied to receive the gift of His grace can also be refined by listening to religious *Kidungs*.

In the *Mabebasan* tradition, the chanting of the song is interpreted by someone who serves as a translator (*paneges*). Elaboration and collaboration in meaning utterances require someone with a theological approach to give a broader meaning and contextualize it with the ongoing situation, making the literary work an educational medium besides entertaining.

In a ceremony that is being held, all elements provide support for the same goal. The *Kidung* of Aji Kembang provides a fusion of the position of Sanghyang Catur Sanak (the unseen human's siblings) within oneself with the position of Sanghyang Catur Sanak in the universe through the *pasuk wetuning indranya* (spiritual connection between the microcosm and the macrocosm). The understanding of *pangider-ideran* (the reference for the position of *Dewatanawasanga*/gods with all shakti, position, color, *urip/neptu*, weapons, rides, *Bhuta*, and others) is the nature of the universe's elements, *bhuwana agung* (macrocosm) which is affiliated with the small universe, *bhuwana alit* (microcosm) within its believers. This is also used as a reference in various ceremonial symbols for the gods' places (Dang Kahyangan/Kahyangan Jagat temple). The counter-extraction and designations in Caru's offerings (sacrifice ritual offerings) are of various levels, the practice of the shaman, the *pocapan pengrandan* (sacred mantras), which has immense power, the power of the Gods' places in iderating if the possession is truly internalized within oneself. Here is the theological teaching that God's spark exists in every living creature he creates, whereas

living creatures do not exist in Him. Therefore, living as a human being is said to be a way to do good so that Sang Hyang Atman (the soul) can reunite with Sang Hyang Brahman (the God).

Ethical Factors. Ethics and aesthetics are two distinct sciences but are closely related. They are interconnected in the Balinese Hindu community and religious practices. According to the Kamus Besar Bahasa Indonesia (Great Indonesian Dictionary), multiple interconnected definitions of ethics exist. The first one, ethics is the study of what is good and bad, as well as moral rights and duties. The second, ethics is a collection of moral principles or values. According to Purwadarmita (1987, p. 237), ethics is also a value regarding right and wrong that is adhered to by a group or society. According to Djelantik (1990, p. 9), ethics, which is synonymous with morality, is good actions toward fellow human beings, which includes good conduct. Djelantik further explains that ethics refers to the behavior and responsibility of a group that must be exercised in order to clarify the meaning and function of a religious *Kidung* so that its purity and holiness are maintained as a means and support for Hindu religious ceremonies in Bali.

Nawa Widha Bhakti is nine teachings used as guidelines to increase *sradha* (believe) and *bhakti* (devotion) of the Hindu community before God (Ida Sang Hyang Widhi Wasa). These nine teachings include *Srawanam*, *Wedanam*, *Kirthanam*, *Smaranam*, *Padasewanam*, *Sukhyanam*, *Dahsyam*, *Arcanam*, and *Sevanam*. Among the nine teachings known as *Kidung*, chanting religious sacred songs is implicitly included as part of the teachings of “*Kirtanam*.” Daily teaching is demonstrated by singing a *Kidung* (*makidung*) after concluding a prayer or ceremony. *Kidung* also accommodates *Srawanam*’s teachings regarding giving good advice or suggestions; for instance, listening to and accepting good things from parents and teachers is simple.

The values of advice that lead to the path of truth serve as guiding principles. As a result, the art instructor has a potent medium to convey the information in an entertaining context. The majority of the dramatic content of an artistic performance consists of educational and moral lessons. *Kidungs* are used to enhance the aesthetics of communicating wisdom values, even in humorous parodies. Artists, including spiritual artists such as *Kidung* performers, are therefore also referred to as *Guru Loka* when it comes to educating the public about human values in the broadest sense.

Sevanam refers to providing quality service, such as assisting others or providing the best service possible. Those with the ability to sing religious songs are obligated to participate in the system of mutual cooperation without submitting a formal request to help each other with sincerity by providing spiritual songs. As a form of devotion and a means of legitimizing the success of family members carrying out a *Yadnya*, the service provided here is not measured by material goods as a means of achieving a balance.

Chanting *Kidung* is a *Yadnya*, hard work that has certain effects on the performer’s body. Sound vibrations can provide positive vibrations to neutralize blood circulation so that *Kidungs* become a healthy therapy for devotees who can fulfill their wishes in carrying out their *Yadnya*: namely seeking happiness and being physically and spiritually healthy. The *makidung* tradition is the activity of reading as well as developing *Kidung* texts (Suarka, 2007, p. 149). The *makidung* tradition in Bali began in the 16th century with the arrival of Javanese *Kidungs* to Bali (Hinzler, 1981, p. 443; Suarka, 2007, p. 149). The *makidung* tradition, together with the *makakawin*, *mageguritan*, *malawakia*, and *nyloka* (other singing traditions), are preserved through the *mabebasan* tradition, an activity of reading as well as developing, translating and reviewing traditional literary texts (2007, p. 149). In Bali, this tradition is increasingly alive and growing in society, so groups called themselves *Sekaa Santi* or *Sekaa Pesantian*, collective groups who do the *mebasan* tradition, are formed. Many positive and useful things can be learned by getting involved in vocal training activities in *Sekaa Santi* groups, especially regarding the formation of morals and ethics.

Aesthetic Factors. Aesthetics is a science that examines all aspects of what we call “beauty” (Djelantik, 1990, p. 6). As a concept of aesthetic beauty, it colors every aspect of

human existence, reminding us that every action has an aesthetic basis. This concept penetrates the human soul and subtly reflects every aspect of daily life. Aesthetics explains the essence of beauty and the experience of beauty (Waesberghe, 2016, p. 21), whereas Literary Arts is an art that uses language to express aesthetic intuition. In relation to the material's essence, the aesthetic experience of literary art appears to be a synthesis of the auditory (hearing) and visual (appearance) aspects of language (p. 5). The songs are sung with beautiful language formations and melodic strains, which are woven into literary and melodic sequences. Whether we realize it or not, this song would have never been written if the composer had not utilized aesthetic principles.

Kidung literature is formed using *lingsa* (conventional rules). These rules pertain to *uger-uger* (framework), such as the *guru wilang* rule (the number of syllables in each line and the number of lines in each stanza) and the vowel fall in each line. Considering the concepts of logic, ethics, and aesthetics, the series of words are formed in such a way that they become compositions bound by certain rules and contain beautiful literary compositions. The aesthetic sensibility of the author in composing *Kidung* literature is frequently influenced by the strains of love, so that a great deal of *Kidung* literature is composed of a series of love-related words. As in the example of the *Kidung* Wilet Mayura (see below), the feeling of love has penetrated and stimulated the author's soul, resulting in the creation of a very poetic literary description in beautiful literary language that touches everyone who reads or sings it.

Wilet Mayura (panawa), *laras pelog*.

<i>Angrerimang sang ulangun,</i>	Daydreaming creates feelings of love,
<i>Sang lara angunur guyu,</i>	He who languishes enjoys the beauty of love,
<i>Sang karwa lingnya</i>	They both show love-stricken words,
<i>kasemaran,</i>	Looking at a lover who is struggling,
<i>Amawas istri kaleson,</i>	So it adds to the sense of beauty of love,
<i>Dadyata amuwuhing</i>	Her every behavior is beautiful,
<i>angrawit,</i>	The man now said,
<i>Sasolah irasang arum,</i>	Oh my sister, why brother,
<i>Sang kakung lingnya, Duh</i>	
<i>yayi paran denkwa,</i>	Tempted? It's because of your beauty
<i>Amunung saking larasta.</i>	

The beauty of love expressed in *Kidungs* addressed to the opposite sex, differs from the beauty of love for the Almighty God. In describing the *Kidung* Malat, Vickers (1989) mentioned aspects of the *Kidung* is deemed significant. This element is a painting depicting sexual or romantic scenes (Soekatno, 2013, p. 286; Laksmi, 2022b, p. 169). According to Vickers, composing a *Kidung* is also a form of worship, which may not include composing a *kakawin*, but is nevertheless a form of worship in which the poet is one with the Creator. A poet uses sexual means to compose *Kidungs* - emotional means, particularly those related to feelings of love and sexuality (Teeuw, 2013, p. 286). The composition of *Kidung* literature is highly dependent on the author's pursuit of aesthetics. According to Zoetmulder and Robson (2011), a *pangawi* or a poet is a seeker of beauty and a nomad. They wandered the forests and coastlines, worshiping the God of Beauty and attempting to unite with him, beginning with yoga and concluding with eternal liberation (Agastia, 1987, p. 82). Aestheticians distinguish six points or categories of beauty: glorious, beautiful, tragic, comical, pretty, and ugly. All these types of beauty can be found in all art forms (Waesberghe, 2016, p. 7, cited in Laksmi, 2022a, p. 170). Since *Kidung* literature is based on a deep sense of love from its Creator, who is said to be a hunter of beauty, we can conclude that it contains a great deal of literary complexity. The beauty that attracts is not

only the beauty of a woman, but also the beauty of the panorama of the universe and the beauty manifested by a feeling of love for the Creator that unites and penetrates the poet's soul. This event's underlying indicators include the noble, the tragic, the beautiful, and the ugly comic.

Agastia (1987) states in Wrtasacaya classical poetry that Mpu Tanakung is a poet who is full of the desire to enjoy beauty and is intoxicated by it. It is also stated that one must seek beauty in nature, which Agastia considers to be an excellent place for self-training (1987, p. 83). According to Zoetmulder and Robson (2011), the praise addressed to God by poets is actually a form of yoga, with God of Beauty as the focus of meditation, who is believed to reside in the lotus of the heart during mental concentration (Koentjaraningrat, 1987, p. 84). By meditating on God's special descent and appearance within it, what happens to the hidden core of his sense of beauty (*sandining lango*), will then become apparent, as he reveals God in his literary work as in a temple. Consequently, a *kawiswara* (a poet-king) is also a *siddhayogi* (a perfect yogi). What a *kawiswara* aims for is essentially the same as what every yogi aims to achieve: liberation (*sadhana sang kawiswara asadhya kalēpasani sandhi ning mango*) ((Koentjaraningrat, 1987, p. 84).

Song compositions are one-of-a-kind divine works of art resulting from the author's expressive and universal religious aesthetic creativity, which successfully moves the audience's emotions. The literary beauty of the song is greatly bolstered by the musical beauty of the melodies, which bind and form an interdependent beauty. As a component of traditional vocal music, *Kidung* singing is intimately connected to the melody, rhythm, dynamics, and harmony. Taking into account that the concept of the *guru dingdong* or the song's melodic guideline which is formed according to each line and stanza concludes with the fall of specific notes that reflect the composer's aesthetic sensibility. The beauty of a *Kidung's* melody is highly dependent on the succession of the selected tones (*murwa kanti*) that create a beautiful harmony. A *Kidung* composer closely relates his feelings, attitudes, values, and behavior into the melody he wrote. In other words, a composer's affective life includes feelings, interests, attitudes, and emotions. In such a circumstance, composer can freely express his emotions according to the flow of emotions surrounding him. Melody is a continuous musical event that, in addition to being about the affective nature of a composer, is also about intellectual power, reason, auditory power, and emotional power. Another view that must be maintained is that there is a special relationship between sound structure and affective and emotional life or human emotions (Waesberghe, 2016, p. 59). If the experience of beauty already has an affective nature, then the affective nature must be specified in great detail. Just as visual imagination turns out to be related to intellectual power, specifically reason, auditory imagination turns out to be related to emotional power. Therefore, music undeniably establishes a relationship with human affective life that is more specific than any other art form (p. 59).

The beauty of a *Kidung* can be seen in its melodic flow, woven from a series of notes that create an enjoyable harmony. Numerous *Yadnya* songs have distinctive melodic characteristics, allowing sensitive singers to identify them easily. Unlike a static melodic progression (or in Bali is called *ngalekeh*), many *Kidungs* feature melodic, dynamic, and contrasting melodies that move from high to low notes or vice versa. However, singing such songs, especially when is sung by talented vocalists using high-quality vocal processing techniques, the singer must keep in mind that songs with monotonous melodies, which appear less interesting to sing, do not necessarily produce a sound that is not beautiful. The value of a *Kidung's* beauty can be determined by the perspective from which it is viewed and the occasion for which it is sung. As in the case when the song is sung during the *Dewa Yadnya* ceremony, the significance of the song's melody can evoke solemnity and other spiritual emotions. However, melodic, dynamic, and romantic melodies are required when the *Kidung* is sung during the *Manusa Yadnya* (wedding) ceremony. Figure 1 is *Rangga Noja kidung* and Figure 2 is *Demung Gulaganti kidung*, two *Yadnya Kidungs* with contrasting melodies.

U la ta na tan ti ru nen sang a ngu rit, i ra
 sang sam pun wus man. Pra ka wi tan wru hing i la.
 Mwah sang a ma ca. Ma ka di sang a ngru ngu.
 Ra sa na na den a lus. Ma ni ra
 sang nga wi.

Figure 1. Kidung Rangga Noja in Pelog Scale

Ra ri sang a rum sri ning ang sa na pus pa, De wa yu wa
 ti kat wang ing ma du dra wa, Ring ba san ta a min da rum,
 Sang rat na ning pu tri, Dyah i nang pa ran we ka sin,
 A na han tu ri da mar ke neng wi as tra sa ri,
 Wi yak ti a te ma han la yon, Yan tan sih sang a rum,
 Ring ge ring ka se ma ran.

Figure 2. Kidung Demung Gula Ganti in Selendro Scale

The two Kidungs in Figures 1 and 2 use two different tunings. The first uses the Pelog scale and the

second the Selendro scale. The characteristics of these two scales are very different—like the major and minor scales in Western music. The melodies built into the two *Kidungs* indicate ceremonial activities for humans, but with different feelings that arise from the use of two different scales and lyrics according to the ongoing ritual.

Entertainment and Education Factors. The terms entertainment and education are like complementary currencies that add value to an artistic performance, including religious rituals, particularly a performance of the performing arts. “Spectacle” and “guidance” is the primary content for determining the quality of an artistic performance. In addition to its entertaining nature, the content of meaning, philosophy, and wisdom becomes psychological content that can be used as a guide and awakens the viewers’ awareness of living this life. *Kidung*, in addition to being a subgenre of *sekar madya*, is a referenced and incorporated source for enhancing dance drama presentations in performing arts. In this instance, the intended entertainment and educational factors will extend to songs presented in religious rituals and songs used to strengthen the dramatic structure, and content of a performing arts performance.

Even though it is not formatted as is the case in performing arts in general, the position of *Kidung* in religious rituals between the audience and the presenter is mingled with the tasks and activities of each. It can be said that the presentation of *Kidungs* in religious ceremonies is part of performing art. Two senses play an active role in appreciating it: the sense of hearing and the sense of sight. These two senses also dominate in appreciating performing arts presentations specifically for display. Even though the *Kidung* singer is more dedicated to his expertise in the presentation, the elements of logic, ethics, and aesthetics are the main elements that underlie the performing arts. It is not much different from the world of performing arts, where entertainment and education are two things that complement each other. The late I Gusti Ngurah Windia (a famous Topeng dancer of Topeng Tugek Carangsari group from Badung regency) said that when an artist can make the audience laugh, it indicates that their attention is focused on what the dancer is doing on stage. At that time, it was also important to provide moral education or religious teaching in the form of speech, philosophy of life as a reinforcement of identity and the formation of human/society character. The title of an artist as a local teacher has power over time, place, and opportunity to convey abilities and expertise in their field, both concerning the presentation of the aesthetic form of the appearance of their work (dramatic form) as well as the dramatic content (interview, January 17, 2018 before he passed away).

In accordance with the “*tegak gede*” tradition, a prestigious event for invited singers at a grand temple ceremony, *sekar* songs have always been an integral part of the ceremony. It is an essential role that the songs must be performed. With a total of 18 people representing the number of characters in the Balinese script, it indicates that the ceremony carried out was based on the *dresta* literature, a local literature that has been passed down from generations. Education based on literacy is the objective of the *Yadnya*. These characters come to life and contribute significant meaning to the *maprawerti* (traditional ritual singing tradition), which is permeated by a series of beautiful notes from the selected songs. If the meaning of the song is derived from the singing tradition, it also refers to the human life cycle, which reflects *utpeti* (birth), *stiti* (life), and *pralina* (death). As in performing arts, the presenter of a religious ceremony must be aware of the selection of *Kidung* lyric stanzas in order to comprehend the form and content of the ceremony. In performing arts (in the main dance drama presentation), the dancers (*pragina*) choose the appropriate and relevant *Kidung* to be performed so that it is consistent with the activities supported by the presence of the art in the ceremony. If a performance at the *Dewa Yadnya* ceremony focused on marriage, it would be difficult and out of context to display it. It would be strange and distorted if the *Dewa Yadnya* ceremony discussed death and the recitation process in a given context. The same awareness should be carried out by *Kidung* artists to both educate and entertain the congregation attending ongoing religious ceremonies.

Functions of *Kidung* in Hindu Religious Ceremonies in Bali

Functions of *Kidung* in Rituals. Sound (*paswaran*) is an essential element in a ceremony. Conscience, intentions, and desires underlie all rituals that proceed from the beginning to the peak as well as the completion of rituals. Organizing large-scale ceremonies; natural sounds, human voices, and the sound of instruments/*barungans*, blend harmoniously “bustlingly” as an expression of celebration. In large-scale “Dewa Yadnya” ceremonies, for example: the sounds of nature (*sunari*, *pindekan*, *penimpug*, *kukul*, *ketipluk*, *panglepugan*), *gentorag* bell, chanting of *Kidung*, ritual drama, *gamelan* sounds, coming together to complement each other for the successful of the ceremony. Thus, the function of sound in religious rituals plays an important and essential role as an expression of offerings before Him.

There are three classifications based on the function of performing arts, including *Kidung*, within the ceremony: *wali* (sacred and religious function), *bebali* (ceremonial function), and *balih-balihan* (secular function) (Sudirana, 2013, p. 26). The *bebali* function dominates the *Kidung*'s more specific function. The *Kidung* can also serve as a *wali* or *balih-balihan* in certain other regions. Despite the fact that we recognize this partition is not a rigid division, it is joined flexibly, as Sudirana states ambiguity in its application (p. 30). *Kidung* acts explicitly as a *wali* when it is an integral part of the continuity of a ritual. Without the *Kidung*, the ceremony would be impossible to carry out. For example, singing the *pangundang roh Kidung* (a *Kidung* to invite the divine soul) is essential to the Sanghyang dance at the *padudusan* ceremony (grand ceremony). Combining the *Kidung*'s melodies serves as a medium for the trance process. *Kidung* must be included in the intended process. Without his participation, the ritual cannot be performed.

The function of *Kidung* as *balih-balihan* is clear when it has no religious ties. Especially when *Kidung* is contested to improve aesthetic quality and performance presentation, it will only functions as secular performance. Similarly, when *Kidung* is cited in secular performing arts, it will position itself as a secular performing art. However, even though there is no ritual context, *Kidung* is often considered a sacred vocal art by most people because sacred values are still felt to be attached to it, even though it is sung without any religious ceremony.

Giving Spiritual Norms and Metaphysical Encouragement To Ceremonial Structures.

The most basic thing in offering a religious ritual is that it is presented and intended for things of a transcendental nature related to the *niskala* (unseen world). It is believed that this classical nature exists and resides in the God realm (the upper realm or *Swahloka*) and the *Bhuta* realm (the lower realm or *Bhurloka*). Humans live in the *Bwahloka* realm (the middle realm), endowed with the advantage of having a *tripremana* (three abilities: to think, to move, and to speak) compared to other creatures living in the same realm. The position of humans and other creatures in the middle realm will have the opportunity to balance the *Bhuta* realm with the God realm. The middle realm is a place to carry out *prawerti* (noble pathway) which can have an impact according to *karma wesana* (deed): namely falling into the realm of hell due to sinful actions during their lifetime; or even being able to ascend to the heavenly realm of *mukti bhukti* (virtuous deeds) and can even achieve *moksha* (to merge back into the soul original “place) or in Balinese is called *mawali ke sangkan paraning numadi* (merge back to God). Therefore, *Kidung*, with an integral function in death ceremonies, can help guide the spirit to see the path according to the deeds carried out during life.

Performing Obligations. In all forms of Balinese rituals, the mutual assistant or *ngayah* is an integral concept of work in preparing all elements in the ritual. Most people in the society participated sincerely in a religious ritual. This is because of their devotion, sacrificing of work, time, and offerings to ancestors and Gods. Prioritizing the *ngayah* attitude from the planning stage through the implementation of the ritual, and until the completion of the

ritual. These activities are carried out voluntarily, or away from business considerations. There are traditional “payment” made out of offerings as a complement for particular implements, such as *sulinggih* (high priest), *pregina* (ritual performers/dancers), and *sekaa Kidung/gong* (musicians and singers). There is also an occasional reward in the form of *sesari* (the reward for the essence of the work done at a ceremony). The *Kidung* performers, whether coordinated in groups or individually, are also performed more based on the dedication of the *ngayah* concept. Participating in ceremonial needs, such as playing traditional instruments, dancing/memendet, *makidung* (situal singing), and other activities, in order to fulfill one’s obligations, instills a sense of pride that stems from the encouragement of sincerity in doing so. By devoting what you can do as an act of devotion, you will be proud of yourself, and be expressed in the clan of the path of karma as an act of gratitude for the abundance of blessings and grace.

Adding Solemnity to the Ceremony. A Balinese ritual whose domain is assigned to one of the five *Yadnya* has a distinct purpose, even though the five *Yadnya* are an integral component. Certain types of *Kidung* with specific texts related to the ritual purpose is chosen to support the specificity of the ritual. The high priest, Ida Pedanda Gede Putra Bajing from Geria Sumerta Denpasar, opined that the strength of the *Yadnya* carried out by combining all the ritual elements will contribute to the solemnity of the *Yadnya* being held. Bajing said, “the Priest’s Puja with the *Panyomya Bhutakala* (neutralizing the demonic power), Vedic Puja accompanied by *Baleganjur Music* (Balinese marching music), *Bhuta Yadnya Kidungs* (demonic theme chanting), and the bustle of the *Yadnya* caused the vortex of the offerings to reach its zenith, are the excitement that occurs in rituals in Bali. When all of these are done, the *Bhutakala* received their sacrificial offerings and the *Bhutadinya* (demonic nature) became neutral and did not disturb the peace of the people (interview, July 22, 2018). Philosophically, this is a play on concentration on the realm of spiritual taste and belief, as a piercing shot that concentrates or repeats the mind on a single target. The specific *Kidung* for this ritual is called *Pupuh Jerum* (see below), and is sung during the *Bhuta Yadnya* sacrifice ceremony.

<i>Kidung pangundang ring Bhuta,</i>	<i>Bhutakala’s</i> inviting song, Commonly
<i>Basa lumrah pupuh jerum,</i>	spoken in the <i>Pupuh Jerum</i> , God bless
<i>Bhuta asih widhi asung,</i>	<i>Bhutakala</i> , With sacrificial offerings,
<i>Caru pesajine reko,</i>	Complete with ceremonies,
<i>Genep saha upacara,</i>	According to the color and position,
<i>Manut warna lawan ungguh,</i>	The composition and meat are different,
<i>Sekul iwak pada bina,</i>	processed in an order according to their
<i>Olah-olahan sadulur.-</i>	relatives.-

Another *Kidung* that provides a structural picture of how God in His precarity is depicted in the verses of the poetry called *Wargasari*. It is also believed that the *Kidungs* sung according to what events occur at a particular ceremony will immerse the devotees in surrender. When the *ngaturang piodalan* (the peak of the ceremony) is taking place, the singers will accompany the ritual with *Kidungs* that glorify divine qualities. Below is an example of the first stanza of *Kidung Warga sari* sung at the peak of ceremony.

<i>Ida Ratu saking luhur,</i>	The Gods from above holiness,
<i>Kawula nunas lugrane,</i>	Your servant begs for blessings,
<i>Mangda sampun titiang tandruh,</i>	May I clearly know,
<i>Mengayut Bhatara mangkin,</i>	Asking before You now,
<i>Titiang ngaturang pajati,</i>	I presents the offerings of <i>Pejati</i> ,
<i>Canang suci lan daksina,</i>	Sacred <i>Canang</i> and <i>Daksina</i> ,
<i>Sami sampun puput,</i>	Everything is complete,
<i>Pratingkahing saji.</i>	The order of the offering ceremony.

At the end of the ritual, the priest usually takes the *tirta* (purified holy water) to bless all offerings and people who attended the ceremony. At this moment, the situation is usually quiet and peaceful. Only the specific *Kidung* (the last stanza of *Wargasari*) is chanted. Everyone manifests their strong will to receive good health, prosperity, joy, and to be safe from harmful situations. For the Balinese, grace is realized by sprinkling *tirta* to the people. Below is the last stanza of *Wargasari* that reverberates during this last ritual stage.

<i>Turun tirtha saking luhur,</i>	Holy water descends from the
<i>nenyiratang pemangkune,</i>	pinnacle of purity,
<i>Mekalangan muncrat mumbul,</i>	The one who sprinkles it is the priest,
<i>Mapan tirtha mrtajati,</i>	The splash spreads all around,
<i>Paican Bhatara sami,</i>	Truly it is the water of life,
<i>panglukatan dasa-mala,</i>	A gift from the Gods,
<i>Sami pada lebur,</i>	Cleanser of the ten defilements,
<i>Malane ring gumi.-</i>	All are purified,
	Including the filth on earth.-

The *Manusa Yadnya* ceremony of *matatah* (tooth filing) is to repay the parents' deeds and allowing their children to be more mature. The purpose of this ceremony is to philosophically remove *bhutakala* traits from adolescence who participates in this ceremony. The symbol of removing these traits is by filing the six upper teeth (four incisors and two canines). Below is the song of *Pupuh Jerum* as an example of an explicit literary connection to the tooth-filing ritual.

<i>Puja kalapati muwang,</i>	Puja Kalapati and
<i>sadwaja yogya pinutur,</i>	Six teeth are filed,
<i>Seri catur karo siyung,</i>	Four incisors and two canines,
<i>ika ngaran sarwa kawon,</i>	All of these are called symbols of
<i>Pawakaning Bhutakala,</i>	ugliness,
<i>paraganing sarwa letuh, Ngardi</i>	The body is <i>Bhutakala</i> ,
<i>wudan pejagatan,</i>	The symbol is all dirty,
<i>pangrubedan isadripu.-</i>	Making trouble in society,
	The turmoil of the six enemies within.

Pawiwahan (marriage) is the stage of life that follows a tooth-filing ceremony. This ceremony is a symbolic spiritual meeting of the *purusa* (man) and the *predana* (woman).

This religious ceremony confirms the couple's commitment to each other for life and death. Through this ceremony, they are expected to be able to continue the family lineage. The sequence of the ceremony begins with *mabyakala* (purification), which eliminates internal impurities (*leteh*). After the cleansing ritual, the bride and groom perform scenes of family responsibilities in accordance with real life, for example, grocery shopping, cooking, and symbolically act to consume the fruits of their labor. In the literature it is explained that this ceremony strengthened the meeting of the God Samara and the Goddess Ratih (the two Gods of love), which represented the meeting of *Sukla* (man) and *Swandita* (woman) through physical relations. In *the Manusa Yadnya* ceremony, the song from the story of Tantri Kamandaka can be used as a reference.

<i>Wuwusan Bhupati,</i>	There was a king,
<i>Ring Patali nagantun,</i>	In the land of Patali,
<i>Subaga wirya siniwi,</i>	Famous, brave, and
<i>Kajrihin sang para ratu,</i>	respected,
<i>Salwaning jambu warsadi,</i>	Feared by other kings.
<i>Prasama hatur kembang</i>	Throughout the Jambu
<i>tawon.</i>	Dwipa region,
	All of them offer tribute every year.

The final part of the wedding ceremony is the *mawinten* ceremony. This ceremony aims to purify bride and groom. This is because they will be responsible for carrying out activities at the *Pemerajan/Sanggah* (family temple) in all rituals that will periodically continue.

Madiksa is a ceremony of self-purification both physically and mentally from a *Wilaka* (ordinary person) to become a holy priest or *sulinggih*. The *Madiksa* ceremony is included in the *Rsi Yadnya* ceremony or sacred sacrifice ceremony. The *Madiksa* ceremony is a form of expression of gratitude to the teachers or Maha Rsi who have taught religious knowledge, sacred knowledge and led ceremonies. *Madiksa* is also called *Madwijati*, which means second birth. A person who will become a priest is obliged to take part in this ceremony, because it will provide teaching for himself and others. *Kidung* of *Rsi Yadnya* is sung for this ritual. The lyrics tells when a person is raised in status from an ordinary person to a priest.

<i>Nihan polahing sang tatas wiku.</i>	Someone who understands as a priest
<i>Nawang bhumi langit.</i>	(<i>dwijati</i>),
<i>Dija ento warangane.</i>	knows the earth and the sky,
<i>Punika tegakan wiku.</i>	where everything is connected,
<i>Wulan surya lawan wintang.</i>	That is the foundation of being a priest, the
<i>Sampun kawasne ring langit.</i>	Moon, sun and stars,
<i>Endi pamating ipun.</i>	Already mastered by the mysteries of the sky,
<i>Mwang riuriping banyu asri.</i>	Where is death,
	And life from holy water.

In the *Pitra Yadnya* ceremony (death/cremation ritual), or traditionally also called *Mamukur*, the *Kidung* legitimizes this ritual by confirming the implementation of the *Yadnya* being held. When washing a corpse (*nyiramang layon*), the wirama Girisa is recited in a choir style. Death is a cycle of life which is continued by the spirit treading a long journey to return to its origins. This is the final physical body cleansing that is carried out before the body's elements are returned to their origin. Wirama Girisa is as follows:

<i>Bala ugu dina melah</i>	Wuku Bala and Ugu are good
<i>manuju tanggal sasih,</i>	days,
<i>Pan Brayut panamaya</i>	especially in the calendar
<i>asisig adyus akramas,</i>	month,
<i>Sinalinan wastra petak</i>	It is time for Pan Brayut to
<i>mamusti madayang batis,</i>	clean his teeth, bathe and
<i>Sampun puput maprayoga</i>	wash his hair,
<i>Tan aswe ngemasin mati.</i>	wear a white dressing cloth,
	it will not be long before death
	comes to him.-

Similarly, during the *Memukur* ritual, the *Kidung* of Aji Kembang revealed the relationship between the *bhuwana agung* (macrocosm) governed by Brahman and the *bhuwana alit* (microcosm) governed by *Atman*. A concept of life based on *pasuk wetu* (the inhaled and exhaled breath), which teaches many things about seeking God within oneself.

<i>Ring purwa tunjunge putih,</i>	The lotus in the east is white,
<i>Hyang Iswara Dewatanya,</i>	Hyang Iswara is the god,
<i>Ring papusuh pranahira,</i>	His position is in the heart, its
<i>Alinggih sira kalihan,</i>	second stana, the journey of the
<i>Pantesta kembang petak,</i>	white lotus; it becomes
<i>Ring tembe lamun dumadi,</i>	incarnated, happy, safe and
<i>Suka sugih tur rahayu,</i>	sound,
<i>Dana punya stiti bhakti.-</i>	The philanthrope is bowing down in
	filial piety.

Selecting the pupuh *Kidung* stanzas that correspond to the rituals of the ongoing *Yadnya* ceremony will lend legitimacy to the ceremony and heighten its solemnity. The appropriateness and propriety of vocals in specific rituals can be bolstered by selecting various types and texts (lyrics) from the *Kidung* at hand.

As a Means of Ceremony. To confirm the success of a ceremony, it requires the presence of essential elements and other supporting factors. Ida Pedanda Gede Putra Bajing said that “a priest who performs ‘ngagem Shiva,’ a manifestation of the God Shive in his Vedic Puja offerings, is equipped with tools that must exist, such as puja *japa/mantram* (the chanting of sacred mantras), *puspa* (flower), *tirta* (holy water), fire, *mudra* (hand gestures), and *bajra* (holy bell). This is the attitude and behavior of a *sulinggih* (high priest) practicing swadharma (duty) to become *yogiswaraning Yadnya* (the main person who perform the ritual). The creation of symbols from the universe is reflected in the various functions and personifications of the *upakara/banten* (offerings). The flower is associated with the *Yadnya* ceremony, the tinkling of the *bajra* gives birth to the art of percussion, the priest’s “mudra” gives birth to the art of dance, and the priest’s puja mantram gives birth to the art of sound. In most communities, this element is an integral part of a *Yadnya*. The priests acknowledge that the means of *upakara* (the elements of *Yadnya*) are not only in the form of the offerings but also elements of other arts such as the art of sound, percussion, dance, and *wayang* (shadow puppet). These elements are inseparable parts of ascending to the peak of spirituality and for the success of a *Yadnya*.

The Concept of Tatwa, Susila, Upakara. The traditional Balinese framework consists of upacara, etika, and tattwa as a process of tradition that is highly flexible. The concept of kanista-madya-utama, desa-kala-patra, and desa-mawacara provides a space of freedom yet is still bound by the

traditional Balinese framework. It is strongly linked to each other. If one element is not fulfilled, it will lead to failure. It is in a similar manner to the “egg of life” where the three of them strengthen each other in synergy from bakti, karma, jnyana.

As previously mentioned, sekala and niskala are the essence of offerings. As many performing artists have cited, *karma sandhyasin* and *yoga sandhyasin* are two sides of the coin that complement each other with values. An expression of offering that uses elements of nature available on this earth, as found in the Bhagawadgita verse 26: “*patram puspam phalam toyam, yo me bhaktya prayacchati, tad aham bhakty-upahrtam, asnami prayatatmanah*” (Whoever bows down to Me with an offering, a leaf, a flower, a fruit or a sip of water, I accept as a devotional offering from a sincere person). From this procedure of offering, culture emerges, with all its completeness and efforts should be made to fulfill it to the greatest extent possible as expected.

In this instance, synergy between the two elements is required. When a person can live the life of a *wanaprasta* (the life of a monk) and *biksuka* (the life of a priest) who rely solely on the depths of *jnyana* to draw closer to God, the earthly offerings diminish until they are no longer necessary.

Conclusions

Kidung as a religious song (*dharmagita*) is an integral and structured component of the Hindu religious ceremony implementation. In accordance with the order of events, this religious chant is always present at religious ceremonies. Regarding the Hindu religion in Bali, its rebirth remains extremely difficult, given that older generations still dominate the *Kidung* interpreters in its practice. However, during religious ceremonies involving the *Panca Yadnya* ceremony, the *Kidung* will continue to exist. Although it is undeniable that the wealth of *Kidungs* has undergone numerous extinctions, this fact cannot be refuted. As a result of the fact that several *Kidungs* are only recorded by name and genre, it is extremely difficult to find people who can play and sing the melody.

The government has consistently guided the younger generation through competitions held in Utsawa Dharmagita, a venue for contesting various religious songs. The participants included children, adolescents, and adults who sing vocally. Recording devices, such as cell phones, greatly facilitate the learning process in today’s efforts to develop a cadre of *Kidung* singers. In addition, the emergence of *Kidung* with a modern touch of arrangement, accompanied by melodies from Western musical instruments, has become an alternative innovative concept. In the context of Hindu religious rituals, every religious ceremony is always accompanied by traditional classical music. However, the lack of participation of the younger generation in singing religious *Kidungs* remains a problem that must be addressed.

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Biographies

Desak Made Suarti Laksmi is a well known scholar and performer of Balinese dance, including Arja (Balinese opera), and gamelan. She is ranked as one of few internationally renowned female composers from Bali, Indonesia. Desak earned her bachelors degree in dance in 1984 and a post-bachelors degree (SSKar) in Karawitan in 1987 from the National College of the Arts (formerly STSI) in Denpasar but graduated at ISI Yogyakarta. Desak has performed in a variety of international tours in Australia, Europe, India, Japan, Canada, and the United States. She has been a professor at ISI since 1986, and has also taught classes at Clark University, Emerson College, the Eastman School of Music, the College of the Holy Cross, and the Massachusetts Institute of Technology where she was a co founder of Gamelan Galaktika (MIT Community Group Gamelan).

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