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Tutur Candra Bherawa Pakeliran Theater: A New Process of Creation For Traditional Theater

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Tutur Candra Bherawa Pakeliran Theatre is a total theatre work that explores and uses the elements of the art in Balinese Traditional theatre. This work uses a song as a means for storytelling, becoming a theatrical music presentation. The melodies and vocals are not only based on Balinese and Javanese traditions but also adapt and transform the styles of qawwali music (Sufi songs) and other spiritual songs. It is presented in the Sangita song form, accompanied by instrumental music and dance. The concept of this work is ngarcana sarining lango, described as bukti-mukti-jiwan mukti. The method of creation utilizes the Gandha Sesa composition technique. Bhasma Sesa is the framework for the play, dramatic plot, play script, and form of presentation.

Keywords: Pakeliran theatre, Candra bherawa, Gandha sesa, Bhasma sesa

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INTRODUCTION

Endless search and exploration are the philosophy of the academic and artist searching to find new models and concepts in art. While searching and exploring, the author has read many literary works such as; *kekawin*, *kidung*, *geguritan*, *tatwa jnyana* (philosophy, spiritual), and *yoga*, which are the literary sources of Balinese performing arts. Through reading the literary works of *kakawin* and *geguritan* the author is able to experience the "presence" of the *pengawi* and creates an imaginary dialogue with the *pengawi*. This fictional dialogue provides an understanding, not only of the story that is presented and constructed with various songs but also of the value of life and spirituality. The values contained in these literary works enlighten the reader and its lessons can be applied in everyday life and in spiritual practice.

Many literary works have been adopted and worked into the Balinese performing arts. Literary works have various functions, one of which is its social function. In the beginning, literature was created by some human author and was intended to guide human social life [1]. Of course, the choice of a literary work as a source for performing arts stories is based on various considerations. Common considerations are usually due to the suitability of the theme (contextual/dramatic contents), and whether the dramatic plot is enjoyable to work on. The next step is a creative process of translating or actualizing the literary work into the concept (aesthetics) that will be used.

The authors were very interested and impressed with *Kakawin Candra Bherawa*, written by Ida Pedanda Made Sidemen (deceased) from Geria Delod Peken Intaran Sanur Denpasar. *Kakawin Candra Bherawa* was built with several Kawi-language *wirama* songs. The language style is exquisite and uses natural rules. *Alamkara* is a way of expressing thoughts through language, especially by playing with elements of language, such as sounds, syllables, words, and other elements. The values presented-- namely wisdom and spirituality—are universal and valuable for today's society. The creators have studied the *Candra Bherawa kakawin* for a long time and have tried to understand the value of its *wirama* verses.

The value of wisdom in *kakawin* is the essence of religion. The leading actor in this *kakawin* is the embodiment of the noble nature of humanity, embodied in *Candra Bherawa's* character, which means *buddhi*, or one who has been enlightened or has experienced a peak of consciousness. Among the artists of the *Sekeha Santi* or the *mabebasan/mepepaosan* (literary reading) community and *dalang* artists, this *kakawin* is rarely read or performed in *wayang* performances. The philosophical and spiritual values contained in *Candra Bherawa's kakawin* are universal essences of humanity and spirituality. Humans are creatures created by God who should be free to express themselves as individuals in carrying out religious rituals. The boundaries of human-made concepts and ideologies do not constrain life. In politics, spiritual power is often used as an excuse to attack people because they have different ideologies and religions. Religious texts are packaged and interpreted superficially into doctrines that are instilled in the minds of the people to legitimize the interests of political power so that human and spiritual values that should be presented to soften the soul and organize the diversity of human life turn into doctrines, political propaganda, racial and class sentiments, which fosters intolerance.

The *Candra Bherawa kakawin* transcends barriers to discover the essence of every religion, namely spirituality. In spirituality, differences are realized as diversity exists in the world, is a necessity, and is accepted as a blessing and gift from the Supreme Being.

In addition to the manuscript of *Kakawin Candra Bherawa* written by Ida Pedanda Made Sidemen, the author also used several other versions of *Kakawin Candra Bherawa* manuscripts, such as the *Kakawin Candra Bherawa* composed by I Wayan Pamit, the collection of the Prov. Bali, *Kakawin Candra Bherawa Griya Kecicang Karangasem*, and

Kakawin Candra Bherawa Griya Sidemen Karangasem, stored in the Kertya Singaraja Building. Excerpts from Gunung Kawi kakawin verses and the Yadnyeng Carving geguritan by Ida Pedanda Ngurah, a great 19th-century Balinese author, are also presented to strengthen the narrative and dialogue. Ida Ketut Jelantik's Geguritan Sucita-Subudi, which contains teachings on yoga and Samkhya, has also been selected for its song verses to be used in the chorus vocal chant.

The creators worked on the Candra Bherawa kakawin in the form of a Pakeliran Theater piece entitled "Tell Candra Bherawa." Pakeliran Theater is a Music Theater work that emphasizes the cultivation of the Candra Bherawa kakawin song/wirama (emphasis on songs). These songs and wirama are composed in new melodies (solo and chorus) in selendro and pelog tunings and are written on a pentatonic scale. The composer also worked on the melodic compositions of Qawwali ballads (Sufi songs) and Gregorian Chants. The artist focuses on the spirit of the songs while the expression (execution) is still in Balinese dialogue or vocal processing (kebalen). Pakeliran is the cultivation of space dynamically; storytelling space is not only limited to screens and static stages; screens also move to give space, limit freedom and divide storytelling areas.

Tutur Candra Bherawa is the title and theme featured in this work. The phrase Tutur Candra Bherawa implies that increasing awareness or expanding awareness requires endless will and effort that lasts throughout the life process until experiencing or gaining awareness/enlightenment about the true nature of self and being in supra consciousness or bodhi citta.

The gamelan composition employs the melodic patterns of the wirama or tembang kakawin, which are composed with new melodies, and improvised according to the story's theme. Meanwhile, the dalang's vocal practice dalang (tandak, bebaturan, utterances, ngerak, ngelur) is performed not only as a narrative but as part of a complete musical composition that reinforces the theme. The choreography and various dance movements respond to the song/wirama and gamelan composition. Although they are still in the plot as a complete choreography, they simultaneously convey the feeling, theme, and storyline through the characters shown. The dancers play more than one character, like in a pajegan mask suite. Some dancers double as singers and musicians; conversely, musicians and puppeteers can double as dancers. All theatrical elements are done in such a way as to become a dramatic art presentation that presents new touches (execution, staging, costumes, make-up, acting style).

The musical instruments applied do not use the complete barungan gamelan, but are selected from several Javanese and Balinese barungan gamelan such as: bonang barung and kenong, laras selendro slentem, bonang penembung, pelog pitu tuning slentem, gender barung selendro, gender wayang baru 14 keys, and rhythmic instruments such as drums, tambourines/rebana, various Chinese gongs (beri), gentorag, bells, singing bowls (Nepalese), manjira (cymbal finger), and gongs. Flute and fiddle are used to emphasize the tembang melody. Besides that, the chin instruments (Chinese saint) and hang drum were also explored. Tambura is also used as a drone to accompany solo vocals.

In terms of composing vocal music, the wirama verses in the Candra Bherawa kakawin are chosen according to the needs of the dramatic and musical plot, especially in the Mangala kakawin section, which is an expression of the yoga practice of the Kawi. These wirama verses contain human values and spiritual enlightenment. These include verses that describe the beauty of nature, and verses that describe the roar of war scenes. These contextual verses were performed in a new melody, and the interpretation of the tembang melody adds a touch of depth to the sense of the atmosphere and character of the characters.

The use of tunings is not only in pelog and selendro but also in pentatonic scales accompanied by Yang-Chin or santoor (string instruments) so that the melody of the song or

ballad becomes unique. There is a different flavor in the technique of singing the song. Several songs are not sung as usual but are presented like Balinese poetry. Chorus vocals are treated more dramatically, whereas phrases of words are played or composed for a sharper and more emotional musical effect. There are several chorus dialogues with the Hang drum music instrument to provide humor.

The kelir or screen is used dynamically and manipulated by two or more dancers. The screen functions as a divider for dramatic space and as a symbol, strengthening the atmosphere or characters displayed.

The puppeteer, as the storyteller, also acts as the narrator and particular characters. In conveying the narrative. The puppeteer combines storytelling techniques between songs and poetry and also plays music. The Balinese puppeteer's vocal techniques (crashing or screaming) are worked on as a musical performance. The composition of the dance is worked together with acting and songs. There are scenes of characters having a dialogue with the puppets on the screen and puppets held by the character dancers.

Pakeliran Tuter Candra Bherawa Theater is a theatrical work that interprets the song wirama by Ida Pedanda Made Sidemen (deceased). The new melodies are made following the spirit and values contained in each wirama and the dramatic plot of the story. The cultivation of the wirama melody in the pelog-selendro tuning is accompanied by a gambuh flute. In contrast, the pentatonic scale is accompanied by the Yang Chin string instrument and the Hang drum.

CREATIVE METHOD

Pakeliran theater is a theatrical work that explores and makes the most of the artistic elements contained in traditional Balinese theater, such as gamelan, song, dance, and dialogue, commonly used in mask dance and arja dramas. The wayang arts elements combine moving/manipulating the screen and working on shadows (puppets and humans).

Pakeliran theater in the form of Sangita uses songs to emphasize telling the story (emphasizing on songs) so that it becomes dramatic music. The exploration of melodies and vocals includes not only in Balinese and Javanese traditions but also transforms the song styles of Qawwali music (Sufi songs) and spiritual songs such as kirtan, Bajan and Gregorian chant.

Candra Bherawa's speech is the title, and the theme and message of this Pakeliran Theater work is adapted from Kakawin Candra Bherawa. Candra Bherawa means moon and sun, brightly lit, Galang apadang, an enlightened soul. Implicitly means to go to emptiness (kasunyatan) or awaken awareness to find identity, or take an inner journey to achieve Bodhi Citta awareness.

As the artist works, their process often becomes more systematic, effective, and efficient, developing following predetermined guidelines. In the creation of the Pakeliran Theater, the creators used a particular method to realize works of literature and poetry (Balinese architecture) by Ida Pedanda Made Sidemen, namely Gandha Sesa and Bhasma Sesa. This method transforms the Kakawin Candra Bherawa into a theatrical works that departs from the spirit and aesthetics of traditional Balinese theater, such as Dramatari Topeng, Wayang Kulit, and Calonarang. Each of the production's supporting elements employ a different method, such as the cultivation of songs or vocals. The application of the method differs from the production of music, dance, and choreography in the context of Pakeliran theater works.

As creators in the area of theater and performance, the authors have employed several approaches and models in their works and collaborations with artists across cultures and countries. The basic principle explores how to bring the richness of appearance, sound, and

the essence of traditional theatrical art to become the primary material for creating theatrical performing arts in the contemporary context. Of course, it requires intelligence and training to transform and present these gems of traditional art in the contemporary context. The creators worked on this theatrical work to glorify the essence and spirit of traditional theater, which embodies a new form of performance with aesthetic, logical, and spiritual considerations. So, the form of traditional performance is only sometimes presented in work. However, traditional theater elements are selected, transformed, and empowered in the context of the current needs.

Ngarcana sarining lango is the basic concept in this work. Ngarcana sarining lango means embodying divinity, which is formless and is worshiped in the melodies of the tembang. This Ngarcana Sarining Lango is described as bukti-jiwan-mukti. The "bukti" means that this theater creation involves a logical consideration without neglecting ethics and an aesthetic creativity based on spiritual awareness. Mukti means that this theatrical work requires contemplation (Dharana), which leads to self-awareness and balance (dhyana). Jiwan Mukti means that this theatrical work enables enlightenment and is free from sensory obsessions that shackle the soul's evolution [2].

The concept of bukti-mukti-jiwan-mukti work is described as a method of creation called Gandha Sesa and Bhasma Sesa. Gandha Sesa means creative activities related to composing songs, gending, selecting tunings or instruments, the song meter and vocal sounds. Meanwhile, Bhasma Sesa refers to building a play framework, dramatic plot, script, and forms of presentation and artistic design [3].

Gandhi Sesa imagination is power, and it relates to humans who have that power [4]. The initial process the authors engaged in was to deepen their understanding of the Candra Bherawa Kakawin manuscript, a source of literature (stories), through exploring his imagination. The creators re-read each song, seeking to understand the meaning and significance contained in each wirama. The artists apply an imaginary dialogue with the author (through his literary work) because he is deceased (Adi Hyang). What the author conveys in his kakawin stanzas, the artist responds to as if he is still alive so that "experiencing" and "happening" occurs as direct dialogue. In this imaginary dialogue, the authors feel they are being scolded, advised, and seduced by the author. During this dialogue, the authors find the essence of religious teachings as intended by the author. Appreciating the Candra Bherawa kakawin verses flooded the creators' imaginations, and helped inspire them.

Next, the creators selected the wirama verses to be used in this work. Wirama was employed for solo vocals and the chorus. The selection of the patet applied to each stanza follows the characters' demands, the desired mood, and the atmosphere in each scene. The artists chose the more dominant selendro tunings accompanied by gamelan and gambuh flutes, and a pentatonic scale for a song accompanied by the string instrument (Yang Ching) and Hang Drum.

In composing this song, the artists applied the Alamkara method, which is usually only used in the creation of geguritan. Alamkara means expressing ideas through language in a particular way, namely by playing with elements of language. The Sabdalamkara, a decorative use of sound and words, is used extensively. Great ideas without a great mastery of art can interfere with the creation of new works [5]. Therefore, the dominant instruments used in composing music are pencon, gender, and various types of drums and tambourines, with which the authors are already familiar. The creators apply several approaches. Two musicians played Kenong, and the bonang barung selendro is played by two musicians. The penembung pelog were played by four musicians, who also played drums and tambourines. We used cross-instrument techniques, namely the playing system of gender instruments and string instrument patterns used in the bonang and kenong techniques. This technical approach finds many new vocabularies that give a new impression and atmosphere.

For the cultivation of the new gender wayang instrument, with 14 keys, the authors found several new vocals to combine with gender wayang technique. In building the melody, the kotekan technique uses both hands (generally the left hand as the main melody and the right hand as the interlocking pattern), where the left-hand kotekan alternates with the right-hand kotekan. The primary/plain melody played by one gender has been disallowed. Meanwhile, gender wayang partners who play *sangsih* (*nyenikan*) also respond with vocal *sangsih* by applying the same technique. The resulting melodies become exciting and complicated. Apart from that, the 14 key gender wayang employs the picking pattern of the Indian sarod instrument. *Cikari* excerpts are adapted in gender wayang into a *gegedig* (beating) pattern where the left hand as the melody holder is balanced by the rhythmic playing of the right hand in one note (*nitir* beat): the proper hand strokes in one tone of the gender wayang with double or triple speed. This method is known as the *sarodan* technique.

To cast wayang (shadows), the creators use a dynamic screen approach. Two to three dancers manipulate the screens, dividing the stage and providing space and stage dividers to give a dramatic atmosphere to certain scenes so that the screen becomes a flexible prop.

The dancer who plays the main character performs dialogue and sings. The dancers respond to movements with songs (*ngendingan igel*) and conversely respond to songs with movements, gestures, and acting (*gending*), so versatile dancers are needed.

The *dalang* guides the course of the story with narration whose expression can be in the form of songs, Balinese poetry, as well as phrases that are worked out musically. As a storyteller, the puppeteer also performs narration by reciting improvised chants while playing the Hang Drum, bell, and Yang Chin musical instruments. The storytelling strength of the Balinese mask dance drama is presented as a monologue with a flexible character, serious storytelling with excerpts of *tatwa* (philosophy), and humor with songs and poetry.

Bhasma Sesa

Furthermore, the creators work on a dramatic plot by considering the emphasis on each scene, the characters that appear, and the time duration required. Finally, the creators developed a plot from this work with the following description.

Manggala Charana

Manggala Charana is the opening part (*pamungkah*) of this Pakliran theater work, where a ritual procession is performed and a prayer is asked for safety to Sanghyang Tiga, Saraswati, Guru Reka, Kawi Swara and Hyang Shiva Buddha (*manggala kakawin Candra Bherawa*). The prayer in the *puja stawa* song is accompanied by a *tambura* as a drone which is the background for the song's vocals. *Suling gambuh* weave together the melody of the *tembang* and provides a melodic response. Duet dancers arrive performing meditative *asana puja* movements. The two dancers then spread a white cloth as a screen, and a *kayonan* image appears by manipulating the shadow to enlarge and fill the screen. From the end of the *kayonan* appears the image of the Divine as the *murti* of Shiva Buddha.

Angga

Anga is the principal part of the dramatic plot of the play. In this *angga* section, the storytelling process begins with a song or *wirama* that tells the story of the kingdom of Dewantara. In this village, Sri Candra Bherawa reigns. Candra Bherawa is a Buddhist king who adheres to Bajradara Buddhism and worships Hyang Adhi Buddha at Padma Hredaya or Padma Hati, which is the most subtle layer of *bodhi citta* consciousness. The condition of the people is very prosperous and peaceful. There are abundant crops because a fertile natural environment supports them. Clean flowing rivers and dense green forests are home to various animals. The visual depiction is supported by songs in *selendro* tunings accompanied by 14-key gender instruments and *selendro kenong*. The violin and cello provide color to offset the melodies of the *tembang*.

The kayonan appears on the screen with the dalang's vocal narration as the scene changes. The musical composition with bonang penbung includes a fast rhythmic pattern that is supported by the booming sound of gong beri as an accent for changing the atmosphere. The dalang sings a story about the presence of king Yudistira in the kingdom of Astina. The meeting scene between Yudistira and Sri Kresna is described in a song accompanied by a hang drum in Chinese selendro tunings. Each tembang chant is discussed and commented on like a kakawin recitation which is worked on more musically and dramatically. The screen depicts the meeting scene where Sri Kresna intended to attack the kingdom of Dewantara because king Candra Bherawa follows a different religion and does not recognize Shiva's teachings with all the worship procedures adopted by Yudistira. Yudistira disagreed with the attack on Dewantara because matters of belief are an individual matter.

Sri Krishna finally mobilizes troops led by Bima, Arjuna, and Nakula Sahadewa, leaving for the Dewantara kingdom to punish king Candra Bherawa. The puppeteer sings a song with a hang drum describing the current human condition, describing how the problems from ancient times and today are the same. Religious differences are manipulated for the sake of political power. Religions should unite humankind as fellow citizens of the earth, one sky, and one humanity. When religion is institutionalized, it deviates far from its essence, which is spiritual. Spirituality unites all differences because it transcends differences and accepts diversity as a blessing. The screen depicts the battle between Astina's troops led by Kresna and Dewantara's troops. Astina's party was unable to face Candra Bherawa's supernatural powers. Even Sri Krishna, in the form of Vishnu, could not face Candra Bherawa.

Yudistira meets Candra Bherawa in a debate about yoga and divinity until which the latter's spiritual attainment. This depiction is visualized with two dancers in a duet of two yoga paths, namely Shiva-Buddha. The dancer's movements are worked out in subtle dance movements with contrast but harmony. A pair of beats are played in a slow rhythm, and the song is sung as an astawa worship to Shiva Buddha. Gambuh flute and violin with melodies elaborate the songs.

Wasana

Wasana is the epilogue of the play. Two kayonan fill the screen accompanying the Dalang's narrative about the unification of Shiva-Buddha. Religion is the way to go to Hyang Maha Suci. The paths may be different, but the destination is one Hyang Maha.

The creators use a set of electric lights to support the scene's atmosphere and provide lighting on the screen. Using a set of sound systems and clip on/wireless microphones supports the gamelan and vocal sounds.

This work is supported by puppeteering students and alumni of ISI Denpasar, as well as several lecturers and artists. So, the training process is carried out in two different locations. The puppetry studio at ISI Denpasar was used for vocal, chorus, and dance practice. In contrast, the composers focused on the village of Bona for music practice because the composers used gamelan in the composer's studio.

RESULTS AND DISCUSSION

Style is a mode of expression conveying a form. Style deals with the outer form of a work of art [6]. The style of the Candra Bherawa Tatur Pakeliran Theater departs from the basis and spirit of traditional Balinese theater, namely theater that is total and uses various elements of the performing arts such as singing, music, dance, and literature in which the form of the performance is sanggita. Sanggita conveys this story based on a tembang or song supported by music and dance. Through this song philosophical and spiritual messages are conveyed which are the essence of religion. We do not use the complete barungan gamelan, but only select instruments, including the new gender wayang.

The story of this work is taken from the *kekawain Candra Bherawa*, which tells of the debate concerning the Budapaksa (Bajradara) embraced by Candra Bherawa from the Dewantara kingdom and Shiwagama which Yudistira, the king Astina embraced. What is hotly debated is the path of worship that leads to Karma Sanyasa and Yoga Sanyasa.

Candra Bherawa worships through the path of yoga sanyasa, worshiping the deity within, where the body is a sacred shrine in which the Padma heart or Padma hredaya God resides as Sanghyang Wairocana or Adi Buddha. Candra Bherawa did not build temples, Sangah kabuyutan, statues of lingga, or pretima, or perform worship ceremonies because he did not believe in Gods that existed outside of himself, especially when he was Bhuta Kala; this is the basis of the debate.

Synopsis

The debate about the path to Hyang Maha Ada has never been completed throughout the ages but those in power have attempted to control the debate. The paths to God are many and varied, according to the tendencies and ways of worshipers. There are those who seek liberating knowledge, those who are passionate about devotion, those who work in the world market, and those who transcend worldly attachments as lonely walkers. Everything is a path of liberation if spiritual awareness is the goal.

The issue of the path of manambah is the subject of debate between the two primary paths, namely Yoga Sanyasa which is adhered to by Prabu Candra Bhairawa from the Dewantara Kingdom, and Karma Sanyasa, which is adhered to by Yudistira Raja Astina Pura. Candra Bhairawa emphasizes the path of yoga by going beyond the layers of consciousness, wandering within, and the body is a sacred temple to reach Adi Buddha. Everything in this universe is an embodiment of the Supreme Being and must be cherished and respected. Yudistira understands Candra Bhairawa's adherence because he has already experienced oneness in yoga. Yudhistira also respects and worships nature as a God.

However, Yudhistira realized that not all of his people's level of consciousness could reach supra-consciousness. Therefore, efforts are needed to achieve that awareness. This effort is the path of karma and devotion. For Yudistira, Karma, devotion, and Yoga cannot be separated. The three Paths, karma, devotion, and yoga, whichever one is followed and practiced by the others, always accompany them because their basis is spiritual awareness.

However, these three roads constantly collide in the context of political power, resulting in conflicts and wars in the name of religion and belief. Candra Bhairawa and Yudistira meet in a war sparked by Krishna. At the peak of their meeting, Yudistira and Candra Bhairawa experienced supra-consciousness, so they united in Shiva's consciousness. In pure awareness, Yudistira and Chandra Bhairawa unite in striving for community awareness through karma, devotion, and sanyasa yoga. They worship God by upholding humanity, serving the community, and being close to nature.

Work Structure

Manggala Carana

Manggala Carana is the opening part of the show in the form of a Manggala Puja chant sung to worship Sanghyang Shiva Buddha. Kayonan Pamungkah, in which the puppeteer sings the tembang cecantungan using a gender wayang is fitting as a prayer for permission and a gift from Sanghyang Taksu. This worship song consists of two parts, namely Vadyan in the form of a Chorus Mantram song and Qawali accompanied by gambuh flutes and tambourines, and Nretya Puja. This offering dance comes with a chant in a slendro mode sung to the accompaniment of suling gambuh and kemanak.

Kidung Manggala Puja

The melodies of the kidung Manggala Puja are composed in the tune of gender wayang selendro by the rhythmic playing of tambourines or *terbana*. The words are taken from *Atma Bodha* by *Adi Sangkaracarya*. The song begins with a chorus hummed meditatively (*alap*). After this, it continues with a chorus in a slow tempo (*wilambit laya*), accompanied by a rhythmic playing of tambourines. The mood or spirit of the appreciation of this song is very meditative, like *qawwali* music (Sufi music). The central part of this ballad was in a moderate rhythmic pattern (*madyama laya*), and at the end, it was in a fast tempo (*druta laya*).

Kidung Pamungkah

This *pamungkah* song by the puppeteer is in a selendro tuning. The melodies were improvised based on the melodies of the ballads of *Kaki Tuwa*. The *cakepan* was from the Song of *Kaki Tuwa* in middle *Kawi* language (*Kawi Bali*).

Nretya Puja

The chanting of a ballad praising God as the *Guru* (words or quotes from the Sanskrit text *mantram guru*) begins with a *bonang selendro* accompanied by six *suling gambuh*, a *gender wayang* and a *tambura* as a drone instrument. Then it is followed by chanting the *puja* to *Sanghyang Tiga*, *Sanghyang Saraswati*, *Sanghyang Guru Reka*, and *Sanghyang Kawi Swara*. The words or *cakepan* were taken from *manggala Kekawin Candra Bhairawa* accompanied by a pair of gongs, *gong ageng*, *Suling Gambuh* as well as *gender wayang*, with *gong beri ageng*. A dancer chants this *puja* ballad with *manembah*, meditative patterns, and various movements.



Pouring Material of *Gending Manggala Carana* Song of *Qawali* (Source: *Gusti Sudarta*. 2022)

Angga

Monologue

This Balinese monologue scene tells the story of the debate and contradictions in worshiping God. This debate has no end from ancient times to this day. A *bonang penembung* accompanies the monologue. The *bonang penembung* is worked into a single unit with the dialogue text so that the musical composition is like a dialogue with the actor, not just a piece of accompanying music. The sentences of the song respond to the rhythm and dynamics of the dialogue and are worked out according to the mood and essence of the dialogue.

Pesantian siki

In the ordering scene, three characters appear, discussing *Bima's* journey after being sent by *Yudistira* to investigate where there might be those who practice different religions. *Bima* finally arrived at the *Dewantara Kingdom* and was amazed by the beauty of this country. The rice fields and fields are wide and flat, the big river with clear water flows continuously throughout the season, and the atmosphere is peaceful and serene. One person sang a couplet from the *kekawain Candra Bhairawa* with the chant of a new song or *wirama*.

Kidung Wanwa

This section describes the condition of the Dewantara village with its broad and lush greenery. The big river has clear water flowing non-stop throughout the season. Farmers work the fields happily. It begins with the kawitan gender, and then the song flows accompanied by the strains of the flute in dialogue, with the song building in harmony. The melodies of the gender wayang flow in slow rhythms building pupuh that respond to each other with bonang barung selendro. In the gender gending section, the melodies are built and elaborated with the bonang barung kotekan and the kendang sabet and kendang ciblon patterns. The female dancers dance to the village's atmosphere with simple choreography and natural, plain acting.

Rengganisan

Three figures discuss Candra Bhairawa's religion, concerning aji pegat and Bajradara. It is also told that Bima met Candra Bhairawa and debated about yoga, ceremonies, and dynasty. Bima reports his meeting with Candra Bhairawa at Dewantara to Yudhisthira. Krishna was angry and did not agree with Candra Bhairawa's religious teachings and decided to send troops to attack Dewantara's kingdom. There was a war between Astina and Dewantara. The Pandawa surrendered before Candra Bhairawa, and even Krishna, in the form of the Divine Vishnu, could not defeat Candra Bhairawa. In this discussion, Candra Bhairawa's verse is recited in the new wirama.



Dance rehearsal for the scene of *Kidung Wanwa* (Source : Gusti Sudarta. 2022)

CONCLUSION

Pakeliran theater is a theatrical work (music, dance, song, acting, and wayang/pakeliran) that emphasizes melody in songs like theater music. This Pakeliran Theater work Kakawin Candra Bherawa by Ida Pedanda Made Sidemen (deceased) is the source of the story and the composition of the vocal melody entitled "Tell Candra Bherawa."

The set of musical instruments used is a selection of Javanese gamelan ricikan, which uses pencon such as bonang barung and kenong selendro, bonang barung and bonang penembung pelog, selentem pelog and selendro. As for the wilahan instrument, new gender wayang wilah 14 is used, the tone composition of which is similar to the Javanese barung selendro gender while still using the ngumbang-ngisep system. Several types of drums are used, such as Javanese drums (sabet, ciblon, kendang gending), tambourines, and flying. As for the Balinese drums, the kekrimpingan drums are used. The composition also uses a pair of gong lanang wadon, gong beri (large and small), bells, and singing bowls. The composers also use the Yang chin/santoor (Chinese string

instruments) and the Hang drum (percussion instrument). This set of musical instruments is a new ensemble that combines Javanese and Balinese musical instruments supported by strings and percussion instruments.

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