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Nuutsih: interpretation of Celuk village revival via soundscape as a cultural phenomenon

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ABSTRACT

This article discusses the process of creating a work of performing arts entitled "Nuutsih" as an artistic interpretation of cultural phenomena and social phenomena that occur in Celuk Village. Celuk Village is the centre of silver handicrafts in Bali. The village that culturally colours life and economy in Bali experienced a fluctuating event due to the community's attitude towards local wisdom. The local wisdom is in the form of a soundscape in producing silver handicraft motif designs characteristic of Celuk village. This article aims to report on creative activities in creating Nuutsih's musical works. The writing method is an informative reflection of the creative activity the author undertakes as an artist. This method ultimately produces a picture of the artist's creative process in developing a strategy for creating artwork. Mainly with the object of the phenomenon of cultural sounds and the attitude of life of the Celuk village community. The artist sees this object from the perspective of restoring the collective memory of a happy community. Another result is the birth of Nuutsih ontology which will appear described in the discussion of this article. The significance of this article is to demonstrate the application of the rules that artists must adhere to in the creative process of art creation to produce works that the audience can enjoy.



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1. Introduction

Celuk Village in Sukawati is the largest silver handicraft centre in Bali. Its greatness is similar to that of Kota Gede Yogyakarta, which has potential craftsmen or artisans processing silver handicrafts [1]. Wisudawati noted that silver handicrafts on the island of Bali had extended to various regions. However, Celuk village is the most prominent location outside [2]. The greatness of Celuk village as a centre of silver handicrafts dates back to the time of the Sukawati kingdom. There are several mentions of workers' professions in this place in society. Especially for people who worked as metalsmiths, it was called "Pande." There are several classifications of Pande according to their respective fields, including *Pande Mas* (gold), *Pande Selaka* (silver), *Pande Tamra* (copper), *Pande Gansa* (bronze), and *Pande Wsi* (iron) [3]. During the Sukawati kingdom, the *Pande Selaka*, who worked in the Sukawati kingdom, generally settled in the Celuk Village area. At first, they processed silver metal to make ceremonial necessities such as *sangku* (holy water place/container), *canting* (a tool to take holy water from the *sangku*), and so on. Along with the development of consumer needs from the family kingdom and The Dutch Mrs Meneer, the *Pandes* began to make jewellery in the form of bracelets, necklaces, rings, and others. The influence of the *Pandes* in Celuk Village was obvious because the people at that time began to be interested in studying or working as silversmiths. Pioneered by I Nyoman Gati, this work continued and developed so that almost the entire village community made a living as silversmiths. The 1980s to 1990s were the heyday of Celuk Village residents in improving the economic strata of the village. Every day, craftsmen or artisans can receive several orders from

consumers from within and outside the country. The glitter, enthusiasm, and excitement of the people were visible then.

Workers use various equipment to produce silver craft art in producing silver handicrafts. There are several stages carried out in producing silver, namely: *ngêlêbur*, *mêntêng*, *ngêplak*, *nyangling*, *ngamplas*, and *molis*. The tools used were determined by several stages passed. These tools include *pengububan* (used to smelt silver material), *kêmpès* pumps, stoves, hammers, *parons*, sandpaper, and *polis* machine. Over time, these tools have developed, so many people are replacing their tools with machines. In producing silver handicrafts, it turns out that they produce sounds from the silver handicraft production process. These sounds are the sound of fire resulting from the *ngêlêbur* process, the sound of *mêntêng* in the form of silver forging using *parons* and hammers, and the *ngêplak* process in the form of silver picking activities. The sounds that come from each house that carries out silver production activities in Celuk Village form a sound scene called a soundscape or sound environment. Murray Schafer, a composer of Canadian origin, introduced this term. The term soundscape comes from two words, sound and scape; sound means vibrations that cause sensations in the organs of hearing, while scapes are views or images of a scene. The merger of these two words means a scene of the sound [4]–[6]. According to Schafer, *soundscape* comes from the word *landscape* introduced by Petrarch, the Italian poet of the 14th century. This word appeared when he walked to the top of the mountain to see the scenery and saw something he had never seen before. He then described it with the new word '*landscape*.' Schafer introduced the word *soundscape* to describe what humans hear in everyday life. So, we can understand the soundscape as a scene of sounds that are present in everyday life [7].

This sound scene is not only realized by the people in Celuk Village. However, people who pass by or visit Celuk Village are also aware of it. They always heard the sounds echoing if they walked down alleys and passed houses. This sound phenomenon caused a unique sensation and became the identity of Celuk Village. This soundscape is the result of cultural events that have been formed and maintained by the people of Celuk Village. Soundscape eventually becomes local wisdom that fosters hope to continue according to the times. There is much hope from the elders and the people of Celuk Village, who want the younger generation to pursue, maintain, preserve and develop their ancestral heritage. One of the efforts that a group has made of youths in the process of preserving this wisdom is the effort to apply for Intellectual Property Rights for several silver craft motifs characteristic of Celuk Village. There are several motifs: *buah gonda* (the *gonda* fruit), the *jêjawanan* motif, the *bun jêjawanan* motif, and the *liman paya* motif. These four motifs are the basic silver motifs born in Celuk Village. This effort resulted in Celuk Village silverware receiving a Geographical Indication certificate from the Directorate General of Intellectual Property Rights, the Ministry of Law and Human Rights [8].

Ironically, there are not many younger generations currently pursuing the silver business. This cultural atmosphere that improves economic conditions is not enough to attract the younger generation's interest in continuing this local wisdom [9]. According to I Nyoman Suryadi, two factors cause this irony: external and internal. An external factor was the impact of the first Bali bombings in 2002. Since then, many consumers have given up their intention to come and transact to Celuk Village. The internal factor is the thinking of people who do not understand the potential of silversmithing that leads them to have an established life. The parents of Celuk Village, who have been working hard to become silversmiths with satisfactory incomes, generally do not want their children to feel the hardships they once experienced as craftsmen. As a result, the younger generation in Celuk Village tends to be lazy and spoiled and lacks a work ethic. According to Wisudawati, the development of this mindset is responsible for the lack of artisans and silver companies in Celuk Village. According to him, the entire village community must improve in order to rebuild their village, as the most recent development of Celuk Village faces significant obstacles [2]. The challenge was the proliferation of silver businesses outside the Celuk Village area. Silver, which develops outside Celuk Village, has a comparative market price comparison, so consumers have other alternatives in considering the goods to be purchased [1].

For artists, they need to respond by describing the phenomena that occur from the point of view of faith. An artist can create works representing world phenomena according to his skills and experience. For this reason, Sraya Murtikanti, the artist of Celuk Village, was called to represent the local wisdom of Celuk Village in works of art. Local wisdom and social phenomena in Celuk Village are very important to be present in works of art because they contain moral and spiritual values and have unique artistic processing opportunities. All of these things can stimulate the birth of a self-reflection on the people of Celuk Village. Therefore, *Nuutsih*'s work is one part of the awareness efforts to the people of Celuk Village so that the phenomenon of productive efforts that prosper as ancestral cultural heritage in the younger generation can be sustainable. *Nuutsih* is a musical work that seeks to interpret the relationship between sound scenes and social phenomena as a manifestation of local wisdom in Celuk Village. There is hope that the interpretation of social phenomena and local wisdom owned by Celuk Village can recall the community's memories. The memory is related to the cultural identity of Celuk Village, which was once thick with the process of working in the field of silver crafts, in which there is romanticism and the spirit of entrepreneurship. Memory is necessary to stimulate the spirit's growth to preserve the ancestors' cultural heritage [10]. The important point of *Nuutsih* is to stimulate the growth of the spirit of community revivalism by presenting a beautiful image that focuses on the romanticism of phenomenal sound scenes and the socialization of the changes in thinking that occur in the community of Celuk Village.

Nuutsih is a work of music inspired by *Tangled in Musical Mangrove* by Indra Wijaya. This work utilizes the sound scene in Bali's *Kedonganan* Mangrove Park. Indra Wijaya uses the sound of the wind, the sound of waves, and the sound of trees and leaves moving in the wind as something he finds interesting to translate into performing arts. Not only is it an idea for the musical sound of musical compositions, but Indra Wijaya's work also gives a message to the surrounding community to maintain its beauty [11]. The difference with *Nuutsih*, the sound scene in *Tangled in Musical Mangrove* is the result of the interpretation of the *mangrove forest soundscape* as an accidental sound produced by naturalness in mangrove forests. *Nuutsih* interprets social phenomena and sounds produced intentionally by humans in culture. The sounds are the result of cultural activity to meet the practical importance in everyday life, that is, the activity of making silverware. So, unlike Indra Wijaya, he prioritizes soundscape objects with natural dimensions, while *Nuutsih* prioritizes soundscape objects with cultural dimensions. *Nuutsih* is an innovative musical work that uses several Balinese gamelan instruments in the form of *gongs*, *kêmpur*, *bêbêndé*, *sêlonding*, and *cèng-cèng kopyak*. In addition to using gamelan instruments, the disclosure of social phenomena also utilizes magical melodies with dynamic cultivation in verbal language. This work implies the thinking people of Celuk Village tend to be unproductive, so at the end of this work, there is a climax that can give the village community an inner touch to the phenomena that occur. There is hope that the artistic interpretation of this work can be the first step to start stimulating the Celuk Village community to improve themselves. The writing of this report on creative activities in the creation of *Nuutsih* is to provide an overview of the artist's creative process when preparing for the phenomenon of cultural sounds and life attitudes of the people of Celuk Village to return to the collective memory of the happy community. This article also means that the creative process is not instant but is indicative of artistic and socio-cultural-oriented research activities. Finally, it wants to show that the creative process in the creation of art also applies the rules that the artist must abide by, even though those rules come from the thinking of the artist himself.

2. Method

In creating works of art, each artist has his methods. This method is all done based on the experiences, ideas of thoughts, and understandings possessed by each worker [12]. Pande Made Sukerta stated that there are three stages in the composition preparation: compiling the idea of the content, compiling the idea of the work, and determining the work [13]. The stages offered by Pande Made Sukerta are an alternative to creating works of art. These three things, fundamentally, have been done by every worker. In *Nuutsih*'s work, several stages are adapted to experience and habits, thus influencing the methods used in creating works. Several methods are used, including determining materials, collecting data, evaluating materials, preparing

materials, and packaging works or finishing. In determining the material, the creator carries out several stages. The first is to establish the ideas and concepts used. Art creators can find and create sources of ideas for works of art to be created. The little things around the human being or the human being can become an idea of art. Human thought can also be a source of ideas for works of art. The most important thing is how to "treat" the idea into a form of art. The second stage is after the creator has determined the social phenomenon and local wisdom of Celuk Village as the source of the creative idea, then the creator reanalyzes the idea. The creator studies the ideas used in the work so that the creator knows and understands the idea better, and the utilization of each side of the idea can be optimal.

In data collection activities, creators also carry out activities in several stages. First is observation in the field. In this stage, the creators go into the field, namely to several houses where there are still silver work activities. There are few places to visit because few people still work as silversmiths. The creator recorded the process of making silver both visually and in audio. The second is to conduct interviews with several public figures and silversmiths who are still working silver today. The interview was to get more information about the history, social phenomena, silver motifs, and memories of the entrenched voices they still hear today. All of this data can add insight and fill in the blank spaces of the creator's empirical experience. The creator evaluates the material with an elimination system at the material evaluation stage. At this stage, it is necessary to filter the materials obtained according to the needs of the work. This stage is the stage of utilizing materials that can support the idea and concept of the work as the basic material. Then it is necessary to dispose of less relevant materials. In the preparation stage of the material, there are several stages as well. After evaluating and obtaining relevant material, the creator begins to place or classify the material into sub-works. After placing the material, the creator arranges a segment of the work with material processed using several musical composition techniques, both textual and contextual. In the final stage, namely the stage of packaging the work or finishing, the creator evaluates the work in detail. After that, it is necessary to make improvements to things that are not suitable so that the work becomes more balanced, synchronous, harmonious, and intact.

3. Results and Discussion

3.1. Artwork Ideas

Nuutsih is the result of a response to history and social phenomena in Celuk Village. Under the historical flow and social phenomena that have occurred until now, Celuk Village needs a younger generation who cares about their environment, especially in preserving ancestral cultural heritage from the local wisdom of silver crafts. The directionless life and creators' sensitivity to answering their elders' expectations encourage creators to try to make small steps to contribute to their village. This contribution is to use the social phenomena and local wisdom of Celuk Village as a source of ideas for creating works of art. The main idea of *Nuutsih's* work is the journey of the ancestors and elders in living until they get their identity as silversmiths. After the formulation of the main idea appears, the creators continue by interpreting the community's sadness towards the situation that makes the younger generation not heed or look at and use the heritage and culture of their ancestors wisely. Then local wisdom in the form of sound scenes and silver motif designs became the supporting elements of the main idea used. The soundscape is a theory introduced by Canadian composer Murray Schafer. The term soundscape comes from two words, sound and scape; sound means sound or sound, while scape stands for landscape, meaning landscape. When combined with a scape, the word becomes a soundscape, meaning a scene of the sound [4]. According to Schafer, soundscape comes from the word landscape, introduced by Petrarch, a 14th-century Italian poet; when walking to the top of a mountain to see a view, he saw something he had never seen before. Finally, he described it with the new word '*landscape*.' Schafer introduced the word *soundscape* to describe what humans hear in everyday life. Thus, we can understand the *soundscape*, the sonic environment as a sight in the form of sounds that are present in everyday human life [7]. The sound scene in Celuk Village includes the sounds produced from the process of making silver.

Several voices make up the sound scene, including *nglêbur* and *mêntèng*. *Nglêbur* is the process of burning the basic ingredients of silver in the form of silver and copper using traditional tools such as burials and deflated pumps. The *nglêbur* activity now is to use gas to get wind resources. *Mêntèng* is a silver smelting process as needed. The silver will be placed on the anvil and then beaten or hammered so that the silver becomes more flat and rectangular. However, there has been a change because making silver flat requires a pressing machine. Both of these processes produce dominant sounds to form a sound scene. There are many confessions from insiders and outsiders in Celuk Village who state that when they come or walk in small alleys, they always hear the sounds of *nglêbur* and *mêntèng* activities shouting back and forth. The sounds are a phenomenon that has become an identity for Celuk Village. Creators see it as important to uncover this phenomenon and bring it into music. There is hope that the presence of this phenomenon in works of art will be able to remind people of the identity that once coloured their lives. The artist uses the ornamental motifs characteristic of Celuk Village as an orientation and foothold in organizing sounds. The wider community recognized the motifs that developed and belonged to Celuk Village as having strong characteristics. Some silver motifs or silver designs in Celuk Village are jejawanan, limanpaya, gonda fruit and bun jejawanan motifs [14]. The artist also believes that these motifs have interesting forms. These forms have complex work opportunities so that they can add ideas, especially those related to intra-musical and extra-musical. The reason for using these motifs in supporting Nuutsih is to display the identity of Celuk Village. The motifs are commercial items that are full of artistic value. The motif contains local cultural wisdom that can be present in the form of artistic expression in a different way or approach, namely music.

3.2. The Concept of Artwork

The concept is the formulation of ideas to realize a musical composition. Concepts include an understanding of (1) immaterial reality that also colours musical compositions, (2) belief as to the basis for creativity, the result of the composer's encounter with immaterial reality, and (3) musical construction patterns as a form of musical expression. Concepts are a generative force for creators that appear in the middle of the creator's thought process after producing a musical model that develops in his imagination [15]–[18]. The basic concept of *Nuutsih's* composition is experimental music, also often referred to as contemporary music. What it means is new music with the concept of free creation and not bound by the rules of traditional music. The obsession of the artist is to create music that is unconventional for them. Appreciation is not just based on creative merit, but also on the "courage" to challenge the dominance of established music culture [19]. That view of experimental music has provided a stimulus in the creation of *Nuutsih*. The orientation of this work is more towards the formation of music innovation or development. Innovation is the utilization of skills, knowledge, and experience to produce or enhance a new, valuable product [20]. The work created is loaded with novelty values based on traditional art's background as the creator's root.

3.3. Forming and Improving Artworks

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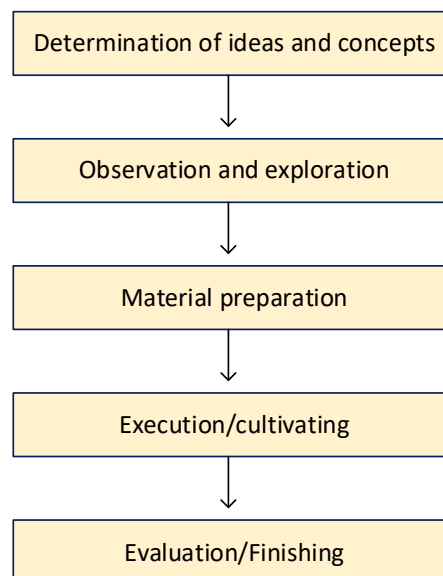


Fig. 1. The process of developing the work of *Nuutsih*

The chart above is a stage of the creator process in realizing *Nuutsih's* work. The first is to set the idea and concept of the work; then, the creator goes directly into the field. The creator interviewed several public figures who used to be intense and experienced in silversmithing work. After getting information from memories and histories the community experienced, the creator explored several houses where there were still activities to make silver crafts. In this exploration, the creator records the sounds that can be captured through a recorder. After the data and exploration results are collected, then the creator prepares the material to be used. Then, the creator immediately worked on the work with material obtained through the research results. After completing the work, the creator evaluates and refines it by considering the balance and harmony of the work.

3.4. The Form of Artwork

Under the concept carried in work, *Nuutsih* has an innovative form or music format. The innovation in question is to process the musical text from tradition into more innovative. The textual music material is vocals with melodic groove processing, which tends to have a religious nuance and has the meaning of hope from the ancestors. Later this work used several gamelan instruments, namely *gong*, *kêmpur*, *bêbêndé*, *panêm* and *patuduh sêlonding*, *kléntong*, and *cèng-cèng koppyak*. The idea of music in cultivating some instruments is to imitate and interpret the soundscape that has been captured. The *gong*, *bêbêndé*, and *kêmpur* instruments are the means to interpret the sound rhythms of various *mêntêng* processes. The *cèng-cèng koppyak*, *gong*, *kêmpur*, and *bêbêndé* instruments are also a means to interpret the hissing sound in the *nglêbur* process. Based on the ideas and concepts presented in *Nuutsih's*, the creator uses the setting of *Pura Dalem*, Celuk Village, to get a magical atmosphere and spiritually related to the forerunner of the ancestors of the Celuk Village community. The work is divided into four parts. Each section describes the initial journey to the conflict of social phenomena in Celuk Village. In the first [Figure 2](#), nine gamelan players are walking in a narrow alley carrying several contender instruments, namely: one *kléntong*, two *kêmpur*, one *gong*, and one *kêmpli*. This scene depicts the ancestors who led their people to *Pura Dalem*, Celuk Village.



Fig. 2. Procession to Pura Dalem Celuk

[Figure 3](#) depicts the ancestors and the villagers at the temple's door and asking permission to enter the area of *Pura Dalem Celuk* by sounding the *kléntong* once, then walking in and entering while saying a prayer sentence in a whispering voice. The second part presents a vocal in the form of a plea to God Almighty led by one player as a reinterpretation of the ancestors of the Celuk Village community. The melody has simple and religious feelings, so it can describe the sincerity in surrendering to God. The sentence uses Balinese, namely "*Ratu Betara, tiyang nunas tulung, icen pemargi sane becik, mangda ngamolihang, karahayuan*". This means, "Lord, I beg, give you the best way, in order to get welfare." The sentences of this song are sung with several processed musical composition techniques by applying the rules of *stirring* and *canon*.



Fig. 3. Procession in front of Pura Dalem Celuk

[Figure 4 \(a\)](#) tells the story of an ancestor who always helped guide every step of his society in life. Then the fifth picture, [Figure 4 \(b\)](#), depicts the community's sincerity in pleading with God Almighty to get instructions and ways to make the villagers live a prosperous life. The third part is to interpret the spirit and spirit of the people of Celuk Village in working as silversmiths. Shoulder to shoulder in achieving the goal, which is well-being.



Fig. 4. Gamelan Player Starting Position (a) and the position of the gamelan player singing (b)

The sixth picture, [Figure 5 \(a\)](#), tells the spirit and joy of the people working as silversmiths. The seventh picture, [Figure 5 \(b\)](#), depicts the embodiment of the interpretation of the sounds and the process of making silver in Celuk Village. This is done by swiping the gong and *kempur* instruments with *cèng-cèng kopyak*, then hitting the gong, *kempur*, and *bêbêndé* using a wooden punching device so that it can resemble the sound of the *mêntèng* and *ngêlêbur* processes that are interspersed at the stage of making silver. Furthermore, it is also accompanied by several vocal preparations with processed musical composition techniques, namely *ngêmpyung*, *canon* and polyphony.



Fig. 5. Playing an instrument with a woodens bat (battering a *reyong* instrument) (a) and Swiping the *pêncon* instrument with the *cèng-cèng* instrument (b)

The fourth or last part is to present the turmoil of conflict experienced by the people of Celuk Village. This section interprets the community that does not heed the ancestors' cultural heritage with their affinity for property so as not to produce generations to continue the local wisdom that has been possessed and then continue with the sadness resulting from society's negligence, which is not optimal in leading the younger generation to the right path. The eighth picture (Figure 6) tells how the society with its loud voice and shouts mentions a few sentences. As for some of these sentences, they are "*duh duh, I am tired,*" "*my children do not work,*" "*work hard for what,*" and "*hey here hey, get it.*" These few sentences are depictions of village communities that do not provide education to the younger generation to continue the cultural heritage that has been owned.



Fig. 6. Processing the space improvised

The ninth, Figure 7 (a), and tenth, Figure 7 (b), images depict the ancestors' disillusionment with the people of Celuk Village by abandoning and not blessing their people because they had been lulled by wealth so that there was a catastrophe for the village community itself. Only confusion and sadness are left as a result of the mistakes that have been made.



Fig. 7. Depiction of sadness and disappointment (a), and Portrait of sadness and disappointment (b)

4. Conclusion

In creating works of art, each artist has the freedom to set their approach. Ideas or work ideas can come from anywhere, from all directions, with infinite qualitative intensity. *Nuutsih* focuses on the history and social phenomena that occurred in *Celuk* Village. The creators try to interpret these phenomena to emphasize the existence of local wisdom due to the historical and

cultural intensity. The analysis of artistic power and musical sensitivity is a source and a means of forming a musical format oriented to contemporary performing arts. Utilization of working space on historical phenomena, social phenomena, and local wisdom is a stimulus to explore the growing awareness of the history, social and local conditions of wisdom in Celuk Village. Finally, *Nuutsih* is a media for community awareness in Celuk Village, a means of revivalism that contributes to the identification of cultural strengths in the development of the silver craft business in Celuk Village.

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