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GAMELAN ANCAG-ANCAGAN IN ACI PANGILEN DEWA YADNYA: A Religious and Cultural Approach

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Abstract

The performance of Gamelan Ancag-ancagan in Aci Pangilen Dewa Yadnya in Kesiman shows the phenomenon of art in a unique and distinctive religious ritual. The struggle for aesthetic, mystical, and magical values in religious rituals that have the supreme dimension emphasizes the complexity of phenomena so that it is interesting to explore them in depth. This research prioritizes field studies by applying qualitative methods based on religious and cultural approaches. The results of this study indicate that the reasons underlying the performance of Gamelan Ancag-ancagan in Aci Pangilen Dewa Yadnya in Kesiman include ideological, magical-religious, aesthetic-religious, and sociological reasons. The form of the performance can be classified into two, namely the physical form as a sacred gamelan and the dynamic form as an accompaniment to religious rituals. The function of performance includes aesthetic, religious, and mystical function. The meaning of the performance is revealed from the specific symbols of this gamelan, namely the ancag-ancagan which symbolizes swadharma, the gegedig telu which symbolizes the Tri Loka, Tri Kona, and Tri Wisesa, and the laluan which symbolize the movement back towards the Highest Reality. The main finding of this study is that Gamelan Ancag-ancagan is a sacred gamelan typical of Kesiman which is only used for Aci Pangilen Dewa Yadnya, not for other religious rituals, let alone profane activities.

Keywords: Gamelan Ancag-ancagan, Aci Pangilen Dewa Yadnya, religious, cultural

I. INTRODUCTION

The relationship between religion and art in the religiosity of Hindus in Bali presents an interesting One of them is reflected in the classification of Balinese art into three based on its religious characteristics and functions namely sacred art (*wali*), sacred-profane art (*bebali*), and profane art (*balih-balihan*) (Bandem and Dibya, 1975). The sacred-profane dialectic is the basic mindset and organization of Hindus in Bali in interpreting art. The presence of art in religious rituals represents the religious values and mystical beliefs of its adherents (Hadi, 2006). Suamba (in Triguna, ed., 2005) also states that Balinese art flows from the concept of *Shiva Nataraja*, namely Shiva as a cosmic dancer. *Shiva Nataraja* inspired the birth of Balinese arts, such as sound, music, dance, visual arts, and others as creations of offerings so as to build the characteristics of Balinese art which are full of religious, philosophical, aesthetic, and mystical values.

The presence of elements of art as an integral part of religious rituals builds complementary and mutually supportive relationships. In practice, Hindu religious ceremonies in Bali are always accompanied by sounds, such as gamelan, sacred religious songs (*dharmagita*), and sacred dances. This interaction shows the strong synergy between *yadnya* and the arts in Bali, including gamelan. Hall (1996) states that *yadnya* inspires the development of gamelan, on the other hand gamelan also provides encouragement in the practice of *yadnya*. This means that the presence of art in Hindu religious rituals in Bali is not an ordinary phenomenon, but rather a complete symbolic representation of religious and cultural messages.

One of the unique and interesting phenomena of art in religious ceremonies is the performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* in Kesiman. *First*, this gamelan is only found in the Kesiman. *Second*, this gamelan is not a new creation, but has been passed down from generation to generation, as stated in the Kedaton Temple Inscription which is thought to have been written in the 18th century. *Third*, this

gamelan is only performed in the *Aci Pangilen Dewa Yadnya* which is usually accompanied by a *karauhan* (trance) and *ngurek* (stabbed himself with a keris) when listening to the strains of the gamelan thus emphasizing its sacred and magical values. *Fourth*, The Kesiman people believe that *Gamelan Ancag-ancagan* may only be played by married men. *Fifth*, in the situation of social distancing during the *Covid-19* pandemic (2020-2021), this gamelan was still being performed in *Aci Pangilen Dewa Yadnya* because the Kesiman people believed that God (*Ida Sasuhunan*) would provide guidance and protection to them.

Based on the description above, it can be identified the main problem of this research that the performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* only occurs in Kesiman so that the cultural relativism approach is relevant to use. It is important to explore the form, function and meaning of this tradition holistically and comprehensively. In addition, the phenomenon of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* has never been explored in depth by previous researchers so that the authenticity, originality and novelty of this research can be accounted for.

The formulation of the research problems are, (1) Why is *Gamelan Ancag-ancagan* performed in the *Aci Pangilen Dewa Yadnya* in Kesiman?; (2) What is the form, function, and meaning of the performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* in Kesiman?; and (3) What are the implications of the performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* for the religion and culture of the Hindu community in Kesiman? This research generally aims to explore, analyze, and find scientific truth about the existence of *Gamelan Ancag-ancagan* in *Aci Pengilen Dewa Yadnya* in Kesiman. The general objectives are directed to achieve specific objectives, namely answering the three problem formulations. The theoretical benefit of this research is to find scientific facts in order to strengthen and clarify previous theories, both in the dimensions of approach, theory, and novelty. The practical benefit is providing scientific

documents for use by various interested parties, such as the government, traditional institutions, Hindu religious institutions, Hindus, and the wider community.

II. METHOD

This research was designed using a qualitative method with a religious and cultural approach. Qualitative research is a type of naturalistic and inductive research in approaching a setting without pre-determined hypotheses and does not use statistical figures (Suyanto and Sutinah, ed., 2005). The type of research data is qualitative data, namely statements, descriptions, utterances, or descriptive-narrative expressions. The location of this research is Kesiman Traditional Village, East Denpasar District, Denpasar City, but in practice in the field it was more focused on the Pura Agung Petilan. The primary data sources for this study were all objects that could be perceived by researcher, both through observation and interviews. The secondary data sources are libraries or documents that support the data analysis process.

The key research instruments were the researchers themselves and were supported by other instruments, such as interview guides and data recorder device. Data collection uses participating observation techniques, in-depth interviews, and documentation studies. Data analysis went through three stages, namely data reduction, data presentation, and verification or provisional conclusion (Milles and Haberman, 1992). Data reduction is done by sorting, selecting, codifying, and determining strong data as a basis for analysis. Presentation of data is done by systematizing data according to certain categories. The data is verified to build temporary conclusions according to the research problem and continues until the research objectives have been achieved.

This study aims to produce a thick cultural description so that data analysis must be carried out in depth through understanding (*verstehen*). In this regard, Geertz (1973) offers two steps of interpretation, namely thinking and reflection; and think thoughts. So, the interpretation of the data is carried out through refreshing thoughts

whose ideas come from readings, theoretical perspectives, and concepts put forward by informants. In this regard, the research analysis was carried out by interpreting and reflecting on the data based on religious theory, structural functionalism, and Hindu aesthetics.

III. RESULTS AND DISCUSSION

Gamelan Ancag-ancagan is a typical gamelan from Kesiman. The meaning of the term *ancag-ancagan* is not known specifically, but the Kesiman people interpret it the same as the verb '*nylogcag*'. In the *Bali-Indonesian Dictionary* (Partami, et al., 2016:163), the term *nylogcag* or *clogcag* has several meanings, including: (a) carrying out something out of sequence; (b) unordered [*ma-clogcagan*], and (c) unordered state [*paclogcag*]. The definition of *ancag-ancagan* is better understood in the context of *nylogcag*, namely the technique of beating the gamelan which skips irregularly from one note to another following the melodic notation and rhythm of the piece. The technique does not use a *ruwet* [complicated] playing system like other gamelan. The notes are formed when each musician plays his musical instrument according to a predetermined gending pattern.

Aci Pangilen Dewa Yadnya is a religious and sacred ritual by *Pujawali* offerings that please the soul in the procession of *Dewa Yadnya*. In this study, *Aci Pangilen Dewa Yadnya* refers to the religious ceremony of the Kesiman Hindus in the form of the implementation of the *Dewa Yadnya* or *Pujawali* ritual. The implementation of *Pujawali* in Kesiman generally distinguished between *nyeneng* and *ngramen* in relation to *Aci Pangilen*. In *pujawali ngramen*, the procession of *Aci Pangilen* is always performed, but in *pujawali nyeneng* it is not performed. Thus, the performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* is performed in *Pujawali* which is categorized as *ngramen*.

The theoretical basis used in this study includes religious theory, structural functionalism, and Hindu aesthetics. These three theories are used eclectically to analyze the findings in the field according to the problem formulation. The use of these three theories is based on the fact that

the performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* in Kesiman is a unified religious system. Koentjaraningrat (1987; 2002) says that the religious system includes four components, namely religious emotions, belief systems, ritual systems and ceremonial equipment, and religious people.

Religious theory refers to theories that are oriented towards religious rites and human conceptions of the sacred. According to Durkheim (Edgar and Sedjwick, 1999), a religious system is a unified system of beliefs and activities related to everything sacred. The religious system is a belief system of a community with complete and absolute behaviors related to sacred areas. The sacred and the profane are Eliade's (1957:17-29) important ideas that the Sacred is related to the supernatural, something extraordinarily, not easily forgotten, eternal, substance and reality extinct, center of order and perfection, as well as a place where the spirits of the ancestors, the knights, and gods. In addition, this study uses Smith's theory of ceremony ceremonies (in Koentjaraningrat, 1987) regarding three important religious ideas that (a) the ceremonial system is a religious practice that requires special study and analysis; (b) religious ceremonies have a social function to manifest group solidarity; and (c) the theory of the offering ceremony states that religious ceremonies which present offerings are seen as sacred activities to strengthen a sense of human solidarity with the gods as members of a 'special' community so that offerings are carried out in a festive, festive and sacred manner.

Structural functionalism theory is used in this study by referring to Malinowski's idea of the existence of culture in fulfilling functions in society. Cultural phenomena exist because they function for society, if not, then they will disappear by themselves (Kaplan and Manners, 2002:78). According to Malinowski (Triguna, 1997:114), functionalism is part of a systemic approach to the social and cultural sciences which recognizes the existence of parts in a system. If one part of the system changes, the other parts will also change. Causal flow

becomes the core of the system mechanism so that functional analysis can provide an understanding of things that are meaningful at a certain time and space, as well as being a representation of the collectivity of society. In this study, Merton's structural functionalism theory of latent and manifest functions is also used (see Ritzer and Goodman, 2005).

The third theory used is the Hindu aesthetic theory adopted from the teachings of *Tri Wisesa Yoga* that Hindu religious art is framed by the values of *satyam* (truth), *siwam* (holiness), and *sundaram* (beauty or harmony). The theory of *bhava* and *rasa* is also applied in the analysis of this research. This theory is used to reveal the *bhava* 'basic emotion' and *rasa* 'taste' (Yasa, 2007) presented by the performance of religious arts, such as *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya*. Through the disclosure of *bhava* and *rasa*, the function and meaning of the performance of *Gamelan Ancag-ancagan* in relation to religious emotions can be understood in a deep and holistic manners.

The Reasons Underlying the Performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya*

The ideological reason is that this performance is based on the belief system of *Widhi Sraddha* and *ngayah* on *Ida Bhatara-Bhatari*. In this regard, the performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* actualizes the Hindu belief system in God with all its manifestations (*Widhi Sraddha*) (Sura, 1999; Gunadha, 2013). *Gamelan Ancag-ancagan* is an integral part of the belief system of the Kesiman's community which is actualized in the *Aci Pangilen Dewa Yadnya* ritual. Furthermore, the *ngayah* ideology underlies the performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* as a form of *karma* (work) and *bhakti* (devotion), sincerely and without material strings attached. This understanding is in line with Gunadha's opinion (2009:37) that substantially, *ngayah* is work that has no economic value.

Magical religious reasons are closely related to the important value of *Gamelan Ancag-ancagan*

in *Aci Pangilen Dewa Yadnya* for Hindus in Kesiman. Religiously, this gamelan performance presents a sacred atmosphere that builds ritual taksu so that Hindus feel oneness with the Sacred Reality as the orientation of the ritual being carried out. Magically, this gamelan performance is seen as capable of evoking a magical effect which is marked by the events of *karauhan* and *ngurek*. Some of the people in Kesiman believe that this event is important as a *cihna* (marker) for the presence of the Sacred One in the ritual so that it adds to the sacred vibration of the ritual. According to Preusz (in Koentjaraningrat, 1987), magical actions arise when humans believe in supernatural powers that can play a role in fulfilling human needs and achieving their goals in life, both material and spiritual in nature. Basically, religious rites have a close relationship with magic so that an analysis of the religious system must reach the realm of *magico-religios*.

The performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* in Kesiman is also based on aesthetic-religious reasons. *Gamelan ancag-ancagan* is staged to fulfill the function of sacred art as an instrument to complement rituals that have important values in religious human life. This gamelan performance is also a space for artistic creativity of *Sekaa Gong Ancag-ancagan* as a form of devotion to *Ida Bhatara*. This means that artistic creativity is actualized in a concrete form, namely performing it in the religious ritual of *Aci Pangilen Dewa Yadnya*. In this regard, Suamba (Triguna, ed., 2005) states that Balinese art flows from the *Shiva Nataraja* concept which contains high aesthetic, religious, philosophical, and mystical values for the Hindus.

The performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* is also related to the social structure in Kesiman. Given that this ritual is a collective ceremony that involves all Hindus in Kesiman. Durkheim (1999), understanding the religious system is a unified system of beliefs and activities related to everything that is sacred and has an important functions to build solidarity and social integration. This means that this performance plays a role in awakening and reviving the social spirit in Kesiman because

without this gamelan performance, the ritual will not be complete. *Sekaa Gong Ancag-ancagan* as a social institution responsible for carrying out the ritual fulfills this social responsibilities and obligation. Solidarity and social integration are also important reasons because they are systemically related to the function of religious rituals as an arena for building social balance and order.

Form, Function, and Meaning of Gamelan Ancag-ancagan Performance in Aci Pangilen Dewa Yadnya

The form of the performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* as art is distinguished by physical and dynamic forms (Langer, 1942). Its physical form is unit (*barung*) of gamelan as the core instrument used in the performance. Its dynamic form covers all stages of the *Gamelan Ancag-ancagan* performance, namely (a) pre-performance in the form of the sacredization of the *gong druwe* through daily rituals and *piodalan*; (b) preparation for the performance, namely invitations (*pangoleman*) from the *prawartaka karya*, preparing a group of musicians, bringing the gamelan to the location, and arranging the layout of the gamelan and its musicians; (c) the core performance includes all musical accompaniment in the *Aci Pangilen Dewa Yadnya* ceremonial procession; and (d) the closing performance is *nglebar banten gong*.

According to the description above, the essence of the performance of *Gamelan Ancag-ancagan* can be seen from the relationship between the piece and the ritual procession that is accompanied as follows: *Gending Pangaksama, Panyanjan, Pamendak, Padatengan, Pangider Bhuwana, Nanda, Mawayang-wayang isteri lan lanang, Kale, Mabiaksa, Pangelong Jiwa, and Kincang-kincung*. These *gending's* are beaten to accompany the ritual procession so that the two form a functional unit.

The manifest function of the *Gamelan Ancag-ancagan* performance in *Aci Pangilen Dewa Yadnya* is an aesthetic function, that is presenting smooth and beautiful pieces to accompany the ritual. Latently, the performance of the *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya*

also has a religious function because it performed in a Hindu religious ceremony. Merton (Ritzer and Goodman, 2005) says that latent function becomes an objective consequence that does not arise directly from its form as an artistic activity, but has an important (supreme) meaning for society. Based on the opinion above, other latent functions can be found, namely mystical-magical in relation to the atmosphere in the ritual which encourages the emergence of the phenomenon of *karuhan* and *ngurek*. This function is seen as important as a sign or symbol of the presence of *Ida Bhatara*.

Based on the theory of *rasa* (Yasa, 2007), there are nine aspects of *bhava* and *rasa* which are presented in artistic activities. The music played in *Gamelan Ancag-ancagan* serve the function to sublimate the *bhava* and *rasa*, including: (a) the *Pangaksama* recital which is used as an opening is able to evoke the emotions of love (*rati*) and *senggara rasa* (a feeling of romance) so that people feel 'oneness' in the mystical-magical atmosphere created in the ritual procession; (b) *Panyanjan* builds firm emotions (*utsaha*) and a sense of heroism (*wira*) that are inherent in the steadfastness and readiness of the people to participate in the entire ritual procession; (c) *Pamendak*, *Panuwuran* and *Padatengan* develop emotions of astonishment (*vismaya*) and awe (*adbhuta*) more because they are related to the presence of *Ida Bhatara* in the ritual procession; (d) *Pangider Bhwana*, *Nanda*, *Mawayang-wayang lanang-istri*, builds a combination of emotion and a sense of determination for the 'hero' (*utsaha*, *wira*); as well as surprise and amazement (*vismaya*, *adbhuta*) because it is directly related to the process of offering to *Ida Bhatara* in *Aci Pangilen*; (e) *Kale* combines emotions and feelings: anger (*krodha*, *raudra*), fear and worry (*bhaya*, *bhayanaka*), and disgust and horror (*jugupsa*, *bhibatsa*) marked by the *karuhan* and *ngurek* processions; and (f) *Mabiaksa*, *Panglong Jiwa*, and *Kincang-kincung* are more dominated by calm emotions (*ksama*) and a sense of peace (*santa*) because they are related to the final procession of the ceremony as a symbol of gratitude, gratitude and peace. Thus, the sublimation of *bhava* and *rasa* in the *Ancag-ancagan* music becomes an integral part of the

aesthetic, religious, and magical function of the performace in ritual.

The meaning of the *Gamelan Ancag-ancagan* performance in *Aci Pangilen Dewa Yadnya* can be explored from the specific phenomena of the performance, namely *ancag-ancagan*, *gegeding telu*, and *laluangan*. The meaning of the *ancag-ancagan* is that every human being must carry out their respective *swadharma*. Related to that, the *Bhagavadgita*, II. 47, stated as follows.

*Karmany evadhikaras te,
ma phalesu kadacana,
ma karma phala hetur bhur,
ma te sango stv akarmani.*

Work only for the sake of your obligations, never think about the results, never reward your motivation to work.

The meaning of *gegedig telu* is closely related to the sacred symbols of the number "3" (three) in Hinduism, such as *Tri Loka*, *Trikona*, and *Tri Wisesa*. The *Tri Loka* means the three layers of nature or the world. *Bhur Loka* is the underworld inhabited by lower beings, *Bhwah Loka* is the middle realm inhabited by humans; and *Swah Loka* is the realm of the Gods (Sudharta and Puniatmadja, 2001). *Tri Kona*, namely *satyam* (truth), *shivam* (purity), and *sundaram* (beauty or harmony). These three pillars are the pinnacle of Hindu theology, namely the "face" of God in three dimensions as the most important attribute of Lord Shiva (Yasa, 2003:15). *Tri Wisesa* refer to the three omnipotences of God which consist of creation (*uttpati*), maintenance (*stithi*), and annihilation (*pralina*) of the universe and all of the beings. Eliade (in Susanto, 1987) stated that religious ritual is an *axis mundi* that connects the humans to the three realms as reflected in all stages of the process.

The meaning of *lalanguan* is manifesting *windhu* in Hinduism cosmology that *Windhu* is a cosmic space, that is the place for all existence, such as the planets (*ardha-candra*), the universe and living things that move according to the motion of evolution and involution (*ukara*, *akara*, and *makara*). So, *Windhu* is a symbol of 'The One' as the source, origin, and goal of (*sangkan paran*) all 'various' existences. In this regard, *laluangan* means a spiritual movement towards "The One",

the Almighty God as the source and returning all of existence (*sangkan paraning dumadi*).

The Implication of the Performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* towards Religion and Culture of the Kesiman's Communities

The implication of the performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* for the religion of the people in Kesiman is the strengthening of religious emotions as a result of accumulated awareness and religious experience. Religious awareness is fostered and strengthened through ritual repetition so that the intentionality of religious awareness is formed through three moments, namely socialization, internalization, and objectivation (Berger, 1994). Religious experience is related to magical religious effects which contain answers to the essential problem which is the ultimate concern in rituals, namely the presence of the Sacred. These dimensions accumulate holistically and integrally so as to strengthen the religious emotions of Hindus which direct their feelings, attitudes and religious behavior.

The next implication is the increase in *sraddha* and *bhakti* of Hindus who refer to their religious-magical functions. In this case, *Gamelan Ancag-ancagan* is able to stir up the religious emotions of Hindus that *Ida Bhatara-Bhatari* is really present in the *Aci Pangilen Dewa Yadnya* ritual. The presence of *Ida Bhatara-Bhatari* through the characteristics (*cihna*), such as *karauhan* (trance) is believed to prove the existence of God and all His activities in the world as the basic essence of *sraddha*, and encourages Hindus to carry out worship, offerings and requests as a form of devotion.

The performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* also has implications for the continuation of the religious tradition at Pura Agung Petilan which is closely related to its social and religious function. The objective consequence of the reciprocity relationship between the performance of *Gamelan Ancag-ancagan* and *Aci Pangilen Dewa Yadnya* forms a formal ritual structure at Pura Agung Petilan which is held every six months.

The performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* has implications for the continuation of the sacred art typical of the Kesiman Traditional Village. This implication is related to the socio-religious function of *Gamelan Ancag-ancagan* as an integral part of *Aci Pangilen Dewa Yadnya*. Based on a cultural holistic approach, this is realized as an objective consequence of the reciprocity relation which builds a formal ritual structure. Without the presence of *Gamelan Ancag-ancagan*, the stages of the ritual procession cannot run in accordance with the prevailing religious traditions so that the preservation of *Gamelan Ancag-ancagan* as a sacred art entity typical of Kesiman.

The regeneration of sacred art is a mandatory requirement to meet the needs of the application of the community's religious system in Kesiman, especially at the Pura Agung Petilan which has consistently become the performance space. The regeneration of this sacred art takes place in the activities of the *Sekaa Gong Ancag-ancagan* as a social group that must be responsible for the performance of the *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya*.

Members of *Sekaa Gong Ancag-ancagan* as part of the social system in the Kesiman Traditional Village, playing *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* is part of their social responsibilities and obligations. If they refuse or ignore this, they will not only get social sanctions, but also disrupt the balance of the social system. Therefore, fulfilling the responsibilities and obligations of performing *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* has implications for the realization of social integration and harmony as a unified social system.

Research Findings

This study found that historically, the *Gamelan Ancag-ancagan* in Kesiman originated from the *gong druwe* that originally belonged to the residents of Banjar Daging Peken, Intaran, Sanur. There are a pair of *gong druwe*, but one of them was sold and then bought by a resident from Banjar Cerancam, Kesiman. *Gamelan Ancag-ancagan* as a typical sacred art in Kesiman is closely related to the *gong druwe* which call *Ida*

Kompyang Lingsir as a *gong wadon* ('female'), while their partner is a *gong lanang* ('male') who sacred by the people of Banjar Daging Peken, Intaran, Sanur, as known as *Ida Kompyang Sakti*.

The *Gamelan Ancag-ancagan* only performed in *Aci Pangilen Dewa Yadnya*, not for other *yadnya*, let alone profane activities. Originally, the *Gamelan Ancag-ancagan* are only used one gong instrument, namely the *gong druwe*, but now an accompanying gong instrument is used which is based on considerations of *sakala* and *niskala*. *Sakala*, due to the influence of the nuances of *Gong Kebyar* to produce a livelier accompaniment, and to protect the condition of the *gong druwe* from being damaged by being beaten repeatedly. From a philosophical point of view, so that *gong druwe* ('*Ida Kompyang Lingsir*') is not too tired because he has to carry his own responsibility. The last finding of this research that the *Gamelan Ancag-ancagan* performance in *Aci Pangilen Dewa Yadnya* marks the systemic unity of its form, function and meaning. The form of the performance cannot be separated from the ritual procession that is accompanied, both in terms of notation and duration.

By looking at the relationship between theory and factual findings in the field, the theoretical findings of this study are as follows.

First, the findings of this study affirm the religious theory that ritual activities involve all elements of the religious system, namely religious emotions, belief systems, equipment rite systems, ceremonies, and religious people. *Gamelan Ancag-ancagan* performances are part of the ritual system and ceremonial equipment, namely the accompaniment of the *Aci Pangilen Dewa Yadnya* procession. This relates to the religious human conception of the 'Sacred One' as the main orientation of religious rites in society.

Second, this study affirms the theory of structural functionalism about the function of cultural entities in the social system that every cultural element exists if it functions for society, and vice versa. *Gamelan Ancag-ancagan* has been proven to exist until now because it has an important

function for the Kesiman community, especially in carrying out rituals. The findings of this study also affirm Robert K. Merton's functionalist view of manifest functions and latent functions that *Gamelan Ancag-ancagan* as a traditional musical instrument has a manifest function as a work of art with aesthetic value, but in fact it also has latent functions, namely religious, mystical, and magical. Society appreciates the latent function of *Gamelan Ancag-ancagan*, rather than its manifest function, so that its position as a sacred art has survived to this day.

Third, this study also affirms Hindu aesthetic theory in the context of sacred art that every sacred artistic creativity in Hinduism reflects three fundamental elements (*Tri Wisesa Yoga*), namely *satyam*, *siwam*, and *sundaram*. The findings of this study also confirm the theory of *nawa rasa* ('nine taste') that the music played in *Gamelan Ancag-ancagan* performances evokes emotions (*bhava*) and *rasa* (*rasa*) which are closely related to the religious-magical dimension of the presence of art in religious rituals.

IV. CONCLUSION

The reasons underlying of the performance of the *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* include ideological, religious-magical, aesthetic-religious, and sociological reasons. The form of *Gamelan Ancag-ancagan* performance in *Aci Pangilen Dewa Yadnya* in Kesiman includes the physical form in the form of *barung gamelan* and the dynamic form in the form of the four stages of the performance, namely the pre-performance, preparation stage, core performance; and closing performances. The function of the *Gamelan Ancag-ancagan* performance in *Aci Pangilen Dewa Yadnya* in Kesiman includes aesthetic, religious, and mystical-magical functions. The meaning of the performance of *Gamelan Ancag-ancagan* in *Aci Pangilen Dewa Yadnya* in Kesiman includes the meaning of *swadharma* related to the symbols of the *ancag-ancagan*, the symbols of *Triloka*, *Trikona*, and *Tri Wisesa* which are related to the meaning of *gegedig telu*, as well as the meaning of returning to the One as symbolized by the

laluangan. The implications of Gamelan Ancag-ancagan performance in Aci Pangilen Dewa Yadnya toward to Kesiman's Hindus religiosity are includes strengthening religious emotions, increasing sraddha and bhakti, and continuing Aci Pangilen Dewa Yadnya at Pura Agung Petilan. The implications for culture include the preservation of sacred art typical of Kesiman, regeneration of sacred art, and social harmony and integration.

Based on the conclusions of this study, it is suggested to all interested parties to make the results of this research a reference, reference, or basis for preserving sacred art as a cultural property of Bali. The presence of art in Hindu ceremonies has important meaning for religious development in order to provide comprehensive enlightenment to Hindus.

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