

The Musicality of *Gamelan Gong Kebyar Mepacek* as a North Bali Traditional Music Identity

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ABSTRACT

The purpose of this research was to reveal the musicality of *Gamelan Gong Kebyar Mepacek* as the identity of North Bali's traditional music. Many researchers have carried out numerous research studies on *Gong Kebyar*. However, there has not been a single study on the musicality of *Gong Kebyar Mepacek's gamelan*, which has caused this gamelan to become the hallmark of North Bali's traditional music. How is *Gamelan Gong Kebyar Mepacek's* musicality measured?. What is the influence of the musicality of *Gamelan Gong Kebyar Mepacek* on the traditional Balinese music being played? This research was conducted using qualitative methods from the perspective of ethnomusicology. All data that has been collected through observation, interviews, and literature studies is analyzed using ethnomusical theory. The results of the study show that the musicality of *Gamelan Gong Kebyar Mepacek* has shorter pitch repertoire, a faster closing technique, a faster gending tempo, and a louder gamelan sound compared to *Gong Kebyar gamelan* in general. To measure the pitch of the *Gong Kebyar mepacek gamelan* tuner, a tuner was used in the Studio One 5 digital audio workstation (DAW) application. The effect of this *mepacek gamelan* model on the traditional music played can be seen in the tempo, which is the maximum speed that can be achieved by the musicians playing the gamelan. This means that by pacing the gamelan blades, the drummers do not need to wait long to close the gamelan chords.

KEYWORDS

musicality; traditional music; *gamelan gong kebyar mepacek*; cultural identity; north bali.

INTRODUCTION

Gamelan Gong Kebyar is one of the most popular Balinese gamelans, not only locally and nationally but also internationally. Based on data from the Office of the Ministry of Education and Culture of the Province of Bali, in Bali alone, there have been recorded more than 4,000 (four thousand) *Gamelan Gong Kebyar* belonging to banjars, villages, institutions, and individuals.

Gamelan Gong Kebyar is thought to have appeared for the first time in North Bali. According to information from the Regent of *Buleleng* named *Anak Agung Gede Jelantik*, he had recorded a *Gong Kebyar* competition in *Jagaraga* Village in December 1915 (McPhee, 1966:328). At that time, the *Gong Kebyar* competition was known as *Gong Gede Mepadoe*. At first, *Gong Kebyar* was performed to play instrumental pieces to show the technical prowess of a *Sekaa* in playing *Gong Kebyar* songs.

Since the emergence of *Gong Kebyar*, the artists and people of *Buleleng* have been known to have competitive pride. Based on the notes made by several researchers (McPhee et al.),

when there is a big ceremony such as cremation or odalan, it is usually filled with *Gong Gede Mepadoe*.

There are two (2) types of *Gamelan Gong Kebyar*, namely, *Gamelan Gong Kebyar Mepacek* and *Gamelan Gong Kebyar Megantung*. *Gamelan Gong Kebyar Mepacek* is usually used to beat melodies that are loud and have a *ngebyar* character, while *Gamelan Gong Kebyar Megantung* is usually used to accompany *Legong* dances that are soft have a *ngebyar* character, while *Gamelan Gong Kebyar Megantung* is usually used to accompany *Legong* dances that are soft. The existence of a *Gong Kebyar Gamelan* set that has special characteristics is also found in *Buleleng* Regency (Mustika, 1996). The following is the number of *Gamelan Gong Kebyar* spread across *Buleleng* Regency.

Table 1. *Gamelan Gong Kebyar di Kabupaten Buleleng, 2022-2023*

No.	Kecamatan	Gong Kebyar <i>Mepacek</i>	Gong Kebyar <i>Megantung</i>
1.	<i>Kecamatan Tejakula</i>	17 <i>Barungan</i>	15 <i>Barungan</i>
2.	<i>Kecamatan Kubutambahan</i>	24 <i>Barungan</i>	16 <i>Barungan</i>
3.	<i>Kecamatan Sawan</i>	21 <i>Barungan</i>	12 <i>Barungan</i>
4.	<i>Kecamatan Buleleng</i>	19 <i>Barungan</i>	18 <i>Barungan</i>
5.	<i>Kecamatan Sukasada</i>	15 <i>Barungan</i>	14 <i>Barungan</i>
6.	<i>Kecamatan Banjar</i>	17 <i>Barungan</i>	19 <i>Barungan</i>
7.	<i>Kecamatan Seririt</i>	25 <i>Barungan</i>	23 <i>Barungan</i>
8.	<i>Kecamatan Busungbiu</i>	9 <i>Barungan</i>	13 <i>Barungan</i>
9.	<i>Kecamatan Gerokgak</i>	15 <i>Barungan</i>	40 <i>Barungan</i>

(Data sources are processed based on the records of the Department of Culture, 2023)

The purpose of this research was to uncover and inform the musicality of *Gamelan Gong Kebyar Mepacek* which causes this gamelan model to have its own characteristics and as the identity of traditional North Balinese music. It is interesting to reveal because the musicality of *Gamelan Gong Kebyar Mepacek* which can produce pieces with these distinctive colors and characteristics has never been revealed. The questions : How musical is *Gamelan Gong Kebyar Mepacek*?; How to measure the musicality of *Gamelan Gong Kebyar Mepacek*?; What effect does it have on the pieces played by *Gamelan Gong Kebyar Mepacek*?

RESEARCH METHODS

This research was conducted using qualitative methods from the perspective of ethnomusicology. The data sources for this research were the *Gamelan Gong Kebyar Mepacek* itself, the players, trainers, artists, related community leaders, humanists, composers, and related communities who were selected based on purposive sampling and snowball techniques. All data that has been collected through observation, interviews, and literature studies is analyzed using ethnomusical theory (Rai S., 2021).

RESULTS AND DISCUSSION

Gamelan Gong Kebyar Mepacek

Gamelan Gong Kebyar Mepacek, which is widely spread in North Bali, is thought to have existed before the 1970s. *Gamelan Gong Kebyar Mepacek*, which has its blades in *pacek*, was originally performed when the *Gamelan* halves of the *Barung* were beaten and then combined into one *Barungan Gamelan Gong Kebyar Mepacek*. Interview with I Made Ranten, a gamelan player, *Gong Kebyar Mepacek*, March 4, 2023 :

“..In the past, in *Buleleng*, there were often *Mebarung* events. In order to make the audience more excited and more lively, the *gangsapa made* instrument was added by two more..”.

The *gangsa pemade* instrument is added as a rhythm carrier with playing techniques of *ubit-ulitan*, *kotekan*, or chuckles. This melody or rhythm is played by all players by dividing the chords evenly. Each player plays at least three pencons in his area. In the *reyong* instrument, there are 13 pencons and additional *dung* (high-pitched) notes, different from the *reyong* instrument in general, which has 12 pencons.

Barungan Gamelan Gong Kebyar Mepacek can be observed in its physical and musical forms. In Bali, there are two types of *Gong Kebyar*, namely *Mepacek* and *Megantung*. *Barungan Gamelan Gong Kebyar* consists of a pair of *Ugal* or *Giyang* instruments, 4 waiting for *Gangsa Pemade*, 4 waiting for *Gangsa Kantilan*, 2 waiting for scavenging instruments, 2 waiting for *Jublag* instruments, 2 waiting for *Jegog* instruments, *Reyong* instruments, Trumpet instruments, *Gong Lanang Wadon* instruments, *Kempur* instruments, *Bende* instruments, *Kemong* hanging instruments, *Kempli* instruments, *Kajar* instruments, 2 *Pangkon Ceng-Ceng Ricik* instruments, 8 pairs of *Ceng-Ceng Kopyak* instruments, and a flute instrument.

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Figure 1. Instrument Gamelan Gong Kebyar Mepacek
(Doc. Kadek Angga Wahyu Pradana, 2023)

Gamelan Gong Kebyar Mepacek has structured elements in the form of a single *gamelan* unit and has a different appearance and playing technique compared to *gamelan* in general. Regarding the *Gong Kebyar Mepacek Gamelan*, there are several important instruments that distinguish the intended *Gong Kebyar Mepacek Gamelan*, including the *pelawah*, blades, and barrel (tunning system).

Pelawah is the body of the *Gamelan Gong Kebyar*, which is made of wood and used to place and hang the blades. *Pelawah*, specifically for placing bronze blades, usually uses a resonator that is placed in the *Pelawah* under each blade, and there are various shapes and sizes of *Pelawah* that are determined by the type and size of the stump on each *gamelan* device (M. P. Sukerta, 1998). However, for certain types of stands, the place where the *ceng-ceng ricik* is placed is called a mat (pedestal), placing the pencon is called *sangsangan*, and placing the *gong*, *kempur*, and *bende* is called *cagak*. The wood used is jackfruit or *ketewel* wood because it is considered durable. However, this type of *ketewel* is difficult to find and is often replaced with other wood materials.

The shape of the *Pelawah* in the Balinese *Gamelan* is divided into two forms, namely the *Pelawah* that rises up and the *Pelawah* that extends to the sides. In addition, the types of

Pelawah in Balinese *Gamelan* are divided into two, namely carved *Pelawah* and non-carved *Pelawah*. A *Pelawah* that is carved is a *Pelawah* in which all parts are accented with Balinese carvings according to the taste of the owner, while there are two *pelawah* that are not carved, namely *Pelawah Bakiakan* and *Pelawah Lelengisan*.

In the *Gamelan Gong Kebyar Mepacek*, there are types of *gangsa giying/ugal*, *gangsa pemade*, *gangsa kantikan*, *census*, *jublag*, and *jegogan* instruments using the form of a *Pelawah* soaring high. So that in playing, it takes a seat for a musician. The shape of the *Pelawah* that extends to the side is applied to the trumpet and *reyong* instruments in the *Gamelan Gong Kebyar Mepacek*. Measurements on the *Gamelan Gong Kebyar Mepacek Pelawah* were carried out with a 50-meter PP-type TORA meter measuring instrument.

The sound source of the *Gamelan Gong Kebyar Mepacek* is the blades. In general, the *gamelan* blades are in the form of *bulig* or *metundu* klipes. *Metundu* klipes are *gangsa* blades that are shaped like rattan halves (there are lines in the middle of the blade). Blades like this are found in the *Gamelan Gong Kebyar Mepacek* blades, namely in the *ugal* or *giying* instrument, the *gangsa pemade*, and the *gangsa kantikan* instrument. The copyist's split blades are mounted by pacing so that they have a shorter sound, with the blades being hung using hides, cowhide inserts. Likewise, between the calor blades on the chopper, *jublag*, and *jegogan* instruments and the hemispherical blades for copying or *metundu* klipes or *bulig* on the *giying* or *ugal*, *gangsa pemade*, and *gangsa kantikan* instruments, which have different sound lengths, Meanwhile, the forms of *pencon* used in the *Barungan Gamelan Gong Kebyar Mepacek* are *endep pencon*, *tegeh pencon*, pug *pencon*, and semicircular *pencon*, for example, the *Gong Lanang Wadon* and *Kempur* instruments.

Bamboo Resonantor

A resonator is a tool used as a loudspeaker, produced by *gamelan* blades. The resonator in the *Gamelan Gong Kebyar* is shaped like a tube, generally using roof or bamboo materials. A dry bamboo tube or tube with a size that is adjusted to the needs is used as a resonator for hangings using a blade placed at the bottom of the *pelawah* (Sukerta, 1998).

In the *Gamelan Gong Kebyar Mepacek*, there is a bamboo tube used as a resonator. The material used for the *Gamelan Gong Kebyar Mepacek* resonator is bamboo, which is thin in size, namely reed *tamblang*. This bamboo is placed under the *gamelan* blade as a loudspeaker. The following is the size of the bamboo resonator, which is measured using an iron ruler by Mistar to get the following results :

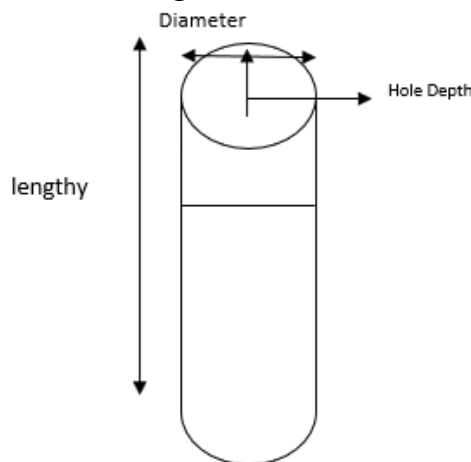


Figure 2. Resonator Bambu pada instrumen Gangsa Ugal, Gangsa Pemade, Gangsa Kantikan, Penyacah, Jublag, dan Jegogan dalam gamelan Gong Kebyar Mepacek
(Doc. Kadek Angga Wahyu Pradana, 2023)

Table 2. Measurement Results of the Ugal/Giying Pengugal and Sucker Instrument Resonator

	Tone	Resonator Instrumen Ugal/Giying					
		Blower			Sucker		
		Lengthy	Diameter	Hole depth	Long	Diameter	Hole depth
Low Tone	<i>Dong</i>	55 cm	8 cm	49 cm	51 cm	7,8 cm	53 cm
	<i>Deng</i>	54 cm	7,5 cm	50 cm	51 cm	7,5 cm	52 cm
	<i>Dung</i>	51 cm	6,8 cm	40 cm	51 cm	7,5 cm	41 cm
	<i>Dang</i>	51 cm	7 cm	37 cm	51 cm	7,5 cm	38 cm
High Tone	<i>Ding</i>	51 cm	7 cm	31 cm	51 cm	7,3 cm	32 cm
	<i>Dong</i>	51 cm	6,5 cm	28 cm	51 cm	7,2 cm	25 cm
	<i>Deng</i>	51 cm	6,5 cm	26 cm	51 cm	7 cm	19 cm
	<i>Dung</i>	51 cm	6,5 cm	18 cm	51 cm	6,8 cm	16 cm
	<i>Dang</i>	51 cm	6,4 cm	17 cm	51 cm	6,4 cm	15 cm
	<i>Ding</i>	51 cm	6 cm	13 cm	51 cm	6 cm	12 cm

(Doc. Kadek Angga Wahyu Pradana, 2023)

Laras Gamelan Gong Kebyar Mepacek

The barrel (tunning system) of the *Gamelan Gong Kebyar*. The primary data source for this tuning is the tones of the *Gamelan Gong Kebyar Mepacek* itself. The data was obtained from the results of measuring gamelan tones directly in the field, *gamelan* sound recordings, and interviews with informants. To find out the pitch of the *Gamelan Gong Kebyar Mepacek*, a tone measurement system is used to measure the pitch of the base note so that it sounds *dong ding* (Toth, 1993). This means that to measure the frequency or vibration per second, how many times per second does an object vibrate to produce vibrations in the air that are captured by the ear as a tone. This frequency or vibration per second is called Hertz, abbreviated (Hz). While the pitch distance, interval is measured using the cent system.

To measure the pitch of the *Gamelan Gong Kebyar Mepacek*, a tuner is used in the Studio One 5 digital audio workstation (DAW) application. In music, an electronic tuner is a device that detects and displays the tones of musical notes played on a musical instrument. Pitch is the perceived fundamental frequency of a musical note, which is usually measured in hertz. A simple tuner is usually indicated by an analog needle or dial, LED or LCD screen, whether it is lower, higher or the same as the desired tone. Therefore, to measure the vibrational tone of the *Gamelan Gong Kebyar Mepacek*, the DAW tuner application is used because this application is more accurate for calculating frequencies and cents in tones. For tones that use the humming system, the vocal part, which has a lower frequency is measured. Then followed by the sucker, which has a higher frequency. From the results of these measurements, it will be known successively : the position of each instrument in a certain octave; Balinese tones (*Dong, Deng, Dung, Dang, Ding*, abbreviated O, E, U, A, I for lower octaves; o, e, u, a, i for higher octaves on certain instruments). Below is an image of the Studio One 5 digital audio workstation (DAW) application.

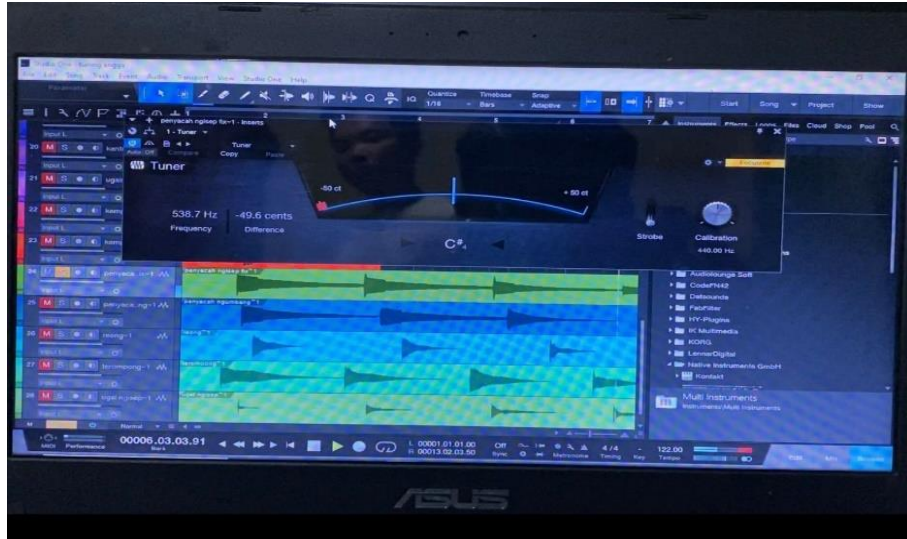


Figure 3. Studio One 5 is a Digital Audio Workstation (DAW) Application.
(Doc. Kadek Angga Wahyu Pradana, 2023)

The *Gamelan Gong Kebyar Mepacek* barrel has a range of tones from the lowest to the highest notes used in one *Gamelan Barung* (set). The presence of waves in the tunings of the *Gamelan Gong Kebyar Mepacek* is caused by the difference in the frequency of a pair of tones, which is called the *Ngumbang Ngisep*. *Ngumbang* or *Pangumbang* tones have a lower tone frequency, while *Pangisep* tones have a higher pitch. The magnitude of this frequency difference can vary from one *gamelan* to another. But the difference shows consistency. The size of the differences contained in a *gamelan* is determined by considerations of musical aesthetics, both determined by individuals, tuneng tuning, gamelan masters, karawitan experts and groups.

The shape and structure of the tuning for the *Gamelan Gong Kebyar Mepacek* have a unified system, in which each component that makes up the *Gamelan Gong Kebyar Mepacek* complements and determines each other, and nothing can be lost. The physical appearance of the *Gamelan Gong Kebyar Mepacek* has different sizes, both in terms of the shape of the blades, *Pelawah*, and bamboo as the resonator. The size of each blade also has a difference in length, width, and thickness. This is what causes the sound produced by each blade to be different.

The large and thin shape of the blade produces a low sound, while the small and thick shape of the blade produces a higher sound. The position of the holes on the blade corresponds to each blade. The measurement of the bamboo resonator, especially the diameter and depth of the bamboo, varies greatly according to the sound vibrations produced on the blades. The sound produced by the blade will echo when placed on top of the bamboo resonator. The bamboo resonator plays a very important role in gamelan instruments by amplifying the sound of the *Gamelan Gong Kebyar Mepacek* blades.

The Musicality of Gamelan Gong Kebyar Mepacek

Musicality is a variety of things related to musical circumstances. Musicality can be understood through ethnomusical theory. The core of ethnomusical theory is to study and explain the existence of ethnic music as a whole and comprehensively. Rai S. (2004:2) said that to study ethnic music, it must be seen from two angles, namely the musical element and the extra-musical element. These two elements are called musical associations and extra-musical associations. Musical elements include things that are directly related to the elements of the music itself, for example, tone, rhythm, tempo, structure, ornamentation, and

others. Extra-musical elements include things that are related to music. In musicality, there is a form of music that can be heard by the ear. An artistic form can be analyzed for the components that make up the structure of the art form (Ruastiti et al., 2021; Pradana, 2012; Pradana, 2018; Pradana and Ruastiti, 2022).

Gending Types and Reports

Gamelan Gong Kebyar Mepacek has a type and repertoire of pieces with distinctive characteristics. Based on the layout of the presentation, the types and repertoire of *Gamelan Gong Kebyar Mepacek*'s music can be distinguished, including instrumental music. The instrumental form of the musical composition is expressed only by means of musical instruments, or *gamelan*. *Gending* instrumentalia in Balinese *Gamelan* is often called *Gending Pategak*. *Gong Kebyar Mepacek* *Gendings* in North Bali are often used in Hindu religious ceremonial processions, *yadnya* ceremonies and are also often used as the opening act for a dance performance. The instrumental pieces that are often played by the *Gamelan Gong Kebyar Mepacek* are the *Lelonggoran*, *Pemgaraan*, *Pamungkah*, *Dong*, *Deng*, and *Dung*. The six *gendings* are presented randomly, not sequentially in a continuous manner from the beginning to the end of the ceremony.

In addition to the percussion of *Petegak*, the *Gamelan Gong Kebyar Mepacek* is also played to accompany the performance of a dance. The musical accompaniment of the dance that is played has a structure : a slow *kawitan* part, a *pangecet* part. The *kawitan* section begins with playing the trumpet instrument with *Gineman* patterns, followed by playing all the instruments. The *pepeson* part is played when the dancers are just leaving the stage. The *Pengadeng* and *Pangecet* parts are played as the climax of the dance performance.

The Form of Gending Gamelan Gong Kebyar Mepacek

The uniqueness of the form can be known through identity and shape patterns (Pradana and Parwati, 2017; Pradana and Pratiwi, 2020; Pradana et al., 2016). The form of *Gamelan Gong Kebyar Mepacek*'s music has a unique and distinctive pattern. As in the *Lelonggoran* music, which has the *Tri Angga* structure. The tempo of the *Lelonggoran Gending* is relatively fast and loud, but in its presentation, it is repeated a lot. Musical elements in a piece can make a difference in form, dynamics, rhythm, and tempo. The following is the structure of the instrumental music that is often played by *Gamelan Gong Kebyar Mepacek*.

Table 3. The structure of the instrumental music that is often played by *Gamelan Gong Kebyar Mepacek*

No.	Gending Pategak Name	Information
1.	<i>Tabuh/Gending Lelonggoran</i>	- The kawitan section begins with the trumpet instrument, <i>gyno</i>. - Then proceed with the first part, which is marked by playing all the instruments. - After the first part, it is followed by a transition or a swing, which is marked by hitting a drum instrument. - The final part of this percussion/lelonggoran percussion is the pattern of playing all the instruments in the form of a <i>pangecet</i>.
2.	<i>Tabuh/Gending Penyegaraan</i>	- Beginning with a pattern of hitting the drum instrument - Go straight to the wading section, which is repeated according to the instructions or code from the drummer or drum player. - Followed by entering the transition, difficult section to the first accompaniment section. - Return to the first part of the accompaniment after the drum pattern. - Followed by the transition or difficulty towards the end.

		- At the end of the piece, there is a pattern of madness indicating the end of the piece.
3.	<i>Tabuh/Gending Pamungkah</i>	- The first part begins with the trumpet instrument's <i>gyman</i> pattern. - Then proceed with playing with all the instruments, such as the <i>gending pancecet</i>, but presented with a slow and repeated tempo. - The transition/penyalit towards the second part, namely the <i>pancet gending</i> pattern, which is faster than the previous <i>pancet gending</i> pattern, This transition begins with the <i>gyman</i> pattern on the <i>ugal/giying</i> instrument. - The second part is the repeated <i>pancet gending</i>. - Transition to crazy patterns - Crazy, which has various dynamic ornamentations from various instruments, including <i>gangsa memade</i>, <i>kantilan</i>, <i>reyong</i> instruments, and drum instruments. - Then proceed to the third part, namely the <i>pancet gending</i> pattern, which has a faster tempo than the second <i>pancet gending</i> part. - The part of <i>pekaad</i> that ends with the third part of the <i>gending pancet</i>.
4.	<i>Tabuh/Gending Dong</i>	- Beginning with the pattern of the trumpet instrument, the <i>gynoman</i>. - Followed by playing with all the instruments, namely in the form of a <i>gending pancecet</i> pattern, where the playing pattern is repeated. - Difficulties performed by all instruments. - Followed by the trumpet <i>gynoman</i>, which indicates the beginning of the heading to the second <i>pancet gending</i> section. - The transition or <i>penyalit</i> made by all the instruments leads to a crazy <i>gending</i> pattern. - <i>Gilak</i>, which has a variety of dynamic ornamentation of various instruments from <i>gangsa memade</i>, <i>kantilan</i>, <i>reyong</i> instruments, and drum instruments, and there is also a pattern of playing on the <i>ceng-ceng kopyak</i> instrument. - After the <i>gilak</i>, the final part of the piece is marked with a slow loop pattern, so this song ends.
5.	<i>Tabuh/Gending Deng</i>	- Beginning with the <i>gynoman</i> on the trumpet instrument, where the dominant notes fall on the <i>deng</i> tone. - Followed by the pattern of playing by all instruments with the pattern of the first part of the <i>gending pancet</i>, which is repeated. - Transition/diseases to the second <i>pancet gending</i> section. - The second <i>pancet gending</i> begins with the <i>gynoman</i> pattern of the trumpet instrument. - Transition/illness to a crazy <i>gending</i> pattern - The final part is marked with a <i>gending</i> pattern of madness and is almost the same as the <i>gending</i> pattern in the <i>lelonggoran</i>.
6.	<i>Tabuh/Gending Dung</i>	- Beginning with the <i>gynoman</i> on the trumpet instrument, where the dominant notes hit the <i>dung</i> notes. - Followed by the pattern of playing by all instruments with the pattern of the first part of the <i>gending pancet</i>, which is repeated. - Transition/diseases to the second <i>pancet gending</i> section - The second <i>pancet gending</i> begins with the <i>gynoman</i> pattern of the trumpet instrument. - Transition/illness to a crazy <i>gending</i> pattern - The pattern is crazy and is almost the same as a swaying song. - Transition to the third part of the <i>pancet gending</i> - <i>Pancecet</i> the third part and repeat it. - The final part ends with a slower tempo.

Structure of Gending Gong Kebyar Mepacek

Gending is basically composed of various musical elements. Form elements refer to parts or elements that can work together and even unite in a structure (Pradana, 2019). Suweca (2009: 54) states that structure is the musical elements arranged in various parts of a *karawitan*

composition. The structure of the pieces that are often played by the *Gamelan Gong Kebyar Mepacek* includes percussion of *Lelonggoran*, *Perpetuation*, *Pamungkah*, percussion of *dong* and *deng*, and percussion of *dung*. It does not use the *Tri Angga* structure but only mentions parts, for example, part 1, part 2, part 3, and so on. However, in these pieces, there are various ornamentations of the striking technique on the *telopong*, *gangsapa made*, *kantilan*, and very simple *reong* instruments, so that the presentation of these pieces implies a feeling of grandeur, dignity, and purity.

One of the pieces played by the *Gamelan Gong Kebyar Mepacek* is *karawitan* instrumental, using an instrument as a sound source. These *gendings* were analyzed using the transcription method, in which the melodies of the *gendings* were written in notation using the Balinese script *penanggening*. The text of the *gending* notation is recorded using the Balinese script *penganggening* (Aryasa, 1985), because in the writing of this musical notation there are symbols of tones in *pelog* tunings. The notation of songs is prescriptive in nature, not descriptive. This means just writing down the main points so that the musicians can use them as a guide. Prescriptive written notation is commonly used in Balinese *karawitan* to make it easier to remember the piece of music. While the shape and ornamentation already exist in the memory of each drummer. This is often called inner ornamentation (existing ornamentation) in the memory of the musicians (Rai S., 2022).

Lelonggoran Gending Notation Analysis

Bagian I diawali dengan instrumen *terompong* (*pengrangrang/gineman*)

0	-	-	0	-	-	0	-	-	?	-	-
~	-	-	0	-	-	?	-	-	~	-	-
0	-	-	?	-	-	0	-	-	?	-	-
0	-	-	0	-	-	0	-	-	0	-	-
0	-	-	0	-	-	0	-	-	0	-	-
0	-	-	?	0	0	?	0	0	?	0	0
~	0	~	0	~	0	-	0	-	0	-	0
??	0	?	0	?	0	?	0	?	-	-	0
-	?	0	0	?	0	?	0	?	0	~	0
~	0	~	0	~	0	??	?	?	0	?	~
?	(0)										

Peniti Instrumen *Penyach*

[(0) 0	0	0	0	0	0	??	?	??	0	~
0	??	~0	~0	?	0	~	0	?	0	~
?	0	~	??	0	??	0?	??	~	?	??
?	??	??	(0)							

Part I Begins with the Instrument *Teropong* (*Pengrangrang/Gineman*).

The notation above is *Lelonggoran*'s musical notation written in prescriptive form. *Gending Lelonggoran* is a typical *gending* from Buleleng district, North Bali. In the *Lelonggoran* music, there are various striking techniques on the *gangsapa made* instrument; in the *kantilan*, there are *gajejer* hitting techniques, rocking, *nyogcag* hitting, and researching,

refining blows. *Gagejer* hitting is a way of hitting the *gangsa pemade* instrument, the *kantilan*, which hits one note in a row and is played on each note or blade. This rocking or *nyogcag* technique is a technique of alternating blows by hitting two different notes interspersed with one note. The results of this stroke will occur in the same direction, so that the tone sequence always sounds successive. This stroke is used in the *Lelonggoran* music because, in this part of the piece, there is a slow rhythm and a fairly fast tempo. While the *neliti* or *nyelah* strokes are a way of playing the *gangsa pemade* instrument, which beats the frame or *bantang gending* plainly in the sense that it does not contain variations or *ubitan*, *kotekan*.

There are three kinds of playing techniques for the *gangsa pemade* and *kantilan* instruments in this *lelonggoran* piece : *gagejer* hitting, rocking or *nyogcag*, and also scrutinizing/refining hitting techniques. In addition to the *gangsa mede* and *kantilan* instruments, there are also punching techniques for the chopping and *jublag* instruments, namely using the researching and *magending* punching techniques. A scrambling punch is a punch hitting the frame, or *banbang*, plainly in the sense that there is no variation. Meanwhile, the *magending* blow is a blow on the instruments of the censer and *jublag*, which brings melodic renditions or songs. In this part of the *gending lelonggoran* melody, it begins with the composer or *gyman* on the trumpet instrument, starting with the *dung* tone and ending with the *dung* tone as well. Then, after the *pengrangrang* continued to play together with the *gangsa pemade* instrument, the *gangsa kantilan* used the *jiggle* technique and also the technique of playing meticulous strokes, and the *reyong* instrument also used the fast *norot*, tightening technique.

This *norot* punch technique is a game technique for hitting the right hand and left hand, One of the players hits while closing or *neking*, which is executed alternately, and the right hand plays more often. In this *lelonggoran* piece, the technique of hitting the *reyong* instrument is more dominant than the *norot* technique. Judging from this notation, there are more melodic interwoven patterns that are repeated, such as the form of *pancet gending*. Overall, the tempo of the *lelonggoran* music is fast, and there are musical dynamics that are squeamish or loud, making this piece monumental and very distinctive as the identity of traditional North Balinese music with its dynamics that fluctuate. Something monumental has the potential to be recognized in the institutionalization movement (Pradana, 2022; Pradana, 2022a).

Gending Forming Musical Elements

The musical element is the focus of this study of *Gamelan Gong Kebyar Mepacek's* research. As a study of music, the pieces played on the *Gamelan Gong Kebyar Mepacek* are composed of various musical elements. The material includes melody, dynamics, tempo, rhythm, and harmony. These elements are clearly organized so that they become a unit and form a piece. The various musical elements that make up *Gamelan Gong Kebyar Mepacek's* music include melody, dynamics, tempo, melodic rhythm, a form of developing rhythm from melodic patterns, and rhythmic rhythm, a form of rhythm that emphasizes complex patterns. As efficient elements can establish harmony in the midst of dynamics through material (Pradana, 2021).

CONCLUSION

Based on the description above, it can be concluded that the physical form of the *Gamelan Gong Kebyar Mepacek* in Tukadmungga Village, Buleleng consists of two gongs for *ugal/giyang* (*ngumbang-ngisep*), 6 stumps for *gangsa pemade* (*ngumbang ngisep*), 2 stumps for *gangsa kantilan* (*ngumbang-ngisep*), two rungs of the censing instrument (*ngumbang-*

ngisep), two stilts of the *jublag* trumpet (*ngumbang-ngisep*), two stilts of the *jegogan* trumpet (*ngumbang-ngisep*), one stump of the *reyong* instrument, 2 trumpets of the trumpet instrument (only one has a *gong/pelawah*, namely the large binoculars without waiting), the *lanang-wadon gong* instrument, the *kempur* instrument, the *bebende* instrument, the *kemong* hanging instrument, the *kempli* instrument, the *kajar* instrument, eight beautiful *ceng-ceng kopyak* instruments, one *ceng-ceng ricik* instrument, the *kendang lanang wadon* instrument, and flute instruments.

The types of instruments in the *Gong Kebyar Mepacek* ensemble in Tukadmungga Village, Buleleng, include the *pangumbang* and *pangisep* systems. *Pangumbang* and *pangisep* are used to show the same two-tone sound with a slight difference in frequency, namely : the *pangumbang* tone is lower and the *Pangisep* tone is higher. The two tones of *pangumbang* and *pangisep*, when combined, will produce sound waves.

The tunings of the *Gamelan Gong Kebyar Mepacek* vary from instrument to instrument. To measure the pitch of the *Gamelan Gong Kebyar Mepacek* tuner, a tuner is used in the Studio One 5 digital audio workstation (DAW) application. To measure the vibrational tones of the *Gamelan Gong Kebyar Mepacek*, the DAW Tuner application is used because this application is more accurate for calculating frequency and cents in tones.

Judging from the shape of the gamelan *pelawah* and the carving form used by the *Gamelan Gong Kebyar Mepacek*, it is the Buleleng style, North Bali. The shape of the blades on the *gangsa giying*, *gangsa pemade*, and *gangsa kantikan* instruments is also in the form of a bulig (copier's split), which is typical of North Bali. The source of the sound of the *Gamelan Gong Kebyar Mepacek* is a bronze blade with a loudspeaker, resonator made of *tamblang* bamboo.

The musicality of the *Gamelan Gong Kebyar Mepacek* consists of types and repertoires of pieces, which include the form of the piece and the structure of the piece. *Gamelan Gong Kebyar Mepacek* has types and a repertoire of pieces that have the characteristics of instrumental music. *Gending* instrumental in Balinese *Gamelan* is often called *gending pategak*. These *pategak gendings* are often used in Hindu religious ceremonial processions and are often also served as the opening act of a dance performance.

Several instrumental pieces, such as the *Lelonggoran Tabuh*, *Pamungkah Tabuh*, *Dong Tabuh*, *Deng Tabuh*, *Dung Tabuh*, and *Pemegaraan Tabuh*, have a structure called *Tri Angga*, which consists of *kawitan*, crewman, and retailer. The term *kawitan* is the beginning of the piece; *pengawa* is part of the content of the piece; and *pencil* is the ending part of the piece.

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