Gondang: Jurnal Seni dan Budaya
Vol 7, No 2, (2023) Page 338-351
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49581
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

Unpacking the Form and Structure of Jaya Baya Music Composition in JES Gamelan Fusion

I Putu Riangga Budi Pramana[1)], Hendra Santosa[2)*], I Saptono[3)], I Gede Yuarta[4)], I Wayan Sutirtha[5)]
[1,4)] Postgraduate of Art, Indonesian Institute of Arts Denpasar.
[2,3)] Karawitan Department, Indonesian Institute of Arts Denpasar.
[5)] Dance Department, Indonesian Institute of Arts Denpasar.
*Corresponding Author
Email : hendrasnts@gmail.com

***How to cite*:** Pramana, I.P.R.B., Santosa, H., Saptono, I., Yuarta, I.G., & Sutirtha, I.W. (2023). Unpacking the Form and Structure of Jaya Baya Music Composition in JES Gamelan Fusion. *Gondang: Jurnal Seni dan Budaya, 7*(2): 338-351.

Article History : *Received: Jun 21, 2023. Revised: Sept 04, 2023. Accepted: Dec 05, 2023*

ABSTRACT
This paper aims to reveal the structure and form of Jaya Baya music composition by I Nyoman Windha in JES Gamelan Fusion. Jaya Baya's Music Composition in JES Gamelan Fusion is the result of a rearrangement of the same title worked on with the Sekar Jaya Gamelan Group using Angklung gamelan in 2002 by taking the idea of revealing the meaning of the Bom Bali I Tragedy. This research uses qualitative descriptive research methods, with musicological approach procedures, to analyze the form and structure of the Composition of Musik Jaya Baya in JES Gamelan Fusion. This music turnover is in the style of fusion music, by combining the values of Bali characteristics with Western music values presented by JGF (Jes Gamelan Fusion). It turns out that in her composition, Windha is still thick with Balinese karawitan practices, where various elements of music, the practice of music playing techniques, ornamentation, and even the structure of the music are still Balinese style. Two types of gamelans as the basic foundation of music fusion, namely Jegog gamelan and Semar Pagulingan Saih Pitu gamelan, have certainly given rise to sound color perspectives and instrumentation techniques as a creative force for composition creation. Windha has also made hybrid music in a fusion style which turned out to be an alternative to combining Western and Eastern music (Nusantara).

KEYWORDS

Jaya Baya
Music Composition
Gamelan Fusion
Musicology
Balinese Gamelan

INTRODUCTION

Jaya Baya was created with two concepts, namely, the musical concept and the composition concept. The musical concept refers to the musical genre that is the root of the creation of Jaya Baya. At the same time, the concept of composition refers to the type of composition used to compose Jaya Baya (Santosa, Saptono, and Sutirtha, 2022: 99). The musical concept used is Fusion Music and the composition concept used is innovative. The concept of fusion has long been a source of inspiration for Lou Harrison, John Cage, Colin McPhee, and Steve Reich in working on projects on gamelan fusion (Steele, 2015).

Fusion is a form of interaction between different cultures or genres, broadly meaning the term culture can encompass all the processes and effects of interaction between different cultures or genres (Lee, 2003). If viewed from this context, the fusion music intended by Windha in the Jaya Baya Music Composition is a stage of combining the characteristics and instrumentation techniques of Karawitan Bali with other types of music in one occasion and one standard container. Other types of music that are emphasized are not limited to physical but also colors presented through instrumentation techniques. This technique is emphasized through the involvement of Ghatam, Harp, and Angklung Bambu instruments (Upaja Budi

Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 338-351
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49581
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

et al. 2015). In addition, Karawitan Bali has also displayed a form of fusion that departs from the combination of characteristics and techniques from the *Barungan* Gamelan Jegog and Gamelan Semar Pagulingan Saih Pitu.

The basic understanding of composition has been explained and interpreted as a work of art realized because of the work process of arranging or assembling proportions, balances, dimensions, constructions, shapes and so on (Hardjana 2003). Innovative Composition is a composition that tends to explore new ideas even though the traditional material is still clearly visible, in this case, incorporating elements from outside with adequate processing, making opportunities to realize new nuances.

Based on the context of fusion and innovative composition, Jaya Baya uses a combination of characters between traditional and modern music that is emphasized through the instruments. Following what was explained earlier, Jaya Baya was created using the results of a combination of sound colors between Jegog (Setiawan and Riska Maryati 2018) dan Semar Pagulingan Saih Pitu (Yamin 2019; Putu Paristha Prakasih, Hendra Santosa 2018), which is elaborated with other sound colors such as Angklung Bambu, Ghatam, and Harp instruments Its creation is still based on the composition of Balinese Karawitan while still presenting playing techniques (*ubit-ubitan*) as well as processing the taste and color of sound which is also oriented to Balinese karawitan.

The formation of a composition cannot be separated from the process of arranging the composition, which is commonly referred to as structure. According to researchers, the Jaya Baya Music Composition rearranged by JES Gamelan Fusion is still inseparable from *Tri Angga*. Still, the exciting thing is that there is an effort to implement and integrate Western music's formulation system.

METHOD

Jaya Baya Music Composition research in JES Gamelan Fusion uses qualitative research methods. The qualitative research method is a research method based on the philosophy of post positivism, used to examine the natural condition of objects, where researchers are the key instrument, data collection techniques are triangulated (combined), data analysis is inductive/qualitative, and qualitative research results emphasize meaning (data that contains a value) rather than generalization (Sugiyono, 2016). Jaya Baya's existing music compositions are spread in two versions: those in 2002 and 2010. To analyze the music composition used in 2010, which was circulated on youtube channel by Kadek Wahyudita with the address https://www.youtube.com/watch?v=9gXOV9QI05s at the implementation of the 32nd Mebraya PKB performance in 2010, which is the primary source of this research.

The analysis procedure carried out in research based on a musicological approach covers several topics, including 1) musical form and notation; 2) the life of composers and performers; 3) the development of musical instruments; 4) music theory; 5) the fields of aesthetics, acoustics, and physiology of sound (Indrawan, 2018). Jaya Baya's musical compositions are first transcribed through Beam notation with the help of the Sibelius application to carry out this. The notation is fated, then explained descriptively based on interpretation and experience. The results of explanations made by others may be slightly different because of the musical background they follow.

RESULT AND DISCUSSION

If analyzed further from the perspective of Western music, the movement of the structure of Jaya Baya Music Composition uses essential or principal components. The component in question is a term or code naming a form structure or shape structure using signs in capital

Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 338-351
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49581
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

letters such as A, B, and C with parts I, II, and III (Stein 1979). This structure is related to seeing the composition that resembles the form of the A-B-C formulation by implementing *Tri Angga*, so that this formulation becomes the code of each *Tri Angga* arrangement which includes *kawitan*, *pengawak*, and *pengecet* (Raka and - 2022).

Jaya Baya's music composition in JES Gamelan Fusion is transformed using a simple formulation pattern (H. S. N. W. A. A. S. Firdaus et al. 2019; A. S. Firdaus, Santosa, and Ardini 2019) which is divided into two parts, namely the central part and the connecting part, and more complex if it is written that the two-part formulation is based on the implementation of *Tri Angga* with the basic formulation A-B-C (described in more detail into the formulation A B B ' C C'), resulting in the formulation of structural structure (Budi Pramana and Suharta 2023), includes: *Kawitan* (*kawitan* and part A); *Pengawak* (part B, part B and *penyalit*/bridge 1); Checker (section C, *penyalit*/bridge two and part C'); and *Pekaad* (Coda). Each structural arrangement has differences and similarities in how Windha provides song fills through characters and instrumentation techniques. In detail, the description only covers how Windha composed this composition in general.

1. *Kawitan*

Kawitan is a term in Balinese Karawitan composition as an introduction or opening of a song (Raka and - 2022). In Western music, *kawitan* is generally referred to as introduction (Williams and Bakan 2001). Various points of view can be used to analyze the *kawitan* part at a glance, including First, if you pay attention to the arrangement of the kawitan part based on the proportion of the instrument, *kawitan* is played by all instruments that contain melodic elements such as the *Undir* instrument, the *Barangan* instrument, the *Kancilan* instrument, the *Gangsa Pemade* instrument, *Gangsa Jublag* instruments, *Gangsa Jegogan* instruments and *Terompong* instrument (played as *Reyong*), Gong instruments and Harp instruments.

Second, suppose you pay attention to how many dimensions are in the arrangement. In that case, the researcher gets the results of 6 dimensions with details of 5 dimensions are the entire *Kawitan* part, and the 6th or last dimension is the dimension to go to the next part. Third, if you pay attention to the melody processing, the *kawitan* part dominates the *pangenter alit patetan* but also displays a little *sunaren patetan*. *Patetan pangenter* alit is a form of modulation resembling a *slendro* barrel from a *pelog* barrel, and the practice is taken from the tone ding-deng-deung-dang-daing (1-3-4-6-7) (Kariasa and Putra 2021). If it is sounded, it is called deng-dung-dang-ding-dong; in Western music, it is included in the tone mi-sol-la-do-re. While *patetan sunaren* is one form of modulation of the *pelog* barrel, the practice is taken from the tone dong-deng-dung-dang-daing (2-3-5-6-7)(Kariasa and Putra 2021). *Patetan sunaren* in Western music is included in the tone fa-sol-si- do-re. To get a clearer picture, you can pay attention to the notation from Figure 1.

The entire *kawitan* section is written with a 4/4 rhythm count, which, if you look at the placement of the instrument proportions, it can be seen that there is exceptional writing on the 1st dimension starting from the 3rd beat, where the first proportion is used for bamboo instruments such as *Undir*, *Barangan*, *Kancilan*, and Suling (Flute). The proportions of instruments that include Semar Pagulingan Saih Pitu (*Gangsa Pemade*, *Gangsa Jublag*, *Gangsa Jegogan*, and *Terompong*) began to be played on the 4th dimension with details of the 1st beats placed instruments *Gangsa Jublag* and *Gangsa Jegogan*, then directly on the 2nd beat occupied by *Gangsa Pemade* and *Terompong*. While the Harp instrument only occupies its proportions starting at the 5th dimension. From this, if you pay attention, almost all instruments tend to get a proportion of protrusion with alternating schemes.

Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 338-351
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49581
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

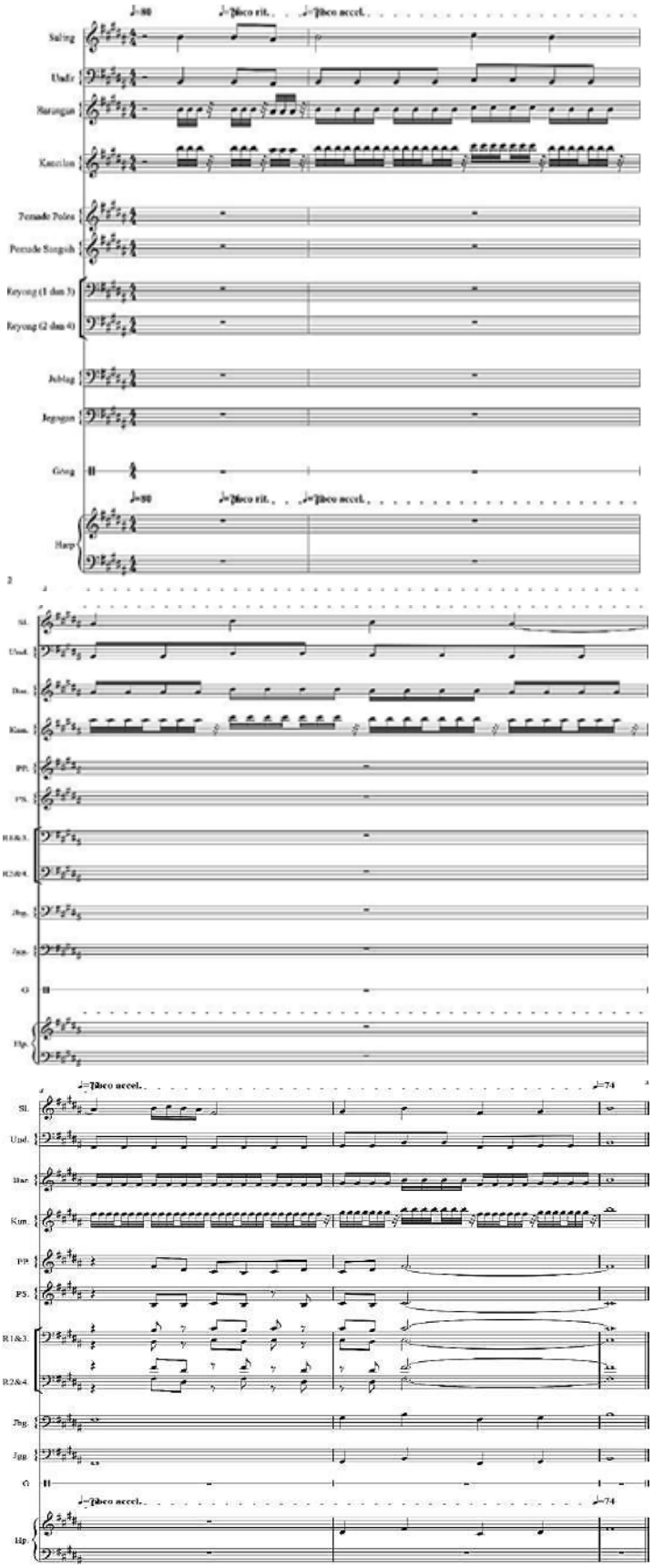

Figure 2. *Kawitan* Notation

Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 338-351
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49581
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

Next, what is interesting about the *kawitan* section is the tendency to change tempo motion, as seen from the calculation of BPM (beat per minute), which is written starting from the 1st dimension by being at 80 BPM decreasing to 70 BPM in the 2nd mat, but slowly increasing again starting from the 4th dimension in the range of 72 BPM to ending at the 6th dimension in the range of 74 BPM. Overall, the classification of tempo types used when reflecting on Western music is at a relatively slow tempo, or the term is Adagietto (range 70-80 BPM).

Part A

Part A is the first theme song of Jaya Baya Music Composition in JES Gamelan Fusion as a continuation of *kawitan*. Various points of view can be used to analyze Part A at a glance, including First, based on the proportion of the instrument, Part A is played by all instruments that contain melodic elements such as *Undir* instruments, *Barangan* instruments, *Kancilan* instruments, *Gangsa Pemade* instruments, *Gangsa Jublag* instruments, *Gangsa Jegogan* instruments and instruments *Terompong* (played as Reyong), Gong instrument and Harp instrument as a continuation of *kawitan*; Second, if you pay attention to how many dimensions are in the arrangement, researchers get results as many as 19 dimensions with details of 18 dimensions are the entire A part and the 19th or last dimension is the dimension to go to the next section. Third, if you pay attention to the processing of the melody, this part A tends to present dominance in the *pangenter alit patetan*.

Figure 3. The flute instrument in the string section of the *Mebraya* performance

The entire part A is written with a 4/4 rhythm count, which, if you look at the melodic groove pattern, almost all instruments have one melodic groove pattern that tends to run straight, except for the *Gangsa Pemade* and *Terompong* instruments which have three forms of melodic groove patterns and tend to be 2 of them are recapitulation forms. In the form of patterns, the two instruments are treated equally based on *polos-sangsih*, specifically for the Horn instrument, the playing of which is changed to *rereyongan*. The first pattern starts from the 1st to the 3rd dimension, written straight without repetition. The second pattern starts at the 5th to the 7th dimensional, with details of the recapitulation of the pattern from the 5th to the 6th dimension. It ends at the first beat in the 7th dimension, and the third pattern starts at the 9th to the 15th dimension, with details of the recapitulation of the pattern starting at the 9th to the 14th dimension and ending at the first beat in the 15th dimension. Each written recapitulation pattern undergoes dynamic manipulation so that it sounds like giving a dynamic pattern.

Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 338-351
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49581
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

In addition to *Gangsa Pemade* and *Suling*, the Harp instrument has four melodic groove patterns, and 2 of them are also recapitulation forms in the form of triplets and nested triplets. The existence of the Harp instrument is more of an improvisational practice that causes harpists to rely on imagination and concentration to blend with the composition so that when researchers write how the harp plays in this composition is adjusted to the researcher's comprehension. As explained at the beginning that the proportion of the Harp instrument starts from the 5th dimension in the kawitan section in part A; the researcher considers the 5th dimension in kawitan to be the 1st dimension in part A, so the entry of the harp instrument is counted as the first pattern counting from the 1st to the 4th dimension. The second pattern begins simultaneously with the second pattern of the *Gangsa Pemade* instrument and *Terompong* on the 9th dimension and ends at the 15th dimension, then continues on the third pattern with a triplet shape on the 16th dimension and ends with the development of the triplet pattern namely nested tuplet with repetition on the 17th and 18th dimension and ended on the 19th dimension along with all instruments as a sign to the next part of the composition.

Next, following what has been started in *kawitan*, section A also presents a tendency to change tempo movements that increase slowly, as seen from the BPM (beat per minute) count, which is written starting from the 1st dimension by being at 74 BPM increasing to 77 BPM in the 3rd mat, then increasing again to 80 BPM in the 7th mat, then increasing slowly to the 13th dimension in the range of 86 BPM which eventually becomes the last point movement of the tempo until part A has finished playing. Overall, the classification of tempo types used when reflecting on Western music is two types of tempo, namely at a relatively slow tempo or the term Adagietto (range 70-80 BPM) and tempo tends to be medium or the term Adante (range 76-108 BPM).

2. *Pengawak*

Part B

Part B is the second theme song of Jaya Baya Music Composition in JES Gamelan Fusion as a continuation of Part A. At first glance, there are not many functional changes in the instruments used because they continue what has happened in part A by presenting all instruments that contain melodic elements such as *Undir* instruments, *Barangan* instruments, *Kancilan* instruments, *Gangsa Pemade* instruments, *Gangsa Jublag* instruments, *Gangsa Jegogan* instrument and *Terompong* instrument (played as *Reyong*), with the addition of colotomic instruments namely Gong and Harp instruments.

The result that attracted the attention of researchers is that part B is a combination of the *kawitan* part and part n A to produce a whole part that seems to experience a recapitulation of exactly both the song sentence, the dimension, and the accents, except for the song sentence in the 1st dimension, tempo movements and instrumentation techniques on the Harp instrument which tend to be improvised. From this combination, researchers obtained the results of 25 dimensions with details of 24 dimensions are the entire B part (1 dimension in front is an addition, and the other 23 dimensions are a combination of *Kawitan* and part A) and the 25th or last dimension is the one for the next section. From this explanation, indirectly, this section plays a combination of modulation between *patetan pangenter* alit and *patetan sunaren*.

The entire B section is written with a 4/4 rhythm count, which, if you look at the melodic flow pattern, comes from the merger between the *Kawitan* part and the A part so that all instruments have the same melodic groove pattern from the two parts. From this, as a whole, all instruments have melodic groove patterns that tend to run straight, except for the *Gangsa Pemade* and *Terompong* instruments which have five forms of melodic groove patterns. The

Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 338-351
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49581
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

previous four pattern shapes are derived from a combination of *kawitan* and part A, then added one pattern shape in the 1st dimension. In the form of patterns, the two instruments are treated equally based on *polos-sangsih*, specifically for the Horn instrument, the playing of which is changed to *rereyongan*. The first pattern starts at the 1st to the 3rd dimension, written as a form of recapitulation two times (2 dimensions). The second pattern starts at the 5th dimension from the *Kawitan* section. For patterns derived from part A, starting from the third pattern, which falls on the 6th to the 10th dimension, the fourth pattern starts on the 11th to the 13th dimension details of the pattern recapitulation two times (2 dimensions). The fifth pattern starts from the 15th to the 21st dimension with a detailed recapitulation of the pattern starting at the 15th to the 20th (5 dimensions) and ending at the first beat ma in the 21st dimension. Each written recapitulation pattern undergoes dynamic manipulation similar to section A.

Based on observations, in part B, the Harp instrument tends not to be presented too much, with only two times present. The details are first on the 2nd dimension and second along with the second pattern of the *Gangsa Pemade* and *Terompong* instruments on the 15th and ending on the 21st. Next, part B presents a tendency of tempo stability and then uphill in the last two dimensions, seet dari BPM (beat per minute) count, which is stable in the range of 86 BPM then increases slowly in the last two dimensions in the range of 88 BPM. Overall, the classification of tempo types used when reflecting on Western music is in a medium tempo or Adante (range 76-108 BPM).

Part B'

If you reflect on understanding binary form, you can get one type of binary with the same material, a pure loop or a modified loop from the first part. Examples come from formulations A B, then change to A A B or A A'B or A B B' or A A'B B' (Miller, Sunarto, and Baramatyo 2017). Departing from this, of course, section B' is a form of pure repetition modified from part B. The modifications included in this section tend to be only in tempo movements. In this modification formula, there is no noticeable difference by arranging as many as 25 dimensions with details of 24 dimensions as part B', and the 25th or last dimension is the dimension for the next section. Part B' also follows the imodulation of part B, namely the *pangenter patetan* and *sunaren patetan*.

The entire section B' is a recapitulation of part B, modified from tempo movements only. With this, part B' is written with a 4/4 rhythm count. Similar to section B, all instruments have a melodic groove pattern part B' tends to run straight, except the *Gangsa Pemade* and *Terompong* instruments, which have five forms of melodic groove patterns. In the form of patterns, the two instruments are treated equally based on *polos-sangsih*, specifically for the Horn instrument, the playing of which is changed to *rereyongan*. The first pattern starts at the 1st to the 3rd dimension, written as a form of recapitulation two times (2 dimensions), then the second pattern starts at the 5th dimension. The third pattern falls on the 6th to the 10th dimensions, and the fourth pattern starts on the 11th to the 13th dimensions; the details of the pattern recapitulation two times (2 dimensions), and the fifth pattern starts from the 15th to the 21st dimension with details of the pattern recapitulation starting at the 15th to the 20th (5 dimensions) and ends with the first beat A in the 21st. Each written recapitulation pattern undergoes dynamic manipulation similar to part B.

Similar to the previous sections, the existence of the Harp instrument is more about the practice of improvising the writing in this composition adjusted to the researcher's comprehension. Based on observations, in part B, the Harp instrument tends not to be presented too much by only being present once with one-note playing in the high and low

Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 338-351
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49581
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

octaves. The details are in conjunction with the second pattern of the *Gangsa pemade* and *Terompong* instruments on the 15th and ending on the 21st.

Next, section B' continues the change that has started from section B from 86 BPM to 88 BPM, so that section B' tends to be in the range of 88 BPM. Then there is an upward trend in the last two dimensions, as seen from the calculation of BPM (beat per minute), which is in the range of 90 BPM. Overall, the classification of tempo types used when reflecting on Western music ish at tempos tend to be faster than medium or the term *Adantino* (range 80-108 BPM).

***Penyalit* (Bridge 1)**

Penyalitan in Balinese *karawitan* composition is a song sentence that becomes a bridge to connect one part to another. If reflecting on Western music, this term is better known as Bridge. The screener is a continuation of the B' section, which, when considered in the proportions of the instrument, tends to reference the same melodic pattern involving all the melodic instruments that have played their proportions from the *Kawitan* section to the B' section. The modulation game highlighted in *Penyalitan* is based on one *patetan*, the *pangenter alit patetan*.

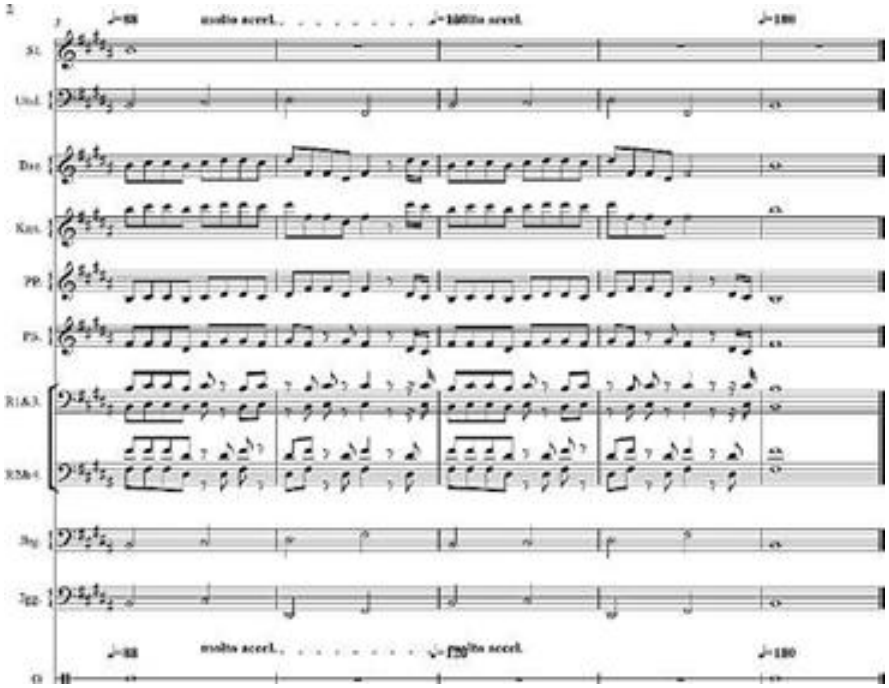

Figure 4. *Penyalit* Notation (Brigde 1)

Penyalit is written with a 4/4 rhythm count, consisting of only one pattern and two dimensions. The pattern plays a modulation of the *pangenter alit patetan*. If you look further, the *Gangsa Pemade* instrument, the Suling instrument, the *Barangan* instrument and the *Kancilan* instrument play the same complex pattern form, while the *Undir* instrument, *Gangsa Jublag* instrument, and *Gangsa Jegogan* instrument play the same pattern by taking the main notes per count from complex patterns or other terms are *Tanggun Gending*. The pattern is played recapitulation two times with a game of tempo movement in each repetition.

If you pay attention to the calculation of BPM (beat per minute) on each repetition, then in the first repetition, it is in the range of 88 BPM climbing to 120 BPM, while in the second repetition, it is in the range of 120 BPM climbing to 180 BPM. In this case, if classified the

Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 338-351
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49581
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

type of tempo in Western music, then the first repetition includes the movement from the *Adantino* tempo type (88 BPM) to *Allegro* (120 BPM). The second repetition includes moving from the *Allegro* tempo type (120 BPM) to Presto (180 BPM).

3. *Pengecet,* Part C

Part C is the third theme song of Jaya Baya Music Composition in JES Gamelan Fusion as a continuation of *Penyalit*. There are functional changes in the instruments used as a result of the displacement of *Penyalit* by including other melodic instruments, namely Angklung Bambu, as a layer of the Suling instrument, while still presenting all melodic element instruments that have been played before, such as the *Undir* instrument, *Barangan* instrument, *Kancilan* instrument, *Gangsa Pemade* instrument, *Gangsa* Jublag instruments, *Gangsa Jegogan* instruments (except for the *Terompong* instruments which are no longer activated starting from section C), with the addition of colotomic instruments such as Gong instruments and Kajar instruments. In addition, the instruments of Kendang *Gupekan* and Ghatam get their proportions in section C with two playing techniques, "namely the *mepupuh* technique and the improvisation technique" (Pryatna, Santosa, and Sudirga 2020; Santosa 2022).

The result that attracted the attention of researchers is that part C is part of the game of tempo patterns, recapitulation patterns and improvised patterns. From this, researchers found that part C was written in as many as 63 dimensions which were divided based on the pattern of the tempo game. Part C was played two times with the same dimensions, dynamics, patterns, calculations and tempos from the first repetition. Part C indirectly plays the *patetan pangenter* alit influenced by *Penyalit*.

Figure 4. Angklung Bamboo instrument at part *pangecet* in Mebraya

As mentioned, part C consists of 63 dimensions divided by tempo game. Based on this, section C is written with a 3/4 rhythm count, whose pattern shape is determined from 3 types of tempo play by playing modulation of the *pangenter alit patetan*. If considered from the calculation of BPM (duty t per minute), the three types of the tempo intended are the Presto tempo (182 BPM), *Allegro* tempo (130-133 BPM) and *Adantino* tempo (90-92 BPM). Researchers found that the tempo game pattern of part C is arranged as follows: *Presto-Allegro-Presto-Adantino*. If adjusted for the division of the 63 dimensions of part C, then the

Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 338-351
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49581
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

results obtained are as follows: the first 18 are in the *Presto* tempo pattern; the next 18 are in the *Allegro* tempo pattern; the next nine are back in the *Presto* tempo pattern; and the last 18 are in the *Adantino* tempo pattern.

Based on the arrangement of tempo patterns, it also analyses that each existing tempo pattern aims to highlight specific instruments as accents of variations in the song's subject. If you assess as a whole, the *bantang* or song subject part C is on the *Undir*, *Barangan*, *Kancilan*, *Gangsa Jegogan*, and *Gangsa Jublag* instruments. For accents, variations in each tempo pattern are controlled by the *Gangsa Pemade*, Kendang *Gupekan*, Ghatam, Suling, and Angklung Bamboo instruments. The details are written as follows: The *Presto* tempo pattern tends to be controlled by variations in the playing of Gangsa Pemade instruments, Kendang Gupekan instruments, and instrument Ghatam; In the tempo pattern, *Allegro* tends to be controlled only by variations in the playing of Kendang *Gupekan* instruments, and Ghatam instruments; As well as the tempo pattern of *Adantino* tends to be controlled by variations in the playing of the Suling instrument and the Angklung Bamboo instrument.

The exciting thing about part C is the role of the Gong instrument. In addition to the Gong instrument being used as a sign of the beginning and end of a song sentence, researchers found that the rhythm playing on the Gong instrument count was slightly different from other instruments. Other instruments tend to follow the 3/4 rhythm count, which collides with the 6/4 rhythm count of the Gong instrument. So if calculated with the number of dimensions of section C, which is at 63 dimensions, there are several rhythmic calculations of Gong instruments that feel strange, but this is circumvented by its role as an early sign of every game of the *Presto-Allegro-Presto-Adantino* tempo pattern arrangement.

Overall, part C is the theme part of the song that is played repeatedly two times, so if calculated based on the number of repetitions, it is found that the entire C part is written in as many as 126 dimensions, with each recapitulation playing the same arrangement pattern, namely the *Presto-Allegro-Presto-Adantino* tempo pattern.

***Penyalit* (Bridge 2)**

Similar to the previous explanation of the *Penyalit* (Bridge 1), this section can also be categorized as a connecting section from one part to another. The crypt (Bridge 2) is positioned as a link between sections C and C'. Suppose you pay attention to the proportions of the instruments. In that case, the *Penyalit* section (Brigde 2) departs from all instruments that have been played since part C, with the condition that the instruments that form the foundation of the *Penyalit* section (Brigde 2) are only in the form of *Undir* instruments, *Barangan* instruments, *Kancilan* instruments, *Gangsa Pemade* instruments, *Gangsa Jublag* instruments, *Gangsa Jegogan* instrument (except the *Terompong* instrument which is no longer activated role) with the addition of colotomic instruments such as Gong instruments and *Kajar* instruments, as well as Kendang *Gupekan* and Ghatam instruments. At first glance, the *Penyalit* section (Bridge 2) uses the alit *pangenter patetan*, played since part C.

Penyalit (Bridge 2) is a part that tends to consist of only one arrangement pattern as a link. The pattern in question is played by the *Gangsa Pemade* instrument as a rhythmic interweave, taking place in the first nine dimensions and ending right at the 10th as a sign of the beginning of the move to the next section. This pattern is stacked with *bantang*/song trees with the same number of dimensions, as many as nine dimensions, which are sourced from *Undir* instruments, *Barangan* instruments, *Kancilan* instruments, *Gangsa Jegogan* instruments, and *Gangsa Jublag* instruments. In addition to the rhythmic pattern of the *Gangsa Pemade* instrument, *Penyalit* (Bridge 2) is also balanced with the interweaving of Kendang *Gupekan* and Ghatam.

Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 338-351
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49581
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

Penyalit (Bridge 2) continues the exact rhythm count as section C which is 3/4. Patetanically, *Penyalit* (Bridge 2) plays the modulation of the *pangenter alit patetan* as a sign that it follows the *patetan* part C. In addition, the tempo pattern game only focuses on the Presto tempo (182 BPM).

Part C'

Similar to the explanation in section B', section C' also includes parts with the same material, being a pure loop or a modified loop from the first part, so section C' is a modified form of pure repetition of part C. The modifications in this section tend to be only accents of instrument variations, tempo movements and the number of dimensions. In section C', the number of dimensions is determined by improvised patterns. Improvised is far compared to part C whose dimension is determined by tempo patterns.

At first glance, part C' is still played with *patetan pangenter alit*, which is still the same functional instrument as part C by incorporating another melodic instrument, namely Angklung Bamboo, as a layer of the Suling instrument, while still presenting all melodic elements instruments that have been played before such as *Undir* instruments, *Barangan* instruments, *Kancilan* instruments, instruments *Gangsa Pemade*, *Gangsa Jublag* instrument, *Gangsa Jegogan* instrument (except *Terompong* instrument which is no longer activated role) with the addition of colotomic instruments such as Gong instruments and *Kajar* instruments. In addition, the instruments of Kendang *Gupekan* and Ghatam still get their proportions with two playing techniques, namely the *mepupuh* technique and the improvisation technique.

Section C' is a part that tends to consist only of improvised patterns. The improvised pattern in question is constructed with vocals and Harp instruments. Pol a vocal and harp instrument improvisations tend to determine how many times the recapitulation of the song is in the C' section, to give a modified difference with the C' section. Especially the pattern of improvisation; researchers do not write it because some calculations tend to be deliberately and consciously made off-beat by vocal singers (in this case, Windha) and Harp instruments (in this hal is the harpanis of Maya Hasan). In addition, the improvisation Harp instrument also tends to have rhythmic beats of notes that multiply continuously and play ranges of notes randomly, making it quite challenging to write notation. Based on the dimension calculation, the improvised pattern starts from the 2nd dimension. When listened carefully, three improvised patterns were played out in 135 dimensions. The number of dimensions then determines the recapitulation patterns in section C'.

In section C, it has been determined based on the order of the *Presto-Allegro-Presto-Adantino* tempo game. Then arranged into one with a total of 63 dimensions and repeated into 126 dimensions collectively. But in the C' section, the determination of the song pattern is in the recapitulation system, which is calculated in 18 dimensions, coming from the Gong instrument count, which is based on the 6/4 rhythm count, so that in one sentence, a whole song based on the Gong instrument count consists of 18 dimensions (2 times the actual song sentence is nine dimensions with a 3/4 rhythm count). It has been mentioned that the number of dimensions obtained based on the improvised pattern is 135 dimensions, so by taking into account the recapitulation system with 18 dimensions, it is found that the recapitulation calculation is seven repetitions (126 dimensions) plus the last nine dimensions. In addition, there is no tempo pattern game because the C' section is only focused on *Presto* tempo (182 BPM).

4. *Pekaad*

Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 338-351
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49581
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

Pekaad in Balinese *karawitan* composition is the end of a song, which is a sign that the song will finish playing. If you reflect on Western music, this term is better known as Coda. Suppose you look at the way it is arranged. In that case, Pekaad returns instruments that previously held control of variation patterns from section C to section C' such as Suling instruments, bamboo angklung instruments, and *Gangsa Pemade* instruments, in addition to the patterns of Kendang *Gupekan* and Ghatam. Suppose you look at the C' section. In that case, Pekaad is a response to the improvised pattern between the vocals and Harp instruments in the C Section as the last milestone of the Jaya Baya Music Composition. Modularly, *Pekaad* is still on the *pangenter patetan alit* and tempo, still on the *Presto* tempo line. *Pekaad*, if examined further, only relies on two instrument patterns; interestingly, one pattern is the same from Part C, which is recapitulated to the end of the song, and another from Part C, which is extended dimension and slowed down two times by beat.

Pekaad is a part that tends to consist of only two arrangement patterns, namely the *Gangsa Pemade* instrument pattern from Section C' and the Suling instrument pattern with the Angklung Bambu instrument layer in Part C of the *Adantino* tempo pattern. What is quite interesting is that the pattern of the Suling and Angklung Bambu instruments becomes a sublimation pattern (solving the count), but what is done is to stretch the beat on the pattern as if the *bantang* (tree) of the song is sublimated. The pattern, when compared in part C, only consists of 9 dimensions and is repeated two times in two *bantang* (staple) songs with a total of 18 dimensions, then changes in *pekaad* to 18 dimensions by slowing down the beat count, so what happens is that the pattern is only played once in two *bantang* (Anyway) songs with a total of 18 dimensions. If it is related to the notation, then what happens is that in 27 dimensions, the pattern of the *Gangsa Pemade* instrument is directly played from the first count (similar to part C') with a recapitulation format of 3 times, then stacked by the pattern of the Suling and Angklung Bambu instruments in the 10th dimension with a recapitulation format once. Both patterns eventually stop simultaneously at the last dimension with the *bantang* (tree) of the song.

Regarding the number of dimensions, *Pekaad* only consists of 27 dimensions which, if calculated based on the calculation of the pattern of Section C' (Gong instrument as a determinant with a benchmark of 6/4 rhythm count), then the details are one complete repetition (18 dimensions) plus half a repetition (9 dimensions). In addition, there is no tempo pattern game because *Pekaad* follows the doctrine of section C' by maintaining the Presto tempo (182 BPM).

CONCLUSIONS

Jaya Baya Music Composition in JES Gamelan Fusion is an innovative character composition created by I Nyoman Windha as a result of creativity in transforming and rearranging the composition of the same title from the Sekar Jaya Gamelan Group, created by I Nyoman Windha in 2002 by taking the idea of revealing the meaning of the Bom Bali I Tragedy. This article analyzes Jaya Baya Music Composition in JES Gamelan Fusion with a musicological approach as a research perspective with musicological discipline.

The results of the analysis and structure of Jaya Baya Music Composition in JES Gamelan Fusion are described as follows: 1) The form of composition as a musical form is intended to lead to two concepts, namely the concept of musical and the concept of composition. The musical concept refers to the musical genre that is the root of the creation of Jaya Baya. At the same time, the concept of composition refers to the type of composition used to compose Jaya Baya. The musical concept used is Fusion Music, and the composition concept used is innovative; 2) According to researchers, The structure of Jaya Baya Music

Composition is still inseparable from *Tri Angga* due to the arrangement of JES Gamelan Fusion. Still, the interesting thing is that there is an effort to implement and integrate Western music's formulation system. Furthermore, Jaya Baya Music Composition in JES Gamelan Fusion is transformed using a simple formulation pattern which is divided into two parts, namely the main part and the connecting part, which is more complexly written than the two-part formulation is based on the implementation of *Tri Angga* with the basic formulation A-B-C (broken down in more detail into formulation A B B ' C C'), resulting in a structural formulation including *Kawitan* (*kawitan* and part A); Crew (part B, part B and *penyalit*/bridge 1); Checker (section C, *penyalit*/bridge 2 and part C'); *Pengecet* and *Pekaad* (Coda).

ACKNOWLEDGMENTS

This work was supported by the Ministry of Education, Culture, Research and Technology, Directorate General of Higher Education Research and Technology, for providing a research grant entitled under Grant No. 105/E5/PG.02.00.PL/2023.

REFERENCES

Budi Pramana, I Putu Riangga, and I Wayan Suharta. (2023). "Contemporary Music Composition 'Konfrontasi' | Komposisi Musik Kontemporer 'Konfrontasi.'" *GHURNITA: Jurnal Seni Karawitan* 1 (4): 290–98. https://doi.org/10.59997/jurnalsenikarawitan.v1i4.371.

Firdaus, Ade Surya, Hendra Santosa, and Ni Wayan Ardini. (2019). "I Gusti Anglurah Panji Sakti: Sebuah Interpretasi Dalam Musik Jazz." *Gondang: Jurnal Seni Dan Budaya* 3 (2): 86. https://doi.org/10.24114/gondang.v3i2.13843.

Firdaus, Hendra Santosa; Ni Wayan Ardini; Ade Surya, Ade Surya Firdaus, Hendra Santosa, and Ni Wayan Ardini. (2019). "Transformasi Musik Balaganjur Teruna Goak Ke Dalam Musik Jazz." *Panggung: Jurnal Seni Budaya* 29 (3): 205–18. https://doi.org/http://dx.doi.org/10.26742/panggung.v29i3.1008.

Hardjana, Suka. (2003). *Corat-Coret Musik Kontemporer*. Jakarta: Ford Foundation dan Masyarakat Seni Pertunjukan Indonesia.

Indrawan, Andre. (2018). *Berbagi Musik: Persembahan Untuk Sang Maha Guru*. Yogyakarta: BP ISI Yogyakarta.

Kariasa, I Nyoman, and I Wayan Diana Putra. (2021). "Karya Karawitan Baru Manikam Nusantara." *Mudra Jurnal Seni Budaya* 36 (2): 222–29. https://doi.org/10.31091/mudra.v36i2.1471.

Lee, So-young. (2003). "Reading New Music in The Age of Fusion Culture: Focused on Korean Fusion Music (Gugakfusion)." *Journal of the Asian Music Research Institute* 25: 189–226. https://s-space.snu.ac.kr/handle/10371/87859.

Miller, Hugh M., Sunarto, and Triyono Baramatyo. (2017). *Apresiasi Musik*. Yogyakarta: Thafz Media.

Pete Steele. (2015). "Split Centers: Gamelan Fusion Post-Multiculturalism." *Perspectives of New Music* 53 (1): 189. https://doi.org/10.7757/persnewmusi.53.1.0189.

Pryatna, I Putu Danika, Hendra Santosa, and I Komang Sudirga. (2020). "Permainan Kendang Bali." *Dewa Ruci: Jurnal Pengkajian Dan Penciptaan Seni* 15 (2): 90–100. https://doi.org/10.33153/dewaruci.v15i2.2991.

Putu Paristha Prakasih, Hendra Santosa, I Gede Yudarta. (2018). "Tirtha Campuhan: Karya Komposisi Baru Dengan Media Gamelan Semar Pagulingan." *Resital: Jurnal Seni Pertunjukan* 19 (3): 113–21. https://doi.org/10.24821/resital.v19i3.2452.

Raka, I Made Raka Adnyana, and Saptono -. (2022). "Karawitan Composition 'Samsara' | Komposisi Karawitan 'Samsara.'" *GHURNITA: Jurnal Seni Karawitan* 2 (4): 266–74. https://doi.org/10.59997/jurnalsenikarawitan.v2i4.1151.

Santosa, Hendra. (2022). "The Form of Membranophone Musical Instrumens in The Early Ancient Javanese Culture Literaturs." *Antrhopologie* 60 (3): 497–508. https://doi.org/https://doi.org/10.26720/anthro.22.05.16.1.

Santosa, Hendra, Saptono, and I Wayan Sutirtha. (2022). *I Nyoman Windha Sang Maestro Karawitan Bali*. Edited by Abdul. Denpasar: Penerbit Adab.

Setiawan, Eka Putra, and Made Riska Maryati. (2018). "Noise Effect of Gamelan Jegog to the Risk of Hearing Loss among Jegog Players in Sangkaragung Village, Negara, Jembrana." *Biomedical and Pharmacology Journal* 11 (4): 2169–74. https://doi.org/10.13005/bpj/1598.

Stein, Leon. (1979). *Structure and Style, The Study and Analysis of Musical Forms*. New Jersey: Summy Brichard Music.

Sugiyono. (2016). *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, Dan R&D*. Bandung: Alfabeta.

Upaja Budi, Dinda Satya, R. M. Soedarsono, Timbul Haryono, and Tati Narawati. (2015). "Angklung Dogdog Lojor Pada Upacara Seren Taun." *Resital: Jurnal Seni Pertunjukan* 15 (2): 139–51. https://doi.org/10.24821/resital.v15i2.848.

Williams, Sean, and Michael B. Bakan. (2001). "Music of Death and New Creation: Experiences in the World of Balinese Gamelan Beleganjur." *Asian Music* 33 (1): 127. https://doi.org/10.2307/834237.

Yamin, Tyler. (2019). "One or Several Gamelan? Perpetual (Re)Construction in the Life of a Balinese Gamelan Semara Pagulingan." *Ethnomusicology* 63 (3): 357–92. https://doi.org/10.5406/ethnomusicology.63.3.0357.