
**DIFFERENCES OF PENABUH AUTHORITY IN THE INTERPRETATION OF
MUSICAL PATTERNS BETWEEN COMPOSITION IN THE MIDDLE AND NEW
ERA OF BALINESE KARAWITAN**

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ABSTRACT

This study articulates the authority of *penabuh*s in interpreting musical patterns because it has never been elaborated on in any research topic. It is vital because *penabuh*s have a considerable role in the existence of Balinese gamelan from time to time. That is, no Balinese gamelan exists without the involvement of *penabuh*s in it. The *penabuh*'s authority was examined from two eras of Balinese gamelan development, which aims to determine the differences in *penabuh*'s authority in the two eras, namely the middle and new eras. Therefore, research uses an ethnographic approach. Data collection was conducted through interviews with Balinese gamelan *penabuh*s. Gajah Nongklang and Jaya Semara are data samples representing the composition of the Middle and New Eras. Aims to identify how changing times, both in the middle era and the new era, influence the way musicians interpret and execute musical patterns in Balinese karawitan. The study results concluded that the authority of *penabuh*s in the middle era was more significant than in the new era. The middle-era *penabuh*s had a role in interpreting melody, rhythm, tempo, and dynamics. Therefore, *penabuh*s are also consumed as composers. In the new era, on the other hand, the authority to interpret these patterns is the composer.

INTRODUCTION

The middle and new eras have different types of compositions with different models. (Dibia, 1978). The model, shape, and way of play's composition have their characteristics. New gamelan with the current composition model is considered more complicated than in previous times (middle era), making it more aesthetically pleasing (Bandem, 2013). This assumption was born from instrumental aesthetics since the complexity factor is an essential element in the concept of instrumental aesthetics (Djelantik, 1999; Sugiarta, 2015), where there is an element of complexity in one form of aesthetic composition. This complexity is understood as a representation of complexity in a composition. This factor also influences

artists to create new (complex) compositions to have aesthetic value - for researchers, this kind of aesthetic concept is debatable.

Balinese gamelan experienced development ups and downs from the middle to the new era. Society did not use some gamelans that developed in the ancient and middle eras due to the emergence of new gamelans. It is said that when gamelan *gong kebyar* was still in its heyday, many groups combined their gamelan (ancient and middle gamelan) to make gamelan *gong kebyar*. Over time, when artists needed a new creation, they finally looked back to using ancient and middle gamelan as a medium to reveal their compositions. His compositional model is contemporary art that has broken away from the basic principles of gamelan. Aside from creations, the ups and downs of ancient, intermediate, and new gamelan development are strongly influenced by artists and their communities. Gamelan has always existed as long as gamelan can be used and help change their musical ideas. Therefore, the existence of gamelan is influenced by the creativity of its artists. In this context, artists are performers, composers, creators, and *penabuh*s, a particular vocation for Balinese gamelan artists. Unfortunately, the way *penabuh*s (Balinese gamelan artists) interpret musical patterns from the mid to the new era is rarely discussed. At the same time, much science can be learned in recognizing the conception, development, and aesthetic values embodied in Balinese gamelan from an artist's artistic process, especially from *penabuh*s (McPhee, 2002; Sudirga, 2020).

Based on the researchers' observations, new compositions have degraded the authority of *penabuh*s in working on a composition. As a result, *penabuh*s are only considered gamelan players (Arsana, 2015). Then there is the anecdote that *penabuh*s are just "handymen" because of the "school of thought" of the new era of Balinese karawitan, which divides beliefs into players and composers. This understanding has the effect that seems to mention that *penabuh*s are inferior to composers and creators. It also encouraged most artists to compete to create new works, so middle compositions were increasingly lost. In middle compositions, various conceptions provide space for each *penabuh* to interpret musical patterns. This interpretation of *penabuh*s is an advantage found in the concept of traditional music, which distinguishes it from Western music. If this is lost, it will be a significant loss for the Balinese karawitan tradition, especially for the distinctiveness of the conception of the music. Therefore, it is vital to examine the differences in the interpretation of musical patterns between middle and new-era compositions. The research titled "Differences of Penabuh Authority in the Interpretation of Musical Patterns Between Composition in the Middle and New Era of Balinese Karawitan" offers novelty in the study of Balinese karawitan by focusing on the shifts in the authority of *penabuh* (musicians) in interpreting musical patterns from the middle era to the new era. This research reveals how socio-cultural evolution, technology, and intergenerational interactions among *penabuh* influence the interpretation and musical expression in Balinese karawitan. The study provides new insights into the dynamics of power and creativity in traditional Balinese music composition, as well as how modernity affects traditional practices.

METHOD RESEARCH

This topic is researched using an ethnographic approach. Therefore, researchers conduct desk reviews on theories or concepts, observations, and interviews, decrypt personal experiences as *penabuh*s (gamelan artists), and analyze and determine the form of research in detail. This model is expected in SEN research, for example, in the art research of therapy (Rugmai, 2021). The process for research consists of several stages, namely data collection, sample selection, and data analysis. First, in addition to the records of the author's experience as an artist (*penabuh* and creator/stylist), data collection is also obtained from library reviews and interviews. Library reviews are obtained from books, research results, and scientific articles, while interviews are conducted with several *penabuh*s and composers. Second, the Composition used as a sample to compare the meaning of the *penabuh* is a *lelambatan* composition entitled *Gajah Nongklang* and a new creation composition entitled *Jaya Semara*. The composition of *Gajah Nongklang* is a *lelambatan* composition. In the task of the *penabuh*, this composition has the same character as other Middle and Ancient eras compositions. Therefore, the Composition of *Gajah Nongklang* can be the principal of middle-era gamelan playing. So is composition *Jaya Semara*. This composition is a composition of *kekebyaran*. Composition *Jaya Semara* is very relevant to be used as a sample because, in general, the principle of playing new-era compositions, especially the so-called new creations, is the same. Third, the data are grouped into two. When playing Balinese *karawitan* Composition in the middle era, data *penabuh* is the first group, and the new era is the second data. Both data are set. Conclusions are drawn from both data. Both compositions are pelog-tuned and when translated into music symbol notation can be equivalent to the following tones (see Figure 1).

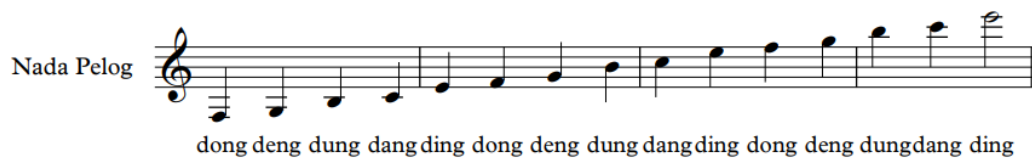


Figure 1

The laras pelog above is the tone of the gamelan that the researchers used as data from both compositions: *Gajah Nongklang* and *Jaya Semara*.

RESULTS AND DISCUSSION

The *Lelambatan* compositions and new creations below are used as data to determine the differences in musical pattern interpretation models between middle and new-era compositions. *Lelambatan* is a representation of the middle-era (Hood, 2010). Meanwhile, new creations or musical creations represent a new era (Sudirana, 2020; Sudirga, 2020). These two data aim to distinguish models of interpretation of musical patterns performed by *penabuh*s in each era.

Gajah Nongklang* Composition as A Musical Interpretation Model of the Middle-Era Balinese *Karawitan

First, the composition of *tabuh telu lelamatan*, titled *Gajah Nongklang*, is shown as a model to understand the middle-age compositional system of Balinese *karawitan* (see Figure 2).



Figure 2

The notation of *bintang gending langah* is usually recorded in the documentation of Balinese composition books.

The notation image above is the main melody or *bintang gending langah* (term in Balinese *karawitan*) from the Composition of *Gajah Nongklang*. The notation consists of various tones usually played by *gangsa panunggul* and *jublaga* instruments. Each bar consists of 4 beats with two tones. These tones become a reference to creating patterns in other instruments. Therefore, the above melody is called *bintang gending* or the main melody (music). One alternative result of a musical pattern interpretation in the following instrument is the *bintang gending renyep* as shown below (see Figure 3).





Figure 3

The notation is the pattern of *bintang gending langah* and *renyep* first, second, third, and fourth row.

Information

- BG is the meaning of the *bintang gending*. The *penabuh* of the *jublag* and *gangsa panunggul* instruments plays this pattern.
- The *penabuh* of the *gangsa madya* instrument plays models 1 or 2.

The Figure above has three pattern views: *bintang gending*, model 1, and model 2. Both are interpretations developed by the *penabuh* to fill in the empty spaces in each tap bar of the composition. The result of the interpretation is then called the pattern of *bintang gending renyep*. Interpretation of the stuffing of tones in these empty spaces is a task of a *gangsa madya penabuh*. This task must be with an "established" musical imagination for the melodic pattern to be regular and harmonious. Therefore, this interpretation allows the creation of various models of melodic patterns *bintang gending renyep*. It depends on the ability, situation, and condition of a *penabuh*.

The authority of the creative process in interpretation is left entirely to the *penabuh*. The two models of the *bintang gending renyep* pattern above are examples because more than two models can create the pattern. Creating these patterns is temporary, depending on the taste of the *penabuh*. Therefore, the composition of the Middle Era is very dynamic. Next, the researchers refer to the interpretation of the above model as "level one interpretation." Further models of *gangsa madya* playing in bar distribution can be seen in the image below (see Figure).

The difference in the one-to-two model pattern lies in the bars: 3, 5, 7, 9, 12, and 16. The difference between bar 3 lies in the two tones, while bars 5, 7, 9, 12, and 16 are in the fourth tone. This difference indeed produces one distinct impression between the two. Therefore, each *penabuh* interpreting music will produce a different impression and melody model. It is wealth, and showing every presentation done by different people, places, and times will result

in different presentations. The pattern of *bintang gending renyep* is also the basis for making a melodic development played by the *penabuh* of the *terompong* instrument. The image below shows the development model (see Figure 4).

The figure displays five systems of musical notation for the *terompong* instrument. Each system consists of two staves: the upper staff is labeled 'BG' (Bintang Gending) and the lower staff is labeled 'Trp' (Terompong). The notation is written in 4/4 time. The BG part is a simple melodic line, while the Trp part features a complex, rhythmic pattern of eighth and sixteenth notes. The systems are numbered 1, 4, 7, 10, and 14, indicating the progression of the piece. The BG part starts with a low tone and ends with a high tone, while the Trp part starts with a low tone and ends with a high tone.

Figure 4
The notation of *terompong* instruments.

Information:

- BG is a *bintang gending renyep* that played by *gangsya madya penabuh*.
- Trp is a sign of the pattern played by the *penabuh* of *terompong* instrument.

The Figure above is a musical *terompong* instrument pattern. The principle of interpretation of *terompong* is also the same as *gangsya madya* instruments. Therefore, in the above notation, only one model of interpretation results is written, although it can produce various interpretation models. In the pattern of *terompong*, there is a concept of *alian gending*, which becomes a factor of melodic beauty. This concept is a musical flow that becomes beautiful in a melodic chant. The musical flow is like "running water." Interpreting a *bintang gending* that starts from a low tone, ends with a high tone, starts from a low tone, passes the middle tone, and ends with a high tone is an example of a *terompong* melody flowing and vice versa. The *penabuh* is very attentive to the *alian gending*. If the *alian gending* is not good, the interpretation is also less, and vice versa. This factor is what is very powerful and

not a *terompong penabuh*. Nik Ana is a *penabuh* with a beautiful *alian gending* ability to interpret the *terompong* musical patterns. He was very famous in his era. He is known for his excellent *alian gending* skills. This phenomenon shows that a *terompong penabuh*'s ability depends on their way of interpreting while interpreting must have the ability of taste. The level of interpretation contained in the playing pattern of *terompong* instruments is "interpretation level two."

Difficulty level to create the following melodic pattern "interpretation level three." This interpretation is to create a melodic pattern played by the *penabuh reyong* instrument. The pattern is shown in the picture below (see Figure 5).

The image displays musical notation for two instruments: BG and Reyong. The BG part is a simple melodic line in 4/4 time. The Reyong part consists of four systems, each with a melodic line and a complex rhythmic accompaniment. The first system is marked with a '3' above the staff, indicating a triplet. The second system is marked with a '5' above the staff, indicating a quintuplet. The third system is marked with a '7' above the staff, indicating a septuplet. The notation uses treble clefs and includes various rhythmic values and accidentals.

Figure 5
The notation of reyong instruments.

The Figure above is a model of the playing music of the *reyong* instrument. The *reyong* interpretation system is the same as *terompongs* and *gangsa madya* instruments. Therefore, the above notation is one of the models of interpretation of the musicality of the composition. There are four *reyong* playings patterns: *reyong gede*, *reyong*, *pengenter*, *reyong penyelah*, and *reyong pemetit*. Each *reyong* has different patterns but are dynamic, measurable, and harmonious melodic braids. Each of the *penabuh*'s interacts with each other so that the four become a single pattern. Indeed implicitly, usually, all four *penabuhs* must have a good history. All four understand the choice of musical patterns so that they become a unified model of interpretation. The unity became an aesthetic factor in the musical pattern. The pattern is

also a hallmark of a middle-era composition. The authority of the interpretation attached to the *reyong penabuh*s impacts its existence, for example, the *reyong penabuh* of Banjar Pinda. Most people consider them to have a reliable ability in their time. This reliability is seen in how they produce a dynamic and attractive *reyong* playing pattern, especially in *norot* techniques –one of the interlocking models in Balinese gamelan playing techniques.

Composition *Gajah Nongklang* above can represent various other *lelambatan* compositions because it has the same play principle. The above notation is a *lelambatan* composition that is assumed to be played with a gamelan *gong gede*. The principles of musical organization are attached to the role of *penabuh*'s: his role in playing *bintang gending*, ornamentations (interlocking model), and *gending* (melody). How to play depends on the ability of the interpretation the *penabuh*. Just look at the playing patterns of *gangsa madya*, *reyong*, and *terompong*. The musical interpretation of the three instruments, *gangsa madya*, *terompong*, and *reyong* above, refers to the *bintang gending langah* that is usually in the mind of the *penabuh*. The role of the *penabuh* in performing the interpretation produces various models of melodic patterns presented in the staging.

Jaya Semara Composition as Musical Interpretation Model of the New Era Balinese Karawitan

Jaya Semara is a composition played using gamelan *gong kebyar* to compare the middle-age compositional system. The composition is a model of musical interpretation that occurs in the compositional system of the new era of Balinese *karawitan* (see Figure 6).

The image displays a musical score for the composition 'Jaya Semara'. It consists of four systems of music, each with two staves. The top staff of each system is for 'Gangsa' and the bottom staff is for 'Reyong'. The notation is in 4/4 time. The first system shows the initial melodic lines for both instruments. The second system, starting at measure 5, features a more complex interlocking pattern between the two instruments. The third system, starting at measure 10, shows a continuation of the melodic and rhythmic themes. The fourth system, starting at measure 15, concludes the piece with a final melodic flourish and a dense interlocking texture. The score is written in a standard Western musical notation style, using treble clefs and a key signature of one flat (B-flat).



Figure 6

The musical interpretation model of the kebyar composition, *Jaya Semara*, is the beginning notation.

The Figure above is a *Jaya Semara* composition made by Wayan Beratha in 1959s (Senen, 2002). Someone who wants to learn *reyong* instruments technique, especially those who want to improve the quality of playing techniques, must learn this composition. It is natural because the instrument *reyong* emphasizes this composition's complexity. The above notation is only part of the overall composition. Some of these notations would otherwise represent the principles and models of the playing. Most techniques used are *kebyar*, *ubit-ubitan/kotekan* (interlocking models), and *oncan-oncangan* (interlocking models). Composition *Jaya Semara* has a different number of beats on each line. It is one of the unique characteristics of the composition *kekebyaran*. The pattern of the bar to bar that emphasizes *reyong* instruments, all instruments, and *kendangs* is a composition tailored to the instructions of the composer/creator or trainer. The *penabuh* only follows the direction of the composer or trainer. Both melodic patterns include *bantang gending*, *papayasan*, and *gending* (melody models). Therefore, the composer owns the authority of the interpretation, so the *penabuh* is only a player in this composition.

Referring to the data above, the difference in the authority of *penabuh*s in interpreting musical patterns is in the level of flexibility of *penabuh*s in improvising. Therefore, the results of interpreting musical patterns between the middle and new eras differ significantly. The middle-era tends to be more dynamic, moving, and constantly changing, while the new era is more stagnant or fixed. It can happen because the *lelambatan* composition gives the *penabuh* to improvise. This improvisation is a way of musical interpretation. Interpreting is the *penabuh*'s job. Therefore, the middle class did not know a composer. Conversely, the composition of the new era tends to have been patterned and arranged by a composer so that the *penabuh* only has a role to follow the instructions and directions of the composer. It also causes the composer to become a crucial figure in the composition development today. Based on this fact, there are two categories of interpretation of musical patterns by *panabuh*: "**Freedom to Improve**" vs "**Obedience to Instructions**". The author uses this term to distinguish the principle of interpretation of the two because it is an experience in presenting the *gending* of the middle and new eras. Here is the explanation:

Interpretation Model Based on Improvised Freedom

Improvisation is a working strategy by *penabuh*s in playing a middle-era composition (*Gajah Nongklang*). Through improvisation, *penabuh*s can create the idea of musicality; therefore, improvisation is also part of creativity or creativity itself (Borgo, 2006; Dwyer, 2012). In the karawitan tradition, creativity means as *tafsir garap* (Supanggih, 2009). *Tafsir*

garap is a method of making musical patterns, especially in the Middle Era. This interpretation includes the method of creativity possessed by a *penabuh*. Middle-era compositions provide space for creativity for every *penabuh*. Therefore, each *penabuh* only needs to memorize the *bantang gending* to process other melodies (interlocking, *norot*, *kotekan*, *oncamp-oncangan*). The *penabuh*s do not need to hold regular exercises even though the position presented has never been studied before. However, *penabuh*s can directly perform art, using *bantang gending* as a reference to create musical patterns from the instruments played. To be sure, the *penabuh* already understands the concept of interpretation of each instrument (*reyong*, *terompong*, *gangsa curing*, *madya*, *panunggul*, *jublag*, and others) and has good hearing skills to carry out the interpretation process. In addition, using ear sensitivity in gamelan interpretation and learning has become a method and characteristic of the gamelan tradition (Widodo et al., 2021).

In improvisation, the most important thing about a *penabuh* is the ability to play karawitan compositions. This ability consists of mastery of playing techniques, taste, interpretation of works, cooperation or understanding of the concepts and functions of instruments, and the ability to express. First, having a good mastery of technique playing means that a *penabuh* must be able to hit, close, and play musicals with slow, medium, and fast tempos. Second, taste ability requires a *penabuh* to be sensitive and understand the beauty of Balinese gamelan, such as *nges*, *gilik*, and *incep*. Third, the interpretation of the work is related to the ability of the *penabuh*'s brain. The interpretation of a musical is part of the ability of the *penabuh* to perform the application. This process of application is sometimes temporary or through the process of exercise. Fourth, the requirement to understand the concepts and functions of the instrument believes that one should be able to abandon their selfish nature. Lastly, expression ability demands that a beater always performs in a state of pleasure, even if the composition presented describes sadness. In other words, a *penabuh* must smile because this characterizes a person as a Balinese gamelan *penabuh*. The *penabuh* must also be situational, presenting the composition based on place and context. For example, the interpretation of musical patterns in ritual music differs from the context of tourism. Based on this, it is natural that *penabuh*s are considered to have intellectual superiority. Therefore, research on intellectual ability is always compared to non-musicians (Madsen et al., 2017; Stupacher et al., 2017; Talamini et al., 2017; Wardani et al., 2018)

Especially in mastering technique, *penabuh*s must understand the concept of the role and function of grouping instruments in making musical patterns, as some of them mentioned above *bantang gending langah* and *renyep* (terms are the same meaning as the main melody), *pepayasan* and *pengramen* (terms to refer to the interlocking model), *pemanis* and *gending* (this term is to refer to the development of melody) (Sukerta, 2009). The grouping of roles and functions of this kind of instrument is related to the selection of appropriate and related techniques, such as: whether to use *norot*, *noret*, *nerot*, *ubit-ubitan* (Bandem, 1991), *kotekan* (Dibia, 2017), *oncamp-oncangan*, *kebyar*, *kekenyongan*, or others. Understanding these concepts requires *penabuh*s to make a musical interpretation in presenting middle-era compositions (*Gajah Nongklang*). Therefore, each *penabuh* does not need much practice to play these compositions.

See the notation of the composition of *Gajah Nongklang*. Each *penabuh* has the freedom to create his musical patterns. Conceptually, each note of the *bantang gending* can be interpreted into a different model of musical pattern. It depends on the context. Look back at the notation figures 3 and 4, melody models of intermediate *gangsya madya* and *terompong*. Of course, the choice of interpretation is numerous and varied. It depends on the *penabuh*'s willingness to choose which model. In addition to making musical patterns, interpretation can also be made in making dynamics. For example, bars 13, 14, 15, and 16 can be played loudly alternately between *gangsya madya* and *terompong*. This only places him with a wide range of possibilities that can be interpreted in the composition of *Gajah Nongklang*. At the same time, it can be a kind of symbol that the hard-lyrical ends a one-sentence song. *Reyong* and *gangsya madya penabuhs* provide a sense of hard-lyrical dynamics without waiting for a signal from the *pengendang*. However, it is usually marked first from the *kendangan* pattern (*angsel*). However, *reyong* and *gangsya madya penabuhs* can do the same on various occasions. It is also a symbol of the existence of the *penabuhs* of the instrument. The same can be seen in the interpretation of tempo. In general, the tempo is set by the *kajar* and the *pengendang* marks or instructs the tempo through the pattern. However, the *terompong penabuh* can signal an accelerated tempo with the pattern at certain times. The pattern that can be used to raise the tempo is the musical pattern on bars 14, 15, and 16 (see Figure notation 6). Furthermore, the tempo will be faster. Below is the flow of the creative process in presenting middle-era compositions (see Figure 7).

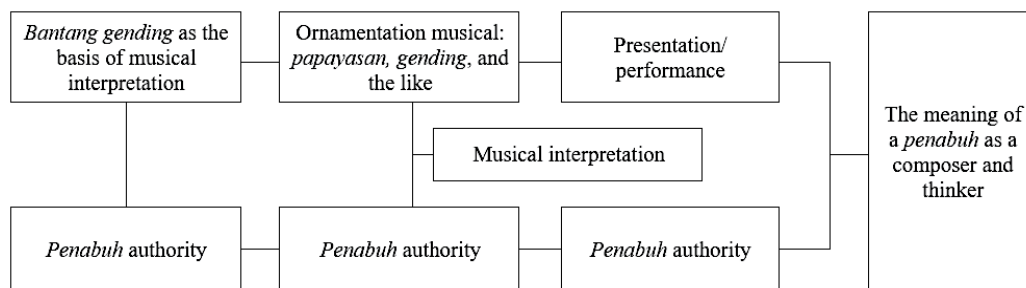


Figure 7
The process of interpretation musical in the presentation of middle-era composition.

The chart above shows the meaning of the *penabuh*. The meaning is a person who has power or authority in interpreting music. See the notation above; the *penabuh* uses *bantang gending* as the main symbol, interpreting the musical model of *terompong*, *reyong*, and *gangsya madya*. The authority of the *penabuh* is very likely to be flexible composition. Different places and times but the same *penabuh* can produce different interpretations. Instead, different *penabuhs* will produce different interpretations of the same composition at different times and places. Like other performing arts, this interpretation is a kind of creation that aims to meet the demands of society. It is also an adaptation and continuity of the artist (*penabuh*) and the art itself (Sathittham & Chandransu, 2021, p. 103).

Model of Interpretation Based on Composer/Trainer Instructions

New-era compositions have a dialectic of interpretation different from the Middle Ages. An example is the composition of *Sekala Niskala* (Ardana, 2012) and *Baleganjur Semarandana* (Ardana, 2013), *Kebyar Ding* and *Jaya Semara*. See the image of Notation 5 on the composition of *Jaya Semara*. The composer or coach modeled the various melodic patterns on musical patterns. The composer also determines the technique, so the *penabuh* must follow the composer's instructions. If it does not follow the instructions, the presentation of the composition is not compact. Compactness is one of the requirements for the presentation of new-era compositions, especially paid compositions. Therefore, players always have to practice first to be able to play the composition compactly. This exercise helps ensure the choice of musical patterns, fast-slow tempos, and hard-soft dynamics. Sometimes, the composer gets emotional if the *penabuh*s ignore his instructions. Therefore, authority in interpreting musical patterns rests with a composer or trainer (if the composition already exists). Then, more details of the musical interpretation process of the new era composition can be seen in the Figure below as a comparison of the musical interpretation model in the previous section (see Figure 8).

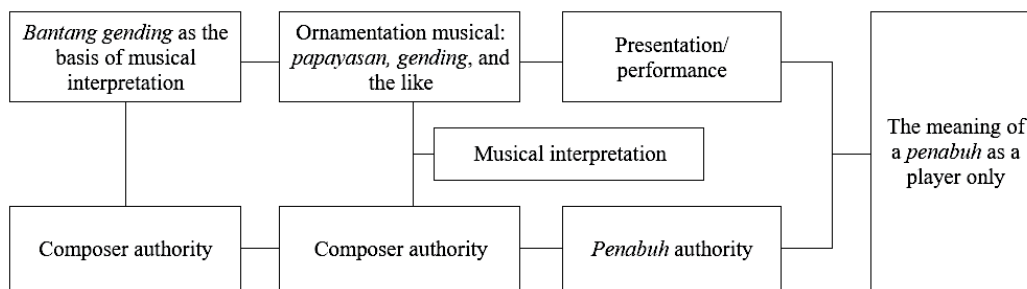


Figure 8

The process of interpretation musical in the presentation of the new-era composition

The Figure above shows the difference in the interpretation process between the middle and the new eras. The new era gives a composer a more remarkable interpretation space. Composers create a *banteng gending*, sometimes creating a melody as a basic framework. Nevertheless, in this case, the author focuses on a composer who creates a song from the most straightforward process of making a *banteng gending* first. After creating *banteng gending*, a composer will contemplate commenting on the work played by other instruments. The results of this contemplation are recorded. Sometimes it is also not recorded, depending on who the composer is.

For composers who do not record, musical patterns are usually transferred to the *penabuh* during composition exercises. The *penabuh* gets instructions or directions from the composer in playing his musical model. Musical models directed or trained by composers must be followed and played by the *penabuh*. Usually, a composer, in detail, will formulate various musical elements that the *penabuh* must play. These elements are dynamics, harmony, tempo, rhythm, and melody. The final process of this interpretation is presentation and performance. The *penabuh* does the presentation. Note that a dish or performance must be the same as the composer instructs during rehearsals. Based on the above interpretation process, the meaning

of the *penabuh* is only as a gamelan player. The composer owns the musical interpretation authority. The differences in authority of the *penabuh*s in both eras are detailed in the table below (see table).

Table 1

Table differences of *penabuh* authority in the middle and new-era of the compositional system

The Middle Era		The New Era	
Meaning and role		Meaning and role	
<i>Penabuh</i>	The authority makes interpretations of interlocking models: <i>papayasan, pengramen</i> ; melody models: <i>pemanis, gending</i> ; and the main melody models: <i>bantang gending renyep</i>	Composer	The authority makes interpretations of interlocking models: <i>papayasan, pengramen</i> ; melody models: <i>pemanis, gending</i> ; and the main melody models: <i>bantang gending renyep</i>
	Presentation or performance	<i>Penabuh</i>	Presentation or performance

CONCLUSION

Various descriptions above show differences in the authority of the *penabuh*s in interpreting musical patterns between Balinese *karawitan* of the middle and new eras. In the middle era, *penabuh*s has broad authority in making melodies models and ornamentation with interlocking models, tempo, and dynamics. In performing musical interpretation, the *penabuh* must have the technical ability, taste ability, interpretation ability, knowledgeable ability, expression ability, and experience of a *penabuh*. *Penabuh*s are entirely free to interpret musical patterns through musical improvisation. This freedom is the strength of the *penabuh*, so in this case, the *penabuh* has the same heavy work as the composer. In other words, *penabuh*s also play the role of composers. Unlike a *penabuh* who plays the composition of the middle era, the role and meaning of a *penabuh* who plays the composition of a new era only as a player because he does not have the authority to make comments, interpretations, melodies, rhythms, and dynamics.

Nevertheless, the one who has that authority is the composer. Usually, the composer in this context is not involved as a player. The composer owns the authority of the interpretation, sometimes the trainer – if the composition played is the work of others. The *penabuh* only plays based on instructions from the composer/creator. It is almost the same as the concept of composers in Western music tradition, especially classical music. It means that the *penabuh* is the one who has technical mastery skills only. Therefore, the *penabuh* is a player. Based on the two differences in meaning and role of the *penabuh*, the researchers offered two terms that distinguish the two. The term is the authority of the *penabuh* and the composer's authority. The middle era gives a very high *penabuh* authority so that a *penabuh* determines the processed results, aesthetic taste, and complexity of musical patterns. The *penabuh* authority

is, while the new age allows composers to make musical interpretations. A composer significantly determines the complexity of melody, rhythm, tempo, and harmony. These researchers refer to the authority of the composer.

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