



Musicality and Functions of Mandolin Gamelans in Pupuan Tabanan Village



I Gede Mawan ^a
I Wayan Rai S ^b
I Komang Sudirga ^c
I Wayan Suharta ^d

Article history:

Submitted: 09 March 2023

Revised: 27 April 2023

Accepted: 18 May 2023

Keywords:

Balinese;
function;
Mandolin Gamelan;
musicality;
traditional music;

Abstract

Gamelan Mandolin is a traditional music in Pupuan Village, Tabanan whose existence is still maintained today. Gamelan Mandolin as part of Balinese karawitan, is very rich in musical elements. The richness of his musical elements can be seen from the form and type of repertoire, composition, rhythm, melodic formula, and patterns he works on. Apart from containing elements of musicality, Gamelan Mandolin in Pupuan Village has a close correlation with the function of art in people's lives. Its existence is indispensable in community life which can be functioned in various patterns of social activities. In its development in society, Gamelan Mandolin has several functions, both primary and secondary functions. This paper discusses the musicality and function of the Mandolian Gamelan in the social life of the Pupuan people. The method used is a qualitative method by describing the musicality and function of Gamelan Mandoli in the social life of the community.

International research journal of management, IT and social sciences © 2023.

This is an open access article under the CC BY-NC-ND license

(<https://creativecommons.org/licenses/by-nc-nd/4.0/>).

Corresponding author:

I Gede Mawan,

Fakultas Seni Pertunjukan, Institut Seni Indonesia Denpasar, Denpasar, Indonesia.

Email address: gedemawan91@gmail.com

^a Fakultas Seni Pertunjukan, Institut Seni Indonesia Denpasar, Denpasar, Indonesia

^b Fakultas Seni Pertunjukan, Institut Seni Indonesia Denpasar, Denpasar, Indonesia

^c Fakultas Seni Pertunjukan, Institut Seni Indonesia Denpasar, Denpasar, Indonesia

^d Fakultas Seni Pertunjukan, Institut Seni Indonesia Denpasar, Denpasar, Indonesia

1 Introduction

The musicality of the Mandolin Gamelan can be understood as things that are directly related to the musical elements of the Mandolin Gamelan itself, such as tone, rhythm, tempo, structure, ornamentation, and so on. In order to understand Gamelan Mandolin apart from studying the Mandolin itself structurally it is also studied the social culture of the people. This is because the sound system in Gamelan Mandolin always has a structure that must be seen as a product or result of the behavior of those who play it. The behavior referred to in this case is the physical, social, verbal, and learning aspects that emerge from the underlying conceptualization.

The concept of the Mandolin Gamelan, would not exist without the community playing it and without the Mandolin's sound being played it would not be produced. This means that the Mandolin Gamelan cannot be understood by studying the Mandolin sound alone because the Mandolin sound as a human product cannot be separated from the local community as players, who have objectivity in the Mandolin Gamelan itself. The structure of musicality in Gamelan Mandolin also includes music, its physical aspects as textual complete with its sound characteristics, how to manipulate sound color, acoustic aspects related to socio-culture, fine arts, archeology in the village. Therefore, to be able to understand the structure of musicality in Gamelan Mandolin, organology and acoustics cannot be separated because in the working system, organology and acoustics coexist and are a series that cannot be separated (Wayan, 2022). Organology is related to instruments or musical instruments both in terms of physical aspects and non-physical aspects, such as material, shape, construction, method of manufacture, physical classification, reasoning, and so on. While the non-physical aspects include the function of music, its relation to the position of musicians, history, distribution, comparison, developments related to presentation, and so on.

Gamelan Mandolin as part of Balinese karawitan, is very rich in musical elements. The richness of his musical elements can be seen from the form and type of repertoire, composition, rhythm, melodic formula, and patterns he works on. Sunarto (2013), states that the hallmark of Balinese music lies in its musicality through the speed of melodies and rhythms that are played in close coordination with each other and sudden and dynamic tempo shifts, from slow, soft, melodies extending to fast, very dramatic, and short ostinatos. This statement indicates that the elements of musicality in Balinese karawitan itself have a close relationship between one element and other elements and are interrelated resulting in the formation of a very dynamic musical harmony.

Talking about musicality in relation to Gamelan Mandolin, it cannot be separated from the elements that make up the music. Since ancient times, earlier Balinese composers have instilled concepts that emphasize the balance between parts that make the musical structure balanced. There are concepts that have dimensions of two, three, four, and so on. Two-dimensional concepts, for example, are the concepts of resistance and equality. The concept of lanang wadon, ngambang ngisep, tegeh endep. Three-dimensional concepts, for example; kawitan, crew, retailer, head, body, legs. All of these concepts have been widely used both in conceptualizing and creating works both in the form of dance accompaniment and in the form of instrumental karawitan.

In fact, previous Balinese karawitan artists have laid a strong and clear foundation for compositional forms in Balinese karawitan. These forms have been well organized based on their designation and type of repertoire. Aryasa & Madra (1984), states that in Balinese karawitan the form and structure of the gending can be divided into two, namely the form of pengilak and the form of percussion. The gending group which is classified into the form of pengilak includes: kale, batel, bapang, crazy, gabor, legodbawa, support, and sembaran. While the gending group which is classified into the form of percussion includes: pisan percussion, two percussion, telu percussion, pat percussion, five percussion, nem percussion, and kutus percussion.

In reality, gamelan is a barungan that can have multiple functions in Balinese society. Besides being able to be used as a dance accompaniment, gamelan can also perform instrumental pieces both in social life and in relation to religious ceremonies, such as: the Manusa Yadnya Ceremony, Dewa Yadnya, Rsi Yadnya, Bhuta Yadnya, and Pitra Yadnya. The existence of Balinese gamelan in the concept and thought function of Balinese performing arts is based on the concept of trust and sanctity, which include: 1) *Wali Art* (ceremonial performer), 2) *Bebali Art* (ceremonial accompaniment), and 3) *Balih-balihan Art* (ceremonial art). entertainment). In addition to these functions, gamelan also acts as a medium of communication, entertainment and of course also as a medium for expressing the aesthetics of its people. Sometimes gamelan also supports the community's economic factors, especially when it is associated with the world of tourism.

Balinese Gamelan is a cultural heritage from its predecessors and is still being studied and maintained until now. The existence of Balinese gamelan life cannot be separated from religion, especially Hinduism, even though in its development the Balinese gamelan has dominated in various types of performances that do not exist in the context of religion, but it still exists today. In Bali there are approximately 30 (thirty) types of barungan gamelan, each of which

has different instruments, repertoire, playing techniques, forms, functions, meanings, and supporting artists (Sukerta, 2019).

In line with the above, Gamelan Mandolin in the repertoire of the life of the supporting community plays an important role in the social life of the community. Various Mandolin activities have contributed a lot to the development and movement of artistic life in Pupuan Village. Gamelan Mandolin has also inspired many new works with contemporary nuances, as well as the birth of young artists who are very active and creative in making art more passionate and contemporary. Based on the descriptions given by the figures above about the various functions of art in people's lives, the Gamelan Mandolin in Pupuan Village has a close correlation with these functions. Its existence is indispensable in community life which can be functioned in various patterns of social activities. In its development in society, Gamelan Mandolin has several functions, both primary and secondary functions (Jackendoff & Lerdahl, 2006; Suarbawa et al., 2016; Suwija, 2016).

2 Materials and Methods

Scientific writing requires a method to solve the problems encountered. Besides that, the method is useful for understanding the object that is the target of research. The method is an absolute requirement and is always adapted to the object of study. So the method is a way of working to be able to understand the object that is the target of the science in question and is selected by considering its suitability with the object of study that is the target of research. In the current era of globalization, the existence of Gamelan Mandolin is an interesting phenomenon to study. The phenomena that occur in society are very complex so that several theories and methods are needed to dissect them. Therefore, this paper is designed using a qualitative approach method. Qualitative research is a type of research whose findings are obtained through data collection procedures through observation, interviews, and documentation from the empirical world. As a phenomenon that occurs in society, the study of the musicality and function of Gamelan Mandolin in the life of its supporting community moves on two main issues, namely the musicality and function of Gamelan Mandolin in the life of its supporting community.

3 Results and Discussions

The musicality of Gamelan Mandolin can be described in several sub-subjects relating to composition, notation systems and scales, musical elements, and extra-musicals. While the function of Gamelan Mandolin can be described about the function of Gamelan Mandolin in its supporting community, among others, as a support for ceremonies, as a vehicle for creativity, as a binder of social relations, as an adhesive for national culture, and as a medium of aesthetic communication. The following will describe each of these subs.

1) Mandolin Gamelan Musicality

a) Composition

The definition of composition in music basically states that composition is nothing but a musical composition. In the world of karawitan in Bali, the term composition is understood as a process of creating percussion or music or the result of that process (Bandem, 2013). Even among musicians in Bali, composition is understood as a rule (jajar pageh) of a percussion or piece of music. The compositional structure in Balinese karawitan is a stable formulation and is proportionally arranged based on the jajar pageh system that applies in Balinese karawitan. Jajar pageh in this case can be understood as a rule or structure in a Balinese karawitan composition. These rules are inherent in a Balinese karawitan composition, for example, the tabuh pat pagongan consists of 16 lines in one gongan, 8 times the jublag strokes per line, 4 times the kempur strokes in a cycle of one gongan, 4 times the kempli strokes, 16 times the jegogan strokes, and one stroke of the gong at the end of each pangawaknya. The length of the melody on the pangawaknya is 16 lines. The drum strokes are arranged and arranged based on the rules that apply to the pat pagongan percussion pattern. These rules apply to every composition of Balinese karawitan, especially the pieces that are of the slow type, accompaniment to the palemongan dance, and pegambuhan.

The basic principle of the structure of percussion or recitation in Bali presented in performance is based on the concept of Tri Angga. Tri Angga according to Astita (1993), are the three main parts in the human body consisting of

the head, body and legs. Based on this concept, the relation to percussion structures in Bali is that kawitan is likened to the head, pangawak is likened to the body, and pangepet is likened to the feet. Even though every percussion composition in Bali already has such a structure, in the structure of the pieces contained in Gamelan Mandolin sometimes it has a different structure and apart from this structure, according to the type of song, aesthetics, and the needs of the time. show.

The form of percussion composition in Gamelan Mandolin performances is divided into two namely; pategak percussion (instrumentalia) and dance accompaniment. Pategak percussion is also commonly referred to as instrumental percussion, which means percussion without dance accompaniment, such as the pegong percussion and the new kresai percussion. These percussions are usually presented as instrumental percussion before the main performance begins, or when the performance of loose, masked or fragmentary dances has not yet begun. Meanwhile, accompaniment of dance accompaniment is a percussion composition specifically intended to accompany a dance, both classical and new dance creations. The dances that are usually accompanied using Gamelan Mandolin are Panyembrama, Pendet, Oleg Tumlilingan, Manuk Rawa, Baris, Mask, Panji Semirang, Yuda Pati, and so on. Apart from these dances, the Gamelan Mandolin is also sometimes used as an accompaniment to the arja dance drama, Balinese pop songs, and message (Corona et al., 2015; Rothenberg et al., 2014; Carterette & Kendall, 1999).

If described, the compositional structure of the Mandolin pieces generally consists of three main parts, namely *kawitan*, *pangawak*, and *pangepet*. In the transition from one part to another, one or several song sentences are added as a link between one part and the other. Each part of each Mandolin piece has a different tempo and dynamics. Thus, each composition of this Mandolin piece consists of three parts which form a single unit so that when depicted it becomes the form A - B - C or 1 - 2 - 3. Part A or 1 (one) as *kawitan*, part B or 2 (two) as *pangawak*, and section C or 3 (three) as *pangepet*.

Kawitan in Mandolin songs is a part that starts a song, namely a song sentence as the opening of the piece being played. In this case, the mandolin instrument that starts it is a starter that is played alone. Before playing the main piece, the Mandolin Penggal plays the composer or gynoman freely according to the ability of the musicians whose purpose is to remind other players about the tone settings used in the piece. Some of the gynoman or composing patterns are made long and some are short according to the needs of the piece, and some do not contain any composing. After the gynoman or penrangrang has finished playing, then it begins with the main piece that will be presented, called *kawitan*, whose melodic length matches the structure of the piece being played.

Along with the times and the development of Gamelan Mandolin, the compositional structure of the Gamelan Mandolin is no longer static in the sense that it is still conventional. In its current development, it has led to new compositional forms inspired by various kebyaran karawitan compositions that have existed so far. The birth of the Kebyar gamelan in North Bali around 1914 Bandem (2013:71), has contributed a lot to the emergence of forms of kebyar composition in the world of karawitan in Bali. Many of the compositions of kebyaran songs have been adopted and played using barungan gamelan other than the Gong Kebyar gamelan. The composition of this kebyaran has influenced various types of gamelan barungan in Bali, including the Mandolin Gamelan itself. The influence of the compositions of kebyaran songs has inspired many types of kebyaran compositions which are played using barungan instead of gamelan kebyar.

b) System of notation and scales

In order to analyze the musical elements in Gamelan Mandolin, it is very necessary to do a description through music recording (transcription). In this regard, Nettl (2012), states that there are at least two ways that can be used to describe music. Approaches that are considered important in describing a piece of music are: 1) music can be analyzed and described through what can be heard; 2) music can be written and recorded on paper about what is heard, then described what is seen. The idea to notate music on paper departs from certain assumptions that are not generally accepted. Therefore, writing and analyzing music in ethnomusicology is very important.

With regard to music recording, Nettl (2012), also distinguishes musical notation based on its purpose into two, namely prescriptive and descriptive. Prescriptive notation writes down only the salient parts of a piece of music and does not have to write down all the details in the music. Prescriptive notation aims to direct a presenter and the success or failure of prescriptive notation is judged by the success or failure of the performance, or based on the extent to which a presenter accepts the composer's wishes through notation. Meanwhile, descriptive notation is a detailed notation system for recording music. Historically, descriptive notation developed together with prescriptive notation. Apart from that, descriptive notation is intended to provide information to the reader about the characteristics and details of a musical composition that the reader does not yet know. A similar statement was also made by Wayan (2022), that

there are at least two ways to record a song, namely prescriptive and descriptive. But to record pagongan renditions that are commonly used is prescriptive recording. Prescriptive recording means recording is done by noting the main melody so that it can be used as a guide by the game player, while descriptive is the notation done in a very detailed way.

The transcription of a song cannot be separated from the notation system. As an analytical tool, notation is important to help memory. In the notation of Gamelan Mandolin pieces, a prescriptive notation system is used. The notation here is not to cover all sound elements completely and perfectly. The notation used here simply describes the principal songs that control the melody, and determines the fall in function of the colotomic instruments. Likewise, the dynamics and tempo are not described and are not thoroughly summarized. Gamelan Mandolin in its notation of musical instruments uses the ding-dong notation which is commonly used in Balinese karawitan musical notations in general. Gamelan Mandolin pieces that are often played so far are not based on scores or in other words playing the Mandolin without reading the notation. However, the songs played are based on the memories of the musicians themselves. Therefore, the perceptions of the musicians are sometimes different from other musicians in interpreting the existing pieces. Even though there is a record in the form of notation, it is not as complete as what is played. Note-taking is prescriptive in nature, that is, it only records or notates the main melody. The rest is played improvised by the musicians according to the abilities and techniques possessed by each of these musicians. This is what causes the Mandolin songs to be very dynamic in their development. We rarely see Balinese artists in presenting their percussion reading notation, even playing percussion without the notation being read at all. Thus the percussion that is played is very dynamic, depending on the mood, atmosphere, and circumstances at the time of the stage. Notation is only for documentation when later the percussion is forgotten or lost. The real interpretation lies with the artist or composer (Tjokronegoro et al., 2017; Sarwono & Lam, 2002; Jondya & Iswanto, 2017).

c) Musical and extra musical elements of Gending in Gamelan Mandolin

Apart from the composition of the gamelan, the pieces played in the Mandolin Gamelan are also pieces from other gamelans such as the gamelan Gong Kebyar, Angklung, and Semar Pagulingan. The forming elements of these songs have fulfilled the musical elements that exist in Balinese karawitan art. Wayan (2022), says that musical elements are elements that are directly related to the music such as; tone, rhythm, tempo, dynamics, tunings, appropriateness (patet), palette (phrase), form, structure, ornamentation, and so on. Each gending played in Gamelan Mandolin contains these elements so that in its presentation it forms a single unit that forms harmony, presenting harmony and balance in its performance. Tone plays an important role in a Balinese karawitan composition. Every gending that is presented with these interwoven tones determines the quality of a karawitan composition that is presented. Likewise other elements are interconnected and mutually support the success of a karawitan composition. The mandolin which is a new class of gamelan, the forming elements are the main apparatus in determining the beauty of a presented composition.

Apart from the musical elements, other elements are important elements in Gamelan Mandolin. Wayan (2022), said these elements were extra-musical elements. Extra-musical elements are elements outside of music but have a very strong influence on practical music. These extra musical elements can come from nature, the environment, social life, theology, philosophy, and so on. Mandolin, which was born from the agrarian culture of its people, adopts the noble values of an agrarian society which are widely reflected in the patterns of behavior of its people which are tolerant to each other among human beings. Gamelan Mandolin has high social value because it can be used in any situation. The mandolin can bridge the social life of the community, and strengthen community kinship relations so that it is suitable for use as social communication. Extra musical and inspiration in the creation of the pieces in Gamelan Mandolin actually get a lot of inspiration from the natural environment and the social life of the local community.

2) Functions of Gamelan Mandolin

Observing the various functions and formulations of art that exist in society, Merriam & Merriam (1964), who is involved in ethnic music in his book *The Anthropology of Music* says that there are at least nine important functions in ethnic music, namely: 1) serves as an aesthetic pleasure, which can be enjoyed both by the creator and by the audience, 2) the function of entertainment for all citizens, 3) the function of communication for people who understand music, because music is not a universal language, 4) the function of symbolic representation, 5) the function of physical response, 6) the function of enforcing conformity with social norms, 7) the function of validating social institutions

and religious rituals, 8) the function of contributing to the continuity and stability of culture, and 9) the function of contributing to the integration of society.

Meanwhile, [Soedarsono \(2002\)](#), divides into 2 (two) functions of art in people's lives, namely art has a primary function and art has a secondary function. In public life, the function of art as a primary function can be divided into three, namely 1) as a means of ritual; 2) as personal entertainment; and 3) as an aesthetic presentation. In a society where the values of agrarian life are still strong, there are many performing arts that have ritual functions. Performing arts that function for the benefit of this ritual, the audience is the ruler of the upper world and the underworld, while humans themselves are more concerned with the purpose of the ceremonial activities carried out, namely as a means of asking for safety and fertility.

Art as a form of community cultural expression has various functions according to the interests and circumstances of society. [Jazuli \(2014\)](#), distinguishes the function of art into 4 (four) types, namely: 1) as a means of ceremony, 2) as entertainment, 3) as spectacle, and 4) as an educational medium. Art functioning as a means of ceremony can be traced to primitive societies with ancient cultures, with beliefs of animism, dynamism and totemism (animals that can affect life). Art as entertainment is reflected in the use of art to provide entertainment or pleasure or to be used to fill spare time. Art as a spectacle aims to attract or fascinate the audience/connoisseurs. Performing arts usually require more serious observation than just entertainment. Meanwhile art functions as an educational medium basically related to the goal of educating the community. Its mission is to change people's attitudes and behavior, it is hoped that it can be conveyed through art or with art.

Based on the descriptions given by the figures above about the various functions of art in people's lives, the Gamelan Mandolin in Pupuan Village has a close correlation with these functions. Its existence is indispensable in community life which can be functioned in various patterns of social activities. In its development in society, Gamelan Mandolin has several functions, both primary and secondary functions. The following will explain some of the functions of the Gamelan Mandolin in Pupuan Village.

a) As supporting ceremony

As an agrarian society, the life of the people of Pupuan Village, who in their daily lives are always in contact with nature in their pattern of life, cannot be separated from the traditions and customs that have developed in the area. Various forms of performing arts owned by the local community are generally intended to support the implementation of traditional and religious ceremonies which are routinely carried out by the local community. The use of performing arts as a means of supporting the implementation of traditional and religious ceremonies is commonplace in the environment of indigenous peoples in Bali as a form of worship and gratitude to God Almighty for all the blessings and abundance of gifts given.

Every time they carry out traditional and religious activities, the Pupuan people always use various supporting facilities in their implementation, including the gamelan itself. Gamelan has an important position in a series of ceremonial activities both carried out in the traditional banjar environment and in Pakraman villages. Pupuan village has several temples whose ceremonies are based on pawukon calculations and the saka calendar. The Pawukon calendar cycle lasts for 210 days, while the Saka calendar cycle lasts for approximately 354 days. However, most of the temples in Pupuan Village use the pawukon system to determine the day of the piodalan ceremony. Not only piodalan ceremonies use the pawukon system, but also calculations for other religious ceremonies such as children's birthdays, determining wedding days, starting important works (nuasen) and other commemorations. The use of gamelan when carrying out a religious ceremony in Pupuan Village is absolutely necessary to support the solemnity and solemnity in carrying out the ceremony. In addition to these objectives, the use of gamelan is felt to be very important to add to the enthusiasm and festivity of a ceremony being performed. Gamelan Mandolin as a classical and populist art also occupies an important function in a series of religious ceremonies in Pupuan Village ([Tsutomu et al., 1995](#); [Sentosa, 2001](#); [Tjokronegoro et al., 2015](#)).

Gamelan Mandolin in Pupuan Village can be used in a series of religious ceremony activities that are adapted to the type of ceremony being performed. The use of Gamelan Mandolin is more often used in manusa yadnya ceremonies such as three months for children, six months/one oto, and so on. Whereas in the Dewa Yadnya ceremony, the existing Barungan gamelan is more often used, namely Gamelan Gong Kebyar and Balaganjur. Barungan gamelan is always used when there is a piodalan ceremony in Pakraman Pupuan Village. In relation to religious ceremonies, Gamelan Mandolin is more often functioned outside of piodalan ceremonies in temples. Gamelan Mandolin is used when there are members of the Pupuan community or residents around Pupuan Village having a Manusa Yadnya ceremony. So the designation of Gamelan Mandolin related to activities supporting the implementation of religious ceremonies so

far has been more often designated for Manusa Yadnya ceremonies such as three months for children, wedding ceremonies, ceremonies for 42 (forty-two) days of baby birth, 6 (six) months of baby birth, as well as a means of to pay (sesangi) vows.

b) As a vehicle for creativity

New artistic creativity requires qualified ideas, ideas, concepts, and abilities to be able to create a work that has high value and quality. According to (I GEDE, 2012), the creation process that contains high creativity uses the concept of deconstructive thinking, the motivation for its creation is not to destroy or disrupt the order of ideas but to give birth to a new construction that is more innovative in accordance with the times. The idealism that is used as the basis for its creation is a perspective of aesthetic expression that is more open, more individual, liberation from shackles, liberation from structural attachments, and restrictions on musical expression.

The development and life of the Mandolin Gamelan in Pupuan Village cannot be separated from the role of the younger generation who are always active, forward-thinking, and want to always be at the forefront. Gamelan Mandolin is a new barungan by combining various gamelan instruments with the main instrument Mandolin, coupled with several other additional instruments such as drums, cengceng, flute, kajar, jublag, and gongs, which are strategic vehicles used as venue for creativity. The media, such as Gamelan Mandolin, is very new for us to hear about in the world of Balinese karawitan. However, its repertoire and expression provide its own opportunities and challenges in creating new works or using them as a medium of expression in playing new kebyar songs. Rai S (2021), states that there are at least 6 (six) stages that must be passed in the process of creating this new work. These stages include: having basic capital (talent, skills, and good cultural understanding), creative ideas, understanding local culture, concepts, prayers, and processing until the work of art is realized.

Mandolin as a product of foreign culture which has been adopted into the culture of the Balinese people, is a creative process carried out by former artists of the Pupuan community until it is finally accepted as a cultural heritage that can be used as a place for creativity. The creativity that is carried out is not merely to satisfy the inner artist of the perpetrator, but furthermore, it can provide benefits to the community, especially young artists in Pupuan Village as a vehicle for creativity to produce new works full of creations and innovations. As stated by Kayam (1981), which states that art has never stood apart from society. As an important part of culture, art is an expression of the creativity of the culture itself. A society that supports culture and thus also the art of creating provides an opportunity to move, maintain, transmit, develop and then create a new culture again.

c) As aesthetic communication media

We generally agree that when there is a performance whether dance, gamelan, wayang, drama, music, etc. is taking place, there are actions and reactions between the artists and the audience. This process takes place in a special context, namely in the realm of aesthetics, such as in social interactions in the life of community groups, with symptoms that are obvious and easy to observe. As an example, it can be explained that, before a gamelan concert performance begins, we often hear the audience still making noise and chatting with other audience members. But when the show started, the audience immediately stopped talking to the audience nearby. The audience begins to take special actions to follow the rhythm of the gamelan being played by the gamelan musicians. The audience started imitating the melodies of the instruments being played, nodding their heads when there was a melody they felt pleasant to hear. Sometimes there are also audience members who shake their heads or don't like it when there are melodies or accents (angsel) that they don't like. Santosa (2011), states that this phenomenon shows that there is quite intensive interaction between the singer and the audience and it can occur in various domains of life such as feelings, logic, concepts, personal beliefs, worldviews, understanding of life, micro-macro cosmic relationships, the basics of soul life, as well as individual life attitudes in the context of society.

Aesthetic communication is essentially conveying ideas or messages from artists to art connoisseurs. The idea or message that is conveyed is poured through interpretation through the medium of expressing what is the source of inspiration, then selecting several tools that are used as mediums according to the needs of the artist himself. Gamelan Mandolin as a communication medium is a bridge between the ideas of the artists who create them and the audience. Showing it is a way to communicate ideas through aesthetic activity. There are at least three elements that play an important role in communicating in gamelan. These three elements include; the sender of the message, the recipient of the message, and the message to be conveyed. The performers are seen as senders of messages, the audience as

recipients of messages, and the ideas, concepts and ideas contained in the performance are considered as the message itself.

Gamelan Mandolin in its development experienced ups and downs resulting from several factors that caused it. However, thanks to the communication and diplomacy carried out by the artists who moved this art, it grew again and became an icon of Pupuan Village. Every time there is an activity in the Tabanan Gamelan Mandolin Regency, the invitation is not spared to fill in and enliven the activity. In addition to enlivening an event, Mandolin indirectly, through the melodies of the *gending* played, establishes communication with the audience so that the audience can be satisfied after watching the performance. Communication is very important in a show. Santosa (2011), even said that there are three reasons why communication is important in a gamelan community, especially for those who often attend a gamelan performance. First, musical communication has an aesthetic aspect which is a necessity of life for members of society and their communities. This aspect has special value besides receiving messages, they also enjoy the gamelan presentation in the realm of aesthetics. Second, the "threshold" mode in performances that conveys messages indirectly is more acceptable because it provides an opportunity for people to gain understanding and experience a broad imagination process so that they have the freedom to create fantasies that have a positive influence on their lives. Third, people think that music/gamelan plays an important role in strengthening social values, and for that reason, it is widely used for celebrations in moving through life stages.

When the audience sees and listens to gamelan performances, their musical aesthetic realm forms a worldview that results in a process of association. In this process, the audience wants to get the message, namely the content of the show. The aesthetic realm is very important in getting messages, although this does not happen by itself. This has a close relationship with social life and social values in society. Without this relationship, aesthetic values in performing arts cannot be interpreted. Thus the messages conveyed through the show are formed through a two-level process, namely the understanding of the musical elements and the synthesis between the understanding of these elements and the values in the community.

4 Conclusion

From the discussion that has been described above, it can be concluded the following things. The musicality of the Mandolin Gamelan can be understood as things that are directly related to the elements of the Mandolin Gamelan itself, such as: composition, notation system, tone, rhythm, tempo, structure, ornamentation, and so on. Composition can be understood as an arrangement, in this case what is meant is how the arrangement or structure of the pieces played by the Mandolin gamelan. That the arrangement or structure of the Mandolin Gamelan music basically follows the rules that apply to Balinese karawitan in general, consisting of *kawitan*, *pangawak*, and *pangecet*. But in different cases, it also has its own structure which does not use this structure but uses sections or patterns such as part one, part two, part three, and so on. In terms of notation, Mandolin pieces use a general notation system for Balinese karawitan, namely using *ding dong* notation to record traditional songs and using number notation or block notation to notate new and modern music. The Gamelan Mandolin repertoire can be divided into two, namely the repertoire of traditional songs and the repertoire of new music. Extra musical elements are also important elements in the formation of composition in Gamelan Mandolin. Although these elements are not directly related to practical music, they have a tremendous influence on the pattern that forms the music. These elements can be: ideas, concepts, musical structures, themes, philosophies, and so on. Ideas, concepts, and themes are inspired by nature and the environment in the local area. Gamelan Mandolin is often used as a support for ceremonies, a vehicle for creativity, and an aesthetic communication medium.

Conflict of interest statement

The authors declared that they have no competing interests.

Statement of authorship

The authors have a responsibility for the conception and design of the study. The authors have approved the final article.

Acknowledgments

We are grateful to two anonymous reviewers for their valuable comments on the earlier version of this paper.

References

- Aryasa, I. W. M., & Madra, W. (1984). Pengetahuan Karawitan Bali. *Denpasar: Departemen Pendidikan dan Kebudayaan Direktorat Jendral Kebudayaan Proyek Pengembangan Kesenian Bali*.
- Astita, I. N. (1993). Gamelan Gong Gede: Sebuah Analisis Bentuk. *Mudra Jurnal Seni Budaya, Denpasar: STSI Denpasar*.
- Bandem, I. (2013). Gamelan Bali di atas panggung sejarah. (*No Title*).
- Carterette, E. C., & Kendall, R. A. (1999). Comparative music perception and cognition. In *The psychology of music* (pp. 725-791). Academic Press. <https://doi.org/10.1016/B978-012213564-4/50019-6>
- Corona, Y., Putri, D. A. E., & Quinteros, G. (2015). Children's Participation in Ceremonial Life in Bali: Extending LOPI to Other Parts of the World. In *Advances in child development and behavior* (Vol. 49, pp. 381-400). JAI. <https://doi.org/10.1016/bs.acdb.2015.08.002>
- I GEDE, A. S. (2012). Kreativitas Musik Bali Garapan Baru; Perspektif Culture Studies.
- Jackendoff, R., & Lerdahl, F. (2006). The capacity for music: What is it, and what's special about it?. *Cognition, 100*(1), 33-72. <https://doi.org/10.1016/j.cognition.2005.11.005>
- Jazuli, M. (2014). Manajemen seni pertunjukan. *Yogyakarta: Graha Ilmu*.
- Jondya, A. G., & Iswanto, B. H. (2017). Indonesian's traditional music clustering based on audio features. *Procedia computer science, 116*, 174-181. <https://doi.org/10.1016/j.procs.2017.10.019>
- Kayam, U. (1981). *Seni, tradisi, masyarakat* (No. 3). Penerbit Sinar Harapan.
- Merriam, A. P., & Merriam, V. (1964). *The anthropology of music*. Northwestern University Press.
- Nettl, B. (2012). Teori dan metode dalam etnomusikologi. *Jayapura: Jayapura center of music*.
- Rai, S., & Wayan, I. (2021). Penciptaan Karya Seni Berbasis Kearifan Lokal Papua.
- Rothenberg, D., Roeske, T. C., Voss, H. U., Naguib, M., & Tchernichovski, O. (2014). Investigation of musicality in birdsong. *Hearing research, 308*, 71-83. <https://doi.org/10.1016/j.heares.2013.08.016>
- Santosa, S. (2011). *Komunikasi Seni: Aplikasi dalam Pertunjukan Gamelan*. ISI Press.
- Sarwono, J., & Lam, Y. W. (2002). The preferred initial time delay gap and inter-aural cross correlation for a Javanese gamelan performance hall. *Journal of sound and vibration, 258*(3), 451-461. <https://doi.org/10.1006/jsvi.2002.5268>
- Sentosa, L. S. (2001). Genius loci within Balinese dwellings environments:: the unlikely scenarios of urban development in Bali. *Habitat International, 25*(2), 255-272. [https://doi.org/10.1016/S0197-3975\(00\)00020-5](https://doi.org/10.1016/S0197-3975(00)00020-5)
- Soedarsono, R. M. (2002, February). The Role of Gamelan Music in Dance Instruction: the Relation between Dance and Music. In *Asia Pacific Society for Ethnomusicology Conference, Manila* (pp. 18-23).
- Suarbawa, I. K. G. J., Adiputra, N., Pangkahila, J. A., & Sutjana, I. D. P. (2016). Work posture improvement using ergonomic approach decreases subjective disorders of perapen workers on the process of nguwad gamelan in Bali. *International Research Journal of Engineering, IT and Scientific Research, 2*(9), 9-17.
- Sukerta, P. M. (2019). "Gong kebyar Buleleng: perubahan dan keberlanjutan tradisi gong kebyar."
- Sunarto, S. (2013). Shamanisme: Fenomena Religius Dalam Seni Pertunjukan Nusantara. *Harmonia Journal of Arts Research and Education, 13*(2), 62319.
- Suwija, I. N. (2016). A study on educational value of national character towards Balinese traditional song text: Geguritan Ketut Bungklung. *International Journal of Linguistics, Literature and Culture, 2*(3), 133-143.
- Tjokronegoro, H. A., Merthayasa, I. G. N., & Supanggih, R. (2015). Acoustic parameter for javanese gamelan performance in pendopo mangkunegaran Surakarta. *Procedia-Social and Behavioral Sciences, 184*, 322-327. <https://doi.org/10.1016/j.sbspro.2015.05.097>
- Tjokronegoro, H. A., Merthayasa, I. G. N., Supanggih, R., Stefanus, I., Abdala, F., & Sarwono, J. (2017). Design of Javanese Gamelan Concert Hall Based on the Value of Acoustic Preference. *Procedia engineering, 170*, 210-216. <https://doi.org/10.1016/j.proeng.2017.03.050>
- Tsutomu, O., Emi, N., Norie, K., & Yoshitaka, F. (1995). On the user adaptive function of the multimedia learning system "The Technique of Gamelan-Music and Dance. In *Advances in Human Factors/Ergonomics* (Vol. 20, pp. 83-88). Elsevier. [https://doi.org/10.1016/S0921-2647\(06\)80015-8](https://doi.org/10.1016/S0921-2647(06)80015-8)
- Wayan, I. (2022). Tabuh Telu Pegongan Dalam Karawitan Bali.