



# The creative process of creating dance accompaniment *gendhing Murdanata Dedarining Aringgit*: the mascot dance of Nagasepaha Village in Buleleng Regency, Bali

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## ABSTRACT

The *Gendhing* accompaniment for *Murdanata Dedarining Aringgit* is a newly composed musical piece designed to accompany the *Murdanata Dedarining Aringgit* dance, which serves as the mascot dance of Nagasepaha village in Buleleng Regency, Bali. Data for creating this piece were gathered through literature studies, observations, interviews, and discography (recordings). The primary question guiding this creation was: 'What is the creative process involved in composing the accompaniment for the *Murdanata Dedarining Aringgit* dance?' The creative process involved three stages: exploration, improvisation, and formation. The key findings of this creation include: (1) The *Gendhing* accompaniment for *Murdanata Dedarining Aringgit* is a novel composition rooted in Balinese karawitan musical concepts, (2) The structural framework of the *Gendhing* utilizes the *Tri Angga* concept, comprising *Kawitan*, *Pengawak*, and *Pengecet*, and (3) Both the *Gendhing* and the *Murdanata Dedarining Aringgit* dance emerged from a collective desire to establish a new musical language that fulfills the community's evolving cultural needs. This creation underscores the inseparable unity between the *Gendhing* accompaniment and the *Murdanata Dedarining Aringgit* dance, thus serving as a cultural representation of the people of Nagasepaha village in Buleleng Regency, Bali.



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## 1. Introduction

The creation of Balinese music, physically and musically, has been carried out occasionally. This is evident from dozens of gamelan devices with different forms of musicality, repertoire (songs), functions, and uses. Balinese music is generally accepted as a tradition, something inherited from the past, in addition to being a living element in the lives of its supporters [1]. Of the various gamelan music developing today, Bali is one of the islands that is super productive in gamelan culture. According to the book *Prakempa* (XIV century), in Bali, approximately 26 types of gamelan have been inherited from generation to generation. Various types of gamelan developed in Bali can be distinguished by size, design, materials, tuning system, function, repertoire, instrumentation, and orchestration, and each has different supports. Even the number of Balinese gamelan *barungan* continues to grow because of various Balinese gamelan experts, such as I Wayan Berata, who created *Semara Dhana* gamelan, I Nyoman Rembang, created *Bumbang* gamelan, and I Wayan Sinti, created *Manika Santi* gamelan [2]. The fertile development of art in Bali is supported and maintained by a social system based on traditional institutions: traditional villages, *banjars*, and various types of *sekeha* (professional organizations). As a vehicle for integration, Balinese art shows its nature as part of an expressive cultural configuration.

As a tradition, the existence of Balinese art is in line with all aspects of life in an integrated manner and reflects the ideals of the supporting community. Until now, various types, forms, functions, and meanings of Balinese art that Hinduism imbues continue to develop in line with its supporting community [3]. Balinese gamelan is one form of art that is born and grows within the development of the Balinese community following space and time, moving through generations and eras in rhythm with Balinese human civilization, which is always growing and developing dynamically. Amidst the predominantly Hindu Balinese life, gamelan has long been part of the fast-paced community life, acting as a vehicle for the aesthetic expression of the supporting community, whether for traditional ceremonies, religious rituals, or community spirit [4]. The existence of Balinese gamelan life cannot be separated from religion, especially Hinduism. Gamelan is always heard in almost all forms of traditional and religious ceremonies. There is an assumption that all religious ceremonial activities in Bali are accompanied by gamelan and dance [5]. The pulse and development of Balinese art are still felt today with the emergence of new creations in the field of performing arts (Dance, *Karawitan*, Theater, *Pedalangan*) and various other forms of artistic expression.

The birth of these new creations will enrich the community's treasures and diversity of performing arts [6]. *Murdanata Dedaring Aringgit* is a dance work created by I Wayan Sutirtha as an implementation of the 2022 ISI Denpasar Self-Cultural Nata Citta program in Nagasepaha Village, Buleleng District, Buleleng Regency, Bali. This program was launched to strengthen and build an ecosystem of cultural arts in traditional villages in Bali. Through this program, various potentials in the village, especially cultural arts, can be fostered and developed. The creation of *gendhing* and *Murdanata Dedarining Aringgit* Dance with the full involvement of the sons and daughters of Nagasepah village is very beneficial to the local community. As a new work of performing arts, *Murdanata Dedarining Aringgit* will be the pride of the people of Nagasepaha Village, like other villages in Bali. According to I Wayan Sutirtha, the artistic concept of *Murdanata Dedarining Aringgit* tells the story of a 100-year-old spring that is inherited by the residents of Nagasepaha Village, Buleleng. Local people usually call this water source that never dries by the name *Kayehan Dedari*. In general, the abundance of clear water is used for daily needs and is purified in traditional and religious rituals. Water as a source of life is revered by the people of Nagasepaha, who generally work in agriculture. In between activities in rice fields or plantations, the skilled hands of its residents produce silver handicrafts, *saab*, and shadow puppets typical of North Bali.

Based on the people's familiarity with the story of Ramayana and Mahabharata in a land with a history, the village's name related to the jackfruit problem revealed a unique work of art, glass puppet painting. Seven female dancers dance the *Murdanata Dedarining Aringgit* dance. The property used was inspired by *saab mote*, a craft many homemakers engaged in Nagasepaha village. Dance and music are like two sides of a coin, complementing each other and needing each other. Dance has decisive support in forming performances, namely accompaniment in the form of musical works. Important aspects in dance, such as rhythm, tempo, dynamics, and atmosphere, are determined by the presence of music. Music in dance is an accompaniment and a dance partner that cannot be abandoned [7]. Music can provide a harmonious rhythm to help regulate rhythm or count and provide an image in the expression of a motion.

Music in dance has a very important role in supporting the dance performed and strengthening the integrity of the dance presentation. The position of the music itself is not only an accompaniment in the dance performed but also able to act as an atmosphere booster and character when dancing, as well as an emphasis in conveying the purpose and purpose of the movements displayed by the dancer. Dancers on a stage for the general public or general. The role or position of music in a dance work is not only as an accompaniment, but music has a very important position and role in dance. As a dance accompaniment, the functions and roles of music are as a reinforcement of dance movements (illustration), as a support for the movements of the dancers (accompaniment), as atmosphere support, also known as illustration music [8]. The above statement indicates that music in dance is very important. This statement still seems general; dance performances may not require music or are performed with minimalist music. In the context of performing arts in Bali, dance and music are an inseparable whole.

As far as the author's knowledge and observation as a Balinese citizen who actively played Balinese gamelan and was involved in many forms of dance performances, no type of Balinese dance is performed without the presence of music as an accompaniment. Musical accompaniment is important in Balinese dance; its presence can provide the right feel and rhythm and make the dance feel more alive and rich. The musical accompaniment complements the dance and adds depth and cultural meaning. Balinese music accompaniment usually uses gamelan with a distinctive sound and has unique characteristics that make it very popular in Bali. In addition, in Bali, music is called *Nyai Panji Taman*, which means "Means to Enjoy Beauty." This illustrates how music can bring a great experience to dancers. In addition, the dance presentation with musical accompaniment will at least lead the audience to two things of aesthetic pleasure.

The pleasure is the presentation of the beauty of dance with movements arranged in such a way, fashion, makeup, property, and so on. Then, the presentation of music as an accompaniment not only causes the dance to feel more alive but also plays a role in arousing emotions and stimulating the audience's feelings. As a dance accompaniment *gendhing*, the creative process of creating *Murdanata Dedarining Aringgit gendhing* is adjusted to the needs contained in dance. *Gendhing* dance accompaniment accompanies dance movements and is a musical creation that plays a much-needed role in bringing dance to life. Referring to what is stated by Pratama, two important elements must be considered by a composer in the process of producing dance accompaniment *gendhing*, namely musical and extra-musical elements [9].

The musical element referred to in these includes Balinese gamelan mythology, where each tone has a character that is influenced by the character of the gods and the element found in the cardinal directions called the *Pengider Bhuana Circle* [10]. In the musical element, Rai mentions 7 (seven) elements, including the determination of propriety or *saih*, determination of the size of *tabuh* or *gendhing*, determination of tones, determination of tempo, determination of *gendhing payasan* [11], and power attraction among tones, as well as musical logic. Rai further stated that a composer uses musical logic in the work process and makes a logical plan that includes the beginning, middle, and end. The *karawitan* of Balinese tradition is generally referred to using the terms *pengawit*, *pengawak*, and *pengecet* or *pekaad* [12]. These three parts are often referred to as *tri angga*, which is analogous to the parts of the human body, namely the head, body, and feet [13].

Balance reflection is widely used in the art world as a concept to see how artists in Bali use aesthetic values to create a work of art that is more prominent in *karawitan* artwork. The concept of balance amid the socio-cultural life of Balinese people can be divided into balance in the second dimension and balance in the third dimension [14]. The concept of balance in the second dimension can produce harmonious and disharmonious forms of interweaving, commonly called *Rwa Bhineda*. In the concept of *Rwa Bhineda*, there is also a spirit of togetherness, interconnectedness, and competition to realize interaction and competition [15]. The balance in the third dimension influenced many Balinese artists in dividing the vertical space. The vertical division of space affects the way Balinese Hindus use parts of their body. According to the *Tri Angga* concept, the human body is divided into three parts: the head as the main *angga*, the body as *madia angga*, and the feet as *nista angga* [16], [17].

These three concepts the author uses in the creation of the *Murdanata Dedarining Aringgit* dance accompaniment *gendhing*, which structurally consists of three main parts, namely *kawitan* analogous to the head, the crew analogous to the body, and the *pengecet* analogous to the feet [18]. These parts are given a balanced portion to realize a complete and harmonious composition. It is very important in creating this *gendhing* to pay attention to musical elements such as tone, rhythm, tempo, melody, harmony, and dynamics as the main apparatus or idiom in creating musical compositions. Aesthetic aspects such as unity, compactness, cleanliness, balance, and complexity [19], are inseparable from the creation of *gendhing* so that *gendhing* work is integrated with dance and pleasant to hear and enjoy.

## 2. Method

Method is a way, way, or procedure in achieving a certain goal. Schutt *et al.* says that the method is an orderly and well-thought-out way to achieve the goal; How to work systematically to facilitate the implementation of an activity to achieve specified goals [20]. Methods contain descriptions of the steps, procedures, and procedures for completing a task or job. If a wide audience tends to understand methodology only applies to scientific research, art has a methodology. Art is said to have a methodology because art is essentially the equivalent of science. It is said to be equal because art is not a science, and science is also not an art. Science is obtained through scientific research, while art is obtained through an artistic process in the form of the formulation of artistic forms and symbolic forms as a manifestation of art creation efforts [21]. Basically, in realizing a work of art, there are two fundamentally different processes, namely creativity, which produces new creations, and productivity, which produces new productions that are a repeat of what has been realized, perhaps with a little experimentation or variation in existing patterns.

The process of creativity is a very decisive step and is the basis for realizing a work of art. To make it happen requires earnest effort, accuracy, and foresight in making it happen. Skills, experience, knowledge, insight, and sufficient creativity are the main capital to support the cultivation of a work. Two factors determine the success of a work of art, namely external factors and internal factors. The internal factor that is very decisive is the physical and mental readiness of the peñata. In contrast, the external factor is the readiness of supporters and facilities, which include the training ground, media to be used, and other supporting facilities. The *Murdanata Dedarining Aringggit* dance accompaniment is realized by considering wholeness, complexity, and sincerity to fulfill aesthetic goals. *Gendhing* creation activities are applied through a process of Exploration, Improvisation, and Performing [22].

Exploration involves contemplating ideas, observing, and exploring tone rhythm, which will be processed in creating *gendhing*. In this stage, the stylist selects, analyzes, and processes the *gendhing* material more. For the sake of creating, the stylist reopened the document file, looking for possible motives from previous works that were considered interesting to be reused with new processing and smelled contemporary. This exploration stage includes thinking, imagining/contemplating, maturation of ideas and concepts of structure, and *gendhing* flow according to dance needs. After this idea is mature and the points are obtained, the next step is determining the gamelan *barungan* that will be used as a medium of expression. The *gamelan barungan* used as a medium of expression is Gong Kebyar *pacek* gamelan, belonging to Nagasepaha village, where the *Nata Citta Swabudaya* program takes place.

The purpose of implementing the Nata Citta Swabudaya program is to develop various potentials owned by the village, including human resource development; the supporters (drummers) of the creation of *gendhing* are Nagasepaha village teenagers who are members of the *sekeha* Gong Kebyar Murdaningrat community who have talents in playing gamelan. To benefit *gendhing* cultivation, research was carried out on Gong Kebyar *pacek* gamelan in Nagasepaha Village by directly entering the field and conducting interviews with artist figures in Nagasepaha Village. In addition, I also listen to some Gong Kebyar *Pacek* gamelan compositions through recording media such as cassettes, CDs, and YouTube videos to get a musical picture of Gong Kebyar *pacek* gamelan. This stage in creating Balinese *gendhing* is called *Nguping* (listening). The three stages of the creation method assist and facilitate the process of *gendhing* creation. M. Hawkins is combined with the method commonly used by karawitan artists in Bali, namely *Maguru Kuping* (listening to *gendhing* through the ear), *Maguru Rasa* (feeling *gendhing* musically) [23], [24], and *Maguru Pelpel* (paying attention to the pelvis), which other drummers are playing.

Improvisation is a stage to search, especially in preparing *gendhing* material. At this stage of the search, the preparation of *gendhing* frameworks such as repetition, transfer of rhythm to other notes, imitation, subtraction and addition and combination of several techniques. The techniques developed refer to preconceived concepts. In this stage, the stylist experiments and practices the motifs that have been successfully arranged before to look for other possibilities, especially to produce the quality and nuances of processing different motifs. In this way, the



peñata hopes it will be easier to pour into the supporters. Little by little, the experimental material was written using ding dong notation, commonly used in Balinese karawitan notation. The prearranged materials were gradually adapted to the parts designed to create *gendhing*, albeit temporarily. Song motifs and sentences are poured continuously, and part of the experimental results is always recorded to avoid existing motives that are considered interesting, forgotten or lost.

New patterns and motifs are constantly being excavated and collected based on ideas that develop in the work frame that have not yet been fully formed. Forming is a decisive stage in creating *gendhing* with the full involvement of drummers (musicians) to realize *gendhing* as a whole. The creation of *Gendhing* involved 30 drummers who are members of the Sekaa Gong Kebyar Murdaningrat community. They are talented Nagasepaha village teenagers who have a talent for playing gamelan. Vocalist Ni Nyoman Nik Swasti supports them with Ni Putu Putri member Dita Sumaridewi Oka. Ni Made Tirta Aprilia Sinta Dewi and Ni Wayan Ramadani Fitria TPart Sectionti. At this stage, the concept of *gendhing* that has been recorded or written in advance is conveyed to the drummers. At the stage of *gendhing* formation, the director always changes the musical taste that is considered unsuitable to continue to be refined. In addition to the form aspect, arrangements were made to the content and appearance aspects to realize harmony between *gendhing* and dance as a performance art presentation or aesthetic presentation.

The formation stage is a stage that has led to the development of the work. In a process, a peñata must be equipped with high creativity and can express musically. The stylist must think about what things can be expressed based on the experience that has been experienced. Supporters need to be given an overview of the concept of the work, with the hope that it can be understood and understood the purpose and objectives to be achieved. The results of combining the processing of musical elements that have been standardized need to be supported by improving the quality of techniques and aspects of presentation to produce a complete form of work. The characteristic protrusions of each instrument are proportioned in a balanced manner, and the protrusions of each part are precisely taken into account. After the whole *gendhing* building is formed and the relationship between *gendhing* and dance is integrated, the last step is *nelesin* and *ngungkab* rasa. Nelesin is to ensure in detail the tempo, musical ornaments, dynamics, and intensity of the punch (wasp pattern) to get the drummer's musical sense and passion when playing the *gendhing*. It requires repeated practice to achieve the desired taste level and obtain Taksu [25].

### 3. Results and Discussion

*Gendhing Murdanata Dedarining Aringgit* dance accompaniment is the work of rakes that still point to the patterns of Balinese karawitan tradition. New works are works of art with new concepts, nuances, and patterns so that they are different from pre-existing works, in this case, traditional ones [26]. In this work, both song structures, game techniques, and existing motifs are developed by the concept of the work to be realized. It is important to note musical elements such as tone, rhythm, tempo, melody, harmony, and dynamics as the main apparatus or idiom in creating musical compositions. *Murdanata Dedaring Ning Aringgit gendhing* was created using Gong Kebyar *Pacek* gamelan, a typical North Balinese gamelan barungan in Nagasepaha Village, as a medium of expression. The first step of the creation process is to research the gamelan gong character of Kebyar *Pacek* to obtain information about the tone, barrel, voice character, and several instruments so that there is according to the needs of dance accompaniment as mentioned in some literature that historically Gong Kebyar gamelan first appeared in the Buleleng area or North Bali and spread to southern Bali around 1910-1930 [27]. The rapid development of Gong Kebyar, with its various dynamics, gave birth to various physical and musical styles. Gamelan Gong Kebyar Gaya Bali Utara and Gong Kebyar Bali Selatan are the most popular styles among these styles.

Gamelan Gong Kebyar North Bali physically, the gamelan blades are in the form of copying hemispheres (split rattan) installed in a row on the *rancak/pelawah* by rubbing, especially on Ugal, Pemade, and Tantilan instruments. South Balinese gamelan in the form of heat (the blade's

surface divided by three lines) is installed in a row on a *rancak* by hanging with a rope and supported by bronze crows. Another striking difference is in terms of adjustment, where the North Balinese gamelan barrel tends to be *begah* (large/low) and *nirus* (intervals of notes that tend to rise on high notes). Southern Balinese gamelan tends to be higher in tone and seems sweet. These physical differences and adjustment systems affect musical aspects, such as melody, tempo, and intensity of punches. To learn about this significant difference, you can listen to the expressions of Gong Kebyar artists and trainers from the Buleleng area.

I Gede Manik, Gong Kebyar North Bali character from Jagaraga Village, said, "*De patuhange Duren Buleleng jak Duren Badunge*," meaning do not equate durian fruit from Buleleng Regency with Durian fruit from Badung Regency. The content of the expression is related to the Style of music that should not be confused between Gong Kebyar Buleleng (North Bali) and Gong Kebyar Badung style (South Bali) because the two styles have quite basic differences, further stated by I Gede Manik; *Pade ngabe elbow*, meaning both have sizes. Each Style has a "measure," specifically volume, intensity, and tempo/speed. Another phrase from a Buleleng artist came from I Gde Adnyana from Sawan Village. He said that the *gendhing* dishes Gong Kebyar Gaya Buleleng (North Bali) with Gong Kebyar South Bali were likened to the taste of food. Gong Kebyar Gaya Buleleng (North Bali) is like *lalahe tabia* (the spiciness of Lombok), which is immediately felt in the mouth. In contrast, Gong Kebyar South Bali felt *lalahe merice* (the spiciness of pepper) [28]. Based on field observations and literature studies, the gamelan Kebyar *pacek* Buleleng, owned by Krama Nagaspaha Village, has a hard, fast character with a strong bronze punch intensity typical of the character of the Buleleng people. This fast and hard punch results from a short gamelan ring, so playing songs tends to be fast and dynamic. This differs from the South Balinese Gong Kebyar gamelan, whose gamelan blades are hung using strings and support to produce a longer batten/vibration.

By the results of the discussion of excavating ideas with several community leaders, the local wisdom of the village community and village icons can be an aesthetic stimulus as a source of inspiration and ideas in the cultivation of the *Murdanata Dedarining Aringit* dance. The dance work was performed by seven female dancers with *saab mote* property and glass paintings made with puppet stories as painting objects. This is a serious challenge in *gendhing*, considering that the author comes from South Balinese gamelan culture (Gianyar). A new experience for the author to make a *gendhing* type of dance for the women's group by using Gong Kebyar *Pacek* gamelan as a medium of expression and drummers with typical Buleleng characters who usually beat gamelan with fast, loud, full of enthusiasm. Moreover, in principle, the dance, gamelan, and drummer characters contradict each other. Faced with problems like this, the author remembered a message from I Gede Manik by saying, "*yen enters Gong Kebyar must ngelah seribu daya*" meaning that if involved in Gong Kebyar, it must have a lot of sense. This message indicates that a *gendhing* stylist must have creativity and innovation to outsmart a conflicting *Prinsip* into a whole and harmonious whole.

The process of *gendhing* formation is carried out gradually through scheduled, systematic and continuous exercises. The training place or location is centered in the multipurpose building of Nagasepaha village, which represents easy access. The formation stage is the most decisive in creating *gendhing*, because it has led to the construction of works at this stage. For this reason, a *peñata* must be equipped with high creativity and can express musically. The stylist must think about what things can be expressed from the experience that has been experienced so that in the cultivation, there is no inappropriate interpretation. The drummers (musicians) need to be given a clear picture of the concept of the work in the hope that it can be understood and understood the purpose and objectives to be achieved. In the arrangement of *gendhing*, changes were made to the musical taste that was considered unsuitable to continue to be refined according to dance needs. The results of combining the processing of musical elements that have been standardized need to be supported by improving the quality of techniques and aspects of presentation to produce a complete form of work. The characteristic protrusions of each instrument are proportioned in a balanced manner, and the protrusions of each part are precisely taken into account. In addition to the form aspect, arrangements were made to the content and appearance aspects to realize the harmony of the work as an aesthetic presentation, see Fig. 1.



**Fig. 1.** The Process of Formation of Gendhing *Murdanata Dedarining Aringgit*

To achieve complete unity and the establishment of harmonization between gendhing and dance, combined training between dance and *gendhing* is necessary. Observation of dance movements and compositions is integral to gendhing cultivation related to tempo, dynamics, accentuation, and musicality. Training is carried out intensively according to the agreed schedule and conducting evaluations and discussions with drummers and dance dancers related to *gendhing* material to get maximum results. Another thing that is no less important is to build intense communication with dance creators to realize harmony, harmony, and balance between *gendhing* and dance. Not infrequently, the concept of *gendhing* that has been formed before is changed and even replaced with a new one to establish a harmonious unity between *gendhing* and dance while still paying attention to the aesthetics of *gendhing*. To get the most out of *gendhing*. The material obtained for each exercise is recorded and listened to repeatedly, and if necessary, improvements and changes are made (Fig. 2).



**Fig. 2.** One of Murdanata Dedarining Ringgit's dance scenes depicts Nagasepaha village girls' activities in preserving the cultural and artistic heritage of Saab *Mote making*.

Notation writing is an important part of the creation of *gendhing Murdanata Dedarining Aringgit*; Notation is essentially a form of recording music using certain signs or symbols. The notation in Balinese gamelan is called "*titi laras*." The function of notation in Balinese gamelan is as a music recording system (gamelan) that contains at least two sound requirements, including pitch (tone) and duration (pitch distance) [29]. The above statement can be interpreted that the requirements for Balinese notation are only tone and pitch distance. Thus, the notation "Ding Dong," commonly used in recording traditional music in Bali, tends only to record the main melody of a song [30]. The *tetabuhan* notation system (the name of the song in gamelan) has a descriptive notation system, which is a recording system that records the melodic points of the song only to not forget and not for the presentation of the performance [31]. For *gendhing* painting, Murdanata dance accompaniment Dedarining Aringgit uses Ding-Dong notation. This notation uses Balinese vowels called Penganggeng Aksara Bali. In addition to Balinese letters, it uses other symbols to provide signs needed in *gendhing* painting.

This notation only writes the main melody or melodies that can be sung for reminder only. At the same time, other instruments such as *reyong* and *kendang* [32], [33] and other ornaments such as *kotekan* and *angsel-angsel* are not written because they are very complicated [34]. The symbols used are contained in the following Table 1.

Table 1. Symbol Notation

Symbol	Instrument	Sound	Description
1	Gangsa	Dang	
3	Gangsa	Ding	
4	Gangsa	Dong	
5	Gangsa	Deng	
7	Gangsa	Dung	
.			beat
j			The half value line
n	Jegog	According to the tone	The fall of the Jegog blow
[...]			Repetition sign of gendhing motifs
			Sign of repeating part of the piece
g			The fall of gong blow
→			Shows the movement/gendhing transition

*Gendhing* companion *Murdanata Dedarining Aringggit* originally referred to Buleleng's typical *gendhing*, namely *Lelonggoran gendhing*. Almost every *sekaha* gong in villages in Buleleng knows and or has this ending. The idea is to depict the spirit of the community in carrying out social activities such as making offerings and dishes for offerings to their ancestors. To enter the space of aesthetic awareness of the Nagaspase people, the stylist took the relaxed atmosphere into a *papeson* melody, which is a *gendhing* melody when dancers enter the stage. This part of the melody is tricked by processing high notes so that it seems sweet to accompany the female dancers who depict *Nagaspaha* women as friendly, cheerful, and dynamic. The *kendang* pattern takes the *Lelonggoran gendhing* pattern that is already "familiar" to *kendang* players. So, this section is familiar to drummers and the people of *Nagaspaha*. Before the *papeson* begins with *kawitan* performed with *gangsa* instruments followed by *reyong* musical instruments, the main notation can be seen in Fig. 3.

**Kawitan**

7̄ 1̄ 3̄ 4̄ 7̄ 4̄ 3̄ 4̄ 5̄ 7̄ 1̄ 3̄ 1̄ 7̄ 5̄ 4̄

4̄ 4̄ 4̄ 4̄ . 1̄ . 3̄ 1̄ 3̄ 4̄ 1̄ . 3̄ 1̄ 3̄ 4̄ 3̄ 1̄ 7̄ 5̄

5̄ 7̄ 1̄ 7̄ 1̄ 3̄ . 1̄ 3̄ 4̄ . 7̄ . 5̄ . 1̄ . 7̄

**Papeson**

[. 3̄ . 7̄ 1̄ 3̄ 1̄ 7̄ . 3̄ 1̄ 7̄ 3̄ 4̄ 5̄ . . 1̄ 7̄ . 5̄ 1̄ 7̄ 5̄ 1̄ 7̄ 5̄ 3̄ 5̄ 4̄

. . 7̄ 1̄ . 3̄ 5̄ 4̄ . 3̄ 5̄ 4̄ 3̄ 1̄ 3̄ 7̄ . . 5̄ 7̄ . 5̄ 7̄ . 5̄ 7̄ 1̄ 3̄ . 1̄ 7̄ ] 3x

Fig. 3. Kawitan notation

In the sheet section (abstract character recognition), still use the basic melody of the *papeson* by changing the tempo and elaborating the chorus on the *Pemade* instrument. *Reyong's* instrument follows suit by combining subtlety and rhythm or light carousels to respond to dance moves while providing a beautiful melody. Furthermore, a short *gendhing* motif provides a groove for the sheet according to the time needed. The notation can be seen in Fig. 4.



**Fig. 4.** *Penglembar* Notation

**Fig. 5.** *Pengawak* Notation

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puppet movements. From a musical point of view, before heading to the checker, a transition is made using the *Kebyar* motif. This piece has a 3/4 rhythmic motif decorated with *angsel-angsel* from *reyong* to accentuate the dance movements. Overall, the melody is composed more dynamically with a faster tempo accompanied by ornamentation or decorations that seem to support the atmosphere and dance movements. The main notation of the checker is as follows Fig 6.

**Kebyar Transition to Pengecet**

⑦ [ : 1 3 7 1 3 . 4 3 1 3 4 . 5 7 1 7 5 . 4 3 1 3 ⑦ ] 2x

**Pengecet**

|| 7 7 7 7 . 1 1 1 1 1 1 . 3 3 4 4 3 4 5 4 5 7 . 7 1 . 5 7 1 3 1 7 1 1 . 3 4 3 1 ... ③

[ : 4 5 3 4 5 . 7 1 5 7 1 . 7 1 3 1 7 . 3 4 1 3 4

. 5 7 4 5 7 . 5 1 7 5 4 . 3 5 4 3 1 . 7 1 . 3 4 . 7 1 . 4 ③ ]

... 5 4 3 4 5 1 7 5 7 1 7 1 3 1 7 . 1 3 . 7 1 . 5 7 . 4 5 5 4 3 4 3 . 4 3 . 3

1 1 1 3 1 . 3 . 4 . 7 . 5 . 4 . ③ Transition to *penyuwud*

3 4 5 3 4 5 4 . 4 5 7 5 4 3 . 3 4 5 3 4 5 4 . 4 5 7 5 4 3

3 4 5 . 3 4 5 4 5 7 1 . 1 1 . ①

3 7 1 . 3 7 1 . 4 . 5 . 7 . ① . 3 7 1 . 3 7 1 . 4 . 5 . 1 . ⑦

7 7 7 7 7 ... 4 5 7 4 5 7 5 7 4 5 7 4 5 7 5 7 4 5 7 4 5 3 1 7 2x ||

Fig. 6. Kebyar Transition to Pengecet

To end the dance presentation, a *gendhing penyuwud*/closing was made, see Fig. 7. It is composed of a short *Kebyar* motif with a slower tempo to accompany the dance that ends with foes.

**Penyuwud**

. 1 3 7 1 3 . 4 5 3 4 5 . 7 1 5 7 1 . 3 7 1 . 3 7 1 5 7 1 . 5 7 1 3 1 7 5 7

4 5 4 5 4 3 4 3 4 3 1 3 1 3 1 4 3 1 7 . 1 . 3 . 5 . 4 1 1 1 1 . 1 7 1 . 1 7 1 ③

Fig. 7. Penyuwud Notation

The process of creating the *gendhing* gene and Murdanata Dedarndance in Aringgit was carried out for approximately three months (April 2022) by the ongoing Nata Citta Swabudya program. This work was first performed Body Texted on June 4, 2022, at the multipurpose building of Nagasepaha village to officially close the 2022 ISI Denpasar Swacultural Village Nata Cita program. The performance received tremendous appreciation from local villagers, including I Wayan Sumeken as the Perbekel of Nagasepaha village. This was marked by the many spectators who attended the show, ranging from children, teenagers, parents and village officials. The audience present was amazed and amazed to watch the performance. Applause and applause accompanied the course of the performance. Even I Wayan Sumeken, could not help but feel emotion mixed with pride watching the *Murdanata Dedarining Aringgit* dance performance: longing and long-awaited hope. Ultimately, Nagasepaha village has a mascot dance that can be the village's and community's pride, Fig. 8 (a) and Fig. 8 (b).



**Fig. 8.** (a) Presentation of *gendhing Murdanata Dedarining Aringgit* At launching mascot dance *Murdanata Dedarining Aringgit*; (b) Launching and First Performance of *Murdanata Mascot Dance Dedarining Aringgit*

#### 4. Conclusion

*Gendhing Murdanata Dedaring Aringgit* dance accompaniment is a new work with media revealed *Gong Kebyar pacek* typical of North Bali, Buleleng. The structure of *gendhing* work is based on the Balinese karawitan tradition by using the *Tri Angga* concept, namely *kawitan*, *pengawak* and *pengecet*. The existence of *gendhing* and *Murdanata Dedaring Aringgit* dance is not only pride or prestige for the people of Nagasepaha village, Buleleng Regency, but also enriches the treasures of Balinese performing arts. In scientific writing, the process of *gendhing* creation is still weak in methodology and reference sources (reference).

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