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KEYNOTE SPEAKER

## CREATION OF THE DANCE MUSIC FOR THE PUCUK BANG MASCOT OF BANGLI REGENCY

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### ABSTRACT

Pucuk Bang, or Hibiscus Rosa-Sinensis, was established as the identity and mascot of Bangli Regency during the leadership of Regent I.B. Gede Agung Ladip (1990-1995, 1995-2000) and officially declared on Bangli's 771st anniversary on May 10, 1991. Regent Sang Nyoman Sedana Arta (2021-2026) aimed to revive Bangli's taksu through the creation of the Pucuk Bang Dance as a visual icon, communication medium, identity symbol, and representation of Bangli's vision and mission, fostering emotional connections and broad acceptance. The Pucuk Bang flower embodies purity, love, sincerity, and courage. "Pucuk" symbolizes the peak or forefront, and "Bang" (red) represents bravery, spirit, and the deity Brahma, a manifestation of God. It reflects courage and rising to the top with purity, love, and sincerity. The Pucuk Bang concept was transformed into a creative work integrating music, dance, and technology, deeply exploring textures, shapes, colors, and meanings. Inspired by Bangli's heritage, such as Baris dances and Gong Gede gamelans, it uses the Tri Angga structure (kawitan, pangawak, pangepet). The musical work is united by nine dancers symbolizing the Universe's greatness as Sarining Padma Bhuwana. The Pucuk Bang flower embodies purity, love, sincerity, and courage. "Pucuk" symbolizes the peak or forefront, and "Bang" (red) represents bravery, spirit, and the deity Brahma, a manifestation of God. It reflects courage and rising to the top with purity, love, and sincerity. The Pucuk Bang concept was transformed into a creative work integrating music, dance, and technology, deeply exploring textures, shapes, colors, and meanings. Inspired by Bangli's heritage, such as Baris dances and Gong Gede gamelans, it uses the Tri Angga structure (kawitan, pangawak, pangepet). The musical work is united by nine dancers symbolizing the Universe's greatness as Sarining Padma Bhuwana.

### KEYWORDS

existence, pucuk bang, gong gede, global.



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## Introduction

The Academic Community of the Indonesian Art Institute (ISI) Denpasar for the trust given in space and time to me to be able to participate in reading papers at a very honorable moment, namely the International Seminar, BALI-BHUWANA-WASKITA IV (Global Art Creativity Conference) with the theme JAGRA- MANU-WISESA (Rising-Human-Nobility). This theme has the meaning of raising human awareness of the impact of technology applications in innovation, research development and creativity in art, design and culture. Raising this awareness is very important for human glory and the development of science in realizing noble and superior humans in the global era

Guided by the theme above, I tried to elaborate into one topic about the existence of art, excavation, preservation and development of art as well as research-based art creation, its relationship with the use of technology. As a composer who is active and actively involved in the field of musical arts, I would like to share my feelings and views about what happened to me in the creation of musical arts, especially the creation of dance music. I think that the flow of thought that follows the creation of karawitan art (dance music) is very important to discuss, it is always echoed by the audience regarding tracking the creation of a work of art. I have dedicated various opportunities in my role as a composer to the Indonesian Institute of the Arts Denpasar and also to the community. I have carried out various genres of musical art creation to enrich the realm of art and benefit both the creator, the Indonesian Art Institution (ISI) Denpasar, and the wider community.

Art in the advancement of culture with distinctive, unique, monumental, amazing works and expanding the creativity of artists, engineering and human ingenuity. In fact, the creation of musical art cannot be denied in the global era, technology helps and is even the main medium for creating works of art. Quoted from the internet "technology and art" that technology has helped art in the global era so much that it is acknowledged that many new branches of art have emerged such as video art, sound art, and even computer music which have a strong relationship with technology. Digital art is developing rapidly and has an influence on the development of recorded media art and so on [1].

Technology in the journey of art's existence is very important in human civilization in the global era. It should be remembered that technology cannot replace human uniqueness and creativity in creating truly original works of art, and requires the role of creative humans as the main actors in their creation. To bring the topic of discussion closer to the creation of the art of karawitan (dance music) which is still traditional, of course technology also plays an important role in it. This can be seen from the use of technology in explaining concepts, recording audio-visuals, documenting material, publishing via social media, the internet, and uploading works of art on YouTube channels. So in

short, the role of technological media in art can provide opportunities and challenges for artists in creating artistic existence

Starting from a call from the Regent of Bangli (Sang Nyoman Sedana Arta) on March 23 2021 at his LC Bangli residence complex, the creator was given the mandate/appointed to create a mascot dance performance for Bangli Regency with the title: Pucuk Bang, which was planned to be performed in the Bangli Regency Birthday series May 10 2021. Pucuk Bang is a hibiscus flower, another name for Hibiscus Rosa-Sinensis has been designated as identity/Mascot of Bangli Regency. Pucuk Bang is very attached to the people of Bangli because it was actually designated as the mascot of Bangli Regency during the reign of Regent Ida Bagus Gede Agung Ladip (1990-1995, 1995-2000). Pucuk Bang was declared the mascot of Bangli Regency during the celebration of the 771st anniversary of Bangli Regency, 10 May 1991. For this reason, Sang Nyoman Sedana Arta as the Regent of Bangli for the 2021-2026 period wanted to revive Bangli taksu by creating a mascot dance for Bangli Regency, namely the dance. Pucuk Bang.

This mascot dance is a visual icon, communication medium, conveying and expressing identity and values, vision and mission in a more attractive way, building emotional bonds and being easily accepted. Through the Pucuk Bang mascot dance, it is hoped that it will be very effective in building identity, enhancing the identity of Bangli Regency, building emotional bonds through conveying messages

The design of the work created highlights the local wisdom of Bangli Regency which is very rich in its various types of line dances. Materially, the work is more masculine, involving male dancers (Baris) and a combination of female dancers with the concept of Sarining Padma Bhuwana (9 dancers). The accompanying music was created with the Gong Gede gamelan on the grounds that this gamelan is widely owned by Bangli people and is very relevant according to the needs of the characteristics of the work. Another consideration is that until now, no one has used the Gong Gede gamelan set for other Regency/City mascot dances in Bali, this is so that it is different from existing works. This work was created because Regent Sedana Arta wanted during his reign, there to be an identity/characteristic attached to the community as a regional symbol of Bangli Regency as an institutional strengthener. Human resources (supporters/players and dancers) from a combination of four sub-districts in Bangli Regency in this work.

## Method

The method used in the study of this scientific article is a qualitative method with a descriptive analytical approach. This approach was chosen because the main focus of this research was to explore an in-depth understanding of the existence of Pucuk Bang dance music in the social context of Bangli district society. Data collection techniques were carried out through in-depth interviews with Bangli religious and community leaders. Secondary data in the form of literature and related documents to discuss the creation process. The data obtained will be analyzed using content analysis by identifying patterns or themes with symbols and meanings of the Pucuk Bang mascot dance music in the context of existence

Analysis of relevant Balinese literary texts, such as lontar and other manuscripts with important references in relation to dance music. This literature is analyzed to look for clues that have dimensions of meaning of symbols in the work. The symbolism theory put forward by Clifford Geertz in his book *The Interpretation of Cultures* (1973), [2] is used to understand how the Pucuk Bang mascot dance music as a work has certain symbols and has deeper meaning for people's lives. Literature study method to analyze works that are able to provide insight into the noble cultural values of the Balinese people.

## Discussion

### 1. The Creation Process

The process plays a crucial role in determining the success or failure of a creative work. Although time and space do not entirely define the quality of a creation, a smooth, well-managed, and controlled process ensures the realization of the work. The creation of the music for the Pucuk Bang Mascot Dance for Bangli Regency involved two stages of the creative process: internal and external. These stages include contemplation to build imagination, ideas, and concepts; analyzing the meaning of the object; exploring expressive media (characteristics, nuances, and musical atmosphere); selecting musicians/performers; designing the concept, form, and structure of the composition; developing patterns and playing techniques; executing the composition; and arranging the presentation, costumes, sound system, and lighting. Further elaboration on the described process is as follows.

#### a. Internal Process

The creation of a work of art certainly starts from an internal process. Internal has an inherent or intrinsic meaning, what is within consciousness as opposed to what is outside consciousness. Furthermore, internal processes are the inner or essential nature of something, such as: nature or character, which can be further explained as follows.

## 1) Contemplation to Build Imagination

Contemplation is the act of contemplating; thoughtful observation [3], long thinking that humans do to solve problems. In this case, human contemplation also means observation, reflection and contemplation. Contemplation is a mental attitude that is intuitive or observable. Contemplation refers to an act or process of deep thinking, where someone ponders or considers carefully a concept, idea or reality. This activity is often carried out with calm, focused and reflective thinking, and can occur in various contexts, including spiritual, philosophical or personal aspects. It is important to remember that contemplation is a highly individual process, and each person's experience may vary. Some people may experience all of these stages, while others may focus on certain stages according to their needs and goals of contemplation. So the creator, in this case, focuses and reflects in his mind, contemplating what are the indicators for creating text in the form of musical language according to exploration and analysis of the object of study.

## 2) Philosophical Aspects

According to the book *Revealing the Value of Local Wisdom of Pucuk Bang Flowers and Mangosteen Fruit* by Anak Agung Gde Raka, 2013 Udayana University Press [4] says; Etymologically, the name bud bang consists of three words, namely bunga means flower or it can also mean purity; cak means peak or front and bang (red) means brave. The bud flower more or less means "the quality of courage (having a big soul) in taking a position at the top or at the front based on purity." Bang shoot flowers are blood red in color, the flower leaves are flowery and look sturdy; The juice is upright in the middle, the overall shape is very proportional, strong and beautiful with soft and lush green leaves. If observed closely, the visual form when it blooms (nedeng kembang) seems very powerful, strong and tough but soft and cool, which indicates a combination of two color characters, firm and soft.

Viewed from a philosophical aspect, the bang flower has a deep meaning. Flowers (flowers) are generally a symbol of the god Shiva as a manifestation of Hyang Widhi, and Shiva as Hyang Widhi (God) is symbolized by the Padma flower. The philosophical meaning of flowers (flowers) is the nature of freedom that spreads an aura of purity (cleanliness) like the purity possessed by Shiva; buds, when talking about position, that vertically, buds means the top and horizontally buds means at the front; and bang (red), in almost all cultures it means brave, but in the Hindu concept, red means life. Then the bang flower with its perfect shape and lively blood red color has a philosophical meaning as the qualities of being brave and always ready to be at the forefront under any circumstances, while remaining based on purity (cleanliness).

### 3) Ideas and Concepts

Ideas or ideas have a very similar meaning, namely thoughts or designs that are arranged in the mind [5]. Ideas or notions can be formed through a process of abstraction in the mind or hidden impressions in the heart or mind, which a person wants to convey to another person. In a broader meaning, an idea or concept is something that results from thinking, proposing, willing, wishing or hoping. The idea of the Pucuk Bang creative dance is realized in the form and structure of a new creative dance genre with maximum processing of the Gong Gede gamelan media, including playing techniques, nuances of musicality, processing of musical elements, selection of good human resources (players), duration of time, presentation techniques, costumes, and song composition structure. This stage of ideas and concepts only occurs at the thinking stage to fulfill a composer's wishes in transforming them into a work of art.

### 4) Object Analysis

Exploration [6] is carried out through field exploration in order to gain in-depth knowledge about the object of study. At this stage, the creator carries out an in-depth analysis of the object that is used as the title of the work of art. The steps taken are: observing the top of the flower, including the crown, the base of the flower (receptacle), the flower petals, the pollen stalk, the stamens, the stigma and the pistil. Observations of objects are carried out in detail and carefully regarding the overall shape. Apart from this, the creator also searches for the meaning contained in the object. Flowers have the meaning of purity and cleanliness, shoots have a synonym for peaks, red has the meaning of bravery. Implementation of observations of the creator's object, accumulation of analysis of the form in question and linking and linking the meanings contained therein. Meanwhile, at the same time, the Balinese gamelan playing techniques that have been mastered are used as material to enrich the illustrations that will be created. If examined at a glance, the creators can imagine the creation of this Puncak Bang dance work as follows. 1) The color red can be translated through bold patterns of musical works, loud songs, or faster tempo processing. 2) Pucuk which means peak, the creator will create a very original work and try to make it the best of his previous works. 3) The upright position when the nedeng kembang/is developing is translated into a musical work that is firm, dignified, majestic but gentle. This section will create a musical work with short but firm patterns, the patterns in one line of the song are made grand by creating the Gong Gede kakenyongan technique and also structuring Gerong's vocal strains which indicate, in addition to firmness, strength, majesty and authority, underlined softness. vocal strains that indicate its softness.



Picture 1. Flowers Pucuk Bang  
[Doc. Ketut Garwa (2021)]

### 5) Medium of Expression

Gong Gede is a set of five-tone pelog-tuned Balinese gamelan which has the largest/most complete number of instruments and requires approximately 65 players. Gamelan Gong Gede has a function as a supporter of the Dewa Yadnya ceremony with a musical repertoire of Lecepatan Pagongan. The songs played vary, namely: percussion pisan, percussion dua, tabuh telu, percussion pat, percussion nem and percussion dotus. As a package for short songs, songs/gendings from the gegilakan group were also played. On the other hand, Gong Gede also accompanies ceremonial dances such as line dance, rejang, mask and other sacred dances. The characteristics of this gamelan have the impression of wisdom, majesty, modesty, strength by adopting the kakenyongan playing technique. However, in its current development, gamelan gong gede is also commonly created according to the composer's creative needs, whether in instrumental music, dance music, ballet music and is even considered to fulfill other aesthetic needs.

The media expressing the "Pucuk Bang" mascot dance has carefully considered two aspects, namely the musicality aspect and the existence of media available within the local scope of Bangli Regency. The musicality of the Gong Gede gamelan can be used as a means/vehicle for expressing creative ideas to accompany the Pucuk Bang mascot dance with a contemporary orientation. A combination of dancers (5 men and 4 women) framed by taking inspiration from a row, Gong Gede would be very appropriate as the accompanying music. Motifs and song patterns are adjusted to the needs of the planned dance. Processing of musical elements; tone, melody, harmony, rhythm, tempo, dynamics and sound color (timbre) will be able to form a work that is completely integrated between the dance and the music.



Picture 2. Gamelan Gong Gede  
Doc. Ketut Garwa (2021)

## 6) *Penabuh*

Every time a musical composition is created, the main factor needed is support, in this case the gamelan player/percussionist. The better the abilities/skills of the supporters/drummers and their understanding of gamelan music, the better the quality and achievements of a work can be ensured. On the other hand, supporting technical skills are really needed, understanding the depth of each artistic appreciation for aesthetic values, namely the spirit of the material/content being presented. Supporters of the music created by the Bangli Regency mascot "Pucuk Bang" were gathered by a creative team from several villages/banjars around Bangli City. It can be said that the supporters of this work come from the Banjar Tegal, Bebalang, Blungbang, Kawan, Banjar Pande, Banjar Pule, Penglipuran, Banjar Griya, Tanggahan Peken, Sidebunut, and Banjar Griya Bukit. Representatives from each banjar who are members of the Bangli Artists Association (HSB) are the chosen musicians to realize the Pucuk Bang mascot dance in question. In accordance with the strategy and description above, the musicians in question have good abilities/skills and understand the Gong Gede gamelan music as well as the established ability to embody the Balinese gamelan repertoire. By fulfilling these criteria, the creation process (concealing the concept, material deposition and musical inspiration) will be realized more quickly.

### b. Eksternal Process

#### 1) Concept

According to the Big Indonesian Dictionary (KBBI), concepts are explained in several terms: first: a concept is a design, second: a concept is an idea abstracted from a concrete event and third: a concept is a mental image of an object, process or anything that exists outside of language, which used by reason to understand other things [7].



In creating music/gamelan works, the creator understands that a concept is an abstraction of an idea, idea, imagination or mental image which is realized in the form of words or symbols. Concepts can be translated through the results of basic thoughts obtained from events, experiences and abstract thinking. Talking about concept issues, for creators when it is related to the creation of Balinese gamelan songs/gending, the definition of concept refers more to Woodrup experts who say that: a concept is an idea or idea that is relatively perfect and meaningful, an understanding of an object, a subjective product that originates from a method. a person makes an understanding about an object or things through his experience (after perceiving the object or thing. Furthermore, when the creator has carried out a pattern of action or execution on the object, then the concept can also be interpreted as an abstract description of the object to categorize or classify the object and ideas or events experienced. The characteristics of a concept include: 1) it is abstract and a mental image of an event or activity object, 2) a collection of objects that have properties or qualities, 3) it is personal; and 4) can be understood by learning from experience. After understanding the concept above, as a follow-up to the creation of Pucuk Bang mascot dance music, the initial concept was to write it in the form of dingdong notation. Dingdong notation is a system for notating Balinese gamelan pieces using Balinese script symbols. The notation in the form of symbols is in the form of symbols  $\overset{\circ}{\text{d}} \overset{\circ}{\text{d}} \overset{\circ}{\text{d}} \overset{\circ}{\text{d}} \overset{\circ}{\text{d}}$  read ding, dong, deng, dung, dang (five tone pelog), and  $\overset{\circ}{\text{d}} \overset{\circ}{\text{d}} \overset{\circ}{\text{d}} \overset{\circ}{\text{d}} \overset{\circ}{\text{d}} \overset{\circ}{\text{d}} \overset{\circ}{\text{d}}$  read ding, dong, deng, deung, dung, dang daing (seven-tone pelog). The notation is written in the form of song/gending sentence patterns resulting from the abstraction of previous ideas or notions which are helpful in reminding and then conveying the song to the supporters/players. This form of notation is still the main points of songs that are not yet perfect. The illustration/filling in for the main song is developed when the song is written according to the needs of the dance, so that it fulfills and underlines the wishes of the importance of the dance. One example of the concept of notation is usually done in dingdong notation.

## 2) Form and Structure of the Composition

Pucuk Bang mascot dance music takes the form of new creations, a development of traditional patterns. Novelty is meant by the search for new musical nuances by developing and updating contemporary Balinese gamelan playing techniques. The playing technique is still a reflection of Balinese gamelan but can be seen from several indicators of its novelty, including: 1) modification of the kakenyongan technique by adopting kakebyaran and complexity of playing, 2) the size of the song is not only an even size, but there are also musical pieces made in one gongan with an odd size, 3) Arranging a balance between instrumental and vocal performances, 4) The nuances of the song and the characteristics of the piece blend with the dance and sometimes there are even contrasts between music and dance. If you look at the structure of the song, it still maintains the composition of dance music in general, that is, each of them maintains

the Tri Angga, namely the existence of kawitan, pangawak and pancecet, as stated by I Wayan Suweca, that I Gusti Putu Geria, through his analysis, has given birth to the concept of Tri Angga, a theory of musical logic and dissection of the structure of Balinese musical instruments, which is basically an aesthetic concept in understanding structure. Until now, this theory has always been used as a guide for composers to make the structure of musical pieces harmonious and has aesthetic principles [8].

### 3) Execution

An important part of the process of creating this work is the pouring process. The pouring is carried out to supporters according to the agreed schedule. This pouring stage requires readiness for the media, place, time, supporters/players, and consumption. Based on the results of the meeting between the Coordinator and the creative team, it was agreed to use the training ground at Puri Agung Bangli (former film building). This has been carried out with an assessment of the location and the results of the meeting with the Prajuru and Panglingsir Puri and permission has been given by the Panglingsir Puri to use the place for the training process until the performance deadline.

The schedule for pouring out the material, after Madia said Gong Gede was prepared, was the first step for the creator to verbally convey ideas or ideas to musical supporters to provide a general idea of what was being worked on. This is done so that there is a unified understanding between fellow supporters. Furthermore, in this process, the song concept which has been stated in the form of notation, is expressed in the form of main notes and some are even done melodically and flow according to the wishes and completeness of the music created. This process requires persistence, tenacity, consistency, togetherness between creators and supporters. The main melodic patterns are refined with fillings that suit the needs of the dance. The length and shortness of this process is largely determined by the abilities/skills and mastery of the musical sense of the supporters. A long time does not guarantee that the work will be good, but a short time does not necessarily mean that the work will be bad/ugly. However, it all comes down to a structured process, good support, discipline, punctuality, serious but relaxed, and sustainable. At the end of each pouring process there must be input and suggestions as well as an evaluation of the training process carried out. This process continues until the song is perfect.

### 4) Presentation, Costumes, Sound System, and Lighting

As dance music, the musical presentation is carried out to the right of the main stage. However, the setting of the gamelan instruments is done in the performance area so that the gamelan players/percussionists are fully visible to the audience. This is done to make coordination between fellow musicians easier and also this formation will be more artistic in terms of presentation. The arrangement of the drummer and penggerong costumes is packaged in such a way with matching colors between the cloth,

clothes, kerchief and headband which still maintains the traditional arrangement of the costumes. A sound system was added for the flute and fiddle instruments. For other instruments, considering that the Gong Gede gamelan already has a loud sound, it is only sufficient to use a general sound system for each group of instruments. On the other hand, regarding lighting, bright light is really needed for the drummers to provide a clear impact on both the appearance of the musicians and the uniformity of the musicians' pelvic swings as an important part of the performance, namely cohesiveness.

## 5) Existence of the Work

Since its creation and premiere on May 10, 2021, during the anniversary celebration of Bangli Regency, the Pucuk Bang Mascot Dance has been widely disseminated across all sub-districts of Bangli Regency. To ensure its sustainability as Bangli's mascot dance, the Tourism and Culture Office of Bangli Regency has made significant efforts to encourage the community to learn this art form. Key initiatives include: 1) Adaptation for Gong Kebyar: The Pucuk Bang music, originally composed for Gong Gede, was adapted for Gong Kebyar and performed by Kelurahan Kawan, Bangli Regency's representative in the Gong Kebyar Parade at the 2022 Bali Arts Festival (PKB), solidifying its status as a regional hallmark. 2) Performance at Official Events: The dance is regularly featured at important regional events, highlighting its symbolic significance. 3) Educational Integration: Pucuk Bang music and dance are taught in local banjars (community groups) and schools across Bangli Regency, fostering its adoption by younger generations. 4) Digital Dissemination: The work has been shared widely through social media platforms such as WhatsApp, Instagram, YouTube (e.g., <https://www.youtube.com/watch?v=l48TChKZd0Q>), and other digital tools, ensuring its accessibility and preservation.

## 6) Synopsis

The Pucuk Bang Creation Dance is a transformation of ideas that has been specially styled as the Bangli Regency Mascot Dance. Etymologically, bud bang consists of three words, namely bunga which means flower or can also mean purity, cak means top or front and bang (red) means brave. The bud flower means "the quality of courage (having a big soul) in taking a position at the top or at the front based on purity." Bang shoot flowers are blood red in color, the flower leaves are flowery and look sturdy; The juice is upright in the middle, the overall shape is very proportional, tough and beautiful with soft and lush green leaves.

If observed closely, the visual form when it blooms (nedeng kembang) seems very powerful, strong and tough but soft and cool, which indicates a combination of two color characters, firm and soft. To realize the meaning of Pucuk Bang mentioned above in a creative dance creation, the creator leveraged the local wisdom and potential of Bangli Regency which has a very diverse range of Ceremonial Baris dances and the Gong Gede

gamelan barungan which most of its people own. The processing of dance movements and also music that are completely integrated into one unit and the dance of nine mixed dancers signifies the greatness of the Universe as the saring of Padma Bhuwana.



Picture 3. Pucuk Bang Creative Dance Performer, Mascot of Bangli Regency  
[Doc. I Ketut Garwa (Performance, 10-5-2021)]



Picture 4. Certificate  
[Doc. I Ketut Garwa (10 Mei 2021)]

## Conclusion

This work reveals that the bang flower, with its blood red color and bold yet gentle shape, has a deep philosophical meaning. In the Hindu view, flowers (flowers) symbolize

purity and freedom associated with the Lord Shiva, while the shoots point to the peak or position at the front. The red color represents courage and life, so the bang flower symbolizes the qualities of courage that are always ready to be in the front row, based on purity and cleanliness. This philosophy describes the importance of being brave but remaining firm in noble principles. Highlights the importance of the process of creating a work of art in ensuring the success of a work. The creation of Mascot Pucuk Bang dance music involves deep internal processes, such as contemplation and exploration of objects to find the meaning they contain. In this case, the Pucuk Bang flower is used as the main symbol, which is translated through dance music using the Gong Gede gamelan as a medium of expression. This process not only involves technical creativity in creating the right melody and rhythm, but also requires close collaboration between composer and drummer to produce a unified work, combining tradition with innovation, and paying attention to aspects of aesthetics and deep musicality.

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Attachment

Music Notation of *Pucuk Bang* Dance Bangli Regency Mascott

**Kawitan**

Kawitan

Instr Bilah:

Trompong :

Instr Bilah :

Gangsa:

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Trompong dan Reyong :

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Transisi Papeson

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Kendang:

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Papeson:

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Isian Reyong Motif Laluangan

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mas cot . Bang . li

Su ci lan u ta ma

?-0 .-? .-? .-0 .-? ?-0 ?-? 0-? .-? ?-0 .-0 ^-o ?-o ^  
 o ? o ? o ^ o ? o ^ 0 ? ^ 0 ? ?

Kau ta man pu cuk bang ring ja gat Bang li ne ka sum bung

Gu na wi ba wa wi ra wi se sa tak su ning ja gat

. . . ?-? . . . ? ? o ? . ? ^ 0 ( ? )

bu da ya lu hur u ta ma

Keagungan ja gat Bang li

Transisi :

o ?-o .-o ^ 0 ^-o .-o ? ^ ? ^ . ? . ? 0  
 o ? 0 o ? 0 ? 0 ? ? 0 . ? . ? ( o )  
 . ^ . 0 . ^ . ? . ^ . 0 . ^ . o  
 ? ? o . ? ? o ^ o ? ? o . ^ . ( 0 )

Pangawak :

. . . ^ o ɔ-o ɔ-ʔ o . . . ^ . e ^ u  
 . . . pa ras nya . ne . . lin . tang a yu  
 u u u ^ o ɔ-o ɔ-ʔ o . . . ^ u s ^ u  
 nga we re na ma nah yuk ti . . . sang ma nga to nang  
  
 .-^ o-ɔ o-^ o ɔ . u ʔ u . ^ u . ^-u ʔ ɔ  
 . .-ʔ ɔ-o ^-^ .-o .-o .-o ɔ-ɔ .-ʔ .-o ʔ ʔ . . . u ʔ-ɔ o ɔ-ʔ u  
 . . . ^ u s ^ u u ^ s u (^)  
 . . . ngu la ngu nin ma nah yuk ti  
 . . . o . . . ^ ^ ^ u ʔ ʔ ^ ʔ u  
 . . . Pu . . . cuk Bang sam pun lim bak ring ka yun  
 . . ^ ɔ . ʔ . u u ^ . ʔ ^ u ʔ ɔ  
 . . pi na . ka . sa ri ning . pad ma bhu wa na  
 .-^ . ɔ .-^ .-^ ɔ ʔ o . . . ^ u ʔ u ɔ  
 Pu . cuk bang nga we tu ang . . . ma nah u la ngun  
 .-^ . ɔ .-^ .-^ ɔ ʔ o o o ɔ ʔ u ɔ ʔ  
 pu . cuk bang pre si de nyi ki ang ang ga pi ka yun  
 . . . ^ . ʔ ^ u . . . ^ o ɔ-o ɔ-ʔ (^)

**Penyalit.**

. . . pa . ra ja na . . . nu nas pangi dep at i

Transisi

. ^ . u . ^ . ɔ . ^ . u . ^ . o  
 ʔ ɔ o . ʔ ɔ o ^ o ɔ ʔ o . ^ . (u)

*Panyelah*

2 2 0 . 2 2 0 1 0 2 2 0 . 1 . (0)  
 .0 0-0 .0 0-0 .-2 .0 .-2 2-0 1 0-2 2 0 . 1 . 0 .-1 0-1 2-2  
 .0 0-0 .0 0-0 .-2 .0 .-2 2-0 1 0-2 2 0 . 1 . 0 . 1 0 2 1 0 2 2  
 2 0 2 . 2 0 2 .-2 .-2 2-2 .-2 2-0 1-1 . . (1)  
 . 2 1 0 2 2 . 0 1 0 1 0 . 1 2 . 1 2 2 0 . 2 2 2 0 (1)  
 . 2 2 2 . 1 . 2 2 2 . 1 . 0 . 2 . 0 . . . . 0 1 . 2 . 1 0 2 2 2 . 0 2 0 2 . 1 0  
 1 . 1 0 1 0 2 0 1 2 0 1 0 2 0 1 0 2 . 2 . (0)

*Kebyar*

0 0 2 0 0 2 0 . 0 0 2 0 2 0 .-2 2 .-2 0 .-2 2 .-2 0 .-2 2 . . . . . (1)  
 .-2 . 1 .-2 .-2 1 2 (1) 5X  
 .-2 2-1 .-2 2-1 . . . . . (1) 2X  
 .-2 2-1 .-2 2-1 .-2 2-1 .-1 0-2 2  
 2-2 2 0-0 .-1 .-1 .-1 1-1 (1)

*Pangecet*

1 . 0 . 1 0 . 1 . 0 . 2 . 2 0 2 0  
 Ka . su . ci an . pu . cuk . bang ne u ta ma  
 Pu . ni . ke sam . pun . pa . tut ne ka sung sung  
 . 1 2 . 0 . 2 . 1 . 0 1 . 1 . 0  
 . Ang ge . se . ra . na . u pa . ca . ra  
 . Pi na . ka . da . sar . pa su . wi . tra  
 2 1 0 . 2 2 . 2 . 0 . 1 0 0 1  
 sa tyam . pus pam . tak . su . I nu . cap  
 mo . gi . si de . ne . mu . ka we ka san



. g e l a r a n w a h y a . a d h y a t m i k a  
 . j a g a t . s h a n . t i . r a . h a . y u k a p a n g g u h

. . . . . ( 0 ) . . . . . ( 0 )  
 . . . . . ( ? )  
 . . . . . ( 0 )  
 . . . . . ( 0 )  
 . . . . . ( ? )

Pekaad

( 0 ) . . . . . ( 0 ) . . . . . ( 0 )  
 . . . . . ( 0 ) . . . . . ( 0 )  
 . . . . . ( 0 )  
 . . . . . ( 2x )  
 . . . . . ( 0 )  
 . . . . . ( 0 )  
 . . . . . ( ? )  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .