

## ANALITIC MUSIC AS AN ALTERNATIVE LEARNING METHOD OF KARAWITAN BALI IN THE TIME OF COVID-19

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### ABSTRACT

This paper aims to explain the analytical music learning method (PMA) in Balinese musicals. The sample used is the Balinese Karawitan course in the Ethnomusicology Department, Faculty of Performing Arts, Yogyakarta Indonesian Art Institute. The PMA method is a way of learning Balinese Karawitan practices by analyzing the teaching material first, before students practice the material in the Balinese gamelan ensemble, one of which is the gong kebyar. The analysis carried out is textual analysis such as the classification and function of the instrument, the structure of the musical (aesthetics / lango), and the wasp pattern (technique / gagebug) of each instrument implemented in the musical structure studied, as well as contextual analysis related to the concept of society (philosophy / tattwa) relating to the technique or pattern of the wasp in Balinese musicals. This method is expected to be able to solve learning problems in the Balinese Karawitan practice which were previously considered complicated and difficult to learn by students. By applying this method, it is expected that learning Balinese Karawitan become easier and enjoyable for students. This research was conducted in two stages, namely the data collection stage and the data analysis stage. The data collection stage was carried out through literature study and discography. The data analysis stage was carried out by analyzing the selected teaching material so that it could find the PMA method in the material. The results obtained are the Balinese Karawitan practice learning method which can guide students in understanding Balinese gamelan more comprehensively, not only related to Balinese gamelan playing skills from the practical (psychomotor) side, but also touching the knowledge (cognitive) and attitude (affective) aspects.

**Keywords:** *Method, Analytical Music Learning, karawitan Bali*

### INTRODUCTION

Karawitan Bali is the name of one of the practical courses that must be taken by students of the Ethnomusicology Department, FSP ISI Yogyakarta. This course provides students with experiences about the skills of playing Balinese gamelan, one of which is the gamelan gong kebyar ensemble. This ensemble is a Balinese gamelan performance with pelog pancanada tunes characterized by fast, complicated, loud, and dynamic tempo

(Bandem, 2008: 102). In its presentation, this ensemble emphasizes the expression of overwhelming emotions and dramatic dramatic action, in line with the meaning of the word kebyar itself, namely thunder and typhoon. (Bandem, 2008: 103).

As one of the Balinese gamelan ensembles, the gong kebyar is very popular and spread across parts of the world. This is due to several things, namely: 1) Gong kebyar is a practical ensemble, it can be played to

present all kinds of music; 2) Has high flexibility because it can be used to accompany various types of dances and dramas; 3) Can play repertoire from other ensembles; 4) Give the musicians unlimited space for action to attract the attention of the audience; and 5) Always displayed in cultural diplomacy through Balinese arts missions in the international arena (Aryasa, 2008: 67). Its legendary existence in some parts of the world shows that this ensemble still has a power body of music and aesthetic of music (Aryasa, 2008: 66) to observe and study. Therefore, this ensemble is very appropriate to be used as one of the Balinese Karawitan learning materials in the Ethnomusicology department of FSP ISI Yogyakarta.

Based on field observations, there are several problems related to Balinese Karawitan learning in the Ethnomusicology department that can be identified and must be resolved. First, the heterogeneity of the student's cultural background and origin. Ethnomusicology student data shows that students with musical backgrounds (Javanese, Sundanese, Balinese), such as those from Yogyakarta, Central Java, East Java, West Java and Bali, are less in number than students from other provinces. On the other hand, seen from the educational background, the number of students who come from high school and similar schools is more than those from SMK (Karawitan and Music majors). Second, students' experiences in playing music (musical practice) are not balanced between one student and another. This is due to his cultural background and school origin. In fact, some of them have just seen *barungan Gong Kebyar* firsthand while studying in the Ethnomusicology department. Third, the students' ability to do music analysis is not evenly distributed.

By paying attention to the three problems above and relating them to the practice of *gong kebyar* which is characterized by complex, dynamic, hard, and fast tempo, it is necessary to find a solution by finding the right method in the learning process. Moreover, it is associated with learning outcomes. Practical courses in the

Ethnomusicology department are expected to not only hone students' skills in playing instruments, but also understand other aspects behind music. Thus, one method that is considered appropriate in the learning of Balinese Karawitan practices is the analytical music learning method (PMA).

Based on this, two things will be discussed in this paper, namely what aspects are analyzed in relation to the PMA method in Karawitan Bali and how to apply the PMA method in the Balinese Karawitan practice. In accordance with the main problem, this paper aims to describe and analyze the aspects related to the PMA method in Karawitan Bali and explain the application of the PMA method in the Balinese Karawitan practice in the Ethnomusicology Department of FSP ISI Yogyakarta.

The study of learning methods has been discussed by several previous researchers. Two previous researchers, namely Royke B. Koapaha and Kustap and Ikhsan Lubis, examined the method of learning the art of music whose results have been published in *Promusika: Journal of Study, Presentation, and Music Creation*. Royke studied composition learning for the pop-jazz concentration field in the undergraduate music curriculum (2013), while Kustap and Ikhsan Lubis on rhythm pattern training as a strategy to improve the quality of learning in guitar instrument courses (2019).

Research on learning using musical material objects has also been carried out by several researchers. Jarmani in his research entitled "Constructivism in Learning Gamelan Art Based on Creative Music" published in the 2016 *Innovation Journal*, explained that learning the art of gamelan should not be rigid and use limited material so that it makes students less interested. Therefore, a new breakthrough is needed in the gamelan learning system in the form of constructivist learning of the art of gamelan by learning music through music experiences. With musical experience, students will master the vocabulary of musical elements. From a large number of musical elements, it will be able to create rhythm patterns, new melodies from a

simple creative level that encourage appreciation in students. Students who have a direct interest will be involved in skill development, and skills will foster a willingness to improvise and finally the aesthetic creativity of students appears.

The research entitled "Increasing the Ability to Practice Karawitan in the Surakarta Style Karawitan Course II Peer Tutorial Learning Model and Drill" was conducted by Sukamso and published in *Dewaruci: Journal of the Study and Art Creation* in 2018. Peer tutorial learning model makes students more independent, more mature, and more open. Through this learning model students who have fairly good practical skills, their skills are developed by being given the opportunity or experience to work on instruments. By mastering the work on piece of course material, students will increase their practical skills. Students who have good practical skills will teach their friends who are lacking. With the peer-to-peer tutorial method, learning in class becomes more effective. The drill learning model makes students more mature in mastering *cengkok* and the variety of wiring. Students always try to find and master the varieties of *wiledan* that have developed in the Karawitan community that have been recommended by the lecturer. With the drill method, the output of the *wiledan* students' work becomes good and is accepted by the Karawitan community.

Budi Raharja conducted a research entitled "Basic Level Learning Karawitan Based on Multimedia in Blended Learning" published in *Recital: Journal of Performing Arts* (2019). This research produces multimedia learning of basic musical practice and the results of the trials. The multi-media contains knowledge about *gending* (teaching material), drumming theory, examples of beating attitudes, *ricik* wasp techniques, and video examples of wasps. Multimedia was tested in a face-to-face mixed learning model and multi-media based independent learning. The result is an increase in the quality of the learning process and an increase in learning outcomes.

Some of the studies mentioned above are all related to learning methods. However, even though they both talk about learning methods, there are differences with the research the authors did. The difference lies in the object of the research material, namely the *gong kebyar* by taking the example of the accompaniment of the *Panyembrama* dance and the learning method chosen, namely the PMA method which focuses on textual and contextual analysis.

To dissect the analyzed aspects related to the analytical music learning method in Balinese gamelan, this study used the Balinese gamelan concept contained in *Prakempa lontar*. This *lontar* basically consists of four main elements, namely philosophy or logic (*tattwa*), ethics or morality (*sila*), aesthetics (*lango*), and instrument wasp technique (*gagèbug*) (Bandem, 1986: 10-27).

The element of philosophy (*tattwa*) in this study is more directed at the concept of Balinese life balance in two dimensions (*rwa bhineda*). This concept is used to explain the dualistic elements in the *gong kebyar*. The moral / ethical element is directed at explaining the attitude of beating, aesthetics of speaking in the structure of the *gending*, and the *gagèbug* relating to the wasp pattern of instruments in *barungan gong kebyar*. By applying the four concepts contained in the *lontar Prakempa*, a comprehensive description of Balinese gamelan will be obtained, both textually and contextually, which is very important for learning analytical music (PMA).

## **DISCUSSION**

There are several things that will be explained in this paper in accordance with the problem formulations that have been presented above. These are Analytical Music Learning (PMA) as a musical learning method, the application of analytic music learning methods in Balinese Karawitan practice, and Balinese musical learning during the Covid-19 period.

### **Analytical Music Learning Method**

Analytical Music Learning (PMA) is a term that was originally used to name a program of activities in the A-2 Competition Grant that was won by the Ethnomusicology Department FSP ISI Yogyakarta from 2005 to 2007. At that time, the Ethnomusicology Department FSP ISI Yogyakarta won the Competition Grant A- 2 entitled "Increasing the Effectiveness of the Learning Process and Quality of Graduates." One of the programs is the design of Analytical Music Learning method, which is a learning method that combines theory and practice (ethnic music). This method is expected to increase the efficiency of learning the practice of ethnic music, train student sensitivity, be careful about ethical, aesthetic, and philosophical values (Compiler Team, 2007: 10). This activity succeeded in spawning recordings of Jogjakarta and Sundanese Karawitan lessons, while Balinese Karawitan has not been touched in the program.

Analytical Music Learning (PMA) in this study is more directed at the learning method by first analyzing the teaching material before being taught to students. The analysis carried out is textual and contextual analysis. Textual analysis includes teaching material in terms of the ensemble or gamelan barungan, the music taught, the drumming attitude, and the wasp patterns of each instrument in the ensemble, while contextual analysis is directed at the philosophical concepts seen in the gamelan instruments and their wasp patterns. Thus students are expected to get a complete understanding of the material being studied both in terms of knowledge, attitudes, and practice of playing it.

### **Application of Analytical Music Learning Methods in Karawitan Bali**

As stated above, there are several things that are important to analyze in relation to Analytical Music Learning in Balinese Karawitan (gong kebyar). The analysis can be grouped into two, namely textual analysis and contextual analysis. The two types of analysis can be explained as follows.

### **Tekstual Analysis**

There are four things that will be discussed in relation to the textual analysis of the gong kebyar, namely the classification and function of the instrument, the attitude of the beat, the structure of the musical, and the pattern of the wasp of the instrument. These four analyzes are important to do because they have an interrelated relationship. By knowing the classification and function of the instrument, students are expected to find it easier to understand the wasp pattern of each instrument. This is done by observing the instrument groups in the gong kebyar ensemble and observing the relationship between the wasp patterns of the instruments and the other accompanied by the correct drumming attitude. In addition, students can observe differences in wasp patterns in each part of the musical structure being played.

### **Classification and Function of Instruments in Gong Kebyar**

To explain the classification of instruments in the gong kebyar, it can be seen using the classification concept expressed by Mahillon-Sachs-von Hornbostel. The concept of classification is based on the material that causes the sound or sound source in a musical instrument or instrument, namely idiophone, aerophone, membranophone, chordophone, and electrophone (Banoe, 1984: 13). Judging from this classification, the instruments in the gong kebyar ensemble can be classified into four, namely *idiophone*, *aerophone*, *membranophone*, dan *chordophone*.

Idiophone is a group of instruments whose sound source is produced by the body of the instrument itself. The membrane is a group of instruments whose sound source is produced by the skin or membrane being stretched. The aerophone is a group of instruments whose sound source is produced by the air in a musical instrument, while the chordophone is a group of instruments whose sound source is produced by wires or strings (Arsana, 2004: 56).

Based on this classification, it can be seen that most of the instruments contained in the Gong Kebyar ensemble are included in the

instrument group. *idiophone*. *terompong*, *ugal*, *pemade*, *kantil*, *penyacah*, *jublag*, *jegogan*, *reyong*, *kempur*, *kemong*, *gong*, *kempli*, *bebende*, *kajar*, *ceng-ceng ricik*, and *ceng-ceng kopyak* are some instruments in the gong kebyar which belong to the idiophone group. Another instrument, a pair of drums (*lanang-wadon*), is a membranophone instrument whose sound source comes from the skin. The aerophone instrument in the gong kebyar ensemble is a flute instrument, both the small *cenik* flute instrument and the *gede* flute which is larger than the *cenik* flute. The next instrument, the fiddle, is a chordophone instrument whose sound source comes from a wire being rubbed.

Understanding the classification of instruments in the Analytical Music Learning (PMA) method is important for students, so that students know the source of the sound of each instrument in the Gong Kebyar ensemble. Thus, students are expected to be able to play each instrument correctly so as to produce the sound of the instrument as expected.

Looking from the instrument function /*tungguhan* that relate to the performance of *gending-gending gong kebyar*, the instrument in *gong kebyar* can be classified into six categories namely *tungguhan bantang gending*, *penandan*, *pepayasan*, *pesu-mulih*, *pemanis*, and *pengramen* (Sukerta, 2009: 151). *Tungguhan bantang gending* category is *tungguhan* in *gong kebyar* that has a function to play *bantang tabuh* or *pemageh tabuh* i.e. song framework or *gending* that is still plain (without variation). *Tungguhan penandan* group is *tungguhan* that lead *gending* performance, controlling *gending* (transition from one part to the next including the completion of the *gending* presentation), adjust the tempo and volume of the *gending* being played. *Tungguhan pepayasan* is *tungguhan* groups that generally function to work on or present *gending* using variations, including using wasp patterns that can create interwoven. *Tungguhan pesu-mulih* group is a kind of *tungguhan* that emphasis on song sentences, from the lightest to the heaviest.

*Tungguhan pemanis* is a kind of *tungguhan* that when it was played can give a sweet impression to the music presented. *tungguhan pengramen* is a kind of *ansambel gong kebyar* that the wasp results can give the impression of a noisy sound (Sukerta, 2009: 151-191).

The instruments in the gong kebyar ensemble that are included in the *tungguhan bantang gending* group are a pair of *penyacahs* and a pair of *jublag*. *Tungguhan penandan* in *gong kebyar* is *terompong*, When *gong kebyar* used to play *gending-gending lelamatan*, a pair of *kendang* (*lanang-wadon*), a pair of *ugal*, one *kajar*, and *bebende*. Instruments belong to *tungguhan pepayasan* is *reyong*, a pair of *pemade* (*pengumbang-pengisep*), and two pairs of *pasang kantil* (*pengumbang-pengisep*). There are several *tungguhan pesu-mulih* in *ansambel gong kebyar* i.e. a pair of *jegogan* (*pengumbang-pengisep*), *kempur*, *kemong*, *kempli*, and *gong*. *Tungguhan pemanis* in *gong kebyar* are *suling* and *rebab*, while the instrument that functions as *pengramen* is *ceng-ceng ricik* and *ceng-ceng kopyak*.

An understanding of the function of the instruments in the gong kebyar help students to learn easier of these real things from a practical point of view. By understanding the actual function of each in the ensemble, students are led to be able to play precisely according to the wasp pattern of the instruments in the composition / *gending* being studied.



Figure 1. Ansambel gong kebyar in Etnomusikologi Department FSP ISI Yogyakarta (Nyoman Cau, Agustus 2020)

## Menabuh Posture

The attitude of beating is an important aspect of Balinese gamelan practice. In Prakempa's lontar, it is explained about morals or ethics, especially in terms of human good and bad deeds. There are three things that are discussed related to morality or ethics in the lontar Prakempa, namely ethics related to the accuracy of the function of the gamelan which varies according to place (environment), time and conditions; ethics related to respect for gamelan by means of commemorating the gamelan on Saturday Kliwon Krulut; and ethics related to the obligation of a gamelan teacher to live the basic philosophy of Prakempa and the rules of decency contained therein (Bandem, 1986: 15-16).

The attitude of beating in the PMA method is more directed at the ethics of students when they practice playing the gamelan. Some examples include not stepping over the gamelan, sitting politely while playing the gamelan, such as sitting cross-legged for male musicians and kneeling for female drummers, or sitting politely when using mats such as chairs, and being tolerant towards fellow players / other drummers. The attitude of beating is important to pay attention to because it will affect a person's comfort in playing the gamelan so that it can produce the game as expected.

### **Gending Structure**

Before practicing playing a piece or teaching material, information about the structure of the gending being played is very important for students to know. In Prakempa, the discussion of the structure of gending was included in the aesthetic aspect (*lango*). In the PMA method, the structure of the gending is an important aspect for students to understand, because it will be able to help students live up to the music being studied, in addition to knowing the parts of the musical in which there are different patterns of work.

### **Beat Techniques and Wasp Patterns**

The textual analysis in the next PMA method is the gagebug technique and the wasp pattern. The beat technique refers to the

player's skill in hitting and closing the instrument when it is played according to musical needs, while the wasp pattern refers to the types of wasp patterns being played. Each instrument in the gong kebyar ensemble has different beating techniques, such as the technique of beating *reyong* instruments is different from *ugal*, as well as the technique of beating the *pemade* or *kantil* instrument is different from the technique of beating *penyacah*, *jublaga*, and *jegogan*, and so on. In addition to different drumming techniques, each instrument in the gong kebyar ensemble also has its own wasp pattern. By observing the relationship between the wasp patterns of the instruments with one another, it will be easier for students to practice playing the gamelan. Therefore, the analysis of wasp patterns accompanied by correct beating techniques is an important aspect for students to know.

### **Contextual Analysis**

The discussion of contextual analysis in Gong Kebyar is directed at the philosophical or logical concepts contained in the Prakempa lontar. In Prakempa's lontar, it is stated that Balinese people, wherever they are and whatever they do, the concept of life balance will be the basis for their actions. It is explained that there are ten dimensions of the concept of human life balance, namely the balance of human life in single to ten dimensions (Bandem, 1986: 11-12). Of the ten dimensions of life balance, one of which is the balance of human life in a dualistic dimension is closely related to *gong kebyar*.

The dualistic dimension as the concept of the balance of human life is very visible in the gong kebyar ensemble, both in terms of the type of instrument or real or the wasp pattern. The balance of human life in a dualistic dimension puts forward the belief in the existence of powerful forces such as good and bad, day-night, male-female, *kaja-kelod*, *sekala-niskala*, and so on. (Bandem, 1986: 11). The concept of balance in a dualistic dimension in Balinese life is known as *rwa bhineda*, which are two different things but both are interrelated and complementary.

*Rwa bhineda* concept reflected in the types of instruments in the gong kebyar ensemble which are made in pairs. For example, an ugal instrument is made in pairs, namely one inconspicuous with a tone arrangement that has a lower frequency called *pengumbang* and the other with a higher tone frequency called *pengisep*. When the same notes in these instruments are played simultaneously it will produce a wavy sound called waves. The sound of waves is a characteristic of Balinese gamelan. Another instruments are *pemade*, *kantil*, *penyacah*, *jublaga*, *jegogan* made in pairs that consist of *pengumbang* dan *pengisep*. part from the concept of *ngumbang-ngisep*, the concept of *lanang-wadon* duality is also evident in several types of instruments in the gong kebyar. These instruments are the drums instrument (drums *lanang* and drums *wadon*) and gong instruments (*lanang-wadon*).

Apart from being reflected in the types of instruments, the concept of *rwa bhineda* is also found in the wasp pattern of the instrument. The plain wasp pattern (on the beat) and the *sangsih* wasp pattern (off the beat) are examples of the concept of balancing two in the gong kebyar. The combination of the plain and *sangsih* wasp patterns produces a twisty pattern, which is an interlocking figuration pattern or figuration. In addition, the concept of duality can also be seen in the tempo aspect (fast-slow or *becat-adeng*) and the dynamic aspect (hard-weak or *nguncab-ngees*).

An understanding of the concept of philosophy or logic in gong kebyar, especially the concept of *rwa bhineda* (the concept of balance in a dualistic dimension) can be used as the basis for explaining why the instruments in the gong kebyar ensemble are made in pairs, in addition to the tempo working patterns, dynamics, and the existence of wasp patterns also in pairs. Contextual analysis in the Analytical Music Learning (PMA) method can complement students' understanding of teaching material from a philosophical perspective.

### Application of Analytical Music Learning in Gending accompaniment of Panyembrama Dance

The sample used in this research is the Balinese Karawitan (gong kebyar) course with the material of Panyembrama dance accompaniment. This musical was chosen as a teaching material because it contains a complex wasp pattern, in addition to the processing of other musical elements which are very varied.

For example and an illustration of the application of the PMA method in the accompaniment of the Panyembrama dance, it will first begin with an explanation of the structure of the gending, then proceed with the wasp pattern of instruments or real *bantang gendhing*. This is done with the assumption that students have been given an explanation of textual and other contextual analyzes.

The structure of the Panyembrama dance gending consists of five parts, namely *pangawit*, *pangawak I* (*pelayon*), *pangecet*, *pangawak* (*gagaboran*), *batel pajalan*, and *panyuwud* (Senen, 1998: 95). Each part in the structure has its own differences in the processing of its musical aspects and the wasp pattern of each instrument. Below is a sample of the actual *bantang gendhing* wasp pattern, namely the *penyacah* and *jublaga* instruments, as well as the *pesu-mulih* real wasp pattern, namely the *jegogan* in the *pangawak* section of the Panyembrama gending. Notation is made using Kapatihan notation *laras pelog pancanada*.

The wasp pattern of *penyacah*, *jublaga*, *jegogan*, *kempur*, *kemong*, and gong instruments in the *pangawak* section of *Gending Panyembrama*:

The *tabuhan* pattern of the *penyacah* instrument:

// 6 5 1 6 3 5 2 3  
5 3 6 5 2 3 1 2  
3 2 5 3 2 1 2 6  
1 6 2 3 6 5 3 2  
3 2 3 5 1 6 3 5 //

The *tabuhan* pattern of the *jublaga* instrument:

// . 5 . 6 . 5 . 3  
 . 3 . 5 . 3 . 2  
 . 2 . 3 . 1 . 6  
 . 6 . 3 . 5 . 2  
 . 2 . 5 . 6 . 5 //

The *tabuhan* pattern of the *jegogan* instrument:

// . . . . . 3  
 . . . . . 2  
 . . . . . 6  
 . . . . . 2  
 . . . . . 5 //

The *tabuhan* pattern of the *kempur*, *kemong*, and *gong* instrument:

// . P . N . P . G //

If we look at the relationship between the wasp pattern of the *penyacah* and *jublaga* instruments, it can be seen that the *jegogan* is played on each beat, while the *jublaga* is played on each even beat, namely the 2nd, 4th, 6th, and 8th beats, while the *jegogan* instrument is played on each beat. every 8th beat. The relationship between the three wasp patterns of the instruments combined with the wasp patterns of *kempur*, *kemong*, and *gong* can be seen in the table below.

**Table 1.**

Pattern relationship of *tabuhan* instrumen *penyacah*, *jublaga*, *jegogan*, *kempur*, *kemong*, and *gong* in the part of *pangawak* Gending Panyembrama

Nama instrumen	Ketukan ke-							
	1	2	3	4	5	6	7	8
<i>Penyacah(Pc)</i>	<i>Pc</i>	<i>Pc</i>	<i>Pc</i>	<i>Pc</i>	<i>Pc</i>	<i>Pc</i>	<i>Pc</i>	<i>Pc</i>
<i>Jublaga (Jb)</i>	.	<i>Jb</i>	.	<i>Jb</i>	.	<i>Jb</i>	.	<i>Jb</i>
<i>Jegogan (Jg)</i>	.	.	.	.	.	.	.	<i>Jg</i>
<i>Kempur, kemong, gong</i>	.	P	.	N	.	P	.	G

By understanding the wasp patterns and the relationship of each instrument will make it easier for students to practice playing Balinese gamelan. Similar analyzes can be made of the wasp patterns of other instruments. Thus, understanding music analytics in the Analytical Music Learning

(PMA) method is expected to increase student understanding in terms of knowledge, attitudes, and skills so that they can achieve optimal learning outcomes.

### Learning Karawitan Bali during the Covid-19 Period

Karawitan Bali is one of the courses that must be taken by students in the Ethnomusicology Department, FSP ISI Yogyakarta. To overcome the heterogeneity of cultural backgrounds, school origins, and the ability of students to play and analyze music, one learning method is needed as an alternative method that can be applied in the musical learning process. The Analytical Music Learning Method (PMA) is considered appropriate to be applied as a method in musical learning, one of which is Balinese Karawitan.

Learning Karawitan Bali with the Analytical Music Learning (PMA) method in normal times can be applied more optimally. That is, textual and contextual analysis related to the practice of beating the gamelan can be explained by the lecturer in each meeting by adjusting the learning outcomes (CP) that have been set. However, in the current Covid-19 pandemic, lecturers are required to be more creative in developing learning strategies so that course objectives can be achieved properly.

Institutional policies that regulate the learning process by integrating online and offline for practical courses can be aligned with the Analytical Music Learning method (PMA) in the Balinese Karawitan course. Information that is knowledge (cognitive), such as an explanation of the classification and function of the instrument, the structure of the music, and the philosophical concepts of Balinese gamelan can be provided in the online learning process. On the other hand, the practice of beating the gamelan, such as the attitude of beating and playing the wasp pattern of the instrument, feeling the tempo, the dynamics of the music, and the integrity of the music being played, can be done during the offline learning process, of course by strictly adhering to the rules of the Covid-19



protocol. Thus, even during the pandemic period, it is expected that the learning outcomes of the Karawitan Bali course can be achieved optimally.

## CONCLUSION

Based on the above discussion, there are several things that can be concluded, namely Analytical Music Learning (PMA) in Karawitan Bali is a learning method that directs students to be able to understand and master the teaching material (Karawitan Bali) more comprehensively. The process carried out is by first analyzing the teaching material before students play / practice beating the gamelan (gong kebyar). The analysis carried out is related to textual and contextual analysis. Textual analysis includes the classification and function of instruments, drumming attitudes, musical structure, and analysis related to the wasp pattern of the instruments in the ensemble being played. Contextual analysis is carried out by directing the analysis on the concept of Balinese society, namely the concept of rwa bhineda, the concept of duality which is implemented in the gong kebyar instrument as seen in the pair of pengumbang-pengisep, lanang-wadon, and plain-sangsih wasp patterns.

Analytical Music Learning as a learning method is very appropriate to choose because it can provide understanding to students not only in terms of practice (psychomotor), but also touch the side of knowledge (cognitive), and beating attitude (affective). During a pandemic, this method is deemed appropriate by maximizing the cognitive aspects of teaching materials when learning is more focused on the online process, as well as affective and psychomotor aspects in the offline learning process by strictly adhering to the Covid-19 protocol rules. In normal times, this method can be applied simultaneously at each meeting.

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