

Explanation of the notation of balinese music

1 o e u a	ding (= 1), dong (= 2), deng (= 3), dung (= 5), dang (= 6) (numbering corresponds with selisir scale) (in the case of older notations the <i>i</i> is represented as <i>ï</i>)
1oeua	Notes in the middle register of the instrument
1oēuā	Notes in the low register of the instrument
ïóéúá	Notes in the high register of the instrument (in older notations the <i>i</i> is represented as <i>ï</i>)
1oeuā <u>1oeuā</u>	Half note value resp. ¼ of the note values (so 2x or 4x as fast)
1-o-e-u-a-	Double note values (so 2x as slow)
a11o0eēUua of ^a 1 ¹ o ^o e ^e U ^u a	Grace note (the note value of the main notes remains unchanged)
1·o·e·u·a·	Keys should be muted on the intermediate beats
1/o/e/u/a/	Mute the key immediately after striking it
1øøøø	Mute the key while striking it
x	(reyong) Hit the sticks on the edge of a gong
χ	the same, however, the sticks are not lifted after the stroke so that the sound is immediately muted.
♯	(reyong) Strike the first and third gong of one's own position simultaneously (byong)
b /	(reyong) Idem, but the gongs are muted immediately after striking (byot)
♯	(reyong) Idem, but the sticks are not lifted after the stroke but remain pressed against the gongs (jet)
⊞	(reyong) Deng and ding simultaneously (applies to the lowest position)
norot	Norot. See explanation below.
na ne n1 no nu	Norot on dang, deng, ding, dong, dung
nae neo nou etc	Norot, transition from dang to deng, from deng to dong, from dong to dung, etc.
gangsā 4 of ga.4	If only one gangsā part is represented, with the indication 4, this concerns the polo part. The sangsih instruments then play a kempyung part (see below).
4	Kempyung party
G	Gong (when only one gong is used)
L	Gong lanang (higher pitched gong)
W	Gong wadon (lower pitched gong)
P	Kempur
T	Kentong

Notation of the gongan

The music is written in grids which are divided into columns. The solid vertical lines between the columns indicate the kempli strokes. If the lines are dotted, no kempli is played. When the calung and jegogan parts are on one line, the jegogan notes are written in bold and underlined.

Kempyung

Kempyung or *ngempat* refers to an interval of four notes. This is indicated with a number 4. The sangsih instruments then play a part that is four notes higher than that of the polos. If this is not possible (for the gangsas: if the polos part plays one of the three highest notes), then the sangsih instruments play the polo melody.

gangsā polos	o	e	u	a	1	o	e	u	a	i
gangsā sangsih	<u>a</u>	<u>1</u>	<u>o</u>	<u>e</u>	<u>u</u>	<u>a</u>	<u>i</u>	<u>u</u>	<u>a</u>	<u>i</u>

Kempyung notes for de gangsā sangsih

Norot

Norot is a fixed embellishment of the pokok melody by the gangsa's and the reyong. For the reyong we have noted two variants (used in Ubud and in Krambitan)

- The basic pattern is repeated as long as the same note is maintained in the pokok section.
- The gangsa sangsih plays a ngempat (kempyung) above the polos.
- A transition pattern is played in the measure preceding the transition to a next pokok note. Here n denotes the previous norot pattern. Although for the reyong the transition pattern may depend on the previous pokok note, the scheme below denotes a fixed pattern for the sake of simplicity.
- g of b indicatest hat deng and ding are struck simultaneously (reyong, position 1).

The next page shows norot for each part of both the gangsas and the reyong.

Ubud variant

	transition	base	transition	base	transition	base
pokok		i		o		e
gangsa polos	110	10101010	00e	0e0e0e0e	eeu	eueueueu
gangsa sangsih	uua	uauauaua	aa <i>i</i>	aiaiaiaia	iiu	iuuiuiuiu
reyong 1	·uḡ	·aḡ·aḡ·aḡ	ḡaḡ	·ḡ·ḡ·ḡ·ḡ	eeu	eueueueu
reyong 2	110	10101010	00e	0e0e0e0e	ee1	e1e1e1e1
reyong 3	·ua	·aua·aua	·ai	·ia <i>i</i> ·ia <i>i</i>	·au	·uau·uau
reyong 4	iiò	iò <i>i</i> ò <i>i</i> ò <i>i</i> ò	òòè	òèòèòèòè	èèú	èúèúèúèú

	transition	base	transition	base
pokok		u		a
gangsa polos	uua	uauauaua	aa <i>i</i>	aiaiaiaia
gangsa sangsih	uua	uauauaua	aa <i>i</i>	aiaiaiaia
reyong 1	uḡḡ	uḡuḡuḡuḡ	ḡḡa	aḡaḡaḡaḡ
reyong 2	·oe	·eoe·eoe	·oi	·io1·io1
reyong 3	uua	uauauaua	aa <i>u</i>	auauauau
reyong 4	úúé	úéúéúéúé	·ò <i>i</i>	·iò <i>i</i> ·iò <i>i</i>

Krambitan variant (·=differences with Ubud variant)

	transition	base	transition	base	transition	base
pokok		i		o		e
gangsa polos	110	10101010	00e	0e0e0e0e	eeu	eueueueu
gangsa sangsih	uua	uauauaua	aa <i>i</i>	aiaiaiaia	iiu	iuuiuiuiu
reyong 1	uḡḡ	·aḡ·aḡ·aḡ	ḡaḡ	·ḡ·ḡ·ḡ·ḡ	ḡḡe	aḡaḡaḡaḡ
reyong 2	110	10101010	00e	0e0e0e0e	ee1	e1e1e1e1
reyong 3	uua	·a·a·a·a	uai	·i·i·i·i	uau	·u·u·u·u
reyong 4	iiò	iò <i>i</i> ò <i>i</i> ò <i>i</i> ò	òòè	òèòèòèòè	èèú	èúèúèúèú

	transition	base	transition	base
pokok		u		a
gangsa polos	uua	uauauaua	aa <i>i</i>	aiaiaiaia
gangsa sangsih	uua	uauauaua	aa <i>i</i>	aiaiaiaia
reyong 1	uḡḡ	uḡuḡuḡuḡ	ḡḡa	aḡaḡaḡaḡ
reyong 2	·oe	·e·e·e·e	oo1	·1·1·1·1
reyong 3	uua	uauauaua	aa <i>u</i>	·u·u·u·u
reyong 4	úúé	úéúéúéúé	oò <i>i</i>	·i·i·i·i