

GAMELAN GONG BERI IN BALINESE CULTURE

Gede Yoga Kharisma Pradana, I Putu Agus Eko Sattvika, Kadek Angga Wahyu Pradana

^a Institute of Tourism and International Business, Bali, Indonesia

^b Institute of Indonesian Institute of the Arts, Tanah Papua, Indonesia

^c Mpu Kuturan Singaraja State Hindu College

Corresponding Author: yogakharismapra@gmail.com

Abstract

The purpose of research on Gamelan Gong Beri is to reveal the role of the existence of Gamelan Gong Beri in the context of Balinese culture. Gamelan Gong Beri has been recognized for a long time as a traditional Balinese musical instrument. However, not all Balinese recognize the role of Gamelan Gong Beri in carrying out Balinese cultural activities. The questions are : 1) Where is the Origins of Gamelan Gong Beri in Balinese Culture? 2) How is the existence of Gamelan Gong Beri in Balinese Culture?. This research was conducted using qualitative methods. The results showed that : 1) the beginning of the existence of Gamelan Gong Beri as a traditional Balinese musical instrument from Renon, Denpasar, Bali based on Blanjong inscriptions and legends in the history of Gamelan Gong Beri. 2) The existence of Gamelan Gong Beri in the activities of sustainable Balinese Culture in accompanying the Baris Cina dance performance in the traditional ceremonies in Renon, Denpasar, Bali. The implications of the research results confirm that the Gamelan Gong Beri is an artifact of historical value that has the potential to become a vital means for the preservation of Balinese culture and cultural creation if it receives attention from the community and cultural agents.

Keywords : Gamelan, Gong Beri, Balinese Culture, Text, Context.

1.Introduction

Bali is known to have world-famous tourism (Pradana and Parwati, 2017). Tourism takes place because of the visitation of domestic and foreign tourists (Pradana, 2019; Pradana and Pratiwi, 2020). Most domestic and foreign tourists travel to Bali because they are motivated by the uniqueness of Balinese culture (Marshal, 2017; Pradana and Pratiwi, 2021). The uniqueness of Balinese culture, among others, looks festive due to the variety of Balinese performing arts. The excitement in Balinese performing arts is an expression of Balinese artists who are embellished and conditioned for offerings, entertainment, education, and cultural promotion. Iseminger (2018) revealed that performance art involves the skill of artists based on the mind through the mediation of works for specific purposes and can arouse the feelings of others. Changes in one's feelings to be happy, satisfied, touched, and fascinated can occur because of the beauty of the collective (Shusterman, 2010). In general, viewers who are satisfied and moved during the show will appreciate the totality of the attractive Balinese performing arts thanks to the accompaniment of the *gamelan* music.

An attractive atmosphere during Balinese performances with *gamelan* accompaniment is built on a combination of sound art from various characteristics of musical instruments (Ruastiti et al. 2018). Various characteristics of musical instruments are a representation of the sound composition of percussion instruments made of metal with a mixture of wood and leather (Koran, 2020). Crimeen et al. (2020) added that *gamelan* has a distinctive shape, type of *gamelan* material, types of complementary instruments and instrument characteristics. Engel (2017) suggested that the composition of aerophone, idiophone, membranophone, and chordophone instruments can create the characteristics of the art of musical sound.

Gamelan art has long been a part of traditional Balinese performing arts. *Gamelan* consists of various types based on the characteristics of music, the form of instruments and the number of musical instruments that have long been used by the Balinese people to beautify the performance and cultural atmosphere of Bali. The sounds of drums, *Gong Bheri*, *garantang*, *cuddling*, flute, *galempung*, and trumpet are said to be the origin of the long-standing *gamelan* sound in the teachings of philosophy found in traditional Balinese literacy called *Usana Bali*.

The existence of the *gamelan* as a traditional Balinese musical instrument has historically been inseparable from royal influence. The sustainability of cultural elements can be influenced by relational relationships and power (Atmaja et al., 2019; Pradana et al., 2016). Downing (2019) said that *gamelan* had long been used in the royal cultural traditions. Entering the twentieth century, much of the existence of Balinese *Gamelan* as a traditional Balinese musical instrument did not have direct support from the royal cultural traditions, as in *Gamelan Gong Kebyar*.

Gamelan Gong Kebyar, *Gamelan Gong Beri* and *Gamelan Meladprana* are various types of Balinese *Gamelan* that are still sustainable when entering the XX century. The preservation of a culture cannot be separated from the collective role and meaning of culture (Pradana, 2021; Pradana et al., 2025; Pradana, 2023). As *Gamelan Gong Kebyar* is often used collectively in Balinese art festivals. Correspondingly, the *Gamelan Meladprana* has often been used in *gambuh* performances since the X century (Rai, 1998). *Gamelan Gong Beri* has a beautiful melodic sound that is typical of the results of the beating of musical instruments. David Krueger, Kent L. Gee, and Jeremy Grimshaw (2010) said that Balinese *Gamelan* produces a distinctive sound called 'waves' when struck. The sound is caused by a nonlinear structural response accompanied by an asymmetrical vibration pattern. The harmony between the asymmetrical vibrational patterns and the fundamental nonlinear structural response has resulted in the relative amplitude in the gong-beating sequence. *Gending Semar Palegongan* establishment from *Gamelan Bebarongan* and *Gending Semar Palinggihan* from *Joged Pingitan*. Whereas *Gamelan Gong Beri* is known as Balinese Traditional *Gamelan*, which is still used in traditional Balinese performing arts, but it turns out that quite

several Balinese people do not know Gamelan Gong Beri. Therefore, this study focusses on 1) the origins of the Gamelan Gong Beri in Balinese culture, and 2) the existence of the Gamelan Gong Beri in Balinese culture.

2. Research Methods

This research on Gamelan Gong Beri has been completed for 3 years at Renon, Denpasar, Bali. Research on Gamelan Gong Beri was carried out at Renon, Denpasar, Bali, because 1) there was a *Blanjong* inscription that mentioned Bheri in the Sanskrit language for the existence of Gamelan Gong Beri in Bali; 2) there are traditional ceremonial activities that traditionally use Gong Beri; and 3) the distance between the research location and the residence makes it possible to complete the research according to the research schedule. This research is supported by folklore & ethnomusicological paradigms. Folklore can be related to oral tradition media (Sukma et al., 2023). Ethnomusicology is the study of music in terms of itself and its socio-cultural context (Rice, 2016). Gamelan Gong Beri as a musical instrument is analysed based on the text and the context in Balinese society by focusing on its text and context. The object of this research material is in the form of Gamelan Gong Beri as a musical instrument. The formal object of this study is the existence of Gong Beri in the cultural context of Bali.

Fundamental research is a form of research design. Research on Gong Beri in Balinese culture was completed using qualitative methods. Bernard (2018) adds that field observations can be made for primary data searches. Data collection is done through graphic studies and literature to look for secondary data. The primary data in this study were collected through observation and interviews with informants in Denpasar, Bali. The use of cameras and tape recorders facilitated the collection of primary data. Purposive sampling in Renon determined the primary data sources in this study, taking into account the informants' capabilities and authority. We collected the primary data for this research from the primary and key informants. The data collected is then integrated with the data obtained based on a literature study of *gamelan*, traditional musical instruments, and Balinese culture.

This research focuses purely on demonstrating the academic benefits of ethnosience in proving and explaining the origins of the gamelan gong beri as part of Balinese culture. An organology approach and a semiotic approach strengthen this research technique. In other words, this study uses a semiotic approach and an organology approach that complies with the principles of ethnosience. The organology approach has been used for the purpose of investigating the structure of the sound source of Gong Beri. Meanwhile, the semiotic approach has been used to read Gong Beri as a text and interpret the mysteries and symbols related to it in its existential realm. Aesthetic theory and symbol theory explain the results of the investigation into the structure of the Gamelan Gong Beri. Using symbol theory and

aesthetic theory, we assembled the results of symbolic interpretation in their entirety. All data in this study can be stated to be analysed qualitatively-interpretatively.

3.Results

3.1 The Origins of Gamelan Gong Beri as Balinese Tradisional Music

Gamelan Gong Beri as a traditional Balinese musical instrument began at Sesetan, Denpasar. But the beginning of the legal existence of Gong Beri as a traditional Balinese musical instrument was marked by the convention of Balinese culture in the *Blanjong* inscription and the legend in the history of Gamelan Gong Beri at Renon, Denpasar, Bali.

Gamelan Gong Beri at Renon, Bali, originated from the movement of the spread of Hinduism in Bali with Gamelan Gong Bheri. The word 'Bheri' is mentioned in the *Blanjong* inscription found near Renon and Semawang Village. The writing inscribed on the stone is dated 835 caka (913 A.D.). In Rai (1998), two members of the Hindu royal family in Java named I Renggan and I Renggin are narrated. I, Renggan, am known to be good, and I, Renggin, am known to be bad. I, Renggin, am known to be bad because of her magical expertise, which has damaged the image of the Hindu kingdom in Java. I, Renggin, was once convicted in Nusa Penida and exiled from the Hindu kingdom in Java, while I, Renggan, am well known for being reliable and instrumental in protecting the grand image of the Hindu kingdom in Java. This practice is considered negative when it does not align with the collective principles of kindness within the cultural values framework; it has social repercussions and contributes to creating a negative collective image (Rupert, 2019).

During the heyday of Sri Kesari Warmadewa in Bali, the Hindu kingdom on Java wanted all citizens of the kingdom in Bali to embrace Hinduism. Irenggan was a messenger of princes from the Hindu kingdom on Java who was involved in the mission of spreading Hinduism in Bali. Before fulfilling the mission of the Hindu kingdom in Java, I, Renggan, met I, Renggin, in Nusa Penida. Through that message, I Renggin seemed pessimistic that the royal mission carried out by I Renggan would succeed in Bali when dealing with Sri Kesari Warmadewa, considering that the king was the most feared king and the god who protected and blessed him was one of those who were worshipped and respected in Hinduism. I, Renggin, assessed that I, Renggan, would not be able to fulfil the mission of the Hindu kingdom in Java because Sri Kesari Warmadewa, as a king in Bali, was not Hindu. He already had the royal majestic powers from *Dewa Mahadewa*, and he had received a blessing from Mount Agung in Bali. All kingdoms in Bali are subject to the authority of Sri Kesari Warmadewa. However, I, Renggan, remained optimistic that he would succeed in fulfilling the mission of the Hindu kingdom in Java with the attack of Hindu royal troops from Java. The purpose of I Renggan's arrival with the Hindu royal forces on Java when he first arrived at the village of Bualu in Bali was known

to *Dewa Mahadewa*. This has been mentioned by the *Mangku* of the Pura Dalem Renon screening as follows:

“...Sri Kesari Warmadewa is a blessed king on Mount Agung, but Renggan doesn't seem to give up on continuing his royal mission in Bali. The Renggan fleet once lived in Sanur and in Sesetan. They do not feel at home living there even though they have made art with Gong Bhairi. Their actions while in Sanur are recorded in the *Blanjong* Inscription...”.

Through the informant's statement above, it can be seen that Renggan's trip to Bali was to fulfil a royal mission. After the Hindu royal mission in Java was completed, all Hindu royal troops on Java returned to the warships on the coast to prepare for their next destination in Bali. On the sea voyage to Blanjong, 60 fleets of Hindu royal warships on Java suddenly split and sank. 14 fleets of Hindu royal warships in Java were rescued and arrived on the coast of Sanur along with war property and Gamelan Gong Bhairi. Upon arrival in Sanur, the Hindu royal fleet on Java chose to stay long enough to build a campsite. During their stay, the Hindu royal fleet on Java claimed to often get disturbances in Sanur. Social disturbance can be accepted as a problem that can have a strong impact on collective grievances because it is not in accordance with the principles of their beliefs and culture and is unable to overcome the problem (Delariviere, 2020). These disorders include the foul odour of stinky dead fish and ant bites. Complaints about the disturbance in Sanur were conveyed to residents of Sanur and Sri Kesari Warmadewa. Sri Kesari Warmadewa ordered Sanur residents who complained to migrate to the area near the swamps. By knowing the purpose of the arrival of the Hindu royal fleet from Java to Bali in the Sanur area, Sri Kesari Warmadewa made a *Blanjong* inscription.

The Hindu royal fleet in Java managed to find a place and build settlements near the swampy area, which they called by the name of Renon. The famine at Renon made the troops of the Hindu kingdom decide to sell their property and inheritance, including Gamelan Gong Bhairi, to residents around Sesetan. Many problems stem from poverty, which caused the division of the Hindu royal fleet in Java while at Renon. Uncomfortable conditions experienced by a person can be a social disorder experienced and can result in complaints, the level of frequent pretence of a person and even the level of tendency to search for an impossible environment (Rucinska, 2019). Some Hindu royal forces in Java chose to migrate to Cemeaon, Cerancam and Yang Batu to resolve their problems at Renon. Some of the Hindu royal forces on Java succeeded in building the Lantangidung Temple in Cemeaon during their lives. This was once said by Bendesa Adat Pakraman Renon as follows:

“...Gamelan Gong Beri is sacred as part of the universal protector in Renon. The Gamelan Gong Beri for the *Baris Cina* dance was originally obtained by I Letung, a resident of Sesetan, from the proceeds of buying goods auctioned by

the Renggan troops because of poverty. Previously, this *gamelan* was named Bhairi when they used it for art in the Sanur area. Those who experienced misery during the royal mission in Bali decided to separate from the fleet and chose to settle in Camegaon, Ceracam and Yang Batu. Among those who decided to give up on the royal mission in Bali had succeeded in establishing a temple called *Lantangidung* after successfully selling war equipment up to Gamelan Gong Bhairi. The name Gamelan Gong Beri was then agreed upon in a *sangkepan* in Renon. Gamelan Gong Beri has also been used to enliven traditional Balinese weddings. However, because they view it more as a form of bad luck, the arts using Gamelan Gong Beri, such as in the Abian Kapas and Sesetan areas have become extinct...”.

Based on the informant's statement above, it can be seen that the term 'Gamelan Gong Beri' in Balinese culture originated from 'Gamelan Gong Bhairi' or 'Bheri'. Gamelan Gong Bhairi was successfully owned by the family of I Letung, a resident of Sesetan, through trade. They called it Gamelan Gong Beri. Gamelan Gong Beri is sacred to its owner and is used in cultural activities to accompany ritual dances. Privileges of the holiday are marked by the implementation of ceremonies accompanied by holy rituals. Many residents of Sesetan sacred Gamelan Gong Beri in ritual activities. However, complaints from perpetrators who often get sick after participating in ritual activities accompanied by the sound of Gamelan Gong Beri make the Sesetan people no longer use Gamelan Gong Beri in ritual activities. Identical to the situation at Abian Kapas, Gamelan Gong Beri is used by the community to enliven wedding ceremonies. Gamelan Gong Beri, obtained through skipper trade, is used to enliven traditional wedding ceremonies. Not long after marriage, using Gamelan Gong Beri was abolished at Abian Kapas because it was seen as having brought bad luck. The family of the bride in Abian Kapas often complained of illness and was reported dead after participating in a wedding celebrated by Gamelan Gong Beri. This was responded to by the perpetrators and village elders by holding a *sangkepan*. At the *sangkepan*, a meeting that invited village elders from Renon, it was decided that the Gamelan Gong Beri, a traditional Balinese musical instrument that originated in Renon, should be used for ritualistic interventions. At Renon, Gamelan Gong Beri is sacred as a "guardian of the universe" in the tradition of traditional ceremonies to accompany the *Baris Cinadance* at the temple.

3.2 Gamelan Gong Beri In Balinese Culture: Gamelan Gong Beri As A Baris Cina Accompaniment Music Instruments At Renon

Bheri is mentioned in *Wirata Parwa* (996 AD), *Adi Parwa* (c. 1010), *Arjuna Wiwaha* (c. 1040), *Bharata Yuddha* (1157 AD), *Rangga Lawe* (1334), *Sutasoma* (1375), *Song of Sunda* (14c), *Song of Sundayana*, *Bisma Parwa*, *Catur Yuga*, *Kakawin Haricraya*, *Song of Harsawijaya*, *Nawaruci*, *Kakawin Ramawijaya*, *Sorandaka*, *Usamar*, *Uram Bali*, *Uttara Kanda* and *Wangbang Wideha*, which use the Sanskrit language. Bheri is called Bhairi

in *Nitisastra* and *Ramayana*, which uses the Javanese language. Bhairi is called Beri in *Sri Tanjung* and *Tantri Kamandaka*, who use the Balinese language.

In the *Blanjong* Inscription 835 Caka mentioned Bheri. It can be understood that the Gamelan Gong Beri has been known to the people at Renon since the 8th century AD. The existence of Gamelan Gong Beri is still ongoing in the traditional ceremonial activities in accompanying the *Baris Cina* dance at Renon, Denpasar, Bali. The function of the performing arts is built based on the needs of the actors in certain contexts (Rai et al., 2019; Arniati et al., 2020). The *Gamelan Gong Beri has accompanied the Baris Cina dance in the religious context at Renon for centuries*. The *Baris Cina* dance performances accompanied by Gamelan Gong Beri at Renon were presented to *Bhatara Ratu Tuan*. Based on the *Sauh Sabda Bhatara Ratu Tuan*, Gamelan Gong Beri can be used to accompany the *Baris Cina* Dance when performed at arts festivals, rituals, and medicinal interests. Outside the agenda of art festivals and holidays, Gamelan Gong Beri is often used for coercion when used in the *Baris Cina* performance to repay vows from the Hindu people at Renon.

In addition to taking care of the temple at Renon, the coercion of *pemaksanalit*, consisting of Gamelan Gong Beri and *Baris Cina* dancers, are junior performers who are responsible before the performance, during the performance and after the *Baris Cina* performance in the traditional ceremony at Renon. The collective role of artists is needed during the show (Pradana 2018; Ruastiti and Pradana, 2020). During the performance, the *Baris Cina* dancers are known to be able to speak Mandarin correctly, even though unconsciously, in a traditional ceremony accompanied by the art of Gamelan Gong Beri. On the one hand, they seem to be reliable in dancing the *Baris Cina* even in a trance state. This cultural phenomenon is inversely proportional; culturally, we must learn to try and realise the part of culture as part of our totality that can be relied on (Swandi et al., 2020; Pradana et al., 2016).

The distinctive sound of Gong Beri's music can always be relied upon in enlivening the *Baris Cina* dance performance until the end. As an accompaniment to the *Baris Cina* dance performance in traditional ceremonial traditions, Gong Beri is known as a traditional Balinese musical instrument at Renon. Gamelan Gong Beri is known as a musical instrument that always accompanies the *Baris Cina* dance and has also been known for a long time for having the characteristics of traditional Balinese dance performances in the traditional ceremonies at Renon.

The performance characteristics are manifested in a series of roles and characterisations, accompanied by properties and attributes that have been embellished in the show (Pradana, 2012; Ruastiti & Pradana, 2020; Pradana et al., 2024; Pradana, 2018; Pradana, 2025; Pradana & Ruastiti, 202). The characteristics of traditional Balinese dance performances from the *Baris Cina* dance can be known from the costumes, variety of movements and structure of dance performances. The *Baris Cina* dancer costume is equipped

with a round hat, a loose jacket, a long-sleeved shirt, a polished belt, loose trousers and a diagonal sash on the chest and uses a beard. The difference is with the *Baris Putih* dancers wearing dominant white clothes and white beards, while the *Baris Selem* dancers wear Dutch hats, red pants and black beards. While the dancer's movements are silat, Indonesian martial arts movements that have been beautified by the art of music from Gamelan Gong Beri in the structure of the Baris dance.

The range of movements of the *Baris Cina* dancers are divided into the structure of the *Baris Selem* dance and the *Baris Putih* dance, guided by the performers in each dance structure. The structure of the *Baris Cina* dance starts from the demonstration of the single movement of the *Baris Selem* accompaniment with *kawitan* accompaniment in the sound of Gamelan Gong Beri music. Demonstration movement pengater as the leader, then followed by the movement of four dancers of *Baris Selem*. All the *Baris Selem* dancers danced in unison and then sat in front of the Gamelan Gong Beri. After that, all movements of the *Baris Selem* dancers were replicated by the *Baris Putih* dancers. The end of the *Baris Putih* dancers' movements continues with the battle movements of all the *Baris Cina* dancers who have been beautified in the structure of the Baris dance.

In the structure of the *Baris Cina* dance, Gamelan Gong Beri is seen by the actors as having embellished the range of motion of the dance that depicts the might of the warriors in battle and strengthens the identity of the *Baris Cina* dance. The dance was noticed that during the trance, the *Baris Cina* dancers claimed they could not do anything and plan anything other than feeling the strangeness of the darkness. In fact, the village temple, palace and row holders emphasised that during the line of the *Baris Cina*, it always took place neatly and attractively, even live with the art of Gamelan Gong Beri music and Mandarin expressions, even though some of them were experiencing trance.

3.2.1 Ensemble Gamelan Gong Beri

Gamelan Gong Beri has a musical ensemble consisting of Gong, Ceng-Ceng, Bedug, and Sungu. In total, by Rai S. (1998), Gamelan Gong Beri has 11 musical instruments, namely: 1) Ber, a flat gong; 2) Bor, a flat gong; 3) Tawa-tawa Ageng or Pung, a bossed gong; 4) Tawa-tawa Alit or Pir, a bossed gong; 5) Kempli or Pu, a bossed gong; 6) Bebede or Teng, a flat gong; 7) Kajar or Kluk, a bossed gong; 8) Klenang or Nang, a bossed gong; 9) Cengceng Kopyak, a pair of cymbals; 10) Bedug or Bebedug, a barrel-shaped drum; 11) Sungu, a conch shell.



Photo 1. Gamelan Gong Beri
(Doc. Rai, 2002)

Based on the explanation along with the photo above, it can be seen the arrangement of tone sources in the Gamelan Gong Beri. The measurement of the Gamelan Gong Beri ensemble tone can be listened to as follows Rai S. (1998) : 1) Ber : OD # + 30 cents; 2) Bor : O d₃ + 40 cents; 3) Tawa-tawa Ageng or Pung : o F-10 cents; 4) Tawa-tawa Alit or Pir : 1 C#-20 cents; 5) Kemplici or Pu: 1 G# + 20 cents; 6) Bebende or Teng: o B + 20 cents; 7) Kajar or Kluk : o A-20 cents; 8) Klenang or Nang: 1 G # -25 cents; 9) Sungu: 1 A + o cent.

Measurement of Gamelan Gong ensemble notes shows that the relative pitch of each gamelan instrument is unique. The relative tone of the Gamelan Gong Beri ensemble differs from the relative tone in Traditional Balinese Gamelan in general, *angkep-angkepan* in the totality of the sound of Gamelan Gong Beri is a differentiator with the totality of the sound of *Gamelan Gong*. Another differentiator can be seen from the Ber and Bor instruments as a pair of flat *Gamelan Gong* shaped like *Gamelan* in Yun'an, southwest China, Ageng Tawa has a shape like the Malaysian and Filipino *Gamelan Gong* instruments, four metal bars shaped like weapons German army wars in World War II and *Bedug* in the form of drums or large barrels shaped like musical instruments for the Muslim holiday.



Photo 2. *Ber* and *Bor* in Gamelan Gong Beri instruments.
(Doc. Rai, 1998)

When performing art, six types of instruments named *Ber*, A flat Gong; *Bor*, Flat Gong; *Ageng* or *Pung*; *Alit* or *Pears*; *Kempli* or *Pu*; *Bebende* or *Teng*, a Flat Gong suspended from a stand in the form of three straight sides. During the performance, musicians playing instrumental, *klenang*, drum, *kopyak* and *sungu sat* together in front of the Gong together with *Bedug* musicians who were right in the middle of the composition of the 11 types of Gamelan Gong Beri instruments. The sound of Gamelan Gong in the show plays a role in connecting rhythm and forming ostinato continuously.

Gamelan Gong Sounds in tempo, the transitional and final song cues are arranged based on the sound of a Balinese style drum produced by two musicians with *Bedug* instruments carrying a pelvis. The sound of Gamelan Gong Beri is enriched by the polyrhythmic sound accent from the *Ceng-Ceng* instrument and the aerophone sound accent from the *Sungu* instrument with high-fundred notes. In addition to beautifying the performance of the *Baris Cina* dance, the high-pitched voice of Gamelan Gong Beri is believed by musicians to be invulnerably inviting the Gods to attend the traditional ceremonies.

3.2.2 *Gending* Gamelan Gong Beri

Gending Gamelan Gong Beri is delivered with a fast, slow and fast tempo. Variation of accompaniment tempo *Gending* Gamelan Gong Beri is divided into *kawitan* section as a beginning, introduction, and introduction to *Gending*, *Pengadeng* as the most delicate and slowest part in accompanying *Gending* and the occasion as a part with the tempo of the fastest musical sound in accompanying *Gending* during the performance.

In the *Baris Cina* performance, there are two types of *Gending* Gamelan Gong Beri in accompanying the silat movements which are beautified in the composition of costumes and *Baris* dance structures that illustrate the arrogance of warriors on the battlefield. First, the *Gending Baris Gede* in the context of the performance of the *Baris Selem* dance that optimizes the sound of music from ageng or pung is dominant in the sound structure of the Gamelan Gong Beri. Secondly, the *Gending* of *Baris Cenik* to accompany the performance of *Baris Putih* dance which is maximally dominant based on the sound melody of laughing alit or pears in the musical structure of Gamelan Gong Beri. The following is an example of the Gamelan Gong Beri typical at Renon, recorded and transcribed by Tom Whitman at Renon, August 1986 :

Gong Beri Examples

Example 1a:
Baris Selem
Kawitan

$J = c. 60$ (Gradual accel. —)

The musical score is presented in two systems. The first system includes measures 1 through 3, with a tempo marking of $J = c. 60$ (Gradual accel. —). The second system includes measures 4, 1, 2, 3, and 4 (mc.). The instruments listed on the left are Pung, Kajar, Tawa 2 Ageng, Bende, Ber, Bor, Pu, Sungs, Ceng 2 Kopyak, and Bedug. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'mf'.

Figure 1. Gending Baris Selem with Gamelan Gong Berry accompaniment.
(Transcribed by Tom Whitman, 1986)

In the picture above can be seen a series of *Gending* Gamelan Gong Beri for the *Baris Selem* dance. The beginning part of the Gamelan Gong Beri dance for *Baris Selem* dance consists of *Kawitan* and *Pengadeng* sections. In the *Kawitan* section, the sound of the drum leads to *Gending* in a four-beat colotomic pattern accompanied by a simultaneous hit and drill. In each cycle, *Bende* was hit twice on the first and third beats and *Ber* was hit once on the beat. During the second half of the cycle, *Pung* was hit three times. Whereas in the *Pengadeng* section, the accompaniment of the *gending* accompaniment is slower with a combination of *Klenang* sounds at the beginning of the phase accompanied by variations in the sound of *Ceng-Ceng* and *Bedug* in Gamelan Gong Beri.

The image displays musical notation for the *Gending* *Baris Selem* with Gamelan Gong Beri accompaniment. It is divided into three parts:

- Pengadeng**: Labeled with $\text{J} = c. 66$. It shows a single cycle of accompaniment for various instruments: Pung, Kajar, Tawa-2 Ageng, Bende, Ber, Ber, Pir, Sangu, Ceng-2 Kopyak, and Bedug. The notation uses a five-line staff with rhythmic symbols (dots, lines, and beams) to indicate the timing and sequence of hits.
- Example Ib:**: Labeled with $\text{Poniat } \text{J} = c. 120$. It shows a cycle of accompaniment for the same instruments as the Pengadeng section, but at a faster tempo.
- Example Ic:**: Labeled with $\text{Poniat } \text{J} = c. 160$. It shows a cycle of accompaniment for the same instruments at an even faster tempo.

The notation for each instrument is written on a five-line staff. The Pung instrument has a series of rhythmic symbols (dots, lines, and beams) indicating its hits. The Kajar instrument has a series of rhythmic symbols (dots, lines, and beams) indicating its hits. The Tawa-2 Ageng instrument has a series of rhythmic symbols (dots, lines, and beams) indicating its hits. The Bende instrument has a series of rhythmic symbols (dots, lines, and beams) indicating its hits. The Ber instrument has a series of rhythmic symbols (dots, lines, and beams) indicating its hits. The Ber instrument has a series of rhythmic symbols (dots, lines, and beams) indicating its hits. The Pir instrument has a series of rhythmic symbols (dots, lines, and beams) indicating its hits. The Sangu instrument has a series of rhythmic symbols (dots, lines, and beams) indicating its hits. The Ceng-2 Kopyak instrument has a series of rhythmic symbols (dots, lines, and beams) indicating its hits. The Bedug instrument has a series of rhythmic symbols (dots, lines, and beams) indicating its hits.

Figure 2. *Gending Baris Selem* with Gamelan Gong Beri accompaniment.
(Transcribed by Tom Whitman, 1986)

In the picture above it can be seen that there is a part in the music of the *pesiat* sound of Gamelan Gong Beri for *Gending Baris Selem*. Entering the *pesiat* section in the *Gending Baris Selem* structure starts with a fast tempo then changes to a very fast tempo after repeated punches. During the accelerating tempo of the *pesiat* section, there is the greatest drum sound accompanied by an unchanging colotomy pattern that serves to signal the dance movements to be faster in the structure of the *Baris Cina* performance dance.

Example 11a:
(Penggabong)
J = c. 80

Example 11b:
Pesiat J = c. 120

Instruments: Pung, Kajar, Tiwa-2 Agung, Bende, Ber, Bor, Pir, Sengul, Ceng-2 Kopyak, Bedug.

Figure 3. *Gending Baris Putih* with Gamelan Gong Beri accompaniment.
(Transcribed by Tom Whitman, 1986)

Based on the picture above, it can be seen about the *Baris Putih* Dance with the accompaniment of Gamelan Gong Beri music. The sounds of the *Bor*, *Ber*, and *Bende* instruments in Gamelan Gong Beri have created a colotomic pattern from the *Gending Baris Putih* dance that can be filled in the same as the colotomic pattern from the *Gending Baris Selem* dance. Entering the structure of the court and *pesiat* section, the *Gending* of the *Baris Putih* dance is similar to the *Gending* of the *Baris Selem* dance.

Medium tempo from the accompaniment sound of Gamelan Gong Beri marks the court in the *Baris Putih* dance. The Gamelan Gong Beri sound series takes place briefly in a colotomic cycle with three sound beats from *Bor*, *Pung*, *Bende* and *Ber* at the *pesiat* section in the *gending* structure of the *Baris Putih* dance. The sound of the Pears dominated during the second half of the *gending* dance of the *Baris Putih* dance accompanied by the sound of *Pung* in the accompaniment of Gamelan Gong Beri.

3.2 Discussion

An art can be called a traditional performing art because it has been used for a long time for sociocultural purposes (Dopo & Sukmayadi, 2018). Yasa (2018) said that *Gong Kebyar* has several types of *angsel*. Nine types of *angsel* include : 1) *Kempli Angsel*, (2) *Kempul Angsel*, (3) *Kemong Angsel*, (4) *Gong Angsel*, (5) *Tugak Angsel*, (6) *Sigug / Ngandang Angsel*, (7) *Bawak / Short Angsel* , (8) *Angsel Lantang / Dawe / Panjang* and (9) *Angsel Suwud*. Based on the length and beat of the clubbing, *angsel* motifs can be grouped into 11 groups of bars. The function of the *angsel* is to accompany the classical music and *gending* of Balinese dance. The research I Ketut Yasa analyzed the *Angsel-Angsel* in *Gong Kebyar* while in this study analyzed the ensemble in *Gong Beri*. Both studies together examined *gong* as a traditional Balinese musical instrument.

Gong Beri in Balinese culture has similarities in the shape of a musical instrument to the *Gamelan Selendro*. Saepudin (2015) said that the barrel, *surupan*, and *patet* are a unified whole in the practice of beating *Gamelan Salendro*. Barrel, tug, and *patet* are the main key that must be mastered by a curse in presenting songs or *gending* through fiddle instruments. The relationship of research on tunings, drafts, and *patets* in the practice of beating *Gamelan Salendro* with this research is in the same focus of studies on *gamelan* as a traditional musical instrument. However, research on tunings, drips, and *patets* in the practice of playing *Gamelan Salendro* analyzes *Gamelan Selendro* music based on the barrel, drips, and *patets* while in this study analyzes *Gamelan Gong Beri* music based on *gending* and ensemble.

Sanjaya et. al (2018) said that the *Gamelan Gong Kebyar* application as a learning medium contains a *gangsa* instrument that can be played multiple times-touchscreen via android-based smartphone devices. In the *Gamelan Gong Kebyar* application with *gangsa* instruments there are also learning features, including notation learning features and video learning features. With the application of *Gamelan Gong Kebyar* with *gangsa* instruments, it

can facilitate and help the students, especially Balinese children who are constrained by distance and cost in learning Balinese gamelan. As one of the *gamelan* in Bali, the Gamelan Gong Beri was not developed into a form of smartphone learning application for students.

Sudirga (2020) stated that today's Balinese composers have represented various art communities who have collectively produced some of the most innovative gamelan compositions in nearly half a century. Innovation in gamelan serves as a benchmark that limits space and creative approaches while simultaneously testing the real-world boundaries of changing traditions. These composers have also succeeded in encapsulating the shifting ideals of a generation that values a new aesthetic paradigm that is increasingly deviating from the history, traditions, and heritage of their traditional Balinese predecessors. As one of the traditional Balinese musical instruments, Gamelan Gong Beri is conserved and functions well in traditional ceremonial traditions in the Renon area, Denpasar.

Sudirana (2018) stated that *Gamelan Gong Kebyar* is a popular gamelan in Bali. The popularity of *Gamelan Gong Kebyar* cannot be separated from the skill of the artist in displaying the repertoire of the *Gong Kebyar Gamelan*, especially the *Kendang*. The sound of drums in *Gamelan Gong Kebyar* serves to guide the melodies of other Balinese Gamelan music. *Krumungan*, *Cedugan* and *Gupekan* are three variants of Balinese Drum sounds that have had a major influence on the performance of the *Gong Kebyar Gamelan* performance. In addition, Sudirana (2018a) stated that the skills of artists in performing Traditional Balinese Gamelan can develop rapidly, including after going through *meguru panggul* and *meguru kuping*. *Meguru panggul* is a pedagogical method of learning Balinese traditional music while *meguru kuping* is a self-taught method of learning traditional Balinese music that predominantly relies on the sense of hearing. Regarding the educational method, the learning of Gamelan Gong Beri can be done with *meguru panggul* and *meguru kuping*. However, the results of the study prove that learning based on methods such as *meguru panggul* and *meguru kuping* seems to have failed to be carried out by artists other than artists in the Renon area, Denpasar.

Gamelan Gong Beri is known as a traditional Balinese musical instrument because it has long been used to accompany traditional Balinese dance performances in traditional ceremonies. Gamelan Gong Beri continuation in traditional ceremonies that are accompanied by performances of the *Baris Cina* dance at Renon Denpasar, Bali. With the accompaniment of the sound of Gamelan Gong Beri, the *Baris Cina* dancers can experience trance and they can speak Mandarin language correctly even though the dancer is unnoticed. The sound of Gamelan Gong Beri in the traditional ceremonies at Renon adds to the assertion that the characteristics of costume attribute, the range of motion and structure of the *Baris Cina* dance performance as Traditional Balinese Dance.

A structural form can be composed of various structural components with values (Bakhoum et al., 2016; Pradana et al., 2025; Pradana & Jayendra, 2024; Pradana et al., 2024; Pradana, 2023; Pradana, 2022; Pradana, 2022a). The structure of the *Baris Cina* dance

performance accompanied by Gamelan Gong Beri at Renon consists of the structure of the *Baris Selem* dance and the *Baris Putih* dance. The black and white colors in the *Baris Cina* dance symbolize the struggle of *Rwa Bhineda* between the duality between good and bad. Badness tries to suppress goodness and goodness tries to negate badness. Badness requires the sacrifice of goodness to achieve the target while goodness requires a bad reaction to confirm existence. The duality relationship takes place dynamically without losing any of them in the structure of the *Baris Cina* dance accompanied by the sound of Gamelan Gong Beri at Renon.

Gamelan Gong Beri consists of 11 musical instruments in total. Every musical instrument has a beautiful sound that can be described, translated and measured (Tabuena, 2020). The notes of the Gamelan Gong Beri can be measured as follows Rai (1998) : 1) *Ber* : OD # + 30 cents; 2) *Bor* : O d3 + 40 cents; 3) *Tawa-tawa Ageng* or *Pung* : o F-10 cents; 4) *Tawa-tawa Alit* or *Pir* : 1 C#-20 cents; 5) *Kempli* or *Pu*: 1 G# + 20 cents; 6) *Bebende* or *Teng*: o B + 20 cents; 7) *Kajar* or *Kluk* : o A-20 cents; 8) *Klenang* or *Nang*: 1 G # -25 cents; 9) *Sungu* : 1 A + o cent.

The 11 musical instruments in Gamelan Gong Beri accompany the dance performances of the *Baris* Dance with *gending*. There are two types of *Gending* Gamelan Gong Beri in accompanying *Baris Cina* dance performances. First, *Gending Baris Gede* to perform the *Baris Selem* dance. Second, *Gending Baris Cenik* to accompany the *Baris Putih* dance performance. All *gending* is delivered with a slow and fast tempo. Tempo provides the signals needed to adjust the distance, speed and pitch characteristics in songs and musical sounds (Kim and Kim, 2020). The tempo variant of the *Gending* Gamelan Gong Beri accompaniment is divided into the *Kawitan* section as an introduction and introduction to *Gending*, *Pengadeng* as the most delicate and slowest part in accompanying *Gending* and the occasion as a part with the tempo of the fastest musical sound to accompany *Gending* during the performance.

This analysis is limited to the form of the gong beri gamelan and the history of the gong beri gamelan in Bali. The Gamelan Gong Beri in Balinese culture exemplifies the convergence of cultural elements, traditional rituals, indigenous knowledge, and musical practices within the *Baris Cina* performance series, necessitating the use of Gamelan Gong Beri. This phenomenon has ramifications for the enhanced advantages in constructing cultural and religious narratives. The disclosed Gong Beri system is characterised by its intricate musical framework associated with function, structure, and social impact. The measurable knowledge system demonstrated in the Gong Beri event has ramifications for the trustworthiness of ethnosience.

4.Conclusion

Based on the results of the research, it can be concluded that the beginnings of Gamelan Gong Beri as a traditional Balinese musical instrument were revealed through *sangkepan*, legends in the history of the Gamelan Gong Beri which had been around for eight centuries at Renon, Denpasar, Bali. The existence of Gamelan Gong Beri in Balinese cultural

activities can be seen from the form of ensemble and *gending* which has long been used to accompany the *Baris Cina* dance performances in traditional ceremonial traditions at temples at Renon, Denpasar, Bali.

The proof of the existence of the gamelan gong beri as an element of Balinese ethnic culture is certainly a valuable finding in ethnoscience. The genealogical relationship that contributes to the confirmation of the existence of the gong beri gamelan as part of Balinese culture is interesting to critique in cultural studies. The revitalisation of the benefits of the gong beri gamelan for community cultural activities is certainly highly anticipated in cultural anthropology and ethnomusicology studies. For the revitalisation of the existence of the Gamelan Gong Beri in Balinese culture, contributions are needed from research findings on the musicology of the Gamelan Gong Beri, comparisons between the Gamelan Gong Beri and traditional Balinese gamelan, ethnomusicological studies of the Gamelan Gong Beri, the genealogy of the Gamelan Gong Beri, the social significance of the Gamelan Gong Beri, and the outcomes of applied research on the Gamelan Gong Beri.

References

- Arniati, I. A. K., Atmaja, G. M. W., & Pradana, G. Y. K. (2020). Moral and Religious Values in The Geguritan Dharma Prawerti Song in Bali. *International Journal of Innovation, Creativity and Change*, 12(1), 432-446.
- Atmaja, G. M. W., Arniati, I. A. K., & Pradana, G. Y. K. (2019). Implications of Enactment of Law Number 6 of 2014 on The Position of Villages in Bali, Indonesia. *Asia Life Sciences*, 28(2), 295-310.
- Bakhoun, M. M., Mourad, S.A., & Hasan, M. M. (2016). Comparison of Actions and Resistances in Different Building Design Codes. *Journal of Advanced Research*, 7(5), 757-767. DOI: [10.1016/j.jare.2015.11.001](https://doi.org/10.1016/j.jare.2015.11.001)
- Bernard, H. R. (2018). *Research Methods in Anthropology Qualitative and Quantitative Approaches*. Lanham, Maryland : Rowman and Littlefield.
- Crimeen, C., Fletcher, S. & Watts, R. (2020). *Gamelan*. Sandgate, Queensland : Knowledge Books and Software.
- Delariviere, S. (2020). Collective Understanding-A Conceptual Defense For When Groups Should Be Regarded as a Epistemic Agents with Understanding. *Avant*, 11(2), 1-20.
- Dopo, F., & Sukmayadi, Y. (2018). The Musical Structure and Meaning of Go Laba in the Context of People's Life Philosophy in Ngadha Culture, Flores, East Nusa Tenggara. *Harmonia: Journal of Arts Research and Education*, 18(2), 172-179. DOI: <http://dx.doi.org/10.15294/harmonia.v18i2.9976>
- Downing, S. L. (2019). *Gamelan Girls : Gender, Childhood and Politics in Balinese Music Ensembles*. Urbana : University of Illinois Press.
- Engel, C. (2017). *Musical Instruments*. Dinslaken : Anboco.
- Iseminger, G. (2018). *The Aesthetic Function of Art*. Ithaca : Cornell University Press.
- Kim, J., & Kim, J. Y. (2020). Fixation Differences in Spatial Visual Perception During Multi-sensory Stimulation. *Frontiers in Psychology*, 11(132), 1-10. DOI: [10.3389/fpsyg.2020.00132](https://doi.org/10.3389/fpsyg.2020.00132)
- Koran, M. (2020). *Musical Instruments*. New York : Eye Discover.

- Krueger, D. W., Kent L. G., & Grimshaw, J. (2010). Acoustical and Vibrometry Analysis of a Large Balinese Gamelan Gong. *The Journal of The Acoustical Society of America*, 128(8): 8-13.
- Pradana, G. Y. K. (2012). Diskursus Fenomena Hamil di Luar Nikah Dalam Pertunjukan Wayang Joblar. *Journal of Cultural Studies*, 1(1), 11-27.
- Pradana, G. Y. K. (2018). Implications of Commidified Parwa Shadow Puppet Performance For Tourism in Ubud, Bali. *Journal of Business on Hospitality and Tourism*, 4(1), 70-79.
- Pradana, G. Y. K. (2019). *Sosiologi Pariwisata*. Denpasar : STPBI Press.
- Pradana, G. Y. K. (2021). Aplikasi Filosofi Tri Hita Karana dalam Pemberdayaan Masyarakat Tonja di Denpasar : Application of the Tri Hita Karana Philosophy in Empowering Tonja Society in Denpasar. *Jurnal Abdi Masyarakat*, 1(2), 61-71.
- Pradana, G. Y. K. (2021). Corona in Pupuh Ginada Dasar : A Cultural Response to Crisis Situations Due To Corona Virus Pandemic. *The 5th International Conference on Climate Change : Climate Actions Toward Sustainable Development Goals (MDGs)*, IOP Conference Series : Earth and Environmental Science, 724(1), 1-12. Surakarta : IOP Science.
- Pradana, G. Y. K. (2022). Animo Dosen STPBI Dalam Gerakan Semesta Berencana Bali Resik Sampah Plastik di Karangasem. *Swarna : Jurnal Pengabdian Kepada Masyarakat*, 1(3), 245-255.
- Pradana, G. Y. K. (2022a). Mereresik dan Penghijauan Dalam Rekognisi Perayaan Hari Ulang Tahun Kemerdekaan Republik Indonesia. *Jurnal Pengabdian Mandiri*, 1(6), 1101-1112.
- Pradana, G. Y. K. (2023). Membangun Makna Hospitality Melalui Program Kemitraan Masyarakat Go Green Go Clean di Pura Luhur Batukaru Tabanan, Bali. *Pakdemas : Jurnal Pengabdian Kepada Masyarakat*, 3(1), 1-10.
- Pradana, G. Y. K. (2023). The Meaning of Pancasila in the Tradition of Subak Management : A Reflection of Pancasila Values in the Balinese Venture For the Next Generation of Food Security. *International Journal of Social Science and Human Research*, 6(6), 3537-3543.
- Pradana, G. Y. K. (2024). Peran Civitas Akademika IPBI Dalam Menjalin Makna Sosial Pada Kegiatan Beach Clean Up di Kuta. *Jurnal Masyarakat Bangsa*, 2(1), 77-89.
- Pradana, G. Y. K. (2025). Deconstruction Powers of Relations Behind The Shadow Puppet Performance For Tourism in Ubud Village Bali. *Soko Guru : Jurnal Ilmiah Pendidikan*, 5(2), 226-236.
- Pradana, G. Y. K., & Arcana, K. T. P. (2020). Balinese Traditional Homestay in a Sustainable Tourism Entering Millennial Era. *Journal of Xi'an University of Architecture and Technology*, 12(3), 4208-4217.
- Pradana, G. Y. K., & Arcana, K. T. P. (2021). Hasil Pengelolaan Homestay Bercorak Budaya Tradisional Bali Ditengah Pengaruh Perkembangan Trend Millennial di Sektor Pariwisata. *Jurnal Ilmiah Hospitality Management*, 11(1), 1-12.
- Pradana, G. Y. K., & Jayendra, P. S. (2024). Panca Maha Bhuta Service : A Health Service Innovation Based on Balinese Wisdom at the Fivelements Retreat Bali Hotel. *International Journal of Humanities and Social Sciences*, 14(1), 116-129.
- Pradana, G. Y. K., & Parwati, K. S. M. (2017). Local-Wisdom-Based Spa Tourism in Ubud Village of Bali, Indonesia. *Russian Journal of Agricultural and Socio-Economic Sciences*, 8(68), 188-196.

- Pradana, G. Y. K., & Parwati, K. S. M. (2017). Local-Wisdon-Based Spa Tourism in Ubud Village of Bali, Indonesia. *Russian Journal of Agricultural and Socio-Economic Sciences*, 8(68), 188-196.
- Pradana, G. Y. K., & Ruastiti, N. M. (2022). Imitating The Emancipation of Hindu Female Characters in Balinese Wayang Legends. *International Journal of Social Sciences*, 5(1), 643-656.
- Pradana, G. Y. K., Sanjaya, I W. K., & Wahyu, G. E. (2025). Praxis Beach Clean Up di Pantai Mertasari Dalam Rangka Dies Natalis IPB Internasional. *Jurnal Pengabdian Masyarakat Mentari*, 1(11), 444-460.
- Pradana, G. Y. K., Semadi, I G. N., Entas, D. & Suadnyana, I W. (2025). Agrotourism Strategies in Tenganan Indigenous Environmental Stewardship : An Implementation of Community-Oriented Sustainable Tourism. *Jurnal Intelek dan Cendekiawan Nusantara*, 2(4), 5507-5519.
- Pradana, G. Y. K., Suarka, I N., Wirawan, A. A. B., & Dhana, I N. (2016). Religious Ideology of The Tradition of The Makotek in The Era of Globalization. *Electronic Journal of Cultural Studies*, 9(1), 6-10.
- Pradana, G. Y. K., Wijaya, I N., & Purnaya, I G. K. (2024). Representation of Cross-Cultural Relations in the Bali Agung Theater at Taman Safari & Marine Park Bali : A Discourse in Balinese Performing Arts. *Mudra : Jurnal Seni Budaya*, 39(3), 415-424.
- Pradana, Gede Yoga Kharisma. (2018). Implications of Commodified Parwa Shadow Puppet Performance For Tourism in Ubud, Bali. *Journal of Business on Hospitality and Tourism*, 4(1), 70-79. DOI: <http://dx.doi.org/10.22334/jbhost.v4i1.103.g111>.
- Rai S., I W., Sadguna, M. G.I. Sadguna, I G. A. J., & Pradana, G. Y. K. (2019). Tifa From The Land of Papua : Text and Context. *Asia Life Science*, 28(2), 335-354.
- Rai, I W.. (1998). *Balinese Gamelan Gong Beri*. Denpasar : Prasasti.
- Rice, T. (2016). *Ethnomusicological Encounters with Music and Musicians : Essay in Honor of Robert Garfias*. Milton : Taylor and Francois.
- Ruastiti, N. M., & Pradana, G. Y. K. (2020). The Ideology Behind Sesandaran Dance Show in Bali. *Journal of Sociology and Social Anthropology*, 11(2), 78-85.
- Ruastiti, N. M., Pradana, G. Y. K., Purnaya, I G. K., Parwati, K. S. M. (2018). The Royal Dinner Party Puri Anyar Kerambitan Tabanan : A Sustainable Cultural Tourism Attraction Based on Local Community. *The Proceeding of The International Conference on Social Science*. pp. 1448-1459. Nusa Dua : Atlantis Press.
- Rucinska, Z. (2019). Social and Enactive Perspectives on Pretending. *Avant*, 10(3), 1-27.
- Rupert, R. D. (2019). Group Minds and Natural Kinds. *Avant*, 10(3), 1-28.
- Saepudin, A. (2015). Laras, Surupan dan Patet dalam Praktik Menabuh Gamelan Salendro. *Resital*, 16(1), 52-64.
- Shusterman, R. (2010). *Aesthetic Experience*. New York : Routledge.
- Sudirana, I W. (2018). Improvisation in Balinese Music : An Analytical Study of Three Different Types of Drumming in the Balinese Gamelan Gong Kebyar. *Journal of Music Science, Technology and Industry*, 1(1), 1-22.
- Sudirana, I Wayan. (2018a). Meguru Panggul dan Meguru Kuping : The Method of Learning and Teaching Balinese Gamelan. *Lekesan : Interdisciplinary Journal of Asia Pasific Arts*, 1(1): 39-44.

- Sudirga, I Komang. (2020). Innovation and Change in Approaches to Balinese Gamelan Composition. *Malaysian Journal of Music*, 9(1), 42-54.
- Sukma, A.R.M.G., Untoro, H., Siswoyo, M., & Alya, N.N. (2023). Fragmen Labuhan Merapi : Pengimplementasian Folklor Ki Sapu Jagad dalam Seni Pertunjukan, Beserta Sejarah Perkembangan dan Pelestariannya (Sebuah Kajian Budaya). *Arnawa*, 1(1), 10-21.
- Swandi, I W., Wibawa, A. P., Pradana, G. Y. K., & Suarka, I N. (2020). The Digital Comic Tantri Kamandaka : A Discovery For National Character Education. *International Journal of Innovation, Creativity and Change*, 13(3), 718-732.
- Tabuena, C. (2020). Chord-Interval, Direct-Familiarization, Musical Instrument Digital Interface, Circle of Fifths, and Functions as Basic Piano Accompaniment Transposition Techniques. *International Journal of Research Publications*, 66(1), 1-11.
DOI: [10.47119/ijrp1006611220201595](https://doi.org/10.47119/ijrp1006611220201595)
- Yasa, I K. (2018). Angsel-Angsel dalam Gong Kebyar. *Mudra : Jurnal Seni Budaya*, 33(1), 85-92.