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## **Gamelan Gong Beruk in the ritual of Ngusaba Desa in Pemaksan Bangle Temple, at Abang Districts Karangasem**

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**Abstract**--The aims of this study to reveal the religiosity of the gamelan Gong Beruk it found in the Bangle Traditional Village, Bunutan Village Abang Districts, Karangasem Regency. This Gamelan is a traditional music ensemble it is very unique and the only one in Bali. As the Bangle people's culture creations, this gamelan has an important function to accompany the procession and implementation of *ngusaba desa* ceremony in the Pemaksan Bangle Temple. There are two problems will be discussed in this study they are How the process appearance of the gamelan Gong Beruk and how the function of it in the implementation in *ngusaba desa* in Pemaksan Bangle Temple. Both of these topics is very interesting because until this time the existence of gamelan Gong Beruk not widely to known by the public, and this gamelan has an important function in implementation of *ngusaba desa* in the Pemaksan Bangle Temple. This study is used the descriptive kualitative method where the data will be find from observation, interview, literature review and document study. The data analysis is carried out from the data collection process, reduction and conclusion. Based on the data analysis, it can be concluded that the initial appearance of the gamelan Gong Beruk was motivated by the religious activities at the

time of its implementation of *pemelaspas resigana* and *nagingin* as the beginning of the inauguration of the establishment of Pemaksan Bangle Temple. Gamelan Gong Beruk has the religious function that is accompany every step of the ceremony before the ceremony started by playing an instrumental percussion, accompanying the various types of the ceremonial dances to the *penyineban* ritual as the symbol of completion of the entire series of the ceremonies.

**Keywords**---bangle traditional village, gong beruk, Karangasem, ngusaba desa, religiosity.

## Introduction

The Balinese people can be said to be a very religious society. Their daily life can not be separated from the religious activities. There are activities that are carried out every day such as the *saiban* offering and various other activities that are carried out regularly. This reflects that religious culture is very strong in the Balinese people. Related to the religion Koentjaraningrat revealed that there are five components of religion that is the religious emotion, belief system, rite system and ceremony, rates equipment and ceremony, and the religious people become a unity (Koentjaraningrat, 1987). The strong of the religious emotion possessed by the Balinese Hindu people causes in the every religious ritual to be carried out with the high faith, equipped with various offerings and other rites ritual equipment and accompanied by music and dances performances. The close of the relationship between art and religious rituals in the Balinese people, because these two elements have the same purpose that is as worship of God. As a form of devotion of Balinese people towards the God with the various forms of manifestation of the artists who created the various forms of art as means of worship and offerings that are delivered by the sincerely. So therefore, art as a result of the cultural creations of the Balinese people become an important part in the implementation of rituals or religious ceremonies (Hadi, 2006).

From the various forms of works of art, the traditional music and the dance performances are the form of art that is often presented in the implementation of religious ceremonies. The use of gamelan in various series of traditional Balinese ceremonies is a tradition that has been going on since the past. This tradition is inherited from the time by time so that the gamelan has a very close relationship with the traditional processions and traditional ceremonies (Suputra et al., 2016). Almost every implementation of the traditional ceremonies on the small scale, the medium and the large they are use the gamelan to play the religious music. Some instruments and some are used as an accompaniment to a series of ceremonies and ceremonial dances (*wali*) that must be presented in a series of ceremonies carried out.

The Hindu people recognizes the concept of the Panca Gita there are five elements of sounds in the implementation of the religious ceremonies. The five sounds includes are mantra, chime sound, holy hymn, *kul – kul* and gamelan sound. These five of the elements are considered to be able to give a silence vibration, chasity and splendor so that it can arouse the spirituality and religiosity of the

people who follow that ceremony (Chen et al., 2017; Dewi, 2014). The Balinese Hindu believe that the traditional music is considered capable of guiding and directing the minds of the people who are attending the prayers to be more focus on a religious and solemn atmosphere. As said by Donder (2005), that gamelan is not merely a profane object but on other occasion gamelan is sacred object. Each gamelan undergoes a purification process before being used to accompany in ceremony. From the concept of Panca Gita the gamelan with the rhythm of the music played is something sacred and has the same role as the four sounds and other in accompanying the ceremony.

As a common of phenomenon in the Balinese life, the use of gamelan in the implementation of the ceremony is also carried out by the people in the Bangle Traditional Village, Bunutan Village, Abang District Karangasem. The people of Bangle Traditional Village initially, they were the Sega Traditional Village people who moved to a new area to make a living. The historically, in the past there was a family who asked to build a hut about three kilometers outside of the Pakraman Sega Village. The relocation of these residence become the subject of the discussion among the community so that when the indigenous peoples meeting was held a community decision was made which stated that "*baang iya ngele*" *ma umah ditu* (let him alone and make a house there).

From the decision of that meeting, furthermore that residence is called a Bangle which comes from the word "*baang ngele*". In the decision of the customary meeting, the people must be always remember and should not neglect the various obligations as the people of Kahyangan Tiga Pakraman Sega Village. Over timemany people have moved and lived in the Bangle region so that in 1908 it separated from Sega Traditional Village and build a new pakraman village it called Bangle Traditional Village (Ekaliani, 2011).

The people who live in Bangle Traditional Village then they build the family prayer places such as *merajan*, *paibon* temple, *dadia* temple which is a sign that they have established themselves to settle there. The close of kinship between that people, finally they are agreed to build a holy place in the like Pamaksan Bangle Temple as unifying symbol and close kinship between them. As for what is held in that temple is Ida Bhatara Bagus who is considered the son of Ida Bhatara Lingsir who resides in Puseh Temple, Sega Traditional Village. To commemorate the establishment of the temple and worship of Ida Bhatara Bagus who resides there, implemented *ngusaba desa* every six months on the Redite Umanis Langkir day and a big ceremony once every two years to coincide with *sasih purnama ke tiga* (the third of full moon).

*Ngusaba desa* is the ceremonial rituals it carried out by the traditional villages within a certain period of the time. In the Bangle Traditional Village it held every six months at the Village Temple is which one *kayangan tiga* temple which is carried out by the entire Bangle Traditional Village community as said by Ekaliani (2011), *ngusaba desa* ritual performance is to be grateful for the blessings and beg for their farm are not attacked by pests and diseases.

The Phenomenon or event as described above is certainly very interesting to be explored deeply because the existence of the gamelan Gong Beruk in Bangle

Traditional Village is the only be found in Bali. As of the treasures of the richness of Balinese art and culture has important values for the people's lives especially for the Bangle Traditional Village people. Apart from the aesthetic value, the spirituality in building togetherness as well as being the symbol of the close kinship that exists among the people in the area, the existence of this gamelan also has a very high religious value that for the offerings both the offering in the sesaji, as well as the dances to show his devotion to Ida Bhatara Bagus who is believed to be able to provide the welfare to the people in the Bangle Traditional Village.

The existence of the gamelan Gong Beruk is currently not widely to known by the public. Even though it has been shown four times at Balinese Art Festival (PKB), the public knowledge and interest in this gamelan is still very lacking. This is proven when the last time this gamelan shown at the PKB event in 2003 it was very low fans and only watched by a few tourists from abroad (Suputra, 2016). This Gamelan is an art of pride and is a typical art of the Karangasem Regency. It is proper that this art gets better of the attention so that this art can be preserved, maintained its existence and developed for its sustainability in the future. This is the background for carrying out a study of the gamelan Gong Beruk so that the wider people to know its existence and understand about the religious values contained in it (Triadnyani, 2017; Wasono, 2011).

### **Writing Method**

This study is used the descriptive method, where the analysis and discussion of phenomena and the topic studied is based on the observation, interview, literature review and study of the documents relating to the existence of gamelan Gong Beruk. The observation and interviews were carried out on January 17, 2020 by conducting direct observations of the existence of the gamelan Gong Beruk in Bangle Traditional Village, and interviewed by a public figure who is also an artist namely I Nengah Suparwata and had a dialogue with other artists regarding the gamelan Gong Beruk. The literature study is carried out by examining and reviewing from some library resources in the form of research, the result from scripts – journal and several articles that have been published in the form of journal and news (Octavianna et al., 2020; Yan & Bramwell, 2008).

An article entitled “*Nyeliksikin Kewentenan Gong Beruk Ring Banjar Bangle*” compiled by Ida Made Giur Dipta in 1980's, revealing the beginning of the formation of gamelan Gong Beruk in the Bangle Traditional Village. This book which written in refined the Balinese language although it published yet, it is a very authentic manual that reveals how the Bangle Traditional Village was formed and the emergence of the gamelan Gong Beruk. The article entitled “The Beginning Of Emergence Of The Legong Sambeh Bintang” is written by Ni Wayan Ekaliani on repository of ISI Denpasar on 2011 is provide the information about the use of the gamelan Gong Beruk in the series of ceremonial processions at the Pemaksan Bangle Temple.

In an article entitled “The Research – Based On Performing Arts Creation” written by I Gusti Ayu Srinatih, and published in Stage Journal Vol.28 Number 1, on March 2018. There is a description of the existence of the *terompong beruk*

instrument in the Marga Telu Village, Abang District that has selendro barrel which is part of the gamelan angklung (Srinatih, 2018). In this article the function of this instrument is not explained in more detail other than as a means of individualistic entertainment.

Gamelan Gong Beruk was once used as a symbol of Balinese culture in short stories written by Gde Aryantha Soethama. In the short story it is told about the fate of the instrument of *terompong beruk* as a gamelan that has a religious value that is sold to the foreigners when the gamelan is staged at The Balinese Art Party. This phenomenon illustrates how is the powerful material and more valuable of the money than efforts to the maintain and preserved the Balinese cultural value, so that the Balinese sell their culture to the foreigners even though it contains the religious values. This short story was analyzed by two authors in the article "The Novelty Of The Expression In Short Stories Set In Balinese Culture", creation by I Gusti Ayu Agung Mas Triadnyani. 2017 in the Bali Journal Study Volume 07, Number 02, on October 2017 (135 – 152), and article "Caste And Tourism : The Two Problems Behind The Charm Of Bali" written by Sunu Wasono, in the Literacy Journal Volume 1 Number 2, Desember 2011 it published by The Faculty Of Cultural Knowledge Of University Of Indonesia.

Other than as a critique of the phenomenon of the cultural commercialization in the tourism industry, indirectly the author also participated in introducing the gamelan Gong Beruk to the public. From reading that short story the people will be know the existence of the gamelan Gong Beruk which has not been very popular among the public.

The document studies are carried out by examining and reviewing various documents contained in mass media, electronic media, *online* media, and several from *youtube channels* which a lot about the existence of the gamelan Gong Beruk in Bangle Traditional Village.

### **The development history of Gamelan Gong Beruk**

The beginning of the appearance of the gamelan Gong Beruk cannot be separated from the religious activities carried out by the people in the Bangle Traditional Village although until this time the history of its emergence has not been confirmed. However from the note compiled by Ida Made Giur Dipta on 1980, it can be seen how the emergence of the gamelan Gong Beruk in that area.

The appearance of Gong Beruk in the Bangle Traditional Village can be traced from the story told by I Wayan Sunu one of the traditional elder of the Bangle who was accompanied by Kelihan Banjar with Jero Mangku Pemaksan Bangle Temple. After the development of Pamaksan Bangle Temple finished, all the people of the Bangle Traditional Village are obliged to carry out the *Pamelaspas*, Rsi Gana, Mapadagingan until it is determined the *dewasa* (good day) for implementation of pujawali. From the various preparations that have been done, all the people are reminded of the obligation to follow the tradition inherited by them from Sega Traditional Village that when the ceremony takes places it must be accompanied by gamelan *tetabuhan*, more sacred dances as there in Sega Traditional Village. Some gending like Gelagah Manis Percussion, Nem Cenik Percussion, Nem Gede

Percussion, Kutus Cenik Percussion, Kutus Gede Percussion, must be played and some percussions that used to accompany the dances Pendet percussion, Gandrung Percussion, Legong Sambeh Bintang Percussion, Rejang Lilit Percussion and Igel Desa Percussion.

Because of they don't have the gamelan the idea arose from the traditional leader to use the *terompong beruk* instrument that owned by a citizen. That instrument was added with the several instruments such as flute, *cenceng* from the scraps of agriculture equipment, *kendang* from bamboo, so that the percussion and many dances can be performed at the inauguration ceremony of the temple with the various series of the ceremonies as described above (Yudarta & Pasek, 2009).

The *terompong beruk* instrument was agreed upon by the traditional leader and elder to be equiped with several instruments such as *curing/calung*, *terompong*, *riong*, *gong*, *kempul*, *petuk/kajar*, *kendang*, *ceng - ceng*, and flute. Some instruments like *curing*, *terompong*, *riong*, *gong*, *kempul*, and *petuk* the source of their sound is made in the form of blade from kunkun wood. To amplify the quality of their sound they used are sonator it made of *beruk* (the old coconut shell) and the dried pumpkin. After all the instruments are finished to do this gamelan Gong Beruk it have the ceremonial and ensure its usefulness to accompany a series of the traditional ceremonies and accompanying the scared dances in Pemaksan Bangle Temple. This event became a milestone in the history of the emergence of Gamelan Gong Beruk in Bangle Traditional Village (Yudarta, 2016). That Gamelan was finally determined as accompaniment music in the ceremony in the Pamaksan Bangle Temple which is held every two years to coincide with the *sasaih purnama ka tiga*.



Picture 1. Gamelan Gong Beruk  
(Document I Gede Yudarta' 2020)

From the description above, it can be seen that the appearance of the gamealn Gong Beruk in Bangle Traditional Village is coinsides with the implementation of the pemelasan or the inauguration of the establishment of Pemaksan Bangle Temple at the Sasih the third full moon. To confirm the emergence of this gamelan its necessary to explore the time of the implementation of the pemelaspas and pecaruan which was carried out at the beginning of the inauguration of that temple. From the search, it will be known with certainly the beginning of its appearance.

Many years from the generation to generation the gamelan Gong Beruk has always been the vital part in implementation of ceremonies at the Pemaksan Bangle Temple and must be used to accompany a series of ceremonies and the sacred dances (ceremony). Even though they are already have a set of gamelan Gong Kebyar, the people of Bangle Traditional Village always used the gamelan Gong Beruk as the means main in the ceremony. As told I Nengah Suparwata as an elder of *sekaa* gong Ambarawa Winangun, the people in Bangle Traditional Village do not want to replace the gamelan Gong Beruk with other gamelan as a accompaniment music of ceremonial procession at the Pemaksan Temple because this is a sacred inherited that was determined by their ancestors and must be carried out by the next generation (Gutiérrez & Camarena, 2015).

This kind of thinking is a preventive effort made by the people to maintain the existence of the traditional arts inherited from the past. This is the causes of the gamelan Gong Beruk to survive and still exist in the midst of society even though at this time the people of Banjar Bangle Traditional already have the gamelan Gong Kebyar, they are always maintain the existence of gamelan Gong Beruk in the implementation of the rituals in Pemaksan Bangle Temple.

In its development an important change occurred when the blades of the gamelan sound source, which were originally made of likukun wood were replaced with blades made of iron. Regarding of the change, how the historical record made by Ida Made Giur Dipta explained as follows:

*“wenten pakibeh kawentenan Gong Beruk ring Banjar Bangle akidik, yen ngawit ipidan menawi ta, aspunika taler yen sapisira menawi sane ngawitin, daun-daun terompong beruk miwah curing sane liyanan kagontosin antuk mesi sane pecak antuk kayu likukun. Menawi ta mangdane suaran ipun sayan jangih ngerinting panjang nenten bengkek sekadi sane sampun dawege kantung ngangge taru”.*

It means:

There is a slight change in the existence of Gong Beruk in Banjar Bangle. Don't know when and we don't know whose initiative leaves (blades) of terompong beruk and curing and other replaced with the iron that used to be from likukun wood. The possibility that the sound will be louder, hard and the sound is long not short like when it still using the wood.



Picture 2. Terompong Beruk made by wood ISI Denpasar collection  
(Document, I Gede Yudarta 2021)

This indicates that the change occurred before the year 1979's, and the occurrence of these changes is due to the desire of the supporting of the people to improve

the quality and the intensity of the sound of gamelan becomes louder, hard and long. Apart from the changes on the blades, *pelawah* or *tungguhan* from this gamelan also be underwent a change the form from *lelengisan* (plain), replaced with *tungguhan* which is carved and painted in golden color so that the physical appearance of this gamelan becomes more luxurious and modern (Hudson, et al., 2015).



Picture 3. Terompong Beruk the blades from iron  
(Document I Gede Yudarta, 2021)

To support and strengthen the existence of gamelan Gong Beruk, in the 1963's the formally formed a traditional organization in the form of *sekaa gong* by name *sekaa gong Ambarawa Winangun*. The membership of this *sekaa* comes from the people of the Bangle Traditional Village.

### **The Gamelan Gong Beruk in the structure of ceremony in Pemaksan Bangle Temple**

The implementation of ceremonial rituals in Bali is generally has a certain of structure according to the tradition or customs of the prevailing in each region. Each stage is always accompanied by music and the dance ceremony. In Bangle Traditional Village, the ceremony in Pemaksan Bangle Temple has the same structure as that of Sega Traditional Village. This similarity occurs because as part of the development area of Sega Traditional Village, the people in the Bangle Traditional Village has an obligation to follow the procedures for carrying out the ceremony as found in the Sega Traditional Village. This the obligation its more be strengthened by the existence of Ida Bhatara Bagus Pemaksan who resides in Pmaksan Bangle Temple it considered the son of Ida Bhatara Lingsir who resides in Puseh Temple Sega Traditional Village.

The ceremonial ritual at Pemkasan Bangle Temple it held every two years to coincide with the Sasih The Third Of Full Moon. On the day of the ceremony the gamelan Gong Beruk has been beaten by the *juru gambel* (musician) by playing the music instrumental before the peak ceremony is held (Platteau, 2006; Chen et al., 2020). It begins with playing the Gelagah Manis Percussion, the next is played by sequence Nem Cenik Percussion, Nem Gede Percussion, Kutus Cenik Percussion, and Kutus Gede Percussion. This situation of the village which is surrounded by hills and far from the crowds causes the sound of the gamelan to be heard “*nganyih-nganyih nudut kayun*” (loud, melodious evoke feelings) to all corners of the adult as if calling all the people to immediately attend in the temple to pray together. The used of gamelan Gong Beruk to call the people because the sound of the sacred of the gamelan has a magical power and psychological effect so that it can affect the minds of those who hear it. This psychological effect is the



most obvious benefit of using the gamelan sounds in riyual processions, because it can awaken spiritual awareness (Donder, 2005). This also implied in the lontar Prakempa stanza 76 (page 93) that is:

“*Kunang mwang rumenga swara arum galak manis sakeng karna manerus sakeng hati, aputeran maring idep umetu manah prapanca*”.

It Means:

“when the people hear a gentle voice, softly sweet fragrance through the ears it continues enter to the heart, and seep into the life, then out of it comes the thoughts that give rises to the satisfaction from the five senses”.

After the whole people is present at the themple and ready to pray, Jro Mangku in the Village leads the ceremony. The series of ceremonies are as follows:

The ceremony begins with the *pebersihan prayascita* riyual its the ceremonial ritual to cleansing that carried out in the temple area, purificatin of the offerings that will be offered, the equipment used to accompany the ceremony, including the gamelan and the whole of people who participates in that prayer. After the *pebersihan* procession done it continued with the *memendak* procession its for welcome the presence of Ida Bhatara Bagus who resides in that temple. In the *memendak* procession it served the *Canang Pemendak* dance by the young girls accompanied by *gilak pamnedak* percussion. This dance has a religious meaning which is to welcome the presence of Ida Bhatara with send the *canang sari* it done by young girls as shown in the picture below:



Picture 4. Canang Pemendak Dance  
(Youtube Screenshot Document on 2021)

Complete the *memendak* procession is also served the *papendetan* dance which is served by dozens of teenage boys it accompanied by *gilak pendet* percussion. This dance also have a sacred meaning to welcome the presence of Ida Bhatara Bagus (see the picture below).



Picture 5. Papendetan Dance  
(Youtube Screenshoot Document on 2021)

After the several series of the initial process are completed, then to carried out the prayer together it is lead by a Jero Mangku. Before the prayer begins Jro Mangku that chanting the worship spells and offer of the offerings and various offerings from the people to the Ida Bhatara who resides in that temple. The series of this ceremony are contains a pray together and giving the holy water to all people who attend that prayer. Finished the worshipping and the giving of holy water and event continued with a dish the *gandrung* dance it serve by the male dancer. It served the *gandrung* dances it signifies the joy and the happiness of the people in carrying out the traditonal ceremonies. That happines is even more lively when the people affected it called *tepek* by the *gandrung* dancers and they are *ngibing* together.

After the resting for a while, the series of ceremonies continued with the presentation of Legong Sambeh Bintang dance. This dance is a sacred dance that is only performed during the *ngusaba desa* ceremony in the Village Temple Bangle Traditional Village. The dance depicting the descent of the angles from heaven is danced by about fifty young girls who have thereached puberty, yet. Created the Legong Sambeh Bintang dance as the gartitude for the blessings that have been given and to ask for pritection to the Gods so that they are not affected by disease out breaks and their agriculture be yhrives (Ekaliani, 2011).



Picture 6. Legong Sambeh Bintang Dance  
(Document Ni Wayan Ekaliani'2011)

Besides the Legong Sambeh Bintang Dance, the other sacred dance it served in the *ngusaba desa* ritual is Rejang Lilit dance, this dance also depicts the descent of the angles from the heaven accompany the Gods to attend the celebration of *ngusaba desa* and give the blessings to the people. The Rejang Dance also served by the young girls that dance while around the temple area as much as three times.

As a closing from the ceremony it held *panyineban* it accompanied by *Igel Desa* dance it brought by the men of entire village without exception. The presentation of this dance as a thanks to Ida Bhatara whis is have a status for all the gifts than his given to all the villagers for the welfare that has been given to the people. This dance must be performed by men who will continue and inherit the tradition from generation to generation (Parikesit & Kusumaningtyas, 2019; Corona et al., 2015).

The most of accompaniment of music and the tyoes of the dances that are presented in a series of ceremonies at the Pemaksan Bangle Temple, it proves that in the life of the Balinese people especially those related to the religious rituals there is a very close relationship between art and the implementation of ceremonies. These two elements are interrelated, unified and complementary (Werdistira & Purnama, 2020).

## Conclusion

From the various analyzes the described above, it can be concluded that gamelan Gong Beruk is the result of the cultural creation of the Bangle Traditional Village people, Bunutan District, Karangasem regency. This gamelan is classified as a traditional musical instrumen that is classified as a sacred art because its existence is specially used from the beginning of its appearance to accompnay a series of procession of *ngusaba desa* ritual in Pemaksan Temple/ the Village Temple of Bangle Traditional Village which coincides with Sasih the Third of Full Moon and it held every two years. This gamelan also played fo accompany the ritual tradition procession its every Redite Kliwon Langkir day (Umanis Kuningan).

Although there is a significant change in the shape and source of the sound, which was originally made by likukun to iron, the main function from this art is still keep holding on where this gamelan still accompanies the implementation of the *ngusaba desa* in Bangle Traditional Village. Related to the function, in the *ngusaba desa* ceremony gamelan Gong Beruk played the instrumental music which are Gelagah Manis Percussion, Nem Cenik Percussion, Nem Gede Percussion, Kutus Cenik Percussion, Kutus Gede Percussion, and accompany the various types of the sacred dances there are : Pendet Dance, Gandrung, Legong Sambeh Bintang, Rejang Lilit, and Igel Desa Dance.

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