

# The Role of Indonesian Dance as a Therapy Medium in Nursing Homes in Europe

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**Abstract:** Each country has nursing homes and elderly care facilities with different standards of practice, adapted to various factors including climate, anatomy, and culture. The varying needs of nursing homes mean that routine activities are held within the homes to improve the quality of life of the residents. The challenge is how to introduce Indonesian dance to gain recognition and approval from the various agencies overseeing nursing homes in Europe, as a regular weekly program. This study used a qualitative approach, including interviews with sports therapists and elderly residents, observations of routine activities held in several nursing homes and elderly care facilities, and organizing and participating in small Indonesian-themed events, including dance performances and workshops, as a movement experiment for the elderly. In addition to its range of movements supporting respiratory function, Indonesian dance has high aesthetic value, carries specific meanings that can build the audience's psychological well-being, and can promote relaxation, especially for residents of nursing homes. Creating dance movements as therapy, based on various Indonesian dances, can help improve the quality of life for seniors through regular exercise through dance.

**Keywords:** Indonesian dance therapy, nursing home therapy, senior exercise, Europe

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## Introduction

Exercise is the practice of healthy physical movement for all age groups (Rumlah, 2022; Saputra, 2020; Alamsyah & Akkase, 2025; Kurnianto, 2015). In adults, exercise reduces the risk of cardiovascular disease, diabetes, and depressive symptoms. Furthermore, high-intensity exercise is associated with a reduced risk of premature death. The benefits increase with increasing exercise intensity. Switching from physical inactivity to moderate-intensity activity provides the greatest relative health benefits.

In adults and older adults, 75 minutes of moderate-intensity exercise per week provides benefits, 150 minutes per week provides greater benefits, and 300 minutes or more provides even greater benefits. Randomized Controlled Trials (RCTs) have found beneficial effects from moderate- and high-intensity resistance and strength training two to five times per week (Kenniscentrumsportenbewegen.nl).

In older adults, exercise also reduces the risk of fractures (Ramadani, 2010; Wardhani *et al.*, 2025) and increases muscle strength and walking speed. These beneficial effects have been found with strength training two to three times per week and a combination of endurance, strength, and/or balance

training. Frequent exercise in older adults is also associated with a lower risk of physical disability, cognitive decline, and dementia.

In Europe, particularly in the Netherlands, there are Movement Training Guidelines for the Elderly that serve as training standards, accredited by the government, published for Physiotherapy. The organization, the Koninklijk Nederlands Genootschap voor Fysiotherapie, has the title *Beweeginterventie kwetsbare ouderen* (Movement Training Guidelines for Vulnerable Elderly). According to these guidelines, important components of physical function are muscle strength, endurance, balance, gait speed, and joint mobility. Elderly people are given a program to exercise for approximately 2.5 hours per week, spread across the time and day. Increasing physical activity is an important approach to addressing muscle loss and inactivity, as well as reducing the risk of loss of independence and reducing feelings of loneliness.

As the saying goes, "It's never too old to learn something new." According to ArieBoonsma, a trainer and movement therapist for the elderly in the Netherlands, a centenarian has a greater desire to try new things and is always curious. For brain scientists, making neurological connections by seeking stimulation, staying interested, eager to learn, connected, and alert is crucial for improving quality of life. Based on this statement, I had the idea to make Indonesian dance, which encompasses a variety of movements needed by the elderly, a regular program in nursing homes and the elderly in Europe, especially in the Netherlands. Indonesian dance has been introduced to nursing homes and the elderly in the Netherlands (and other European countries), but it is still a cultural introduction mission, not yet a regular program as a weekly movement therapy.

In addition to movement training, relaxation programs can support emotional awareness. Arts and cultural performances from various fields are very helpful in stimulating positive awareness in seniors, especially those with dementia. The format of the performances as part of the relaxation program can be tailored to the conditions and circumstances of each nursing home. In general, performances that provoke excessive emotion, such as dance performances that require tense music, are not permitted. Performances are only permitted with slow, quiet music. Rindik music is one example that is appropriate for the conditions of seniors in nursing homes.

Indonesian dance has many benefits for every individual, whether in the form of physical exercise or relaxation (Bisri, 2001; Wahyudi & Gunawan, 2020). In physical exercise, there are various kinds of processing, such as relaxing stiff muscles, body and brain coordination, detoxification processes through sweating, and pleasure. In relaxation, dance performances can help regulate emotions in the elderly. Not only do performances display aesthetics, but they also contain values and meanings, especially dance dramas. Of course, the material and elements included must be adjusted to the conditions of the elderly.

Based on this background, this paper aims to establish a significant role for Indonesian dance in the physical exercise of the elderly by recognizing

Indonesian dance in routine exercise programs in nursing homes, not just once a year.

## Methodology

To determine whether Indonesian dance can meet the physical exercise standards implemented in Europe, particularly in the Netherlands, research on health standards for the elderly and conducting trials is necessary. The research was conducted using qualitative methods, including interviews with elderly nursing home residents, interviews with physical therapy experts, and dance movement trials in accordance with health guidelines for the elderly. The trials included movement and breathing exercises, accompanied by Balinese or Javanese gamelan music and other calming Indonesian music. The trials incorporated movement exercises typically performed by the elderly in routine physiotherapy training into dance movements. For example, the ball-throwing movement resembles the "ngarojeng" movement in Betawi dance.

Dance and music performances evoke joy, as well as short dance dramas with positive themes. The performances are geared toward nursing homes and dementia departments, for relaxation and emotional therapy.

## Results and Discussion

To measure the well-being of the elderly, it is necessary to observe each individual. Initially, interviews are conducted to determine each elderly person's condition, including discussions about emotions, health complaints, and expectations. Interviews are intended solely for initial information gathering, not as a medical intervention. Interviews with elderly individuals should be conducted in an informal and relaxed setting. According to SarkaBratuskova, a motor therapist for children with special needs and the elderly, she concluded that elderly individuals in nursing homes need more conversations about their past lives and their current surroundings. For them, having a friend to talk to over coffee is a very enjoyable experience. As they talk, their motor skills and breathing are assessed. From this, it can be determined which class they should be placed in within the sports group.

According to Myra Versteeg, a massage therapist and sports therapist, warming up for seniors can be categorized based on their physical needs. It typically begins with breathing exercises, followed by chair Yoga. For those not using a Yoga chair, warming up can be done standing. Myra focuses on kinesiology. Kinesiology is the study of movement or the science that discusses the motor functions of the human body (Mangoensong & Yanuartuti, 2000; Abdurachman et al., 2016; Hartono & Rosyida, 2020).

Kinesiology is suitable for everyone, from children to the elderly. This method aims to help people feel better about themselves, so they can develop according to their individual desires. No medical treatment is performed, and a therapist is not a medical professional. A kinesiology therapist works based on holistic health, namely structure, biochemistry, and spirit. Related sides of the triangle, such as low back pain, can be caused by poor bowel function.

Similarly, emotional tension can cause neck muscle tension, which leads to headaches and dizziness.

Kinesiology assumes that the body is designed to heal itself. Things like stress, blocked emotions, poor posture, and lack of movement can cause energy imbalances. Kinesiology therapy is a regular healing process, without any medical treatment whatsoever (Kerkdijk & Rijntjes, 2025: 4, 5; Holl, 2025: 135).

Based on Myra's statement, Indonesian dance movements, combined with traditional music, can be practiced regularly by the elderly and meet the requirements of the kinesiology healing process. Smooth yet elegant movements, combined with regulated breathing, while listening to gamelan or other traditional music, can reduce excessive emotions that cause stress and muscle tension.

An interview with Mrs. Janine Looijen, a resident of a nursing home in Rotterdam, the Netherlands, revealed that she truly enjoyed Indonesian dance performances. According to Mrs. Janine, the dancers pay close attention to the beauty of the costumes, which match the dance movements, as well as the music. When Mrs. Janine tried Indonesian dance in a workshop, she wanted to continue dancing regularly. After trying it out privately five times with Nova, the Indonesian dance movements made her feel happy and addicted. She is 80 years old and obese, and often finds it difficult to walk without a walker. Over time, she has taken better care of herself by consuming low-calorie foods and drinks, which ultimately helped her lose weight. With a regular exercise routine at the nursing home, plus private Indonesian dance lessons, she has become more confident walking. The dances taught to Mrs. Janine are Betawi-based dances, featuring the songs Gambang Kromong and Ondel-Ondel. Betawi dance movements are very easy and adapted to the body and condition. If Ms. Janine had continued these dance lessons for a longer period, she'd likely have been even more beneficial.

### *Grouping of Sports Based on Motor Skills*

The well-being and conditions of each elderly individual vary greatly. Elderly individuals in nursing homes range in age from 65 to 100 (and beyond). Conditions are not compared based on age, but rather on fitness and motor skills. Sometimes a 75-year-old is fitter than a 65-year-old. This also depends on quality of life, such as whether they smoke or have smoked, whether they consume healthy foods, whether they drink alcohol, or other life factors such as stress and trauma. Groups are divided into wheelchair-bound and wheelchair-bound groups, and also based on whether they need standing stability or the need to use assistive devices such as canes to stand and walk.

### *First introduction to Indonesian Dance for the Elderly*

The first step in the therapy process for the elderly is a dance performance and workshop, which usually includes a lecture, providing information about Indonesian culture and explanations of the dances. In Dutch culture, information and an introduction to a new activity are crucial. Whether it's

Indonesian dance, an explanation of the various types of regional dances, the regions covered, and most importantly, the location of Indonesia itself. Not only dance, but also music needs to be explained, whether it's gamelan, sasando, sape, or angklung. A small portion of the Dutch population already has some knowledge of Indonesia and its culture, based on history from the Dutch East Indies colonial period, especially the elderly who had ties to the Dutch East Indies at that time. Most others assume Indonesian dance is from Bali and Java, unaware that Indonesia is vast and consists of various islands with their own cultures.



[Source: Nova, 2025]

Figure 1. The first approach is to provide information about Indonesian dance and culture



[Source: Nova, 2025]

Figure 2. Be a listener to the elderly regarding their stories about their knowledge of Indonesia, answer their questions about Indonesian culture, especially in the field of dance arts



[Source: Nova, 2025]

Figure 3. Providing Indonesian dance performances as an introduction process and relaxation therapy for residents of nursing homes and the elderly





[Source: Nova, 2025]

Figure 4. Providing dance workshops and inviting the elderly to dance together as a bridge to get their interest in exercising through dancing Indonesian dances



[Source: Nova, 2025]

Figure 5. Taking photos with the seniors after the performances and workshops is a valuable memory and moment for them, and it will become a positive topic of conversation. For example, when they have lunch together later, it will always be a topic of conversation among the seniors, the administrators, and their families

Indonesian dances are incredibly diverse, spanning the archipelago from Sabang to Merauke. The dances suited to the motor skills of seniors are gentle and meaningful, but that doesn't mean that cheerful and energetic dances are excluded.

### *Balinese Dance*

Balinese dance is inherently challenging due to its rigorous body movements and the need for strong stamina. However, Balinese dance features a regular breathing pattern that balances its movements. While this is rare in terms of ease, it can be adapted to any age. For example, in the Janger dance, the agem moves right and left, with one arm extended straight toward the knee, while the other is placed on the waist. The body swings to the right and left in unison with the head. The props used are Balinese fans, which are also spun according to one's ability. This example of a "ulap-ulap" movement can also be performed in a wheelchair. While it may require a little effort when lifting the arms, it is also part of a sporting movement, like raising the arms up and down. Other movements that are easy to adapt to the elderly include "ngegol," a slow, hip-moving dance move; "jeriring," a finger-moving movement; and "ukel," a circle-making movement with the fingers and wrists.



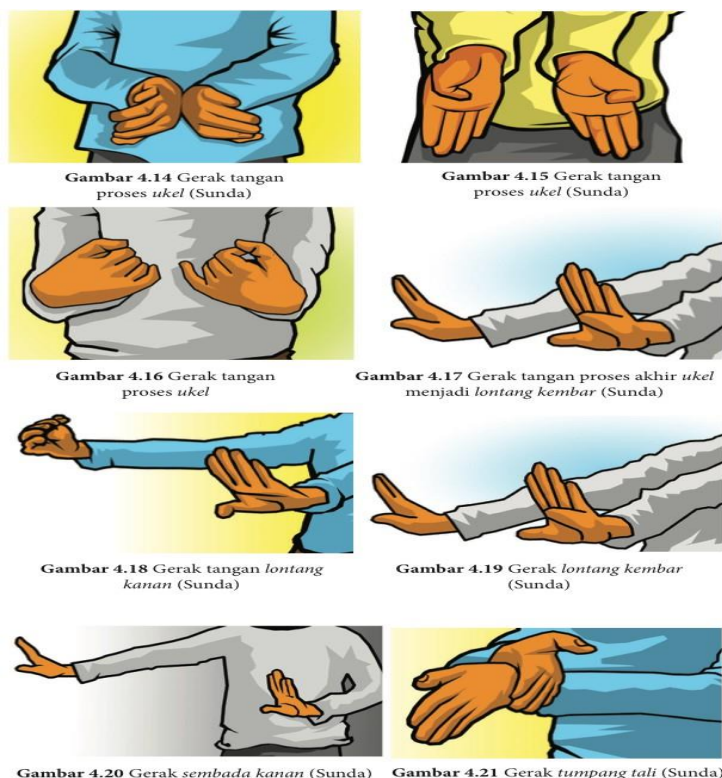
[Source: Nova, 2025]

Figure 6. Swinging movements of the body left and right, with hands on the waist and knees, in a sitting position (in a wheelchair for the elderly). Elderly men place their hands on their waists and also move left and right

### *Finger and Hand Movements in West Javanese Dance*

Finger and hand movements can improve hand motor skills and reduce stiffness if practiced regularly every day. Hand and finger exercises can improve blood circulation and warm the hands, as well as strengthen the hand muscles, lymphatic system, and chest. Finger and hand movements are essential for those suffering from rheumatism. Movement is beneficial for the body's waste disposal system (Rohnfeld, 2024: 53).

In Indonesian dance, particularly Javanese dance, hand and finger movements are crucial. These movements complement the beauty of the dance process through the body's movements, making it visually appealing. Some examples of hand movements that seniors can perform are shown in Figure 7.



[Source: Nova, 2025]

Figure 7. Some examples of finger and hand movements in West Javanese dance, according to the book "SeniBudaya-StudidanPengajar" (2017)

### *Dynamic Movements in Creative, Cheerful Dances*

This doesn't mean that all dances suitable for the elderly are very soft and graceful. However, depending on their physical fitness, seniors can also move their bodies more dynamically with cheerful, slightly faster movements. Movements such as lifting the legs and knees, or jumping, or spinning. Movements like rotating the hips will promote relaxation in the pelvic area. This movement is commonly found in dances from Eastern Indonesia.

### *Line Dance Movements such as Poco-poco*

This marching dance emphasizes foot coordination, usually performed in groups. Through synchronized movements, the elderly are motivated to think more enthusiastically and fight dementia. By marching, the elderly become more attentive to one another and strive to match their movements, fostering a sense of shared understanding and emotional connection. The dance is accompanied by upbeat music, such as YopieLatul's Poco-Poco.

Another movement that can be done is mouth movements and sounds that Europeans find incomprehensible, such as those seen in the Balinese Kecak dance. The kecak sounds, which seem meaningless and often nonsensical, can actually inspire enthusiasm and relaxation, especially when performed in a group. Making seemingly nonsensical sounds, based on a 4,500-year-old healing process in Chinese Taoism, believes the tongue is the seat of the inner



speech center. This method is good for the brain; making nonsensical sounds simultaneously relaxes the tongue and brain (Holl, 2025: 54).

### *Music Selection*

Music is the art of rhythmic combinations of notes, both vocal and instrumental, encompassing melody and harmony as an expression of all the beautiful human feelings we seek to express, especially the emotional aspect. Music can broaden knowledge and perspective, as well as provide insight into many things beyond music itself, such as recognizing other dimensions beyond reality that have previously been hidden.

Music can balance the left and right brain which means balancing the development of intellectual and emotional aspects (Halimah, 2016; Raharjo, 2007; Avandra&Mayar, 2023). Music as an important thing in a therapy process, will accompany the dance as a spark in the wirasa and wirama of the elderly when they move to dance. The elderly need positive energy obtained from music, not only balancing emotions, from traditional Indonesian music, the elderly gain new knowledge from other worlds, such as the world of traditional Indonesian music. An example, through the strains of rindik music or Balinese gamelan slow beats, the elderly who previously did not know Indonesian music will realize that traditional music can raise their spirits in moving their bodies through dancing Indonesian dances.

Another traditional music is Central Javanese music, known for its slow, earthy rhythms. Javanese gamelan music can reduce high emotions in the elderly, which can negatively impact their health. Likewise, slow Central Javanese dance movements, such as the classical Gambyong dance, can be incorporated into movement therapy.

Examples of dance movements, not all slow, gamelan-inspired music can be incorporated solely into movement. However, upbeat music like Poco-poco by YopieLatul and GemuFamire by Nyong Franco can lift the spirits of the elderly. Essentially, music can be chosen from a variety of instruments, including the talempong from Sumatra, the sape from Kalimantan, the Sundanese flute, the ukulele, the sasando from Flores/Eastern Indonesia, and of course, gamelan, among many other traditional Indonesian music. Another example of music suitable for movement for the elderly is GendingSriwijaya from Palembang, South Sumatera.

### **Conclusion**

Indonesian dance, with its diverse movements, native to different regions of Indonesia, can significantly aid relaxation and improve the quality of life for the elderly. Due to the diverse range of activities required by the elderly in their daily lives, whether for physical exercise, mental training, or relaxation, Indonesian dance is highly valued and believed to aid non-medical healing.

With a wide variety of exercise activities, such as chair Yoga, senior gymnastics, Tai Chi, Yoga, and other sports, Indonesian dance can be further explored as a routine activity for the elderly in nursing homes in Europe. These include not only regular dance performances but also physical exercise through

traditional dances, creative dances, and line dancing to Indonesian songs. The variety of dances and music implemented for the elderly can be tailored to the needs of nursing home organizations and the needs of each group of elderly. From easy to difficult levels, Indonesian dance movements can contribute to processes that benefit the health of the elderly.

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# The Impact of Information Overload on Art Appreciation Patterns in the Digital Era

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**Abstract:** The phenomenon of information overload arising from the flood of data in the digital era has impacted almost all aspects of life, including patterns of art appreciation. This article aims to examine how information overload, particularly through social media and digital spaces, is changing the way society understands, evaluates, and enjoys works of art. This study uses a qualitative approach with literature analysis and a critical examination of contemporary visual culture phenomena. The results show that art appreciation, which was previously reflective and in-depth, has shifted toward a consumerist, instantaneous, and digital popularity-based pattern. The appreciation process is now more often determined by algorithmic logic, virality, and the speed of information distribution, rather than the aesthetic value and intrinsic meaning of the artwork itself. This change poses a challenge for artists and art institutions to maintain the quality of art appreciation amidst the rapid flow of digital information.

**Keywords:** Information overload, art appreciation, digital era, visual culture, social media.

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## Introduction

The development of digital technology and social media in recent years has resulted in a massive explosion of information. Information now comes not only from official institutions such as galleries, museums, or art media, but also from individual users who freely upload images, videos, reviews, and even personal reactions to works of art. This flow has made cyberspace a dense, fast-paced, and dynamic visual space. This phenomenon is called information overload, a condition in which a person receives too much information in a short time, making it difficult to process it deeply, select what is relevant, and ultimately experience cognitive fatigue in understanding a visual object. In the context of fine art, information overload raises new issues regarding how the public appreciates works. Traditionally, art appreciation involved a series of aesthetic and reflective processes, including observing form and color, understanding cultural context, interpreting symbolic meaning, and deeply engaging with the work. However, in the digital age, this process has shifted to a more rapid, superficial, and consumptive activity. Visual of artworks is now more often glimpsed through scrolling on social media than directly observed in exhibition spaces. This shift raises fundamental questions about how the public now constructs aesthetic experiences and articulates their appreciation of art. Does appreciation still involve the processes of reflection and interpretation as before, or has it been



reduced to mere instant visual consumption dictated by algorithms and digital viral trends?.

Various previous studies have shown that digital technology has indeed transformed people's aesthetic experiences. Pradita (2023) in "Digital Content Analysis of the Transformation of Art Appreciation through Augmented Reality in Art Exhibitions" explains that the use of Augmented Reality (AR) technology provides a new aesthetic and emotional experience in enjoying artworks, as viewers can interact directly with immersive digital visuals. However, they also emphasize that this experience is not always immersive because it depends on the readiness of the technology, devices, and user literacy in digital media. Furthermore, Rahma & Nikita, (2022) in "The Impact of Technology Use and Virtual Exhibitions in Local Art Communities during the Pandemic" shows that digital spaces do expand access to art, but also create gaps in the quality of appreciation. Positive and negative responses to virtual art depend heavily on user experience, digital literacy, and social networks. For some, digitalization provides convenience, but for others, the depth of meaning of the works is reduced because the physical interaction and atmosphere of the exhibition space are lost. Meanwhile, the article "The Impact of Digitalization on Graphic Arts Collectives" (Cahyana *et al.*, 2024) shows how digitalization affects the identity, existence, and distribution of collective artists' works. Artworks previously limited to community spaces are now widely distributed in digital spaces, but appreciation tends to be quantitative, measured by engagement and number of views. This demonstrates how the meaning and aesthetic value of art are shifting toward social and economic dimensions based on popularity.

In a broader context, Pierre Bourdieu's theory of cultural arenas and symbolic capital is relevant to explaining this phenomenon. The digital space creates a new arena where art appreciation is no longer governed by traditional art institutions like museums or curators, but by algorithmic logic and symbolic capital in the form of likes, followers, and virality. Contemporary society lives in a visual flood, which has rendered individuals unable to reflect on the distinction between meaningful and merely visually appealing works. The speed of technology has transformed the perception of visual reality; people now experience art in real-time aesthetics, where speed is a primary value. From these various studies and theories, it can be concluded that although numerous studies have examined the transformation of art appreciation in the digital era, studies specifically linking information overload as a psychological, social, and cultural phenomenon to art appreciation patterns are still limited. This research is important not only from the perspective of aesthetic theory and visual culture, but also for artists, curators, exhibition institutions, and digital platforms to understand how information overload influences people's perceptions, values, and aesthetic experiences of contemporary art.

## Methodology

This research employs a qualitative approach through literature analysis and critical review of contemporary visual culture phenomena. This approach was chosen because the issues studied are conceptual and cultural, particularly

regarding changes in art appreciation patterns in conditions of information overload. The research is descriptive-analytical, utilizing the theoretical framework of visual culture and Pierre Bourdieu's art arena theory. Data were obtained from two sources: scientific literature, including journals, books on visual culture theory, and Bourdieu's works, and digital observations on social media platforms such as Instagram, TikTok, and virtual exhibition platforms. Data collection was conducted through literature review and digital observations to map user interaction patterns, public responses, and contemporary visual dynamics. Data analysis employed qualitative content analysis and critical discourse analysis through a process of reduction, theme classification, and theoretical interpretation to uncover the meaning of changes in art appreciation in the digital era. Data validity was strengthened through source triangulation and interdisciplinary studies, resulting in a comprehensive and critical analysis.

## Results and Discussion

The phenomenon of information overload was first introduced by Alvin Toffler in his *Future Shock*, which describes the condition when the volume of information received by an individual exceeds the cognitive capacity to process it. In today's digital context, this phenomenon has become more complex because social media and online platforms facilitate the flow of information in the form of text, images, videos, and reviews in real time (Eppler & Mengis, 2004). Information overload on social media can reduce the quality of user attention, users tend to only skim or scroll quickly without deep reflection. This also shifts the way the public consumes works of art from a reflective aesthetic process to a pattern of rapid and consumptive appreciation.

In the context of art appreciation, Santosa (2019) in *Contemporary Aesthetics and Digital Culture* explains that true appreciation involves visual perception, aesthetic judgment, interpretation of meaning, and reflection on cultural values. This process requires time and conceptual engagement. However, digital developments have shifted the orientation of this appreciation. Appreciation that was once contemplative has now shifted to instantaneousness because social media encourages visual consumption based on likes and shares. Thus, the assessment of works is no longer guided by intrinsic aesthetic value but by digital popularity managed by algorithms. Social media forms a new aesthetic that emphasizes sensation, speed, and visual appeal over the meaning of the work.

The phenomenon of information overload in the visual arts cannot be separated from the dynamics of visual culture in the algorithmic era. Mirzoeff (2015) in *The Visual Culture Reader* states that visual culture is a field of struggle for meaning, where images and representations compete to influence public perception. In the context of social media, algorithms become invisible curators that determine which visual content appears on users' homepages, thus indirectly influencing aesthetic judgments. Algorithmic dominance can lead to visual homogenization and mass aesthetic preferences, where artworks with high aesthetic value but less viral are drowned out amidst popular content that fits algorithmic logic.

The phenomenon of information overload has caused fundamental changes in art appreciation patterns. Previously, the appreciation process was reflective and required time to understand the meaning, symbols, and cultural context behind the work. However, in the digital era, appreciation occurs more in a fast-paced, superficial visual space. People no longer view works directly in galleries, but rather through digital screens with a rapid scrolling rhythm. This has given rise to a condition called aesthetic fatigue, a visual exhaustion caused by the inundation of images and information (Snyder, 2020). Digital platforms like Instagram, TikTok, and Pinterest have changed the way artworks are perceived. Algorithms that prioritize viral and popular content place aesthetic value on quantitative logic such as likes, views, or engagement rates, rather than on depth of meaning. Thus, art appreciation has shifted from aesthetic experience to visual consumption.

### *Algorithmic Logic and the Attention Economy*

According to Hesmondhalgh and Bourdieu, art has always operated within a cultural production arena with its own logic, where the value of a work is determined by symbolic, cultural, and economic capital. In the digital context, this logic is replaced by algorithmic logic, a system that determines a work's visibility based on the performance of interactions. This means that it is not quality or meaning that determines a work's recognition, but how much attention it can attract. This gives rise to what is known as the attention economy, where attention becomes the new commodity. Artists and curators must now adapt to digital marketing strategies to ensure their work remains visible. As a result, a dilemma arises between maintaining artistic ideals and meeting the demands of algorithms (Yusoff & Rahim, 2022).

### *Psychological and Social Impact on Art Audiences*

The phenomenon of information overload also impacts the psychology of art connoisseurs. According to Rahma & Nikita (2022), the rapidity of visual consumption leads to a decline in reflective ability in understanding artworks. Individuals tend to respond to works with instant and shallow emotions. In the long term, this reduces the quality of society's visual literacy. Furthermore, there is a tendency towards homogenization of visual taste, where audiences become accustomed to popular, easily digestible aesthetics, while works with explorations of form and profound meaning receive less space for appreciation (Handayani & Yulianto, 2021). This process demonstrates symptoms of the commodification of taste, where art is no longer seen as a space for aesthetic experience, but as visual content to be consumed quickly.

In addition to these findings, other research also shows that information overload in digital media can weaken individuals' cognitive and affective abilities in processing visual experiences. According to Eppler & Mengis (2004), information overload causes decreased attentional capacity, an inability to filter information, and a reduced depth of meaning processing—conditions that significantly impact art appreciation activities that require focus and reflection. These findings are reinforced by Bright *et al.*, (2015) who explains that excessive

exposure to visual content on social media can trigger social media fatigue, a mental exhaustion that makes individuals tend to ignore complex content, including artworks that require in-depth interpretation. In the context of fine art, this fatigue encourages audiences to choose visuals that are quick and easily digested, thereby reinforcing instant consumption patterns and weakening more reflective and contemplative aesthetic experiences. These psychological impacts suggest that information overload not only influences visual consumption behavior but also restructures the way the public constructs meaning, preferences, and appreciation in the contemporary art landscape.

### *Challenges for Artists and Art Institutions*

The current state of information overload requires artists and art institutions to adapt their communication and education strategies. Technological innovations such as augmented reality (AR) and virtual exhibitions can increase audience engagement without compromising aesthetic value. However, the success of this approach still depends on the institution's ability to educate audiences not only to consume visuals quickly but also to understand their meaning. Art institutions, galleries, and academics need to create new curatorial spaces that balance digital exposure with depth of appreciation. This aligns with Sachari's (2007) insights in *Reading the Meaning of the Development of Visual Styles in Design Works in Indonesia in the 20th Century*, about the importance of visual cultural literacy in maintaining the quality of interactions between works, artists, and the public.

### *Efforts to Reposition Art Appreciation amidst Information Overload*

To address the degradation in the quality of appreciation, efforts are needed to reposition the way we view art in the digital age. Art needs not only to be exhibited but also to be contextualized. Visual literacy must be part of modern art education, enabling the public to sort information, understand context, and foster more meaningful appreciation. This approach not only restores art's function as a space for cultural reflection but also serves as a strategy for resisting the logic of virality that dominates the digital space (Santosa, 2019). Amidst the rapid flow of information, art can still serve as a medium for deepening people's aesthetic and social awareness.

With these steps, the art world can maintain reflective, critical, and cultural values amidst the dominance of algorithmic logic and the speed of information. Thus, the phenomenon of information overload not only changes patterns of art appreciation but also challenges the way society understands aesthetic meaning in the digital age. This situation requires a new awareness that art appreciation cannot be separated from a critical responsibility to visual culture and the information mechanisms that shape it.

## **Conclusion**

The Information Overload phenomenon that emerged in the digital era has significantly changed the public's art appreciation patterns. The appreciation process, which was previously reflective, in-depth, and oriented toward aesthetic value, has now shifted to a fast-paced, consumerist, and algorithmic process. Social media and digital spaces play a significant role in shaping tastes,



perceptions, and the value of a work, where popularity often overrides artistic quality.

The phenomenon demonstrates that art appreciation is no longer merely an aesthetic activity but also a social and economic one, as public engagement is governed by the mechanisms of the attention economy. Art connoisseurs experience visual fatigue and difficulty processing the profound meaning of works due to excessive and fast-paced visual exposure. Consequently, there is a decline in visual literacy and a tendency toward aesthetic homogenization in society. However, the digital transformation also opens up new opportunities for artists and art institutions to expand access, experimentation, and inclusivity in art appreciation. The main challenge is how to maintain a balance between digital openness and the depth of artistic reflection so that art remains a contemplative, educational, and meaningful space.

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# Performance Annotation: Analysis of Maria Callas' Interpretive Vocal Ornamentation in George Bizet's Aria Habanera

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**Abstract:** The aria Habanera from Georges Bizet's opera Carmen showcases Carmen's sensual and free characterization through its distinctive melody and rhythm. Although this work has been widely researched, specific studies of vocal ornamentation are rare. Ornamentation plays a crucial role in enriching interpretation while balancing artistic freedom with fidelity to the score. This study asks: how can Maria Callas's interpretive ornamentation serve as a reference for performing the Habanera? The methods used include transcriptions of vocal ornamentation by Maria Callas, Elina Garanča, and Teresa Berganza, followed by interpretive analysis to understand artistic expression and intent. A comparative analysis is conducted to assess its suitability to the score and its expressive impact on characterization. The result is a singer's note framework that can be utilized by singers and vocal educators, as well as a contribution to the musicological study of interpretive ornamentation in French opera.

**Keywords:** vocal ornamentation, interpretation, Bizet, Callas, Habanera

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## Introduction

In recent years, there has been a growing appreciation for classical music and the opera genre, reflected in the increasing frequency of classical repertoire being revived on various stages and digital platforms, as well as the increasing exposure of opera singers globally. Opera is a theatrical work that combines drama, music, singing, and sometimes dance, with music being the primary element, characterized by complex vocal techniques and formal structures (Grout, 2003).

Opera demands a high level of technical and expressive mastery from its singers. Opera singers are not simply vocal technicians; they are interpreters of text, emotion, and dramatic intent through the medium of the singing voice (Miller, 1996). In classical opera, vocal technique is not only a means of producing a beautiful and powerful voice, but also a primary medium for conveying the character, emotion, and meaning of a role. One opera that stands out for its use of vocal technique is Carmen (1875), a famous opera by French composer Georges Bizet. It contains the iconic aria, Habanera, performed by the main

female character, Carmen. This aria, with its captivating rhythmic and melodic rhythms, serves as a musical representation of Carmen's sensual, free, and alluring character. Habanera is an example of an aria that is very open to various forms of vocal interpretation, particularly through the use of ornamentation.

Maria Callas, one of the most popular sopranos of the 20th century, is widely known for her dramatic interpretations and expressive vocal technique. Callas is one of the most iconic and influential opera singers in the history of classical music. Renowned for her extraordinary technical and expressive abilities, Callas is often considered a perfect example of combining vocal power with a deep dramatic understanding. The main strength of Maria Callas' interpretation lies in her ability to build a relationship between musical structure and dramatic expression, resulting in a presentation of an aria that is not only technically accurate but also emotionally meaningful (Prasetyo, 2016). Furthermore, Callas' interpretation of this aria has become an important reference for many opera singers, thanks to her ability to balance artistic freedom with fidelity to the composer's intended musical and dramatic structure.

The selection of Callas provides an opportunity to analyze how vocal ornamentation techniques can enrich characterization in opera, while exploring the challenges singers face in interpreting classical works rich in expression and nuance. This paper also provides a comparative analysis of interpretations by Elīna Garanča and Teresa Berganza as references and examines how each singer interprets the character of Carmen, whether through richer or more structured ornamentation techniques, and their impact on the dramatic and musical development of the performance.

Although numerous studies have been conducted on Georges Bizet's opera Carmen, most research focuses on general musical aspects, such as analysis of the compositional structure, dramatic themes, and historical setting of the work. Some studies also focus on the characterization of Carmen as a female figure in cultural studies or feminism, but few specifically highlight the vocal approach in singing the Habanera aria, especially from the perspective of vocal technique ornamentation. On the other hand, research on vocal technique in opera tends to be generic or focuses on the bel canto tradition, without delving in detail into how ornamentation techniques are applied in works outside the Italian sphere, such as French opera. This indicates a gap in the literature discussing the relationship between vocal ornamentation, character expression, and singer interpretation in the Habanera context.

Challenges arise when modern singers perform works from the past, such as the Habanera aria. The lack of historical documentation and the absence of direct direction from the composer make interpretation highly subjective. Bizet often implicitly wrote ornamentation into his scores, leaving freedom to the singer. This has given rise to a debate between artistic freedom and fidelity to the original style. Therefore, this study is important because it fills this gap. Its usefulness lies in providing an analytical framework and singer's notes that can be used by researchers, singers, and vocal educators in developing more authentic and expressive training and performance methods through Maria Callas' interpretive ornamentation. The singer's notes serve as a crucial guide that helps



singers adapt ornamentation techniques to the character and musical context, allowing space for personal expression while maintaining fidelity to the composer's style and message. Furthermore, the results of this study have the potential to encourage further exploration of other works in the operatic repertoire, both in terms of performance and the study of vocal aesthetics, thereby enriching musicological studies and ongoing performance practice.

To support the analysis of Maria Callas's vocal interpretative ornamentation in her performance of the Habanera aria from Georges Bizet's opera *Carmen*, a review of relevant literature is necessary. The first is an article entitled "Georges Bizet in the Service of the Opera: More than "Just" a Composer?" by Irina S. Zakharbekova (2024). This journal article reveals another side of Georges Bizet that is rarely discussed: his contributions as an editor, arranger, and assistant in opera productions, in addition to being a composer. "...Bizet could observe the opera 'kitchen' from the inside and thus avail himself of the opportunity to prepare the ingredients for his own musical and theatrical masterpieces." This article provides in-depth insight into French musical and theatrical life in the second half of the 19th century, as well as the influence of other composers' styles on Bizet's works.

Carlo Cenciarelli's article, "The Limits of Operatic Deadness," (2016) examines the phenomenon of a posthumous duet between soprano Angela Gheorghiu and a recording of Maria Callas in the aria Habanera. Cenciarelli explores how technology enables collaboration between a living singer and a recording of a deceased singer. The "deadness" and repetition in the aria are demonstrated by repeated rhythmic and melodic patterns, which can create a sense of "mechanism" or even "death." However, it is precisely through this repetition that the singer is given the space to "reanimate" the work. This article provides a theoretical basis for the presence of "dead" voices in live performance, helping to interpret Callas's ornamentation in a context across time and technology.

"Callas and the Hologram" by João Pedro Cachopo (2022) examines the performance of Callas in Concert, a multimedia concert that used hologram and laser technology to "bring back" the legendary soprano Maria Callas on stage, nearly five decades after her death. In this performance, a digitally manipulated hologram of Callas performed alongside a live orchestra. "How can one celebrate the singularity of an artist through a medium that depends on repetition, simulation, and standardization?" Cachopo criticized the attempt to recreate such an interpretation without allowing for the spontaneity that was at the heart of Callas's genius.

*Carmen Abroad: Bizet's Opera on the Global Stage*, edited by Richard Langham Smith and Clair Rowden (2020), explores how the work has evolved and adapted in various cultural contexts around the world. "The issue at stake was the kind of music such characters should sing if they were truly Spanish, and the most common answer was folk- or flamenco-inspired musical numbers in line with the broader impact of costumbrismo (the realistic representation of everyday life and folklore)." Interpretive ornamentation in the opera *Carmen* is considered a form of micro-localization, as in Russia, there is a tendency to add dramatic

intensity and dark timbres typical of Slavic traditions, influencing how cadenzas or rubatos are formed. In Spain, flamenco is sometimes inserted into the singing or accompaniment, resulting in more rhythmic and aggressive ornamentation.

"Maria Callas, the Greatest Opera Singer, with Personality Disorder - Borderline Histrionic Perverse, a Diva Monster" by Michael Fitzgerald (2024) analyzes Callas's personal life, showing that she did not simply add ornamentation for the sake of style, but made it a tool for extreme emotional expression, which was in line with her intense, dramatic, and fluctuating personality pattern.

## Methodology

To examine vocal interpretive ornamentation, the author used the transcription method to analyze the vocal ornamentation used by Maria Callas, Elīna Garanča, and Teresa Berganza in their performances of the Habanera aria. To analyze the transcription results, an interpretive analysis was used, focusing on understanding the meaning, expression, and artistic intent behind a musical work or performance, including how musical elements are used to convey the musician's emotion, style, and identity. Furthermore, to compare the interpretive ornamentation used by the three singers, a comparative analysis method was used, comparing aspects of interpretive ornamentation, including dramatic expression and compatibility with the score, to examine the influence of vocal technique on the characterization of Carmen in the Habanera aria.

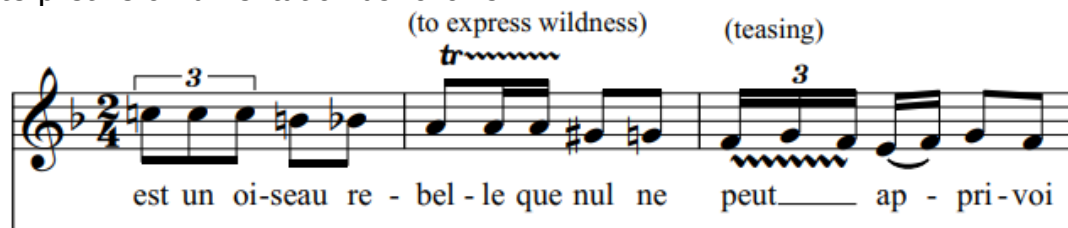
## Results and Discussion

The Habanera aria from Georges Bizet's opera *Carmen* is one of the most iconic works in the world opera repertoire. This is due not only to its seductive melodic beauty, but also to its unique rhythmic structure and potential for expressive vocal interpretation. Furthermore, the Habanera is seen as central to Carmen's character construction, as it serves not only as a musical introduction but also as a statement of Carmen's social, cultural, and symbolic identity, which has been continually reinterpreted across time and space in operatic history (Wilks, 2025).

According to Brown (1999), in performing a vocal interpretation of an aria, there are limitations that need to be considered so as not to lose its character. Melodically, the interpretation must remain consistent with the composer's style, avoid drastic changes to the main theme, keep the ornamentation and cadenza as developments rather than replacements, and avoid melodic movements that are not in accordance with the style of the time. The rhythm of the cadenza may be freer, but it must blend with the tempo and structure of the previous phrases and reflect the style of the time, such as the Lombardic rhythm of the Baroque or the smooth rubato typical of the Romantics. Harmonically, improvisation should be based on basic harmony and should not include modulations or foreign chords that conflict with the composer's style. A cadenza ideally leads back to the dominant chord and resolves to the tonic chord (especially in a da capo aria or *accompagnato recitativo*). Texture should also be considered, so that ornamentation does not clash with the orchestral density. In an aria with minimal accompaniment such as a *recitativo*, there should be more room for

improvisation. In terms of timbre and dynamics, interpretation should support the character and emotions of the character, for example, avoiding an overly grandiose cadenza in a quiet scene, and adapting dynamics as musical expression, not just a display of vocal power. Finally, any form of improvisation should not disrupt the formal structure of the aria, but should still support the overall form of the composition.

Maria Callas is known as a singer with a dramatic and nuanced interpretive approach to operatic roles, including Carmen. In her version of the Habanera, Callas uses ornamentation as a primary expressive tool to enhance Carmen's seductive, free, and enigmatic character. Based on a recording of one of Maria Callas's performances in Hamburg in 1962, the author transcribes her vocal interpretive ornamentation as follows.



[Source: Jessy, 2025]

Figure 1. Maria Callas Vocal Ornamentation 1



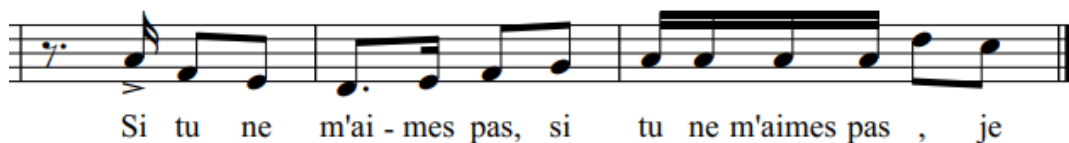
[Source: Jessy, 2025]

Figure 2. Maria Callas Vocal Ornamentation 2



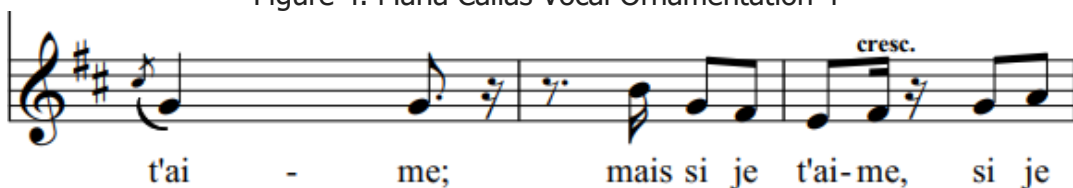
[Source: Jessy, 2025]

Figure 3. Maria Callas Vocal Ornamentation 3



[Source: Jessy, 2025]

Figure 4. Maria Callas Vocal Ornamentation 4



[Source: Jessy, 2025]

Figure 5. Maria Callas Vocal Ornamentation 5

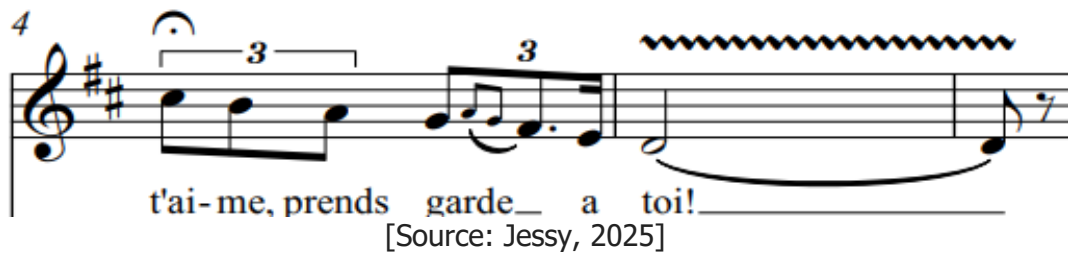


Figure 6. Maria Callas Vocal Ornamentation 6

From the transcription above, here are some key points from Maria Callas's analysis of interpretive ornamentation.

### 1. Rubato and Rhythmic Flexibility

Callas frequently used rubato subtly in melismatic phrases to add dramatic emphasis. Terminologically, rubato is understood as the expressive, non-metrically binding freedom of tempo management, allowing for emotional emphasis in certain phrases without losing musical continuity (Prier, 2011). Rubato is a technique of flexibly slowing or speeding up the tempo to enhance emotional expression and interpretive freedom in the music. This emphasizes the independence of Carmen's character and makes the phrases feel more lively and less mechanical.

### 2. Appoggiatura and Grace Notes

In music theory, appoggiatura is understood as an ornamentation that has a structural and expressive function because it emphasizes the target note and creates affective tension, while acciaccatura functions more as a momentary decorative element that does not alter the main rhythmic structure (Prier, 2011). He adds appoggiatura to several important target notes at the end of phrases, especially before modulation. This enhances the emotional tension and gives a distinctive color to each repetition of the thematic phrase "L'amour est un oiseau rebelle." Appoggiatura and grace notes (acciaccatura) are two types of musical ornamentation that differ in duration and expression. Appoggiatura falls on the strong beat, taking up some of the duration of the main note, and provides strong emotional emphasis. Conversely, grace notes are played as quickly as possible before the beat, without taking up significant duration, and function as quick, lighter, decorative embellishments.

### 3. Dynamic Shading

Callas's vocal dynamics are not static. She plays with volume within a single phrase, ranging from pianissimo to mezzo-forte to create a play of emotions. For example, soft tones are used to convey attraction and mystery, while explosive sounds emphasize the character's strength and freedom. For example, in the phrase: "Love is a wild bird that cannot be tamed." She begins this phrase with a soft piano, as if conveying a philosophy of love with a mysterious and seductive touch. When she reaches the word "rebelle," she often raises the dynamics and applies dramatic emphasis to highlight the wild nature of love. In "Nul ne peut apprivoiser," Callas often relaxes the dynamics back to pianissimo, creating a contrast that illustrates the impossibility of subduing love.

#### 4. Ornamentative Variation in Repetition

In repeating the main theme, Callas didn't sing it literally. She added a small improvisation in the form of a short mordent or trill, which gives a spontaneous yet elegant impression. A trill is an ornamentation consisting of a rapid, repeated alternation between the main tone and the note above it for the duration of the note, while a mordent is a brief ornament consisting of a single rapid alternation between the main tone and the note above (upper mordent) or below it (lower mordent), then returning to the main tone.

#### 5. Characterization Through Timbre and Tone Color

Callas's timbre is highly expressive, dark yet sharp, used to create Carmen's duality as a strong yet seductive woman, enhanced by her ornamental yet restrained vocal articulation. This is evident when she sings the phrase "L'amour est un oiseau rebelle." In this section, Callas uses a warm yet seductive timbre, with a dark and finely textured timbre to create a mysterious and sensual impression, reflecting Carmen's free and unpredictable nature. As she reaches the section "il n'a jamais, jamais connu de loi," Callas's timbre becomes brighter and sharper, emphasizing the character's assertive and rebellious attitude. The dynamics of these timbre changes are not only an individual artistic choice but also reflect technical principles in mezzo-soprano vocal production that directly influence the perception of expression and dramatic character in operatic performances (Hou et al., 2024).

Maria Callas, known for her expressive and dramatic style, enriched the Habanera with various ornamental techniques such as long trills, dramatic portamento, and a fairly liberal use of rubato. One of the main components of Carmen's image is the scale of her inner impulses (Alekseevna, 2025). At the beginning of the aria, for example, in the phrase "L'amour est un oiseau rebelle," Callas adds an expressive trill at the end of the word "rebelle," creating a wild and unpredictable effect that enhances Carmen's character. Furthermore, portamento is used prominently when connecting certain phrases, creating a strong sense of seduction. Rubato is applied throughout the various sections, with the flexibility of tempo enhancing the dramatic tension.



(Source: YouTube)

Figure 7. *Maria Callas Live: Bizet's Carmen Habanera, Hamburg 1962.*



According to Michael Fitzgerald's (2024) analysis, Callas exhibited symptoms of borderline and histrionic personality disorder, characterized by emotional instability, an intense need for recognition, and dramatic tendencies. These traits are evident in her often extreme vocal ornamentation: fluctuating rubato, abrupt dynamics, and expressively extended phrases. Ornamentation is no longer merely a technical flourish, but a deeply personal expression of the inner self, a "psychological signature" that bridges the world on stage and the singer's internal conflicts. Compared to the more emotionally and musically restrained Elīna Garanča, it is clear that ornamentation can reflect not only style but also an individual's psychological structure.



[Source: Jessy, 2025]

Figure 8. Ornamantasi interpretatif vokal Elīna Garanča 1



[Source: Jessy, 2025]

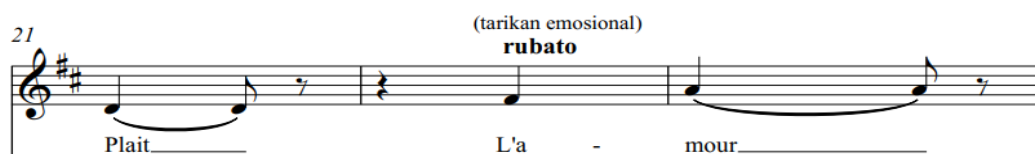
Figure 9. Ornamantasi interpretatif vokal Elīna Garanča 2



[Source : YouTube]

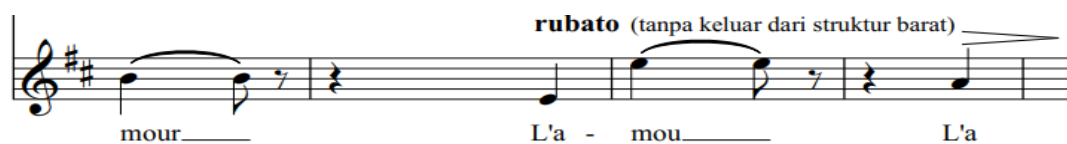
Figure 10. Carmen: "L'amour est un oiseau rebelle" (Elina Garanča)

Meanwhile, Elīna Garanča takes a more controlled and elegant approach. She uses less ornamentation, but it is very subtle and precise. Garanča uses short trills on important words such as "bohême", as well as a very subtle portamento that is almost inaudible. The dynamics of her voice are tightly controlled, using the messa di voce technique on emotional phrases such as "jet'aime". Garanča displays extraordinary vocal control, with consistent vocal beauty throughout the aria without losing the sensuality of Carmen's character.



[Source: Jessy, 2025]

Figure 11. Teresa Berganza's vocal interpretative ornamentation 1



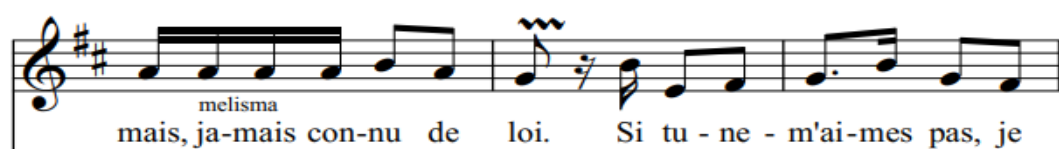
[Source: Jessy, 2025]

Figure 12. Teresa Berganza's vocal interpretative ornamentation 2



[Source: Jessy, 2025]

Figure 13. Teresa Berganza's vocal interpretative ornamentation 3



[Source: Jessy, 2025]

Figure 14. Teresa Berganza's vocal interpretative ornamentation 4



[Source : YouTube]

Figure 15. Teresa Berganza sings Habanera from Carmen

Unlike both, Teresa Berganza maintains a simplicity and naturalness in her interpretation. She uses lighter ornamentation, such as short appoggiaturas and light vibrato at the end of phrases. Rubato is used minimally, almost entirely following the fixed tempo of the habanera. Thus, Berganza presents a lighter, playful, and understated Carmen. Her ornamentation never obscures the underlying habanera dance structure of the aria, but rather enhances the relaxed

and seductive feel of the dance. From the explanation, it can be summarized as follows.

Table 1. Analysis of the use of ornamentation and its musical and dramatic effects.

Singer	Ornamentation Analysis	Musical Effect	Dramatic Effect
Maria Callas	Free and expressive ornamentation: long trills, large rubato.	Increases emotional tension, creating an expressive "explosion."	Showing Carmen as a wild, dominant, passionate character.
Elīna Garanča	Minimal, elegant, clean ornamentation.	Provides a sensual yet controlled feel, technically beautiful.	Carmen is portrayed as more mysterious, more elegant, a little more refined.
Teresa Berganza	Simple ornamentation, strict rhythm control.	Makes the Habanera feel light and natural, maintaining the flow of the dance.	Carmen feels playful, mischievous, not too heavy or dark.

Analysis of the use of ornamentation shows that each singer not only added vocal embellishments to enhance the melody but also to deepen the dramatic expression of Carmen's character. In Maria Callas's work, ornamentation serves as a tool to highlight Carmen's wild, passionate, and manipulative character. Her bold use of rubato and extreme dynamic shifts create the feel of Callas's interpretation as an uncontrollable explosion of emotion, in keeping with the image of Carmen as a free woman who refuses to be subject to rules. Callas did not hesitate to take considerable artistic liberties with the score to create greater dramatic impact.

In Elīna Garanča, ornamentation serves to maintain Carmen's sensuality within graceful aesthetic boundaries. The ornamentation techniques employed are subtle and almost imperceptible, yet the musical effect is nonetheless powerful. Garanča chooses to let Bizet's melodic structure dominate, while expression emerges from the gradually changing dynamics of the voice and precise breath control. With this approach, Garanča presents Carmen as a captivating figure with a cool and mysterious beauty.

Teresa Berganza, on the other hand, uses ornamentation to emphasize Carmen's playful and relaxed side. By maintaining the basic Habanera rhythm almost uninterrupted, she creates a lighter, more fluid atmosphere. The ornamentation is not intended to add emotional explosions, but rather to sweeten the phrases and maintain the naturalness of the singing. This gives Berganza's interpretation a very natural feel, like Carmen dancing casually while flirting with the men around her.

A comparison between these three singers reveals fundamental differences in their approaches to technique and expression. In terms of expressiveness, Maria Callas is clearly the most expressive of the three. Callas's rich

ornamentation and rhythmic freedom provide a highly theatrical and emotional interpretation. Callas manages to bring Carmen to life not just as an operatic character, but almost as a living being on stage.

On the other hand, Teresa Berganza demonstrates the utmost devotion to the score. She strictly adheres to the rhythmic structure of the habanera, avoids drastic tempo changes, and limits ornamentation to minor flourishes that do not alter the basic melody. This demonstrates a high level of respect for Bizet's musical text and demonstrates that dramatic expression can be achieved without sacrificing the integrity of the score.

Elīna Garanča, in many ways, occupies a middle ground. She strikes a balance between personal expression and respect for the score. Her ornamentation embellishes the music without overwhelming the structure, and her emotional expression emerges more through nuances of sound than drastic shifts in tempo or dynamics. This makes Garanča an exemplar of a modern singer who prioritizes flawless technique while maintaining character.

In terms of vocal technique, Maria Callas relied on her dramatic power to command attention, sometimes at the expense of technical accuracy. Elīna Garanča displayed near-perfect vocal technique, with every note controlled and every phrase meticulously planned. Teresa Berganza displayed a natural technique, with clean articulation and a light use of vibrato to add color to the musical phrases.

To clarify the differences in vocal technique and expression approaches in performing the Habanera, the following table compares the interpretations of Maria Callas, Elīna Garanča, and Teresa Berganza. This table lists key aspects such as the level of expressivity, adherence to the score, and the focus of each singer's vocal technique.

Table 2. Comparison of techniques between singers.

Aspect	Maria Callas	Elīna Garanča	Teresa Berganza
Expressiveness	Highly expressive, theatrical.	Moderate, sensual without being excessive.	Light, natural, playful.
Adherence to the Score	Relatively free from the original score, with lots of improvisation.	Fairly faithful, with a little subtle improvisation.	Very disciplined, with only a little improvisation.
Technical Focus	Focus on emotion and climax.	Focus on the beauty of the sound and control.	Focus on rhythm and natural character.

In the context of singer's notes, there are several important guidelines for adding vocal ornamentation to the Habanera aria. First, the singer must understand Carmen's fundamental character: a free, charming, and unpredictable woman. Ornamentation should be used to emphasize this character, not simply to showcase vocal technique. Second, it is important to maintain the structure of the habanera as a sensual, slow dance. Excessive

ornamentation or drastic tempo changes can disrupt the dance's feel, so the singer must be careful to maintain a consistent basic rhythm.

Third, ornamentation should be used to emphasize key emotional moments in the aria, such as when Carmen speaks of wild and uncontrollable love. Techniques such as trills, portamento, and messa di voce can help enhance these emotional expressions. However, their use must be selective and controlled, so as not to overshadow the main musical message.

Fourth, singers should consider their chosen interpretative style. If they wish to highlight Carmen's wild and passionate side, a Maria Callas-style ornamentation approach could be adopted, with its free use of rubato and extreme dynamics. If they desire a more elegant and mysterious Carmen, subtle ornamentation techniques like those of Elīna Garanča are more appropriate. If they prefer a light and playful Carmen, Teresa Berganza's ornamentation style is ideal.

Fifth, singers need to develop a sensitivity to subtle changes in dynamics, timbre, and articulation. In the Habanera, it is often not the large changes that bring a performance to life, but rather the small nuances conveyed through subtle techniques. The ability to play with the dynamics of the voice in micro-scale, softening the portamento, or extending the vibrato at the right moment can make a huge difference in the quality of an interpretation.

Finally, it is important to emphasize that ornamentation in the Habanera must always be rooted in a deep understanding of the musical and dramatic text. Carmen is more than just a character in an opera; she is a symbol of freedom, sensuality, and rebellion. Singers who are able to use ornamentation to portray these qualities without losing the integrity of Bizet's music will deliver a Habanera performance that is not only beautiful but also authentic and moving.

By comparing three major interpretations by Maria Callas, Elīna Garanča, and Teresa Berganza, we learn that there is no single "right way" to ornament this aria. Each approach offers new insights into the character of Carmen and enriches the world's operatic interpretation heritage. This study also demonstrates the importance of balancing interpretative freedom and respect for the score in the art of opera singing. Today's singers can learn from these three divas to create interpretations of the Habanera that are fresh, personal, and rooted in a rich musical tradition.

## Conclusion

In discussing the vocal ornamentation techniques used by Maria Callas, Elīna Garanča, and Teresa Berganza in Habanera, we can see significant differences in how they express the character of Carmen. Maria Callas uses free and expressive ornamentation, with the application of large rubato and long trills that add emotional tension and create expressive "explosions" that suit Carmen's wild, domineering, and passionate character. On the other hand, Elīna Garanča prefers minimal ornamentation that is elegant and clean, giving a more restrained and mysterious sensual feel, while Teresa Berganza uses simple ornamentation and tight rhythmic control to portray Carmen as a light and natural figure.



Current and future singers can draw inspiration from the three interpretive references of Maria Callas, Elīna Garanča, and Teresa Berganza as singer's notes in singing the Habanera, adjusting vocal ornamentation and expression according to the characteristics they wish to highlight, whether wild and passionate, restrained sensuality, or light playfulness, while still maintaining the integrity of Bizet's music. The author suggests that future research could further explore the influence of cultural and historical context on singers' ornamentation choices, as well as how developments in modern vocal techniques may influence the way contemporary singers interpret classical works.

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# The Creative Process in the Instrumental Karawitan "Biang Kerok"

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**Abstract:** "Biang Kerok" was created using traditional musical instruments consisting of two Gender Wayang drums in slendro tuning and two Gender Rambut Semara Pegulingan Saih Pitu drums in pelog tuning. The choice of these different yet similar instruments aims to combine different tunings. The combination of these two different tunings is the key to this work, where the combination of pelog and slendro tunings produces previously unheard notes and creates new variations in timbre. During the creative process and stages, the composer combined the "Musical Composition Method" method, an article entitled "Karya Karawitan Baru Manikam Nusantara" (New Karawitan Works of Manikam Nusantara), and the "Panca Sthiti Ngawi Sani" method. This combination of several methods is crucial because it is closely related to the process of realizing this work. "Biang Kerok" is divided into three parts, each with a different textual and contextual focus, and is always directed by the composer's idea.

**Keywords:** biang kerok, life phenomenon, combination of tunes.

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## Introduction

"Biang Kerok" is a figurative term in Indonesian that refers to a person or thing that is the main cause of chaos, problems, or disorder; it can also be called "biang keladi" or "mastermind." This term is often used in social, political, or environmental contexts to refer to the root of the problem, such as deforestation being the cause of flooding, or poverty being the cause of crime.

The term "Biang Kerok" is always interesting. One artwork with the theme "Biang Kerok" is a film about legendary Indonesian artist Benyamin Suaib. Hanung Bramantyo's film, which explores the social realities of Indonesia in the 2000s, even tells the story of Benyamin's daily life, a kind man who always tries to help people in need. This film about Benyamin is actually becoming more well-known because there are a number of controversies related to film copyright (Arafah & Bustani, 2019; Sunawi, 2019; Larasati & Budiharto, 2019; Winalda & Inayah, 2021).

Problems are part of human life because at any time humans will encounter various problems in their lives. The problems faced by every human being essentially need to be resolved properly so that solutions to the problems faced can be found and become a lesson for themselves. Problems have certainly been experienced by everyone and these problems must have a cause or brain, the cause or brain of the problem is what the creator wants to express in the form

of karawitan art. The phenomenon of problems in the creator's daily life is indeed often seen in various groups, from children to adults, for example, such as crime, poverty, social inequality and ignorance.

Problems often arise due to factors, or perhaps the root of the problem. Of course, there must be a solution to every problem. Humans are constantly faced with problems, whether they relate to their personal lives or their work environments. Problems arise, requiring effort or action to resolve them. Problems that are not resolved effectively will lead to other, bigger problems. Many real-life incidents occur in everyday life where individuals or groups take shortcuts to solve problems through coercion or violence (Rubini & Sunaryo, 2016). These situations occur because people cannot find an effective way to solve the problems they face. The problem the composer is referring to is considered positive, and a positive direction naturally leads to a solution. Based on this phenomenon, the composer got the idea to process the phenomenon into a musical work.

The creation of a musical work of art usually begins with the discovery of an idea that is broadly classified into two aspects: extra-musical and intra-musical. Extra-musical aspects are everything that exists and occurs outside the musical elements themselves. All of these things can be social activities, religious, natural phenomena and others, which become sources of inspiration for the creation of musical works. Meanwhile, intra-musical aspects are everything that exists and occurs within the musical elements themselves, which later become sources of inspiration for the creation of musical works (Janardhana, 2021). Based on these two aspects, the object that will become the creator's work idea can be classified into the extra-musical aspect, namely the phenomenon of life that certainly everyone has experienced a commotion or problem. The commotion or problem is certainly due to a cause or the brain that is usually called the "Biang Kerok". The creator realized this cause or brain of the problem into an idea in this work by using two types of similar but different Gender instrument groups, including two Tungguh Pemade Gender Wayang and two Tungguh Gender Rambat Semara Pegulingan Saih Pitu.

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instrument groups, including two *Tungguh Pemade Gender Wayang* and two *Tungguh Gender Rambat Semara Pegulingan Saih Pitu*.

The two types of instrument groups have different scales, *Gender Wayang* has a *slendro* scale while *Gender Rambat Semara Pegulingan* has a seven-note *pelog* scale. According to the general understanding of instrumental *karawitan*, it is traditional Indonesian music that uses instruments (*gamelan*) as a sound source in *pelog* and *slendro* scales. Scales are divided into two, namely *pelog* and *slendro* scales, *pelog* scales are scales that have long and short interval patterns that almost resemble the diatonic scale, while *slendro* scales are scales that have interval patterns that are relatively the same length or evenly between one note and the next. According to the explanation above, the scale of this *gamelan* is the source or brain of the problem of this work. The scale is the name of the note in the *gamelan* bar that is determined by the interval pattern and can also be called a scale. The combination of these two different scales is processed with musical patterns that refer to how the two scales sound when played together. These different scales are the root cause of this work, where something unique occurs when the *pelog* and *slendro* scales are combined, producing new sounds and *timbres*.

The creator designed a question and answer method or in western music methods it is usually called the *Call and Response* method. This method has been written and reviewed in the works of Laing (1990), SAGE. (ed.) (2019). Oxford. (ed.) (2019). Courlander (1976), and Stuckey (2013). *Call and Response* is a question and answer method between musical instruments, in this application it is like someone chatting with a friend, when we chat of course the tempo between the first person and the tempo of the second person will be different, not only different but can also use the same tempo between the first person and the second person. The point of the *Call and Response* method or question and answer is like how someone argues to solve a problem that occurs. In addition, the patterns in this work are made as simple as possible and then will spread into many like the *Biang Kerok* or the cause of the commotion or problem, of course still in the processing of different scales and still arranged with the dimensions of sound, processing of *reng* on the instrument *Gender*, melody, tempo, dynamics, rhythm and most importantly the processing of *timbre*.

Combining two groups of *Gender* instruments consisting of *Gender Wayang* and *Gender Rambat Semara Pegulingan Saih Pitu* is a new approach that was designed by the creator to complete this Final Assignment. In I Komang Sudirga's article entitled "Innovation in Balinese Gamelan" in the Scientific Oration at the 2017 graduation ceremony, the creator got a line of thought for a renewal in working with Balinese *gamelan* media. The creativity that the composer has possessed is not only in terms of ideas, concepts and how to execute them, but the media of expression becomes an important part in an artwork as conveyed in the third part "Old Gamelan with New Musical Language".

The fact above aligns with the composer's idea of using two groups of *Gender* instruments, which are part of the ancient *gamelan* genre. The combination of these two groups of *Gender* instruments, each with a different tuning, will undoubtedly produce new sounds previously unheard by the



composer and art lovers. The reason for choosing the title "Biang Kerok" is clearly related to the choice of instruments with different tunings, which can lead to a disturbance or problem in combining notes from two different tunings within a single instrument, the Gender. The reason for choosing Gender is also because playing this instrument requires mastered techniques, and its playing pattern, according to the composer, is more special and complex because both hands hold the pelvis while simultaneously manipulating the blades. Unlike instruments like the gangsa, where one hand holds the pelvis and the other manipulating the blades.

## Methodology

The issue of the creative process in artistic creation has been widely written by scholars such as Lestari, D.E. (2017), Dewanta et al. (2021), Mubarat & Ilhaq (2021), Nurcahyo (2022), and Permatasari et al. (2024). In the world of music, the creative process is the process by which a composer, realizing a musical work, has absolute individual freedom (Sumardjo, 2016).

Composing musical works requires the creativity of the composer, as creativity is one measure of the ability to determine the quality of a karawitan composition. Creative ability in composing musical works is required from the development of the content idea until the work is considered complete. In the creation of a work (from the content idea to the work's realization), creative actions are carried out, the objects of which are sound, form, and the use of dynamics (Sukerta, 2011).

In realizing this instrumental gamelan work, "Biang Kerok," the composer's creative method combines the musical composition process of Pande Made Sukerta, described in his book "Methods of Composing Musical Works," with the creative method of I Wayan Beratha, which the composer found in the 2021 article "New Gamelan Work "Manikam Nusantara" by I Nyoman Kariasa and I Wayan Diana Putra in the *Mudra Jurnal Seni Budaya* (Art and Culture Journal), and with the method of I Wayan Dibya (2020) in his book, "Panca Sthiti Ngawi Sani."

Method	Stages
Pande Made Sukerta	1. Developing Content Ideas 2. Developing Project Ideas 3. Determining Projects
I Wayan Beratha	Nguping Menahin Ngelesin
I Wayan Dibia	Ngebah/Maedeng

The initial step was to outline three main stages in the creative process of "Biang Kerok," in accordance with Pande Made Sukerta's musical composition process: 1) Developing the Content Idea, 2) Developing the Work Idea, and 3) Determining the Work. Determining the work involves several stages, in accordance with I Wayan Beratha's creative method: 1) Nguping, 2) Menahin, and 3) Ngelesin. In addition to these two methods, the arranger also added a

stage from I Wayan Dibia's Ngebah/Maedeng method (2020). The combination of these creative methods is closely related to the process of realizing this work. The following is a description of the composition and creative methods outlined above, in accordance with the procedures or order of creativity.

### *Developing Work Ideas*

This idea, in composing a new karawitan composition, serves as a starting point or starting point for determining the work's ideas (Sukerta, 2011). In this work, the arranger emphasizes the stages of the content idea in these different scales, namely the gender wayang (slendro) scale and the gender rambat semara (pegulingan) (seven-note pelog). This is because in this work, the arranger fully desires to combine these two different scales to create a unique sound and timbre. This is the content idea or initial design that has been previously developed.

### *Composing the Work Idea*

Once the content idea has been determined, the next stage is applying the content idea to the composition idea (Sukerta, 2011). In this stage, the arranger adjusts the discussion to the content idea (adjusting it to the instruments used). In the process of compiling this composition idea, the arranger organizes it into three predetermined parts, so that each idea is realized in a directed and organized manner, supported by several musical elements consisting of melody, tempo, dynamics, and timbre, some of these elements are the most important aspects in creating a musical work.

### *Determining the Work*

This preparation is the final process, which also determines the quality of the resulting work (Sukerta, 2011). In this stage of determining the preparation, the arranger elaborates on the creative methods of Balinese Karawitan Master I Wayan Beratha, which align with the arranger's own practices. The following is a description of Balinese Karawitan Master I Wayan Beratha's creative methods:

#### *a. Nguping Stage*

Nguping is a karawitan training method that is conducted imitatively, where the teacher provides examples of instrument playing techniques, usually starting with gender, and then the musicians imitate them (Senen, 2002). As explained above, at this stage the arranger listens to several discographic sources to spark inspiration and generate ideas for the creation of this work.

#### *b. Menahin Stage*

Menahin refers to a training method undertaken after each musician has mastered the playing technique of their respective instruments. This stage emphasizes improving playing technique, particularly with regard to rhythm, tempo, and dynamics (Senen, 2002). At this stage, the arranger chooses to refine musical elements and refine the structure of the work by removing or adding elements, as this stage is specifically designed to observe the flow of the composition.

### *c. Ngelesin Stage*

Ngelesin is the stage of refining each score played, attempting to formulate the details in the creation of the work "Biang Kerok." The activity emphasizes refining the piece, including its compositional unity (incep), clarity (gilik), soulfulness, and balance (Senen, 2002). As explained above, this stage puts extra effort into harmonizing the feeling, unity, clarity of instrument playing, and the soulfulness of each musician. In addition, the arranger also emphasizes the loudness and softness of the gending/song.

### *Ngebah/Maedeng*

The stages in the process of creating a work of art are "Ngebah," the presentation of the work itself. "Ngebah" is a term derived from the Balinese word "ebah," which can be interpreted as opening or using something new for the first time (Dibia, 2020). At this stage, the arranger displays the results of the process. This stage covers the needs as the work approaches its presentation, such as dress rehearsals, dress rehearsals, sound checks, costume preparation, and the final presentation of the work "Biang Kerok."

## **Results and Discussion**

### ***Concept***

The creation of a work is certainly based on a concept as a design of a work. The concept in this case certainly makes it very easy for a composer to create a work that they want to realize, in addition, in academic work a concept will be used as a guideline to provide comprehensive accountability for the results of the work created. In the work "Biang Kerok" the creator uses two types of Gender instrument groups, including two Tungguh Pemade Gender Wayang (slendro) and two Tungguh Gender Rambat Semara Pegulingan Saih Pitu (pelog). The title "Biang Kerok" with the connection of the selection of instruments with different tunings, this causes a commotion or problem in combining notes with two different tunings from one type of similar instrument, namely Gender. Through research the creator got 20 new notes containing 16 different notes and 4 mashed notes.

The reason for choosing the Gender instrument is also because playing this instrument requires mastered techniques, and according to the composer, its playing pattern is more special and complex due to the two hands holding the pelvis while simultaneously manipulating the blades. The work "Biang Kerok" is a musical work formulated according to the composer's predetermined creative thinking, which was then further developed into a working concept. To formulate this concept, the composer divided the work's structure into three parts, which align with the predetermined ideas, both textually and contextually.

### *Structure of the Work*

The work "Biang Kerok" is divided into three parts, each with a different textual and contextual focus, all guided by the composer's ideas. These parts are combined into a unified whole to form a musical composition. According to the composer's idea, this work was inspired by everyday life phenomena, as everyone

has undoubtedly experienced some form of disturbance or problem. These disturbances or problems are naturally caused by a root cause, or the root cause, commonly referred to as the "Biang Kerok." The "Biang Kerok" referred to in this work refers to the different tunings of the two types of instruments used. The following is a textual and contextual breakdown of each part of the composition "Biang Kerok":

#### *Part I*

The first part of this work utilizes a Western musical composition technique called Cannon. This first part utilizes tones obtained through research and further developed. Textually, in part one, the composer focuses on a composition with simple patterns, predominantly utilizing the reverberation (reverberation) of the timbre and sound color produced by these two different scales. The composer also utilizes the musical system of Gender Wayang and Gender Rambat, which is supported by existing musical elements. Contextually, the composer depicts a calm atmosphere before any potential problems arise.

#### *Part II*

Textually, in part two, the composer creates patterns that tend to be dense and focus on interwoven melodies similar to gegenderan, but with a different design, supported by existing musical elements. Contextually, in part two, the composer depicts the atmosphere at the beginning of a commotion or problem, resulting in a dense pattern.

#### *Part III*

Textually, in this third part, the composer uses a Western musical composition technique called Call and Response. This method is likened to someone chatting with a friend, and the Call and Response serves as the ending of the work. Contextually, in this third part, the composer depicts a debate, asking and answering questions to resolve a problem, based on the compositional technique used.

### ***Musical Elements***

#### *Melody*

A melody is a series of related notes, usually varying in pitch and length (Miller, 2017). Based on this definition, the work "Biang Kerok" uses melody as the primary reference for composing the notes. In the second part of "Biang Kerok," the composer intentionally created melodies without planned notes, simply choosing the notes spontaneously. This is intended to create a clash of sounds or unclear notes between the gender wayang instruments, which have a slendro scale, and the gender rambat saih pitu instruments, which have a pelog scale.

#### *Tempo*

Determining the movement of a song, including its duration, can be estimated through tempo. Tempo is the arrangement of time and speed within a specific step (Banoe, 2003). Based on this definition, in the work "Biang Kerok," the tempo is regulated without focusing too much on each section. The tempo is essentially used as a guide to create a harmonious relationship between the

instrumental patterns of the gender wayang and the gender rambat semara pegulingan saih pitu.

### *Dynamics*

Dynamics is a term used to differentiate between loudness and softness in a piece of music (Pier SJ, 2014). Dynamics in a song occur when musicians have mastered the material or playing patterns. A piece performed with harmonious dynamics between musicians will naturally produce a more lively and refined piece. In the work "Biang Kerok," the dynamics referred to in Balinese are called ngumbang isep. Ngumbang isep is performed by the musicians following the direction given by the arranger during the rehearsal process. These dynamics are acquired through listening to the work through recordings, which are often used during rehearsals. Dynamics can be developed through the arranger's use of dynamics to highlight the patterns offered by each instrument. This will clearly demonstrate the collaboration and harmony created by all musicians.

### *Rhythm*

Rhythm can influence the changing character of the melody. The principle of rhythm is to regulate the slow or fast movement, the length or shortness of a song (Pier SJ, 2014). The emergence of rhythm in the work "Biang Kerok" is emphasized by the presence of beats arranged according to the arranger's design. Furthermore, rhythm dominates the playing of the notes. Furthermore, rhythm in the work "Biang Kerok" is also intended as horizontal variation and accent to change the character of each section. The arranger's desire for the relationship between accents and beats is to elicit emotional responses and reactions in the work "Biang Kerok."

### *Timbre*

Each medium of expression has its own distinctive sound characteristics. Timbre is also referred to as tone quality (Miller, 2017). The resulting sound is certainly a unique attraction in composing this composition. The arranger was interested in the tonal quality produced when two different scales are played simultaneously. Through the idea of combining two different scales, timbre was certainly one of the considerations in the work "Biang Kerok." The sound produced by combining these two different scales is certainly a unique attraction for the arranger in composing this composition.

## ***Composition Techniques (Western Music)***

### *Cannon*

Cannon is a pattern development method that involves playing a pattern with a few beats of pause or based on the arrangement within a musical composition. To play Cannon, a composition requires at least two instruments or two musicians. The first instrument plays the main pattern, while the second instrument plays the same pattern, but with a certain time interval. When the first instrument plays the melody with a predetermined interval, the second



instrument plays the same pattern. This cannon pattern is played by not pressing the bars of the instrument, which aims to find echoes that chase each other.

### *Call and Response*

Call and Response is a question-and-answer method used between musical instruments. In this application, it's like someone chatting with a friend. When we talk, the tempo of the first person and the second person will naturally differ. Not only will it differ, but it can also be the same tempo for both parties. Essentially, the work "Biang Kerok" uses the Call and Response method, similar to how someone debates to resolve a problem.

### *Frequency/Hz*

Tangga Nada	Gender Wayang		Gender Rambat	
	Urutan Nada	Frekuensi	Urutan Nada	Frekuensi
F2	1/∧	170,5 Hz		
G2	2/∩	195,0 Hz		
A2				
Bb2	3/∩	228,5 Hz		
B2				
C2	4/∩	265,0 Hz		
D2			5/∩	293,0 Hz
Eb2	6/∩	309,5 Hz	6/∩	317,5 Hz
E2				
F3	7/∧	355,0 Hz	7/∩	347,0 Hz
G2			8/∩	399,5 Hz
G#3	9/∩	411,5 Hz		
A2			10/∩	445,0 Hz
Bb3	11/∧	471,0 Hz	11/∧	477,5 Hz
B2				
C3			12/∩	527,5 Hz
C#3	13/∩	539,5 Hz		
D2			14/∩	589,0 Hz
Eb3	15/∩	628,5 Hz	15/∧	627,0 Hz
E3				
F4			16/∩	701,0 Hz
G4			17/∩	796,5 Hz
A4			18/∩	890,5 Hz
Bb4			19/∧	950,0 Hz
B4				
C4			20/∩	1061,5 Hz

Notes:

- The red box represents the lower octave.
- The green box represents the higher octave.

### **Conclusion**

The Karawitan artwork entitled "Biang Kerok" is the result of ideas, concepts, and forms that are broadly derived from the choreographer's daily life, which falls into the extra-musical realm. The work seeks to convey new, researched tones, resulting in 20 tones and timbres from a combination of pelog and slendro scales, a well-designed compositional technique, and most importantly, the work's form. The form of this work represents its originality. The creators desire to express their creativity as freely as possible, and therefore hope to avoid multiple interpretations in labeling the work. To create "Biang Kerok," two Gender Wayang puppets (slendro) and two Gender Rambat Semara Pegulingan Saih Pitu puppets (pelog) were used.

The idea becomes a design in this work, which is more specific in the discussion there are three important points namely musical elements, work

structure and composition techniques. The musical elements used consist of melody, tempo, dynamics, rhythm and most importantly the timbre/tone quality produced when Gender Wayang and Gender Rambat are played simultaneously. The structure of the work in the work "Biang Kerok" uses parts, consisting of three parts that make it a whole unit, each part has different musical elements and composition techniques. The composition techniques used are two western music methods including Cannon and Call and Response. The work "Biang Kerok" is a form of individual development through a very difficult and long process, in order to produce new works of art and increase potential in the creation of works.

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## **Tabuh *Leluangan* in the Piodalan Ceremony in Banjar Buagan, Pemecutan Kelod, Denpasar, Bali**

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**Abstract:** *The development of the times has driven many changes in the community environment, including in the Balinese Karawitan community. One significant change is the rise of gending from Seka Gong Buagan, Pemecutan Kelod, Denpasar, Bali, namely gending leluangan, which origins and the form of the gending itself are unknown. Unwittingly, these tabuh tabuh have undergone changes in style over time by different trainers so that they can be debated by the penglingsir and Pemangku in the Dewa Yadnya ceremony. This study aims to investigate the origin of gending leluangan in Dewa Yadnya as well as its form and instrumentation. The research method used is a survey and statistical data analysis, with penglingsir who are still actively involved in Seka Gong Buagan. The results show that the gending used in the Dewa Yadnya Ceremony in Banjar Buagan is a leluangan type of gending that has experienced changes in rhythm, tempo, dynamics and harmony or different gangsa strokes so that problems arise in its structure. This finding indicates that the gending leluangan has the same structure as leluangan in general but has its own unique melody so that the percussion is not widely known by the local community and is only used in the Dewa Yadnya ceremony in Banjar Buagan.*

**Keywords:** piodalan, Dewa Yadnya ceremony, ritual music, tabuh *leluangan*, karawitan

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### **Introduction**

Balinese traditional music possesses cultural values, musicality, musical expression, and a unique presentation style that distinguishes it from other traditional karawitan music. Traditional music serves at least three functions for the Balinese people: ritual, personal entertainment, and aesthetic presentation (Sugiartha, 2015).

As a ritual instrument, Balinese traditional music is presented to enhance the religious atmosphere of ceremonies (Sugiartha, 2015). Creating ritual music requires a deep instinct to ensure the presentation is ritual-oriented, with a majestic and religious atmosphere and feel. This is why many artists have created special instruments for specific ceremonies, particularly those dedicated to the Dewa Yadnya.

In the Dewa Yadnya ceremony there are many types of ceremonies, for example, the Ngaturang Idangan ceremony. The Ngaturang Idangan ceremony is a series of events as an expression of the gratitude of the community to him, so the community presents offerings in the form of rice containing side dishes, sarwa fruit, nutmeg, hanging nutmeg, these offerings are offered to him and all his troops as a reflection of gratitude for the waranugraha given (Dhana, 2023).

The penglingsir at that time intended to make a special *tabuh* for the ceremony with the *Leluangan* pattern and is still passed down to this day by the new generation. When the *tabuh* was inherited by new trainers, many changes occurred, so that the problem arose about how the musical structure of the *leluangan* *tabuh* should be.

The types of percussion and artists/gamelan players in Banjar Buagan, Pemecutan Kelod, Denpasar City, Province of Bali, are still unknown because many of the banjar elders have passed away, but according to the community it is true that Banjar Buagan used to have Seke Gong Semar Pegulingan. According to Gusti Anom, only a few figures are known, such as Tut Bina (a Janger gamelan figure), Bapak Tegug, and Pekak Nyarik. Then kekebyaran appeared in the area which was preceded by Seke Gong Jaya Kusuma Banjar Geladag. Therefore, the Banjar Buagan community intends to remodel the Semar Pegulingan gamelan into a Barungan Gong Kebyar.

Since 1975, efforts have been made to revive Semar Pegulingan, but the Banjar youth are more interested in the current kebyaran style. This allows the youth to explore various types of gending, such as *lelambatan*, *kekebyaran*, *lelonggoran*, *pelegongan*, and the most recent topic, gending *leluangan*. The penglingsir believe that the gending *leluangan* they created was inspired by existing *leluangan* gending, but with slightly different versions. According to the late Mr. Gusti Anom, perhaps at that time the composer listened to the *leluangan* gong beat and then worked on his own version, which was used at *piodalan* (pura's anniversary ceremonies) in temples in Banjar Buagan. He said that not only *leluangan* gending but also many other unknown gending, such as the Kekebyaran version of *Jejangeran*, other *piodalan* accompanying *tabuh*, and even the classic *tabuh Lelambatan*.

The majority of *leluangan* music compositions are very simple, both in terms of melodic composition and ornamental interpretation. The Gong Luang repertoire includes classical music, typically used for religious rituals (Mcphee, 2007). Its presence reflects the concept of "luang" or "silence," considered an ideal condition for welcoming and purifying the ceremonial space. Therefore, this music is not only seen as an aesthetic offering, but also as a means of symbolic communication between humans and spiritual elements. Over time, the presentation of *Tabuh Leluangan* has begun to shift, both in terms of musical composition, playing techniques, and its social function. However, in-depth textual studies of the structure, melodic motifs, and musical function of *Tabuh Leluangan* are still relatively limited (Muryana *et al.*, 2020). In fact, understanding the musical text in detail is very important for the preservation of local cultural values, as well as as a foundation for the development and innovation of traditional musical forms in the future. Based on this background, this paper aims to examine *Tabuh Leluangan* textually, by tracing its musical structure, the aesthetic elements contained, and its meaning in the ritual context. It is hoped that this study can contribute to the documentation and preservation of gending, especially in the realm of sacred traditional music.

Many previous researchers have studied ritual music in the context of Balinese gamelan (*karawitan*) using various approaches that highlight its

function, structure, and symbolic meaning. Sugiarta (2015) explains that traditional Balinese music has three main functions: as a ritual medium, personal entertainment, and aesthetic presentation. In a ritual context, traditional music serves to strengthen the religious atmosphere and create a profound spiritual impression for the community performing the ceremony. This research emphasizes the importance of deep musical and spiritual instincts in the creation and presentation of ceremonial instruments such as Dewa Yadnya.

In his study of the *luang gong* repertoire, Ardana (2012) highlighted that classical pieces such as *leluangan* reflect the concept of "luang" or silence, which is interpreted as a spiritual space to purify the ceremonial atmosphere. He emphasized that the simple and slow musical form actually reinforces the sacred value and depth of religious feeling within. This view demonstrates that the simplicity of structure in ritual music does not imply limitations, but rather an expression of subtlety and spiritual harmony between humans and the supernatural.

Putra (2019) focuses more on the technical aspects of playing, or *gagabug*, in Balinese gamelan. He argues that technique is not merely physical skill but also has symbolic meaning that reflects the musical and spiritual behavior of the performer. In this context, playing technique is a crucial element that differentiates classical and innovative pieces. *Gagabug* is understood not only as a technical aspect but also as a manifestation of the musician's aesthetics and *taksu* (musical soul) in the presentation of ritual works.

Dhana *et al.* (2023) examined the Ngaturang Idangan ritual as one of the rituals in the Dewa Yadnya ceremony. Their research demonstrated that offerings in the form of music and *sesajen* represent a manifestation of gratitude and symbolic communication between humans and spiritual powers. This research provides an understanding that ritual music functions not only aesthetically but also holds profound social and spiritual value in Balinese life.

Compared to previous studies, this paper has a more specific focus, namely tracing the origins, musical structure, and social context of the *leluangan* gong in Banjar Buagan Pemecutan Kelod. This research combines direct observation, interviews with *penglingsir* (leaders), and literature studies, resulting in contextual data regarding the transformation of the form and function of the gong. In this regard, the article makes an important contribution to the documentation of local traditions that have not previously received much scientific study. Compared with Ardana's (2009) study, which highlighted the conceptual aspects of gong *luang* in general, this study places more emphasis on the concrete application of the *leluangan* form, which has undergone changes in rhythm, tempo, and harmony due to differences in trainers from generation to generation. Similarly, compared with Arya (2015) and Putra (2019), this paper not only discusses function or technique, but also integrates structural analysis and musical notation as a form of scientific documentation of a tradition that is increasingly less known by the public.



## Methodology

This study uses a qualitative method, where the analysis of various reviews and analyses contained therein is the result of processing data obtained through observation, interviews, literature review, and documentation. An interview is a purposeful conversation conducted by two parties: the interviewer who asks questions and the interviewee who provides answers (Pepatuzdu, 2016). The results of the interviews include the structural form of the *leluangan* gamelan. Observation techniques were also used to conduct direct observations with the remaining gamelan organizers to ensure the gamelan is as it is. In this study, data was collected through interviews and observations with the gamelan organizers of the banjar/sekehe (the village head) who manage the gamelan. Interviews with the banjar organizers, I Gusti Anom Jiwa and Kak Kontra (the former head of the banjar), revealed that many arts have become extinct, and several Kebyar gong gamelan pieces have been forgotten and unknown. However, the percussion accompanying the Yadnya ceremony is still passed down to this day.

The data processing method will go through several stages including data checking (editing), classification (classifying), verification (verifying), analysis (analyzing), and drawing conclusions (Rusli, 2025). The data is processed into an informative form so that it can be used. This information is combined from interview and observation data and converted so that the information is unified. This data processing is done manually and is used when the amount of data is not too large. The data processing process takes a long time, because it must be interviewed directly and observe the tool directly with great care. The function of this data processing is to store the results until the end of the process and obtain accurate final results.

In presenting data, editing (checking the data) is necessary again to ensure the data is valid. Data analysis, starting from the introduction containing the initial history, the research method used, the preparation of the tabuh *leluangan* notation, as well as the gamelan barungan used and analysis, writing the research report is very necessary. In presenting data, many things must be arranged, organized so that the research report that has been collected can be understood and analyzed according to the desired objectives.



[Source: Maherwan, 2025]

Figure 1. Part of a Dewa Yadnya Ceremony

## Results and Discussion

Tabuh *Leluangan* is a classical composition in the Balinese gamelan gong gede or gong kebyar tradition, characterized by melodic, ritualistic, and symbolic elements. This instrument is typically played in the context of Dewa Yadnya ceremonies, such as temple piodalans, and serves as a musical offering to the gods. The name "*leluangan*" comes from the word "luang," meaning space or openness. Therefore, Tabuh *Leluangan* is often interpreted as a medium for opening a spiritual space between the niskala (invisible) and sekala (visible) worlds (Sutyasa et al., 2023).

The author conducted direct observations of the Tabuh *Leluangan* performance by the Eka Swara Mekar Jaya gong group in Banjar Buagan, Pemecutan Kelod Village, during the piodalan ceremony at the Dalem Tegeh Gumi Temple. Observations indicate that the average duration of the tabuh is approximately 5–10 minutes, depending on the ceremony. It is performed by a complete gamelan gong kebyar ensemble, featuring instruments such as gongs, kempur, kemong, kajar, gangsa, reong, male/female drums, ceng-ceng, and flutes. A sacred ceremonial element, Ngaturang Idangan, is performed after the maecan-ecan or kincang-kincung ceremony. The Tabuh *Leluangan* is believed to be a medium for communication with ancestral spirits and the gods, a form of yadnya ceremony.

### *Musical Structure and Elements*

Overall, the gending *leluangan*, which comprises various musical elements such as melody, rhythm, and harmony, utilizes a unique sequence of notes. This uniqueness stems from its traditional playing style. Balinese karawitan does not stand alone as entertainment, but is closely embedded in the social and ritual context of Balinese society. This music serves as an accompaniment to religious ceremonies, dance performances, and traditional events, thus containing profound spiritual and symbolic values.

The application of playing techniques in Balinese gamelan can create a work pattern that can produce a classic work of art or a new innovation (Purna, 2022). In other words, these techniques can be used to identify a work of art, whether it is a classic or a new innovation. Therefore, playing technique is a crucial aspect in character analysis. The structure of this *leluangan* music piece, Pangawit, begins with slow tempos of terompong, jegog, and kendang, creating a silent and solemn atmosphere. This section aims to open the sacred (niskala) space for the presence of spiritual energy. Then, Pengawit, featuring more active gangsa and reong playing, creates a complex norot pattern. The short, slow tempo melody strongly supports the sacred ritual atmosphere. Finally, Pengecet, with its increasing tempo and dynamics, plays a more varied pattern of kendang, supported by ceng-ceng, which strengthens the rhythm. This section marks the culmination of the offering (sometimes with pengurat/tedun) and is marked by the Kale music piece.

### *Playing Techniques and Aesthetics*

Technique or gagebug in Balinese gamelan is a fundamental aspect. Playing technique is not merely a skill but has a deeper connotation (Putra, 2019). In Gending *Leluangan*, it is the same as the gong luang gending in general, namely not dominated by ubit-ubitan or kotekan. The classicity of a gending is greatly influenced by the striking method applied. This striking method is called gegebug, which refers to the method of striking gamelan instruments. In the Lontar Prakempa, it is explained that gegebug is not only limited to the skill of striking and closing the musical instrument's blades, but has a deeper meaning. Gegebug is closely related to the way the music is arranged, where almost every musical instrument has a distinctive striking method and reflects the "physical behavior" of the instrument. In the group of classical gending, such as Gending Palegongan, Gending Lelambatan, Gending *Leluangan*, and Gending Semar Pagulingan, traditional playing techniques are used.

The Gong Luang playing technique is also the source of other Balinese gamelan playing techniques. In the Gong Kebyar gamelan, this technique is transformed into the term "*leluangan*". There are several playing techniques used, such as the Terompong instrument, there is a Ngembat stroke, which is hitting two identical notes simultaneously in one octave. Secondly, there is the Ngempyung stroke, which is hitting two unequal notes simultaneously, namely hitting two notes with two notes in the middle. Finally, there is the Nyilih Asih stroke, which is hitting several notes one by one, either done with one or two hands, sequentially or apart. In addition to the terompong, there is the riong instrument that only uses the norot technique, hitting two notes that follow the melodic pattern. There is also a playing technique on the kendang instrument in the gending *leluangan*, which is only played when looking for a gong or at the end of a song and is struck using the pelvis. As a characteristic of the gending *leluangan*, there is a ceng-ceng kopyak played at the end of the song.

It can be concluded that the gegebug or striking techniques in the Gong Luang gamelan are largely the same as those in the Gong Kebyar gamelan, so there are only slight musical differences compared to the Gong Luang gamelan. Musicality encompasses rhythm, melody, harmony, tempo, and dynamics, all packaged in a structure or composition. Another aspect is the Balinese gamelan's rich tuning system, which creates a variety of sounds to support the musical atmosphere. The conveyance of atmosphere in Balinese music is called musical expression, which is the various atmospheres created to influence mood. The aesthetics used in this percussion demonstrate the unity and togetherness between the musicians. There is a combination of polos and sangsih techniques that create a dense yet harmonious musical texture. The aesthetics of this percussion lie not only in the complexity of the techniques, but also in the strength of the feeling and taksu displayed by the musicians, making the music a living offering.

### *Gending Leluangan Notation*

Notation is a system used to write musical pieces (gamelan pieces), containing specific meanings, namely pitch (tone) and duration (pitch range) for

each player (Suryanegara, 2018). Ornamentation is often left to the player's memory. However, in traditional practice, players often rely on memorization rather than notational references, resulting in differences in compositions even within the same notation. The tetabuhan (gamelan song) notation system is descriptive in nature, a recording system that records only the main melody of the song for memorization, rather than for presentation purposes. In this paper, the author notes the notation forms of various instruments so they can be understood and practiced.

### *Pengawit*

Notasi Terompong :

$\overline{\text{nn}}$	$\overline{\text{.}\gamma}$	$\overline{\gamma\gamma}$	$\overline{\text{nn}}$	$\overline{\gamma\gamma}$	$\overline{\text{.}\text{n}}$	$\overline{\gamma\text{n}}$	$\overline{\text{b}\gamma}$
$\overline{\text{nn}}$	$\overline{\text{.}\gamma}$	$\overline{\gamma\gamma}$	$\overline{\text{nn}}$	$\overline{\gamma\gamma}$	$\overline{\text{.}\text{n}}$	$\overline{\gamma\text{n}}$	$\overline{\text{b}\gamma}$
$\overline{\text{nn}}$	$\overline{\text{.}\gamma}$	$\overline{\gamma\text{n}}$	$\overline{\gamma\gamma}$	$\overline{\text{b}\text{b}}$	$\overline{\text{.}\gamma}$	$\overline{\gamma\text{n}}$	$\overline{\gamma\text{n}}$
$\overline{\gamma\gamma}$	$\overline{\text{.}\text{n}}$	$\overline{\gamma\gamma}$	$\overline{\text{.}\text{n}}$	$\overline{\gamma\gamma}$	$\overline{\text{.}\text{n}}$	$\overline{\gamma\text{.}}$	$\overline{\gamma\text{n}}$
$\gamma\gamma$	$\text{b}\gamma$	$\gamma\text{b}$	$\gamma\gamma$	$\text{.}\text{b}$	$\text{b}\text{b}$	$\gamma\text{b}$	$\text{.}\gamma$
$\text{.}\gamma$	$\text{b}\gamma$	$\gamma\text{b}$	$\gamma\gamma$	$\text{.}\text{b}$	$\gamma\gamma$	$\text{b}\gamma$	$\text{.}\gamma$

### *Bagian Melodi*

Pukulan Penyacah :

$\gamma\text{.}$	$\gamma\text{.}$	$\gamma\text{.}$	$\text{.}\text{.}$	$\gamma\text{.}$	$\gamma\text{.}$	$\gamma\text{.}$	$\text{n.}$
$\gamma\text{.}$	$\text{b.}$	$\text{n.}$	$\gamma\text{.}$	$\gamma\text{.}$	$\gamma\text{.}$	$\gamma\text{.}$	$\gamma\text{.}$
$\text{b.}$	$\gamma\text{.}$	$\gamma\text{.}$	$\text{b.}$	$\gamma\text{.}$	$\gamma\text{.}$	$\text{b.}$	$\gamma\text{.}$
$\text{n.}$	$\gamma\text{.}$	$\text{b.}$	$\text{n.}$				

Pukulan Jublag :

$\text{..}$	$\gamma\text{.}$	$\text{..}$	$\text{n.}$	$\text{..}$	$\gamma\text{.}$	$\text{..}$	$\text{n.}$
$\text{..}$	$\text{b.}$	$\text{..}$	$\gamma\text{.}$	$\text{..}$	$\gamma\text{.}$	$\text{..}$	$\gamma\text{.}$
$\text{..}$	$\gamma\text{.}$	$\text{..}$	$\text{b.}$	$\text{..}$	$\gamma\text{.}$	$\text{..}$	$\gamma\text{.}$
$\text{..}$	$\gamma\text{.}$	$\text{..}$	$\text{n.}$				

Pukulan Jegogan :

$\text{..}$	$\text{..}$	$\text{..}$	$\text{n.}$	$\text{..}$	$\text{..}$	$\text{..}$	$\text{n.}$
$\text{..}$	$\text{..}$	$\text{..}$	$\gamma\text{.}$	$\text{..}$	$\text{..}$	$\text{..}$	$\gamma\text{.}$
$\text{..}$	$\text{..}$	$\text{..}$	$\text{b.}$	$\text{..}$	$\text{..}$	$\text{..}$	$\gamma\text{.}$
$\text{..}$	$\text{..}$	$\text{..}$	$\text{n.}$				

### *Function and Meaning*

Balinese gamelan is particularly closely linked to religious ceremonies (Handayani, 2024; Hendra, 2025; Hendra & Saptomo, 2025; Sari, 2024), particularly the Dewa Yadnya ritual. In its relationship with society, it serves as a carrier of art. In this case, religious characteristics are linked to their places of worship, namely temples. Piodalan ceremonies are almost always held, at least every full moon. They are held at every temple, especially at the Dalem Tegeh Gumi temple, Khayangan Rembingin temple, and Manik Toya temple, as well as the piodalan held at Merajan Banjar in the village environment. The *leluangan* drum serves as a medium for summoning spiritual powers and accompanies ritual processions. However, more deeply, this drum carries symbolic meaning, such as a space of spiritual openness. As its name suggests, "*leluangan*" depicts the space between the real/worldly (*sekala*) and invisible/spiritual (*niskala*) worlds (Ardana, 2012). The layered structure of the music reflects the Tri Hita Karana philosophy—the harmonious relationship between humans (*pawongan*), nature (*palemahan*), and God (*parhyangan*) (Mudana et al., 2018; Mudana et al., 2021; Mudana et al., 2023a; Mudana et al., 2023b; Parwati et al., 2022). The involvement of the gong group also serves as a form of community solidarity and togetherness in the ceremony.

### **Conclusion**

The *leluangan* music performed by Sekaa Gong Eka Swara Mekar Jaya Banjar Buagan is a type of *leluangan* music that utilizes the gong kebyar gamelan as its medium of expression. The *leluangan* version with gong kebyar is slightly different from the *leluangan* gamelan with gong luang. In the Denpasar region, the phenomenon of *leluangan* music in yadnya rituals using gong kebyar gamelan has undergone significant development. Textually, this *leluangan* music has several repertoires that generally share similar characteristics and forms. The musical elements, consisting of melodic patterns, rhythm, harmony, and playing techniques, still adhere to the general structure of Balinese gamelan. However, what distinguishes it from other repertoires, such as *lelambatan*, is its relatively short form and the presence of patterns that combine gamelan luang and gong kebyar. The melody, rhythm, and harmony remain balanced and symmetrical.

The form of this *leluangan* music, derived from the patterns of the gong luang, can be said to be part of a group of ritual music that is simpler compared to other ritual music, such as classical *lelambatan*, *gambang* music, and the like. Textually, this *leluangan* music can give a majestic and magical impression. The ritual feeling radiated from the melody, rhythm, and harmony is then combined with the *maecan-ecan* ritual procession, thus touching the divinity of the *pemedek*. The symbolism of the tones contained in this *leluangan* music creates the beauty of the music. This message reflects that in every piodalan ceremony, there is a tone (musical feeling). Therefore, the presence of karawitan music in general, especially ritual music, is very important in the implementation of piodalan ceremonies.

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# A Historical Study of Gandrung Art in Tinggarsari Village, Buleleng, Bali

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**Abstract:** The art of gandrung in Tinggarsari Village in Buleleng, Bali, is a sacred dance or wali unen-unen dance in Pura Penataran as a repellent and symbolizes fertility as a reference source of life for the community which is only staged during religious ceremonies in Tinggarsari Village. The purpose of this research is to identify the structure of the gending and analyze the direction of the tone from the melody of the jublag instrument. In this study, the author uses a qualitative research method during observation. The use of relevant theory with a focus on gendering using the CC (Contour Class) theory of the classification of four tones of ding-dong notation. This Gending has a distinctive structure, resembling the features of the embelgan and ensemble used, namely the kebyar pacek gong. Gending gandrung research in Tinggarsari Village makes an important contribution to the development of science, especially in the field of karawitan through the mapping of musical and historical structures more clearly. Practically, the results of this research can be used as learning material as well as a reference for preservation for the supporting community to understand the pakem gending gandrung properly. So the findings of this study are more intended to strengthen the local identity of gandrung art in Tinggarsari Village and encourage the community and the village government to increase efforts to preserve gandrung as a local cultural heritage.

**Keywords:** gandrung, sacred dance, pura, contour class

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## Introduction

The Gandrung dance in Tinggarsari Village, Busungbiu District, Buleleng Regency, Bali, is a sacred dance or the Unen-Unen dance performed at Penataran Temple to ward off evil and symbolize fertility, a source of life for the community. It is performed only during religious ceremonies in Tinggarsari Village. In an article written by Ida Ayu Trisnawati accessed on December 16, 2025, it is stated that Sanghyang Gandrung Dance is performed to ward off misfortune 'penangluk merana' and to protect the local people from bad spirits and any danger. The Sanghyang Gandrung Dance is performed to ward off misfortune 'penangluk merana' and to protect the local people from evil spirits and any danger (Trisnawati, 2018).

Gandrung in Tinggarsari Village is performed on Purnama Kedasa at Penataran Temple, Purnama Kedua Dalam and on Rahinan Pemacekan Agung Wuku Kuningan at Kendengan Temple. Gandrung art by its supporting community is used and believed to have a connection with community beliefs (Sukadana, 2023). In reality, on this holy day, people often flock to Penataran

Temple. Nunas Pakuluh prays for children, Nunas Asuhan Kecek prays for children who cannot yet speak, Nunas Asuhan Gong prays for safety, and Ngemaling Panggul Kendang (the ritual of stealing a panggul kendang, believed to grant male offspring) is performed at Penataran Temple in Tinggarsari Village.

The connection between the explanation of gandrung art in Tinggarsari Village and the general explanation of gandrung presented by several artists is highly relevant because they share a common core, yet there are several differences that characterize the art in each region. As explained by Bandem, gandrung is a social dance performed by men dressed as women. Generally, the word gandrung means love or longing. The word has an erotic connotation in the Balinese gandrung performance art (Bandem, 1983). Bandem (1996) also states that gandrung is usually performed at weddings. In ancient times, gandrung was usually danced in the palace at the request of the king, because it was believed that gandrung aroused passionate love between the king and his wife, so that the king could share his love equally with all his wives.

In "Gandrung Dance in Banjar Suwung Batan Kendal, Sesetan Village, Denpasar City" written by Ni Wayan Juli Artiningsih (2025), it states that: Gandrung originated from Banyuwangi (East Java) and developed to Lombok Island via Bali Island during the period when Bali Island and West Lombok Island were part of the cultural area of the Karangasem Kingdom. At that time, gandrung was one of the most popular performing arts among other performances. Gandrung was danced by men and was even very popular in Bali in ancient times. Gandrung originated from Banyuwangi and developed in Lombok via Bali, but the exact year is not mentioned, but it is believed to be between 1907 and 1910. Since then, various other types of arts have spread from northern Bali to Lombok, and northern Bali has become the dominant art at that time. Based on the explanation above, it is clear that the gandrung art form is currently developing in three regions: Banyuwangi, Bali, and Lombok. Although the gandrung dances from these three regions are similar, they have unique characteristics not found in other regions (Yaningsih, 1994: 13). This statement is also supported by an article written by Indahsari and Dewi, accessed on December 16, 2025, which states that Gandrung developed in three regions: Lombok, Banyuwangi, and Bali (Indahsari, 2025 and Dewi, 2020). Furthermore, today, Gandrung, as stated above, has developed as a sacred dance performed in certain areas of Bali, particularly in Tinggarsari Village.

Gandrung in Tinggarsari Village is believed to provide positive vibrations, which are believed by its supporters through a ritual process before the performance. (Kusuma, 2023) states that religious values align with the idea of religion as a manifestation of spiritual and divine nature derived from belief and faith. Gandrung, as a sacred dance, is performed by three underage males and two masked dancers, Jero Dangin and Jero Dauh (purusa pradana). The Gandrung dance is performed by a male dancer who has not yet reached adulthood or reached puberty (aged 10 to 11 years). He wears feminine makeup and clothing so that the character he portrays truly resembles a woman. (Artiningsih, 2017). The statement about the development of the gandrung art form above is also supported by Bandem's explanation, which states that, initially,

gandrung was only performed in the gandrungan dance (a type of improvisational dance accompanied by free music). However, today, with the rapid development of traditional arts and culture, gandrung follows the legong pattern and features themes such as Lasem and Kupu-kupu Tarum (Bandem & Fredrik, 2004).

This gandrung music is still performed in its entirety by Sekeha Gong Bhuana Amerta. However, due to a lack of attention from the Sekeha and the community (only a small number of people know the music), no one truly understands the structure of this gandrung music, nor what its parts are. Those who study gamelan within the Sekeha only know the ibing-ibingan section, as this section characterizes the gandrung that the general public is familiar with. Not many people know about this Gandrung music, only the general public knows about this music, the Balinese term is sube dapetang ade because many factors influence people not knowing about this music. The first factor is that in the past, not just anyone could play the gamelan in Tinggarsari Village, the Balinese term is tenget, the second factor is that there are no records of this gending, either in notation or recording, the third factor is from the community itself who are starting to be unaware of the richness of art and culture in Tinggarsari Village. From these factors, the impact is felt in the current periodization, the lack of interest of the community to encourage their children or the younger generation about the importance of the continuation of the ancestral tetamian art, from this, it aroused the author's heart to delve deeper and dig deeper into the history of this gandrung music, how the working methods of people in the past created this gending. By using a collaborative approach which means through art, anthropology and sociology, it is able to describe the root of the problem in this study.



[Source: Mangku Wayan Ruci, 2025]

Figure 1. Gandrung Dance

Gandrung art in Tinggarsari Village is a rich artistic heritage in the performing arts that requires vital attention, as not everyone understands how this art was formed, including the historical aspects of its music. It should be emphasized that this research aims to encompass these three aspects presented

in this paper to describe and analyze this gandrung art so that it can be used as a reference for readers and the general public familiar with gandrung art in Tinggarsari Village. In this research, there are at least three urgencies: 1) There has been no historical study of gandrung art in Tinggarsari Village, 2) The relevance of gandrung as part of religious activities in Tinggarsari Village, 3) Analysis of the structure of gending as a parameter to link the periodization of the development of gandrung art. These three points will be connected to each other, because examining rituals without historical studies will give rise to subjective perceptions, likewise examining the historical aspects without linking them to the reality of the gending will narrow the area of this study because each gending has its periodization, and one way to identify the historical aspects of a culture is by knowing how gending is constructed and functions in its society.

Although the art of gandrung has been reviewed by several authors, none have yet discussed it in detail, specifically the gending itself. Using a collaborative approach of field observation, several related studies can be synthesized to form a unified, integrated body of information. Furthermore, this paper aims to identify the history of gandrung in Tinggarsari Village by focusing on its musical aspects and striving to explore how specific gending cultures converge within a single analytical approach. This, unwittingly, will correlate with aspects of cultural history (particularly gending). Thus, identifying gandrung art with the aforementioned approach will allow the author to view it as a living and evolving subject, rather than viewing it as an object, let alone an inanimate object.

## Methodology

Based on the results of the data collected by the researcher in the field, the researcher used a collaborative approach reviewed using qualitative research methods. Qualitative research is a research method that focuses on the collection and analysis of non-numerical data to understand social, cultural, or psychological phenomena in depth and holistically. Moleong (2007) said that qualitative is a way to obtain information that aims to understand the phenomena experienced by the research material, and by describing it in the form of sentences and words, in a special scientific discussion and by utilizing various methods.



[Source: Wisesa, 2025]

Figure 2. A Gandrung Dancer from the 1970s

This research is presented descriptively, explaining the research subject, presented through several relevant sources based on information obtained during field observations. This research is based on data obtained during field observations through interviews and documentation of everything supporting the Gandrung art form in Tinggarsari Village, Busungbiu, Buleleng. This study aims to answer and resolve the aforementioned problems by focusing on the structure of Gandrung music, reconstructed based on its periodization through analysis using ding-dong notation.

## **Results and Discussion**

The source interviewed by the author on September 23, 2024, was Mangku Dalem I Made Suryawan, a dancer from the 1960s. He was already dancing Gandrung in the third grade of elementary school. He is currently the oldest dancer in Tinggarsari Village. According to him, this gandrung is a sacred dance from the Penataran Duayu Mas Subandar and Ratu Ngurah Gede Penyarikan temples, closely related to the Kendengan temple which has Duayu Maniking Bulan as its palace. This statement is also supported by an article written by Arshiniwati, Gandrung dance is a dance that is believed by the local community to have sacred values (Arshiniwati, 2023). From her narrative, the Gandrung gending is completely like this from the past until now which is passed down by ancestors. Local wisdom is actually conveyed continuously from one generation to the next or through oral narratives. Knowledge of this local culture has been closely integrated with the system held by the ancestors through beliefs, traditions, norms, and mythical beliefs that have been maintained for quite a long time. (Cahyadi, 2019; Ulinnuha, 2025; Wahyudi: 2023; Sawaludin, 2022). In the past, the father of Mangku Dalem I Made Suryawan, named Kumpi Nyoman Nesa, was the first dancer who was estimated to have been born in the 1920s. During that time, Kumpi Nyoman Nesa had danced the gandrung dance since she was little, and Kumpi Nyoman Nesa was the one who maintained the gending and gandrung dance. She joined Sekeha Gong Bhuana Amerta Tinggarsari Village together with Kumpi Dana, she was at that time a gandrung drum maker who according to Mangku Dalem I Made Suryawan still used the Blelengan drum instead of the krumpungan drum but her drum playing used the krumpungan drum playing style. In the past, no one danced this gandrung because at that time there was still Japanese occupation of Indonesia in 1942. This gandrung was not danced for 21 years because of the Japanese occupation at that time. Then Kumpi Desak Kalot appeared who was the wife of Kumpi Dana, she taught this gandrung dance, after decades of not being danced.





[Source: Wisesa, 2025]

Figure 3. Mangku Dalem I Made Suryawan, a dancer from the 1960s

According to Mangku Wayan Ruci, a gamelan orchestrator in Tinggarsari Village, the author interviewed a key informant on January 5, 2025. He explained that the story begins with the birth of Queen Ngurah Gede Penyarikan, a descendant of Queen Ngurah Gede Penyarikan, who resided at Penataran Temple. He had a wife named Duayu Mas Subandar, a Javanese woman. Duayu Mas Subandar refused to return to Tinggarsari Village to meet Queen Ngurah Gede Penyarikan. To persuade his wife to return, Queen Ngurah Gede Penyarikan created a dance as an offering to her, thus creating the gandrung dance. This is an acculturation of Balinese and Javanese culture. The dance is also mandatory for men who are still immature (pure). Here lies the fusion of male and female *purusa pradana* as the source or root of life in Tinggarsari Village and the presence of the masks of *jero dangin* (male actors) and *jero dauh* (female actors) reinforces the beliefs of the Tinggarsari Village community. Maharani also said, Initially, Gandrung was danced by male dancers who dressed as women (Maharani, 2024; Santi, 2018). From the statement of the source, it is also supported by the statement of the book entitled *Prakempa Sebuah Lontar Gambelan Bali* written by I Made Bandem. The arrival of the Majapahit people to Bali in the early 16th century increased the relationship between Java and Bali in the field of art, especially literary and performing arts. Balinese art received a strong influence from Javanese art and these elements are visible in the gamelan tuning system, song composition, the use of costumes in dance, dance forms and Balinese art which originally functioned as sacred art, now become secular art and its performance prioritizes artistic offerings (Bandem, 1986).



[Source: Wisesa, 2025]

Figure 4. Mangku Wayan Ruci, a gamelan orchestrator

A study of cultural history can present the overall cultural evolution of a region or country, but it can also focus specifically on one aspect of that cultural history. The elements within a culture are known as cultural components, which include belief systems, knowledge systems, economic systems, art systems, communication systems, social organizational systems, and others (Pramana, 2014). Historical studies are a research method used to analyze and understand past events, processes, and phenomena. This study also aims to develop an understanding of the past or periodization. In understanding this development, it involves identifying and analyzing patterns, causes, effects, changes, and continuity, as well as assessing the impact of past and present events on the gandrung art form in Tinggarsari Village.

According to Kuntowijoyo, history is something or an event that has occurred in the past that is reconstructed or rebuilds past events for the benefit of the present and future. History reconstructs from its inception and development until now. The concept of history is human events of the past, records of past events, or records of past actualities, and the process or technique of making records of human events in the past. History is a construction of the past, which has meaning in the present. Through a historical approach, identity can be recognized and stages of development have meaning as their context (Heriyawati, 2016). This article is very relevant to the historical study that the author presents in this discussion.

In "Study of the Form and Function of the Gandrung Giri Kusuma Dance in Ungasan Village, Badung" written by Ni Luh Diah Candra Dewi, it is stated that: The accompanying music of the performance has a very important role in creating a deep experience for the audience. Through the use of appropriate musical elements it will be able to help bring the performance to have a higher value (Ruastiti *et al.*, 2022). In the use of the art of gandrung gending in Tinggarsari Village using the Gong Kebyar Pacek Ensemble, it is focused on later analyzing and recording in the form of ding-dong notation with the recording method as a result of fieldwork carried out to then be transcribed using the notation described previously. With this method, the hierarchical structure of the gandrung gending

composition will be described classified based on the form identified based on the meter (size) of the melody in one gending palette. Contour Class (CC) is a group of four whole numbers in ding-dong notation. As stated by Michael Tenzer, In general, in relation to the musical analysis of this paper, the theory used by Tenzer is very useful, especially for analyzing the direction of the notes that are divided and identified based on the tone groups consisting of four notes. Thus, this analysis helps in providing a more objective view of how certain notes have similarities with others, how certain notes become more dominant than others, reviewed in the perspective of tonality. The organization of the tones in question is not only in the context of the layers of the penyacah, jublag and jegogan groups. In this paper, the analysis method used by Tenzer becomes the basis of the author's inspiration to adapt the method, using an analysis approach with ding-dong notation thus making it a vital reference used as a guideline for analyzing Gandrung music in Tinggarsari village. Gandrung music in Tinggarsari Village is traditional music using the Gong Kebyar Pacek ensemble.



[Source: Wisesa, 2025]

Figure 5. Sutamba's Gandrung dance performance

An example of the four-note grouping in Gandrung music using ding-dong notation.

<i>t</i>	CC1	CC2	CC3	CC4
Penyacah	(7) 1 7 5	7 3 1 7	5 1 7 5	4 5 7 1

	CC1	CC2
Jublag	(7) . 7 . 7 . 1	. 5 . 7 . 4 . 1

	CC1
Jegogan	7 . . . 7 . . . 5 . . . 4

<i>r</i>	CC1	CC2	CC3	CC4
Penyacah	(7) 7 1 3	4 7 5 3	4 1 4 3	1 7 4 5

	CC1	CC2
Jublag	(7) . 1 . 4 . 5	. 4 . 4 . 1 . 4

CC1

Jegogan	7 . . . 4 . . . 4 . . . 1
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The Gandrung music from Tinggarsari Village is a traditional musical instrument featuring the Gong Kebyar Pacek ensemble. Its composer is unknown, indicating its anonymity. The author believes that several parts of the Gandrung music resemble palegongan music. The Gandrung musical scale consists of two palets, each composed of eight calung (jublag) beats, using sixteen kajar beats.

The first palet of the Gandrung music is played in a high octave, with the first eight beats being "nyujuh kemong" and the second eight being "nyujuh gong," as in the following example:

+ (7)175 7 317 5 175 4 571

On the second palette of the Gandrung gending, it is played with a low octave scale with the first 8 beats being nyujuh kemong and the second 8 beats being nyujuh gong, as in the following example:

+ (7)713 4753 4 143 1745

Each palette, from the high to the low scales, uses the dung (7) tone as the starting and final tone of the Gandrung music. This indicates that Gandrung music in Tinggarsari Village is highly repetitive in each section.

## Conclusion

Gandrung music in Tinggarsari Village is a highly sacred art form, believed to provide significant religious benefits within a ritual context. Performances are held on specific days at temples in Tinggarsari Village, complete with ritual props to support this art form. Research on Gandrung music in Tinggarsari Village aims to identify the historical aspects of the music using the approaches discussed previously.

Research on the art of gandrung in Tinggarsari Village is crucial because there has been no detailed historical study of this art form, noting its relevance as part of religious activities and analyzing the structure of gandrung. Historical analysis aims to understand past events, processes, and phenomena, as well as their impact on contemporary society. The musical analysis was conducted using the ding-dong notation method, employing Michael Tenzer's theory, known as CC (Contour Class), which analyzes the direction of the notes, which are divided and identified based on four-note groups.

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## The Art Ecosystem of *Amreta ing Huma*

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**Abstract:** *Amreta ing Huma* is an art ecosystem whose ideas sparked the subak phenomenon and its current existence. By linking culture, society, education, politics, technology, economics, and stakeholders, it can become an alternative way of thinking for Balinese society, both nationally and internationally. This paper is compiled based on the results of fieldwork through a qualitative approach, namely the implementation of interview methods accompanied by direct observation, the process of transcribing information in the form of field data, processing data to compiling data into a systematic and coherent data report. The aesthetic approach used is that of Clive Bell and William Morris, along with a sustainable ecological art approach. *Amreta ing Huma*, interpreted as the water of life in rice fields, is a product of thought in the form of an art ecosystem. The achievement of an art ecosystem begins with the creation of the *Amreta ing Huma* artwork, ecological art, which ultimately forms an art ecosystem. Based on this artwork, a role model for interaction within the community is established through the perspectives of culture, education, politics, economics, and stakeholders.

**Keywords:** art ecosystem, *Amreta ing Huma*, subak, ecological art

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### Introduction

Every cultural policy must be designed with the arts and culture ecosystem in mind. This is especially true in Bali, where arts and culture are a crucial focus of Balinese culture. This cultural and artistic entity, deeply embedded in the community from ancient times to the present day, is the basis for this island province's rise to global popularity through its cultural tourism paradigm (Mudana *et al.*, 2018; Mudana *et al.*, 2023a; Mudana *et al.*, 2023b; Mudana *et al.*, 2024).

The arts ecosystem encompasses the mutually supportive interactions between stakeholders, actors, participants, the environment, and arts and cultural objects within a region. The UNESCO Framework for Cultural Statistics (FCS) defines a cultural ecosystem as having five subsystems: creation, production, dissemination, exhibition/reception/transmission, and consumption/participation. All elements of this subsystem are interconnected and involve diverse cultural actors. Indonesian culture is a valuable heritage that must be preserved sustainably. Indonesia has 10 objects of cultural advancement: oral traditions, manuscripts, customs, rituals, traditional knowledge, traditional technology, art, language, folk games, and traditional sports. By 2023, Indonesia will have 1,941 intangible cultural heritage sites. This heritage represents a treasure trove of arts and culture ecosystems, which constitute the social capital of the Indonesian nation (<https://budbas.data.kemdikbud.go.id/>).

Subak, as a World Cultural Heritage, was recognized by UNESCO in 2012 (Febriantini *et al.*, 2019; Susila, 2019; Puspitasari *et al.*, 2025). This is a source of great pride for the people of Indonesia, and Bali in particular. However, due to changing times, the existence of subak is being questioned again. Subak degradation in several areas of Bali is due to land conversion (Brata & Sartika, 2024; Pramudiasari, 2024; Widiartana & Yustiawan, 2025). The continued decline in rice paddies, especially in urban areas, is a major problem. This has led some communities to worry about not being able to meet their needs, leading to a shift in professions and a growing reluctance among the younger generation to participate in subak.

Professor I Wayan Windia, emeritus of the Faculty of Agriculture at Udayana University, Bali, was a keen advocate for subak. He was known for his vocal support for any damage to subak. His intervention also earned him UNESCO (United Nations Educational, Scientific, and Cultural Organization) recognition as a Balinese cultural heritage site in 2012. He was furious when the Tabanan Regency Government built a helipad in the Jatiluwih subak, strongly protesting it, arguing that it constituted subak exploitation. He did not hesitate to ask UNESCO to revoke the subak's status as a world cultural heritage site due to its deplorable condition.

Subak was originally defined in Bali Regional Regulation No. 2 of 1972 (Geria *et al.*, 2019). It states that a subak is a customary law community with socio-agrarian-religious characteristics, consisting of farmers' associations that manage irrigation water in rice fields. Subak was later defined in accordance with Bali Regional Regulation No. 9 of 2012. Subak is defined as a traditional organization in the field of water management and/or crop management at the farming level in Balinese indigenous communities, which is socio-agrarian, religious, and economic in nature and has historically continued to grow and develop. The definition mentioned in the regulation seems inappropriate, as it is not operational in its implementation in the field. Even in Regional Regulation No. 9 of 2012, economic aspects/components are included in the definition of subak. This is inappropriate, because subak is not actually an economic institution, but a socio-cultural institution. If subak were defined as an economic institution, then all subak in Bali would have to be disbanded, as it is indeed unprofitable. However, it must be noted that subak is indeed important to provide economic activities to meet the challenges of the era of globalization with its highly competitive, individualistic, and capitalistic nature. Therefore, it would be better to define subak as a farmer organization that manages irrigation water that is socio-agrarian and religious in nature, in a certain rice field area with natural boundaries, has one or more irrigation water sources, has a subak temple, and is autonomous both externally and internally.

However, whatever the definition of subak, it has remained alive and operating in Bali for the past 10 centuries (Ardana *et al.*, 2024; Risna *et al.*, 2024; Zen *et al.*, 2024). Subak has even played a crucial role in supporting agricultural development, particularly during the New Order era. During the New Order, the concepts of Bimas, Inmas, Insus, and others were developed to increase rice production in Indonesia. All of these programs utilized subak as their operational

foundation. Ultimately, what is crucial in every regulation governing subak is what we can provide to the subak. If there is nothing clear that we can provide to the subak so that it can continue to exist, then the regulation on subak will be of little use (Windia *et al.*, 2018).

Reflecting on the subak phenomenon and its existence, it is interesting to do something that can inspire the community. The art ecosystem is one solution offered to the community through mutually supportive interactions between stakeholders, actors, participants, the environment, and the chosen art objects. *Amreta ing Huma* is an art ecosystem based on ecological art, specifically the use of clear glass waste materials, colored wine bottle waste (upcycled glass), and ceramics as a medium for creating hydroponic artworks that aim to voice the phenomenon of subak and its existence. It is necessary to narrow down that *Amreta ing Huma* is a product of thought in the form of an art ecosystem as well as an ecology-based artwork as a role model tool in approaching the community.

## Methodology

This paper is based on fieldwork results using a qualitative approach, including the implementation of interview methods accompanied by direct observation, the process of transcribing information in the form of field data, processing the data, and compiling it into a systematic and coherent report. Qualitative methods are used to understand a person or community from their perspective (emic) (Mistortoify, 2002). The data sources used in this paper are respondents and written data such as textbooks and scientific journals. The research technique employed is observation based on the author's direct experience during research with artists, community leaders, and subak managers. Observation maximizes the researcher's ability to observe facts on the ground. Furthermore, the research technique utilizes unstructured interviews for greater flexibility, intensity, and depth (Sentosa, 2022). Technically, the interviewer asks questions spontaneously to informants in a natural and informal atmosphere. The questions asked revolve around the scope of the research focus, in this case, the arts and culture ecosystem and the ecology of the subak.

## Results and discussion

The *Amreta ing Huma* ecosystem begins with the creation of ecological artwork as a cultural object located in a mutually supportive interaction space between stakeholders such as: social institutions or foundations that are oriented towards subak and its existence. The creation of *Amreta ing Huma's* work methodologically uses the following stages of the thinker S.P. Gustami (2007).

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[Source: S. P. Gustami, 2024]  
Figure 1. Stages of Art Creation

The creative method is a systematic way of creating a work of art. The stages of art creation outline the design of the artwork creation process, according to the stages of the work, from inspiration (idea), design, to the realization of the artwork. Bruce Metacalf argues that the reinvention and transformation of contemporary craft art are at odds with the business realm, especially if someone creates craft art as a personal expression (Raharjo, T., 2009). This representation is a process of spiritual exploration in an effort to uncover creative ideas for craft art creation. Gustami (2007) adds that in the past, craft art could be considered a representation of low art, while craft represented high art.

The method of creating *Amreta ing Huma's* work methodologically uses the stages of craft art creation from the thinker SP Gustami. Gustami divides it into three stages, namely: (1) exploration, (2) design, (3) embodiment. *Amreta ing Huma's* work is carried out based on the exploration creation stage, which includes two steps, namely: (a) depicting the soul of field observations, and digging up reference sources and information, to find themes or various issues. *Amreta ing Huma's* work is produced through field observations related to the existence of subak and the dilemmas that occur today. Based on these observations, the depiction of the soul examines the transformation spaces when the existence of subak is questioned again these days. Reviewing references and field research, digging up information. (b) controlling theoretical foundations, sources, references, and visual references, which can be used as analysis materials. Data collection and references are in the form of scientific articles, textbooks related to subak, hydroponic farming techniques, and art in *Amreta ing Huma's* work. The following steps in the exploration stage are: data processing and analysis. Data collection for *Amreta ing Huma's* work was obtained through several methods such as: observation, interviews, and parameter data (comparison).

The collected data was analyzed, resulting in a synthesis, resulting in a design concept for ecological art. The design concept for this ecological artwork draws on the soul's wanderlust in a space that questions the existence of subak and its dilemmas, depicting it as a small oasis, a small world in the rice fields.

The atmosphere of rice fields filled with rice and secondary crops with an intercropping system, rice embankments with flowing water inundating the fields. Rice seeds ready to be planted are arranged in a corner of the rice field. This entire atmosphere fills the imagination with ideas ready to be translated into sketch form.

The design stage involves conveying the results of the exploration or data analysis into various alternative sketches, then determining the selected design or sketch and using it as a reference in creating the final design and technical drawings. The final design, in the form of details and perspectives, serves as a reference in the process of realizing *Amreta ing Huma's* work. The two steps in the design stage include: (a) translating ideas or concepts from verbal descriptions of the analysis into two-dimensional design boundaries. The idea stems from a detailed design concept, outlined in sketches. Several sketches refer to the design concept, titled "*Amreta ing Huma*" (water of life in the rice fields). (b) Visualization of ideas from selected alternative sketch designs or technical drawings of *Amreta ing Huma's* works, which have been prepared into a prototype model.



[Source: Ismayana, 2024]

Figure 2. Several sketches of ecological artworks from the *Amreta ing Huma* art ecosystem.





[Source: Ismayana, 2024]

Figure 3. Sketch of the selected ecological work named *Amreta ing Huma*.

The realization stage, which involves transforming the selected or final design into a prototype model until the work is perfectly aligned with the design or idea. This stage involves realizing the work after going through the exploration and design stages, making the creation process easier.

The realization stage includes (a) implementation based on the prototype model deemed perfect, including final completion, and (b) assessment or evaluation of the completed implementation results. The realization stages of *Amreta ing Huma's* work are as follows:

1. Prepare selected sketches and technical drawings.
2. Prepare upcycled glass, both green and clear. The green glass is obtained from used wine bottles from Potato Head Village in Kuta. Potato Head Village is a tourist destination with several venues, including restaurants, hotels, beach clubs, and others, all of which uphold sustainable and green concepts. Meanwhile, the clear glass is obtained from glass waste in the form of windows, doors, tableware, and other items.
3. Prepare the clay material to be used to make ceramic pots.
4. The green glass is processed using a glassblowing technique, forming it into a free-form, organic shape, typically spherical. The spheres are approximately 12 cm in diameter. Once completed, the green glass spheres are drilled with a grinder to create free-form, circular holes for placing microgreen plants.
5. Upcycled glass waste was processed using a glassblowing technique. Three tubes were formed, each 24 cm in diameter and 50 cm high. A 1.2 cm hole was drilled 3 cm from the top of the tube. A 1 cm diameter, 28 cm long aluminum rod was inserted into the hole, finished in moss green.
6. Another clear glass waste was processed into a glass dome, 22 cm in diameter and 25 cm high. A hole was then drilled at the top to



accommodate the aluminum rod, connecting the glass tube and dome through the hole inserted in the aluminum rod.

7. Clay was processed into ceramic pots.

Microgreens (vegetables harvested at a very young age, 7-14 days after sowing) were selected, including: wheatgrass, pea shoots, green mustard, red cabbage, coriander, and sorrel.

After the collection of *Amreta ing Huma's* works was completed, an evaluation was carried out by making a checklist with several points, such as: 1) the suitability of the work with the sketches and technical drawings, 2) The advantages and disadvantages of using upcycled glass and ceramic materials, and microgreens plants, 3) Availability of materials in production, if produced in large quantities because it uses waste materials. Notes in each of the points above are things that must be considered in the stages of creating *Amreta ing Huma's* artwork.



[Source: Ismayana, 2024]

Figure 4. *Amreta ing Huma's* ecological artwork (water of life in the rice fields)

The concept of *Amreta ing Huma*, translated from Sanskrit as "water of life in the rice fields," is ecological art, a sustainable, environmentally-based art that forms a cycle. The ecological art in *Amreta ing Huma's* work represents the image of sustainable, environmentally-based art through the use of waste materials, particularly glass waste, ceramic materials in two techniques: glazed and unglazed, microgreens, and various growing media in hydroponic art. Hydroponic art encompasses the art of growing plants without using soil, where the soil is replaced by water. Hydroponics is also known as soilless culture, or cultivating plants without soil. Hydroponic art as a whole displays the uniqueness of the plants and the containers used, meaning that it does not use conventional containers but rather is based on fine art. This artwork can become a treasure trove of Indonesian culture, particularly Balinese culture.

The ecological art concept described in *Amreta Ing Hum's* work is as follows. The material used is predominantly upcycled glass, one of the many types of solid waste that is processed in such a way as to increase its value. Like other waste, glass waste has no economic value. The characteristics of glass waste offer the

potential for reuse in products because even broken glass retains the same properties as new glass: transparency, resistance to chemical reactions, and a high melting point. In addition to the properties of glass that support its reuse, the price of glass waste is very low compared to new glass. Amreta Ing Hum's work utilizes glass waste into artwork using a blowing technique, but the technique itself can be further explored. The glass waste used comes from green wine bottles and clear glass waste from broken windows, doors, and other glass. The availability of green glass waste is obtained from Potato Head Village, a beach club in the Kuta area, which is concerned with the eco concept (environmentally friendly), while clear glass waste is obtained from several glass shops as well as household waste, hotels, restaurants and others.

Ceramic clay material with two techniques: an unglazed interior and a glazed exterior. Both techniques are used to meet the needs of hydroponic art, ensuring the interior absorbs water, allowing optimal root growth, and retaining water on the exterior.

Hydroponic art growing media: hydroton, and hydrogel. Hydroton is a hydroponic growing medium processed by heating at temperatures exceeding 1000 degrees Celsius. It is made from heated clay and forms spheres varying in size between 1 cm and 2.5 cm. These spheres contain pores that absorb water (nutrients), maintaining nutrient availability. Hydroton maintains a neutral and stable pH and offers adequate aeration. The spherical (non-angular) shape reduces the risk of root damage, and the space between the spheres promotes oxygen supply. Hydroton can be used repeatedly, just wash it from dirt/moss/algae if you want to use it for further planting and it is environmentally friendly.

Another growing medium made from hydrogel, derived from the word "hydro" (water), means a gel that can absorb and store water hundreds of times its weight. Hydrogel functions to absorb water and nutrients for plants and slowly releases them according to the plant's needs. Hydrogel can be naturally decomposed by microbes into water, carbon dioxide, and nitrogen components. Therefore, hydrogel is safe to use. The raw material for hydrogel is usually a natural polymer in the form of starch obtained from grains, making it biocompatible, biodegradable, and environmentally friendly.

Microgreens are vegetable plants harvested at a very young age, 7-14 days after sowing. The vitamins and phytochemicals found in microgreens are higher than in mature plants. Microgreens contain vitamins A, C, and E, as well as polyphenols, which have antioxidant and anti-inflammatory effects. Furthermore, microgreens offer nutritional benefits, fighting free radicals, easing the workload of the kidneys, lowering bad cholesterol (LDL), and reducing the risk of Alzheimer's disease. The types of microgreens plants used in *Amreta ing Huma's* work include: Wheat grass, Pea Shoot, Red Veined Sorrel, Red Cabbage, Cilantro, Onion.

With a background in ceramic art and other materials combined with the idea of a subak igniter and its current existence, it creates an image of an exploratory space that is poured into the wandering of the soul until the realization of the work *Amreta ing Huma* (water of life in the rice fields). The

author's imagination is closely linked to a small oasis of living water in the rice fields, the flow of stagnant water in the rice fields, the splash of water from small stones in the ditch, rice plants ready to be planted, intercropping around the embankment, and small animals such as: tin crossfish, frogs, dragonflies, and others. The atmosphere or atmosphere as a whole is displayed in *Amreta ing Hum's* ecological artwork made from waste glass and ceramics as a response to environmental issues. The achievement of sustainable and circular art is achieved by intensively displaying *Amreta ing Hum's* work in public spaces. The form of *Amreta ing Hum's* work collection according to the sketch consists of three works, each of which has the same basic visual, namely: clear waste glass tubes, clear inverted dome-shaped glass, green waste glass bottle spheres, aluminum iron, hydroton and hydrogel planting media, and microgreens plants. What distinguishes them is the composition of green waste glass spheres, types of plants, planting media, insects made of copper. The form of *Amreta ing Hum's* series of works is as follows.



[Source: Ismayana, 2024]

Figure 5. *Amreta ing Hum's* Upcycled Glass and Ceramic Hydroponic Art.

Analysis of *Amreta ing Hum's* work, based on ecological art inspired by the subak (subak) system, is now manifested in three compositions (#1, #2, and #3). Each composition has its own aesthetic. Clive Bell's (1914) opinion on the aesthetics of artwork serves as a reference for analyzing *Amreta ing Hum's* work. For Bell, every aesthetic teaching must be based on subjective experience of art. Bell even defined a work of art as an object that evokes a specific type of emotion (aesthetic feeling) in the mind of the viewer. Each line and color arranged in a specific way, the shape and relationship between certain shapes are aesthetically moving; this is what Bell called Meaningful Form. Meaningful Form is a common characteristic of every work of art (Bell 1914). Meaningful Form, in Bell's understanding, is the arrangement of the formal components of a

work of art so that the work triggers aesthetic emotions in the mind of its viewer. Thus, a work of art can be defined as an object containing meaningful form.

A work of art is defined as something that triggers aesthetic emotions based on its formal structure. *Amreta ing Huma's* artwork fills the personal imagination space for the audience or viewer besides being examined formally (art elements and principles of art). When someone enjoys *Amreta ing Huma's* artwork, they are only able to appreciate the formal dimension of the work for a few minutes, the rest of the time the viewer tends to float in their personal imagination about the psychological impression of the artwork "water of life in the rice fields" which is implemented with an ecological art-based concept. In contrast, *Amreta ing Huma's* work is interpreted as applied art. If examined from the literal meaning of the word hydroponics alone without linking it to the word art, it will be interpreted differently. But when interpreted in one idiom, a work of art is born. Referring to the opinion of William Morris (1979), namely that every product of human creation, no matter how simple and everyday, has artistic quality as a work of art. Likewise, *Amreta ing Huma's* work is in line with Morris's thoughts. *Amreta ing Huma's* artwork was born in the capitalist era, but the author considers *Amreta ing Huma's* artwork to be the result of the author's creation, however simple and everyday, has artistic quality as a work of art, as well as an expression of human happiness in work. The material embodiment of that happy work is a work of art.

The achievement of aesthetic harmony in *Amreta ing Huma #1's* work through formalist components, namely elements of fine art that include points, lines, shapes or volumes, planes, spaces, dark and light, colors, textures and values and principles of art that include unity, balance, rhythm, emphasis, proportion, and clarity. The selection of shapes tends to be round and cylindrical so that it can be seen from all directions with each point of view having its own aesthetics. Unity, rhythm, proportion and balance are achieved by placing three hydroponic art pots made from green glass wine bottle waste in an organic round shape with air holes, where microgreens plants of the red cabbage, pea shoot, and green mustard and an inverted dome hanging with the selection of wheat grass microgreens. While the dark and light art elements are obtained from the effect of placing hydrogel and hydroton planting media in green glass wine bottle waste pots. The smooth texture of the clear waste glass tube creates a bright and clear impression, so that the overall atmosphere of *Amreta ing Huma #1* (water of life in the rice fields) is captured by the viewer or art connoisseur. The choice of replica materials for dragonflies perched on aluminum iron and wasps perched on the edge of the clear waste glass tube is made of copper with a gold finish and the choice of microgreens plants emphasizes clarity (emphasis).



[Source: Ismayana, 2024]

Figure 6. *Amreta ing Huma's* work #1, Upcycled Glass and Ceramic Hydroponic Art.

*Amreta ing Huma's* work #1 is divided into several parts: (1) a dome-shaped piece of clear glass waste made using the blowing technique, measuring 18 cm in diameter and 22 cm in height, with holes of 1.2 cm in the left and right sides; (2) a tube-shaped piece of clear glass waste made using the blowing technique, measuring 52 cm in height and 24 cm in diameter, with holes of 1.2 cm in the left and right sides; (3) a green wine bottle waste processed into a hydroponic pot with microgreens such as red cabbage, pea shoots, green mustard, and wheatgrass, perforated at various points. This gives the composition a distinct expression. (4) Ceramic pots are a separate or distinct part of the composition of clear waste glass tubes and green waste glass wine bottles. Ceramic pots represent a space for storing water in the soilless culture system and also serve as an aquaponics or mina tani space (a sustainable agricultural system that combines aquaculture and hydroponics in a symbiotic environment).

The character of glass waste material has the potential to be reused into a product, because glass waste that has become fragments, still has the same properties as new glass, namely clear, translucent, resistant to chemical reactions, and also has a melting point to high heat. The process of making *Amreta ing Huma* #1's work is divided into three techniques, namely: blowing technique for making pots from green wine bottle waste, printing technique on tubes from clear glass waste, and throwing technique for making ceramic pots. The raw materials for *Amreta ing Huma* #1's work utilize glass waste items collected from various places such as obtained from building shops and also from scavengers. Likewise, green wine bottle glass waste is collected from wine bottles that are no longer used by guests at Potato Head Village, a public space that has several types of venues such as: beach clubs, restaurants, and hotels.

*Amreta ing Huma's* work #1 is a hydroponic art pot made from green wine bottle waste made using a blowing technique. Waste from wine bottles is first crushed then sorted according to color, then cleaned and then put into a melting furnace. After that the glass is heated at a temperature of 1200 degrees Celsius

for approximately 12 hours, so that it turns into a liquid that resembles hot lava and is then taken using a special tool. A lump of liquid glass is taken then put into a tool commonly called a "mal" while being blown and rotated. After the desired object is formed, it is then put back into the cooling oven overnight. The next day, the formed glass is removed for finishing with a grinding tool for the cutting or shaping process. After that, *Amreta ing Huma's* work #1 is sanded or smoothed the surface of the cut or shaped glass by making holes. Next, the dome-shaped glass tube and tube are made using a molding technique that includes several stages, such as: cutting the glass, placing the glass on the mold, melting, removing the glass from the mold, finishing.

The hydroponic art pot in *Amreta ing Huma's* work #1 is made of ceramic material with a throwing technique. The stages of manufacture include: 1) material processing, 2) forming ceramics with a turning technique and using 3 kg of stoneware material plus marbling soil/soil that has been mixed with 500gr of FE dye, 3) drying the ceramics 4) first stage firing. In the first stage, the ceramics are fired for 9 hours at a temperature of 900 degrees Celsius. After reaching that temperature and time, the ceramics should not be taken immediately. Because, the ceramics will experience a drastic temperature change (thermal shock) from a hot oven to room temperature. Usually, to reach that temperature, it takes two days and two nights, 5) finishing stage with an offwhite dye technique 6) second firing. The ceramics are fired again to make them stronger. This second firing is carried out at a temperature of 1,220 degrees Celsius for 10 hours.

The aesthetic harmony of *Amreta ing Huma* #2's work through formalist components, namely the elements of fine art that include points, lines, shapes or volumes, planes, spaces, light and dark, colors, textures and values and principles of art that include unity, balance, rhythm, emphasis, proportion, and clarity. The selection of shapes tends to be round and cylindrical so that it can be seen from all directions with each point of view having its own aesthetics. Unity, rhythm, proportion and balance are achieved by placing wheat grass microgreens plants as well as red cabbage, pea shoot and green mustard microgreens plants in the dome-shaped clear glass waste section that is hung upside down. Meanwhile, the dark and light art elements are obtained from the effect of placing hydrogel and hydroton planting media in green wine bottle waste glass pots. The smooth texture of the clear waste glass tube produces a bright and clear impression, so that the overall atmosphere of *Amreta ing Huma* #2's work (water of life in the rice fields) is captured by the viewer or art connoisseur. The choice of replica materials for dragonflies perched on aluminum iron and wasps made of copper placed at the base of a clear glass waste tube with a gold finish and the choice of microgreens plants emphasizes clarity (emphasis).

The embodiment of *Amreta ing Huma's* work #2 is divided into several parts, namely: (1) clear glass waste in the form of a dome made using a molding technique, with a diameter of 18 cm and a height of 22 cm, with holes on the left and right sides with a diameter of 1.2 cm, (2) clear glass waste in the form of a tube made using a molding technique, with a height of 52 cm and a diameter of 24 cm, with holes on the left and right sides with a diameter of 1.2 cm. (3) Green wine bottle waste is processed into a hydroponic pot with red cabbage, pea shoot,



green mustard and wheat grass microgreens, with holes at different points. This gives a different expression to the composition of the work. (4) Ceramic pots are a separate part of the composition of clear glass waste tubes and green wine bottle waste glass, ceramic pots represent the space where water is stored in the soilness culture system.



[Source: Ismayana, 2024]

Figure 7. *Amreta ing Huma's* #2 Upcycled Glass and Ceramic Hydroponic Art.

Waste glass material has the potential to be reused as a product. Even broken glass retains the same properties as new glass: it is clear, translucent, resistant to chemical reactions, and has a high melting point. The creation process for *Amreta ing Huma* #2 involves two techniques: a molding technique for creating tubular and dome-shaped hydroponic art pots, and a throwing technique for creating ceramic pots. The raw materials for *Amreta ing Huma* #2 utilize waste glass collected from various sources, such as hardware stores and scavengers. *Amreta ing Huma* #2, a hydroponic art pot made from clear glass waste, is created using a molding technique that involves several stages: cutting the glass, placing the glass in a mold, melting it, removing the glass from the mold, and finishing.

The hydroponic art pot in *Amreta ing Huma's* work #2 is made of ceramic material with a throwing technique. The stages of manufacture include: (1) material processing, (2) forming the ceramic using a throwing technique and using 3 kg of stoneware material plus marbling soil/soil that has been mixed with 500gr of FE dye, (3) drying the ceramic, (4) first stage firing. In the first stage, the ceramic is fired for 9 hours at a temperature of 900 degrees Celsius. After reaching that temperature and time, the ceramic should not be taken immediately. This is because the ceramic will experience a drastic change in temperature (thermal shock) from a hot oven to room temperature. Usually, to reach that temperature, it takes two days and two nights, (5) the finishing stage with an off-white dyeing technique, (6) the second firing. The ceramic is fired again to make it stronger. This second firing is carried out at a temperature of 1,220 degrees Celsius for 10 hours.

The aesthetic harmony of *Amreta ing Huma* #3's work through formalist components, namely the elements of fine art that include points, lines, shapes or volumes, planes, spaces, light and dark, colors, textures and values and principles of art that include unity, balance, rhythm, emphasis, proportion, and clarity. The selection of shapes tends to be round and cylindrical so that it can be seen from all directions with each point of view having its own aesthetics. Unity, rhythm, proportion and balance are achieved by placing two green glass wine bottle wastes through organic round hydroponic art pots with air holes, where pea shoot and green mustard microgreens are planted. An inverted dome made of clear glass waste is hung with the selection of wheat grass microgreens. While the dark and light art elements are obtained from the effect of placing hydrogel and hydroton planting media on green glass wine bottle waste pots. The smooth texture of the clear glass waste tubes produces a bright and clear impression, so that the overall atmosphere of *Amreta ing Huma* #3's work (water of life in the rice fields) is captured by the viewer or art connoisseur. The choice of replica materials for dragonflies perched on aluminum iron and wasps made of copper placed at the base of a clear glass waste tube with a gold finish and the choice of microgreens plants emphasizes clarity (emphasis).

The embodiment of *Amreta ing Huma*'s work #3 is divided into several parts, namely: 1) clear glass waste in the form of a dome made with a molding technique, with a diameter of 18 cm and a height of 22 cm, the left and right sides are perforated with a diameter of 1.2 cm, 2) clear glass waste in the form of a tube made with a molding technique, with a height of 52 cm, a diameter of 24 cm, the left and right sides are perforated with a diameter of 1.2 cm. 3) Green wine bottle waste is processed into a hydroponic art pot with microgreens pea shoot, green mustard and wheat grass plants, perforated with different points. This gives a different expression to the composition of the work. 4) Ceramic pots become a separate or separate part of the composition of clear waste glass tubes and green wine bottle waste glass, ceramic pots represent the space where water is stored in the soilness culture system.



[Source: Ismayana, 2024]

Figure 8. *Amreta ing Huma*'s work #3: Hydroponic Art, Upcycled Glass and Ceramics.

*Amreta ing Huma's* work, "Water of Life in the Rice Fields," is presented with a minimalist display concept that includes an exhibition space with a minimalist industrial atmosphere. The exhibition space, with its minimalist industrial atmosphere, reflects the subak in the rice fields and its current existence, which has undergone changes through the conversion of land into buildings. The author invites viewers/connoisseurs to experience the social phenomenon of subak and its existence through *Amreta ing Huma's* work, which is based on ecological art. Citing Clive Bell's thoughts on aesthetic teachings, he defines artwork as an object that evokes a specific type of emotion (aesthetic feeling) in the viewer. Similarly, *Amreta ing Huma's* work (Water of Life in the Rice Fields) serves as an artistic expression of the "small oasis" of the rice fields and subak, represented by hydroponic art pots. The overall atmosphere of the artwork is expected to create an aesthetic experience for the viewer that is based on subjective experience of art.

Art has a unique ability to make abstract concepts clear. Emotional connections can lead to greater awareness and, therefore, a shift in perspective on the future. *Amreta ing Huma's* sustainable art, with its narratives about the subak and its current existence, along with its deeply emotional imagery, plays an indispensable role in promoting a sustainable vision within the community. Sustainability in art, the use of waste glass materials and environmentally friendly practices, are appropriate strategies for addressing environmental issues. *Amreta ing Huma's* sustainable art extends beyond materials and methods to serve as an effective catalyst for achieving specific outcomes, such as political change and social responsibility, with the goal of raising awareness and inspiring action.

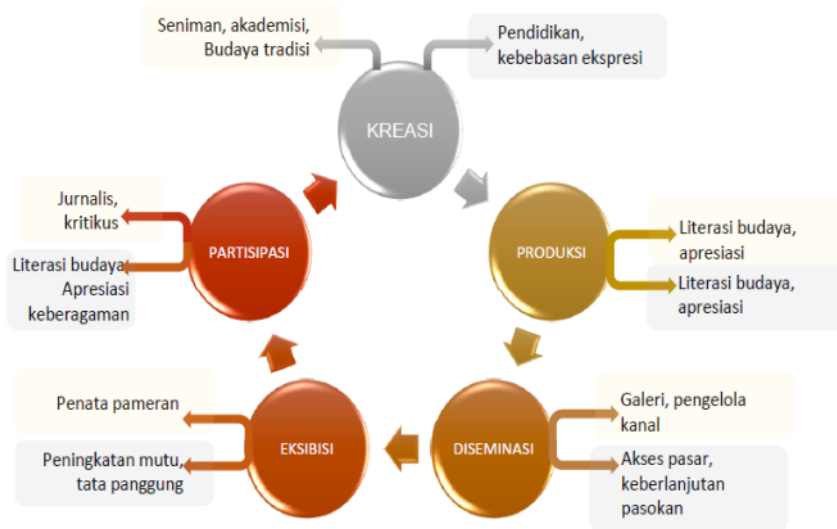
The role of sustainable art in fostering cultural change can also be considered by artists. Art can showcase sustainable lifestyles and practices, presenting them as desirable and achievable. With recycled and sustainable materials, significant works of art can be created without causing environmental harm. Therefore, it is increasingly beneficial to share and engage with the entire community through the display of artworks in public spaces focused on sustainability to encourage discussion, collaboration, and community initiatives aimed at environmental conservation. Sustainable art also aims to critique excessive consumerism and throwaway culture. In the future, it will be increasingly important to reconsider our consumption habits and the social norms that promote waste. In essence, art serves as both a mirror and a beacon, reflecting the current state of the world while also illuminating the path to a more sustainable future.

The overall strategy of art and sustainability is based on several components such as: social field and art management so that a sustainable art ecosystem can be created. The Social Art Field, also called the social network of people who work together, occurs through the convention of shared knowledge in doing something, producing works of art that can be accepted by the art public. The art field is a relationship between all artists and art lovers who are jointly involved in all forms of art activities with a broad and unlimited scope that is in tune with the steps of the development of the art world. In addition to mastering the social

field in art, it is also necessary to understand art management as the fulfillment of the creation of an art ecosystem, especially in the work of *Amreta ing Huma*, Upcycled Glass and Ceramic Hydroponic Art. Art management can help artists understand the implications of actions or steps taken in art activities. Art management plays a very important role in every action that is planned, implemented until the final result of a strategy in art activities including the management of art organizations.

There are five basic functions of management: (a) Planning, (b) Organizing, (c) Directing, (d) Implementing, (e) Controlling (Terry, 1958; Dakhi, 2016; Faiz *et al.*, 2024; Pratama, 2020). Ecological art is an artistic and sustainability strategy that is the way of thinking of *Amreta ing Huma's* hydroponic art, Upcycled Glass and Ceramics. The use of environmentally friendly and sustainable materials means they can be reused and can increase social, economic, ecological, and cultural values.

The authors chose the concept of ecological art based on waste glass (upcycled glass) and ceramics, named *Amreta ing Huma*. Etymologically, Amreta in Sanskrit means water, Ing means in, and Huma means rice field. *Amreta ing Huma* is a concept of mutually supportive interaction between stakeholders, actors, participants, the environment, and cultural arts objects within a region. The concept is implemented through the creation of ecological artworks with the idea of igniting subak and its existence. *Amreta ing Huma* ecological artworks are expected to be cultural arts objects that can interact among creators, participants, the environment, and stakeholders related to subak and its existence.



[Source: Ismayana, 2024]

## Conclusion

The *Amreta ing Huma* art ecosystem began with the creation of ecological artworks based on upcycled glass and ceramics in response to the subak phenomenon. These artworks then served as a model for the artist's responsiveness to engage the public in understanding the social phenomenon. The community's response, as an indicator of the growing space for interaction,

subsequently led to interactions between stakeholders, such as institutions/foundations/associations focused on environmental issues, and the government, responding to the actions of the artists and the community.

*Amreta ing Huma's* artwork is defined as something that triggers aesthetic emotions based on its formal structure and fills the personal imagination of the audience or viewer, beyond formal analysis. Those who enjoy *Amreta ing Huma's* artwork are only able to appreciate the formal dimension for a few minutes; the rest of the time they tend to drift into their personal imagination about the psychological impression of the artwork, "water of life in the rice fields." The *Amreta ing Huma* art ecosystem refers to the cultural system model based on the UNESCO Framework for Cultural Statistics, which has five subsystems: creation, production, dissemination, exhibition, and participation.

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