


Analysis of the *Briak-Briuk Sepanggul* (BBS) concept in the practice of Balinese music by Penabuh



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ABSTRACT

Briak-Briuk Sepanggul (BBS) is a concept of traditional Balinese music that used to be a reference for *Penabuh*. Today, a generation of young *Penabuh* no longer use it, likely due to a shift in social interaction from a collective work culture to a more individualistic tendency. In the past, the *Penabuh* were active in various social activities. This activity strengthens social ties and fosters a spirit of togetherness in music. In contrast, today's generation of *Penabuh* tends not to engage in such social interactions, so many are unaware of the importance of BBS in music practice. It impacts the decline in performance quality shown because it does not display the dynamics, sound integrity, sound balance, cohesiveness, and cohesiveness of expression characteristic of implementing BBS. This research aims to describe applying the BBS concept in Balinese music as a foothold for building quality music practices based on the value of togetherness. Three Balinese music ensembles that use the BBS concept are the subject of this case study, which gathers data through literature reviews, interviews, and in-depth interpretive analysis. This study demonstrates that the BBS philosophy is based on humanist principles like equality, cooperation, and unity. This value is applied in non-art and artistic activities, which influence each other. Humanist values in non-art activities have been proven to improve art quality, namely Balinese music performances. These findings strengthen the study of the sociology of karawitan and make an important contribution to the development of Balinese karawitan science.



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1. Introduction

Briak-Briuk Sepanggul (BBS) is one of the local concepts that, in the past, was a reference for the *penabuh* (a local name for gamelan players) in Balinese music playing [1]. The *penabuhs* would use it to improve the quality of their Balinese music performances. They would gather in one *sekaa gong* (local name for a gamelan/music community or group) and use the concept of *Briak-Briuk Sepanggul* to establish their values (Suandita, interview on August 27, 2022). These values would then become the reasons underlying the quality of Balinese music performances. In other words, the values contained in the meaning of *Briak-Briuk Sepanggul* affect the improvement of the *penabuh's* quality in the context of Balinese music performances. Based on these findings, a deep understanding of the concept of *Briak-Briuk Sepanggul* is important for the *penabuh* to realize quality art performances. The phrase *Briak-Briuk Sepanggul* consists of two lexical elements, namely *briak-briuk* and *sepanggul*, which semantically form the concept of togetherness and unity in Balinese music practice. The word *briak-briuk* in this context means 'together' and serves as an adjective or, in some situations, can refer to a collective pronoun that emphasizes actions or existence performed collectively

[2], [3]. Meanwhile, the word *sepanggul* is a derivative of the root word *panggul*, which in Balinese gamelan terminology refers to a tool used to hit a musical instrument [4]. Adding the affix *se-*, which means 'one', forms the meaning of 'one *panggul*' or 'one *panggul* unit'. In the context of Balinese gamelan performance, this term not only denotes physical instruments, but also represents the unity between *penabuh*s in playing various physical and emotional instruments (musical sense). Conceptually, the phrase *briak-briuk sepanggul* contains the meaning of complete unity manifested from cooperation and togetherness in playing Balinese music. This unity includes the technical dimension—the synchronisation between instruments—and the flavour dimension, which is the mutual understanding and appreciation of the musical nuances built collectively. Thus, the phrase becomes a philosophical representation of the values of togetherness inherent in Balinese performing arts practice.

In its development, the phrase *Briak-Briuk Sepanggul* means unity and integrity in playing Balinese gamelan, and *penabuh*s also interpret this term for their activities outside of art. Equality, togetherness, and cooperation are some new meanings of *Briak-Briuk Sepanggul*. This new meaning is identical to the literal meaning of the word *briak-briuk*, namely, together (the form of an adverb) or the same meaning (the form of an adjective pronoun). Equality and cooperation also mean equality, same, *briak-briuk*, while togetherness is identical with together/*briak-briuk*. Interpreting the *briak-briuk sepanggul* with equality, togetherness, and cooperation shows that the concept depends on applying humanist values. Based on this understanding, the concept of *briak-briuk sepanggul*, abbreviated as *BBS* in this paper, helps teach humanist values to the *penabuh*. The values contained in the *BBS* concept have an important role in improving the quality of Balinese music performances. This concept has proven to arouse the enthusiasm of the *penabuh*s and contribute directly to improving the quality of their practice. *Penabuh*s from the 1970s to the 1990s showed the positive impact of implementing *BBS*; they made this concept the primary foundation for playing Balinese music (Senen, interview, December 20, 2018). Past *penabuh*s are considered more qualified than the current generation, especially in performing performances such as *Gong Kebyar*, *Gong Gede*, *Semar Pagulingan*, and others. In contrast, the concept of *BBS* has rarely been applied in recent years. Whether consciously or not, this condition has an impact on the declining quality of Balinese music performed, as seen in Sekaa Gong Kencana Wiguna (Banjar Kehen, Kesiman, Denpasar) and Sanggar Printing Mas, Denpasar. Based on the researcher's observations through discussions with several former *penabuh*s (senior *penabuh*s) from the two groups, this decline in quality was noticeable. It is strongly suspected that the leading cause of this condition is the fading of sensitivity to the values of equality and togetherness, while individualistic tendencies emerge among the *penabuh*s. The lack of narrative and empowerment related to the *BBS* concept is also a factor causing the low quality of Balinese music performance today. Therefore, this research is important to raise the concept of *BBS* again in order to contribute to improving the quality of *penabuh*s in playing Balinese music.

This research aims to provide an overview of the application of the *BBS* concept into Balinese music practice. Balinese music practice requires a conceptual understanding of unity in diversity, sound integrity, and balance to obtain quality musically and performance [5]. The real form of the conceptual is to play a musical pattern with the same sensory sensibility of each different instrument, especially in paired instruments (*lanang-wadon's kendang*, *gangsang pengumbang-pengisep*, *polos-sangsih* technique). The same feeling is manifested from playing the same intensity among all instruments and/or paired instruments, the same volume on paired instruments, performing compact body movements (*penabuh*s respond to each other's body movements in playing Balinese music to be balanced). This same taste is the essence of beauty in Balinese music playing. This essence can be realised if the *BBS* is applied in Balinese music practice. Therefore, the application of the *BBS* concept will realise the essence of beauty in the practice of playing Balinese music by *penabuh*s. Previous art research rarely raised the topic of the concept of *BBS*, let alone related the concept of *BBS* to the practice of playing Balinese music, so it is not easy to find scientific articles, books, or other academic manuscripts that discuss the concept of *BBS*. Usually, art research on Balinese music as an object discusses history, music theory, composition types, and music's function. Harnish has researched the history of music composition and explored genres and compositional processes in Bali

concerning the island's changing political landscape, focusing on two genres, new creations and contemporary music [6]. McGrow researched contemporary music in Bali that still uses traditional idiom-idiom for the novelty of their compositions [7]. Like McGrow, Sudirana discusses Balinese modern music that compares it to traditional art [8] Sudirga also discussed the renewal and change of composition in Bali from the 20th century to the 21st century [9] Tenzer describes some of the basic concepts of 20th-century Balinese gamelan as a musicological study [10] All of these studies show musicality as an object. Somewhat different from previous research, researchers and colleagues have researched Balinese gamelan *penabuh*s (as the object of the research), entitled "Differences of *Penabuh* Authority in the Interpretation of Musical Patterns between Composition in the Middle and New Era of Balinese Karawitan," [11]. The study's findings are that the *penabuh* has authority in working on musical patterns. This authority is something "downstream". At the same time, those studied never discussed the upstream issue, namely how the vital role of the *penabuh* in understanding the concept of *BBS* can influence them to leverage its authority so that it can produce superior performance. Referring to these things, research that questions the *penabuh* in realising the concept of *BBS* is new. Therefore, the results of this study will be a reference for *penabuh*s to see the importance of the concept of *BBS* in art practice in general, especially in Balinese music. Implementing the *BBS* concept in playing Balinese music offers new opportunities for developing Balinese music knowledge. This is a plausible hypothesis. Knowledge of the correlation of *BBS* concepts in practising various beauty conditions, such as unity in diversity, sound integrity, balance of musical patterns, and visual coherence (*penabuh* movements), is an important thesis to understand and practice. The correlation between the two shows that Balinese music is not just a matter of musicality, but a cultural behaviour. It means that the *penabuh*'s daily social behaviour as a member of the music group intersects closely with their behaviour when playing music. Thus, this research contributes to the development of Balinese music studies, especially in the sociology of *karawitan*.

2. Method

2.1. Unit Analysis

This study used several Balinese traditional music groups as units of analysis, namely Sekaa Gong Kencana Wiguna Banjar Kehen and Sanggar Printing Mas in Denpasar-Bali, as well as Sekaa Gong Keluarga Putra Bali in Yogyakarta. The three groups consist of *penabuh*s from older generations; Some are resource persons in this study. The researcher himself has experience as a *penabuh* in the three groups in the past, when each group was still active in routine activities. Through interviews and literature studies, this study obtained valid data on applying the *BBS* concept in Balinese music performance practices in the context of ritual performances and competitions (competitions and festivals) involving the older generation of *penabuh*s. These findings confirm that humanist values are at the core of creating and presenting music. The concept of *BBS* is positioned as an important element in this study because it has the potential to present a local perspective that can be used as a reference for the next generation of *penabuh*s in understanding and developing traditional Balinese music practices. This research focuses on how *penabuh*s in Balinese music groups build and cultivate the values of togetherness, equality, and cooperation, which collectively contribute to achieving a beautiful performance quality, encompassing the principles of unity in diversity, sound integrity, and musical balance. Thus, the results of this study show that the extrinsic activities of non-artistic *penabuh*s significantly affect the intrinsic quality of performance, which ultimately results in an aesthetic experience in the context of Balinese music performance.

2.2. Research Design

This study uses a qualitative design with a case study approach conducted in three cases of Balinese music groups, namely Sekaa Gong Kencana Wiguna, Sanggar Printing Mas, and Sekaa Gong Keluarga Putra Bali Yogyakarta. These cases were selected based on the context of the *penabuh* older generation, who applied the concept of *BBS* to play Balinese music. Moreover, some of the reasons for the selection of the three groups as research samples are (1) Each of them has exemplary achievements in Balinese music performances: number one championship

in the Baleganjur competition in 1991 (Sekaa Gong Kencana Wiguna), number one championship in the *Gong Kebyar* Festival in the Bali Arts Festival (Sekaa Gong Kencana Wiguna), released the album *gending Baleganjur Semarandana* which became a reference for other groups (Sekaa Gong Kencana Wiguna), The most active arts studio in the 1990s to early 2000s (Sanggar Printing Mas), and the most active art community outside Bali in the 1980s to the 2000s (Sekaa Gong Keluarga Putra Bali Yogyakarta); (2) Each of these groups has many generations of *penabuh*s. On the contrary, today, the three groups are no longer productive. The dynamics of the existence of these three groups are relevant to the data needed to explain the implementation of the *BBS* concept into Balinese music: its effects, influences, and forms in the practice of playing music. The case study aims to get an actual event about the application of *BBS* by the *penabuh*, which has implications on the performance quality. There are three stages in this case study research, namely: starting with selecting a Balinese music group, exploring the application of *BBS* by the performers from year to year and deepening the data on the subjects involved in the application, and finally, looking at the relationship between the application of *BBS* outside the context of artistic activities and the quality of the performances performed by them.

2.3. Data Information Sources

This research takes data sourced from literature and oral sources. The required sources of literature are all data on the meaning of equality, equality in global discourse, the benefits of the value of equality, the importance of equality in all fields, equality and humanism, the vital role of Balinese music in the discourse on equality and humanism, the vital role of artists in expressing equality, the form of equality in the Balinese music. The method used in this literature review is a systematic review, which aims to identify, collect, and synthesise findings from relevant previous studies regarding the concept of *BBS* and Balinese music. Through this approach, this study seeks to compile a comprehensive information base and identify gaps (research gaps) or differences in findings between previous studies and the research focus raised. The literature used includes academic journals, books, and articles on the arts, accessed from academic databases such as Google Scholar, Academia, Scopus.com, Researchgate.com, Sinta.com, and others. Sources of oral information are all data generated from the opinions of *penabuh*s from Balinese music groups directly involved in playing Balinese music, both non-artistic and artistic activities related to each other. Oral information was obtained through in-depth interviews with the informants. Once the data is collected, there are two groupings of data categories: (1) data on the application of the *BBS* concept to non-art activities and (2) the application of the *BBS* concept to art activities. The data collection involves selecting sources appropriate to the research topic, followed by a critical analysis of the relevant content. This stage is vital to ensure that the data obtained is representative and can be used to provide in-depth insights into the concept of *BBS*, the value of equality and humanism.

2.4. Data Collection Techniques

This research obtained data through three main approaches: literature studies, internet-based methods, and interviews. The literature collected is directly related to the issue of the concept of *BBS*—namely the value of equality, togetherness, and the practice of playing traditional Balinese music. Internet-based research methods provide broader and more comprehensive access to various digital sources, including journal articles, research reports, and multimedia content [12]. The data collection process began with a literature search through an academic search engine, followed by structured interviews with key informants. Interviews were conducted with older generational *penabuh*s from three music groups: Sekaa Gong Kencana Wiguna, Sanggar Printing Mas in Denpasar, and Sekaa Gong Keluarga Putra Bali in Yogyakarta. In addition, the researcher also interviewed expert practitioners, such as composers and trainers, who directly applied and interpreted the concept of *BBS* in artistic and non-artistic contexts. To ensure the quality and validity of the data, source triangulation was carried out, which is comparing information from several older generational sources in each group. The goal is to identify the information's consistency and strengthen the findings' validity. This technique helps ensure that the data obtained is representative, in-depth, and follows the research objectives.

2.5. Data Analysis

The interpretation method analyses primary and secondary data from the literature and interviews. This analysis aims to uncover the reciprocal relationship between the application of *BBS* in non-art activities and art, both of which are art phenomena in playing Balinese music. The use of interpretation methods allows researchers to explore the deep meaning of the data [13] describing the phenomenon descriptively and critically analyzing its implications [14]. The procedure carried out during the interpretation process is to identify data directly related to the *penabuh*'s experience of non-art activities (which contain the value of equality, togetherness) and art (the practice of playing music: unity and diversity, sound integrity, balance), and to group the quotations that are following the *BBS* concept category. Next, the data is validated and given a thematic code. The data that have been categorized are analyzed, how the value of *BBS* is manifested in the practice of traditional music groups, interpret the influence of non-artistic activities on the quality of artistic performances, compare the results of interviews with relevant literature to strengthen interpretation (Fig. 1). The results of the analysis concluded how the *BBS* concept was implemented and perceived by Balinese music groups, as well as implications for the quality of performing arts.

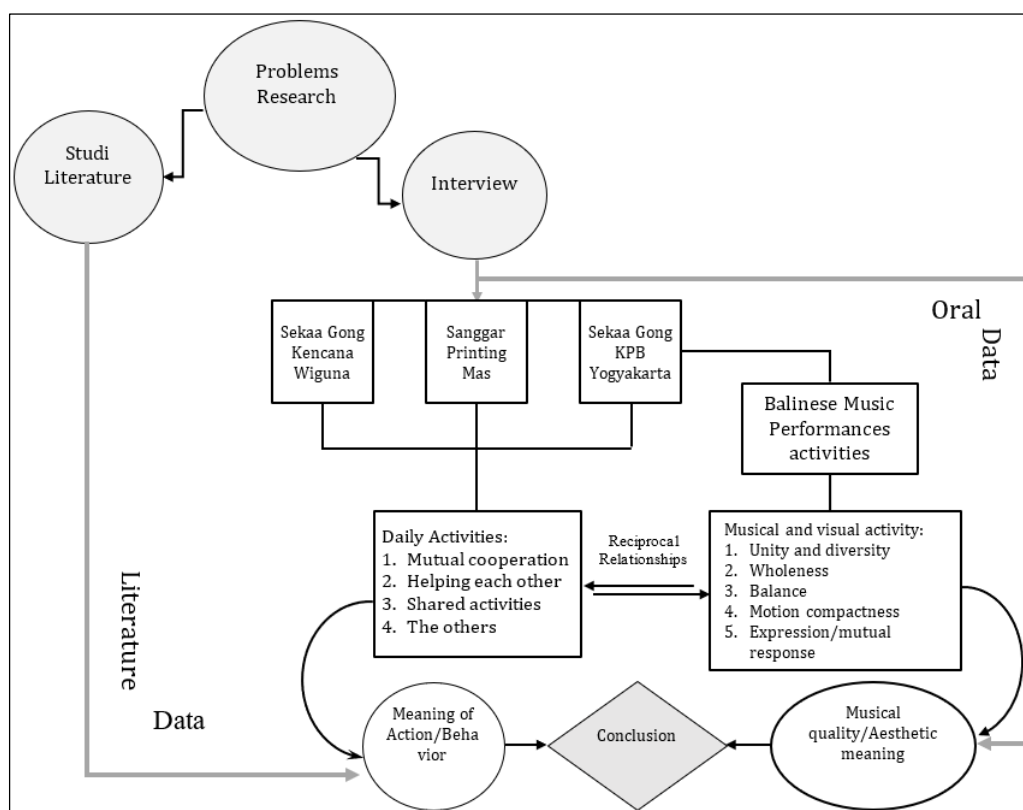


Fig 1. Data interpretation analysis process

3. Results and Discussion

3.1. Result Research

The results showed that the older generation of *penabuh*s applied the concept of *BBS* in non-art and art activities. Non-artistic activities include daily social interactions as members of Balinese music groups, such as helping each other between members, *ngayah*, cooking together, playing together, and others, while art activities include rehearsals and art performances. Both activities contain humanistic values, such as equality, togetherness, and responsibility. The following excerpt from the interview is tangible evidence of the *penabuh*'s actions that reflect those values (Table 1).

Tabel 1. Application of the *BBS* concept in the non-artistic activities of the *penabuh*s.

Poin	Humanist Values	Interview	Data Sources
1	Equality	Every <i>penabuh</i> in the group Balinese music member has the same rights and obligations, whether he is an administrator or not, whether he is a noble or not, and whether he is proficient in playing Balinese music.	Informant 1
2	Equality and responsibility	Gamelan groups set social rules through verbal and written norms like <i>awig-awig</i> , which became the basis for implementing activities. In addition, oral customary norms are also recognised as guidelines by Balinese music groups. Traditionally, harmonious social relations among the <i>penabuh</i> s create a shared commitment to uphold equality of rights and obligations, justice, and mutual respect. Although not always written, these humanist values and norms are generally adhered to. This tradition does not eliminate the possibility of sanctions for violators, even though the sanctions that apply are social. Without realizing it, the culture of shame becomes a form of punishment that is deeply rooted and encourages individuals to obey traditional commitments. Each member has freedom in carrying out his or her role, but is indirectly bound by traditional values that foster a sense of collective responsibility.	Informant 1
3	Equality	There is no difference in degree between the <i>penabuh</i> s. Regardless of their family backgrounds—whether of Brahmin or Sudra descent—or economic conditions, they were on an equal footing. This equality is reflected in their attitudes and activities, such as spending the night in the same place and in the practice of <i>menjangkut</i> and <i>metimpah</i> . All of this becomes a tangible form of equality. This is what keeps them from distancing themselves from each other. As a result, cohesiveness in the team is easier to form, the training process runs more smoothly, and ultimately results in quality performances.	Informant 1
4	Cooperation	Each <i>penabuh</i> in a group usually sleeps together at <i>Balai Banjar</i> while discussing the practised materials used in art performances. We often do this activity, both before and after training. We believe this is what makes the atmosphere of music rehearsals so exciting. This spirit contributed to the success of our group, winning first place in the Baleganjur competition and the <i>Gong Kebyar</i> festival throughout Bali.	Informant 1
5	Togetherness	Ideas mutually agreed upon are usually carried out voluntarily, responsibly and thoughtfully by each gamelan group <i>penabuh</i> because of the habit of continuously carrying out activities.	Informant 2
6	Togetherness	Balinese music group <i>penabuh</i> s do more activities together in daily life, such as playing, cooking, discussing, and often gathering together. We must do activities, play, and sleep together. The point is to increase togetherness. By doing this, we get to know each other better, making managing the training process easier. Finally, our studio became one of the most established in Bali in the 1990s to 2000s.	Informant 2
7	Togetherness	Empowering the attitude of helping and helping others, especially between <i>penabuh</i> s; for example, if one of the <i>penabuh</i> s is sick, they must visit each other.	Informant 2
8	Togetherness	Regardless of who proposes the idea, each idea will become a joint possession as a group idea rather than an individual (no HKI)	Informant 3
9	Togetherness	We are empowering the attitude of helping fellow group members without expecting to get anything in return (<i>ngayah</i>).	Informant 3

Source: interview informant 1 [15], informant 2 [16], informant 3 [17]

Analysis of the above data shows that the *penabuh*s' application of the *BBS* concept has fostered equality among them. The statement from source data 1 in points 1, 2, 3, and 8 indicates evidence. The following is a description of the statement:

"All penabuh have equal rights and obligations regardless of position, social status, musical ability, or family background. This principle of equality is upheld through written and oral norms known as awig-awig, as well as customary norms that are collectively recognised and obeyed. In practice, there is no caste system among the penabuh. All members are treated equally and undergo shared activities such as sleeping in the same place or sharing tasks in group activities. Any idea that arises in a group is not considered to belong to an individual, but rather as the result of collective thought."

In essence, the data above is a form of statement of the principle of egalitarianism, which means non-discriminatory equality of rights and obligations. The phrase "equality regardless of musical ability status" is a form of treatment that provides all opportunities for musical practice. Likewise, the phrase "sharing tasks in group activities and every idea that arises in the group is not considered as belonging to the individual, but as the result of common thought" can be interpreted as the equal division of tasks. This statement shows that the group has a significant commitment to equality. All of this explains that the group formed an egalitarian social space, which ignored their group's caste and class structures. Through symbolic acts such as sleeping together and eating together regardless of status, whether group leaders or group members, *brahmana* or *sudra*, and the like, they build horizontal solidarity and a collective identity based on equality. In addition to equality, the group also empowers the value of togetherness through daily activities, as a form of implementing *BBS*. Several statements of informant 1, 2, and 3 contained in points 4 to 9 are indicators. The following statement is descriptive as follows:

*"In Balinese gamelan groups, each penabuh usually sleeps together at Balai Banjar. There, they rested and discussed the practical materials that would be used in the art performance. This habit forms a strong sense of community among the group members. The ideas in the discussion are usually mutually agreed upon and implemented voluntarily and responsibly. It is a habit that continues to be maintained and inherited. The penabuh also often do various activities together in their daily lives, such as playing, cooking, discussing, and gathering. These activities aim to strengthen relationships between members, create strong social bonds, and foster a sense of belonging. The attitude of helping each other is highly upheld, especially between penabuh. If one member is sick, others will visit him as a form of care and solidarity. In a group, each proposed idea is considered to be a shared property, not an individual's. There are no copyright claims or personal ownership of the idea—all collectively contribute to the group's good. An attitude of *ngayah* or selfless help is the main value in a group life. All members are encouraged to help and support each other without expecting anything in return."*

These phrases explain that the *penabuh* has a mindset that prioritizes the value of collectivity/togetherness, where group identity takes precedence over individuals. This collectivity creates solidarity that strengthens social cohesion within the group. Statements that reveal no personal ownership and selflessly help reflect a devotion that fosters mutual trust without internal competition. It shows social behaviour based on the principle of cohesiveness/togetherness. Thus, the value of togetherness strengthens their relationship, which is very beneficial in playing Balinese gamelan. Referring to the two statements above, implementing the *BBS* concept affects the actions of the *penabuh* to priorities the value of equality and togetherness. This equality and togetherness became a strong foundation for building a compact Balinese music group (*briak-briuk*) - an ideal indicator of a group. This cohesiveness creates a solid, strong, responsible group, so it is natural to be able to produce

quality Balinese music performances. It is reasoned that Balinese music is a group-based art. Therefore, the *BBS* Concept is very important to always be empowered to produce quality Balinese music performances.

The analysis of the above data makes it clear that the *penabuh* applies the value of equality and togetherness in their artistic activities. The application can be seen in points 1 to 6. These points state that each instrument has a different musical role and function in Balinese music. Some lead, some fill, and some give rhythmic emphasis. Nevertheless, all the *penabuhs* are equal. There is no higher or lower, as harmony is only achieved when each part works well. Each *penabuh* always refers to a hierarchy of instrumentation—a musical, not a social, structure. This hierarchy does not show who is most important, but rather to maintain order and balance in the playing. Cohesiveness is the main thing. In every performance, the *penabuhs* do not blame each other if something goes wrong, and when everything goes well, no one stands out. All that is seen and heard is the unity of sound—one breath in many voices. Playing gamelan requires different skills for each instrument. However, all *penabuhs* have an equally important role. They play different roles and have different functions, but they all have equal value. That is the essence of gamelan: it is not about the individual but about togetherness. The value of equality and togetherness is also annotated in a musical pattern model that reflects the application of the *BBS* concept. The statement in points 7 to 10 in the data [Table 2](#) shows this.

Tabel 2. Implementation of equality values in Playing Musical Patterns in Balinese Gamelan Performances

Poin	Humanist Values	Interview	Data Source
1	Equality in gamelan instrumentation	Each instrument has a different musical role and function, but they are all equally important in forming a musical unity.	Informant 1
2	Equality in gamelan instrumentation	Each <i>penabuh</i> always refers to the instrumentation hierarchy.	Informant 1
3	Equality in gamelan instrumentation	The <i>penabuhs</i> must be compact in every show: no one will blame each other if something goes wrong. If they play right, then no one will recognise each other. The bottom line is that the results come together.	Informant 1
4	Equality in gamelan instrumentation	Every gamelan instrument that played <i>penabuh</i> has an equally important role.	Informant 1
5	Equality in gamelan instrumentation	Each <i>penabuh</i> has an equally important role, even though playing each gamelan instrument requires different skills.	Informant 1
6	Equality in gamelan instrumentation	Each <i>penabuh</i> plays a different musical instrument and has a different function, but they all have the same value in creating the harmony of the sound.	Informant 1
7	Visual Equality	The visual dynamics (display) consists of the balanced movements of the Balinese music <i>penabuhs</i> , like the waves of the sea.	Informant 2
8	Visual Equality	Each instrument plays its dynamics, but all <i>penabuhs</i> must understand the visual dynamics to create a unified feel.	Informant 2
9	Sound Equality	Auditive dynamics are composed of interrelated loudness (<i>briak-briuk</i>), like ocean waves or kites in the air; if the body is on the right, the tail is on the right, and vice versa.	Informant 3
10	Sound Equality	When playing different instruments, the <i>penabuh</i> must be able to feel the composition of the art performance with the same taste, especially in the loudness of the lyrical sound.	Informant 3

Source: interview informant 1 [15], informant 2 [16], informant 3 [17]

The results of the descriptive analysis on these points explain that in musical grouping, each gamelan instrument plays its dynamics, diverse, contrasting, but never dominating each other. However, all *penabuhs* must understand and unite in one visual dynamic behind that diversity to create an integrated and harmonious performance feel in the eyes and ears. The auditory

dynamics of gamelan are not just loud or slow. It flows like *briak-briuk*—the loudness of which is intertwined—like the waves in the sea that roll unbroken, or a kite in the air that dances freely but remains connected by its threads. If the body is tilted to the right, the tail is also tilted to the right. And vice versa. All are in harmony with each other, all are complementary. When the *penabuh*s play different instruments, they still have to experience the composition of performing arts with the same taste, especially in capturing and maintaining lyrical loudness—subtle sounds that contain flavour, not just sound. Gamelan is not just about rhythm and tone. It is a collective body that moves in unison, is heard and seen as one. The dynamics are not only heard, but also seen, felt, and lived together.

Based on these two statements, it can be interpreted that the three important things that need to be considered when playing a musical pattern to create a quality Balinese music performance are instrumentation balance, sound balance, and visual balance. This equilibrium is an analogy of equality. First, everything related to the balance of instrumentation is the function of the instrument in playing music. Secondly, everything related to sound balance is the balance of loudness and softness between one instrument and another. Third, something related to visual balance is everything related to the movement of the *penabuh*'s body in an art performance. The musical pattern of the three must be group-based, not the other way around, namely individual. The patterns of each of the above types of equilibrium are interrelated with each other. It means that without one, the other cannot be released. Instrumentation balance has a strong relationship with creating sound balance (auditory), and sound balance will also affect the birth of visual balance. The accumulation of all three will result in an aesthetically ideal performance. It causes the presentation of Balinese music performances to have a deep meaning, namely, beautiful performances.

3.2. Discussion

3.2.1 BBS in non-art activities

*Penabuh*s need to apply the concept of BBS in their daily lives. BBS is vital because it fosters a sense of cohesiveness, cooperation (*briak-briuk*), and equality for *penabuh*s. The growth of cohesiveness is the effect of togetherness carried out by *penabuh*s in daily activities. As a group art, cohesiveness and cooperation in playing gamelan are the conditions to produce a good performance. Thus, non-art activities, cohesiveness, cooperation, and equality can stimulate *penabuh*s to produce good art performances. The values of togetherness, cooperation, and equality manifest human values. In modernity, humanism is a tradition that aims to revive humanity and present a good struggle. Humanism is a tradition that ideally emphasizes the interests of society. This tradition seeks to uphold intrinsic human values [18]. The above idea shows that something closely related to humanism is about human values. These humanitarian values will increase human concern for other humans [19]. Equality, cooperation, and togetherness are important in increasing human concern for others because they can foster tolerance, social attachment, and the common good. Equality teaches a person to realize that every human being has equal rights. This awareness encourages a person not to be discriminatory, so they are more sensitive to the needs of others. Togetherness creates solidarity between other people and individuals who are connected to other individuals, so that concern arises because they consider individual problems part of a common problem. Cooperation teaches mutual help and mutual aid, reducing selfishness and individualism. All three encourage someone to care about others. Therefore, Chigangaidze said that humanitarian values can increase self-awareness, which was initially only for the benefit of a person to become communal [20]. This awareness is fundamental in fostering communal values in a person because communalism is a representation of social activities, including music and Balinese music activities.

Referring to the explanation above, the humanist values that lead a person to live communally are relevant to the needs of the gamelan group jargon, which always requires a communal nature because of the need to produce a good Balinese music performance. As a communal art, Balinese music performances demand the application of equality, togetherness, and cooperation *intra-musically* and *extra-musically*. *Intra-musically*, equality is reflected in the equally important division of roles between instruments; togetherness is seen in the integration of musical patterns of various instruments that form unity; and cooperation is manifested

through *interlocking* techniques played in pairs, resulting in a complete and balanced rhythmic pattern. These three elements are the main benchmarks of the beauty of Balinese music. Meanwhile, *extra-musically*, these values instil an attitude of tolerance, justice, cohesiveness, and social responsibility among the *penabuh*s. The impact is seen in their ability to express themselves fully, including synchronised and harmonious gestures during performances. Thus, *intra-* and *extra-musical* values reinforce each other, becoming the aesthetic foundation in Balinese music performances. Referring to this, music can be seen as a medium that teaches and strengthens humanist qualities in humans [21], [22]. This use is because music has the potential to influence social change by playing an essential role in shaping human social behaviour and can be used to promote positive social interactions [23] and foster social interaction [24]. Through music, an individual figure, a *penabuh*, learns to understand society through their involvement with music [25]. For example, they raise awareness of the importance of communal life. Communally, the *penabuh*s understand human values and important behaviours: equality, justice, balance between rights and obligations, cooperation, assistance, and mutual respect. Systemically, what a *penabuh* does seems to be one of the advantages of Balinese music. The same is undoubtedly true for other musical cultures. For example, Saibunmi's research "Developing Social and Emotional Learning Skills through High School Concert Bands" [26]. Therefore, building awareness about behaviours prioritising equality, cooperation, and mutual respect can be an example for artists, including *penabuh*s.

As mentioned in Table 1, *penabuh*s behave by cooperating, constantly feeling equal between themselves, maintaining togetherness, and creating a harmonious relationship. This relationship embodies a life of peace, benefit, equality, mutual respect, and justice. The *penabuh*s deliberately empower the concept of *BBS* consciously or unconsciously always to respect each other, empower equality, and balance rights and obligations. The realisation of the application in the table is to make a kind of informal regulation, namely *awig-awig* Balinese music group. The regulation shows that the group (organization) expects every *penabuh* to prioritize humanistic values that will positively impact everyone playing gamelan and other contexts, namely daily social life. This application causes the *penabuh* to have happiness and pleasure. Happiness is the effect of the activities they do together. Prastyadewi said that people who foster social interaction through meetings and joint activities have happy residents [27]. By maintaining good interaction, playing Balinese music can cause feelings of happiness [28], [29]. Thus, this happiness and pleasure have to do with improving the quality of their performances.

3.2.2. *BBS in art activities*

The application of the *BBS* concept in Balinese music performance practices is reflected in various contexts. Usually, *penabuh*s hold Balinese music performances in order to accompany the ceremony of the *dewa yadnya* [30]–[33], accompany the *rsi yadnya* ceremony, accompany the [34], [35]. The *penabuh*s emphasised solidarity, responsibility, and sincerity in this performance. The awareness of helping a friend (group member) hold a ritual ceremony in a private home or temple is an act of solidarity. The *penabuh*s wanted to preserve their friends by holding Balinese ritual music performances (*ngayah*), which reflected this responsible attitude. At the same time, their desire not to receive payment after performing Balinese music shows this sincerity. They do it with passion and compactness. This kind of sense of responsibility is born from the practice of the values of equality, togetherness, and cooperation. In addition to the context of ritual art performances, the application of the *BBS* concept is also evident in Balinese music performances that are held in the context of competitions, such as competitions and festivals. Performances in these competitions generally require an intensive preparation process and last for a relatively long time, ranging from three to five months, depending on the scale and complexity of the event being followed. During the preparation period, the *penabuh*s engage in musical rehearsals and build togetherness through various collective activities, such as cooking and spending the night at the exact location. These activities are carried out before and after the training session, and are an integral part of forming group togetherness. The togetherness built through these non-musical activities strengthens the social relationships between the group members and contributes significantly to the creation of cohesiveness in the performance. This cohesiveness, in the context of Balinese music, is one of the essential elements that determine the quality and success of a performance. Thus, the practice of

togetherness that emerges in this training and preparation process is a concrete form of internalizing *BBS* values in competitive art performance.

In both the contexts of Balinese music performances that have been described—both within the framework of religious rituals and competitions—the application of the *BBS* concept is reflected not only in the social aspect, but also through intra-musical (audio) and extra-musical (visual) elements. Intra-musical (audio) elements include dynamics, sound balance between instruments, and sound integrity, while extra-musical (visual) elements include body movements, facial expressions, and instrument layouts that support the aesthetics of the performance. Dynamics emphasizes the reciprocal response between *penabuh*s. The others must respond in unison if one *penabuh* makes a musical cue. Simultaneous response is one indicator that realises the sound balance between instruments. The balance of the sound is highly dependent on the ability to play *polos-sangsih* patterns with a balanced volume and intensity, especially since Balinese music is generally played in pairs. This balance is an element that helps realize the voice's integrity. Sound integrity is the harmony of all instruments that results in a clear and harmonious sound. If the dynamics, balance, and integrity of sound are applied together according to the principles of *BBS*, then the high quality of the performance will be achieved. Visually, the movement of the *penabuh*'s body in playing Balinese music must also be in harmony with the principles of *BBS*. If one *penabuh* moves the head or hand, the other *penabuh* must follow to create a simultaneous visualization of movement, such as ocean waves or the tail of a kite dancing in the air. The same goes for facial expressions: smiles or other expressions must be done in unison to maintain visual unity, like in group dances. The setting of the instruments must also support visual balance so that the performance feels harmonious as a whole. A concrete example of applying the *BBS* principle can be seen in the musical notation in Fig. 2, and Fig. 3.

Instrument	Notation								Function of Musical	Term of Balinese Music
<i>Gong, kempul kentong</i>	.	.	.	ˆ	˙	˘	˙	⊙	Structure of musical	<i>Pesu mulih</i>
<i>Jublag</i>	.	.	.	2	.	.	.	2	Colotomic instrument	<i>Bantang gending langah</i>
<i>Jublag, Jegogan</i>	.	2	.	2	.	2	.	2	Main melody	<i>Bantang gending sedeng</i>
<i>Gangsa, Kantil</i>	3	2	3	2	3	2	3	2	Main melody	<i>Bantang gending rapet</i>
<i>Pengugal</i>	2 1	3 23	5 3	2	2 1	3 23	5 3	2	Ornament	<i>Pepayasan</i>
<i>Reyong</i>	6216	2612	6216	2612	6216	2612	6216	2612	Ornament	<i>Pepayasan</i>

Fig 2. Concept of musical function in the Balinese music System.

Information:

Symbol of the sound Balinese gamelan tone									
1	<i>Ding</i>	2	<i>Dong</i>	3	<i>Deng</i>	5	<i>Dung</i>	6	<i>Dang</i>
Symbol of the sound Balinese gamelan instrument									
ˆ	<i>Gong Lanang</i>	⊙	<i>Gong Wadon</i>	˙	<i>Kempur</i>	˘	<i>Kempli</i>		

Fig 3. Description of the tone symbol and the musical instrument's Balinese music.

The above pattern is a traditional musical system that divides roles and functions between instruments. Sukerta said that each group of instruments has a different task: the main melody (*bantang gending*), ornamentation (*pepayasan*), colotomic (*pesu-mulih*), and rhythm (*pengramen*) [36]. This division allows the instruments to fill each other's space and time,

creating a dynamic musical interweave. Instruments with high ambitus (*pepayasan*) play more patterns than medium ambitus (*bantang gending* and *pengramen*), which in turn are more active than low ambitus (*pesu-mulih*). This pattern of play creates musical dynamics that are one of the markers of harmony. Therefore, the difference in roles and functions between instruments is the key to creating harmonious Balinese music. Although each instrument plays a different pattern, they all have an equally important role in establishing sound integrity. It reflects the value of equality in Balinese gamelan: no one instrument is considered superior to another. For example, although the *kendang* is played more often and difficult, its role is no more important than that of the *gong*. If the *gong* is not struck on time, the mistake will be very noticeable and degrade the quality of the performance. The same applies to other instruments. The role of each instrument has shaped the concept of Balinese music instrumentation. In practice, *penabuh*s listen to each other to maintain balance and produce a harmonious sound called *gilik/kempel* [37]. For example, *gangsa penabuh*s who play a *polos* and *sangsih* pattern must listen to each other to create harmony. If one is harder, the balance is disturbed, indicating a selfish attitude contrary to *BBS*'s principles. Therefore, ideally, both *penabuh*s play the music at a balanced volume and intensity. Musical patterns like those in the picture above are usually accompanied by visual expressions: smiles, hand movements following dynamics, body movements to the right and left, and the head moving lightly. This movement is a physical response to the dynamics of music, as in the *kebyar* pattern. Almost all *penabuh*s do, and these movements must be done in unison. Visual cohesiveness prevents the dominance of individual movements, which can damage the visual balance of the show. The compact movement reflects unity and reinforces the aesthetic quality of the show.

4. Conclusion

This study found that the application of the *BBS* concept containing humanistic values, such as equality, cooperation, and togetherness by the *penabuh*s, plays an important role in creating Balinese music performances that have the quality of *unity in diversity*, *sound integrity*, and *balance*, and high expression. These values have been shown to improve the aesthetic quality of the show significantly. These findings show that the beauty of Balinese music is not only intra-musical, but also influenced by *extra-musical factors*. Thus, there is a mutually reinforcing reciprocal relationship between social values and the artistic quality of performance. Information about the humanistic values applied by the *penabuh* in artistic and non-artistic activities, which are interrelated, became new knowledge in Balinese music. This knowledge complements previous research that has discussed music's aesthetics, *garap*, and creativity. These findings show that the elements of aesthetics, *garap*, and creativity models in Balinese music are realised because they are based on the activities of *penabuh*s who apply the concept of *BBS*. Therefore, these findings are a significant strength in research and contribute to developing Balinese music knowledge. The knowledge generated can be used to introduce and instil an understanding of the concept of *BBS* to the next generation of *penabuh*s. In addition, this study also expands the scope of the study through a new approach, namely by highlighting the daily social activities of the *penabuh*s (sociological approach), which also affects the quality of Balinese music performances (musicology). In addition to having a significant contribution, this research has limitations that need to be considered, especially in the scope of research that cannot fully represent other regions, especially areas where the cultural character of the community is different from the object of research. Therefore, the suggestion for further research is to conduct similar research in different locations (cultures and regions) to provide an equal comparison to test the validity of the influence of the *BBS* concept in musical practice. Despite its limitations, the study allows other researchers to sharpen their research.

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