

Kale Ritual Processing in the *Kalimasada* as a New Balaganjur

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ABSTRACT

Kalimasada is an experimental Balaganjur work from a new perspective. Experimental Balaganjur with a new perspective was created due to the reality that most of Balaganjur's creations are still guided by traditional principles. Therefore, the purpose of creating Balaganjur's work is to create experimental Balaganjur according to the creator's ideas by developing instrumentation, sound exploration, playing techniques, and searching for new timbres and appearances. The problem: what are the characteristics of kale composition as music?. Sources of data in this creation are carried out through interviews, video or audio documentation, and appreciating the Balaganjur performance directly. The process is qualitatively analysed using the theory of the creation of works of art based on local wisdom, the theory of Hindu aesthetics, and the theory of creativity. The Results: The creation of Balaganjur's experimental work "Kalimasada" produces an experimental work by Balaganjur from a new perspective of creation in the process of its creation, focusing on exploring the exploration of timbre, rhythm, thematic, and fabric as creativity in the work. Through this process, the experimental Balaganjur "Kalimasada" is realised in a freer form, changes, and shows the creator's creative attitude. Balaganjur's experimental work "Kalimasada" has aesthetic value, creativity value, honesty value, and creator identity value as a new offer in the creation of Balaganjur's work.

KEYWORDS

meaning; philosophy; Kale composition; processional music.

INTRODUCTION

Processional activities wrapped in art developed in Bali are based on the nobility of traditional and cultural values and are imbued with Hinduism. Hinduism, as its soul, has a big contribution to make in preserving the wisdom of ancestral cultural heritage. The strength of an inner feeling that is full of sincerity for gratitude makes offerings as a means of showing devotion. Devotion as a form of devotion to convey a close relationship with God. Devotion is used as a means of offering to get closer to God, one of which is the *gamelan* medium. The inheritance of *gamelan* media by the ancestors is expected as a means of showing devotion to God and loving *gamelan* wisdom by creating works of art for the development of a *gamelan* culture itself.

Gamelan has a strong role in accompanying religious ritual celebrations. The term *gamelan* has two meanings : first, the term is used to refer to a single unit consisting of a certain number of waiting. Second, the term *gamelan* is also used to refer to a *gamelan barungan*. A collection of several types of waiting that become one unit and are played with a sense of togetherness is called *gamelan* (Sukerta, 2010:9). So *gamelan* is a unifying medium that is played in the context of tradition, intended for offerings or as accompaniment

to processions played with a sense of togetherness. As an accompaniment to the procession, of course, every percussion instrument or song has a specific purpose. In the realm of creating *karawitan* works, every composition that is built is, of course, arranged with a variety of patterns. These patterns will later produce compositions according to the needs of the procession, as is the case with *kale* compositions.

Kale is synonymous with processional music. The composition of *kale* in a serving is very flexible. It can be played instrumentally and can be used as an accompaniment to certain processions such as *mecaru*, to accompany dances such as the *Calonarang* dance, and to be used as an accompaniment when humans are possessed (*kerauhan*). What's interesting about Kale's composition is that it's both purely musical and extra-musical. Pure musical ideas focus on the elements of the *kale* pattern itself, such as the processing of tone, rhythm, tempo, and colotomic cycles. Meanwhile, from the extra musical, the things that don't come from the musical elements. But, to the meaning of the composition of *kale* on religious ritual processions, moods, emotional generators, and information media with a series of processions. The pure musical elements of the *kale* pattern are closely related to extra musicals, which can provide psychological information or evoke moods or emotions during the procession. So, there is a reciprocal relationship that is interrelated and mutually supportive between dimensions of pure musical character and extra-musical character. The interaction with the composition of the *kale* in the ritual procession, as well as the results of individual observations more intensely, is the main source to be analysed and described using scientific methods and interviews. The main problem is: what are the characteristics of *kale* composition as music?.

RESEARCH METHODS

Kale is synonymous with processional music. The composition of *kale* in a serving is very flexible. It can be played instrumentally and can be used as an accompaniment to certain processions such as *mecaru*, to accompany dances such as the *Calonarang* drama, and to be used as an accompaniment when humans are *kerauhan*. What's interesting about *Kale*'s composition is that it's both purely musical and extra-musical. Pure musical ideas focus on the elements of the *kale* pattern itself, such as the processing of tone, rhythm, tempo, and colotomic cycles. Meanwhile, from the extra musical, the things that don't come from the musical elements. But to the meaning of the composition of *kale* on religious ritual processions, moods, emotional generators, and information media with a series of processions. The pure musical elements of the *kale* pattern are closely related to extra musicals, which can provide psychological information or evoke moods or emotions during the procession. So, there is a reciprocal relationship that is interrelated and mutually supportive between dimensions of pure musical character and extra-musical character. The interaction with the composition of the *kale* in the ritual procession, as well as the results of individual observations more intensely, is the main source to be analysed and described using scientific methods and interviews.

The stages in the process of textually analysing *kale* compositions are related to pure musicals, namely dissecting musical forms such as the placement of notes, melodies, rhythms, tempos, colotomics, and how the composition works. Data collection techniques used are direct observation or observation methods related to direct involvement in the presentation of the *kale* composition. With this observation method, the author is directly involved with the object. The object in question is related to what you want to research, analyse, and look for in the meanings of *kale* compositions, which are closely related to processional music, in order to be able to describe it in detail and concretely according to the object. In addition to the observation method, the interview stage was also carried out.

The interview method, according to Basrowi in Kalangwan (2019:77), is a conversation with a specific purpose between two parties, namely the interviewer as the questioner and the interviewee as the answerer to the question. Through this method, the author seeks or digs up information through interviews with several musical artists and cultural actors, including Dr. A.A. Gede Agung Rahma Putra, S.Sn., M.Sn., I Gusti Putu Bawa Samar Gantang, I Wayan Tusti Adnyana, S.Sn., and I Putu Tiodore Adibawa, S.Sn., M.Sn., which is related to suitability regarding the ins and outs of *kale*'s compositions purely musically and *kale*'s compositions in the realm of processional music. This method aims to absorb or gather information among the public about philosophical values and interpret *kale* compositions related to phenomena that occur in processional music. Data analysis techniques obtained from the results of analysis, observation, and interviews can be sorted or filtered by type, form, or writing needs to prove the ideas you want to convey in real terms.

RESULTS AND DISCUSSION

The Compositional Character of Kale is Purely Musical

The character of artistic composition requires instrumental and textual elements (Pradana, 2012; Pradana, 2018; Pradana and Ruastiti, 2022). The compositional character of *kale* can be identified through an understanding of the instrumental textual depth of *kale* itself. Rai S. (2004:6) states that in terms of musical elements, namely the determination of percussion, what is meant by percussion in this context is the short length of a piece in one *gong*. Referring to this statement, the composition of *kale* has its own character according to the size of the percussion, has a very short cycle, and continues to be played repeatedly. Cultural traditions have a cyclical component that must be repeated (Pradana et al., 2016). According to Pradana (2022), a monumental text of the nation's civilisation in the past also needs to be considered through the practise of recognition and repeated ceremonial celebrations.

A pattern shows a representation or a characteristic feature of a strong or prominent shape (Pradana and Parwati, 2017; Pradana and Pratiwi, 2020). Textually, according to the observations and analysis of the researchers, the character of the composition of *kale*, which is played instrumentally or purely musically, is that it is played with one note that is repeated continuously or constantly to make it stand out. The composition of *kale* belongs to the *umami* family. *Kale* is played continuously. A beat that comes repeatedly and is constant in an instrument known as a scratcher, which is used to count the number of beats in one *gong*. The strike system is often called *neliti*, so the term *paneliti*, which is popularly used in the percussion system, implies that the number of beats in a piece or part of a piece uses a count of beats (Aryasa, 1984:66). This opinion emphasises that *kale*, with the characteristic of playing repeatedly and constantly on beat, is able to build a composition using the counting method, which is marked by hitting the *gong* as a system for holding composition cycles. Then the term researcher is used as a reference to mention the number of beats in the piece, which indicates the composition of the *kale*. The *kale* composition uses only one note in eight researchers. Every second beat gets a *gong* strike (Aryasa, 1984:66). Dr. AA Gede Agung Rahma Putra, S.Sn., M.Sn., at Puri Muncan Kapal, Mengwi Badung, through an interview on May 1, 2022, said that:

"...*Kale* is a short composition played with one constant note...like...".

. (.) . (.) . (.) . (.)

5 (5) 5 (5) 5 (5) 5 (5)

"Symbol 5 is read *deng*"

"Symbol . is *ketukan*"

“Symbol() is a *gong* strike”

From the point of view of different informants, *kale* is a simple, short compositional pattern played with only one note continuously. I Gusti Putu Bawa Samar Gantang, at his residence on Jln. Memories No. 7 Tabanan Bali, stated in an interview on April 24, 2022:

“...Kale composition is a simple form of composition using one note in the playing pattern, which is wrapped in an even-count colotomic pattern played continuously that is based on one note..”

Through the narrative of the informant above, it can be seen that *kale* has a simple composition. Even though it is relatively simple, *kale* has sound potential that can stir the heart. I Wayan Tusti Adnyana, in an interview on April 29, 2022, said that :

“..*Kale* is a composition of madness with a *ngubeng* pattern to give a very fiery and loud impression and a musical performance that invites the subconscious.”..

Based on the description above, the researcher observed the object directly, and there was a view that was almost the same. This view is examined when the composition of *kale* is played repeatedly and continuously emphasises one tone, namely the *deng* tone, which is purely musical. In addition to this statement, the composition of *kale* can be dissected by the theory formulated by Djelantik, namely, three aesthetic elements that play a role in explaining the structure or organisation of *kale* composition, including the element of wholeness, elements of emphasis & elements of balance.

The Element of Wholeness. Wholeness is an impact of philosophical practise (Pradana, 2021). Wholeness is an organisational proof of existence (Pradana, 2019). In this case, wholeness means that a beautiful work shows in its entirety a complete nature with no defects, nothing lacking, or excess (Djelantik, 1999:40). The integrity element of the simple composition of *kale* can be seen in its presentation in the form of offerings. In the context of the performance, even though the composition is simple, it can play the rhythm of the beat with full sense because it is related to a series of processions to create wholeness, a sense of oneness, and togetherness in playing the composition. Rhythm in the work of art in question is rhythm, a condition that indicates the presence of something that occurs repeatedly regularly (Djelantik, 1999:42). Rhythm games are expected to be able to build harmony or alignment. In *karawitan* art there is no conflict in terms of rhythm, tone, sound, mode. From this theory, it is very much in line with the composition of *kale*, which has a steady or constant rhythm, measuring very short colotomic cycles with a steady rhythm, repeated continuously or with an emphasis on one *deng* note. The blows are constant and are played with the same movement continuously in the context of Balinese culture, to be precise in the Balinese *karawitan* tradition, called *ngubeng*. *Ngubeng* is a tone progression that emphasizes the tone on one note, such as a steady stroke with one tone. A game like this is a game of rhythm, a game of dimensions, a steady colotomic. The *gong* strike as a sign of the holder of the colotomic cycle. This composition consists of eight panels in one line with 4 *gong* strikes, so after eight strokes, the composition will repeat itself naturally with the tempo character of *kale* compositions tending to be played at a fast tempo.

Elements of Emphasis. *Kale's* composition emphasises *deng* tones, and the striking of the *gong* serves as a marker. It is evident that every beat is hit with a *deng* tone, and the emphasis on every even beat is like the beats to (2, 4, 6, 8), marked by a *gong* strike. The arrangement of the compositional playing system can emphasise the prominence of a steady rhythm pattern with a fast tempo. In addition to emphasising and highlighting one-tone *deng* patterns, the playing technique of a player who plays a *gamelan* instrument is also arranged

so that a protrusion and emphasis on the feeling of inspiration for the *kale* composition appear in order to find balance.

Elements of Balance. The simplicity of the *kale* composition pattern causes this composition to open up creative opportunities for young Balinese composers. Because in the realm of *karawitan* composition, it will always develop flexibly and produce new, very complex compositions that are still based on the local wisdom of the processional music tradition. The composition of *kale* in the context of tradition is able to give a psychological message to ritual processions in Bali. It can be seen that the character has an element of balance, namely pure musicality and extra musicality. Balance is a reciprocal relationship that supports each other between intramusical and extramusical. Because in the context of tradition, it is closely related to extra-musical phenomena, namely ritual processional music, philosophical meanings and moods, and psychological responses outside of the pure musical topic itself. intramusical, which is closely related to creativity in processing compositions while still breathing or referring to aspects of balance. Therefore, the three theories formulated, namely wholeness, protruding properties, and balance, are fundamental aspects of dissecting how *kale* composition works so that it can determine the philosophical meaning of *kale* composition. The meaning of the new philosophy in social movements has an influence on social interests (Pradana, 2022a).

Discussion of the Kale Compositional Characters in Extra Musical Ways

Extra musical elements are used as reference material for composers to create pieces. One of the extra-musical elements that is often used as a reference is the mythology of Balinese *gamelan* as contained in manuscripts such as *Lontar Prakempa* (Rai S., 2004: 4). With extra musical references in Balinese *gamelan* mythology, namely *prakempa*, it is hoped that the resulting work will have its own character and can be played contextually like an offering (*ngayah*). Contextually or extra-musically, Balinese *gamelan* or *karawitan* art as accompaniment to ritual processions is a form of human devotion.

Among the Balinese, sacred art is one of the vital aspects of the spiritual life of the Hindu people because it has religious meaning and is an integral part of the implementation of the ceremony (Dibia, 2003:98). Before performing the offering of songs, the elders make offerings as a form of offering to the *gamelan* itself to pay homage to the God who resides in the *gamelan*, which aims to ask for safety and fluency in playing the song.

The song that is played is closely related to the execution of the procession, such as the *kale* composition. In society, the meaning of *kale* composition tends to be associated with a magical and religious atmosphere in the context of processional rituals. Extra musically, the writer uses *lontar prakempa* as a reference to interpret or interpret the compositional character of *kale*. According to the author's view, *prakempa* ejection has a deep philosophy or logic and a concept of balance, so that the work becomes meaningful to processional music in Bali.

The description of philosophy in the *Prakempa* ejection states that Balinese *gamelan* begins with the creation of sounds, voices, tones, and rhythms by *Sang Hyang Tri Wisesa*, where the notes are designated with symbols of scripts such as *bisah*, *taleng*, and *cecek*. *Gamelan* as a musical instrument or as music cannot be separated from the Balinese concept of life balance, which includes the concept of balance between human life and God, the concept of balance between human life and the natural surroundings, and the concept of human life with each other. The three concepts of life balance above are called *Tri Hita Karana* (Bandem, 1986:11).

In accordance with the logical basis contained in the *Prakempa* ejection, the concept of the balance of human life can be realised in several dimensions, namely: the balance of

human life in a single dimension, namely the balance of life based on the philosophy of *mokshartam jagadditaya ca iti dharma* (Bandem, 1986:11). This description, when viewed through the realm of processions in Bali, suggests that *gamelan* can be used as a means of service, offerings, and worship.

Services, offerings, and worship have the concept that, with the composition of the *gamelan* being played, it becomes a form of offering to God, humans, and possibly other realms that are closely related or related to ritual processions. The composition of *kale* is in the realm of procession, and the *ngubeng* pattern is based on one *deng* note. With a fast tempo, it gives the impression of a magical, nuanced song. One tone is connected with a single dimension in the balance of human life as the concept of devotion to God to achieve happiness, world harmony, namely the philosophical meaning of *mokshartam jagadditaya ca iti dharma*.

Nada with the God Mahadeva, who resides in the west with urip number 7. It is associated with the balance of human life in the seventh dimension, the balance of life that believes in the existence of seven concepts such as *sapta wara*: redite (Sunday), *soma* (Monday), *anggara* (Tuesday), *buda* (Wednesday), *wraspati* (Thursday), *sukra* (Friday), and *saniscara* (Saturday): *sapta loka*: bhur, bvah, svah, traya, janmaha, satya and loka are very much in line with A.A. Gede Agung Rahma Putra's statement that *kale* is a union of spirits comes from the word *kala*, which means time. In relation to religious rituals, the composition of *kale* is usually used in ritual processions, namely to generate the spirit of the universe for world harmony. Consistent one-tone pedestals like ticking time are decorated with the dynamics of life. When *Sang Hyang Kala* moves, harmony between gods, humans, and bhuta will be established through the power of *sekala* and *niskala* (real and unreal realms); that's where the unification of the spirit meaning lies. Below are the events of *kale* in the Kapal Traditional Village.



Figure 1. Procession of *Kale* at *Pura Dalem Salunding* in the Traditional Village of Kapal
(Doc. Degus Kawan, 2023)

When the composition of *kale* is played with a mystical, magical, and religious spirit, it forms and can feel its own vibrational effects on the human body. This is the concept of harmony in life, which aims to evoke the spirit of the relationship between God, humans, and nature. When this harmonious relationship is well established, time, *sekala*, or *niskala* forces can give positive vibrations to the dynamics of life in the universe.

The balance of human life in the dualistic dimension, namely believing in the existence of powerful forces such as good and bad, day and night, male and female, *kaja* and *kelod*, *sekala* and *niskala*, and others (Bandem, 1986:11). The beauty of the *kale* composition refers to the one note that can penetrate any boundary between the conscious and the subconscious.

piercing into the conscious and subconscious from its constant compositional forms. In this case, the relationship between the tone and something magical or religious is important because something that is continuously repeated can be a medium for an inner calling that gives a certain aura of the inclusion of something positive or negative in the procession itself.

When the aura produced by a single note can produce something abstract or unstoppable, when the dimensional and abstract realms can enter into nature in general. Apart from being a sacred offering, the sound of *gamelan* is also intended for the manifestation of God. The sound of gamelan has a mystical dimension, as described by *Hazart Inayat Khan*.

Balinese gamelan music has helped overcome the limitations of the human mind in understanding the concept of God (Donder, 2005: 84). From the explanation above, there is a mysterious concept of *gamelan* sound that can penetrate the boundaries of the human mind to the subconscious dimension that believes in the dualistic dimension of the noetic world. By playing a very simple *kale* composition that relies on just one note, it can be used as a medium for information on inner calling that can penetrate the conscious and subconscious realms. Because something that is continuously repeated has a meaning as a medium for an inner calling, it gives off a certain aura of the inclusion of something positive or negative in the ritual procession itself.

Based on these observations, it can be understood that, contextually or extra-musically, the composition of *kale* has a deep philosophical meaning related to the sense associated with religious ritual processions in Bali. Even though the composition of the song is simple, it relies on one note that is repeated continuously at a fast tempo. From the simplicity of the *kale* composition, spiritual relations are able to penetrate the boundaries of reason and lead humans to the subconscious. The spirit of *kale*'s composition flows continuously and is played repeatedly as a medium of psychological information for society.



Figure 2. Procession of *Kale* at *Pura Dalem Sari*, Kapal Village
(Doc. Andika Permana & Eka Supar, 2023)

Below is the atmosphere of the *kale* ritual tradition in Kapal Village. The energetic composition of *kale* is able to provide motivation and energetic appeal as an atmosphere for offerings and is believed to be the music of ritual processions in Bali, which is full of philosophical meanings. Its speciality is the unification of the spirits of the universe, both conscious and unconscious, for an offering of devotion aimed at achieving harmony. The concept of devotion with the concept of balance of life, which is explained in philosophy or logic contained in *prakempa*, can be used as the basis for the concept of balance of human life, which is full of sincerity in the form of service, offerings, and worship. Sincerity in making offerings by playing serious compositions is used as a means of showing devotion

to God and the forces of nature and believing in a dualistic dimension, the cycle of time, to achieve something single, *mokshartam jagadditaya ca iti dharmah*.

CONCLUSION

Based on the description above, it can be concluded that ritual activities are ceremonial processions that aim to harmonise human relations with God, human relations with humans, and human relations with nature. Balinese *gamelan*, or *karawitan*, has a very important role in religious rituals. In the context of tradition, *gamelan* in Bali is intended for offerings or accompanying processions. As an accompaniment to the procession, of course, every percussion instrument or song has its own deep meaning, just like the composition of *kale*.

The composition of *kale*, purely musically, is a family of stringers whose size is in very short colotomic cycles that are played steadily, repeatedly, continuously, or with an emphasis on one note; in Balinese terms, it is often called *ngubeng*. In simple terms, the game is a short composition pattern that is played repeatedly with one constant tone that still emphasises aesthetic elements, namely wholeness or unity, prominence or emphasis, and balance, which are closely related to music and are able to give aesthetic meaning.

Kale's composition, contextually or extra-musically, is a concept of devotion that is full of sincerity in the form of sincere service, offering, and adoration for a form of devotion to God, humans, and nature. The composition of *kale* has a deep meaning because of the power of taste associated with religious ritual processions in Bali. The simplicity of the *kale* composition is able to penetrate the limits of reason and lead humans to the subconscious as if they were possessed. The spirit of the beauty of the *kale* composition flows continuously and is played repeatedly, which is believed to be a medium of communication through the form of ritual procession music in Bali, which is full of meaning. The composition of *kale* means uniting the spirit of the universe, both conscious and unconscious, for an offering that aims to achieve harmony.

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