

Gamelan Gambang: Educational Implications within a Community-Based Arts Education Framework

Ketut Lanus

(Universitas Negeri Semarang/Indonesia/ nananglabnus@gmail.com)

Hartono

(Universitas Negeri Semarang/Indonesia/ hartono_sukorejo@gmail.unnes.ac.id)

Eko Raharjo

(Universitas Negeri Semarang/Indonesia/ raharjoeko1965@gmail.unnes.ac.id)

DOI: <https://doi.org/10.20111/terob.v16i2.106>

*Correspondensi: Ketut Lanus¹

¹Email: nananglabnus@gmail.com

² Email :

Received:23-06-2025

Accepted:07-04-2026

Published:15-04-2026



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ABSTRACT

This article examines Gamelan Gambang as a medium for the development of community-based arts education, with a particular focus on the preservation of Bali's local cultural values. Gamelan Gambang is a sacred gamelan ensemble traditionally performed in Balinese religious ceremonies, especially within the context of mortuary rites. Beyond its musical and ritual functions, the ensemble embodies philosophical, spiritual, and social values that are highly relevant for transformation into contextualized arts education practices. Through a community-based arts education approach, Gamelan Gambang may serve not only as an instrument for aesthetic learning but also as a vehicle for strengthening cultural identity and transmitting local wisdom. This article elaborates the theoretical framework of community-based arts education, outlines strategies for implementing tradition-oriented learning, and discusses both the challenges and opportunities involved in revitalizing Gamelan Gambang as an educational medium. The study recommends an integrative collaboration between formal

educational institutions and local communities in developing participatory arts learning models that are rooted in local values while remaining adaptive to contemporary social transformations.

Keywords: *Gamelan Gambang; arts education; community-based learning; cultural identity.*

INTRODUCTION

Arts education plays a strategic role in shaping character, identity, and cultural awareness within society. In the Indonesian context—rich in traditional arts—arts education functions not merely as a medium for aesthetic expression but also as an instrument for preserving local cultural values (Supatmo, 2021). Its scope extends beyond the cultivation of aesthetic sensitivity and technical artistic skills (Rohidi, 2014). Within Indonesia's pluralistic cultural landscape, arts education also contributes significantly to the preservation of local identity, character formation, and the transmission of living cultural values embedded in community life (Suherman & Irawan, 2017). Accordingly, the development of arts education should remain grounded in local cultural roots, as art reflects the social, spiritual, and historical dynamics of a society.

In the development of educational practices in Indonesia, centralized and academically oriented approaches have often overlooked the local cultural potential surrounding learners. This tendency has led to a growing disconnection between younger generations and their own cultural

heritage (Daeng, 2000). One alternative solution lies in community-based arts education—an instructional model that positions local culture as the primary source of learning materials and experiences.

Gamelan Gambang represents one form of Balinese traditional art that may serve as a foundation for a community-based arts education approach. This ensemble is recognized as a sacred gamelan performed in various customary and religious ceremonies, particularly within the context of mortuary rituals (*pitra yadnya*) (Bandem, 2013). The distinctive sound of its wooden gambang instruments, its unique musical structure, and its rich symbolic meanings position Gamelan Gambang as an item of intangible cultural heritage with significant educational value (Senen & Samhuri, 2002).

The existence of Gamelan Gambang cannot be separated from the social and spiritual functions of Balinese society. In ritual contexts, the ensemble does not merely accompany ceremonial processions but is also believed to function as a medium of communication with the spiritual realm. Values such as harmony with nature, reverence for ancestors, and balance between the *sekala* (seen) and *niskala* (unseen) worlds are embedded in its resonances. For this reason, Gamelan Gambang constitutes more than an artistic

instrument; it forms part of a broader system of local knowledge (Santosa, 2020).

Regrettably, the current position of Gamelan Gambang within Balinese society is increasingly precarious. Limited generational transmission, insufficient documentation, and the pervasive influence of popular culture have contributed to its marginalization (Suharta, 2022). Younger generations tend to be more familiar with modern music than with their own cultural heritage. This disparity raises critical questions regarding how education can respond to such conditions and re-establish the relevance of Gamelan Gambang for contemporary society.

Community-based arts education offers a constructive approach to addressing these challenges. Through the active involvement of community members—particularly customary institutions and local artists—the learning process becomes more contextual, participatory, and meaningful (Sugiarto & Rohidi, 2021). Students engage not only with artistic techniques but also with the cultural values embedded within the art form. This approach aligns with the principles of critical and transformative education that emphasize

empowerment and cultural consciousness.

Within the context of formal education, integrating Gamelan Gambang into arts curricula at the primary and secondary levels may serve as an effective strategy for fostering pride in local culture. Collaboration between educational institutions and customary communities can create dynamic learning spaces in which local knowledge is accorded equal status with academic knowledge. Such efforts are also consistent with the *Merdeka Belajar* policy, which provides flexibility for exploring local contexts in educational practice.

Moreover, this approach may open avenues for intergenerational dialogue, enabling community elders, gamelan practitioners, and younger generations to exchange knowledge and experience. Activities such as workshops, festivals, and gamelan documentation programs may strengthen social cohesion within the community. In the long term, arts education grounded in Gamelan Gambang has the potential to enhance cultural resilience against global homogenization and reinforce the cultural identity of younger generations.

Scholarly studies on Gamelan Gambang as part of Balinese cultural heritage have been widely conducted in the fields of ethnomusicology, cultural

anthropology, and performance studies. Researchers such as I Made Bandem (2013) have examined the musical system of Balinese gamelan, including its structural, tonal (*laras*), and social dimensions. In relation to Gamelan Gambang, Bandem classifies this ensemble within the category of *gamelan kekunaan* (ancient gamelan), whose primary function lies in mortuary rituals and ancestral veneration ceremonies (*pitra yadnya*). Similarly, I Wayan Dibia (2017), in his study of sacred gamelan in Bali, notes the exclusive nature of Gamelan Gambang due to its sacred status and its restricted ceremonial usage. Dibia underscores the importance of safeguarding sacred gamelan traditions through documentation and active involvement of customary communities. Nevertheless, these discussions have not explicitly addressed the transformation of Gamelan Gambang within the framework of contemporary arts education, particularly from a community-based perspective.

In the domain of arts education, Sukarma (2019) emphasizes the importance of culturally grounded education in strengthening national identity and fostering student character

development. He argues that participatory and community-based approaches in arts education may reinforce students' connections with their social environment. However, his focus is largely directed toward dance and locally popular music, without specifically examining Gamelan Gambang as a case study. Another study by Aryasa (2013), which investigated Gamelan Gambang in Karangasem, Bali, found a significant decline in generational transmission due to lifestyle changes and limited attention from formal educational institutions toward sacred arts. Aryasa recommended revitalization programs through community-based art studios and digital documentation. However, the primary focus of this study remained on cultural preservation within the community rather than integration into formal education systems.

From the foregoing review, it may be concluded that although several studies have examined Gamelan Gambang and its preservation, scholarly inquiry explicitly addressing its implications for community-based arts education remains limited. Previous research has tended to concentrate on cultural preservation, musical documentation, and ritual functions, without developing a systematic pedagogical approach grounded in local cultural values. Therefore, this article seeks

to critically examine how Gamelan Gambang may function as a medium for community-based arts education that not only safeguards traditional art forms but also strengthens the relationship between culture and education in contemporary Balinese society. It is expected that this study will contribute to the development of arts education models that are relevant, inclusive, and firmly rooted in local wisdom.

METHOD

This study employs a qualitative research method, selected on the basis of its procedural suitability to the objectives and analytical needs of the researcher. The research is conducted as an effort to initiate the creative development and revitalization of Gamelan Gambang, with its implementation situated within the framework of arts education. Through this approach, the sustainability of Gamelan Gambang is expected to generate a constructive impact on contemporary artistic practice and educational implementation.

RESULT and DISCUSSION

Gamelan Gambang as Cultural Heritage and an Educational Medium

Gamelan Gambang is one of Bali's

traditional musical ensembles that is both rare and sacred in character. In comparison to other types of Balinese gamelan, such as Gong Kebyar and Semar Pegulingan, it possesses distinctive musical and functional characteristics (Mariyana, 2021). Its primary instruments consist of hardwood keys arranged over bamboo resonators, played with two wooden mallets without rubber padding, producing a bright and penetrating timbre. Its tonal arrangement and tuning system differ from those of modern Balinese gamelan, reflecting a more ancient historical lineage (Yudarta, 2016).

As an element of intangible cultural heritage, Gamelan Gambang holds significance not only musically but also in terms of the cultural and spiritual values it embodies. It is frequently performed in *pitra yadnya* ceremonies (mortuary rites and ancestral veneration rituals), situating it within the spiritual life cycle of Balinese society. Its sacred usage underscores that, within Balinese culture, music functions not merely as entertainment but also as a medium of communication with the *niskala* (unseen) realm.

The values manifested in the practice of Gamelan Gambang include reverence for ancestors, harmony between humanity and the cosmos, and a profound understanding of life and death. In this respect, the

ensemble may be understood as an indigenous knowledge system integrated with the social, religious, and philosophical dimensions of Balinese life. Thus, it is not simply an artistic artifact but also an educational medium through which noble values are transmitted across generations.

Traditionally, the learning process of Gamelan Gambang does not occur in formal classroom settings but rather through oral transmission and experiential practice (Mariyana, 2021). Instruction typically takes place within ritual contexts or community rehearsals involving customary groups. Performers acquire skills by observing, imitating, and directly experiencing the atmosphere of performance. This system fosters a holistic educational process encompassing cognitive, affective, and psychomotor dimensions. However, a principal challenge of this traditional transmission model lies in generational continuity. Many young people are increasingly reluctant to study Gamelan Gambang, perceiving it as archaic, complex, or irrelevant to modern lifestyles. This reluctance poses a genuine threat not only to musical techniques but also to the cultural values embedded within the

tradition.

Within contemporary arts education, Gamelan Gambang may serve as a rich, value-laden instructional resource rooted in local culture. Through contextually designed curricula, students can engage with the ensemble not merely to master performance techniques but also to comprehend the cultural meanings it conveys. Such engagement broadens students' understanding of art as an integral component of collective identity and selfhood.

The integration of Gamelan Gambang into arts education curricula also enables interdisciplinary approaches. Students may explore its musical aspects in cultural arts classes, its philosophical and spiritual dimensions in religious and civic education, and its historical development in local history courses. This interconnectedness enhances curricular relevance and fosters cross-disciplinary integration. Furthermore, the ensemble can function as a medium for character education. Values such as patience, cooperation, discipline, and responsibility are cultivated through collective rehearsal. Performing gamelan requires harmony among players, attentive listening, and sensitivity to collective rhythm—all of which align with the broader objectives of national character education.

From a pedagogical perspective, an experiential learning approach is particularly well suited to instruction involving Gamelan Gambang (Fuadi et al., 2014). Students learn through direct engagement in authentic contexts: listening to the ensemble, observing experienced performers, and participating in cultural processions. Such experiences foster deep and meaningful learning.

The incorporation of Gamelan Gambang into education also has the potential to strengthen relationships between schools and local communities. Educational institutions may establish partnerships with customary villages, art studios, or *banjar* that continue to preserve the ensemble tradition. These collaborations enrich learning experiences while reinforcing intergenerational socio-cultural networks. Programs such as traditional gamelan extracurricular activities, school-based cultural festivals, and field visits to rehearsal sites represent tangible examples of integrating education with cultural preservation (Pratama, 2020). Moreover, involving students in documentation projects and small-scale research initiatives related to Gamelan Gambang can cultivate

twenty-first-century skills, including cultural literacy, critical thinking, and collaboration.

In the digital era, Gamelan Gambang may also be developed as media-based educational content. Documentary videos, online tutorials, and interactive learning applications can introduce the ensemble to broader audiences, particularly technology-oriented younger generations. Through such strategies, what was once culturally exclusive may become more inclusive without compromising its traditional substance. Nevertheless, educational initiatives based on Gamelan Gambang must be implemented with caution to avoid trivialization or excessive commercialization. The sacred dimensions and cultural context must remain respected. Consequently, the involvement of customary leaders and cultural stakeholders is essential in designing educational programs grounded in this tradition.

Finally, Gamelan Gambang may inspire the creation of new artistic works that remain rooted in traditional foundations. In this sense, art is not only preserved but also creatively developed. Such an approach aligns with a vision of arts education that fosters both liberation and innovation. Accordingly, Gamelan Gambang functions not merely as cultural heritage worthy of preservation but also as

an effective educational medium for cultivating cultural awareness, strengthening local identity, and generating meaningful arts learning. Within a community-based arts education framework, it symbolizes the dynamic relationship among art, education, and communal life in Bali.

Implementation of Community-Based Arts Education through Gamelan Gambang

Community-based arts education positions the community as the central locus for the production, distribution, and transmission of cultural values. In the context of Balinese artistic traditions, this approach is not novel, as the process of learning the arts has historically taken place organically within customary communities (Suarta, 2018). Gamelan Gambang, as a sacred performing art, offers considerable potential to be implemented as a participatory and contextual model of arts education.

The implementation of arts education through Gamelan Gambang begins with an understanding of its function and meaning within the social and spiritual life of the community. Education, therefore, should not be limited to teaching performance

techniques; it must also cultivate comprehension of the philosophical, historical, and religious values embedded in its practice. Such an approach promotes holistic and meaningful learning.

An initial step in implementation may involve curricular integration at the school level, particularly within arts and crafts subjects. Teachers can collaborate with community leaders or senior gamelan practitioners to introduce Gamelan Gambang through workshops, instrument demonstrations, and guided practice sessions. Through communicative and interactive methods, students are encouraged to experience art directly rather than merely studying it through textbook-based theory.

One of the principal strengths of a community-based approach lies in the active involvement of students within real-life contexts. Students learn not only at school but also in *balai banjar*, temples, or during customary ceremonies. In this model, the learning space extends beyond the classroom into the socio-cultural environment in which the art form lives and develops. This reflects a strong experiential learning paradigm.

The implementation also emphasizes intergenerational learning, fostering interaction between students and community elders or customary leaders.

Through this exchange, students acquire not only technical skills but also noble values such as reverence for ancestors, mutual cooperation (*gotong royong*), social responsibility, and spirituality. The process thus becomes an authentic and contextual means of character formation.

At a practical level, art studios or traditional gamelan ensembles may serve as school partners in organizing regular training programs. Activities such as afternoon classes, weekly rehearsals, or collaborative performances between schools and *banjar* communities can strengthen students' emotional connection to their cultural heritage. In this way, Gamelan Gambang functions as a bridge between formal education and local wisdom.

Moreover, this model supports the development of locally grounded curricula (*muatan lokal*) that are more relevant and adaptive. Schools in Bali may design specialized syllabi focusing on local arts, including Gamelan Gambang, ensuring that education respects cultural diversity rather than promoting homogenization. Such curricula may encompass gamelan theory, performance practice, historical background, and symbolic meanings

within customary ceremonies.

Community-based implementation also provides space for creative development. After mastering the fundamental structures of Gamelan Gambang, students may be encouraged to experiment with compositional variations, explore musical elements, or integrate dance and visual components in interdisciplinary art projects. This approach reinforces the understanding that tradition is not static but can be revitalized creatively.

Arts education through Gamelan Gambang may also be formulated as collaborative inter-school projects, such as inter-banjar cultural festivals or joint performances combining gamelan and theatre. Such initiatives cultivate not only artistic competence but also collective solidarity and shared local identity.

Ideally, implementation should receive support from regional government authorities and cultural institutions. Assistance in the form of gamelan instruments, teacher training programs, and funding for extracurricular activities is essential to ensure program sustainability. With adequate institutional support, arts education becomes integrated within broader policies of sustainable cultural development.

In the digital context, Gamelan

Gambang may also be taught through online platforms. Video modules, interactive tutorials, and documented performances can be accessed via digital devices (Wulandari & Iriani, 2023). This strategy is particularly relevant in addressing spatial and temporal constraints and in reaching students who lack direct access to gamelan communities.

A transformative approach to arts education positions students as agents of cultural change. After engaging directly with the values embodied in Gamelan Gambang, students may serve as cultural ambassadors who disseminate these values through performances, writing, or social media. In doing so, education functions not only as a means of preservation but also as a vehicle for social transformation.

Nevertheless, such implementation must be conducted with cultural sensitivity. Given the sacred dimension of Gamelan Gambang, educational processes must uphold ethical standards and respect customary values. Education should not reduce the ensemble to a mere commodity or form of entertainment; rather, it must honor it as a spiritual heritage imbued with *taksu* (sacred charisma).



Figure 1. The Form of Gamelan Gambang Performance in Desa Munggu, Badung, Bali (Source: Documentation by Ketut Lanus, 2025)

The success of implementing arts education grounded in Gamelan Gambang is also determined by the collective awareness of all stakeholders, including teachers, students, parents, and customary communities. When these elements collaborate and share a sense of ownership over this cultural heritage, education can develop organically and sustainably. Expanding public understanding of the role of the arts in everyday life constitutes a crucial starting point for cultivating an inclusive educational ecosystem rooted in local culture.

In this regard, Gamelan Gambang should not be perceived merely as a symbol of the past, but as an instrument of transformation for the present and the future. Through community-based arts education, this traditional art form is capable of responding to the challenges of globalization without losing its local foundations. Education, therefore, does not

merely cultivate intellectual competence; it also nurtures sensibility, *taksu* (spiritual charisma), and wisdom in life.

Challenges and Opportunities

The implementation of community-based arts education through Gamelan Gambang faces multiple structural, cultural, and generational challenges. The first challenge concerns the declining interest of younger generations in traditional arts, particularly those perceived as sacred and archaic. Unlike the vibrant and dynamic character of Gong Kebyar, Gamelan Gambang may appear less appealing to youth accustomed to fast-paced rhythms and contemporary musical aesthetics.

Second, there is a limited number of teachers or instructors who possess comprehensive mastery of both the technical and philosophical dimensions of Gamelan Gambang. Due to its rarity and sacred status, few individuals are adequately prepared to teach it accurately, both musically and contextually. Dependence on a small number of senior cultural figures poses a serious risk to sustainable transmission.

Third, access to the instruments

themselves presents a significant barrier. Not all schools or art studios possess a complete set of Gamelan Gambang instruments. The high costs of production and maintenance, combined with the ensemble's ritual exclusivity, limit its broad accessibility within educational settings.

Fourth, challenges arise from the national education system, which remains largely oriented toward standardized curricula and academic examinations. Space for traditional arts—particularly highly contextual forms such as Gamelan Gambang—remains limited. Arts teachers may lack sufficient time and institutional support to develop in-depth, locally grounded programs.

Fifth, globalization and digital technology have shifted students' attention from local traditions to global popular culture. Digital music, social media, and instant entertainment generate cultural disruptions that further marginalize Gamelan Gambang. Creative educational strategies are therefore necessary to maintain the relevance of traditional arts for digital-native generations.

Sixth, not all customary communities are equally prepared to engage in open collaboration with schools or formal educational institutions. Certain communities uphold strict sacred values that limit access for non-ritual educational

activities. This creates complexities in designing arts education programs that are inclusive while remaining respectful of cultural boundaries.

Seventh, documentation and pedagogical standardization also present challenges. Gamelan Gambang is predominantly transmitted orally and through direct practice. The scarcity of written sources or systematic instructional modules makes learning highly dependent on memory and empirical experience.

Despite these challenges, significant opportunities exist for developing transformative community-based arts education. One major strength lies in the vitality of Balinese customary communities. Social structures such as banjar and desa adat maintain cohesive systems that can serve as contextual learning bases for traditional arts.

Opportunities also emerge from growing awareness of the importance of preserving local culture among government institutions, academics, and the broader public. Cultural revitalization programs, arts festivals, and funding initiatives from cultural agencies create new avenues for reactivating Gamelan Gambang within more structured educational

frameworks.

Digital technology—once regarded primarily as a threat—can also become a strategic opportunity. Through digitalization, performances of Gamelan Gambang may be documented in video, audio, and interactive media formats accessible to wider audiences. The development of online learning platforms integrating visual and narrative elements can address physical and geographical limitations.

Another promising avenue lies in integrating Gamelan Gambang into locally designed curricula (*muatan lokal*). In Balinese schools, arts education can be directed toward authentic local cultural assets. Supported by creative educators and adaptive curricula, the ensemble can function as a powerful learning resource for character formation, creativity, and cultural appreciation.

Youth participation in producing creative content based on Gamelan Gambang also represents a vital opportunity. Young people may create documentary films, educational social media content, or musical explorations that remain respectful of its original values. Such participation expands their role from performers to cultural interpreters and disseminators.

Cross-sector collaboration offers

further potential. Partnerships among schools, customary villages, arts universities, and cultural institutions can strengthen a community-based arts education ecosystem. Each stakeholder contributes distinct roles: schools as educational facilitators, communities as cultural custodians, and higher education institutions as developers of methodology and documentation.

Ultimately, Gamelan Gambang holds the potential to symbolize the integration of education, spirituality, and culture. In a world increasingly fragmented by technological distraction, immersive engagement with traditional arts can serve as a pathway to character formation and inner development. By re-grounding local values within educational spaces, society not only preserves cultural heritage but also cultivates a generation that is culturally rooted and ethically grounded.

CONCLUSION

This study reveals that Gamelan Gambang is not merely a cultural heritage endowed with aesthetic and spiritual values, but also possesses significant potential as a medium for community-based arts education. Through observation, interviews, and literature review, the research finds that Gamelan Gambang

plays a strategic role in sustaining local values, strengthening cultural identity, and serving as a vehicle for character formation among younger generations in Bali, particularly within the Banjar Gambang community in Munggu, Badung.

Within the educational context, the implementation of Gamelan Gambang as a pedagogical instrument demonstrates various participatory approaches integrating students, teachers, and community leaders. Schools that establish synergy with customary communities show positive outcomes in fostering students' appreciation of traditional arts. Learning activities that engage with the social environment and customary rituals render educational experiences more meaningful, contextual, and grounded in lived cultural realities.

The principal findings indicate that Gamelan Gambang continues to be preserved through customary ritual practices, despite facing challenges related to generational succession among performers and limited resources. Nevertheless, customary communities and arts groups persist in maintaining the ensemble's sustainability through informal and communal modes of transmission, such as direct training sessions in the *balai banjar* and active participation in religious ceremonies.

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