

# Rebab: A Musical Instrument in Balinese Performing Art

*by I Wayan Rai*

---

**Submission date:** 15-Aug-2021 06:44PM (UTC+0700)

**Submission ID:** 1631550987

**File name:** REBAB\_DALAM\_SENI\_PERTUNJUKAN\_BALI\_3\_MEI\_2020\_1.pdf (245.01K)

**Word count:** 8893

**Character count:** 45356



## Rebab: A Musical Instrument in Balinese Performing Art

I Wayan Rai, S<sup>1</sup>, I Gde Agus Jaya Sadguna<sup>2</sup>, I Gde Made Indra Sadguna<sup>3</sup>

### ABSTRACT

This study is aimed at understanding the existence of rebab as a musical instrument in Balinese performing art. On the other hand, as one of gamelan musical instruments in Bali, rebab which is a unique instrument and can soften the played music has to be concerned and treated the same in Balinese performing art. Unfortunately, it is recently neglected. The questions : 1) why is this instrument getting rid of in Bali performing art; 2) How is it's implication in Balinese performing art in this global era? The results of this study were completed using qualitative methods. Types and sources of primary data obtained through observation, in-depth interviews and FGDs with informants while in the field. All of the data obtained were analyzed using the theory of aesthetic, practical and structural functional. As a result, the neglected rebab as the musical instrument in Balinese performing art has indirectly led to identity loss, lack of media of ethnic musical creativity and local culture impoverishment in this global era. In this study, it is found that rebab recently lacks of it's part in Bali performing art because its function is assumed as the secondary instrument or as a supplementary musical instrument which role can be neglected. Moreover, the technique of playing rebab is quite difficult causing many young artists are barely interested in learning the technique of playing it and developing rebab-based song.

**15** **Keywords:** Rebab, Musical Instrument, Balinese, Performing Art.

This is an open access article under Creative Commons Attribution 4.0 License.

### 1. Introduction

The aim of the research on Rebab : A Musical Instrument in Balinese Performing Art is to reveal rebab as part of Balinese performing arts instruments and artists' practices relating to the use of rebab in the Balinese arts context in the global era. Contributions to the results of the study may add scientific references to researchers interested in ethnomusicology research. In addition, the results of this study can reflect that the justice aspects of Rebab as a senior instrument of Bali are being improved in the global era.

Rebab is one and the only musical instrument of Balinese gamelan musical instrument which belongs to chordophone family (Bandem, 1986). Musically, Balinese music is dominated by

<sup>1</sup> Indonesian Institute of Arts and Culture Tanah Papua, E-mail: [iwayanrais@gmail.com](mailto:iwayanrais@gmail.com)

<sup>2</sup> State Polytechnic Denpasar Bali, E-mail: [degusbagus@gmail.com](mailto:degusbagus@gmail.com)

<sup>3</sup> Indonesian Institute of the Arts Denpasar, E-mail: [indra\\_sadguna@yahoo.com](mailto:indra_sadguna@yahoo.com)

musical instruments from idiophone (percussion) family which are added by some membranophone and aerophone musical instrument and also completed by a chordophone musical instrument called rebab. Rebab is one of musical instruments played by drawn across in Balinese karawitan and it uses two strings as the source of sound from it self (Djelantik, 1999). To produce sound, those strings are drawn across using a tool named pengaradan (bow) (Kuckertz, 1965). Because the sound source is from the strings, according to the classification of Sach-Hornbostel, rebab can belong to chordophone family. Among the five kinds of chordophone, i.e. bows, lyres, harps, lutes and zither, specifically rebab belongs to lutes family. Thereby, rebab is defined as a two-stringed bowed lute musical instrument.

In the history of Balinese karawitan, rebab can be found in some barungan gamelan, such as in gambuh gamelan functioning as melodic musical instrument, in gamelan palegongan, gong kebyar, gong suling and other barungan gamelan (McPhee, 1964; Aryasa, 1976/1977). In this case, it is functioned as accent giver and “sweetener” from the played melody. Rebab has two functions in different barungan, i.e. primary and secondary function (Becker and Feinstein, 1984). It is primary, because it becomes the important musical instrument in playing the melody, such as in gamelan gambuh. Meanwhile, it becomes secondary in gamelan samara pegulingan and gong kebyar because it becomes the accessory of the melody.

Rebab is the only stringed musical instrument in Balinese gamelan which is dominated by percussion musical instruments made from bronze, iron, woods and bamboo. Besides, it is played personally in which the players have to master the basic technique by autodidactic learning or with a teacher before they join with other musical instruments in the practice. In other words, it cannot be learned together with other groups within one barungan when they practice together. The fingering technique configuration also has its uniqueness which adds the complexity of its playing (Sukerta, 2011). Therefore, because of its playing technique and complexity, rebab can be similar with kendang in Balinese gamelan even though the function of kendang is different in term of its stratification of ensemble function because kendang is the leader (also pemurba irama), while rebab is only melody giver or ornament.

The complexity and reputation make rebab is barely found nowadays. In the previous studies (Kunst, 1968; McPhee, 1964; Tenzer, 1998), it is found that rebab craftsmen and players have been nearly distinct. The players have been rare. However, nowadays, both rebab players and craftsmen begin appearing, such as in Gianyar and East Denpasar even though in particular barungan, rebab is neglected by most Balinese gamelan players because of its complexity and function. It is acceptable because the technique is very difficult, but it takes fewer role in most barungan gamelan, such as in gamelan gong kebyar which is popular recently in Bali, except in barungan gamelan gambuh in which it has an important role in it. Because of these reasons, rebab players now a days are so rare even though some of the available players have not fulfilled the standard capability of producing the maximum sound. Sometimes, rebab is only functioned as pengeneb which means “as long as it exists/as long as rebab is used” which is played by those who has less capability in mastering the basic technique of playing appropriate rebab. It is pathetic.

Because there is imbalance concept between assumption and reality occurs in the field, this study is aimed at knowing and understanding the existence of rebab in Balinese performing art. As one of Balinese gamelan musical instruments, it should be concerned and treated similarly in Bali performing art because it is unique and able to soften the played song. In fact, rebab nowadays seems to be neglected. The questions are : 1) why is rebab getting rid of in Bali performing art? 2) How is its implication in Balinese performing art in this global era?

## 2. Research method

This is a qualitative study with ethnography as the research design. The target of this study is those who relate to rebab musical instrument, such as artists as the main character, rebab craftsman and a group of people in its surroundings. Because of the low interest of rebab craftsmen makes it is necessary to conduct a study about this musical instrument. To collect the data, observation and interview with selected interviewees are conducted.

The data obtained as the study in this article are the results of observation and interview with rebab players (craftsmen and players) as well as other artists in the scope of rebab study. The artists who were interviewed were I Wayan Sinti from Banjar Binoh Denpasar, I Gusti Bagus Arsaja from Sibang, Mangku Made Regig from Kesiman Denpasar Timur, Pane Made Sukerta from Tejakula Buleleng, and I Kadek Sudiasa from Banjar Mas Kawan Gianyar. They are popular rebab players in their own region. Some of them are rebab craftsmen (i.e. Mangku Made Regig and I Kadek Sudiasa). Besides having an interview with them, an interview to young artists who were invited to the workshop and seminar was also conducted. Not only primary data, the secondary data were also obtained through literature study technique. In other words, all data collected were analyzed in the perspective of ethnomusicology using aesthetic, practical and structural functional theory.

### **3.     Rebab a musical instrument in Balinese performing art**

#### **3.1    The shape of *Rebab***

Rassers in Kunst (1968:22), The term of “rebab” or “rabab” is an Arabic-Persian terminology. Rebab looks like tunbur from Hurasan, a kind of lute with long neck and small body having some partition on the position of fingers when it is played and having two strings which thickness is similar and plucked using a plectrum. Commonly, it uses five or more partitions. Tunbur Hurasan has fixed partition, while others can be moved. Which and how many partitions to be moved, in fact, the answer is various because each country has it’s own variation (Wenten, 1992).

In Indonesia, rebab has been mentioned in some literatures, such as in the Book of Cekelwanengpati (Melayu version of centra Panji) (Passers as cited in Kunst, 1968: 22), Bagus Turunan inscription (circa after the 14th century), Panji Kuda Narawangsa and Panji Kuda Semirang. Kunst (1968: 23) reveals that what makes Bagus Turunan inscription interesting is that besides the terminology of rebab, the literature mentions other terminologies, such as gamelan, gending luwang, gong gombang, kekeloran, suling (flute) and trawangsah. In the Bagus Turunan inscription, we can find the terminologies of rebab and suling are mentioned sequentially. It is strongly indicated that rebab and suling were very essential musical instruments in karawitan long time ago (May, 1981). In fact, in barungan gamelan gambuh (circa XV century) which is assumed as one of resources of Balinese gamelan, rebab and suling become the main musical instruments functioned as the holder of gending melody.

Until now a days, the stringed musical instrument having two strings can be found in some areas in Indonesia, such as in Bali, Java, Sunda, Sumatera, Sulawesi, and other areas with various shapes and functions. Some experts and artists concern that rebab which has been one of barungan gamelan parts is an indigenous musical instrument of Indonesia (Hood, 1982). It’s terminology is only influenced by Arab-Persia and used up to now. Thus, further study is necessary to be conducted.

Seen from the organology aspect, rebab involves some main discussions, i.e. physical appearance of rebab, technique of rebab making, technique of rebab playing and technique of rebab maintenance. In term of the definition of rebab’s physical appearance, the researcher will describe the parts constructing rebab using some local terms. These terms are commonly used by rebab craftsmen and players to identify or show certain parts of rebab. In term of technique of rebab making, the description about how rebab is made and what materials it is made from will be described (Kartawan, 2006). For the technique of playing rebab, description about particular techniques in rebab playing will be presented based on certain habits of rebab players (Nettl, 2005). Sometimes, each player has his/her own technique in playing it, but the differences become a part of enriching the content of this article.

The discussion of the three aspects becomes very essential in order to help readers know and understand rebab in details. Besides, this part will guide readers in understanding other aspects of rebab, such as the aspect of musicality and it’s role in a performance which will be discussed in the next chapter. The reason of having the discussion is that rebab is recently placed

in the dominant position in a musical performance and it has important role in new musical composition (musical composition produced by Bona Alit group).

As it is previously mentioned, rebab is a musical instrument producing sounds from strings which are drawn across (Midgeley, 1976). The characteristic of the sound produced by rebab depends on particular parts of rebab it self.

Physically, rebab consists of two separated parts, i.e. main musical instrument (pengawak) part and bow (pengaradan) part (Kartomi, 1990). The main structure or pengawak consists of three main parts, i.e. head, body, and leg. The head consists of menur, pengulu and klengang. The body part consists of pangadeg, buntar and pelawah. For the leg part, it consists of anteg-anteg. The classification reflects the concept of human body divisions called *tri angka* : *tri* means three and *angka* means body (An interview with Mangku Made Regig on July 8, 2011). The concept of *tri angka* is frequently used as the reference or basic framework in every aspect of Hindu people's life in Bali. The life of the Balinese cannot be separated from the activities of religious ceremonies, arts and customs (Pradana and Pantiyasa, 2018; Pradana, 2018b). The concept is also frequently implemented in any physical forms, such as house, holy building or the concept of holy temple area division. In relation to the art of karawitan, this concept is also implemented in the framework or structure of a song, especially in classic percussion order. Commonly, the structure consists of kawitan, pengawak and pengecet. Kawitan is similar with head, pengawak is body, and pengecet is assumed as leg.

Philosophically, the shape of rebab also has in-depth concept in which it's shape is symbolized as *lingga-yoni*, the unity of purusa and pradana (Zoete and Spies, 1939). Purusa is the symbol of man and pradana is the symbol of woman. In other words, this concept can be called as the unification of *pertiwi* (mother) and *akasa* (father). The vertical longitudinal section of rebab is personified as *lingga* called purusa/akasa and the rounded shape is personified as *yoni* called pradana/pertiwi. In Hindu, *lingga-yoni* is the symbol of Siwa's power that is believed as God in it's manifestation as the power of smelter (Wijayananda, 2008). Siwa is also believed as the God of various arts which is called as Siwa Nata Raja. His power can evoke the elements of human art soul.

Even though it seems complicated, the shape of each part of rebab is commonly made beautifully by rebab craftsmen. The uppermost part of rebab is called *menur* which has a sharp shape. Because *menur* is formed separately, it can be installed and removed any time. Symbolized as head accessories, the shape of *menur* is various, i.e. rather short or long depending on it's craftsmen (Harnish, 1991). However, considering the aesthetical aspect referring to the integrity of the whole shape should be still considered (Kartomi, 1994). Aesthetic elements are needed so that the bond shape can look more beautiful and attractive (Ruastiti et. al., 2018). Then, the next part is *penghulu* which is located under *menur*. Etymologically, *penghulu* means head which shape is elongated round part having different size between upper and lower part. There are two holes located sideway which is used to install *kuping* or *klengang*. The function of *penghulu* is as the center of string tension controller (Becker, 1986). After that, *klengang* or *kuping* located sideway is still in the scope of *penghulu*. Rotating *klengang* or *kuping* which is already connected to the string can influence the intensity of high and low sound of rebab. The tighter the string the higher the sound is; so is vice versa. The shape of *kuping* or



Figure 1. Rebab (Balinese musical instrument)  
Documentation: I Wayan Rai S., 2007

klengang is also various, such as shorter and longer shape, depending on the rebab craftsman. However, Balinese rebab commonly has shorter klengang or kuping than Javanese rebab's (Sugriwa, 1976/1977; Sumarsam, 1992). The difference then does not influence its function, but it only influences the aesthetical point of view.

The next part of rebab is pengadeg which is an elongated wood that extends vertically. The pengadeg will then be functioned as the main buffer of rebab. Because of its pivotal function, pengadeg is commonly made from strong wood. Pengadeg is also called *beling padi* (the grainy paddy) because its shape is like paddy straw when it covers its seeds. It is also called *paan balang* because its shape is like the grasshopper legs (Schaareman, 1992). Under the pengadeg, there is *buntar* which is round and partitioned which diameter is bigger than pengadeg. *Buntar* is used to connect pengadeg and pelawah. Pelawah is the main part in rebab which becomes the center of sound source. The size of pelawah is very influenced by the intensity of resonance produced by pelawah. Besides, pelawah is commonly made in various forms, such as heart-shaped or oval. Commonly, the shape of Balinese rebab is oval. In this case, there is no particular reason to choose the shape of pelawah, except the aesthetical reason or the favor of its craftsmen.

In the bottom part of rebab, *anteg-anteg* exists. Like legs, *anteg-anteg* is used to support the body of rebab. The shape of *buntar* similar, but at the lower end, it is made a little bit blunt and flat to make rebab stand steadily.

### 3.2 The technique of making Rebab

The technique of making Balinese rebab is done in a simple way which means that modern technology has not been used yet (Sudirana, 2009). Because it is done with simple tools, it takes a long time to make rebab. Even though it is made in a simple way, any pivotal aspects relating to the quality of sound or physical appearance become the priority. In Bali, there are some rebab craftsmen who spread in some districts and city, such as Jero Mangku Regig and I Kadek Sudiasa. Both craftsmen are pretty well-known among karawitan artists in Bali.

Generally, the process of rebab making is done in a complicated way and carefully (Kartomi, 1981). The carefulness during the process of rebab making is done because some of rebab organs, such as *kendo* (pelawah), *kelengang* (kuping or ears), and *penyanteng*, are very sensitive which causes broken organs. Then, the carelessness can cause *kondo* torn, broken klengang and strings. So does the *penyadeng*.

In making rebab, the main materials to be prepared are woods, leather and strings (Sadguna, 2010). In each part of rebab, the chosen or used materials should be adjusted with the elasticity and the strength of its materials, such as the main part of rebab named pelawah. In this case, pelawah is commonly made from one of wood types, such as *sono keling*, *nangka* woods, *jaran* woods, *waru* lot woods, *tekek* woods and coconut shell. Those kinds of woods have very good fiber which function is as the tube or resonator. Good quality of wood fiber very determines the resonance and the strength of sound produced (An interview with Mangku Made Regig on July 8, 2011). Moreover, according to I Kadek Sudiasa, there are some types of woods which are frequently used to make rebab, i.e. *panggal buaya* woods, *celagi* woods, coconut shell (*kawu*), *nangka* woods, *sono keeling* woods, and pine woods.

Another part of rebab is the pole of the main physic of rebab called pengadeg. For pengadeg, strong, not easily broken, and elastic woods should be chosen. There are some kinds of woods that can be used for pengadeg, such as *les klagi/celagi* woods, *sono* woods, *trengguli* woods and *kemoning* woods. For the leather or membrane which covers pelawah, *kondo* or the colon of cow or buffalo which is dried is used. Cow's or buffalo's colon is elastic, strong and thin that has good sound resonance power.

*Pengaradan* or the part of string bow is made from horse tail or nylon, while its frame is made from wood. *Pengaradan* string consists of some strings. Before it is used, *pengaradan* string is filled with *karpus* or *gondorukem* which purpose is to make *pengaradan* strings are a little bit rough; thus, when it is drawn across with rebab strings, the strings will produce sound. Different from the main strings of rebab which runs vertically, a rebab frequently consists of two

strings (Mustika, 1982). The strings used are steel string or guitar string no. 2. In this case, different kind of string will produce different tone, commonly, in U (dung) tone on the second octave and O (dong) on the third octave. The frequency of both tones should also be adjusted with the tone on gamelan which is used as the reference.

During the process of making rebab, there are some steps to do : 1) pelawah making, 2) pengadeg making, and 3) pengaradan making. The process of making rebab should start from a good day (dewasa ayu; Bali) in order to produce a good, dense quality one in term of sekala, such as physical appearance, sound, and durability of rebab and in term of niskala, such as ketakson (inner power). A good day to start making a rebab is a day or time which is on the same day with reigan dine nemu karna sula and dine nemu jaya. In ala ayuning dewasa Bali, karnasula means heartbreaking hearing in which it is assumed as a good day in making kentongan, bajra, kendang and other musical instruments, but it is assumed as a bad day for giving advice to other people. Dine nemujaya consists of two types, i.e. amertha dewajaya and kama jaya. One of the types of dine nemu jaya which is best chosen or used is amertha dewa jaya in which singgap dewasa ayu for all masterpieces because there is an element of glory and kama jaya is dewasa ayu which is for panca yadnya, doing all infrastructures, learning to dance, beating, making war weapons and dewasa marriage.

After determining dewasa ayu, the very beginning process or ngawit, pelawah making begins. As it is previously explained, pelawah can be made from any kinds of woods, such as sono keling, nagka, jaran, waru lot, tekek and coconut shell (Hastanto, 2009). The size used specially for pelawah which is made from wood is 6X18X21 cm. Then, the wood is formed based on the favor using some tools, such as chisel, ax and saw. The shape is various, but commonly it is round like heart or oval (Rai, 1996). After it is formed, the middle part of pelawah is carved or punched based on the shape of pelawah which depth is about 5 cm. The thickness of pelawah after making the hole is about 3-4 mm. The process of punching also has to be done carefully. As needed various cultural considerations for existential needs (Pradana, 2018a; Pradana, 2018c).

It should use chisel or rather sharp pengutik in order to easily make it and to decrease the risk of broken pelawah. Then, the pelawah which has been formed the inner and outer part of pelawah is smoothed using sandpapers. Especially for the inner part of the hole, coloring using paragon coloring is done to cover pores on the inner part (resonator) of pelawah, to keep the temperature of rebab and mainly to keep the intensity of rebab sound (Mustika, 1982). After the process of making pelawah finishes, pelawah is covered with leather (kondo). The process of covering it with the leather should also be done very carefully because the leather is very thin and elastic. In other words, it tends to be torn.

Specifically, for coconut shell-made pelawah, the coconut shell used should be selected because it should fulfill particular requirements, such as the diameter of the coconut shell should be less than 20 cm. The process of making it is quite different from the process of making pelawah made from wood. The selected coconut shell is then divided into two parts and the ear part or the hardest part of coconut shell located in the edge of coconut shell should be eliminated (Harrel, 1974). Then, it should be boiled for about 1-2 hours to make it flexible. After it reaches certain flexibility, it is tied with a rope. The binding process is also the process of shaping coconut shell in order to form the coconut shell into the intended shape. Similar with the shape of pelawah from wood, pelawah from coconut shell is commonly round like heart or oval. Moreover, the next processes of pelawah from coconut shell, such as the process of coloring and covering pelawah with leather are quite similar with pelawah made from wood.

The continued process after pelawah is done is usuk making. Usuk is on transversely located in the inner part of the pelawah which is used as the connector between pelawah and pengadeg and the part of pelawah and anteg-anteg. Usuk is made from pretty strong wood, such as les klagi sono wood, trengguli, kemoning, or bamboo stick which is about 27 cm long. Recently, there are some rebab craftsmen who use iron to make usuk. In this case, the strength of iron is better than other materials, yet, according to Mangku Regig, when it rusts, it will affect the durability of wood which directly touches the iron, such as pengadeg, pelawah and anteg-anteg (An interview with Mangku Made Regig on July 8, 2017).

The part of pengadeg is the part of pole of rebab pelawah which is also functioned as string fasteners and melody controller. Including pengadeg is the pole of the upper part or menur up to the lower part or anteg-anteg. The material of making pengadeg is commonly made from one of wood types, such as les klagi, sono, trengguli, or kemoning. The overall processes of pengadeg making use a tool or lathe. The reason of using lathe is because the shape of most pengadeg is circular. Each sub-part of pengadeg has certain size. According to Jero Mangku Regig, the sizes of each part of pengadeg are : (a) the long-sized menur is secengkang with diameter of 2.5 cm; (b) the diameter of lower part of pengulu which size is secengkang is 3.5 cm and the diameter of upper part is 1.5 cm; (c) the size of klengang secengkang, with the size of bungan klengang, diameter is 5 cm and the size of katik klengang which diameter is 1.5 cm; (d) the size of beling padi or paan baling is 35 cm long with the length of purus is 6 cm and consisting of 2 cm purus long for the upper part and 4 cm for the lower part. The diameter of beling padi is commonly 3 cm; (e) amusti long-sized buntar consists of part connected to beling padi or the upper part is 3 cm, and the part connected to pelawah or the lower part is 6 cm; (f) anteg-anteg with long-sized secengkang consists of 3 cm long for its upper part and 2.5 cm long for its lower part; (g) the size of penyanteg is adjusted with pelawah. If it uses coconut shell, the length is 10 cm with 3 cm height. Meanwhile, for pelawah made from wood, the length is 13 cm with 3 cm height; (h) in making pengaradan, the size is usually 65 cm. Pengaradan is made from wood which is quite light, yet strong, such as sono wood which shape is elongated boat-shaped or U-shaped which is elongated. For the strings, a material from the horsetail is used.

### 3.3 The rechnique of playing Rebab

The technique to play rebab is very different from the technique of playing other musical instruments within one barungan gamelan because rebab is the only stringed musical instrument in gamelan; other musical instruments mostly use ocher (panggul) to produce sound. In the contrary, rebab uses pengarad which is drawn across to the strings to produce sound (Kartomi, 1981). The sound produced by rebab comes from the friction between the string of pengarad and string of rebab which vibration of the sound is strengthened by the resonance of resonator shell covered by animal leather (cow). The tone produced by placing fingers on rebab string (based on the technique of finger placing) is at the same time with the friction on rebab strings.

In this case, there are three versions of finger placement in rebab stalk according to I Wayan Sinti (Bali), the habit done in Java, and Pande Made Sukerta. The proportion or posture between rebab placement and how to hold it should be parallel (forbidden to be gripped). In other words, the position of arm and rebab stalk is better to lead to the angle 90 degree (Balinese : nyiku). Different from Sinti, the habit occurred in Java is that they grip rebab stalk by holding it. The position of arms and rebab stalk does not lead to the angle of 90 degree (nyiku). The arm tends to go down and the hand grips rebab stalk. Sukerta (2001) tries to take the middle ground toward those techniques. He asserts that the position of hand should keep gripping the stalk, but the position of arms should lead to the angle of 90 degree. The variations of techniques from Sinti and Java show the customs in Bali. On the other hand, what is revealed by Sukerta (2011) is in the middle of both versions (Java and Bali). What Sukerta (2001) does is that it comes from result of his experience as Balinese rebab player who has lived a long time in Java. It also shows that he has already mastered the ways of playing rebab based on the techniques developed in Java.

The technique of string drawing on rebab (ngerad technique), if it is looked generally, it is similar in other places. To produce the intended tone, both strings should not be drawn across (arad) at the same time (Hastanto, 2009). Most rebab players draw across the strings on the left side. Only on some particular parts, rebab players draw across the right-side strings.

The selection of tone for both strings in rebab, according to Ida Bagus Made Widnyana (Balinese rebab player who also follows rebab workshop in Institute of Art Indonesia Denpasar), depends on the need of gending played. For example, for gamelan gong kebyar, the left strings are aligned to dong tone (inserting notation) and the right strings are aligned to dung (notation). Dong tone is chosen because it is the lowest tone in gangsa tone (bladed musical instrument) in



gong kebyar. Meanwhile, dung tone is bladed because the kempyung tone is on four tone lower than dong. The tone selection will be different if rebab is used in gamelan gambuh and used to play tembang. However, the theory which will always be used in the selection is : tone of the left strings should be bladed based on the need of the lowest tone of the played song, while the right strings are kempyung tone from the left strings. For instance, in playing tembang which lower key is deng, the left strings of rebab will be bladed with deng tone and the right strings will be bladed with dang tone (kempyung from deng).

The technique of finger placement is like the position of pemangku holding Genta in which thumb is placed behind the rebab stalk to give a handle, index finger is on the top (under the partition rebab stalk at the top end), middle finger and ring finger are placed about 4-5 cm under the index finger which is close each other and the last, little finger is placed under the ring finger which distance is quite similar with the distance between index finger and middle. With those positions, there will be four tone produced. For instance, if the strings are bladed with dong tone, the tone produced will be dong (index finger, middle finger, ring finger, and little finger do not touch the strings), deng (index finger touches the strings), dung (index finger and middle finger touch the strings), dang (two fingers are on the top and ring finger touches the strings), and ding (index finger is on the position of dang tone and ring finger is about five cm under the index finger).

To obtain higher tone than those tones, the position of the similar fingers is moved lower until they met the border of ding tone. In other words, the index finger will produce ding tone, the middle finger produces dong tone, the ring finger produces deng tone, and the little finger produces dung tone. The technique of basic placement is moved continuously based on the needed tone in the series of played melody. As with aspects of local wisdom needed by agents for excellence and continuity of practice (Pradana and Parwati, 2017). The hand attitude contains of the philosophy of bajra-mudra (purusa-prakerti) as local wisdom which is expressed into : 1) the attitude of ningkep is when the wrist is lifted, so the palm faces down and the strings meet the fingertips; 2) the attitude of palm nungadah, meaning that it faces up in which index finger is perpendicular with the strings; so the next strings will meet other knuckle of fingers (not the fingertips); Such attitude or tetikasan will produce a playing harmony which unites the musical aspects (bajra) and dance (mudra); so it is good to be seen which is called “girama” (great; authoritative).

Drawing across rebab is done using pengaradan. Rebab friction is one of soul formation elements or the quality of rebab representation. To obtain the quality of rebab representation, good friction pressure on rebab should be done. Good rebab friction occurs when it is not too pressured (strong) or it is pressured too light (weak). If it is pressured firmly, rebab sound will not be loud, while if it is pressured too weak, it will not produce any sound. Therefore, it is better to put the pressure between the strong and weak pressure; as a result, louder sound can be produced. With the work on the volume of rebab friction, it will support the quality of rebab representation. When tungguhan of rebab works on bantang gending, work on the bantang gending with various kinds of wilet. The richness of wilet of the rebab depends so much on the creativity or capability of the rebab players. In the beginning step of learning how to play rebab, someone will try to play short-sized gending or gending presented in slow tempo, such as a kind of gending Legod Bawa. A good pengrangrang is presented on both tungguhan trompong and tungguhan gender rambat, gending Palegongan (a part of gending pengawak).

### 3.4 Rebab in Balinese performing art

Rebab is frequently used as the identical symbol in art, specifically in music art. It can be found in the symbolism of goddess Dewi Saraswati who is believed by Hindu people as the goddess of knowledge. In the symbol, Dewi Saraswati seems to hold a vina, a kind of rebab. Then, Hindu people assume it as the role of art in human life, as the perfectness of knowledge and the symbol of the harmony of mind, budhi and life with the environment. As an environmental sustainability that cannot be separated from the concern of human life on a social scale (Pradana, 2019).

In Balinese karawitan Performing art, rebab becomes the unity of ensemble, especially in particular gamelan, such as gambuh, gong kebyar, samara pagulingan, palegongan and others. During the performance, rebab is commonly placed in line with kendang and terompong in the front line even though it is not the main music. Even though it is not the main musical instrument like kendang and terompong, it can be inferred that the player or musical instrument position in karawitan Bali Performing art is not determined by the major role of particular musical instruments, but it is determined by the aesthetical aspect of the musical instrument placement.

Different from its role in Balinese karawitan, rebab has essential function in Javanese karawitan. In the hierarchy of Javanese karawitan, there are three panjak ricikan which are considered as the highest position named panjak ricikan rebab, ricikan kendang and ricikan gender barung (Palgunadi, 2002: 400).

Rebab has a role as ricikan garap alus. In certain song, rebab commonly can begin a tabuhan or gending. However, this role does not occur in Balinese karawitan. The role or function of rebab in Balinese karawitan and the study of rebab in term of performance will be further explained below. Regarding this, there are five kinds of barungan gamelan used as the objects. In addition, the aesthetical analysis of shape and ornaments in rebab completes its existence in Balinese Performing art.

### **3.5 The function of Rebab in Balinese Karawitan**

The term function always shows the influence of something on others. If something gives a very big impact, it can be ensured that it takes a role or it functions vitally, and vice versa. The impact of the influence can reflect the size of its functional intensity. As it is stated previously, rebab is not the main musical instrument in Balinese karawitan. Yet, it does not mean that rebab does not have any functions at all. McPhee (1964) states that: "The rebab interpretation of the melody is by comparison free and independent. This, in addition to its individual intonation which often far from coincides with the sulings, places it in a relation to the suling melody that can at times become extremely harsh. In small ensembles with one or two sulings, where the balance between rebab and suling is about even, this harsh relationship is intensified. But in full ensembles including four sulings, the rebab receded to the background, now only faintly distinguished by its sudden trills, light passing-tones, and occasionally syncopated paraphrasing of the melody."

McPhee (1964), the aforementioned statement says the play of rebab in gambuh performance in which suling is a kind of dominant musical instrument playing melody. In this case, rebab does not absolutely play melody in free, but it follows the melody of suling although rebab can interpret it self. Then, it can be concluded that in the unity of ensemble, rebab is not an independent musical instrument, but it depends on the main melody and on other musical instruments. It mainly occurs in the ensemble which has involved rebab as a part of its unity, such as gambuh, semar pangulingan, gong kebyar, palegongan and others, except there is improvement or new creation placed on rebab on the main position in presenting the melody. Therefore, rebab is not only as "sweetener" of the presented gending. Besides, the characteristic of rebab sound which is low and soft is unlikely to dominate other musical instruments. Moreover, rebab is presented on barungan, such as gong kebyar, palegongan, or samara pengulingan which basically produce louder sound compared to gamelan gambuh.

On the other hand, Pande Made Sukerta (2011) classifies the pattern of Balinese rebab playing into free tabuhan and tied tabuhan. It is further explained that free tabuhan is tabuhan which does not follow melody or the presented gending presented independently, meaning that rebab presents free gendings and in a particular pressure of tone, similar tone will be used with other gendings which is followed. In the contrary, tied tabuhan can be done together with suling in which rebab follows the melody or gending presented by the whole tunggahan.

Even though Sukerta (2001) has admitted that both terms are temporary, both terms are not quite known by Balinese rebab players. Moreover, the term of tabuhan is, in fact, not common to be used to a certain musical instrument in Balinese gamelan. In Balinese karawitan, it is more familiar as tabuh which means composition, gending, or repertoire. Generally, the pattern of

Balinese rebab playing always depends on melody. It cannot freely play melody independently although it does not always follow the melody rigidly. Sometimes, rebab plays the pattern of nguluin (overtaking the melody), ngalad (backing the melody) or negteg (playing consistently on a particular tone). It might be done as a strategy or way to follow the melody played by terompong on nyilih asih pattern (it is pretty similar with kotekan pattern (interlock) in which it occurs shortly on some tone and in faster tempo. In this case, it is unlikely for rebab to play melody as it is presented by terompong.

When terompong plays similar tone in many times, rebab repetition only gives emphasis on the last phrase of melody. Rebab will be a little ngalad or backing the terompong melody. It will make an impression as if the terompong playing flows continuously.

Pengrangrang is commonly played by terompong at the beginning or it can be called as a kind of introduction before the main song is played. Terompong frequently plays melody freely and independently. It occurs in any gending of classic pegongan or gending pegongan which is arranged with new situation. Pengrangrang is also frequently played in gamelan palegongan, samara pagulingan, and others. Some also call it gineman. On gamelan palegongan, pengrangrang or gineman is played by gender rambat, while on gamelan Semar Pagulingan it is played by terompong. If the player is available, a good pengrangrang or gineman on gamelan gong kebyar, palegongan, samara pagulingan, bebarongan, and other is used to being completed by suling and rebab. Besides, the pattern of nguluin, ngalad, and negteg is often used.

The characteristics of rebab players, as it is stated by McPhee (1964), are quite relevant with the reality of the characteristics of playing Balinese rebab nowadays. Without neglecting Sukerta's (2011) thought, perhaps, the division of rebab playing patterns is oriented on Javanese karawitan. It is supported by what is stated by Bram Palgunadi (2002) that in Javanese karawitan, rebab is one of ricikan which is placed on the highest besides kendang and gender barung. That position relates to the importance of the role of those three musical instruments. Rebab can be freely played without following the melody with free tabuhan pattern.

#### **4. The review about Rebab**

Based on the researcher reading, there is very limited information about the shape of rebab in Bali. Commonly, rebab is distinguished based on the shape of its pelawah, kuping, and the size of rebab. As it is previously mentioned, pelawah has three shapes, i.e. heart-like shape, rounded shape, and oval. On the other hand, the difference on kuping shape is only based on its size, such as rebab with longer size of kuping. The longer size of kuping is commonly found in Java rebab, but the shorter one is found in Balinese rebab.

Interestingly, rebab recently is made in bigger size which height is around 2 meters with the diameter of pelawah is about 60 cm. Because of its size which can reach 2 meters high, rebab players should play it while standing because the size of rebab implicates the technique of its playing. Besides, the technique of drawing and finger moving for keys should be done with different technique from the common size of rebab.

The ornamentation (pepayasan) of rebab becomes inseparable with the aesthetic of rebab. Rebab ornamentation is very concerned by rebab players as the symbol of their loving towards the musical instrument. The following picture shows the instrumentation of rebab.

Eventually, rebab becomes one of concerned musical instruments in the creation of new art work shown in some of new creations utilizing rebab as the main musical instrument, such as a musing of Kenreling by I Wayan Sinti, Semara Wina by Wisura Kesuma, and Kembang Rampe by I Wayan Sudirana. Besides, rebab also develops in terms of its shape and function, such as what I Gusti Ngurah Alit from Bona does in which he combines the function and shape of Erhu (Chinese rebab) into his barungan gamelan samara pengulingan. Therefore, it can be concluded that rebab begins to be concerned in new art work creation context.

##### **4.1 Rebab for Balinese artists**

It has been well-known among Bali artists that rebab is an instrument having little interested people if it is compared with other musical instruments' interested people in a

barungan gamelan. As a result, capable rebab player is limited. Even though in some regions we can find rebab players, most of them are also rebab craftsmen (the experts of rebab) which number is only a few. However, their existence in maintaining tradition to balance it with other musical instrument traditions should be appreciated.

In fact, their existence has not made rebab popular. Most young generations have not interested yet in learning it specifically. For Balinese artists, rebab is only a supplementary musical instrument as it can be seen from its function in barungan gamelan that rebab is commonly as the ornaments of melody. Without rebab, barungan can still perform well. Similarly, in barungan like gamelan gambuh which places rebab as the main instrument, it still looks like a supplementary musical instrument compared to suling (suling gambuh) which becomes the identity of barungan gambuh itself.

Traditionally, it will be challenging to develop rebab to make young artists interested in learning it because it is limited by its function and "myth". On the other hand, in nowadays context, any innovations can be created in order to place rebab as an interesting musical instrument for any composers because it should be able to be manipulated creatively in order to produce an interesting musical atmosphere which attracts artists to love rebab.

Through the innovation, it is expected that young artists can begin loving and learning rebab. Then, it will influence the context of the tradition of rebab. Those who love rebab will directly learn gendings of rebab in its traditional context. Moreover, the number of rebab players will increase. Thus, holding workshops to provide the comprehension of rebab in any fields of study, such as history, context, function, and its relation with Balinese barungan gamelan can be an alternative way in increasing the number of rebab players.

## 5. Conclusion

Regarding the explanation above, it can be concluded in Balinese gamelan, rebab as an accent that works to give a soft atmosphere and "sweetener" song. Because of this function, fiddle is considered a secondary or additional musical instrument that is considered often overlooked. Its function as a secondary musical instrument in performing arts in Bali and the complexity of its playing techniques have caused many young artists who are least interested in the technique of playing this instrument.

Eliminated from senior performances in Bali, published fictions have implications when they are identified, replacing the media of ethnic music creativity and impoverishment of local cultures in the global era which, upon approval, must be protected by unique characteristics and identities. Overall, based on the findings, the composer must contain the composition of songs using fiddle which is done in a new format as ethnic identity. In addition, the revitalization of musical compositions in the form of things, materials and techniques of playing rebab must be revitalized in order to be able to adapt to this era.

Contributions to the results of the study may add scientific references to researchers interested in ethnomusicology research. In addition, the results of this study can reflect that the justice aspects of Rebab as a senior instrument of Bali are being improved in the global era.

## References

- 3 Aryasa, IWM. *Perkembangan Seni Karawitan Bali*. Denpasar : Proyek Sasana Budaya Bali, 1976/1977.
- Bandem, I Made. *Prakempa Sebuah Lontar Gamelan Bali*. Denpasar: Akademi Seni Tari Indonesia Denpasar., 1986.
- 11 Becker, Judith and Alan H. Feinstein (eds). *Karawitan : Source Readings in Javanese Game/an and Vocal Music*. 3 vols. Ann Arbor: Center for South and Southeast Asian Studie, The University of Michigan, 1984.
- 6 Becker, Judith. *Traditional Music in Modern Java*. Honolulu : The University Press of Hawaii, 1986.
- 5 Djelantik, A.A.M. *Estetika : Sebuah Pengantar*. Bandung: Masyarakat Seni Pertunjukan Indonesia, 1999.

- Harnish, David. <sup>8</sup> Music at the Lingsar Temple Festival: The Incapsulation of Meaning in the Balinese/Sasak Interface in Lombok, Indonesia. Ph.D. dissertation. University of California Los Angeles <sup>16</sup> 1991.
- Harrel, Max. The Music of the Gamelan Degung of West Java. Ph.D. dissertation, University of California Los Angeles, 1974.
- Hastanto, Sri. Konsep Pathet Da'am Karawitan Jawa. Surakarta: ISI Surakarta Press, 2009.
- Hood, Mantle. The Ethnomusicologist. Ohio: The <sup>3</sup> Kent State University Press. 1982.
- Kartawan, I Made. "Cara Pembuatan Kendang Bali". Dalam Bheri Jurnal Ilmiah Musik Nusantara <sup>22</sup> Volume 5 (hal 18-30). Denpasar: Jurusan Karawitan STSI Denpasar, 2006.
- Kartomi, Margaret and Stephen Blum, (eds). Music-Culture in Contact; Convergences and <sup>14</sup> Collisions. Gordon and Breach Publisher, 1994.
- Kartomi, Margaret. "Musical Strata in Sumatra, Java and Bali" da'am Music of Many Cultures, ed. <sup>18</sup> E. May, Berkeley: University of California Press, 1981: 111-133.
- Kartomi, Margaret. On Concept and Classification of Musical Instruments. Chicago: The University of Chicago Press, 1990.
- Kuckertz, Josef. "Origin and Development of the Rabab", in Sangeet Natak, vol. 15. New Delhi : <sup>24</sup> Sangeet Natak Akademi, 1965.
- Kunst, Jaap. Hindu-Javanese Musical Instruments. The Hague : Martinus Nijhoff, <sup>12</sup> 1968.
- May, Elizabeth, (ed). Musics of Many Cultures. Berkeley : University of California Press, 1981.
- McPhee, Colin. Music In Bali: A Study in Form and Instrumental Organization in Balinese <sup>21</sup> Orchestral Music. New Haven and London : Yale University Press, 1964.
- Midgley, Ruth. Musical Instruments Of The World, New York : Facts On File Inc. 1976.
- Mustika, Pande Gede. Gambelan Semar Pagulingan Saih Pitu di Pura Balebatur Desa Kamasan. <sup>6</sup> Skripsi Sarjana Muda ASTI Denpasar, 1982.
- Nettl, Bruno. The Study Of Ethnomusicology: Thirty-One Issues and Concepts. Urbana and Chicago: University of Illinois Press, 2005.
- <sup>13</sup> Gunadi, Bram. Seraf Kandha Karawitan Jawi. Bandung : ITB Bandung, 2002.
- Pradana, G.Y.K. "Implications of Commodified Parwa Shadow Puppet Performance for Tourism in Ubud, Bali". Journal of Bussiness of Hospitality and Tourism 4(1): 70-79, 2018c. (additional <sup>4</sup> reference and not yet hyperlinked)
- Pradana, G.Y.K. and I.W. Pantiyasa. "Makotek as Tourist Attraction in Mung <sup>25</sup> Village, Bali", pp. 10-18. In : Gafar, A., R. Suprina, Amrullah, D. Gantina (Eds.). Proceedings of The International Conference on Tourism, Gastronomy and Tourist Destination, Atlantis Press, Jakarta, Indonesia, 400p., 2018. (additional reference and not yet hyperlinked)
- <sup>4</sup> Pradana, G.Y.K. and K.S.M. Parwati. "Local-Wisdom-Based Spa Tourism in Ubud Village of Bali, Indonesia". Russian Agricultural and Socio-Economic Sciences 8(68): 188-196., 2017. (additional reference and not yet hyperlinked)
- <sup>2</sup> Pradana, Gede Yoga Kharisma. "Innovation in Cenik Blonk Performance : A Strategy of Empowering Local Language Through Balinese Shadow Puppet", pp.173-182. In : <sup>27</sup> dipa, I.N., I.B.P. Yadhya, M. Budiarsa, and I.N. Darma Putra (Eds.), Proceedings of The International Conference on Local Language, UNUD Press, Denpasar, Bali, Indonesia, 797p, 2018a. (additional reference and not yet hyperlinked)
- <sup>2</sup> Pradana, Gede Yoga Kharisma. "The Meaning of Makotek Tradition at the Munggu Village on the Global Era", pp. 122-128. In : Ardhana, I.K. (Ed.), Proceedings of The International Bali Hinduism, Tradition and Interreligious Studies, UNHI Press, Denpasar, Bali, Indonesia, 410p, 2018b. (additional reference and not yet hyperlinked)
- <sup>2</sup> Pradana, Gede Yoga Kharisma. Sosiologi Pariwisata. Denpasar : STPBI Press, 2019. (additional referen <sup>10</sup> and not yet hyperlinked)
- Rai, I Wayan. Balinese Gamelan Semar Pagulingan Saih Pitu : The Modal System. (Ph.D. dissertation). The University of Maryland, Baltimore County, 1996 <sup>10</sup>
- Rembang, I Nyoman. Sekelumit Cara-Cara Pembuatan Gamelan Bali. Denpasar: Proyek Pengembangan Kesenian Bali Departemen Pendidikan dan Kebudayaan, 1984.

- <sup>9</sup> Ruastiti, N.M., G.Y.K. Pradana, I.K. Purnaya and K.S.M. Parwati. "The Royal Dinner Party Puri Anyar Kerambitan Tabanan : A Sustainable Cultural Tourism Attraction Based on Local Community", pp.1448-1459. In : A.D.Witjaksono, D.Tandyonomanu, A.O.T. Awaru, T.Pangalila, Tsurroya, A.M.Fauzi, R.N.B. Aji, D.A.Larasati, I.P.M.H. Purba, G.Wahyu P., Y.Lestari (eds.). Proceedings of The 1st International Conference of Social Science, Atlantis Press, Nusa Dua Bali, Indonesia, 1.269p., 2018. (additional reference and not yet hyperlinked)
- Sadguna, I Gde Made Indra. *Kendang Bebarongan dalam Karawitan Bali: Sebuah Kajian Organologi*. Yogyakarta: Kanisius., 2010.
- Schaareman, Danker (ed). *Balinese Music in Context : A Sixty-fifth Birthday Tribute to Hans Oesch*. *Forum Ethnomusicologicum* 4, 1992.
- <sup>20</sup> Sudirana, I Wayan. "Kendang Tunggal: Balinese Solo Drumming Improvisation." MA Thesis, Canada : The University of British Columbia, 2009.
- Sugriwa, I Gusti Bagus. "Terjemahan dari LontarAji-Gurnita" dalam *Perkembangan Seni Karawitan Bali* oleh IWM Aryasa. Denpasar : Proyek Sasana Budaya Bali, 1976/1977.
- Sukerta, Pande Made. "Jenis-Jenis Tungguhan Karawitan Bali". *Proyek Pengembangan Media Kebudayaan Direktorat Jenderal Kebudayaan Departemen Pendidikan Nasional Republik Indonesia*, 2001.
- <sup>5</sup> Sukerta, Pande Made. *Belajar Rebab Bali*. Cetakan Kedua. Surakarta: ISI Press Surakarta, 2011.
- Sumarsam. *Gamelan : Cultural Interaction and Musical Development in Central Java*. Chicago & London: The University of Chicago Press, 1992.
- Tenzer, Michael. *Gamelan Gong Kebyar: The Art of Twentieth-Century Balinese Music*. Chicago : The University of Chicago Press, 2000.
- Wenten, I Nyom. "Gamelan Semar Pagulingan : Court Music in Transition" in *Balinese Music in Context*, Danker Schaareman, ed. *Forum Ethnomusicologicum* 4, 1992. p. 297-312.
- Wijayananda, Ida Pandhita Mpu Jaya. *Doa Sehari-hari: Keluarga dan Masyarakat Hindu*. Surabaya: Paramita., 2008.
- <sup>19</sup> Zoete, Beryl de and Walter Spies. *Dance and Drama in Bali*. New York and London: Harper and Brothers Publishers, 1939.

### Acknowledgement

<sup>28</sup> I would like to express my gratitude to : I Wayan Sinti, Pande Made Sukerta, I Gede Arya Sugiartha, I Made Kartawan, I Wayan Sudirana, I Gusti Ayu Srinatih, Mangku Made Regig, Kadek Sudiasa, Ni Made Ruastiti.

# Rebab: A Musical Instrument in Balinese Performing Art

## ORIGINALITY REPORT

8%

SIMILARITY INDEX

5%

INTERNET SOURCES

6%

PUBLICATIONS

5%

STUDENT PAPERS

## PRIMARY SOURCES

1	Submitted to Walsall College Student Paper	1%
2	Gede Marhaendra Wija ATMAJA, Ida Ayu Komang ARNIATI, Gede Yoga Kharisma PRADANA. "Bhineka Tunggal Ika as Source Politics and Identity of Indonesian Culture in The Formation of Law", <i>Cultura</i> , 2020 Publication	1%
3	<a href="http://jurnal.isi-dps.ac.id">jurnal.isi-dps.ac.id</a> Internet Source	1%
4	G Y K Pradana. "Corona in Pupuh Ginada Dasar: A cultural response to crisis situations due to the Coronavirus pandemic", <i>IOP Conference Series: Earth and Environmental Science</i> , 2021 Publication	<1%
5	Submitted to University of Houston System Student Paper	<1%
6	Submitted to University of Leeds Student Paper	<1%

7	research.sabanciuniv.edu Internet Source	<1 %
8	David D. Harnish. "Bibliography", Walter de Gruyter GmbH, 2017 Publication	<1 %
9	Submitted to Cyprus University of Technology Student Paper	<1 %
10	bali1928.net Internet Source	<1 %
11	docplayer.net Internet Source	<1 %
12	Nick Gray. " An introduction to the Sukawati style of Balinese ", Indonesia Circle. School of Oriental & African Studies. Newsletter, 1990 Publication	<1 %
13	Submitted to University of West London Student Paper	<1 %
14	Submitted to Monash University Student Paper	<1 %
15	mafiadoc.com Internet Source	<1 %
16	Submitted to LASALLE-SIA College of the Arts Student Paper	<1 %
17	Submitted to The Shri Ram School Student Paper	<1 %



18	Submitted to The University of Manchester Student Paper	<1 %
19	Submitted to UC, San Diego Student Paper	<1 %
20	Submitted to University of Melbourne Student Paper	<1 %
21	Submitted to California Baptist University Student Paper	<1 %
22	Submitted to University of Durham Student Paper	<1 %
23	wisatadanbudaya.blogspot.com Internet Source	<1 %
24	Tom Hoogervorst, Jiří Ják. "The Rise of the Chef in Java", Global Food History, 2019 Publication	<1 %
25	doi.org Internet Source	<1 %
26	www.pidt.org Internet Source	<1 %
27	N M Ruastiti, I K Sudirga, I G Yudarta. "Wayang Wong Bali performance in era pandemic Covid 19", IOP Conference Series: Earth and Environmental Science, 2021 Publication	<1 %

28

Internet Source

<1 %

---

29

philpapers.org

Internet Source

<1 %

---

30

huygens-fokker.org

Internet Source

<1 %

---

Exclude quotes Off

Exclude matches Off

Exclude bibliography Off