

Balinese Traditional Music and the Philosophy of *Tri Hita Karana*: Perception on *Rindik* Music

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ABSTRACT: *Rindik*, the traditional Balinese music is also enjoyable by the listeners and related to the local culture, value and wisdom from which the music originates. This qualitative research aims to analyze how the non-Balinese and non-Hindu people who listens to *Rindik* music feel the reflection of *Tri Hita Karana* concepts as the Balinese-Hinduism philosophy through this music. Five informants from different ethnics and religions were chosen purposively for an interview and asked to listen to *Rindik* music. The articles and interview transcripts were analyzed using NVivo 12 Plus. The result of the research showed that the perception of the informants towards *Rindik* music highlight the calmness, tranquility, nature vibe, quietness, and happiness and they can clearly explain and relate the *Rindik* music to their perception towards God, self and others, as well as nature. The new concept modelled in this research has possibility to enrich future research with either similar or different culture contexts especially traditional music and it also assumes that to create holistic experience in listening traditional music, there are three antecedents affect the perception on the music which then affects the understanding of music philosophy, namely: listeners' characteristics, listeners' knowledge and performance scape.

KEYWORDS—*Rindik*, *Tri Hita Karana*, Balinese, Traditional music

I. INTRODUCTION

Music is a universal language that knows no boundaries of age, gender, ethnicity, religion and also race and defining music is complicated because music is everywhere and enjoyed widely because it also concerns matters of histories, philosophy, culture, politics, economics and even ideology in a complex system of meaning symbols. Musical instruments have been around 44,000 but making the exact definition of it is still difficult [1].

The search trend in Indonesia for music genres in the 2018-2023 period shows four music genres that are popular in Indonesia, such as Islamic music, jazz, rock and *dangdut* [2] which turns out to be very influenced by the culture or group of people who own the music, so that the more this music genre can enter certain groups of society, the more fans it will have. However, from the results of research conducted, the majority of Indonesian Muslims do not guarantee that Islamic music will become the main trend in searching for music genres, because it is proven that the *dangdut* music genre dominates music search trends in almost all province in Indonesia [2].

Meanwhile, among young people, traditional music is often considered primitive and less popular music so that its growth becomes stagnant, even though traditional music is also an intellectual product of the local community which of course contains elements of creativity both intra-aesthetically and extra-aesthetically [3]. Traditional music is synonymous with local culture which is different from western music which already

has a notation system, while traditional music is influenced by humans as subjects, natural, social, economic and technological conditions so that it influences the development of traditional music. Besides that, traditional music is often considered rigid because it upholds certain local patterns or standards [3].

Music, regardless its genre or type, is part of today's social phenomenon. The benefits of music have been widely researched by music experts for more than two decades, one of which is music therapy to reduce stress, lower blood pressure, increase focus on learning and even provide religiosity benefits that are relevant to the stressful conditions of modern life in many individuals so that it is a means to improve their physical and mental health is needed.

Music therapy is a relaxation method that can improve and maintain a person's mental, physical and emotional health such as anxiety, feelings of discomfort and the like [4], as well as well as to direct one's energy and fatigue by changing certain negative moods or thoughts by listening to music [5]. Even music therapy can provide entertainment and a good experience although there are several accompanying factors that will strengthen the positive effects of music therapy, such as gender, age and the type of music chosen [6].

Traditional music is not only considered beautiful and calming, but also has certain philosophical values that strengthen the aesthetics of the music and is an ancestral heritage that is often used in telling noble stories, religious rituals and is also an expression of the local community. In its development, traditional music is used in therapeutic activities for physical, mental and emotional health (wellness). Music therapy is a form of psychotherapy and the choice of music, intensity, rhythm and environment of the music will influence how music affects a person's body through sound waves. If the music you listen to has consistent frequency, rhythm, intensity, as well as a person's vibrational frequency and psychological rhythm, then there will be a harmonious resonance and have a relaxing impact [6].

Music as a means to improve health and behavior has actually been around since the time of Pythagoras and Plato who believed that cosmic vibrations could enter the human mind, so that healthy people were those who were in harmony with these cosmic vibrations [7]. Music that can encourage a person's physical and mental health usually has a stable rhythm with a regular rhythm and generally has a slow tempo to have a relaxing effect on a person.

Many people listen to traditional rhythmic musical instruments with a relaxing nuance, one of which is the *Rindik*, a slendro musical instrument, made from bamboo and one of the traditional Balinese musical instruments used to accompany the *Bumbung* dance as well as at weddings and traditional events. religious ceremony [8]. The *Rindik* musical instrument has a distinctive sound it is made of bamboo [9] and can create a relaxed, calm and happy atmosphere [10]. When people visit Bali Island or enjoy Bali's restaurants, hotels, SPAs or traditional massage services, they can listen to the calming music played in the rooms and it makes them feel relax and content.

The experience of aesthetic, harmonious and reflective state can be felt from its sound. Meanwhile, on the other hand, the use of bamboo in making *Rindik* musical instrument reflects the respectful use of nature by using bamboo as the main material for this musical instrument. People who do not know the concept of *Tri Hita Karana* and visit Bali or places with Balinese decorations or modemay enjoy the harmonious sound of *Rindik* without being required to learn about *Tri Hita Karana* first and this situation is the reason of why this study arose. The *Tri Hita Karana* philosophy as the local identity of Balinese people, which is based on Hinduism philosophy, strengthens the concept that everything that is harmonious from the three elements, namely God-nature-humans can give rise to happiness [11]. *Tri Hita Karana* which focuses on balance/harmony [11], it means balancing the relationship with God-nature-culture (humans) through artistic creativity, the art of *Rindik music* can be used as a means of realizing *Tri Hita Karana*. However, *Tri Hita Karana* featured on how Balinese people relate the closeness to God as the 'Ultimate', the nature and environment with the human in harmony to create balance in the daily life.

This study aims to analyze how the concept of *Tri Hita Karana* actually exists in *Rindik music* instrument and felt by the people who listen to it although they are not familiar with the *Tri Hita Karana* philosophy. The novelty of the study is guaranteed as there is no specific study about awareness of *Tri Hita Karana* concept in *Rindik* music among the non-Balinese and non-Hindu people. There are some previous

studies about *Rindik music* instrument but especially in technical or its usage in mental development and freshness. On the other side, the study of *Tri Hita Karana* is separated from *Rindik music* topic and mainly about the religiosity side of *Tri Hita Karana* concept. In some previous studies, *Rindik* was discussed in different angles such as in musical angle or therapeutic music discussion. Thus, the questions of this study are how the perception of non-Balinese, means that the chosen informants come from different ethnic and regions in Indonesia, and non-Hindu people, refers to other beliefs or religions in Indonesia, towards the *Rindik music* and how their perception reflects the existence of *Tri Hita Karana* concept in *Rindik music* instrument. The characteristics of chosen informants are aimed at assuring the neutrality when answering the questions.

II. MATERIALS

2.1 *Tri Hita Karana*

Tri Hita Karana is a local cultural identity of Balinese people based on Hinduism philosophy which is based on a balance and harmonious life of human [13]. This concept rules the interaction between God, human and environment which then implemented in daily way of life, way of thinking and even way of behaving. *Tri Hita Karana* consists of three main concepts, namely *parahyangan*, *pawongan* and *palemahan*. The first concept, *parahyangan* means the harmonious relationship of human with God, *pawongan* refers to the relationship between humans and the last *palemahan*, indicates the harmony of human-nature relationships. The words “*Tri Hita Karana*” come from ‘tri’ means three, ‘hita’ means prosperity and ‘karana’ refers to cause so that *Tri Hita Karana* is believed that when a person has these three combination so their life will be peaceful and happy [13].

The implementation of *parahyangan* concept is usually appeared in traditional and religious activities such as cleaning the temples and praying to God. The word ‘Kahyangan Jagat’ or heaven is the universal temple [14] in which all the creatures can pray and worship God in any temples in the world although in the original meaning of ‘jagat’ or universe refers to Bali island. But then, ‘jagat’ or universe will automatically be considered as all things in this universe in universal meaning. However, the decline of morality and spiritual values must be taken seriously to make young generation stop the unproductive activities which worsen the degradation of moral because of their fragility, identity and crisis confidence [15].

The concept of *pawongan* is how an individual will live in harmony with the other people through their communication and doing activities together [16]. Deriving from Javanese word, ‘wong’, means ‘people’ in English, the people are necessary to maintain contacts and gathering with others. In the implementation, *pawongan* concept concerned about how the Balinese people develop their environment with the balance, not only focus on the technology adoption but also the respect to the local wisdom and values which then proposed for more holistic and humanistic that suitable to Balinese culture [17].

The Balinese have lived in harmony with the environment as the manifestation of *Tri Hita Karana* in *Palemahan* concept [18]. Environmental preservation and eco-friendly modes are examples of the implementation of *palemahan*. The most important of this concept is how the human relates in harmony with the nature and environment so that there is the balance of ecosystem. This concept is not only how the human explore the environment but also how to utilize it wisely [19]. All elements in environment, including forests, fields, plantation, rivers, even mountains are close to Balinese people and then they give thanks to environment since it gives many useful things for their daily needs, foods even medication [13].

Tri Hita Karana as the local wisdom is not only for artists to implement in their art works, but also how the people, who are not artists will also be able to implement it in their characters, such as increasing their respects to God, human and nature, as the indicator of good character [20]. The previous literatures of *Tri Hita Karana* did not focus on *Rindik music* instrument, so that this study found that there is a gap between previous research and studies about *Tri Hita Karana* and this study in term of the discussed focus. This study will specifically describe the *Tri Hita Karana* on *Rindik* Balinese traditional music instrument.

2.2 *Rindik*

The Balinese artists commonly use the theme of *Tri Hita Karana* because of the magnificent and monumental concepts. Aesthetic values based on the concepts are very strong so that the artists put *Tri Hita Karana* as the idea source in creating art works [14]. Balinese traditional music has values and special identity, culture and expression with the aesthetic concepts either scientific or philosophical [21].

Rindik is one of the traditional Balinese gamelan instruments that consist of three parts, namely *plain Rindik*, *sangsih Rindik* and distilled piece [22]. As the vibraphone-like music instrument, *Rindik* consists of eleven bamboo rods played with two hands and sometimes two rods of it are hit at the same time. The tone produced is *slendro* tone with five type of tones, namely: *nding*, *Ndong*, *ndeng*, *ndung* and *ndang* [23]. *Rindik* as the traditional music has the special composition and organization that create rhythm, melody, tempo, dynamic and harmony [21].

Music has two basic function, as *nemesis* and *katarsis*, in which as *nemesis*, the transformation and imitation, the music should be involved with the represented role, and as *katarsis*, music is the tools to express self [24]. There is emotion matter that the music player wants to deliver in the encoding process that involved cultural background of the player so that the message of the music can be delivered clearly and right. The culture background will influence the acoustic and musical cues like, dynamics, rhythm, timbre, register and tonality [24]. The characteristic of *Rindik* makes it favorite as a percussion instrument because of the unique sound of it [9] and the percussion is the oldest music instrument. *Rindik*, itself, has been developed in many ways to make it known and conserved although there are modern music instruments.

After studying the previous literatures about *Rindik music* instrument, there is a gap with this study in term of the discussed focus, in which most of previous studies discussed on technical things of *Rindik* from musicality point of view, while this study will specifically describe the *Tri Hita Karana* philosophy on *Rindik music* as the main point.

III. METHODS

This study firstly is using phenomenological qualitative methods using 5 informants, regardless the nationality, ages, gender, and occupation. However, the informant should ever hear or listen to *Rindik* instrument. The informants used here are non-Balinese and non-Hindu, thus the informants will be chosen using purposive sampling methods. This study will not reveal the personal identity of the informants. The informants will be given the short duration (maximum 10 minutes length) of *Rindik* music played from YouTube and then asked some questions regarding their feelings and perception of the *Rindik*. The basic questions of the interview will be addressed to three concepts in *Tri Hita Karana*, namely *parahyangan*, *pawongan* and *palemahan*.

The validity and reliability tests were used to check all the data obtained from the interview. Internal validity used in this study is using one questions about their feelings and perceptions after listening to *Rindik* music instrument through records shared to them. External validity is reached if the question in the interview can be applied to the population. To ensure the validity, the triangulation techniques are done by three steps of triangulation techniques, namely source, technique and time triangulation. The source triangulation is done by choosing the informants from various backgrounds. Technique triangulation by comparing data from informants with the documents and observation from documents, etc. To do the time triangulation, the researcher needs to ask and observe again within the different time laps. Credibility and transferability of this study are reached if the results of the study are reconfirmed by the informants and the results also can be implemented in the other study with different context of culture and art works.

The qualitative data is processed by using NVivo to get the data reduction then helps the researcher to find the model of variables raised from the informants' answers. The depth interview was conducted to gather the data from the valid informants. Basic questions asked to informants are divided into two sections. Section 1 is the part to focus on the perception of the informants about *Rindik* played through a record. The section 1 will consist of questions as follows:

1. What do you think of the music you've heard just now?
2. What do you feel after listening to the music?

3. What do you think of the main material used to make this music instrument?
4. When do you think you will get this music played?
5. After you listen to this music, do you think you will change your life and be different than you, yourself before you listen to it?
6. What is your main opinion after listening to this music?

The section 2, is mainly about the informant’s knowledge about Bali, Hindu, *Tri Hita Karana*, balance of life and *Rindik music*. The questions will be prepared as follows:

1. What do you know about Bali?
2. What do you know about Hindu?
3. How do you know about *Tri Hita Karana*?
4. What do you think of balance of life?
5. What do you know about *Rindik music*?
6. How do you relate this music with your perception towards God, or the Creator (anything you say about the ‘Ultimate’)?
7. How do you relate this music with your peaceful feeling to yourself and others?
8. How do you relate this music sound with the nature around you?

The ethical consideration in this research is an important concern as this research involved human participants which was given consent for being asked about their knowledge, feeling and perception of *Rindik music* so that to guarantee the privacy and convenience of the informants, the research will not include names and other traceable information, such as phone numbers, social media accounts, affiliations, etc. The participants will be asked both directly in person and through chat messages including voice notes if required either via Instagram and Whatsapps chat applications.

IV. RESULTS AND DISCUSSION

This qualitative research used NVivo 12 Plus to analyze the qualitative data. The function of NVivo is to manage text either from articles or interviews. However, to process the data using NVivo, the researcher needs to read, categorize and interpret until the data is visualized in the form of model or concept. Below is the informants’ profiles gathered from the interviews.

Table 1. Informants’ Profile

Profile	Informant_1	Informant_2	Informant_3	Informant_4	Informant_5
Age	31-40 y.o.	>50 y.o.	20-30 y.o.	31-40 y.o.	41-50 y.o.
Ethnic	Javanese (Java Island)	Javanese (Java Island)	Javanese (Java Island)	Banjar (Kalimantan Island)	Batak (Sumatra Island)
Religion	Christian	Islam	Islam	Islam	Christian
Gender	Female	Female	Female	Female	Male
Time to listen to <i>Rindik</i>	Morning	Night	Anytime	Relax time	Evening
Feeling when listening to <i>Rindik</i>	Happy	Peaceful	Calm	Not Applicable	Calm
Knowledge about <i>Rindik</i>	No Idea	No Idea	Good	No Idea	Good
Knowledge about Bali	Hindu	Hindu	Art and Culture	Art and Culture	Art and Culture
Knowledge about Hindu	Religion	Religion	Religion	Religion	Religion
Knowledge about	None	None	Balance of Life	None	None

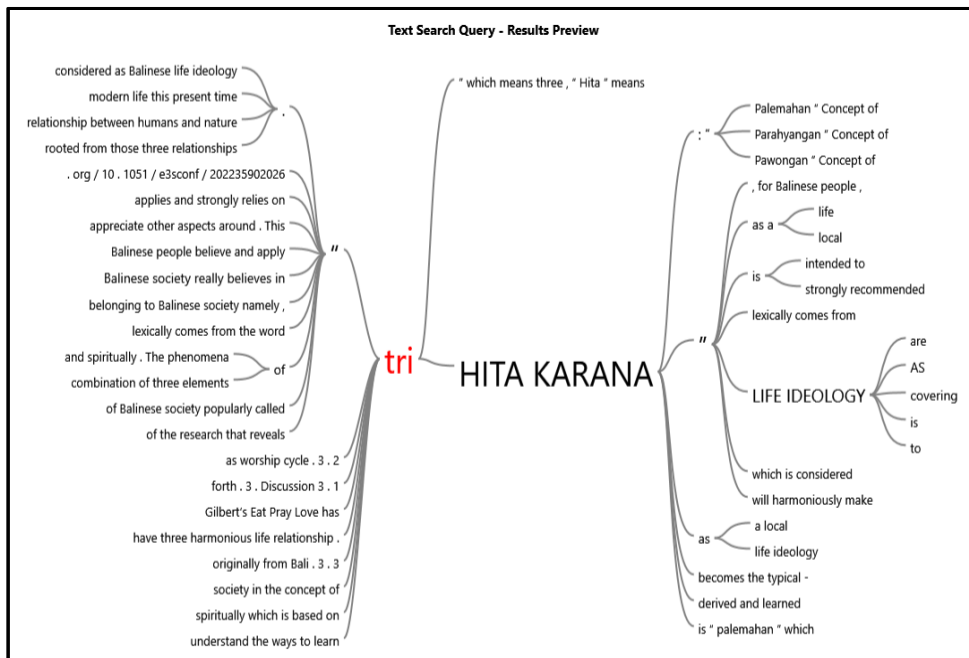


Figure 2. Text Search Query Based on Article of Hadiyanto (2022)

Meanwhile, *Rindik* music text search query result in this research shows the related phrases, such as “from the island of Bali”, ‘several bamboo sticks’, ‘entertainment’, ‘based on mood’, etc.[10].

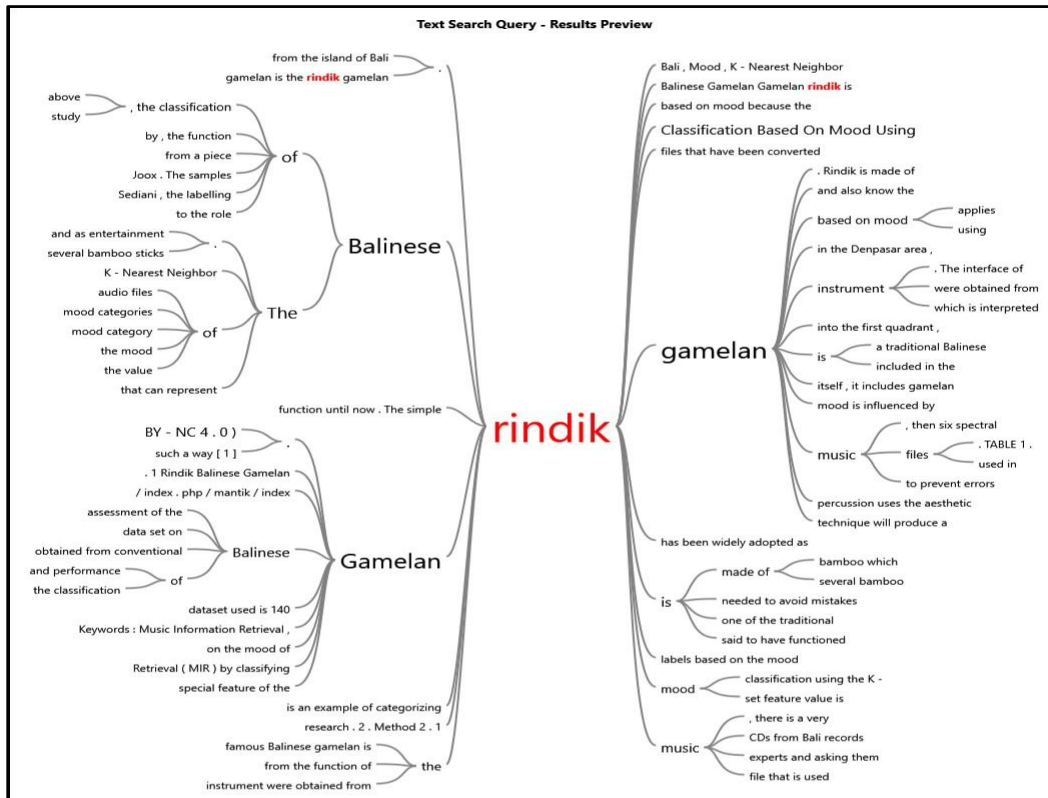


Figure 3: Text Search Query Based on Article of Dewi (2022)

After the coding process, the qualitative data proceed to mind map, project map and concept map as the last result. The nodes are listed after deep understanding and reading the transcripts. All the data are reduced carefully so that each of words or phrases represent informant's statements and the researcher categorize the statements into suitable nodes listed. Basically, there are five parts processed using mind map and project map, namely: 'opinion after listening *Rindik* music', 'perception of life balance', 'relating *Rindik* to the perception towards God', 'relating *Rindik* to the perception towards self and others', and "relating *Rindik* to the perception towards surrounding.

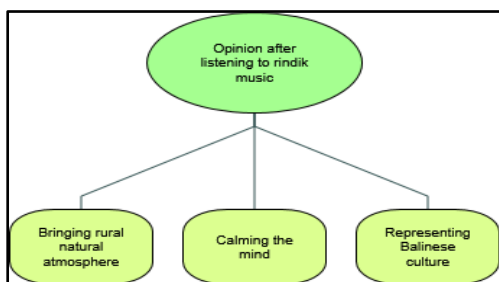


Figure 4. Mind map of 'opinion after listening to *Rindik* music'

Figure 4 shows that 'opinion after listening to *Rindik* music' consists of three main statements about 'bringing rural natural atmosphere', 'calming the mind', and 'representing Balinese culture'. Following this, the project map which describes the informants' answers in the interviews or when answering open questions through chat messages applications. The term 'Transcript_1' to 'Transcript_5' refer to Informant_1 to Informant_5 sequentially.

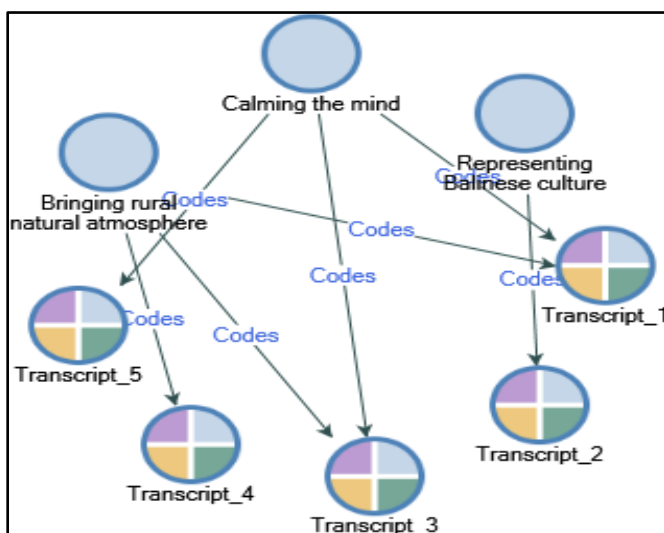


Figure 5. Project map of 'opinion after listening to *Rindik* music'

Figure 5 describes the statements by each informant which related to each main statement according to the arrow signs. Statement about 'bringing rural natural atmosphere' can be found in the statements of Informant_1, Informant_3 and Informant_4 (showed by Transcript_1, Transcript_3, Transcript_4). Meanwhile, Informant_1, Informant_3 stated about 'calming the mind' along with Informant_5. Only Informant_2 stated 'representing Balinese culture'. The highlights are in accordance with the frequent words mentioned in previous studies or literatures about *Rindik* in which as the Balinese traditional music, it brings calm mood [10].

Based on the interview, the statements of informants about their perceptions of life balance can be summarized into three main statements which then mentioned as indicators such as, 'ability to divide time for

worldly and afterlife’, ‘feeling calm and peaceful’, and ‘sufficient in clothing, food, and shelter’. This balance brings happiness in life, not only earthly things, like consumerism but also their concern about afterlife matters, in this case is their relationship to God [14] as shown as in Figure 6.

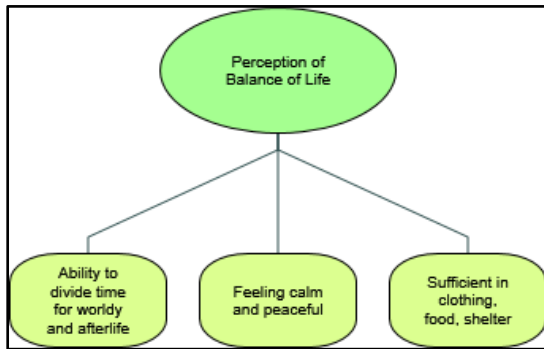


Figure 6. Mind map of ‘perception of life balance’

Project map for this variable is shown in Figure 7, in which Informant_1 stated that balance of life means feeling calm and peaceful and sufficient in clothing, food and shelter, which the latter is supported by Informant_4 as well. Meanwhile, Informant_2 to Informant_5 highlighted ‘ability to divide time to worldly and afterlife matters’ as the balance of life.

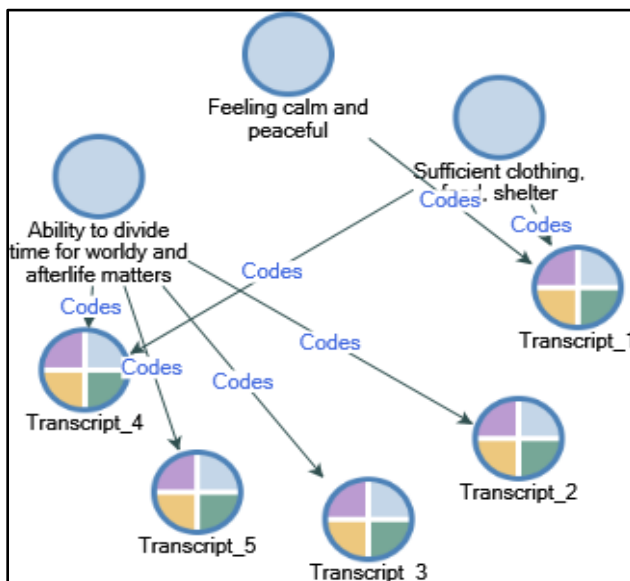


Figure 7. Project map of ‘perception of balance of life’

Since the informants taken for this research are chosen regardless their knowledge about *Rindik* and *Tri Hita Karana* before, and they were asked to listen to a record of *Rindik* music played, thus their ability to relate the music with their perception in godly, mystical or heavenly things are limited in the vibes when the music is played. Thus, their point of view of *Rindik* and God is based on the atmosphere or vibe they feel when listening to the music.

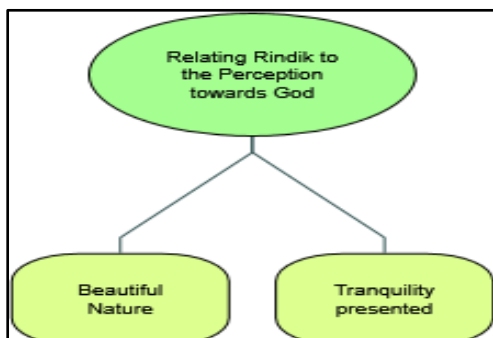


Figure 8. Mind map of 'relating *Rindik* to the perception towards God'

The highlights are 'beautiful nature' and 'tranquility presented' (Figure 8). The first highlight arose as the perception on how God created beautiful music through nature, the beautiful nature created by God and how God has made people able to play music. In *Tri Hita Karana*, the concept of 'Parahyangan' means the vertical relationship between human and the God and thus the belief to God is not only merely a belief but also dedication to God whatever the human does [12] because God is the source of what presents and gentle, and God, based on 'Parahyangan' concept has given human minds to create, do and select what is good or not, beautiful or bad. Secondly, 'tranquility presented' is the perception when people worship their God in quiet, calm and peaceful situation, in which they feel the same when they listen to *Rindik*. Concept of 'Parahyangan' with quietness and calmness is common to strengthen the harmonious relationship with God in their worship time [19].

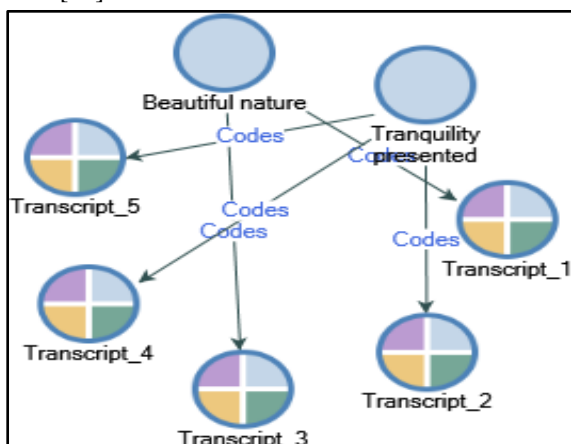


Figure 9. Project map of 'relating *Rindik* to the perception towards God'

In Figure 9, Informant_1 and Informant_3 highlighted 'beautiful nature' when they related *Rindik* music to their perception about God, meanwhile Informant_2, Informant_4 and Informant_5 highlighted tranquility to perceive God's or heavenly (even mystically) things presented. The concept of *Tri Hita Karana* about 'pawongan' between human and humans [13] means the harmonious life with themselves and then the other humans (Figure 10).

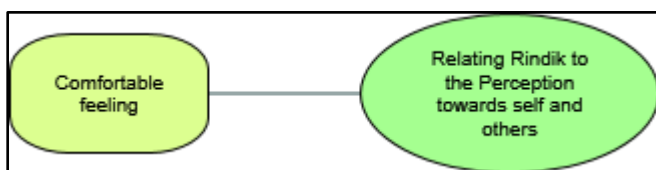


Figure 10. Mind map of 'relating *Rindik* to the perception towards Self and others'

Based on Figure 11, most informants gave highlights to ‘comfortable feeling’, except Informant_4 which had no clue about the feeling towards self and others after listening to *Rindik*. However, one of *Tri Hita Karana* concept is called as ‘pawongan’ means the balance in terms of social life aspect, started with individual, family and community [11], so that a human needs to understand themselves first as human and grow in their awareness of humanity to be able to live in harmony with others. Thus, when a human does not understand and feel comfortable with themselves, they tend to ruin others in many ways.

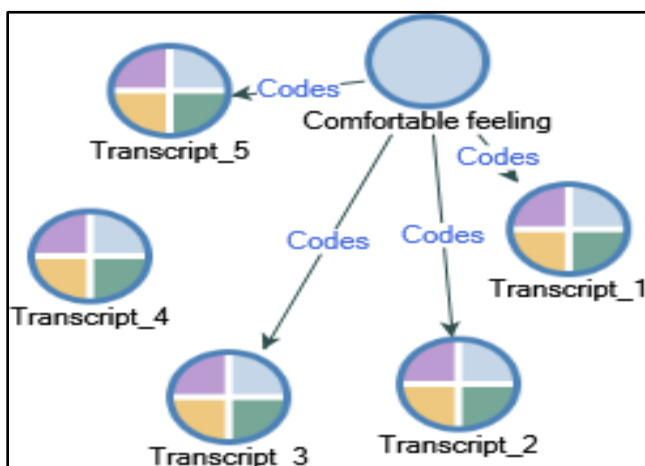


Figure 11. Project map of ‘relating *Rindik* to the perception towards Self and others

When the informants listened to *Rindik* music, they will be asked how they relate the music with the surrounding nature. The concept ‘palemahan’ in *Tri Hita Karana* explained how the human needs to live in harmony with nature sympathetically [11]. The informants relate *Rindik* music with their perception towards water/river and quiet nature (Figure 12) in which it relates to how Balinese people are close to nature such as forests, rice fields, plantation and bank of river [13].

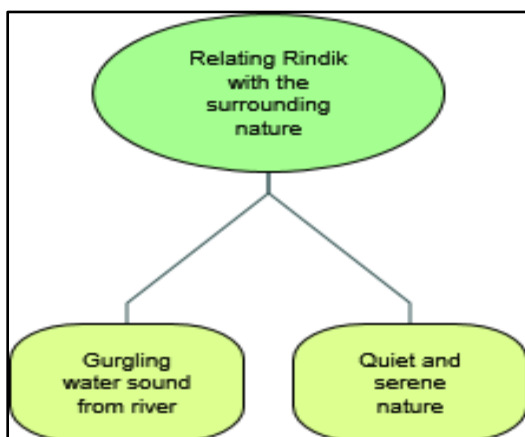


Figure 12. Mind map of ‘relating *Rindik* to the perception towards surrounding nature’

Based on Figure 13, Informant_1 and Informant_3 highlighted the gurgling water sound of river, chirping birds, meanwhile Informant_2 to Informant_5 considered *Rindik* music as representative of quiet and serene nature vibes. Nature and everything in it will be enjoyable if the human takes care of nature responsibly. The *Rindik* music is mainly made of bamboo and regardless time to play it, the nuance of quiet nature is felt by four informants. The quiet nature is identical with hills, river banks, plants, forests and anything with minimum touch of modernization and human works.

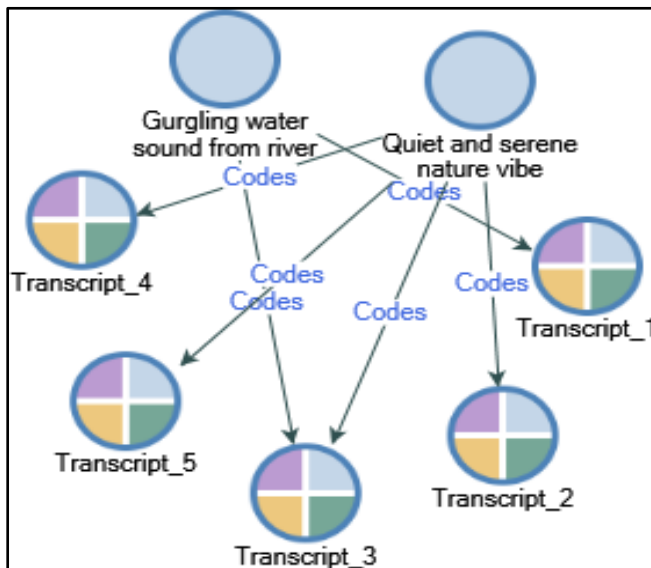


Figure 13. Project map of 'relating *Rindik* to the perception towards surrounding nature'

Before building a concept map, the researcher should ensure the validity and reliability of the qualitative data. Internal validity used questions to validate the informants' opinion and perceptions after listening to *Rindik* music instrument through records shared to them. External validity used the questions too but applicable to the study population of this research. The triangulation techniques are done by three steps of triangulation techniques, namely source, technique and time triangulation. The source triangulation is done by choosing the informants from various ethnic backgrounds, namely Javanese from Java Island, Banjar ethnic from Kalimantan Island and Batak ethnic from Sumatra Island. Technique triangulation was done by comparing data from informants with the relevant articles about *Tri Hita Karana* and *Rindik*. To do the time triangulation, the researcher asked and observed within the different time laps, by asking general questions to make sure the informants have answered consistently. The results of triangulation process in this study are safe to proceed the data processing to create concept map. Credibility and transferability of this study are reached because the results of the study reconfirmed by the informants and the results also can be implemented in the other study with different context of culture and art works.

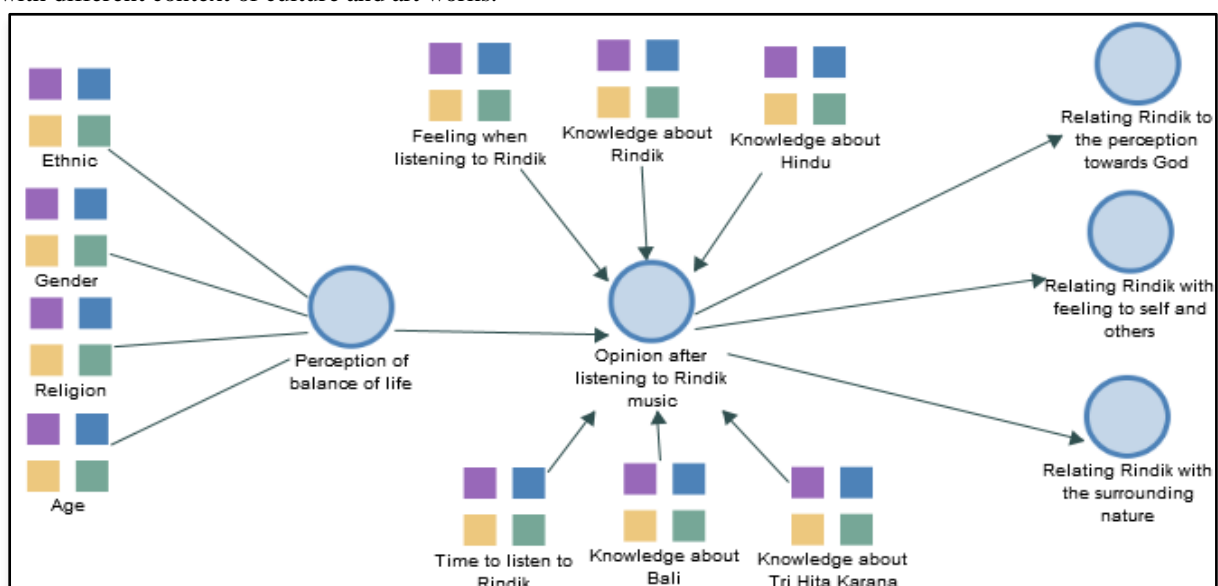


Figure 14. Concept map of *Tri Hita Karana* in *Rindik* Music

The concept map of *Tri Hita Karana* in *Rindik music* as built based on the deep understanding of interview transcripts from the informants, shown in Figure 14. The perception of life balance is indicated as antecedent to their opinion on *Rindik music* in by some factors, such as ethnic, gender, religion and age backgrounds. The informants used in this study came from communal-based ethnic in which they really like engaging and mingling with families, friends and communities. Based on their gender and age, the perception of life balance has been formed already in which all of them not concern in materialistic matters but how they can relate themselves to God, nature and other people. The religion becomes the factor that may relate to the perception of life balance because all religions teach how to connect with God, love others and be responsible to the nature.

The perception of life balance will likely strengthen the opinion about *Rindik music*, and after listening to it, which then may influence how the listeners perceive it to their God, self and other human, as well as the surrounding nature. However, the opinion after listening to *Rindik music* and ability to relate it to *Tri Hita Karana* concepts, ‘parahyangan’ (relationship to God), ‘pawongan’ (relationship to self and others) and ‘palemahan’ (relationship with surrounding nature) will be supported by the knowledges about *Rindik*, Bali, *Tri Hita Karana*, and Hindu. The knowledges will likely deepen the experience aesthetics when listening to *Rindik*, for instance, the knowledge about *Rindik* itself makes people appreciate the beauty and uniqueness of the music and Bali culture context will also make the listeners relate *Rindik* with its ceremonies, values and traditions of Balinese. Notwithstanding, the knowledges of *Tri Hita Karana* and Hinduism will strengthen the way people as listeners notice the balance concepts and the expressions of the religion.

A new model of conceptual framework that is based on the concept map which has possibility to be examined in other traditional music context is shown in Figure 15. The new model of holistic experience in listening traditional music is proposed based on the result of the research. Linking the questions asked to the informants, ensuring the related words to *Rindik* and *Tri Hita Karana* from the interview transcripts and then continuing to mind map and project map making, the concept map is helping the research to come to the proposed model. The main highlights about the perception of the informants on *Rindik music* are calmness, quietness, nature and mystical or religious vibes. Those statements are based on the answers of questions in section 1 which are digging information about the characteristics and backgrounds of the informants as well as the behavior (in this case is time and feeling) during listening to the *Rindik music*. Meanwhile their perception towards *Tri Hita Karana* in *Rindik music* are known based on their answers on section 2 questions about their knowledges in Bali, *Rindik*, *Tri Hita Karana*, and Hinduism.

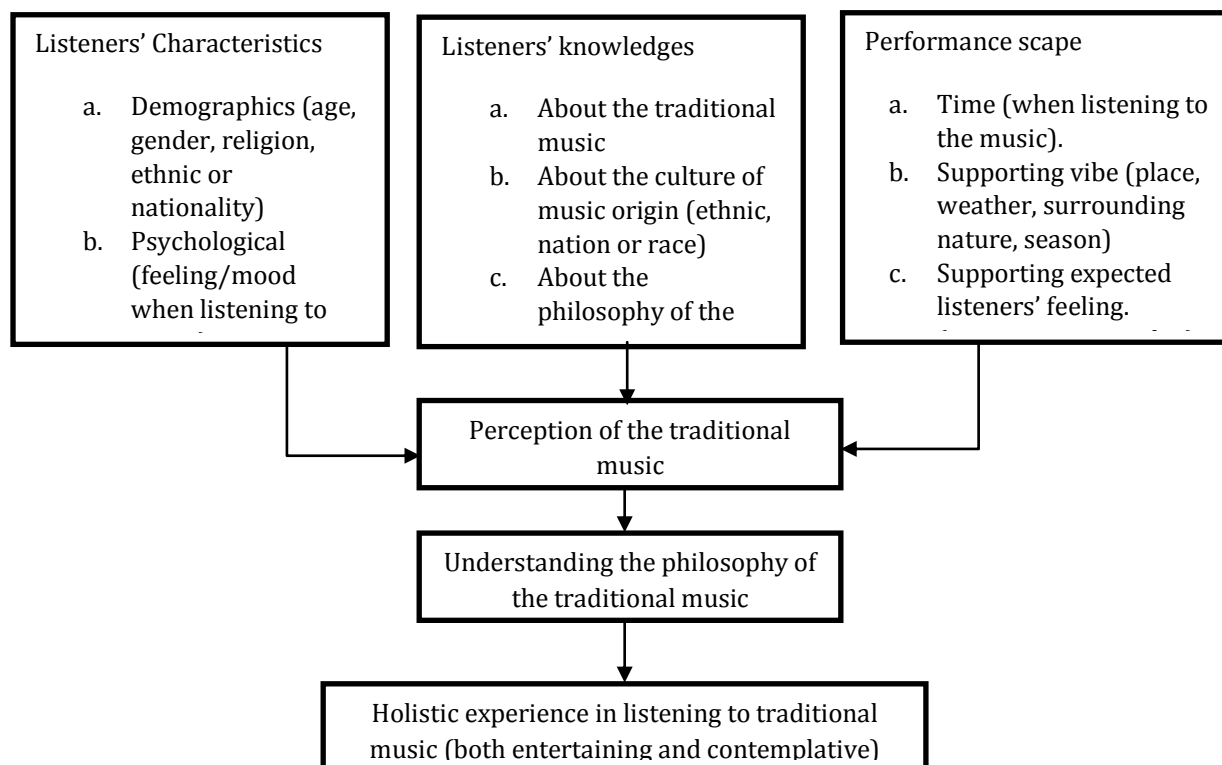


Figure 15. Holistic Experience Model in Listening Traditional Music (Author, 2024)

Holistic experience in listening traditional music based on the proposed model is started from the identification of three variables, namely (1) Listeners' characteristics in demographics (age, gender, religion, ethnic or nationality) and psychological (feeling/mood when listening to music); (2) Listeners' knowledges about the traditional music listened, culture of music origin, and the philosophy of the music and culture; (3) Performance scape, which includes time (when listening to the music), supporting vibes (including place, weather, surrounding nature, season) and supporting expected listeners' feeling (notation, way to play the music).

Those three variables will likely, based on the deep understanding of interview results, influence the listeners' perception on the traditional music, which then connected to understanding the philosophy of the traditional music. The understanding is supposed to support the holistic experience in listening to traditional music either in a way to strengthen or weaken the experience felt by the listeners.

V. CONCLUSION

The conclusion of qualitative research is actually proposing new concept which applicable or researchable in the future regardless the objects or contexts. This research has two main focuses, firstly the perception on *Rindik* music non-Balinese and non-Hindu people and secondly, the perception which reflects the existence of *Tri Hita Karana* concept in *Rindik music* instrument or in the other words, it is about the awareness of *Tri Hita Karana* concept in *Rindik* music, although the informants selected here are not Balinese and Hindus.

According to Fig. 14, the informants relate *Rindik* music to their perception towards God, self and other, and nature as well. The concept of 'parahyangan', 'pawongan' and 'palemahan' in *Tri Hita Karana* exist in *Rindik* music regardless the culture and religion background of *Rindik* music listener (informants). The opinion after listening to *Rindik* music, however related to their knowledge about Bali, Hindu, *Rindik*, *Tri Hita Karana*, feeling when listening to *Rindik*, and time when they listen to it. When being asked their opinion about *Rindik* music, those factors either strengthen or weaken their ability to relate their experience in listening to *Rindik* with their perception to God, self and others, and surrounding nature.

Traditional music is identical with the local wisdom, values, cultures and relates to other art works created by local people. So, to make a traditional music is known, enjoyable, understandable and sustainable, the musician or the local people may contribute in introducing their culture and value before promoting their traditional music. Thus, the conclusion of this study proposes three main implications to the future studies about how traditional music can be enjoyed holistically not only aesthetically but also philosophically by the 'strangers' or 'foreigners. The implications are: (1) The importance of understanding about life according to the traditional music listeners' backgrounds, either personal life, culture and religion backgrounds, (2) The knowledge of listened traditional music's background, such as ethnic, religion, culture, values backgrounds, (3) The entertaining sides of the traditional music, such as time to perform and vibes felt by the listeners as the purpose of the performance.

This research has some limitations in literature about *Rindik* and *Tri Hita Karana* in English and the method used is qualitative, with only five informants. In the future, the other researchers need to add the literatures and justify the model proposed in this study in other traditional music in different context, culture, ethnic, religion or nation.

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