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## **Educational Value of Tri Hita Karana's in Garap Gending Sidhakarya Mask Dance**

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Received 01 April 2020, Accepted 26 July 2020, Published 15 September 2020

### **Abstract**

This study aims to analyze the educational value of Tri Hita Karana (harmonization of humans with humans, harmonization of humans with nature, and harmonization of humans with God) which represents the musical composition of the Sidhakarya Mask dance at the odalan ceremony in Pura Agung Giri Natha Semarang. This study used qualitative analytic method with interdisciplinary approach of ilmusosiology and education. The data was obtained by using observation, interview, and document study techniques. The data analysis technique used intrinsic and extrinsic analysis techniques, and the data were analyzed with the stages of data reduction, data classification, and data display. The validity of the data used the credibility test (internal validity), transferability (external validity), dependability (reliability), and confirmability (objectivity). The results of this study indicate that the garap material represents the educational value on the harmonization of humans with God which was produced from the gending notes of the Sidhakarya Mask Dance; 1) the educational value of harmonization of humans with nature was represented when the penabuh of the Seni Puspa Giri Studio are able to control the five senses and there is happiness in the penabuh, and the form of the yadya offering is in the form of its performance when the odalan ceremony shows a sense of devotion and the harmonious relationship between humans with God; 2) the educational value on the harmonization of humans with nature was represented when the penabuh of the Seni Puspa Giri Studio played the notes in the Gong Kebyar gamelan, there are vibrations of sound that are the same as sounds produced by nature (the sound of space, water, land, and Earth) which are suitable and create harmony; 3) the educational value of harmonization between humans with humans was represented when the penabuh of Ugal hinted hard and soft of the gending sound, the Kendang performer told another Kendang performer when he forgot with the playing motive of Kendang, when the Kendang performer told the Kajar performer that the way of playing was wrong, so the penabuh played together the gending of Sidhakarya Mask dance which proved that the value of human with harmonization. The results of this study can be used as a reference regarding the educational value of Tri Hita Karana which was represented in the garap of gending.

**Keywords:** garap, gending of Sidhakarya Mask dance, the educational value of Tri Hita Karana, the odalan ceremony

**DOI :** <https://doi.org/10.15294/catharsis.v9i2.42620>

## INTRODUCTION

The *Odalan* ceremony is a ceremony to commemorate the anniversary of a temple which is held once every 210 days by the Balinese Hindu community based on the Balinese calendar (Caka). The implementation of the *odalan* ceremony is very important because it is related to the purification of the temple as a place of worship. The *odalan* ceremony involves various types of activities namely performing arts and traditional ceremonies (Dibia, 1985: 61). While the types of art at the *odalan* ceremony are classified into three parts, namely the guardian art or sacred art performed in the main area of the mandala or *jeroan*, bebal art or semi-sacred art performed in the madya mandala area or outside the *jeoran*, and the art of bali-balihan or popular art which is performed at nista mandala or outside of the temple area (Dibia 1985, Dibia 2012).

Pura Agung Giri Natha Semarang is the largest temple in the Semarang city which is believed by the Balinese Hindu community. They also carry out the *odalan* ceremony which is the same as the *odalan* ceremony that is carried out by the Balinese Hindu community in Bali. In the implementation of *odalan* ceremony in Bali and outside of Bali, namely at Pura Agung Giri Natha Semarang, Sidhakarya Mask dance as a complement to the success of the ceremony. Renawati (2014: 317) states that the Sidhakarya Mask dance becomes a mandatory dance to be performed during the *odalan* ceremony in order to create and realize success, safety, and all hopes. The word Sidhakarya in sidhakarya mask dance literally means people who complete the ritual work (Kodi et al., 2005: 2). This statement becomes a clear explanation that the Sidhakarya Mask dance is a dance that must be performed during the *odalan* ceremony as well as a dance that makes the ceremony successful in its implementation.

Sidhakarya Mask Dance in its manifestation is equipped with dance supporting music. The music to support the Sidhakarya Mask dance is complemented by

the *gending tetabuhan* of the gamelan Gong Kebyar sound. Because of the importance of the Sidhakarya Mask dance performance at the *odalan* ceremony. Sidhakarya Mask dance in certain parts is not set based on the standard, the *penabuh* or gamelan players are required to be deft, mutual cooperation between the *penabuh* and the *penabuh* as well as the collaboration of the *penabuh* with the Sidhakarya Mask dancers to create harmony. The make music successful in supporting dance requires a very mature cultivation process. The process of *garap gending* on the Sidhakarya Mask dance was carried out by the Seni Puspa Giri Studio. In the process, they practiced regularly and experience various consequences to create a harmony to support the Sidhakarya Mask dance.

Talking about harmony, the Balinese Hindu community has a philosophy of life called *Tri Hita Karana*. The concept of *Tri Hita Karana* is used as a concept in teaching humans to be able to maintain a harmonious relationship between humans with God, harmonious relationship between humans with nature, and maintain the harmony between human with human (Wiana, 2007: 5–6). The results of the researcher's observations indicate that there is an indication of the educational value of *Tri Hita Karana* which represents the process of cultivating the Sidhakarya Mask dance music by the Seni Puspa Giri Studio. This study analyzes and simultaneously reveals the of *Tri Hita Karana's* educational value in the *garap gending* of the Sidhakarya Mask dance.

Research that is in line with this study, namely a research by Afryanto (2013) that discusses the value of togetherness in the Sundanese gamelan art in the musical department of STSI Bandung and ISI Surakarta, which gives contribution or relevants to the values contained in gamelan. However, both material and formal objects are different from the study of researchers. Sarwadana's research (2016) in the form of a book discusses the implementation of the *Tri Hita Karana* value personally. The results are relevant to the study of researchers, but there

are differences in the material objects discussed. Harnish's research (2007) discusses the efforts of the Balinese community in Lombok who still maintain Balinese arts. The results of this study gives contribution and it is relevant to the study of researchers, but the material objects studied are different. Karimi and Paramartha's research (2019) discusses the educational value in the Sanghyang Manik Geni dance which gives contribution and relevant to the study of researchers, but the material and formal objects are different.

Several previous studies that have been mentioned contribute and there are of relevance to the study that the authors studied. Researchers get a space or material object that has never been studied by previous researchers from the existence of these previous studies. Researchers found an empty space that is still being studied namely the part of the educational value of *Tri Hita Karana* in *garap gending* on the Sidhakarya Mask dance at the *odalan* ceremony in Pura Agung Giri Natha Semarang. This study is expected to be able to contribute to science, strengthening concepts and theory development, as well as a reference for future researchers in examining the educational value that represents the *Tri Hita Karana* value contained in art or in the *garap* process.

## METHOD

This study used a qualitative analytic research method with an interdisciplinary approach to sociology and education. This study is a research that has background from a living phenomenon of the Balinese Hindu community with *Tri Hita Karana* value that is very specific. The researcher explored the detailed data by looking at the *Tri Hita Karana* phenomenon which is represented in the *garap gending* of the Sidhakarya Mask dance that occurs in the real life for more in-depth analysis. The target of this study is the educational value of *Tri Hita Karana* in the cultivation of Sidhakarya Mask dance music. This study was conducted at the *odalan* ceremony in Pura

Agung Giri Natha Semarang. The data and information were collected by using observation, interview, and document study techniques, which Rohidi (2011: 219–20) states in the art data. The observations in this study were to obtain the data about the environment of Pura Agung Pura Giri Natha Semarang and the Seni Puspa Giri Studio which played *gending* of the Sidhakarya Mask dance with the main object was the process of cultivating the Sidhakarya Mask dance music which was prepared for the *odalan* ceremony. The interviews were conducted with the chairman and members of the Seni Puspa Giri Studio, the *odalan* ceremony performers, and the community or audience to obtain factual information that was not observed by researchers. Document studies were conducted to obtain the data in the form of videos, photos, audio, and visual recordings related to the Seni Puspa Giri Studio.

The data is then filtered following the steps of Sugiyono (2015: 330) from the results of technical triangulation and source triangulation. The technique triangulation was used to validate the correctness of the data from the way data was collected, and source triangulation validated the truth or credibility of the data from various informant sources related to Seni Puspa Giri Studio. The data analysis stage used intrinsic analysis techniques and extrinsic data analysis that refers to Ratna's explanation (2010: 354–356). Furthermore, the data was written in writing and analyzed through the stages referring to the Kaelan (2012: 175–78) stages, namely data reduction, data classification, and data display.

## RESULTS AND DISCUSSION

The word *garap* has merged, deep, *kasarira* in performing arts (Karawitan and Pedalangan), which is a work system by a group to form a work with various elements (Supanggih, 2009). In the process of forming a work, regarding reconstructed old works or new works, it requires a work system called cultivating or the *garap*. Widodo (2017: 4) says

that *garap* has the responsibility to establish all musical and cultural elements of *gending* in forming a musical composition with quality according to the rules.

There are six elements of *garap* in Javanese *karawitan*, namely *garap* material, *penggarap*, *garap* facilities, *garap* determinant, and *garap* consideration elements (Supanggih 2009). Referring to the explanation of the meaning and elements of *garap*, the relationship of *garap* on Sidhakarya Mask dance that was conducted by the Seni Puspa Giri Studio is as follows.

#### **Elements of *Garap* Materials in the *Garap Gending* Sidhakarya Mask Dance**

The *garap* material on the *garap gending* of Sidhakarya Mask dance is the *gending* and *balungan gending* on Balinese musical instruments called *bantang gending* or called the main melody (Ardana, 2020: 18). In the *gending* of Sidhakarya Mask dance uses *gending* or *tabuh Segara*. Aryasa (1985) states that this *gending Segara* is *tabuh besik*. *Gending Segara* consists of three parts, namely the *Kawitan*, the *Pengawak*, and the *Pengecet* part. *Bantang gending* (main melody) of *Kawitan* and *Pengawak* parts is the same, namely 5 .5 .5 .4 .7 .7 .7 .1 .4 .4 .5 .7 .5 .1 .7., And *bantang gending* on The *Pengecet* part is 5. 5 .5. 5 .. The *Tungguhan Jublag* has the responsibility of playing the *bantang gending* (main melody), which is supported by another *tungguhan-tungguhan* gamelan. The gamelan used to play the Sidhakarya Mask dance is a set of Gamelan Gong Kebyar.

#### **Elements of *Penggarap* in the *Garap Gending* of Sidhakarya Mask Dance**

The second element of *garap* in the *garap gending* of the Sidhakarya Mask dance is called *penggarap*, in the *gending* of the Sidhakarya Mask dance, the *penggarap* is the *penabuh* or gamelan player. The *penabuh* of the Sidhakarya Mask dance music is Balinese Hindu community who live and create a traditional music group in the Semarang city. They come from various backgrounds namely retired civil servants, Indonesian National

Army, retired State Police of the Republic of Indonesia, entrepreneurs and students who are studying in the Semarang city. The names of the *penabuh gending* of the Sidhakarya Mask dance are I Ketut Jingga, I Wayan Budiana, I Wayan Nurdiana, I Nengah Jiwa, I Made Sunarya, Ida Bagus Mandara Giri, I Putu Sukayadnya, I Made Sudira, Alit Arjawa, Gede Agus Putra Wiranata, I Gusti Ngurah Ketut Susila, I Nengah Sorpen Nirmala, I Komang Sudhiana, Nengah Gunada, I Made Restu Suteja, and I Wayan Agus Suardiana Putra.

#### **Elements of the *Garap* Means in the *Garap Gending* of the Sidhakarya Mask Dance**

The elements of the *garap* in the Sidhakarya Mask dance *gending* are *tungguhan* or instruments used in playing the *gending* of Sidhakarya Mask dance. The *tungguhan* or the instruments are a *tungguhan Ugal* or *Giyung*, two pairs of *tungguhan Kantil*, two pairs of *tungguhan Pemade*, a pair of *tungguhan Jegog*, a pair of *tungguhan Jublag*, a *Kajar*, a *Ceng-Ceng*, a pair of *Kendang Pepanggulan (Lanang and Wadon)*, a *tungguhan Reyong*, a pair of *Gong (Lanang and Wadon)*, a *tungguhan Kenong*, and a *tungguhan Kempur*. All of these *tungguhan* are classified as traditional musical instruments (Utomo and Sinaga, 2009).

#### **Elements of *Pabot Garap* in the *Garap Gending* of the Sidakarya Mask Dance**

In the elements of *prabot garap* in the *garap gending* of the Sidhakarya Mask dance, namely the techniques and patterns of playing from each *tungguhan* with the existence of rhythm, tuning, dynamic or arrangement of tones, coincidences and dynamics. Techniques in Balinese gamelan as well as in the *gending* of Sidhakarya Mask dance, as explained by Aryasa (1985: 37-40), consist of hitting techniques played by *Kempul*, *Gong*, *Kenong*, *Reyong*, *Kajar*, *Jegogan*, *Jublag*, *Ugal*, *Kantil*, and *Pemade tungguhan*. The hitting technique is also known by the Balinese Hindu community as *kotekan* or *gegebug* (Dibia, 2017: 17; Sugiarto, 2015: 10). The *kotekan* technique was used by *tungguhan Pemade*, *Kantil*, *Reyong*, and

Kendang (Vitale, 1990: 2). There is a pattern of playing *kotekan ngoncang* which is also used by *tungguhan* Pemade and Kantil. The *norot* play pattern is also used by *tungguhan* Reyong and the *pepanggulan* game pattern is played by the Kendang instrument.

#### **Elements of *Garap* Determinant in the *Garap Gending* of the Sidhakarya Mask dance**

The element of *garap* determinant in *garap gending* on the Sidhakarya Mask dance is the influence of the surrounding community which affects the success of the *gending* of Sidhakarya Mask dance performance. Based on observations of researchers, the facts obtained are that the community around the place of the performance or around Pura Agung Giri Natha Semarang was very supportive to the Sidhakarya Mask dance and *gending* performance. Another fact is because the surrounding community has a harmonious relationship with the Pura Agung Giri Natha Semarang community, the surrounding community often sharing places to use various activities at the temple. Another influence is that the *odalan* ceremony is the shade or responsibility of Parisadha Hindu Dharma Indonesia (PHDI) Semarang City

#### **Elements of *Garap* Consideration in *Gending* of Sidhakarya Mask dance**

The elements of *garap* consideration in *garap gending* of the Sidhakarya Mask dance are the stage or place for the performance to the instrument for playing the gamelan. The stage used to play the *gending* of Sidhakarya Mask dance was very adequate because it was performed in a special building or hall in the middle part of the Agung Giri Natha temple in Semarang. *Panggul* made of Mahogany wood (*panggul tungguhan* Ugal, Kantil, Pemade, Jublag, Jegog, Kajar, and Reyong), Asem wood (*panggul* Kendang), and *panggul* that consists of rubber (Jublag), *panggul* that consists with rubber and tied with a rope (*panggul* Gong, and Jegogan), *panggul* from the wrist to the end of the *panggul* covered with neatly tied ropes (*panggul* Kajar and Reyong), and *panggul* that in

the end part were used Kebo horns (*panggul* Kendang).

#### **Educational Value of *Tri Hita Karana* as Representative in the *Garap Gending* of Sidhakarya Mask Dance**

In the six elements of *garap gending* in the Sidhakarya Mask dance, there is the educational value of *Tri Hita Karana* which was represented in the dance. As stated by Tilaar (2010: 211) that the culture of the archipelago has noble values to foster community and culture which contains the contents of an educational process. Value is something that is abstract from an idea that leads to thoughts or target that are cultivated in real life (Gie, 2004: 107). Value also requires an intermediary in realizing the value itself (Wahana, 2004: 44). Sumardjo (2000) adds that value is subjective in nature which is influenced by the knowledge and education that is owned by assessor. The explanation of this value means that the value itself is a priori, permanent, irreplaceable value.

Education is responsible for educating intellectually who has personality, morals, or noble character (Widodo, 2018: 156). Rohidi, 2014: 73) also states that education is a comprehensive system that happens everywhere directly or indirectly, which has impact in the formation and the change of behavior. The common thread of the notion of education is an effort to shape behavior, educate, and have good morals.

*Tri Hita Karana* is three forms of harmony, namely the harmonization of humans with God (*parhyangan*), the harmonization of humans with nature (*palemahan*), and the harmonization of humans with humans (*pawongan*) (Amaliah, 2016: 192; Sudira, 2011 : 2; Trisna Semara, 2014: 98). *Tri Hita Karana* is a sign of the cause of prosperity that comes from a balanced and harmonious relationship in a complete unity towards human with God, human with nature, and human with community, which is influenced by the *desa kala patra* (place, time, circumstances) (Peters and Wardana, 2013: 40–43). The *Tri Hita Karana* concept is a concept of

life balance applied by the Balinese Hindu community wherever they are. The concept of *Tri Hita Karana* is stated by Bandem (1986: 11-14) that in the lontar Prakempa, the concept of life balance of *Tri Hita Karana* is not separate from Balinese gamelan.

Referring to the explanation of the values, education, and *Tri Hita Karana* in the previous paragraph which is related to the *garap gending* of the Sidhakarya Mask dance which in the process of *garap gending* of the Sidhakarya Mask dance, there is an educational value of *Tri Hita Karana* which was represented in the dance. In the six elements of *garap gending* in the Sidhakarya Mask dance which contains of the educational value of *Tri Hita Karana* are described as follows.

#### **The Educational Value in Harmonization of Humans with God (*Parhyangan*)**

Harmonization of humans with God can be realized by carrying out *sadhana*, namely prayer, carrying out religious ceremonies, *tirta yatra*, *dharma yatra*, applying religious teachings, meditation, yoga, other spiritual activities by surrendering all the results to God (Sena, 2018: 16). Peters and Wardana (2013) add and state that the harmonization of humans with God is influenced by *Tri Angga* (Utama Angga, Madya Angga, Nista Angga) and it can be found in the human body parts especially the head along with the five senses.

The educational value of harmonization of human with God (*parhyangan*) is represented in the elements of *garap* on the part of the cultivator when they practice and perform. During the training process of *gending* in the Sidhakarya Mask dance by the Puspa Giri Art Studio, the *penabuh* or gamelan players who attended the training were only 3 to 5 people out of 32 members. However, the *penabuh* who practice, based on the results of the interviews and the authors' observations state that they were not at all angry with the *penabuh* who did not attend the practice. During the performance there was an error in the playing pattern of the Kajar and Kendang Lanang *penabuh*, but the other *penabuh* responded to their mistakes with

happy smiles without any anger. The control of the five senses of the Puspa Giri Art Studio's *penabuh* during the training and performance proves that they have represented the educational value of harmonization of human with God through controlling the five senses.

In Prakempa's lontar, it is stated that each note in the Balinese gamelan has its own god from all directions of the point. The gods of each gamelan tone are the result of the sound brought by Lord Vishnu in the form of white sperm into Pelod Voices (Panca Tirta) and Selendro Voices (Panca Geni) (Bandem, 1986: 45–75). In line with the content in Prakempa's lontar, Widodo (2009) also states that there is religiosity in various national cultural works in various artifacts, values or norms, customs, spiritual activities, art, and others. In Indonesian music often relates to the supernatural world (Sunarto, 2013: 169). In line with the contents of Prakempa's lontar to Sunarto's (2013) explanation, Donder (2005: 20–55) states that playing the gamelan and the sounds produced by the gamelan being played are able to provide vibrations in an effort to harmonize the listener to create harmony with God and all living things. The explanation of the tones or sounds produced by the gamelan is a sound that has the strength, relation, and vibration that capable to give the audience harmony with God and all living things. Relates to the Sidhakarya Mask dance music played by the Seni Puspa Giri Studio at the *doalan* ceremony in Pura Agung Giri Natha Semarang that every note of the Gamelan Gong Kebyar they play in order to support the performance of the Sidhakarya Mask dance is related to God. The tunes produced in the Sidhakarya Mask dance music create a harmonious relationship between humans and God. Based on the presentation of the *gending* of Sidhakarya Mask dance to the resulting tones are presentations given to God which represents that this activity is a form of the educational value of harmonization of human with God (*Parhyangan*). Other offerings related to the representation of the value of harmonization of human with God are the

*banten* or *sesaji* on the gamelan Gong Kebyar which are used and intended for Sanghyang Pasupati, which is the god of the arts. It is given before the performance begins. The aim of presenting the *banten* or *sesaji* is expected that the purified gamelan will give positive vibrations for the sound of the gamelan to the gamelan *penabuh* (interview with Gusti Ngurah Ketut Susila as the administrator of the Seni Puspa Giri Studio).

### **The Educational Value of Harmonization of Humans and Nature (*Palemahan*)**

The human (microcosm) and the universe (macrocosm) is a unit consisting of the same elements (Agung, 2005: 298). Agung (2005) further explains that in Balinese Hinduism, the highest form of the sacred is nature. If it damages nature, it means destroying itself. "*Svetasvataropanis*" which means God is in the fire, in the air, in all the elements of the universe, in the plant world, then humans must prostrate themselves to God, and nature should be respected.

Lontar Prakempa also explained that sounds that come out of water, sounds that come out of the ground, sounds that come out of the Earth are sounds that are also present in humans and in Balinese gamelan instruments. The sound that comes out of the water or called the voice of Byomantara Gora is on the human neck and on the Kendang instrument, the sound from the ground or called the Bhuhloka Cruti sound is on the human neck and it is located on the Gong instrument, the sound from the Earth or the voice of Agosa is at the base of the human tongue and is located in the Jegogan instrument, the sound from the Earth or the voice of Anugosa is on the tip of the human tongue and it is located on the Terompong instrument, the sound from the Earth or the voice of Anudantya is in one gap of the human mouth and it is located on the Jublag and Ugal instruments, and the sound from the Earth or the voice of Anusika is on the human upper jaw and rests on the Reyong instrument (Bandem, 1986: 33–71).

Explanation by Agung (2005) and Lontar Prakempa, related to *garap gending* of the Sidhakarya Mask dance at the *odalan* ceremony at Pura Agung Giri Natha Semarang, when the *penabuh* of the Seni Puspa Giri Studio played notes on the instruments of Gong, Kendang, Jegogan, Jublag, Ugal, and Reyong is a representation of the *penabuh* in harmonizing himself with nature. The notes contained in the Balinese gamelan instruments are the same sound which is in certain parts of the *penabuh*. The harmonization of humans and nature that the *penabuh* or members of the Seni Puspa Giri Studio apply or represented in caring for the Gamelan Gong Kebyar they have. Since 1990s until now, Gamelan Gong Kebyar is still well preserved and proves that they are able to harmonize or have the educational value of harmonization of human with nature through the gamelan they care for.

### **The Educational Value of Harmonization of Human with Human (*Pawongan*)**

In the Vedic scriptures, Arthaveda III. 30. 4. Spell states that "*yena deva na viyanti no ca vidvisate mithah, tat krmno brahma vo grhe samjnanam purusebhyah*" which means, O mankind, it is unity that unites all the gods, I give the same to you too so that you can create unity among you. Manifesting the harmonization of humans with humans as described in the Arthaveda III. 30. 4. Spell Referring to the explanation of Arthaveda III. 30. 4 Spell, in relation to the *garap gending* of the Sidhakarya Mask dance, there is a representation of the harmonization value of human with human when the *penabuh* are able to unite to present the *gending* of the Sidhakarya Mask dance.

This unity is proven when the researchers observe the compactness of the *penabuh* being given directions in the form of the Ugal *penabuh* hands being raised high and their bodies bent while giving the hard and soft code of the *gending*. The educational value of harmonization between humans and human is also represented when there was a Kendang Lanang *penabuh* who was wrong or forgot the

Kendang game pattern and it was warned the correct pattern by the Kendang Wadon *penabuh*, as well as when the Kajar *penabuh* played wrongly their Kajar play patterns and are notified with the correct pattern by the *penabuh*. Kendang Wadonna were not at all offended or angry. This proves that there is a representation of the edacutaional value of harmonization of human with human.

## CONCLUSION

The conclusion of this study is that in *garap gending* of the Sidhakarya Mask dance by Seni Puspa Giri Studio at the *odalan* ceremony in Pura Agung Giri Natha Semarang. There are six elements of *garap gending*, namely the elements of *garap* material, elements of *penggarap*, elements of *garap* facilities, elements of *garap* tools, elements *garap* determinant, and elements of *garap* consideration. The six elements of the *garap gending* of Sidhakarya Mask dance represent the existence of the educational value of *Tri Hita Karana*, namely the value of harmonization of humans with God (*parhyangan*), the educational value of harmonization humans with nature (*palemahan*), and the educational value of harmonization of human wit human (*pawongan*).

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