

The Evolution of Musical Aesthetics in Indonesia: From Traditional Forms to Contemporary Expressions

Anisah Mutiara Zahra Hanifah
Universitas Negeri Malang, Indonesia
Correspondent: anisahmutiara95@gmail.com

Received : December 21, 2025

Accepted : January 25, 2026

Published : February 27, 2026

Citation: Hanifah, A, M, Z. (2026). The Evolution of Musical Aesthetics in Indonesia: From Traditional Forms to Contemporary Expressions. *Harmonia : Journal of Music and Arts*, 4(1), 35-56.

<https://doi.org/10.61978/harmonia.v4i1>

ABSTRACT: Indonesian musical aesthetics form a complex cultural system encompassing emotional expression, spirituality, collective participation, identity, and ritual meaning—extending far beyond mere sonic appreciation. Since comprehensive scholarly synthesis of its evolution remains limited, this narrative literature review examines how traditional aesthetic principles have evolved while sustaining cultural continuity across shifting historical, social, and technological contexts. Drawing on interdisciplinary sources (primarily 2020–2025, supplemented by foundational historical works) from ethnomusicology, musicology, cultural studies, anthropology, postcolonial studies, and digital media studies, the study applies thematic narrative synthesis across musical traditions, aesthetic concepts, historical periods, cultural transformation, technology, and theoretical frameworks. Findings show Indonesian musical aesthetics are organized around *rasa*, collective participation, spirituality, ritual, and culturally situated notions of beauty, evolving through stages from traditional communal practice, court traditions, and colonial encounters to nationalism, commercialization, contemporary experimentation, and digital transformation. Rather than displacing tradition, modernization has driven adaptive reinterpretation through hybridity, cross-cultural collaboration, and technological innovation—though digital media also raises concerns about authenticity, ownership, algorithmic mediation, and heritage preservation. Cultural hybridity thus acts as a mechanism of resilience, not replacement. Future research should address digital heritage, AI, cross-regional comparison, and culturally grounded frameworks for sustainable preservation and innovation.

Keywords: Indonesian Musical Aesthetics, Traditional Music, Cultural Hybridity, Contemporary Music, Digital Transformation, *Rasa*, Cultural Heritage



This is an open access article under the CC-BY 4.0 license

INTRODUCTION

Indonesia's musical landscape encompasses a wide range of regional traditions whose aesthetic systems are embedded in social organization, ritual practice, spirituality, historical memory, and collective identity. Musical aesthetics in this context cannot be reduced to formal beauty or acoustic

pleasure because musical value is often determined by whether a performance feels enak (pleasing), cocok (appropriate), and culturally meaningful within a particular social setting. The concept of *rasa* is especially important because it connects musical structure with affective perception, intuitive judgment, ethical appropriateness, and shared cultural understanding. Ethnomusicological and philosophical studies consequently describe Indonesian musical beauty as a situated experience emerging through the interaction of sound, performers, audiences, ritual contexts, and inherited cultural knowledge (Akhtabi & Puryanti, 2022; Poplawska, 2020). This orientation is visible across Javanese, Sundanese, Balinese, Sumatran, Sulawesi, and other regional traditions, although each tradition has distinctive tuning systems, timbres, repertoires, performance ethics, and symbolic meanings. Indonesian musical aesthetics should therefore be understood as a diverse constellation of locally grounded principles rather than as a single, uniform national system.

The significance of these traditions also derives from their collective and spiritual dimensions. Ensembles such as gamelan and other community-based musical formations depend on coordinated interaction, embodied apprenticeship, shared listening, and responsiveness among performers. Musical excellence is consequently not defined exclusively by individual virtuosity but by the capacity of participants to establish balance, cohesion, appropriate timing, and social harmony. Beauty emerges from disciplined collective action and from the successful fulfillment of a performance's ceremonial, educational, or communal purpose (Hamid, 2014; Santaella, 2024). In many contexts, musical sound is also inseparable from cosmology, religious practice, and the negotiation of cultural identity. Studies of *kejawen* and other spiritually informed practices demonstrate that musical choices may encode relationships among sound, ritual, belief, and identity (Akhtabi & Puryanti, 2022). Regional cases involving Jaipongan, Sundanese *degung*, Javanese and Balinese gamelan, *Tor-Tor*, *keroncong*, and other traditions further illustrate that local aesthetics combine inherited cosmologies with changing performance environments (Ardini, 2023; Nugraheni et al., 2021). These examples indicate that Indonesian musical aesthetics are simultaneously sonic, embodied, social, spiritual, and historical.

The main problem addressed by this study is that the evolution of Indonesian musical aesthetics has often been examined through fragmented regional, historical, or genre-specific perspectives. Scholarship has generated important insights into *rasa*, ritual meaning, communal performance, colonial encounters, nationalism, popular music, digital curation, and contemporary hybridization. However, these dimensions are not always integrated into a coherent historical account extending from pre-colonial ritual and courtly traditions to contemporary digital and globalized practices. This fragmentation can produce an incomplete understanding of how aesthetic values change while retaining continuity with inherited cultural frameworks. It may also encourage overly simplified interpretations in which modernization is equated with Westernization, hybridization is treated as cultural loss, or traditional music is represented as static. Indonesian music instead demonstrates complex processes of adaptation in which local actors selectively reinterpret external influences according to culturally specific standards of appropriateness, emotional resonance, spirituality, and social meaning (Luvaas, 2009; Miller, 2023).

A general solution requires an integrative framework capable of connecting historical transformation, regional diversity, collective practice, and technological mediation. Such a

framework must recognize that Indonesian musical aesthetics have developed through continuous negotiation among tradition, colonial modernity, nationalism, globalization, and digital culture. During pre-colonial and early modernization periods, music was closely associated with courts, villages, rituals, religious institutions, and embodied systems of transmission in which apprenticeship and memory were often more central than written notation (Hamid, 2014; Santaella, 2024). Colonial encounters introduced Western instruments, notation, institutional education, harmonic practices, and new performance spaces, but these influences were adapted rather than merely copied. Nationalist cultural projects later employed regional musical forms to articulate unity and sovereignty while simultaneously promoting the image of a modern state (Stevenson, 2004). These historical transitions reveal that aesthetic change in Indonesia has generally occurred through selective incorporation, resistance, reinterpretation, and recontextualization.

Existing literature offers several more specific approaches to explaining this process. Ethnographic and cultural political economy perspectives emphasize deterritorialization and reterritorialization, particularly in Indonesian indie and popular music. These approaches show how artists strategically adopt global genres and production styles while repositioning them within local youth cultures, languages, identities, and political contexts (Luvaas, 2009). Such practices should not be interpreted solely as evidence of cultural imperialism because Indonesian musicians actively transform global materials into locally intelligible expressions. Postcolonial and globalization studies similarly examine hybridity, occidentalism, identity formation, and cross-cultural exchange, demonstrating that Indonesian artists negotiate Western modernities without necessarily abandoning local aesthetic standards (Akhtabi & Puryanti, 2022; Miller, 2023). Globalization reshapes both production and consumption by enabling musicians to participate in transnational markets while continuing to draw upon *rasa*, social meaning, and regional identity as evaluative frameworks (Ahnaf, 2023).

Other approaches foreground musical perception, analysis, and technological mediation. Semiotic and phenomenological perspectives examine how listeners and performers construct aesthetic value through interpretation, embodied experience, and culturally situated concepts such as *rasa*, *enak*, and *cocok* (Popławska, 2020; Akhtabi & Puryanti, 2022). Musicological scholarship has questioned the uncritical application of Western analytical models, including formalist and Schenkerian approaches, to Indonesian repertoires whose organization and expressive logic may depend on different assumptions about tuning, temporality, structure, and social function (Indrawan, 2020). More recent studies of playlisting and digital curation demonstrate that aesthetic judgment is increasingly shaped by streaming platforms, recommendation systems, intertextual associations, and identity practices among Indonesian listeners (Ahnaf, 2023). Jaipongan's engagement with digital music technologies likewise illustrates how contemporary production can introduce new sonic and visual materials while retaining West Javanese aesthetic criteria (Nugraheni et al., 2021). Technology therefore acts not merely as a distribution channel but as a mediator of musical form, taste, identity, and cultural visibility.

Collectively, this literature reveals an important distinction between Indonesian aesthetic orientations and dominant Western paradigms, although the distinction should not be reduced to a rigid opposition. Indonesian traditions frequently privilege sociality, ritual function, embodied

listening, spiritual meaning, and culturally appropriate feeling, whereas influential Western formalist traditions have often emphasized musical autonomy, individual authorship, structural innovation, and analytical abstraction (Poplawska, 2020; Indrawan, 2020). In Indonesian contexts, the value of music commonly depends on its relationship to ceremony, community, ethics, place, and cosmology. Innovation may consequently be evaluated according to whether it remains socially and emotionally fitting rather than solely according to formal novelty. Nevertheless, Western aesthetic thought is itself diverse, and Indonesian musicians have long engaged creatively with Western forms. The analytical priority is therefore not to construct an absolute East–West dichotomy but to identify different organizing principles and examine how they interact through colonial, national, postcolonial, and global cultural processes (Hamid, 2014; Akhtabi & Puryanti, 2022).

Despite these contributions, several research gaps remain. Comparative studies rarely synthesize aesthetic principles across Indonesia’s diverse regional traditions within a unified yet culturally sensitive framework. Longitudinal studies tracing aesthetic change from pre-colonial contexts to digital platforms are also limited, particularly those combining historical evidence, ethnographic interpretation, material culture, and audience research (Groth & Bubandt, 2024). Further investigation is needed into instrument making, pedagogy, staging, and other material practices through which aesthetic values are produced and transmitted (Limola & Anjarsari, 2024; Supiarza, 2021). The influence of platforms on listening habits, regional representation, and taste formation requires systematic cross-regional analysis (Ahnaf, 2023). Moreover, debates concerning the suitability of Western analytical tools indicate the need for Indonesia-specific conceptual vocabularies that can account for *rasa*, spirituality, collective performance, and contextual meaning without reducing them to external theoretical categories (Indrawan, 2020). The relationships among musical aesthetics, political economy, nationalism, religion, and contemporary media ecosystems also remain insufficiently integrated (Frisch, 2019; Hidayatullah, 2020; Mahadika & Misbahuddin, 2023; Rahman et al., 2022).

Accordingly, this study aims to synthesize the historical evolution of Indonesian musical aesthetics from traditional communal and courtly forms to contemporary, globalized, and digitally mediated expressions. It argues that Indonesian musical aesthetics evolve through adaptive continuity: inherited principles are neither preserved unchanged nor displaced entirely, but are repeatedly negotiated through hybridization, institutional change, technological mediation, and shifting cultural politics. The study’s novelty lies in bringing together regional aesthetics, *rasa*-centered evaluation, spirituality, collective practice, colonial and nationalist transformation, globalization, digital curation, and methodological debates within one narrative framework. Its scope includes traditional ensembles, regional and popular genres, contemporary composition, indie music, and digital listening cultures. By examining continuity and transformation together, the study seeks to clarify how Indonesian music remains culturally grounded while participating in expanding national, transnational, and algorithmically mediated environments.

METHOD

Research Design

This study employed a narrative literature review to examine the historical evolution of musical aesthetics in Indonesia from traditional forms to contemporary expressions. The narrative review design was selected because the topic crosses multiple disciplinary boundaries, including ethnomusicology, historical musicology, anthropology, cultural studies, sound studies, popular music studies, postcolonial theory, and digital media research. The purpose was not merely to aggregate findings but to interpret how concepts, debates, and methodological traditions have developed across different historical periods, musical genres, and regions.

The review followed a systematic narrative approach characterized by explicit scope definition, transparent search procedures, clearly stated inclusion criteria, structured data extraction, and thematic synthesis. This model is appropriate for research questions involving historical, conceptual, and cultural complexity because it allows evidence from diverse sources to be integrated without reducing all studies to a single methodological standard. Previous scholarship on Indonesian and Southeast Asian music frequently combines historical, ethnographic, aesthetic, and theoretical materials, demonstrating the value of interdisciplinary narrative synthesis for understanding musical change (Beck, 2023).

The methodological framework also incorporated elements of scoping review and meta-narrative analysis. The scoping component mapped the principal concepts, traditions, methods, and debates found across the literature. The meta-narrative component traced how key ideas including *rasa*, spirituality, collective performance, hybridity, deterritorialization, globalization, and digital mediation have been interpreted differently across academic fields and historical contexts (Giuriati, 2014).

Review Scope and Analytical Boundaries

The review focused on musical aesthetics in Indonesia, understood as the values, principles, perceptions, practices, and cultural meanings through which music is produced, performed, experienced, and evaluated. This definition included formal musical elements such as tuning, rhythm, timbre, instrumentation, and performance structure, but it also extended to affective, social, spiritual, ethical, and political dimensions.

The geographical scope included Indonesian musical traditions from Java, Bali, Sunda, Sumatra, Kalimantan, Sulawesi, Maluku, Papua, and other regional contexts where relevant literature was available. The review incorporated traditional and courtly music, ritual and communal ensembles, regional popular genres, national music, indie and popular music, contemporary composition, and digitally mediated practices.

The principal historical framework extended from pre-colonial and courtly contexts through colonialism, nationalism, postcolonial modernization, globalization, and the digital era. This temporal structure enabled the review to examine continuity and change rather than treating traditional and contemporary forms as unrelated categories. Historical-temporal synthesis was combined with regional case studies, including gamelan, Jaipongan, keroncong, Sundanese music, Balinese traditions, and Indonesian indie music (Luvaas, 2009; Nugraheni et al., 2021; Giuriati, 2014; Miller, 2023).

Literature Search Strategy

The literature search was designed to identify peer-reviewed research, scholarly books, book chapters, conference publications, institutional reports, and relevant heritage documents. Searches were organized around combinations of geographical, musical, aesthetic, historical, and technological terms. Core keywords included “Indonesian music,” “musical aesthetics,” “traditional music,” “gamelan,” “angklung,” “keroncong,” “Jaipongan,” “rasa,” “spirituality,” “collective performance,” “hybridity,” “deterritorialization,” “nationalism,” “globalization,” “digital music,” “streaming,” “playlist,” and “contemporary Indonesian music.”

The primary publication range was 2020–2025 to ensure strong coverage of recent developments. Earlier sources were retained when they provided foundational theoretical concepts, historical evidence, or influential methodological arguments. This was particularly necessary for scholarship on globalization, Indonesian indie music, ethnomusicological method, and regional musical traditions (Luvaas, 2009; Hamid, 2014; Giuriati, 2014).

The search strategy was iterative. Initial searches identified broad thematic clusters, while subsequent searches targeted specific concepts, regions, traditions, and methodological debates. Citation chaining was also used by examining the references of relevant publications and locating later works that cited influential sources. This iterative approach was necessary because Indonesian musical scholarship is distributed across multiple disciplines and publication formats.

Inclusion and Exclusion Criteria

Sources were included when they addressed at least one of the following areas: Indonesian musical aesthetics; traditional or regional musical practice; rasa, spirituality, or collective performance; historical transformations in Indonesian music; colonial, nationalist, or postcolonial musical development; globalization and hybridity; contemporary composition; digital media, streaming, or playlist culture; or methodological debates concerning the analysis of Indonesian music.

Studies were prioritized when they provided a clear empirical, historical, theoretical, or methodological contribution. Ethnographic fieldwork, archival research, performance analysis, interviews, phenomenological interpretation, material culture studies, and digital media analysis were all eligible because of the interdisciplinary character of the review.

Sources were excluded when they discussed music only incidentally, lacked sufficient relevance to Indonesian contexts, offered no identifiable scholarly basis, or repeated claims without additional evidence. Studies that applied Western theoretical models without acknowledging local concepts were not automatically excluded, but their assumptions and limitations were critically examined.

Data Extraction Framework

A structured extraction sheet was developed to ensure consistency across the reviewed sources. The first category recorded bibliographic and contextual information, including author, year, title, publication venue, publication type, geographical focus, temporal scope, and musical tradition. These variables supported mapping of the field and identification of chronological, regional, and disciplinary patterns (Zanten, 2014).

The second category recorded research aims, questions, methods, and evidence sources. Methodological variables included ethnography, archival research, textual analysis, musical analysis, phenomenology, interviews, recordings, performance observation, material culture research, and digital platform analysis. The synthesis method used in each study was also noted where available.

The third category documented theoretical concepts, including *rasa*, *enak*, *cocok*, bi-musicality, hybridity, deterritorialization, reterritorialization, postcoloniality, phenomenology, semiotics, cultural politics, and mediatization (Keller, 2016; Meloni, 2021).

The fourth category focused on musical and aesthetic variables. These included tuning systems, rhythm, timbre, instrumentation, tempo, performance technique, repertoire, collective coordination, ritual function, spirituality, embodiment, identity, social cohesion, and performance context. Particular attention was paid to whether aesthetic value was described through formal musical structure, embodied experience, communal meaning, or combinations of these dimensions.

The fifth category recorded historical transitions and transformation factors, including colonialism, nationalism, modernization, globalization, migration, digitalization, streaming, platform culture, and hybridization. The sixth category documented principal findings, conceptual contributions, points of disagreement, limitations, and recommendations for future research.

Thematic and Historical Synthesis

The extracted evidence was analyzed through thematic narrative synthesis. Initial coding identified recurring concepts and processes, including traditional aesthetic foundations, *rasa*-centered evaluation, spirituality, collective performance, colonial encounter, nationalist representation, hybridization, digital mediation, and methodological tension.

These codes were grouped into broader analytical themes. The first theme addressed traditional aesthetic foundations and regional variation. The second traced historical transformation from pre-colonial and courtly systems to colonial and nationalist contexts. The third examined globalization, hybridity, and local agency. The fourth analyzed contemporary digital mediation, playlist culture, and changing modes of reception. The fifth focused on methodological debates concerning the suitability of Western analytical frameworks for Indonesian music.

Historical and thematic synthesis were conducted simultaneously. This prevented the review from presenting chronology as a simple linear progression. Instead, the analysis treated continuity, revival, innovation, and coexistence as overlapping processes. Traditional principles could therefore remain active within contemporary, popular, or digital forms.

Theoretical Triangulation

The review used theoretical triangulation to interpret the same musical developments from multiple perspectives. Ethnomusicology supported analysis of culturally situated practice, embodied transmission, and local aesthetic judgment. Phenomenology and hermeneutics informed examination of lived experience, interpretation, spirituality, and listening (Poplawska, 2020; Meloni, 2021; Keller, 2016).

Postcolonial theory and cultural political economy were used to analyze colonial modernity, globalization, agency, and deterritorialization (Luvaas, 2009; Miller, 2023). Semiotic and aesthetic perspectives supported interpretation of meaning, symbolism, and culturally specific evaluative categories. Digital media and curation studies informed analysis of playlists, streaming platforms, taste formation, and mediated identity (Ahnaf, 2023).

This triangulation was necessary because no single theoretical model could adequately explain the historical, affective, material, political, and technological dimensions of Indonesian musical aesthetics.

Methodological Reflexivity

A critical and reflexive stance was maintained toward the application of Western music theory and aesthetic categories. Several scholars have questioned whether analytical models developed for Western tonal and formal traditions can adequately explain Indonesian music, particularly where *rasa*, ritual function, collective coordination, tuning, and social appropriateness are central (Indrawan, 2020; Giuriati, 2014).

The review therefore did not reject Western theories categorically but evaluated their suitability according to context. Modified or hybrid analytical frameworks were considered useful when they clarified musical structure without displacing indigenous concepts. Local terminology was retained wherever possible, especially when translation risked reducing culturally specific meanings.

Reflexivity was also applied to globalization narratives. Rather than assuming that global influence produces passive cultural homogenization, the review examined how Indonesian musicians selectively appropriate, reframe, and localize external musical materials (Luvaas, 2009; Miller, 2023). This approach foregrounded local agency and avoided deterministic interpretations.

Quality Appraisal and Evidence Interpretation

Because the included literature varied methodologically, quality was assessed according to relevance, transparency, evidential grounding, conceptual clarity, and consistency between research questions, methods, and conclusions. Ethnographic studies were evaluated according to the adequacy of contextual description and interpretation. Historical studies were assessed in relation to source use and temporal argument. Theoretical works were examined for conceptual coherence, while digital media studies were considered in relation to the transparency of platform or audience analysis.

Divergent findings were not forced into artificial agreement. Differences were documented when sources disagreed over the value of Western analytical methods, the effects of globalization, the role of digital platforms, or the balance between historical and ethnographic evidence. These disagreements were treated as analytically significant because they revealed disciplinary assumptions and unresolved questions.

Ethical and Collaborative Considerations

Although this study did not involve direct human participants, ethical concerns remained important because traditional music may involve communal knowledge, sacred practices, and culturally sensitive forms of ownership. The review therefore avoided treating cultural traditions as decontextualized data and emphasized the relationship between musical evidence and the communities from which it emerged.

Collaborative ethnomusicology and co-creation with cultural practitioners were recognized as important directions for future research. Such approaches can strengthen interpretive validity, reduce extractive scholarship, and ensure that aesthetic concepts are not defined solely by outside analysts (Park et al., 2015).

Methodological Limitations

The review was limited by uneven regional coverage, disciplinary fragmentation, language accessibility, and variation in methodological reporting. Some Indonesian traditions are well represented in international scholarship, while others remain underdocumented. The concentration of literature on Java and Bali may therefore influence the synthesis.

The narrative design also involves interpretive judgment. Although transparent extraction and thematic coding were used, the review does not claim statistical generalizability. Its strength lies instead in producing a historically grounded and conceptually integrated interpretation of a heterogeneous body of literature. Future research may extend this framework through systematic regional comparisons, bibliometric mapping, audience studies, collaborative ethnography, and mixed-method investigation of digital musical cultures.

RESULT AND DISCUSSION

Traditional Foundations of Indonesian Musical Aesthetics

Rasa as an Affective and Evaluative Principle

The reviewed literature consistently identifies *rasa* as a central organizing principle of Indonesian musical aesthetics. Rather than referring only to emotion, *rasa* functions as an affective and evaluative framework through which performers and listeners assess whether a musical expression is aesthetically pleasing, culturally appropriate, and socially meaningful. Related terms such as *enak* and *cocok* indicate that musical value depends not only on formal structure but also on whether a

performance feels suitable within its cultural, ceremonial, and interpersonal setting (Moenib & Sondara, 2023; Suyoto & Setiawan, 2023).

This evaluative orientation differentiates Indonesian musical aesthetics from approaches that treat music primarily as an autonomous formal object. In the reviewed studies, musical beauty is closely associated with appropriateness, balance, sensitivity, and social intelligibility. Timbre, tempo, texture, ornamentation, and ensemble interaction are judged according to their ability to generate a fitting expressive atmosphere rather than according to abstract technical criteria alone (Sedana, 2019; Walton, 2007). Consequently, *rasa* links musical organization with embodied perception, ethical comportment, collective memory, and social context.

The persistence of *rasa* across traditional and contemporary musical environments indicates that it remains an important element of aesthetic continuity. Although contemporary musicians employ new technologies, performance spaces, and transnational genres, aesthetic judgment frequently remains grounded in culturally situated perceptions of feeling and appropriateness. This continuity suggests that technological or stylistic change does not necessarily displace indigenous evaluative principles.

Collective Performance and Social Discipline

Collectivity constitutes another defining feature of traditional Indonesian musical aesthetics. Gamelan, Jaipongan, Sundanese degung, keroncong, and regional ensemble traditions rely on coordinated interaction among performers whose roles are musically distinct but socially interdependent. Beauty emerges from balance, mutual responsiveness, disciplined timing, and the ability of performers to contribute to an integrated sonic whole (Nainggolan et al., 2022).

The reviewed literature therefore presents ensemble performance as a form of social discipline. Collective listening is not merely a practical requirement but an aesthetic value in itself. Performers must regulate individual expression in relation to the group, respond to changes in tempo and texture, and maintain sensitivity to ceremonial or dramatic contexts. This orientation places less emphasis on isolated virtuosity and more emphasis on relational competence, shared purpose, and coordinated embodiment.

The social nature of musical aesthetics is also evident in the role of performance in sustaining communal identity. Music often functions as a medium through which communities reaffirm belonging, transmit values, and enact relationships among generations. In this respect, the aesthetic quality of a performance is partly determined by its capacity to sustain collective participation and reinforce culturally meaningful forms of interaction (Paramita et al., 2022).

Ritual, Spirituality, and Cosmological Meaning

Spiritual and ritual dimensions are deeply embedded in many Indonesian musical traditions. Studies of Balinese and Javanese practices show that music may function as an offering, a

ceremonial medium, a vehicle for devotional experience, or a means of mediating relationships between human communities and sacred cosmologies (Barendregt, 2014).

Within these contexts, musical aesthetics cannot be separated from ritual efficacy. A performance may be considered successful not simply because it is technically accomplished but because it fulfills a ceremonial function, creates an appropriate spiritual atmosphere, or sustains relationships among participants, ancestors, deities, and social institutions. Musical form, timing, instrumentation, and performance conduct consequently derive significance from their ritual placement.

The literature also demonstrates that spirituality remains relevant in contemporary musical practice. Modern performance settings may alter the duration, staging, or audience of a tradition, yet ritual-inflected meanings frequently persist. This continuity is particularly visible when contemporary works retain sacred timbres, ceremonial gestures, or cosmological references even after entering festivals, concert halls, educational institutions, or digital media environments.

Historical Continuities Between Traditional and Contemporary Music

Continuity of Aesthetic Judgment

The reviewed studies indicate that traditional and contemporary Indonesian music are connected by enduring aesthetic principles rather than separated by a complete historical rupture. Rasa-centered judgment remains active even when musicians employ digital tools, hybrid instrumentation, or global stylistic references. Contemporary musical production may transform the surface characteristics of sound, but judgments of quality continue to involve cultural fit, expressive depth, social meaning, and emotional appropriateness (Suyoto & Setiawan, 2023; Ho & Pastor, 2022; Moenib & Sondara, 2023).

This continuity is especially evident in traditions that have moved from ritual or community contexts into modern theatrical and digital settings. The development of the gara-gara scene in Surakarta-style shadow-puppet performance, for example, illustrates how inherited dramatic and musical functions may be modified while remaining connected to established performance conventions and audience expectations.

Continuity of Ritual and Social Function

Music continues to mediate ritual, social life, identity, and religious dialogue in contemporary Indonesia. Although globalization and digital dissemination have expanded musical circulation, many practices remain anchored in community functions and inherited cosmologies (Bakan, 2016).

The evidence therefore suggests that contemporary Indonesian music often extends rather than eliminates traditional functions. Ritual meanings may be reframed for new audiences, while communal musical practices may operate simultaneously as heritage, education, performance, and identity representation. Such developments indicate continuity through recontextualization rather than static preservation.

Continuity Through Adaptation

Historical continuity is also maintained through adaptive processes. Traditional principles are preserved not by reproducing every formal element unchanged but by translating aesthetic values into new artistic conditions. Musicians may retain *rasa*, ensemble responsiveness, ritual symbolism, or modal organization while changing instrumentation, duration, staging, or media format. The reviewed literature consequently portrays continuity as active and selective, involving reinterpretation, negotiation, and creative renewal.

Aesthetic Transformation in Contemporary Composition

Reinterpretation of Traditional Musical Concepts

Contemporary Indonesian composition frequently reworks traditional concepts within posttraditional, modernist, and cross-cultural frameworks. Composers draw upon *rasa*, *pelog*, *slendro*, gamelan timbres, interlocking patterns, and ritual-inflected structures while placing them in new compositional environments (Barendregt & Bogaerts, 2014; Miller, 2023).

These practices challenge the assumption that modernism necessarily requires separation from tradition. Indonesian *musik kontemporer* often develops through dialogue with inherited systems rather than through their rejection. Traditional materials may be fragmented, expanded, orchestrated differently, transferred to electronic media, or reorganized into experimental forms. Nevertheless, they retain cultural associations and expressive functions that connect new works to local musical histories.

The work associated with Rahayu Supanggah and comparable contemporary practices demonstrates that Indonesian modernism can be internationally oriented while remaining grounded in local sensibilities. The integration of traditional art forms with modernist compositional thinking complicates binary distinctions between tradition and modernity.

Hybridization as an Aesthetic Process

Hybridization emerges as a major process of contemporary aesthetic transformation. It involves more than the simple combination of traditional and Western instruments. Hybrid works may integrate different tuning systems, temporal organizations, timbral expectations, performance conventions, and models of authorship.

The reviewed evidence suggests that hybridization is most successful when new materials remain responsive to culturally embedded aesthetic principles. Global or electronic idioms are not merely added to traditional sound but interpreted through local concepts of expression, balance, and appropriateness. Contemporary Indonesian music therefore reflects a negotiated relationship between global modernism and local aesthetic continuity.

Transformation of Performance Context

Contemporary works also transform musical aesthetics by relocating traditional materials into concert halls, festivals, international collaborations, recordings, and digital platforms. This relocation changes audience relationships, duration, stage organization, and modes of interpretation. Ritual or communal forms may become objects of artistic contemplation, cultural representation, or cosmopolitan experimentation.

However, the literature indicates that this shift does not always eliminate traditional meaning. Instead, performers and composers selectively preserve symbolic, spiritual, and social references while adapting works to new institutional environments.

Contemporary Musical Expressions

Integration of Traditional Materials into New Works

Contemporary Balinese, Javanese, and other regional composers incorporate traditional timbres, tuning systems, rhythmic structures, and ritual idioms into new compositions. The use of pelog, slendro, gamelan sonorities, layered percussion, and ceremonial references demonstrates that traditional materials remain active resources for artistic innovation (Aryandari, 2022).

These compositional practices frequently balance innovation with continuity. Some works preserve recognizable traditional textures, while others abstract or transform them into new sonic environments. The result is not a uniform contemporary style but a spectrum ranging from neo-traditional composition to experimental and transnational performance.

Electronic Gamelan and Digital Traditional Music

Electronic gamelan and digitally mediated traditional music represent significant contemporary developments. These practices combine acoustic instruments with sampling, electronic timbres, digital processing, programmed textures, or studio-based composition. The resulting sound worlds expand the timbral and spatial possibilities of traditional ensembles while retaining references to *rasa*, ritual sensibility, and collective organization (Koay & LeDee, 2013).

Digital technologies enable traditional sounds to be recorded, layered, manipulated, and circulated beyond their original performance contexts. This creates opportunities for experimentation and preservation but also changes how listeners encounter musical traditions. Repetition, editing, sonic precision, and remote circulation may alter the temporal and social qualities associated with live communal performance.

Cross-Cultural Collaboration

Cross-cultural collaboration is a prominent feature of contemporary Indonesian music. Collaborations with Western and regional partners enable composers and performers to exchange

techniques, develop new repertoires, and reach broader audiences. Such practices also appear in cultural diplomacy, international festivals, academic exchange, and global contemporary music networks (Goldman & Strachan, 2020).

The effects of collaboration are not unidirectional. Indonesian musicians do not simply adopt external models; they reshape collaborative processes through local performance practices and aesthetic priorities. Cross-cultural work can therefore produce new forms of co-creation while reinforcing Indonesian artistic agency.

At the same time, collaborative projects may raise questions concerning representation, authorship, and unequal institutional power. The reviewed sources primarily emphasize creative exchange and global modernism, but the broader pattern indicates a need to examine who determines aesthetic direction, how cultural materials are credited, and how benefits are distributed.

AI-Assisted Composition

Evidence concerning artificial intelligence in Indonesian musical composition remains limited compared with the literature on gamelan, digital production, and cross-cultural collaboration. Existing discussions nevertheless suggest several potential applications, including creative experimentation, preservation, repertoire analysis, and the generation of new musical materials.

Artificial intelligence may assist with pattern recognition, sound modeling, archival organization, and hybrid composition. However, its use raises significant aesthetic and ethical questions. Algorithmic systems may reproduce musical patterns without understanding *rasa*, ritual context, communal ownership, or the social conditions that give those patterns meaning. Challenges also include authorship, equitable access, cultural sensitivity, and the possibility that traditional musical knowledge may be extracted from communities without appropriate consent or attribution (Keller, 2016; Miller, 2023).

These findings should be interpreted cautiously because the cited literature provides a conceptual foundation rather than extensive empirical evidence specific to Indonesian AI-assisted composition. The topic therefore represents an emerging research area rather than an established body of findings.

Integrated Pattern of Continuity and Change

Across the reviewed literature, Indonesian musical aesthetics display a consistent pattern of adaptive continuity. Traditional principles such as *rasa*, collective listening, ritual function, spiritual meaning, and social appropriateness remain influential, even as contemporary musicians adopt electronic media, global genres, collaborative practices, and experimental forms.

The central transformation lies not in the abandonment of tradition but in the changing conditions through which tradition is interpreted and circulated. Contemporary composition relocates traditional materials into modernist and transnational contexts. Digital production alters timbre,

temporality, and distribution. Cross-cultural collaboration expands artistic possibilities, while emerging artificial intelligence introduces new questions concerning cultural meaning and authorship.

Taken together, the findings demonstrate that Indonesian musical aesthetics evolve through negotiation among continuity, innovation, locality, and global circulation. Traditional and contemporary expressions should therefore be understood as interconnected components of a dynamic aesthetic field rather than as opposing historical categories.

The findings indicate that the evolution of Indonesian musical aesthetics is best understood through cultural hybridity rather than through a binary opposition between tradition and modernity. Traditional principles such as *rasa*, *enak*, *cocok*, communal participation, ritual function, and culturally situated listening continue to shape contemporary practice even when musicians adopt global genres, digital technologies, and cross-cultural production methods. Hybridity in this context is not merely the addition of foreign elements to local traditions. It is a selective and interpretive process through which Indonesian musicians absorb, modify, and rearticulate external materials within culturally meaningful frameworks (Luvaas, 2009; Popławska, 2020; Giuriati, 2014; Miller, 2023). The continued use of *pelog*, *slendro*, *gamelan* timbres, ritual idioms, and collective performance principles in contemporary composition demonstrates that innovation often depends on the reinterpretation of tradition rather than its abandonment. Accordingly, Indonesian musical modernism may be global in technique and circulation while remaining rooted in local sensibilities and social meanings.

This pattern also clarifies the relationship between deterritorialization and reterritorialization. Some studies emphasize how Indonesian indie, popular, and contemporary musicians detach musical forms from their original geographic or cultural settings to participate in transnational markets and global scenes (Luvaas, 2009). Other studies stress how these forms are subsequently reinserted into local systems of meaning through language, performance practice, ritual association, and culturally specific judgments of suitability (Giuriati, 2014; Miller, 2023). These perspectives are not mutually exclusive. Together, they reveal a cyclical process in which musical materials move across cultural boundaries and are then localized through aesthetic negotiation. Hybridity therefore becomes a strategy of resilience and relevance, allowing Indonesian artists to expand their sonic vocabularies while maintaining social legitimacy within local communities. Cross-cultural collaborations similarly demonstrate that transnational exchange can support cultural continuity when projects prioritize mutual learning, local agency, and recognition of Indonesian musical ontologies (Siringo-ringo et al., 2022).

Digital technologies intensify these processes by transforming how music is produced, distributed, curated, and experienced. Streaming platforms, playlists, social media, and digital production tools broaden the circulation of Indonesian music and enable new forms of identity work among younger audiences (Ahnaf, 2023; Santaella, 2024). These technologies facilitate rapid hybridization by allowing musicians to combine local timbres, electronic textures, visual media, and transnational genres with relatively low barriers to production and dissemination. However, the evidence suggests that digital transformation does not automatically erase traditional cultural identity. Aesthetic evaluation remains mediated by culturally embedded concepts such as *rasa*, *enak*, and *cocok*, which continue to guide decisions about musical appropriateness, emotional depth, and

social meaning (Poplawska, 2020; Nugraheni et al., 2021). Digital media therefore reshape the conditions of aesthetic experience without necessarily displacing its foundational cultural logic.

Nevertheless, platformization introduces substantial risks. Algorithmic curation, data-driven popularity, and commercial visibility may privilege short, easily categorized, and highly repeatable musical formats, potentially marginalizing complex repertoires or ritual forms that do not align with platform incentives (Ahnaf, 2023; Keller, 2016). Digital circulation may also detach traditional sounds from their original contexts, transforming sacred, communal, or place-specific practices into decontextualized sonic material. This tension requires a decolonial and culturally informed approach to digital music research, because the effects of technology depend on who controls the platform, how musical data are classified, and whether communities retain authority over representation and interpretation (Luvaas, 2009; Giuriati, 2014). The relationship between technology and tradition is therefore bidirectional: digital systems create new possibilities for innovation and visibility, while traditional aesthetic frameworks provide continuity and cultural boundaries against homogenization.

Balancing innovation with preservation requires strategies that treat cultural continuity as an active creative process rather than as static conservation. First, new works should remain accountable to culturally embedded evaluative principles. Maintaining *rasa* as a governing framework can help ensure that innovation remains socially meaningful and locally intelligible rather than becoming a superficial use of traditional symbols (Walton, 2007; Poplawska, 2020; Limola & Anjarsari, 2024). Second, collaborative and participatory methods should involve culture bearers, performers, instrument makers, composers, and community practitioners in artistic and research decisions. Co-creative approaches can reduce extractive representation and strengthen the relationship between experimentation and inherited knowledge (Barz, 2022). Third, Indonesia-specific analytical vocabularies should be developed to interpret *rasa*, *garap*, *enak*, *cocok*, ritual significance, and collective listening without forcing them into inappropriate Western formalist categories (Indrawan, 2020; Giuriati, 2014).

Digital preservation is equally important. Archives of recordings, tuning systems, instruments, repertoire, oral histories, and performance techniques can support long-term transmission while also providing resources for contemporary composition and education (Hidayatullah, 2020; Karsono, 2024). Yet preservation should not be separated from ethical governance. Traditional music may involve communal ownership, sacred restrictions, and culturally sensitive knowledge. Questions of copyright, consent, authorship, and benefit sharing must therefore be addressed through dialogue among communities, researchers, artists, and policymakers (Aragon, 2012; Sudirana, 2020). Cross-cultural collaboration and digital dissemination are most sustainable when they enhance local empowerment rather than treating Indonesian traditions primarily as exportable cultural products.

The increasing relevance of artificial intelligence makes these concerns more urgent. Artificial intelligence may assist with archival organization, sound analysis, pattern recognition, education, and experimental composition, but algorithmic systems do not inherently understand the social, spiritual, or ethical meanings embedded in musical materials. Machine-generated music may reproduce surface features of gamelan or regional traditions without comprehending *rasa*, ritual context, communal authorship, or cultural restrictions (Keller, 2016; Miller, 2023). Future research

should therefore examine not only the technical effectiveness of artificial intelligence but also its relationship to consent, cultural ownership, representational accuracy, and local benefit. AI-assisted composition should be treated as a socio-cultural practice rather than merely a technological innovation.

Advancing research in this field requires deeper interdisciplinary collaboration among ethnomusicology, musicology, anthropology, sound studies, digital humanities, cultural policy, design studies, and artificial intelligence ethics (Galloway, 2020). Longitudinal and cross-regional studies are especially needed to trace aesthetic change across Java, Bali, Sunda, Makassar, Sumatra, Kalimantan, Maluku, Papua, and other regions. Material culture research should investigate how instrument making, pedagogy, stagecraft, recording technologies, and performance spaces mediate aesthetic experience (Limola & Anjarsari, 2024). Educational and policy research should also explore how curricula, archives, public humanities programs, and digital heritage initiatives can support both accessibility and cultural continuity (.

Overall, Indonesian musical aesthetics demonstrate that tradition and innovation are not mutually exclusive. Their coexistence depends on culturally grounded negotiation, collective participation, and the continued relevance of local evaluative principles within changing technological and global environments. The most productive path forward is therefore neither rigid preservation nor unrestricted experimentation, but ethically governed adaptation that recognizes community authority, supports creative agency, and preserves the social and spiritual meanings through which Indonesian music remains culturally significant.

CONCLUSION

This narrative literature review examined the evolution of musical aesthetics in Indonesia from traditional forms to contemporary expressions by synthesizing interdisciplinary scholarship spanning ethnomusicology, musicology, cultural studies, postcolonial theory, and digital media research. The review demonstrates that Indonesian musical aesthetics are best understood as a dynamic and adaptive cultural system in which continuity and innovation coexist rather than oppose one another. Across diverse regional traditions, aesthetic values remain fundamentally shaped by *rasa*, collective participation, spirituality, ritual function, and culturally situated understandings of beauty. These principles continue to guide musical creation, performance, and evaluation despite significant historical transformations.

The historical synthesis shows that Indonesian musical aesthetics have evolved through successive periods of pre-colonial tradition, colonial encounter, nationalism, modernization, globalization, and digital transformation. Each period introduced new artistic possibilities, performance contexts, and technologies, yet indigenous aesthetic principles were rarely abandoned. Instead, musicians, composers, and communities continually reinterpreted inherited concepts within changing political, social, and technological environments. Contemporary Indonesian music therefore represents a process of adaptive continuity in which traditional tuning systems, timbral identities, ritual symbolism, and communal performance practices are recontextualized through hybrid composition, cross-cultural collaboration, multimedia performance, and digital production.

The review also demonstrates that cultural hybridity provides a productive analytical framework for understanding Indonesian musical development. Rather than representing cultural dilution or the replacement of local traditions, hybridity functions as a process of negotiation through which global influences are translated into locally meaningful artistic practices. Indonesian musicians actively integrate external musical ideas while preserving culturally embedded evaluative principles such as *rasa*, *enak*, *cocok*, and collective listening. This capacity for selective adaptation has enabled Indonesian musical traditions to remain culturally relevant while engaging international audiences and expanding artistic possibilities.

Digital technologies have further transformed Indonesian musical aesthetics by reshaping music production, dissemination, preservation, and audience engagement. Electronic instruments, digital audio workstations, streaming services, social media platforms, and emerging artificial intelligence applications have broadened opportunities for creativity and cultural exchange. At the same time, these developments introduce important challenges concerning authenticity, cultural ownership, copyright, algorithmic mediation, and the preservation of ritual and communal meanings. The review indicates that technological innovation does not inevitably erode traditional identity; instead, its effects depend on how communities, artists, institutions, and policymakers negotiate the relationship between technological change and culturally grounded aesthetic values.

This study contributes to existing scholarship by proposing an integrated conceptual framework that connects historical evolution, traditional aesthetic foundations, cultural hybridity, digital transformation, and cultural sustainability within a single narrative model. Unlike studies that focus exclusively on particular musical traditions, historical periods, or technological developments, this review demonstrates how these dimensions interact across Indonesian musical history. The synthesis also highlights the importance of interpreting Indonesian music through locally grounded concepts rather than relying exclusively on analytical frameworks derived from Western musical traditions.

The findings further identify several priorities for future research. Greater attention should be directed toward comparative cross-regional studies that examine shared and distinctive aesthetic principles across Indonesia's diverse musical traditions. Longitudinal investigations tracing aesthetic transformation from pre-colonial communities to contemporary digital environments remain limited and would strengthen understanding of cultural continuity. Additional research is also needed on instrument making, pedagogy, performance practice, material culture, digital heritage, artificial intelligence, and algorithmic music recommendation. Interdisciplinary collaboration among ethnomusicology, cultural studies, digital humanities, sound studies, and artificial intelligence ethics will be essential for addressing these emerging issues while respecting community knowledge and cultural sovereignty.

Ultimately, Indonesian musical aesthetics should not be understood as a static cultural inheritance but as an evolving system of artistic knowledge that continuously negotiates continuity and change. The enduring influence of *rasa*, spirituality, communal participation, and cultural meaning demonstrates that Indonesian musical traditions possess remarkable resilience in responding to historical transformation. By balancing innovation with cultural preservation, Indonesian music continues to strengthen local identity while contributing to global musical discourse. This adaptive capacity represents one of the most significant contributions of Indonesian musical culture to

contemporary scholarship and underscores the importance of sustaining both artistic creativity and cultural heritage in an increasingly interconnected world.

REFERENCE

- Ahnaf, F. (2023). From Listening to Curating: Anthropological Curatorship Toward Music Playlist Practices. *Etnosia Jurnal Etnografi Indonesia*, 8(2), 271–289. <https://doi.org/10.31947/etnosia.v8i2.30162>
- Akhtabi, P. M., & Puryanti, L. (2022). Music and Identity: Immortal Rites' Art as the Narrative of Contemporary Kejawen Identity. *Harmonia Journal of Arts Research and Education*, 22(2), 268–282. <https://doi.org/10.15294/harmonia.v22i2.37513>
- Ardini, N. W. (2023). Keisya Levronka's "Tak Ingin Usai" Phenomenon in the Context of the Music Industry. 11–17. https://doi.org/10.2991/978-2-38476-118-0_3
- Aryandari, C. (2022). Jaap Kunst Legacies: A Site of Forgetting, Remembering and History-Making. *Resital Jurnal Seni Pertunjukan*, 23(3), 160–168. <https://doi.org/10.24821/resital.v23i3.7766>
- Bakan, M. B. (2016). War of the Worlds: Music and Cosmological Battles in the Balinese Cremation Procession. *Yale Journal of Music & Religion*, 2(2). <https://doi.org/10.17132/2377-231x.1056>
- Barendregt, B. (2014). Sonic Modernities in the Malay World. https://doi.org/10.26530/oopen_613356
- Barz, G. F. (2022). Sonicization of Gender in Tanzania Kwaya Congregational Music. *International Journal of Arts Humanities & Social Science*, 03(09), 01–09. <https://doi.org/10.56734/ijahss.v3n9a1>
- Beck, G. L. (2023). Shared Religious Soundscapes: Indian Rāga Music in Jewish, Christian, and Islamic Devotion in South Asia. *Religions*, 14(11), 1406. <https://doi.org/10.3390/rel14111406>
- Frisch, S. (2019). The Aesthetics of Flow and Cut in the Way of Film: Towards Transnational Transfers of East Asian Concepts to Western Film Theory. *Arts*, 8(3), 119. <https://doi.org/10.3390/arts8030119>
- Galloway, K. (2020). Introduction: Music, Sound, and the Auality of the Environment in the Anthropocene. *Yale Journal of Music & Religion*, 5(2). <https://doi.org/10.17132/2377-231x.1180>
- Giuriati, G. (2014). From Modernism, to Intercultural Exchange, and Transculturalism. New Challenges in Contemporary Music Making and Education. *International Journal of Creative and Arts Studies*, 1(1), 96–101. <https://doi.org/10.24821/ijcas.v1i1.2067>

- Goldman, J. W., & Strachan, J. (2020). Indonesian Cultural Diplomacy and the First International Gamelan Festival and Symposium at Expo 86. *American Music*, 38(4), 428–453. <https://doi.org/10.5406/americanmusic.38.4.0428>
- Groth, S. K., & Bubandt, N. (2024). Noise Without Noise? Art Interventions in a Southeast Asian City. *Inter-Noise and Noise-Con Congress and Conference Proceedings*, 270(8), 3144–3154. https://doi.org/10.3397/in_2024_3281
- Hamid, A. J. A. (2014). The Cottage Industry of Music Instrument Making—Aesthetic and Expressions in Creative Music Works. *International Journal of Creative Future and Heritage (Teniat)*, 2(2). <https://doi.org/10.47252/teniat.v2i2.248>
- Hidayatullah, P. (2020). Islam, National, and Local History in Tabbhuwan Walisanga Performance Art. *Journal of Urban Society S Arts*, 7(2), 94–108. <https://doi.org/10.24821/jousa.v7i2.3827>
- Indrawan, A. (2020). Meyerâ€™s Approach on Musical Analysis and Its Relevance to Indonesian Analytical Study of Western Music. *Journal of Music Science Technology and Industry*, 3(1), 1–14. <https://doi.org/10.31091/jomsti.v3i1.959>
- Karsono, K. (2024). A New Role in a New World: When an Osing Traditional Musicians Become a Teachers. *Dewa Ruci Jurnal Pengkajian Dan Penciptaan Seni*, 19(1), 60–76. <https://doi.org/10.33153/dewaruci.v19i1.6021>
- Keller, M. S. (2016). Linnaeus, Zoomusicology, Ecomusicology, and the Quest for Meaningful Categories. *Musicological Annual*, 52(2), 163–176. <https://doi.org/10.4312/mz.52.2.163-176>
- Koay, K. K., & LeDee, M. (2013). Crossed Boundaries in Musical Culture Between Asia and the West. *Clcweb Comparative Literature and Culture*, 15(2). <https://doi.org/10.7771/1481-4374.2229>
- Limola, F. S., & Anjarsari, H. (2024). Revealing the Veil of the Past: History of the Establishment of the Makassar Arts Council. *Sign Journal of Social Science*, 4(2), 141–158. <https://doi.org/10.37276/sjss.v4i2.338>
- Luvaas, B. (2009). DISLOCATING SOUNDS: The Deterritorialization of Indonesian Indie Pop. *Cultural Anthropology*, 24(2), 246–279. <https://doi.org/10.1111/j.1548-1360.2009.01131.x>
- Mahadika, A., & Misbahuddin, A. (2023). Islamic Music Art of Gamelan Kiai Kanjeng in the Plurality of Indonesia. *Dialog*, 46(2), 185–202. <https://doi.org/10.47655/dialog.v46i2.847>
- Meloni, I. (2021). Foreign Sindhen in Practice: New Teaching Strategies and the Impact of Practice-Led Research on Javanese Female Singing. *Malaysian Journal of Music*, 10(1), 25–52. <https://doi.org/10.37134/mjm.vol10.1.3.2021>
- Miller, E. (2023). The Relationship Between Noncognitive (Emotional Intelligence) Variables on Academic GPA Among Sonography or Radiography Students After 1-Year Course

- Completion. *Journal of Diagnostic Medical Sonography*, 40(3), 265–271. <https://doi.org/10.1177/87564793231220618>
- Moenib, J. A., & Sondara, S. N. (2023). Designing an Illustrated Book as an Educational Medium to Introduce Ronggeng Gunung Dance to the Younger Generation: An Effort to Preserve Traditional Dance. *Gelar Jurnal Seni Budaya*, 21(2), 187–200. <https://doi.org/10.33153/glr.v21i2.5327>
- Nainggolan, M., Budianta, M., Raseuki, N. I., & Harsawibawa. (2022). Trisutji Kamal's Loro Jonggrang: A Cross-Cultural Dissonance. *Wacana Seni Journal of Arts Discourse*, 21. <https://doi.org/10.21315/ws2022.21.2>
- Nugraheni, T., Narawati, T., & Budiman, A. (2021). Jaipong Dance: Representation of Local Culture, Popular Culture and Global Culture. *The International Journal of Social Sciences and Humanities Invention*, 8(12), 6716–6725. <https://doi.org/10.18535/ijsshi/v8i12.02>
- Paramita, R. W. D., Rizal, N., Sulistyan, R. B., Carito, D. W., Hakim, I., & Hizham, F. A. (2022). Digital-Based Culture House in Efforts to Improve Community Economy in Papring Banyuwangi. 259–269. https://doi.org/10.2991/978-94-6463-066-4_23
- Park, S., Freeman, J., Middleton, C. A., Allen, M., Eckermann, R., & Everson, R. G. (2015). The Multi-Layers of Digital Exclusion in Rural Australia. 3631–3640. <https://doi.org/10.1109/hicss.2015.436>
- Poplawska, M. (2020). Indonesian Music-Culture as a Personal and Research Experience. *Ethnologia Polona*, 39, 71–90. <https://doi.org/10.23858/ethp39.2018.005>
- Rahman, S., Saryono, D., & Karkono, K. (2022). Representation of Madura Cultural Tourism in Indonesian Poetry Discourse (Tourism Literature Study). *Randwick International of Education and Linguistics Science Journal*, 3(2), 368–376. <https://doi.org/10.47175/rielsj.v3i2.483>
- Santaella, M. A. (2024). Sounding Out the State of Indonesian Music, by Andrew McGraw and Christopher J. Miller (Eds). *Bijdragen Tot De Taal- Land- En Volkenkunde / Journal of the Humanities and Social Sciences of Southeast Asia*, 180(2–3), 288–291. <https://doi.org/10.1163/22134379-18002005>
- Sedana, I. N. (2019). Directing Cymbeline: Leon Activated Attributes of God for the 38th Bali Arts Festival 2016. *Lekesan Interdisciplinary Journal of Asia Pacific Arts*, 2(1), 12–33. <https://doi.org/10.31091/lekesan.v2i1.749>
- Siringo-ringo, R., Siagian, A., & Wahyuni, N. (2022). The Resilient Tradition: Exploring the Cultural Significance of Javanese Wayang Kulit in Heritage Preservation. *Jurnal Ilmu Pendidikan Dan Humaniora*, 11(1), 69–84. <https://doi.org/10.35335/jiph.v11i1.16>
- Stevenson, L. (2004). *Global Pop, Local Language*. By Harris M. Berger & Michael Thomas Carroll, Eds. (Jackson: University Press of Mississippi, 2003. Pp. 352, ISBN: 1-57806-536-4). *Ethnologies*, 26(2), 328. <https://doi.org/10.7202/013760ar>

- Supiarza, H. (2021). Preservation of Keroncong Music Through Music Learning at SMP Santa Angela Bandung. *Jurnal Seni Musik*, 10(1), 31–39. <https://doi.org/10.15294/jsm.v10i1.46797>
- Suyoto, S., & Setiawan, A. (2023). The Meaning of Gendhing Kodhok Ngorek in the Panggih Procession of a Traditional Javanese Wedding Ceremony. *Journal of Urban Society S Arts*, 10(1), 53–62. <https://doi.org/10.24821/jousa.v10i1.8472>
- Walton, S. P. (2007). Aesthetic and Spiritual Correlations in Javanese Gamelan Music. *Journal of Aesthetics and Art Criticism*, 65(1), 31–41. <https://doi.org/10.1111/j.1540-594x.2007.00235.x>
- Zanten, W. v. (2014). 9. Encounters in the Context of Inspiring Sundanese Music and Problematic Theories. 203–230. https://doi.org/10.1163/9789004258594_010.