

Musical Crossing Between The Balinese Gamelan and Gendang Beleg in Lombok West of Nusa Tenggara

Abstracts

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Study on the Sasak and Balinese music are very limited. This is caused to the lack of cultural understanding between the Balinese and Sasak people. However, the historical ties between those people already rooted in the past of their history. The aims of this paper is to highlight the issues on to what extend the music could play a significant role in integrating those ethnic groups in harmonious and peaceful ways. The pertinent question that need to be addressed in this paper: firstly how is the musical crossing form ,between Balinese gamelan and the Gendang Beleg in Lombok, secondly, how the Balinese and the Sasak began to integrate one to each other. The method used in this research is qualitative with acquired data sources in the field based on the results of interviews of some informant. Theory used in analyzing the problem is ethnomusicology theory by Alan P Marriam.

Key Words: Musical Crossing, Sasak Ethnic and Balinese, Gendang Beleg.

Preliminary

A question of what is the result when Balinese music is played by Sasak musicians, or when the Balinese music is played by Balinese or contested together in the event of showing a true cultural and artistic identity in the island of Lombok, has stimulated the author to write this article. The excitement of art activities in Lombok, especially the field of performing art, is often tinged with display of a variety of Sasak and Balinese art forms supporting each other, that's the unification of the arts, customs and culture, in order to accompany religious customs. This phenomenon is certainly very unique and interesting how the two ethnics between Sasak and Balinese merge into one strong cultural tradition ties, the term of borrowing one another culture is to create harmony between the Muslims and the Hindus. This acculturation-based art is expected to be able to contribute positive solutions or contributions, a valuable thing to the nation amidst the issues of racial division, religion was often heard and happened lately in our beloved Republic of Indonesia.

Lombok island is as one of the regions that has a diversity of arts and culture, the community has a very unique tradition in artistic practices, the arrival of Balinese ethnic to this island has unconsciously and undeniably influenced almost all forms of cultural and artistic traditions in Lombok. Some traditional ceremonies, culture and arts at a glance are very similar to that of Balinese culture and art, so it is often heard the term "You can see Bali in Lombok but you cannot see Lombok in Bali."

In the field of music, there are several types of traditional Lombok music that are acculturated with Balinese music. One of the most well known types is including Gendang Beleg. The iconic art of Lombok island, in its development Gendang Beleg was heavily influenced by the gamelan *gong kebyar* and *balaganjur* of Bali. Observing such a strong influence of Balinese music, especially the gamelan *gong kebyar* in Lombok music, in one of his research findings, I Gede Yudarta refers such a condition as "the domination of minority art in the middle of majority community Art" (Yudarta, 2013). Even though the influence of Balinese music cannot be denied, this artistic influence actually makes Gendang Beleg a unique performance, in that it combines the elements of Gendang Beleg with Balinese music. In one of David Harnis's articles, "Lombok Balinese music type styles can be seen as being one of three types: 1) those with antecedents in Bali, 2) those with antecedents from the majority Sasak of Lombok and 3) those co-created with the Sasak" (Harnis Thesis, 1981), explains that the combination of Balinese art and culture with the Sasak tribe produces three distinct musical identities: a. Art of Balinese identity, b. Art of Sasak identity, c. As a result of the combination of Sasak-Bali is an Art of mixed identity (Sasak-Bali).

Referring to historical events, the mixing of cultures and community beliefs in Lombok started from the arrival of several ethnic groups from outside of this island. According to the book entitled "*Kupu-Kupu Kuning Terbang di Selat Lombok*" (Yellow Butterflies Flying in Lombok Strait), there are three things as the great influence from outside of Lombok, namely: a). The influence of Javanese culture and religion is very strong (15th and 16th centuries), b). A combination of Balinese and Makassar political influence (17th century), c). The consolidation of Balinese political control began (18th century), Agung (1992: 92). The appearance of Gendang Beleg art cannot be separated from such events behind it. In the past, the authority of several kingdoms such as Selaparang, Pejanggik, Purwa and any other small kingdoms including the invasion of the Goa kingdom of Sulawesi, which entered through the eastern part of Lombok, was even said to have taken control of the Sumbawa region. The series of wars, contradictions, conspiracies continually occurred one after another as if they never ended. Kingdoms by kingdoms, large and small kingdoms appeared and disappeared, crystallization, composing forces and so on. Formerly, the Gendang Beleg art was used as a tool or symbol of war music, functioned as an encouragement of soldiers who were fighting or had just arrived from the battlefield, and were greeted with the roar of the Gendang Beleg instrument. In ancient times, the Gendang Beleg was usually added with two big umbrellas to cover the King and the Queen. The Gendang Beleg was usually performed at royal parties, while the war, Gendang Beleg

functioned as a war commander, while *copek* as a soldier. It is explained here that while the King (*datu*) fought he covered with Payung Agung (big umbrella), Yaningsih (1991/1992: 29).

As the time runs, there are many changes of this art, both the composition of the song or its appearance. The evolution and development of the Gendang Beleq can be said to have an up and down phase from the beginning of its history until now. There are some causal factors including government policies, and religious belief are very influential towards the existence of the Gendang Beleq. David Harnish in the book entitled "Music and Religion: Sincritism of Orthodox Islam and Music Change in Lombok" explains that the revamping of art which is unseparable from the faith vision of *Waktu Lima* and *Waktu Telu*. Artistic life in Lombok is always related to traditional Hindu or Islamic ceremonial systems, so that the musical styles and structures as a symbolic identity that emanated religious feelings and on the other hand, from worldly perspectives it is as future demands and must be positively interpreted, however it seems that there is none of the music can be sensed through these two term of thought. The division of music types, forms of instruments and their periodization are based on the Islamic views of *Waktu Lima* and *Waktu Telu*, including division of musical instruments made from bronze which are identical to the influence of Balinese art and musical instruments that do not use bronze as a rejection of Islamic *Waktu Lima*. The above explanation shows that the influence of Balinese music has existed since the beginning of the introduction of several musical instruments made of bronze and accepted in some types of Sasak gamelan music.

Similar opinion was also explained in a journal entitled "Expression of Art work and Multicultural Politics", by Ninuk Kleden in the Indonesian Anthropology Journal: Udaya University of Denpasar, explains that the role and influence of religious leaders can not be separated in determining the progress or retreat of Gendang Beleq Art, for example at the ancient times when the belief of *Waktu Telu* was still firm, this art is said to appear in several regions throughout Lombok, but by the deterioration in faith of Watu Telu of the Sasak tribe there was a ban on art that using golden elements and bronze-based musical instruments because it was not in accordance with Islamic law, then this art was slightly fade and even almost extinct around the year of 1980s (Kleden, 2004)

Time demand requires treatment of the art performance to develop according to its form or function, this is confirmed by Yasrap Piliang using the theory of "Form Follow Function" means that form follow the function of the art itself and "Form Follow Meaning" means form follows the meaning contained therein. Some changes in Gendang Beleq today can be said to have been very massive, the creativity of artists gives a space of change and

new colors in each of his works along with the attitude of the supporters of the community who are so enthusiastic about changing the form of Gendang Beleq. Various acculturation-based performance art contestations can be found in almost all events of the art performance in order to accompany the procession of traditional ceremonies of both Hinduism and Islam in Lombok. In a traditional art parade it often blends in between Gendang Beleq and Balinese Balaganjur.

The function of this art is no longer to accompany the army in the battlefield but most of its functions are to accompany traditional Sasak ceremonies such as; marriage (*merarik*), circumcision (*Sunatan*) and some other functions eg. to welcome guests and as tourism shows. Changes occurred on the pattern and form of the Gendang Beleq composition due to the development of the functions and needs of the community. In addition, many Sasak musical artists love Gong Kebyar and Balaganjur, so they influenced the procedure of playing, performing or techniques in playing musical instruments in their art practices, especially Gendang Beleq. Some *Sanggar* or group of Balinese Gong Kebyar whose members come from the people of Sasak tribe are so skillful in playing instruments and melody of Gong Kebyar that unconsciously it influences the creativity of Gendang Beleq. The artists of Gendang Beleq have developed the original form of composition into the more attractive, innovative ones. This does not mean to eliminate the original pattern of this art, but it is intended to be more varying not like the classical composition. The local government considers the development of this art very positive because apart from being one of the art icons in Lombok island, it can trigger the rise of other arts. The iconic art of Lombok island is considered a pioneer towards the advancement of the artistic atmosphere especially in Lombok, and in West Nusa Tenggara in general, but It is feared that the combination or crossover of musicals in the Gendang Beleq will cause the erosion of the original compositional form of the Gendang Beleq. There are some dynamics: 1).The dominance of Balinese musical stands out, 2). Level of wholeness (unity), level of sincerity (intensity), the level of complexity (complexity) of Balinese musical elements has not been beautifully integrated in its composition.

Problems

1. How is the cross form of Balinese and Sasak music in the Gendang Beleq art in Lombok?
2. What is the form of integration between the Balinese-Sasak ethnicity?

Teori and Research methods

In Teori Antropology of Music by Alan P. Marriam explains that music can be categorized into three aspects, namely a. music as knowledge, b. music is as the sound of the music itself (music us sound itself), c. music means as a habit or daily behavior. It is clear that music is not only a science that can be studied from a scientific point of view, but music is also a beauty that arises from the sound of the music itself and it has meaning as the behavior or daily life of humans as cultured creatures (Marriam :1964).

This study uses a qualitative method by using a case study model. According to Yin (2004: 4), a case study provides an opportunity for researchers to retain the holistic and meaningful characteristics of real-life events. Accordingly, this study is designed in the form of an interpretive descriptive, which describes the data obtained in the field and the same interpretation is carried out continuously for research activities. In this research, the data is presented in the form of a narrative that comes from processing and combining words, phrases and sentences, after the process of data filtering and then the data analyzed in order to obtain answers of all problems. There are two sources of research data, namely primary data and secondary data. The primary data comes from interviews with informants, while secondary data comes from a document. The document can be in the form of archives of various institutions, statistical data, and monographs. Qualitative data sources refer to Suprayogo and Tobroni (2001: 162-163).

Observations were made by researchers who descended directly to the location of the study. In-depth interviews were conducted with informants who were selected purposively. Secondary data is data obtained through reference books that can support research. Secondary data sources were obtained by analyzing document sources related to the focus of the study in this study, such as monographs, statistical data, and other references relevant to the focus of the study in this study.

The results of data analysis are then presented in the form of narrative texts in the form of words, expressions, opinions, and the like based on research data sources. The results of the analysis of the research data are conditioned by the formulation of the problem so that it can find answers that are used as recommendations for the results in this study. Data in the form of numbers are also used as support to strengthen the validity of the results of this study. To check the validity of the data triangulation technique is used. The triangulation technique is done to cross-check the data obtained so that the validity of the results of this study can be justified.

Results and Discussion

A Musical Cross Between Balinese and Sasak Gamelan

The tuning system (*pelarasan*) and notation that must be understood in the art of traditional music (*karawitan*) is generally only known in the areas that are classified as having an established artistic life, such as Bali, Java and Sunda. Although Lombok has strong cultural heritage, there is no definite standard that can be used as a reference for giving categories to each type of traditional musical instrument. This is due to the lack of knowledge of the local musicians and composers about musical scale Laras as well as the lack of research about scale in Lombok. Even though there is one result of research on musical notation by the West Nusa Tenggara Cultural Park Team, it is not strong enough to be used as a reference because the symbols of the tones in notation are in the form of the “A I U E O ” alphabet. When this notation is combined with the sound of the existing traditional musical instruments in Lombok the sound is very different., it can be said that the notation found is only limited to a tone symbol. In the Karawitan book, it is explained the meaning of the laras, namely the sequence of notes in one octave or *Gembyangan* regularly and the high and low tone has been determined. Generally, *laras* can be divided into two namely *pelog* and *selendro* (Aryasa, 1992). The facts on the ground say that the people of Lombok accustomed to voicing gamelan with a voice like Balinese gamelan, namely using Titi laras *Ding Dong*, but there is a difference in *reng* or voicing techniques. The laras of Gendang Beleq is not much different from the *laras pelog* of Balinese karawitan, according to some elders from the Gendang Beleq artist named Amak Irah and Amak Awan from the hamlet of Dasan Montor Narmada said: "The tone and sound of the Gendang Beleq gamelan use the *Paudan Genggong* because according to the elders of the Gendang Beleq artist, the tonal sound generated by the Gendang Beleq resembles the sound of *Genggong* instruments" (interview result: on 5 February 2020).

The musical cross as a form of creativity in Gendang Beleq varies from region to region because of the distinctive characteristics of each region. Areas that are classified as backward in the development of Gendang Beleq creativity generally still survive with the authenticity of the shape and tone sound, which is commonly referred to as *Paudan Genggong*, while the Gendang Beleq which has received Balinese musical influences generally uses a five-tone laras Pelog. Changes in tone and laras in the art of Gendang Beleq as a form of change in the original composition of Gendang Beleq towards a composition that is more innovative, creative, more agile, and the tone functions to enrich the melody which previously used only 4 types of tones repeatedly.

The facts on the ground say that the people of Lombok are used to voicing gamelan with a voice like the Balinese gamelan, namely using the *Titi Laras Ding Dong*, but there are differences in *reng* or the way of voicing. The author compares the voice system between the version of Balinese and Lombok titi laras. The differences can be seen in the following table.

Tone of pelog Bali	Ndong	Ndeng	Ndung	Ndang	Nding
Tone of vokal Sasak	Neng	Nung	Nang	Ning	Nong
The symbol of Tone (<i>Taman Budaya office</i>) NTB	E	U	A	I	O

The table above shows that although there is no notation that is used to represent the sound or voice of vocals and traditional musical instruments in Lombok, but if you refer to the table above, the voice of Laras Bali and the voice of Laras Sasak in Lombok is actually almost the same technique of voicing the tone. The difference lies in the sequence of tones that are voiced, namely the Lombok traditional musical tone voicing system makes the sequence of tones 2 3 4 5 1 as tone 1 2 3 4 5, meaning that the system voices tones or the laras Gamelan is almost the same as the Balinese, except that it places the sound or tone, which differs one tone forward with the sound system on the Balinese laras. At first glance, it sounds almost the same as the sound of gamelan in Bali, beside *reng*, there are also minor differences, as well as showing that the cross-tone of Balinese gamelan has a strong influence on the Laras Karawitan in Lombok. This is no exception, the laras Gambelan Gendang Beleq today, which uses *laras Pelog 5* but is voiced according to the habits of the people of Lombok. The original Laras of Gendang Beleq actually varies according to each region, but the Gendang Beleq in this research refers to the Gendang Beleq in Mengontor Narmada village.

Other musical cross forms are generally influenced by the times and market demands or the users of Gendang Beleq services with *ketanggep* system, namely performances for commercial purposes. The function of Gendang Beleq is no longer to accompany troops on the battlefield, but mostly to accompany Sasak traditional ceremonies such as *khitanan*, marriage (*merarik*), *nyunatang* and several functions for other commercial performances, namely welcoming guests and it has function as tourism shows. For this reason, the pattern and form of the composition of the Gendang Beleq change, in addition, because many Sasak artists who love the arts of Gong Kebyar and Balaganjur have an effect on the procedures of *metabuh*, performance or technique in playing musical instruments (*menabuh Bali*) in their

practice, especially the arts of Gendang Beleq. Some *Sanggar* or *Sekeha* Gong Kebyar Bali whose members (performers) come from the Sasak tribe, they are very proficient in playing instruments and gending Gong Kebyar, so that they unconsciously have an influence on the creativity of the Gendang Beleq art. *Gendang Beleq* artists have developed many old or original compositions of Gendang Beleq which are more attractive, innovative, without eliminating the original pattern of this art, but it is intended to make it sound more varied and not monotonous like the original or classical composition. Other creativity can be seen from the addition of several instruments such as the Gendang Beleq, *kenceng* (*Balinese cenceng*), flutes with loudspeakers (sound system) intended to make their voices sound louder so that they are not squeezed by the voices of other instruments.

The Form of Integration Balinese Gamelan and Sasak Musik.

The early history of Gendang Beleq is inseparable from the customs and beliefs of the people of Lombok. Therefore, every effort to reform or the work of the art must involve the issue of the Muslim faith of Waktu Lima and the Muslim faith of Waktu Telu, as stated by David Harnis in "*Diskripsi Tari Gendang Beleq*" (1992:18). Integration of Sasak and Bali ethnic in *Gendang Beleq* is basically a form of creativity that demands a more creative and innovative ideas to abandon the stability of the old patterns that seems to "bind" the culture. The patterns are upgraded, so that the latest composition sounds more interesting, attractive and fresh along with the capability to be performed by many people (like a colossal) as the latest form of this show today. Although the latest concept adopts a lot of karawitan Bali elements, the change does not completely leave out the old *pakem* or rhythm of Gendang Beleq. The change only occurs in the development of songs or *gending* by trying to combine the *kekebyaran Bali* motifs and some rhythmic elements in playing *cengceng Balaganjur Bali*. But the *pakem* (rule of the rhythm) and the repetitive beats in even number as the main characteristic of Gendang Beleq is still maintained, including the song pattern or *gending* in four, eight and sixteen beats. The addition of some instrument, the change of shape and using bronze as the main material for creating the instrument just like in *Gamelan Bali* occurs in some instruments of Gendang Beleq such as *Gong Perunggu*, *Reong*, *Petuk* and *Cengceng* is also due to the lack of *gamelan pande* (the *gamelan* maker) in Lombok, therefore, they have to buy some equipment as well as instruments from Bali. Most of the art organization or *sekeha Gendang Beleq* has made a change in maintaining their existence and accepting the change on those elements explained above with an open-mind as well as valued them as a positive development of a creativity. Although Gendang Beleq seems similar with the nuance of Balinese art, it still has some differences and uniqueness. The main difference can be seen

from the characteristic of Gendang Beleq which has a very thick and deep *gendang* (drum) sounds, and the characteristic of playing big *Cengceng* with Sasak Lombok style makes the originality of this cultural art cannot be totally replaced with its latest and modern modification.

As the iconic music instrument of Lombok, Gendang Beleq has a bigger size exceeds the regular size of *Gendang* that usually played by the *Tabuh* artist while dancing. However, the number of *Gendang* instruments is increasing like in a “colossal” performance which consisted of 8 until 10 pairs of *gendang* and causing a very rumbling sound. This change happens along with the development of art performing as the effect of Balinese *Gamelan Balaganjur* and *Adimardangga*. Another change appears from *Penabuh* (the player of *Gendang*) who only focuses on playing the songs according to the motifs (*Angsel Angselan Bali*). This phenomenon is showing the re-prioritization in Gendang Beleq dance performance. Besides, the former typical characteristic of *Gendang Beleq gending* (song) which was considered very monotonous has undergone changes by adopting the Balinese *gending* such as *Balaganjur*, *Petangkilan* (*Drama Gong Bali*), *Gilak* and some *Kekebyaran gending* in Gong Kebyar.

Some of Balinese Karawitan song that adopted are: a) *Gending Petangkilan Raja* which is the popular back song in the *Drama Gong* performance. This song is played by many groups of Gendang Beleq in Lombok; b) *Gending Bebarongan Bali* which is often used in a parade ceremony or *nyongkolan*. *Nyongkolan* is the farewell session for the bride in the local Balinese wedding. After that, the bride will be welcomed in the groom’s house and family. This ceremony is held by doing a “parade”, where the couple will be accompanied by many of their relatives from the bride’s house until they arrived in the groom’s house. In many occasions, this parade is causing a lot of traffic jam. *Tabuh Bebarongan* is also always used in this ceremony since the melody of this musical performance is very suitable with the wedding’s romantic vibe; c) *Gending Bebarisan* and *Gending Gilak* in which both songs have eight rhythms or beats and played using the same technique with *angsel-angselan Bali*.

Therefore, this *gending* is considered matched with the rhythms of Gendang Beleq and also able to be played by using the big *Cengceng Kopyak Bali* music instrument. It also can be combined with the sounds from Gendang Beleq as *pemurba* songs to make some new variations of *angsel-angselan Bali* or *cecipakan Lombok* that fits with the characteristic of Gendang Beleq itself which plays a repetitive composition of *Gending* in four to eight rhythm or beat. *Gending Petangkilan Putri* (the back song in *Gong drama Bali*), gives a chance to *suling* (flute) to take part in making the whole musical performance more harmony. The

transfer process of *gending Petangkalan Putri* using the motifs of Gendang Beleq is adding the aesthetic value of the music especially on the sounds of *suling*. The change is also occur in the number of *reong* used in *Gending Balaganjur reong*, which is from 4 into 8. The additional number of the *reong* instrument has an intention to allow the player plays *gending-gending* in *Balaganjur reong* 8 in the latest form of *Gending Balaganjur*, such as in the opening music and the cover of VCD *Tabuh Karawitan Bali* or in the music of Balinese dance that we often hear; this music is frequently transferred into Gendang Beleq. Some motifs of *Gending Gineman/Pengrangrang* that usually act as the instruments on *Gineman/Pengrangrang Bali* in Gendang Beleq is *suling*, while the other instruments—except *Gong* and *Petuk*—are not played by hitting its membrane. *Gending Pejalan* (*Sendratari Bali*), has a lot motifs with 8 beats or rhythm that transferred into *Gending Gendang Beleq* combined with some variations of *Ceng-Ceng* and *Gendang Beleq* that fills some sections in *Gending* along with the system of *Angsel-angselan* or some certain accents as the rhythmic pattern.

The growth and development of Gendang Beleq today fits well to the taste of market, in which in this case is the community of service users and the lovers of Gendang Beleq. This art is no longer used to accompany the local army in the battlefield; today it is used mostly to complete the Sasaknese traditional ceremony such as circumcision (*khitanan*), marriage (*Merarik*), *Nyunatang* (*Sunatan*) as well as some other functions like welcoming guests and as a local performance to entertain the tourist. It is not only due to these demands that change the rule and pattern of Gendang Beleq, but also because of the number of the *Sasak karawitan gamelan* artists who loved the art of *Gong Kebyar* and *Balaganjur* that influence the way of *menabuh*, the performance or technique to play the musical instruments (*menabuh Bali*) in the practice of *Gendang Beleq*. Some *Sanggar* or *Sekeha Gong Kebyar Bali* whose members are from the Sasak tribe are very proficient in playing the instruments and *gending Gong Kebyar*, therefore they are unconsciously influencing *Gendang Beleq* with their creativity. Many artist of *Gendang Beleq* has developed the original version of Gendang Beleq into a more attractive and innovative version, nevertheless, this innovation does not automatically omitting the original pattern of this cultural art but to make the original songs sounds less boring and not monotonous like its original form. Other form of creativity is also appear in the addition of some instruments such as Gendang Beleq, *Kenceng* (*cenceng Bali*), *Suling* with a loudspeaker (sound system) that intended to make the sounds of *suling* louder.

The integration of the Sasak and Balinese ethnicities in the art of Gendang Beleq is basically a form of creativity that wants a form of change in ideas and ideas that are more

creative and innovative, leaving the stable form of old binding patterns renewed so that the composition sounds more attractive, full of novelty elements, more agile supported by more personnel (colossal) as a form of its existence today. Although the concept of change adopts many elements of Balinese karawitan, it does not mean one hundred percent leaving or leaving the grip of the Gendang Beleg itself, the form of change is only in the development of songs or gending by trying to combine Balinese kekebyaran motifs and some rhythmic elements of cengceng Balaganjur, but the standard, such as the number of even beats as the characteristic of the art of Gendang Beleg over and over again, is still maintained, for example the pattern of the song or gending beats four, eight and sixteen. The addition of several instruments, changes in the shape and materials of bronze like Balinese Gamelan can be seen in the bronze gong, reong, petuk and cengceng instruments. This is due to the lack of pande gamelan in Lombok, so have to buy equipment or instruments to the Bali Island. Almost most of the organizations, either art studios or the sekehe of Gendang Beleg have made changes in maintaining their existence and openly accepting the elements of change above, consider a positive thing, namely as a form of creativity development, although at first glance it looks like the nuances of Balinese art, but actually it has its own differences and uniqueness. The difference looks prominent from the character of the Gendang Beleg which is very thick with the sound or roar of the sound of *Kendang*, the big *Cengceng* with playing techniques or the Lombok sasak-style, even though this art influenced by pattern of Balinese motifs art, but the special character of this art is difficult to remove.

Conclusion

- a. A musical cross between Balinese gamelan and Sasak music in Lombok is a combination of some musical elements such as *Tone, Melody, Rhythm, Balinese laras* and some other technique in the creativity of Gendang Beleg. The combination between art and culture from Sasak ethnic with Bali, which spawns the new composition of traditional music art Karawitan that consists of both Bali and Lombok identities or called as Bali Lombok.
- b. The integration of culture found in Gendang Beleg in Lombok has a positive value on the rise of the regional arts in Lombok. It is proven by the growth of Gendang Beleg from the local field, national, until finally reaching the international field. In addition, the combination of Sasak and Balinese art that occurs in Gendang Beleg is considered as a symbolic harmony among the religious communities, especially the Moslem and Hindu people in Lombok.
- c. The local government sees this art as a positive thing because it has become the icon of Lombok. Moreover, Gendang Beleg also can develop the other forms of art. This icon of art in Lombok is considered as a pioneer towards the development of the artistic atmosphere in Lombok, especially in West Nusa Tenggara

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