

A REVIEW OF RINDIK MUSIC ADAPTATION IN THE WELLNESS TOURISM DEVELOPMENT

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ABSTRACT

This article aims to analyze how the Rindik music adapts to the development of wellness tourism while maintaining the Balinese culture. The review focuses on the process of Rindik music adaptation in wellness tourism context and how it is adapted without sacrificing the culture essence. The qualitative research is used in this article by literature study processed by NVivo. The observation is used to support the thematic analysis. The result of this research found 4 adaptation components of Rindik music to show how the Rindik music adapts in the context of wellness tourism development, namely existence, direction, elements and triggers of adaptation. The existence indicates the changes and development and the direction refers to freedom to meet the market demand. The third component, elements of adaptation consist of method, sound, instruments, therapy, notes, traditional and value. The last component, triggers, can be listed as people, tourism, and culture.

KEYWORDS

Rindik Music,
Adaptation, Wellness
Tourism



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Introduction

Bali has beautiful and unique natural resources and cultures which attract the intention of either domestic or foreign tourists to visit and enjoy the calm and comfortable vibes of Bali [1]. Even the Ministry of Tourism and Creative Industries of Indonesia revealed Bali's potential as an attractive wellness tourism destination [2]. Wellness tourism itself has been popular for a long time and lost its popularity during the Covid-19 pandemic which limited the mobility and physical activity of people around the world [3]. Spa, is one of the wellness tourism activities that is widely sought after and carried out by tourists and locals. Spa has a unique development according to the model or standard of spas from various countries, such as Thailand, Japan and others. In a spa, especially a traditional Balinese spa, the visitor's experience in enjoying tranquility and relaxation is very important. Traditional Balinese spas are characterized by the use of Balinese

elements, ranging from the layout of the room, spa ingredients such as traditional Balinese spices, to the use of bamboo music with the sound of trickling water as an important element in traditional Balinese spas that aim to meet relaxation needs [4].

To create and improve the relaxing atmosphere, some of traditional spa use Balinese traditional music, such as Rindik music, as part of Balinese gamelan that can be played alone. The basic material of the Rindik musical instrument is bamboo which states the unity of the player with nature so as to create a certain harmony [5]. Rindik music has a long history and development from time to time so that it can still be heard throughout the island of Bali. Many studies have been conducted on how music can prevent stress, relaxation and even improve mental quality and sleep quality, including how Rindik music is also considered to have a calming effect and is good for a person's emotional health [6].

From this background, it can be seen that there is an adaptation process carried out on this Rindik music, thus raising the following research question: "How is Rindik music as part of traditional Balinese culture adapted to meet the needs of wellness tourism". This study aims to analyze how Rindik music adapts in the context of wellness tourism while still maintaining Balinese culture. The scope of this study is the type of adaptation carried out by Rindik music and also the general impact on the preservation of culture and the wellness tourism industry.

In this study, the main focus is on the process of adapting Rindik music applied in the context of wellness tourism, which in this case is a traditional Balinese day spa. In addition, it will also be studied how Rindik music can be adapted without having to eliminate its cultural essence. Thus, the focus of the study of this title is included in the construction of Rindik music. In the context of construction, Rindik music through adaptation, creativity and innovation can be used and has added value to the traditional Balinese cultural heritage. However, the focus of the study of construction in this case does not stand alone, but is followed by a focus on the changes that occur after the adaptation process, both in terms of content and the context of the Rindik music game itself.

Both focuses in this study need to be included because the adaptation of Rindik music is dynamic and in this adaptation process, there is an aspect of change as a result of constructive efforts to maintain traditional cultural values in order to meet market demand for wellness tourism.

Method

To study the adaptation of Rindik music in wellness tourism, the data sources used are references related to the history of Rindik music, videos used in the use of Rindik music in spa activities and direct observation at traditional Balinese spas. The type of research

used is qualitative by conducting literature studies and videography. However, the researcher also conducted direct observation as a user at a Balinese-concept day spa in Surabaya as a complement to the analysis as well as a process of collecting participatory observation data and also using literature reference sources regarding Rindik music and wellness tourism and other related topics such as ethnography and music therapy.

The data obtained will be analyzed descriptively qualitatively using thematic analysis techniques to identify patterns and meanings that emerge in the data using NVivo to code so that they can be categorized and connected. The limitations of the study in this case consider two main factors in the context of art history that interpret, understand and attempt to understand an event and fact, namely space and time [7] and there is also a human factor that is certainly present in both factors. In this research topic, the time factor actually refers more to the continuity and changes in Rindik music in the context of the development of wellness tourism, although it will also touch on the dynamics of it and its periodization. While in the space factor, the discussion of Rindik music will discuss the cultural, regional and external contexts or its relationship with other cultures. In both factors, humans play a role in the dynamics of Rindik music so that they form periods of character differentiation and in the space factor that causes this music to become part of more people and activities, which will be discussed in more depth in this study.

Discussion

In this study, the discussion will refer to the methodology and limitations of art history studies, namely the concept of humans, space and time to answer the research question, namely "How is Rindik music as part of traditional Balinese culture adapted to meet the needs of wellness tourism?" The importance of studies that are limited by the concept of space and time is intended to avoid generalizations of works of art, in this case Rindik music and to appreciate diversity that does not side with rationalism or empiricism [8] so that the interpretation made later can be more accurate for understanding the meaning, especially in discussing the development of modern science today. In addition, the limitation of this study is because art is a field of humanities that is always changing and dynamic according to space and time [9].

Table 1. Aspects of Adaptation Descriptions and Keywords
 [Sumber: Researcher, 2024]

Aspects of Adaptation	Description	Keywords
Existence of Adaptation	Indicates the process of change or development of Rindik music in the broader context.	“Perubahan” (change), “development”
Direction of Adaptation	Indicates the direction of adaptation so that Rindik music will tend to be more open to external and market influences.	“Fusion”, “Globalisasi” (globalization)
Elements of Adaptation	Indicates that the aspects that experience the adaptation such as techniques, aesthetics, to the philosophical values	“metode” (method), “suara” (sound), “instrumen” (instrument), “terapi” (therapy), “nada” (tone), “tradisional”, “nilai” (value)
Faktor Pemicu Adaptasi	Indicates the factors to trigger the Rindik Music adaptation, such as market demand, cultural development and research.	“people”, “wisata” (tourism), “budaya” (culture), “penelitian” (research)

The focus of the study about construction, in this case, by showing the side of change and adaptive dynamics of Rindik music is explained by the four elements, namely the “Perubahan” (change, in English) and development of Rindik music from what was previously only a simple traditional musical instrument to accompany ceremonies and traditional events, to the present day it can develop with more modern equipment and be used widely, in the context of humans, time and space. This development shows how Rindik music has adapted towards fusion and globalization, where with this fusion Rindik music is open to join the modern music and the direction of globalization shows how Rindik music can be known and get attention from parties outside the Balinese community itself.

Elements of Adaptation of Rindik music as the third element in its adaptation which is a way for Rindik music artists to make Rindik music better known and understood without having to abandon the historical, religious and even mystical values that are felt when listening to this Rindik music. Elements of method, sound, instrument, therapy, tone, traditional and value. While the fourth element of the adaptation of Rindik music in wellness tourism is the trigger for the need for adaptation itself, at least from the word cloud, human factors, tourism, culture, and research emerge. Human factors can refer to the needs of consumers (tourists) to feel the nuances of Bali and the tranquility of healing by visiting tourist attractions or wellness centers, Rindik

music artists, together with the Balinese people who want to maintain local wisdom, so that artists try to popularize Rindik music to tourists through various ways, and also entrepreneurs who are engaged in wellness tourism both directly and indirectly so that tourists feel the advantages of the wellness center with its Balinese characteristics. From cultural factors, such as in literary sources about Rindik music as part of Balinese traditional music, the concept of Tri Hita Karana, which concerns in the balance between nature, oneself and God or the Creator, is an important thing to maintain because calmness and emotional balance can be increased through playing Rindik music.

The focus of the study, construction, is examined from the concept of humans, space and time so that the discussion is more on the shifting moments of Rindik music being played, listened to and how human listeners perceive the strains of Rindik music in different spaces. Rindik music, according to the concept of space, has several main divisions of periodization, namely the classical period, the transition period, the modern period, and the contemporary period. The classical period of Rindik music (before the 20th century) had a sacred and communal spatial concept because it was played at religious or traditional events together with other gamelan musical instruments [10], because in the past, the Rindik musical instrument was not played separately from other gamelan musical instruments [11] which not just anyone could play, so the place where the Rindik music was played was more in the *bale banjar* or temple in accordance with Balinese social cosmology and the concept of Tri Hita Karana which maintains the balance of human relations with nature and God [5].

Then the transition period of Rindik music (early to mid-20th century), which adapted and expanded the space for playing Rindik music, so that it was more widely introduced outside sacred places [6] and there were also experiments in the layout of instruments and composition of Rindik music. During this transition period, it can be said that Rindik music was first known to the general public, especially among the community and commoners who were farmers, because bamboo materials were often found in the fields. The purpose of playing Rindik music here is no longer full worship as if it were performed with gamelan, but more on the concept of entertaining and providing enthusiasm for work among farmers. In addition, during this period, Rindik music was also used at guest welcoming events or weddings [12]. However, during this transition period, traditional boundaries were still observed.

The concept of Rindik music space was different again at the end of the 20th century entering the modern period, when Rindik music began to become part of the tourism industry, of course also including wellness tourism and performance spaces became more diverse and no longer depended on other gamelan instruments. The fusion process also began to occur here by involving arrangements and combining with modern instruments [13]. In addition, the concept of the show has also changed to more limited

places where people would normally visit, such as hotels, restaurants and other tourist events [14]. In the latest periodization, namely the contemporary period which began in the 21st century, fusion and experimentation were carried out more comprehensively, not only the collaboration of modern musical instruments with Rindik music, or on the concept of physical space, but its performances were also carried out in virtual spaces and traditional music genres driven by Rindik music, merged with other music genres such as rock, jazz and also electronic and musicians who play no longer have to understand how to play Rindik musical instruments, because the sound system and form have changed, for example by listening to Rindik music through recordings or existing YouTube channels. In addition, various additional supports and features for Rindik music material to protect the musician/artists who play it with various modern methods such as steganography techniques to prove ownership of the Rindik music audio due to the development of the listening space [15] and also its transcription process with Wavelet Transformation so that Rindik can be developed for mobile platforms such as Android or iOS [16].

Thematically, the limitations of the study in the concept of humans, space and time can be explained by several main things found in this study, namely the adaptation of Rindik music carried out in the context of wellness tourism, especially spas, has two main driving factors, those are market demand and technological developments. In this case, Rindik music has expanded not only in the scope of Balinese rituals and customs but also into various entertainment and even psychological spheres that are more widely used in various tourist attractions with various performance spaces from temples to virtual media that are completely different from the physical atmosphere of the temple. The driving factors for the construction of Rindik music in the development of wellness tourism which can be narrowed down to the 2 factors above can be strengthened by the literature processed in NVivo. Technological developments actually also have an impact on market demand in this case, visitors to Balinese-concept day spas who are looking for peace [5] (Sari & Pebryani, 2024) by maintaining the balance of Tri Hita Karana even though they are not Hindus and not even from Bali. In direct observation at a Balinese concept day spa, Rindik music is an important factor in showing the characteristics of the service, the calm atmosphere felt by visitors and the expected Balinese nuances. The aesthetic concept of Rindik music that influences the experience of wellness center visitors and also when tourists visit other tourism spots in Bali is what attracts them to explore more about Rindik music through mobile applications, internet sites or social media and other media that provide facilities for listening to this Rindik music, so it can be said that the development of technology in the context of modernization that supports the periodization of the development of the concept of space and contemporary Rindik music, has facilitated access to the Rindik music performance itself [17].

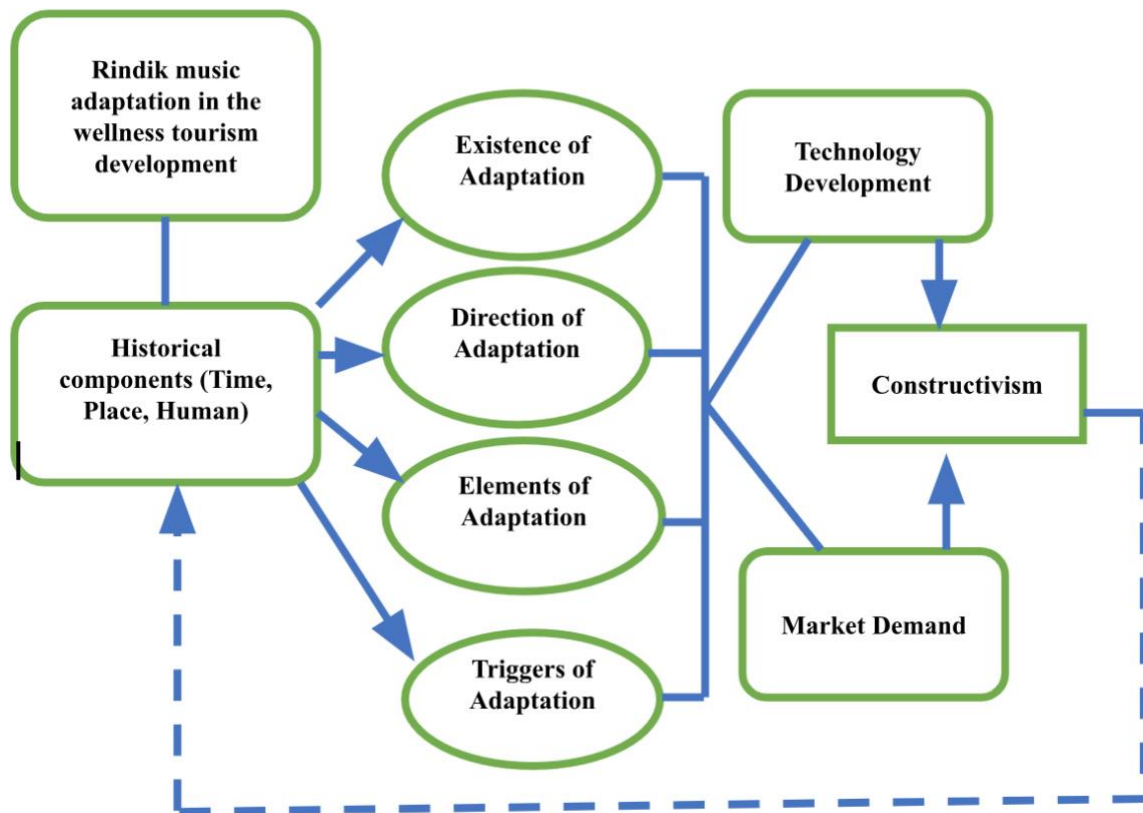


Figure 2. Rindik music adaptation and constructivism framework in the context of wellness tourism development
[Source: Researcher, 2024]

The finding of this research shown as framework proposed about Rindik music adaptation and its construction in the context of wellness tourism development. As displayed (Fig. 2), the phenomena raised to study is the adaptation of Rindik music in the context of wellness tourism development which then involved the historical study with its components such as time, place and human. The line between these two spots refers to the linkage between them as the adaptation analysis is a part of historical terms. The results of the analysis have four aspects of Rindik music adaptation, such as: Existence of adaptation, direction of adaptation, elements of adaptation and triggers of adaptation which then categorized into two main factors of constructivism, namely market demand and technology development. Both of them are predicted to influence constructivism process of Rindik music adaptation in the context of wellness tourism development. The dashed line from constructivism point to historical components shows the iterative path which is apparently the time, place, and human components of era will influence the change, development and even commodification of the Rindik music in the future.

Conclusion

The concept of humans, time and space are three important factors that must be considered in studying the history of art, including the art of Rindik music. In this study, the literature on Rindik music and wellness tourism that is needed and processed with NVivo has found at least 4 elements of Rindik music adaptation, namely the elements of Existence of Adaptation, Direction of Adaptation, Elements of Adaptation and Triggers of Adaptation. The concept of humans, space and time in the element of Existence of Adaptation has changed from the ritual environment to public space and even personal space, with humans in this case the players and music lovers no longer in one space and not limited to certain times. The Direction of Adaptation of Rindik music itself, in terms of space, has moved towards a broader fusion and globalization in the tourism market space so that Rindik music must adapt so that it can be accessed widely, across time and space and even enjoyed by people who are completely unfamiliar with this Rindik music.

Elements of Adaptation that clarify the concept of humans, space and time in the history of Rindik music art, namely aesthetic and therapeutic space where elements of sound, tone and playing methods provide different aesthetic experiences even therapeutically, Rindik music is used in various calming therapy needs. Music that was originally intended for religious and customary ritual needs, has become widespread for the healing needs of tourists from various regions and countries whenever they need it. In the concept of humans, space and time, the trigger for adaptation as the fourth element of adaptation is how the interaction space between Rindik music artists is no longer in the ritual space but is wider with tourists so that different dynamics and preferences are created. Humans, space and time research is part of the fourth element that allows researchers, from various groups who are interested in studying Rindik music by creating experiments on newer Rindik music games and other innovations without eliminating the historical side of Rindik music as traditional Balinese music, even though it is done outside Bali and during religious rituals.

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