

## THE BALINESE GAMELAN PHENOMENON IN DIGITAL SIMULATION

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### ABSTRACT

Balinese gamelan as a product and heritage of Balinese culture has been faced with a new reality, that digital technology has taken some of the spirit behind the reality of Balinese gamelan. The phenomenon of digital gamelan is not something new. But for Balinese gamelan today, it is surprising. This problem shows that there are certain efforts in the development of Balinese art. This means that this problem is also generated by the influence of modern lifestyles, namely efficiency, which is expected to overcome other problems such as the difficulty of practicing time or gathering everyone to produce a gamelan music work. Therefore, the demands of those who expect gamelan music, for example, to accompany a dance, are considered to be able to shorten work time, while the use of digital technology can cut production costs. Thus, it is difficult to say whether digital gamelan produces a work of art in the same way as gamelan itself when played by several people. However, the meaning of Balinese gamelan has certainly shifted in the digital simulation phenomenon.

**Keywords:** *Phenomena, Balinese Gamelan, Simulation, Digitization*

### INTRODUCTION

Gamelan is an inseparable part of daily life because it has both sacred and profane functions for Balinese people. Initially Balinese gamelan emerged as an art of religious ceremonies alone, but over time and changes in conditions in society led to developments from sacred religious ceremonial art to semi-sacred, and eventually became secular. The reality of Balinese gamelan, in playing or bringing up its sound, requires gamelan players or gamelan musicians who play a set of Balinese gamelan instruments in a space and time. Balinese gamelan still exists today which characterizes the island of Bali despite several developments. Different forms began to be found in the era of digital technology,

developments no longer refer to the form of gamelan but to its reality.

The integration between the traditional and the digital, the original and the fake, seems to be difficult to distinguish nowadays. If observed until now, it seems that people do not realize that gamelan recordings, which are considered as the development of gamelan combined with technology, have begun to physically kill the function of Balinese gamelan. This phenomenon can be seen in dance performances using gamelan recordings and even in temples the audio recordings are often played using loudspeakers. The presence of digital technology that is increasingly developing gives rise to various types of gamelan resulting from the creation of digital technology which presents the phenomenon of digital simulation. Simulation is a process of representation of an object which then changes to replace the object itself, then the representation becomes more important than the object (Haryatmoko, 2016:80).

Among gamelan artists, the more popular digital simulation technology used is MIDI (Musical Instrument Digital Interface). The term gamelan MIDI is used to indicate Balinese gamelan created by digital technology through commonly used applications such as Cubase and Fruity Loops. MIDI is a standardized technique that describes communication protocols, digital interfaces, and electrical connectors that link many kinds of electric musical instruments (Swift, 1997). In an article published on the [socs.binus.ac.id](http://socs.binus.ac.id) website with the title "Musical Instrument Digital Interface (MIDI)" explains that the arrival of MIDI was initially limited to professional musicians and record producers who wanted to use electronic instruments in popular music production.

The phenomenon of digital gamelan has begun to emerge in the scope of art, especially in Bali. Balinese artists, composers, art lovers, and the public are familiar with the presence of several gamelan created through digital devices. In an article published on December 29, 2021 on the [isi-dps.ac.id](http://isi-dps.ac.id) website with the title "ISI Denpasar Promotes Gamelan MIDI in Art Education" it is said that enrichment related to knowledge in the field of digitization in the world of art education continues to be intensified by the Indonesian Institute of Arts (ISI) Denpasar. Through the Student Association of the Performing Arts Education Study Program, Faculty of Performing Arts, Institut Seni Indonesia Denpasar, this enrichment was further enhanced by holding a workshop entitled "Gamelan MIDI in Art Education", which was held on Thursday, December 23, 2021. This phenomenon shows that the development of digital gamelan is commonly known by artists or the public, even entering the academic realm.

Apart from MIDI, there is also a digital technology called DAW (Digital Audio Workstation) which is a software-based application device used to record and edit sounds whose results are audio files. This is shown in the research of Mulyadi and Daryana (2020) who implemented DAW on gamelan in the production of West Java Regional Theater performances. Apart from DAW and MIDI, there is also a digital simulation technology in musical instruments called VSTi (Virtual Studio Technology Instrument). Ramadhani and Sani (2019) describe the process and results of developing Panting musical instruments through the form of VSTi. Sastrawan and Wardizal (2021) presented a petegak bebarongan arrangement as a final project at the ISI Denpasar Campus using the Semar Pegulingan Saih Pitu gamelan which was then processed, processed or poured into the FL Studio and Cubase 5 multimedia applications. In the experimental stage, the stylist no longer thinks about finding support for the arrangement, because it already uses the FL Studio 12 and Cubase 5 multimedia applications (Wardizal, 2021:104).

Digital simulation technology is increasingly capable of producing new cultural products that offer convenience and speed in the process of production or creation of a work of art, especially Balinese gamelan. Simulation explains the artificial creation of a certain condition (technological, media, social, political, cultural vehicles) using the latest technology (simulation technology), so that it can really be seen and experienced as a real fact, even though it is nothing more than the result of technological manipulation (Piliang, 2010: 8). Artists are now starting to express their creativity in music, especially Balinese gamelan, through digital technology. Composers do not have to bother providing Balinese gamelan equipment, forming sekaa and gathering musicians to pour their work into Balinese gamelan music known as tabuh or gending. Only with a set of digital technology (computer) with artificial intelligence (AI) can a work of musical creativity be presented without the activity of playing Balinese gamelan instruments themselves.

The reality of Balinese gamelan art is now something that needs to be questioned and studied in depth regarding several phenomena that have been described previously as well as several related views from previous research. There are three (3) reasons why the topic in this research is important to study, namely (1) to find out the clarity between reality and non-reality or even hyperreality; (2) to uncover and explore hidden meanings, and provide emancipation and additional knowledge for actors, observers, and academics of Balinese gamelan art; (3) to provide an alternative way of thinking that is emancipatory with a critical paradigm of cultural studies in studying this phenomenon.

## **RESEARCH METHODS**

This paper is a phenomenon of gamelan that is present in the world of simulation, namely the creation of digital technology. Of course, the parties involved in the art of Balinese gamelan are artists, art observers, and art academics who will certainly be involved in this research. The unit of analysis in this research is humans as subjects, especially artists who create Balinese gamelan art using digital technology. This paper seeks to observe the problem through the basis of research footing on the type of qualitative research, which is based on data obtained in the field analyzed in a narrative-descriptive manner. This research also uses a critical paradigm with a postmodern approach in cultural studies that seeks to examine and explore a different point of view from that of the positivistic paradigm.

The determination of informants in this research is based on several subjects that can be said to be representative of the research topic. These informants include academics in the field of art, digital gamelan actors, and artists. More specifically, the informants as the source of this research are Putu Tiodore Adibawa (Tiodore), I Wayan Rai S (Rai S), Komang Wahyu Dinata (Dinata), Wayan Priya Kumara Janardhana (Janar), Putu Cory Arsatama (Cory), and I Putu Adi Septa Suweca Putra (Septa). Data collection techniques include literature study, observation, and interviews. Literature study as the first way of collecting data for this research is inseparable from efforts to build concept designs and problem gaps from previous research. Observation was carried out on the investigation of several gamelan works that have been digitized. This was traced from the YouTube platform. Meanwhile, the interview technique with related informants aims to emphasize the intentions and perspectives related to the research topic.

Meanwhile, data analysis in this research is simple, starting from data collection, data reduction, data display, and then drawing conclusions (Faisal, 2003:256). Because the data obtained in the form of words, sentences, paragraphs expressed in the form of descriptive narratives so that the data analysis used is descriptive-interpretative technique. Miles & Huberman (1992:25) explain that descriptive-interpretative analysis is carried out through three (3) lines of activity which are a unity (interrelated), namely (1) data reduction, (2) data presentation, and (3) conclude or verify.

## **RESULT AND DISCUSSION**

### **a. The Digital Gamelan Phenomenon**

Balinese gamelan also has a high value of togetherness or a sense of

communality. There is a relationship between the playing of one instrument and another in an ensemble. The relationship lies in the various cues that must be passed on by one player to another. Without good coordination and tolerance, it will be difficult to achieve perfection in playing. Both personal ability and tolerance are key values in social life. In today's modern society, the value of life, the value of tolerance, and moral (spiritual) values are needed to be able to live together in differences. In other words, Balinese gamelan as part of the arts is a symbol of society.

Gamelan music provides a space for people to gather and meet so that there is a process of social interaction in it. Before starting to play the gamelan players usually discuss the music to be played, determine the position of the players, and discuss the composition. After playing the gamelan, interaction occurs again in the form of evaluating the game that has been played.

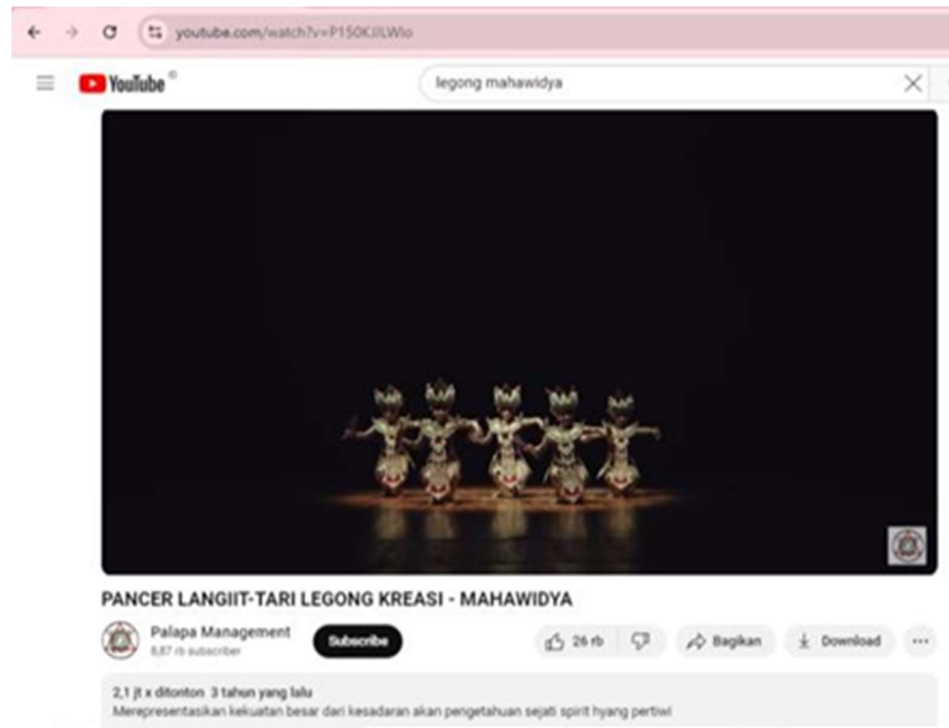
The process of social interaction within a group of musicians does give significant meaning to the connection between one individual and another. The connection between various aspects of the individual begins to build. In other words, there is not only physical contact, but there is contact of feelings, understanding and unity of orientation towards gamelan, and this indirectly leads to how they understand their respective cultural contexts.

The development of the global world also influences every layer of Balinese culture, both in the way of thinking, social activities/actions, and leads to external cultural manifestations. Particularly, and always in the forefront of Balinese culture, is the constant development of technology. This technology in the late 20th century and into the 21st century has had a very visible impact, especially on Balinese art. The impact has been felt since the world was shocked by the Covid-19 virus. Of course, Bali felt the impact, not only Bali tourism, but also the artistic aspect.

The tendency in Balinese art that involves many people, must limit itself, so that the arts cannot function optimally during the Covid-19 period. Due to the creative aspects that always appear in Balinese society, especially among artists, an important transition from conventionally presented art to digitized forms, especially this is seen in Balinese gamelan.

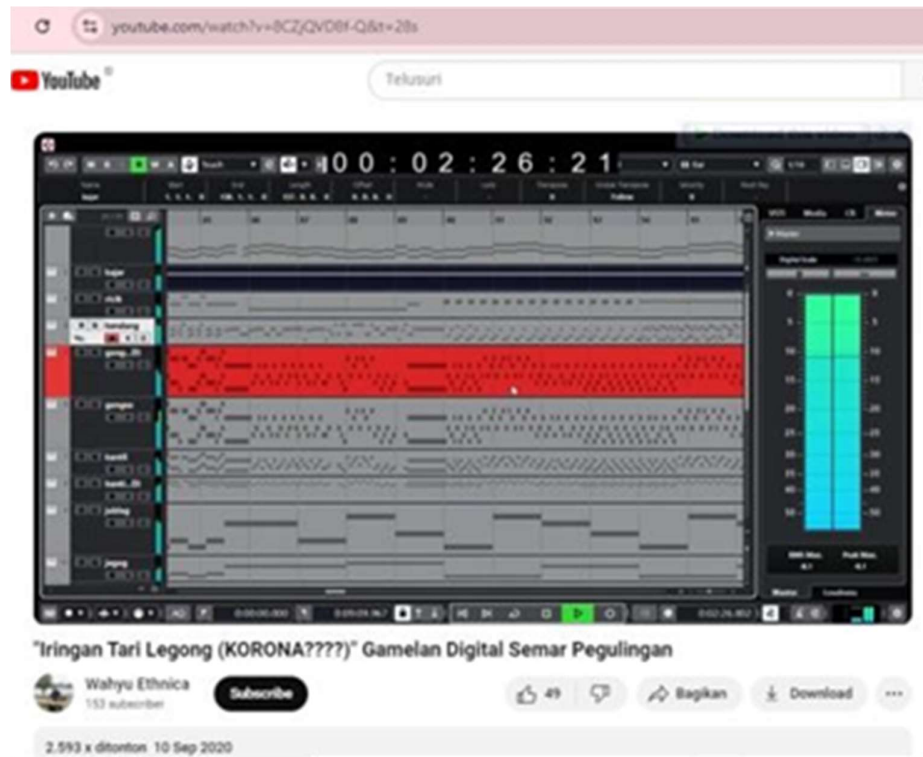
Since the Covid-19 pandemic, many activities have begun to shift to the digital space so that digitalization has occurred in almost every aspect of life, including Balinese art. Balinese gamelan is now not only in the form of digital recordings but digital computer creations without the process of playing gamelan. Based on the results of digital

observation, this phenomenon is commonly found on the Youtube platform. The video that becomes the data in this study is an upload entitled "Pancer Langit - Legong Kreasi - Mahawidya" as shown in Figure 1.



**Figure 1. Legong Mahawidya Dance Video Upload on Youtube**  
(Source: <https://www.youtube.com/watch?v=P150KJLWIo>)

In a 5-minute 42-second video uploaded to the "Palapa Management" channel, a Legong dance with digital gamelan accompaniment is displayed. The video was uploaded on July 15, 2021 and has been watched by 2,200,000 viewers. It can be seen that digital gamelan is present as an accompaniment in the Legong dance work. The composer of the legong dance gamelan is @wahyu\_ethnica who is listed in the video description. Furthermore, researchers traced the channel with the keyword "wahyu ethnica" then found the channel of the composer of the Legong Mahawidya gamelan composition with the channel name "Wahyu Ethnica". In the channel, researchers found video uploads in the form of digital music, then researchers took samples of 2 videos that were used as data in this study as shown in Figure 4.2 and Figure 4.3 below.



**Figure 2. Legong Gamelan Digital Semar Pegulingan Dance Accompaniment on Youtube**

(Source: <https://www.youtube.com/watch?v=8CZjQVD8f-Q>)

The video entitled "Legong Dance Accompaniment (KORONA????)" Gamelan Digital Semar Pegulingan uploaded on the Youtube channel "Wahyu Ethnica" shows screen recordings of digital gamelan making applications with musical output in the form of digital gamelan produced. The video was uploaded on September 10, 2020 with a total audience of 2,593. In the video, there are names of gamelan musical instruments such as kajar, ricik, kendang, gong, gangsa, kanti, jublag, jegog. From each name comes a sound like Balinese gamelan when the running notation point adjusts to the motif of the musical composition.





**Figure 3. Digital Gamelan Nyalian Klinyar on Youtube**

(Source: <https://www.youtube.com/watch?v=QsNjqhgzNa0&t=25s>)

The video with the title "Nyalian Klinyar : I Putu Cory Arsatama" uploaded on the Youtube channel "Wahyu Ethnica" shows screen recordings of digital gamelan making applications with musical output in the form of digital gamelan produced. In general, the video shows how computer applications work in playing gamelan. The video was uploaded on September 24, 2020 with 1,222 views. In the video there are names of gamelan musical instruments such as gender rambat, barangan, jublag, jegog, gangsa, kantil, kendang, kecek, kajar, klenang, gong, gentora, kemong, suling, rebab. From each name, it also creates a sound like Balinese gamelan when the notation point goes according to the motif of the musical composition.

Based on the results of digital observation through the search process at [www.youtube.com](http://www.youtube.com), the researcher obtained 3 videos featuring digital gamelan. From the videos obtained, it is clear that a phenomenon has occurred where a Balinese gamelan music work is now present in a new form. Behind this new form is a shift in the process of creation and the process of playing in producing the sound or sound of the gamelan music itself. The role of humans as subjects is still needed in composing and creating, but the subject as a cultural actor, namely the gamelan sekaa, is now degraded. This data is



presented as a form of depiction of the phenomenon that occurs, namely Balinese gamelan in digital simulation. The discussion of the phenomenon of digital gamelan does not focus on how the technical work of the application of how to make and also the systematics in it, but rather leads to the subject side, namely the artists, especially regarding the presence of sekaa gamelan in playing Balinese gamelan.

### **b. Tendency Toward Work Efficiency**

A practical and instant way of thinking is a symptom that allows for an attitude of indifference to reality. Such practical thinking habits are nothing but the demands of the modern world or modernity. This change actually occurs in a very complex scheme and various factors contribute to the occurrence of such symptoms. On the one hand, human capacity with all the demands it experiences is an urgent matter of time, because the work system carried out by modern humans tends to lead to ever-increasing production. The assumption that can be put forward in this issue is that the intensity of people prioritizes the quantity rather than the quality of the work done.

Unlike the mass production of goods, the case of art also implies the same thing. It is as if the needs of the demanders (or consumers) must be met within a set time limit. Therefore, incompetence in the management of the production process of a work of art leads to the failure of the production of the work, but it is precisely the unreasonable demands that cause the production to fail. Thus, many composers of music, especially traditional music (gamelan) are moving towards and placing new media as a vehicle for their work.

The case of art production today has led to a form of efficiency and effectiveness to be able to compete in the context of a more advanced era, but ignores the depth dimension of the art itself. Despite the fact that the role of technology in a broader sense has a role that encourages the progress of life, technology cannot be considered an eternal enemy in human life. Because not only modern humans, the emergence of technology as a human tool has appeared since pre-historic times.

Evidence found and collected by archaeologists has shown that the technology system of human society has become a necessity and humans will not be able to live without technology, even though it is simple. In an overview of technology and its effectiveness for human life summarized by Soelaiman (in Martono, 2014: 206), there are

four changes in the tendency of thinking that are produced by phenomena like this, including: First, the growth of reification, namely the assumption that the wider reality must be manifested in outward forms and measured quantitatively; second, manipulation, namely the high ability to manipulate the human frame of mind due to the ability of technology to change and process natural objects into something artificial to meet human interests; third, fragmentation, namely the specialization in the division of labor which ultimately demands professionalism in the world of work; and fourth, individualization, which is characterized by the increasing role of individuals in the behavior of everyday life.

Related to this, Weber explains that technology is an idea or human thought that can be used for the benefit of humans themselves or used by humans to realize their various life goals. The presence of technology is not as a mystery solver of life, but also involves human desires that tend to want to compromise more on their life situation. When the existence of technology is developed in the structure of human action, the existence of technology can also be placed within the framework of the development of human rationality.

When humans are still in the irrational stage, which is realized by traditional and affective rationality, humans have been able to produce various forms of very simple technology. However, the development of human rationality certainly continues to move dynamically. Through this development, humans have produced various technologies that are actually used as tools to achieve their goals. At the same time, a paradoxical attitude emerges from the existence of technology, namely technology that was originally raised from the development of human rationality, but then the technology itself affects the way humans think. This indirectly results in the existence of technology also greatly influencing human actions and behavior.

The above issues clearly show the nature of human efficiency and effectiveness is inseparable from the influence of technology in a broad sense. The same can be seen in the consequences of this in the process of creating art. In recent years, technology has enabled the creation of digital gamelan music with greater speed and flexibility than ever before.

Rai S (interview, June 21, 2022) Technology enables the creation of digital

gamelan music through production software that produces a variety of music with one medium. Composers can use software to record, organize and edit gamelan sounds, creating complex compositions. Through a single medium such as a computer equipped with a variety of software that is so sophisticated due to the continued development of innovations and new ideas, there are various possibilities that can be adopted as part of the efficiency of work.

Various music software allow simulated gamelan instrument sounds. This allows composers or musicians to create realistic settings with accurate gamelan sounds. Technology provides flexibility in creating gamelan compositions. Composers can quickly try out different ideas, rearrange instrument sequences, and add sound effects with ease.

The technology enables the use of high-quality sound samples of gamelan instruments. This allows composers to combine original sounds with recorded sounds to create a richer experience. Among the artists and activists of Balinese Karawitan, the fact of the presence of technology in this aspect of the art itself is welcomed. According to Tidore (interview, May 9, 2022) the positive reasons for the presence of technology as part of education and easier access to the community need to be taken into account as an adequate means in the processes of community development in the field of culture. Introductory processes as the initial stage in learning various things, including the limitations of how to make art or produce works of art in the field of Karawitan. This limitation cannot be denied, given the long process, involving many people, and so on. So it requires something extra to produce it. Although, the simple tendency that many artists and especially traditional music composers in Bali might feel from the presence of technology is the absence of sekaa gong, and even the absence of a performance from everyone.

Some uses of digital technology systems in producing digital music cannot be separated from the basis of rationality choices. The things that are done are certainly based on considerations of whether a work of art can be realized efficiently and easily in producing it. Like the basis of analysis from the point of view of rational choice, the actors as the determinants of this action cannot be separated from the goals to be achieved or a form of intentionality towards what is the target. The consideration that is always decisive in this matter is the scarcity of resources. For those who have adequate resources, it will

be easier to achieve these goals, but for actors who experience a lack of resources, they will reconsider, because forcing them is impossible (Ritzer, 2012: 709). Thus, the emergence of various actions of the actors involved in using technology as a medium to produce music is inseparable from rational considerations, especially in assessing whether their actions to produce music do not impose their own processes. So, explicitly, the actors involved in it take into account the various subsequent consequences and try to minimize the circumstances that might have an impact on the failure to realize a work of art.

### **c. Absence of Gong Troupe**

The new power of the Balinese gamelan reality in the sense of a form of development that leads to the decadence of the subject, has provided a kind of concern for the subject itself. The cultural subject that was originally the point of view has experienced a gap. Now, with the tremendous advances in information and communication technology, not only are sublime and noble values evaporating or blurring, but even reality itself. Reality can now not only be told, presented and disseminated. More radically, reality can now be created, engineered and simulated. In this artificial reality, this simulated reality, everything is mixed up and so on.

A similar case in this study, as Baudrillard revealed in his influential work *Simulations* (1983) describes the social conditions of Western culture, is in a world of simulacra, simulacrum, and simulation. This is a world built from the consequences of the relationship between the development of science and technology, the triumph of advanced capitalism, consumerism, and the collapse of the grand narratives of modernism. Where the death of labor, the death of production, the death of political economy, the death of the sign/sign dialectic that produces the accumulation of knowledge and meaning, and the linear syntax of a series of discourses, the death of the simultaneous dialectic between exchange value and use value that enables the process of capitalist accumulation and production, the death of linear discourse (Baudrillard, 1983:20).

The issue of simulation in the postmodern era is at the forefront, where reproduction (with the power of information-communication technology and the knowledge industry) replaces the principle of production, while the play of signs and images

dominates almost all human communication processes. In such a simulated society, everything is determined by the relationship of signs, images and codes. A sign is something that contains meaning, which following the Saussurean theory of semiology has two aspects, namely the signifier as its form and the signified as its meaning. An image is anything that appears to the senses, but actually has no substantial existence. Meanwhile, a code is a socially agreed way of combining signs, to enable a message to be conveyed from one person to another (Piliang, 1998:13).

In the world of simulation, identity is now more determined by the construction of signs, images, and codes that form a reflection of how individuals understand themselves and their relationships with others, including realities in economics, politics, and culture based on the rules of this simulation logic, where codes and models determine how a person should act and understand their environment. The reflection of simulacra in the space of cultural reality requires a process of reduplication and recycling of different fragments of life (in the form of commodities of images, facts, signs, and codes that are interconnected chaotically), in the same dimension of space and time (Piliang, 1998: 196). Simulacra has no reference, it is a duplication of duplication, so the difference between the duplication and the original becomes unclear. In this spatial context, it is difficult or even unrecognizable between the original and the fake, which is the result of production and which is the result of reproduction, which is the object and the subject, or which is the signifier and the signified.

The facts faced as a problem in this context are quite concerning, considering that something real is faced with obscurity in reality. A simple relationship in the practice of digital gamelan as a form of new culture has experienced a blur for individuals. It is as if a collection of individuals (musicians) is present to give breath to the gamelan, but on the contrary, it confronts a confusing fact. This is the reality of the simulation that occurs in Balinese gamelan. Various facts have been discovered since the emergence and massive use of new technology in producing some gamelan music in the form of digitization. Some people who realize the great help of composers who are engaged in this field feel the benefits of the presence of technology and also not a few who experience losses. Septa (Interview, May 11, 2022) revealed that he is also involved in the field of music creation and the presence of digital technology is very helpful and provides convenience in creating, but he is also aware that certainly parties such as artists must be disadvantaged

by the presence of such technology.

Furthermore, the effect felt from various circles, specifically the Balinese Karawitan art in the phenomenon of digital gamelan is reduced interaction. That is, interaction as communal culture shapes it has now been replaced by the presence of such technology. Therefore, Balinese gamelan in particular, which is constructed based on communal culture, must face new challenges and must be replaced in a way that is considered more able to keep up with the times. Tiodore (May 9, 2022) also expressed concern about such influences, saying that the phenomenon has shown the absence of the subject as a musician. Because the intensity of digital technology has been considered to help and facilitate all artistic processes. The worst possibility is that enthusiasts and even the public will not learn to beat, because the important role of the subject has been replaced in the use of technology. As expressed by Septa (11 May 2022), there is another form of gamelan technology, not only in the form of digitization, but there has been a new breakthrough called gamelan tron, which is played by robots. It seems that this phenomenon has entered the principle of simulacra of the second order, which takes place with the increasingly rapid industrialization era which is a logical consequence of the industrial revolution.

On the one hand, the industrial revolution has contributed greatly to the development of culture. But on the other hand, the industrial revolution also caused negative excesses for culture. The logic of production, which is the principle of second-order simulacra, has pushed the development of mechanical technology to its furthest limits. Baudrillard states that with mechanical reproduction technology as the medium and principle of production, natural objects have lost their aura and transcendence. Objects today are no longer imitations that are distant from the original object, but are completely the same as the original. When objects are reproduced with binary-model technology, objects become indistinguishable from each other, even from the models that are their source, so reality loses its source of reference. Reality must be redefined as something possible and perfectly reproducible or simulatable (Baudrillard, 1983:146).

At this point, the musician can be seen in the context of a simulation that actually bases itself on the principles of absence and negation, by obscuring and even eliminating references, reality and truth, and prioritizing appearance as the principle of ontological truth. As revealed in an interview with Rai S, who stated that the role of real gamelan can

be replaced by technology such as digital gamelan, depending on how we utilize it (Interview, June 21, 2022). Thus, simulation begins with the process of destroying all reference points and even worse. In this context, simulation is no longer concerned with issues of imitation, reduplication and even parody. It is more interested in the process of substituting real signs for reality itself, i.e. a process of blocking any real process with a double operating mechanism, a metastable, programmable concept, as a perfect depiction machine that provides all real signs and a series of possible changes (Baudrillard, 1983). Thus, the principles of representation of modernity are no longer relevant and in the mechanism of simulation, humans are trapped in a space that they consider real, even though it is a pseudo space. This pseudo-reality space is a kind of anti- thesis space, just like Derrida's deconstruction.

The digital gamelan that the individual always listens to and enjoys is a form of simulation. A simulation that obscures the real existence of the subject, who seems to be present in it, but in reality the individual experiences a space that cannot be distinguished between real and pseudo, and so on. Therefore, indirectly, the existence of the subject is obscured in this state of space and its representation cannot be presented in digitized forms.

Ideally, the presence of the subject must be based on its facticity (borrowing Heidegger's term), because the existence of the subject is determined by its place (space and time in the world), and not on simulated forms in the digital gamelan project, because the presence of the subject can not only be understood empirically, but also in radical speculation, namely the presence of sensibility, visibility, and perceptibility or feeling, seeing, and perceiving the world. Instead, gamelan in digital form has obscured the entity of the subject in his culture, where the subject as the subject of culture experiences a passive position so that in the context of art, the musician has no significance in his role to build, continue his culture, which in simple terms in a culture does not re-present the active subjectivity and act on his life.

## **CONCLUSION**

The phenomenon of digital gamelan that occurs in the case of Balinese gamelan is a phenomenon that is currently becoming intense among artists. Many works are then present as an instant way of producing a work of gamelan music. What is forgotten in this issue is the depth of living art. Art, especially Balinese gamelan needs to be seen as a



way for humans (artists) to exist, existence in a substantial sense, and not superficial. The transition of wanaha into a form of technology to produce works of gamelan music art leads to the decadence of the subject that should provide the spirit of the art. Therefore, it is necessary to reposition the arts, especially Balinese gamelan to present the spirit of Balinese culture.

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