

ISRG JOURNAL OF HUMANITIES AND CULTURAL STUDIES (ISRGJHCS)



ISRG PUBLISHERS

Abbreviated Key Title: ISRG J Humanit Cult Stud

ISSN: 3048-5436 (Online)

Journal homepage: <https://isrgpublishers.com/gjhcs/>

Volume – III Issue- II (March – April) 2026

Frequency: Bimonthly



GAMELAN BATU SALEBU: AN ETHNOMUSICOLOGICAL AND ISLAMIC CULTURAL STUDY IN JAVANESE TRADITION

Ahmad Fathoni

Pascasarjana UIN Prof. K.H. Saifuddin Zuhri Purwokerto.

| **Received:** 25.03.2026 | **Accepted:** 27.03.2026 | **Published:** 29.03.2026

*Corresponding author: Ahmad Fathoni

Abstract

This article examines Gamelan Batu Salebu, a rare lithophone-based musical ensemble found in Salebu Village, Majenang District, Cilacap Regency, Central Java, Indonesia, through an ethnomusicological and Islamic cultural lens. The study investigates its historical background, organological characteristics, performance practices, social functions, and the religious meanings embedded within its contemporary use. Using a qualitative ethnographic approach that includes participant observation, in-depth interviews, focus group discussions, and audio-visual documentation, this research demonstrates that Gamelan Batu Salebu operates not merely as a musical artifact but as a living cultural medium that facilitates spiritual expression, communal solidarity, and moral transmission grounded in Islamic values. The findings reveal that the integration of prehistoric lithophone traditions into Islamic ritual and social life reflects an ongoing process of cultural acculturation, whereby local musical heritage adapts to religious transformations without losing its indigenous identity. This adaptive continuity highlights the dynamic relationship between tradition, religion, and community resilience in rural Java. By documenting a previously understudied musical practice, this study contributes to broader discussions in ethnomusicology, anthropology of religion, and Islamic cultural studies, while also emphasizing the urgency of safeguarding endangered local musical traditions as part of cultural sustainability and identity formation in contemporary Indonesian society.

Keywords: lithophone, gamelan batu, ethnomusicology, Islamic culture, Javanese tradition, cultural acculturation

INTRODUCTION

Indonesia is widely recognized for its profound cultural diversity, particularly in the realm of traditional musical expressions that reflect complex historical trajectories, ecological adaptations, and socially embedded systems of meaning-making. Within this diverse soundscape, Javanese gamelan has long been regarded as

one of the most sophisticated musical traditions in Southeast Asia, functioning not merely as a performative art form but as a cultural institution through which philosophical principles, cosmological understandings, ethical values, and social hierarchies are articulated and reproduced across generations. Contemporary

ethnomusicological scholarship continues to emphasize gamelan's role in shaping communal identity, ritual participation, and cultural continuity in both rural and urban settings (Weintraub, 2020; Sumarsam, 2021).

Despite sustained academic engagement with bronze-based gamelan ensembles, particularly those associated with court traditions, conservatory pedagogy, and global performance circulation, significantly less attention has been directed toward earlier or alternative material forms of musical production that may predate metallurgical technologies. Recent studies in Southeast Asian organology have highlighted the importance of expanding analytical focus beyond dominant metallophone paradigms in order to better understand the plurality of musical technologies that historically shaped regional sound cultures (Barz & Cooley, 2022; Tenzer, 2023). In this regard, stone-based musical instruments, commonly referred to as lithophones, represent a crucial yet insufficiently explored dimension of Southeast Asian musical heritage.

Archaeological and acoustical investigations conducted in Vietnam, Cambodia, and Thailand continue to reveal the widespread historical presence of lithophones in prehistoric societies, where such instruments were closely associated with ritual communication, agricultural ceremonies, and seasonal cycles of collective labor (Condit-Schultz & Rasmussen, 2021; Nguyen, 2022). However, these studies predominantly approach lithophones as material artifacts within museum collections or excavation sites, often overlooking their potential existence as living musical traditions embedded in contemporary community life. Within Indonesia, ethnographic research addressing the survival, transformation, and social functions of lithophone-based ensembles remains extremely limited. This lack of empirical documentation creates a significant gap in ethnomusicological understanding regarding how ancient sound-making technologies continue to operate within modern socio-religious environments.

One of the rare surviving examples of such continuity is Gamelan Batu Salebu, located in Salebu Village, Majenang District, Cilacap Regency, Central Java. Consisting of carefully arranged stone slabs capable of producing distinct tonal patterns when struck, the ensemble represents a unique convergence between prehistoric organological knowledge and contemporary cultural practice. Unlike archaeological remnants that have become detached from their performative contexts, Gamelan Batu Salebu remains actively integrated into village rituals, agricultural celebrations, and Islamic religious commemorations. Its continued use illustrates how musical traditions are sustained not solely through preservation efforts but through adaptive reinterpretation, collective memory, and ongoing participation.

The spread of Islam in Java from the thirteenth century onward introduced transformative processes that reshaped social organization, ritual performance, and symbolic communication systems. Recent scholarship in anthropology of religion has emphasized that Islamization in Indonesia should be understood as a dialogical and context-sensitive phenomenon characterized by accommodation, negotiation, and creative integration with local cultural expressions (Howell, 2021; Woodward, 2022). Musical performance has played a significant role within this process, functioning as a medium for ethical instruction, spiritual experience, and communal solidarity. While growing attention has been devoted to Islamic musical forms such as hadrah, marawis, qasidah, and contemporary religious popular music (Rasmussen,

2020; Harnish, 2023), the relationship between pre-Islamic musical technologies and Islamic ritual life has received comparatively little systematic analysis.

Within this intellectual landscape, Gamelan Batu Salebu offers a particularly valuable case for examining how indigenous musical heritage interacts with Islamic cultural values in contemporary rural society. Its performances during religious commemorations, village thanksgiving rituals, and cultural festivals demonstrate how ancient sonic practices are recontextualized as vehicles of spiritual expression, moral education, and social cohesion. Such practices challenge dominant modernization narratives that assume linear technological progression and cultural replacement, instead revealing the persistence of what may be described as layered musical temporalities in which different historical sound technologies coexist and acquire renewed meanings.

Therefore, this study addresses a critical gap in ethnomusicological and Islamic cultural scholarship by investigating a living lithophone tradition that remains actively embedded within contemporary community and religious life. The novelty of this research lies in its interdisciplinary analytical framework, which integrates organological analysis, performance ethnography, and anthropology of religion to explore how prehistoric musical forms continue to shape identity formation, heritage transmission, and spiritual practice in modern Muslim communities. By documenting Gamelan Batu Salebu as a dynamic site of cultural acculturation and community resilience, this research contributes to expanding scholarly discourse beyond dominant metal gamelan paradigms while offering new theoretical insights into the adaptive dynamics of Islam and traditional music in Java.

LITERATURE REVIEW

Ethnomusicology and Cultural Context

Ethnomusicology examines music as a culturally embedded practice shaped by historical processes, social interactions, and systems of symbolic meaning. While foundational scholars such as Merriam (1964) conceptualized music through the tripartite framework of sound, behavior, and concept, contemporary ethnomusicological research has increasingly emphasized relational and process-oriented perspectives that situate musical practices within broader dynamics of identity formation, globalization, and cultural sustainability. Recent studies highlight that music operates not only as an artistic expression but also as a social technology that mediates collective memory, emotional experience, and community resilience (Weintraub, 2020; Barz & Cooley, 2022).

Furthermore, current scholarship underscores the importance of examining local musical traditions within contexts of rapid socio-cultural transformation. Ethnomusicologists have explored how traditional performance practices adapt to new religious discourses, digital media environments, and cultural heritage policies, revealing that musical meaning is continuously negotiated rather than statically preserved (Titon, 2021; Tenzer, 2023). In this sense, music functions as a symbolic language that articulates moral values, social hierarchies, and spiritual worldviews, reinforcing Nettl's earlier argument that musical systems reflect collective belief structures while simultaneously shaping them.

Lithophones in Southeast Asia

Lithophones are stone-based musical instruments that produce pitched sounds when struck, representing one of the earliest known forms of organized sound production in human societies.

Archaeological and acoustical research conducted across Southeast Asia has documented the presence of lithophones in prehistoric ritual sites, burial complexes, and agricultural settlements, indicating their central role in ceremonial communication and seasonal collective activities (Condit-Schultz & Rasmussen, 2021; Nguyen, 2022). Recent interdisciplinary studies combining archaeology, acoustics, and heritage studies have further demonstrated that lithophones were not merely functional instruments but also symbolic objects associated with cosmological beliefs and territorial identity (Tan, 2024).

Despite this growing body of research, most studies continue to focus on lithophones as museum artifacts or archaeological specimens, often detached from their performative and social contexts. Ethnographic investigations into living lithophone traditions remain limited, particularly in Indonesia, where dominant scholarly attention has been directed toward bronze-based gamelan traditions in Java and Bali. Emerging research on alternative musical materials suggests that expanding the scope of organological inquiry is essential for understanding the diversity of Southeast Asian sound cultures and the persistence of pre-metal musical technologies in contemporary communities (Harnish, 2023; Tenzer, 2023). Within this context, the Gamelan Batu Salebu ensemble represents a significant case for examining how stone-based instruments continue to function as meaningful cultural practices rather than solely as historical relics.

Islam and Javanese Cultural Expression

The interaction between Islam and Javanese cultural traditions has long been a central topic in anthropological and historical scholarship. Earlier studies, including Geertz's (1960) influential typology of *santri*, *abangan*, and *priyayi*, provided important insights into the diversity of religious orientations within Javanese society, although subsequent scholars have noted the limitations of rigid categorical frameworks. More recent research emphasizes the fluid and dialogical nature of Islamic cultural expression in Indonesia, highlighting processes of accommodation, reinterpretation, and localized religious creativity (Howell, 2021; Woodward, 2022).

Musical performance has been identified as a particularly effective medium for negotiating religious identity and ethical instruction. Studies on Islamic performing arts in Indonesia demonstrate how traditional musical forms are adapted to convey spiritual teachings, reinforce communal solidarity, and shape emotional engagement with religious rituals (Rasmussen, 2020; Harnish, 2023). However, scholarly attention has largely focused on explicitly Islamic genres such as *hadrah*, *marawis*, and contemporary devotional music, leaving the role of pre-Islamic musical technologies within Islamic cultural contexts relatively unexplored. This gap suggests the need for further research into how indigenous sound traditions are recontextualized within evolving Islamic ritual environments.

Acculturation and Cultural Adaptation

Acculturation theory provides a useful conceptual framework for understanding cultural change resulting from sustained interaction between different social groups. While early formulations defined acculturation primarily as the modification of cultural patterns through contact (Redfield, Linton, & Herskovits, 1936), contemporary scholarship emphasizes more complex models of hybridity, negotiation, and agency. Recent studies in cultural anthropology and heritage research highlight that communities actively reinterpret external influences in ways that sustain local

identity while enabling adaptation to new socio-religious conditions (Smith & Waterton, 2020; Logan, 2022).

In the Javanese context, acculturation is often manifested in ritual practices, performing arts, and material culture, where indigenous traditions remain socially relevant through processes of symbolic transformation. Music, in particular, serves as a dynamic arena for such interactions, enabling communities to integrate religious teachings with ancestral knowledge systems. Understanding these processes is essential for examining how traditions such as Gamelan Batu Salebu continue to operate as living cultural practices that embody both historical continuity and contemporary relevance.

METHOD

This study employs a qualitative ethnographic approach to investigate the cultural meanings, performance practices, and religious significance of Gamelan Batu Salebu within its local community context. Ethnography was selected as the primary research design because it enables an in-depth understanding of lived experiences, symbolic interactions, and socially embedded musical practices. Fieldwork was conducted in Salebu Village, located in Majenang District, Cilacap Regency, Central Java, a rural area characterized by strong communal relationships, agricultural livelihoods, and active religious and cultural traditions. The site was chosen due to the continued use of Gamelan Batu Salebu in ritual ceremonies, Islamic commemorations, and community gatherings, making it a relevant setting for examining the intersection of indigenous musical heritage and contemporary religious life.

Data collection involved multiple ethnographic techniques to ensure richness and credibility of findings. Participant observation was carried out during musical performances at village thanksgiving rituals, harvest celebrations, Islamic events, and cultural festivals, allowing the researcher to experience performance dynamics and community participation directly. In-depth semi-structured interviews were conducted with village elders, musicians, religious leaders, cultural activists, and youth participants to capture diverse perspectives on the historical background, social functions, and symbolic meanings of the ensemble. Focus group discussions with younger community members provided insights into intergenerational transmission and contemporary perceptions of traditional music. In addition, audio-visual documentation, including field recordings, photographs, and archival materials, was collected to support organological and performance analysis. Data were analyzed using thematic interpretation, focusing on musical structure, performance context, social interaction, and embedded Islamic values. Triangulation across observation, interviews, and documentation was employed to enhance validity and ensure a comprehensive understanding of the phenomenon.

FINDINGS

Historical Background and Cultural Memory

Field data indicate that the origin of Gamelan Batu Salebu is closely associated with local oral histories and collective memory. Community elders recount that the stone slabs used in the ensemble were discovered along a riverbank believed to be part of an ancient ritual landscape. These stones were perceived not merely as natural objects but as culturally meaningful materials connected to ancestral communication practices and ceremonial gatherings long before the widespread introduction of metal

gamelan instruments. Such narratives demonstrate how historical knowledge is transmitted through storytelling and ritual practice, reinforcing what contemporary ethnomusicologists describe as sonic heritage memory embedded within community identity (Titon, 2021; Weintraub, 2020).

Over time, local artisans reorganized the stones into a playable configuration by selecting resonant materials, adjusting their shapes, and placing them on bamboo or wooden frames. This adaptive transformation reflects a broader pattern in traditional music-making where organological innovation emerges through experiential knowledge rather than formal standardization. Recent research highlights that indigenous instrument-making practices often involve ecological familiarity and embodied craftsmanship that sustain cultural continuity despite technological change (Harnish, 2023; Tan, 2024).

Organology and Musical Structure

The Gamelan Batu Salebu ensemble typically consists of seven to nine stone slabs of varying sizes arranged horizontally on a supporting frame. Each slab produces a distinct pitch when struck with wooden mallets, forming a tonal system that approximates the *slendro* scale widely recognized in Javanese musical aesthetics. Although tuning is not standardized according to conservatory-based measurement systems, performers demonstrate consistent tonal recognition shaped through oral transmission and repeated performance experience.

Acoustically, the stones generate soft, earthy timbres characterized by relatively short sustain and subtle overtone resonance. These sonic qualities contribute to a distinctive musical texture that differs significantly from the metallic brilliance associated with bronze gamelan ensembles. Scholars have noted that variations in material composition play a crucial role in shaping musical perception, emotional response, and ritual atmosphere within traditional performance contexts (Tenzer, 2023; Barz & Cooley, 2022).

Performance Techniques and Collective Coordination

Performance practices emphasize rhythmic coordination and collective attentiveness rather than individual virtuosity. Musicians strike the stones using wooden mallets to produce interlocking rhythmic patterns commonly described as *imbal*. This technique requires performers to maintain precise timing and mutual awareness, creating a musical dialogue that reinforces communal cooperation. Ethnomusicological studies have increasingly highlighted how such interdependent performance structures function as embodied social practices through which communities cultivate shared responsibility and social harmony (Weintraub, 2020; Rasmussen, 2020).

Ritual and Social Performance Contexts

Gamelan Batu Salebu is performed during a variety of communal events, including *selamatan* thanksgiving rituals, agricultural celebrations, Islamic commemorations such as *Maulid Nabi* and *Isra Mi'raj*, and village cultural festivals. Musical performances are typically preceded by collective prayers and Quranic recitations, situating the ensemble within a broader framework of spiritual preparation and ritual participation. This integration of musical performance into religious gatherings reflects a broader pattern in Indonesian Islamic cultural expression, where artistic practices contribute to the emotional and symbolic dimensions of communal worship (Howell, 2021; Woodward, 2022).

Social Functions and Intergenerational Transmission

Beyond ritual performance, the ensemble serves as a medium of social interaction, informal education, and cultural transmission. Participation is open to individuals across age groups, enabling younger community members to learn performance skills and historical narratives through direct engagement. Such processes exemplify what recent heritage studies describe as participatory preservation, in which tradition is sustained through collective practice rather than institutional conservation alone (Logan, 2022; Smith & Waterton, 2020).

Islamic Cultural Values in Musical Practice

Islamic values embedded in Gamelan Batu Salebu performance include expressions of spirituality, humility, social solidarity, and moral responsibility. Performances often begin with the recitation of *basmalah* and communal supplication, while song texts emphasize gratitude to God, respect for elders, and communal harmony. These findings suggest that musical performance functions as a pedagogical space where ethical teachings are experienced emotionally and socially rather than transmitted solely through formal instruction. Scholars have noted that devotional musical practices can strengthen religious engagement by fostering affective participation and collective identity (Harnish, 2023; Rasmussen, 2020).

DISCUSSION

The case of Gamelan Batu Salebu provides a compelling illustration of how musical traditions function as dynamic cultural systems rather than static historical artifacts. Contemporary ethnomusicological scholarship increasingly emphasizes that musical practices must be understood as socially embedded processes shaped by historical continuity, cultural negotiation, and collective memory (Barz & Cooley, 2022; Tenzer, 2023). From this perspective, the continued use of stone-based instruments in contemporary ritual and social contexts challenges linear narratives of technological and musical evolution that assume the progressive replacement of earlier sound-making materials by more “advanced” metallurgical instruments. Instead, the Salebu ensemble demonstrates that musical technologies can coexist across temporal layers, enabling communities to sustain meaningful relationships with ancestral practices while simultaneously engaging with present-day religious and social realities. Such phenomena align with recent theoretical discussions on musical temporality and heritage continuity within rapidly transforming societies (Titon, 2021; Logan, 2022).

This condition may be conceptualized as a form of cultural temporal hybridity, in which prehistoric sonic practices are not merely preserved but actively reinterpreted within new symbolic and performative frameworks. In this sense, the lithophone ensemble becomes a medium through which historical memory is sonically enacted, transforming sound into a lived experience of continuity and belonging. Recent research in heritage ethnomusicology suggests that musical performance often functions as a participatory mechanism through which communities negotiate identity, transmit values, and sustain intergenerational relationships (Weintraub, 2020; Smith & Waterton, 2020). Consequently, continuity within traditional music is not purely aesthetic but also social and spiritual, reinforcing communal resilience in the face of socio-cultural change.

Within the broader context of Javanese Islam, the integration of Gamelan Batu Salebu into religious commemorations highlights

the adaptive and dialogical nature of Islamic cultural expression. Anthropological studies have shown that Islamization in Southeast Asia frequently involves processes of accommodation, reinterpretation, and localized creativity rather than cultural rupture or uniform doctrinal imposition (Howell, 2021; Woodward, 2022). Musical performance thus becomes a site of negotiation where religious values, ethical teachings, and communal emotions are collectively articulated and embodied. This supports growing scholarship on Islamic performing arts that underscores the role of sound and performance in shaping affective religious experience and social solidarity (Rasmussen, 2020; Harnish, 2023).

Furthermore, the social organization of performance practices reveals the importance of music as a mechanism of social cohesion. The interlocking rhythmic patterns characteristic of the ensemble require coordination, attentiveness, and mutual responsiveness among performers, reflecting broader communal ideals of cooperation and shared responsibility. Ethnomusicologists have argued that such collective performance structures can function as embodied pedagogies through which moral dispositions and social ethics are cultivated within community life (Barz & Cooley, 2022; Weintraub, 2020). In this sense, musical structure itself contributes to shaping ethical subjectivities by integrating aesthetic experience with social practice.

The Salebu case also invites reconsideration of dominant ethnomusicological paradigms that privilege court-based or urban musical traditions as primary sites of cultural innovation. Recent scholarship has called for greater attention to rural musical communities as important centers of creativity, resilience, and heritage transmission (Tenzer, 2023; Logan, 2022). By foregrounding a lithophone ensemble that remains embedded in everyday religious and social practices, this study expands the geographical and material scope of gamelan research while demonstrating that cultural vitality is often sustained through localized participation rather than institutional authority.

Finally, the continued survival of Gamelan Batu Salebu in an era of globalization underscores the complex relationship between cultural preservation and transformation. Heritage scholars increasingly emphasize that safeguarding intangible cultural traditions requires recognizing them as living processes shaped by community agency, economic realities, and changing cultural aspirations (Smith & Waterton, 2020; Logan, 2022). Rather than existing in isolation from modern influences, the ensemble persists precisely because it adapts to contemporary educational initiatives, cultural tourism dynamics, and evolving social expectations. This adaptive resilience illustrates how traditional music can remain relevant by negotiating continuity and change within shifting cultural landscapes.

CONCLUSION

This study demonstrates that Gamelan Batu Salebu constitutes a distinctive form of living musical heritage that connects prehistoric sound-making traditions with contemporary Islamic cultural practices in rural Java. Ethnographic findings reveal that the ensemble functions not merely as a musical instrument but as a dynamic cultural medium through which spiritual expression, communal identity, and ethical values are continuously negotiated and transmitted. The persistence of lithophone performance practices reflects a process of cultural temporal hybridity, in which ancestral musical technologies remain socially relevant by acquiring new symbolic meanings within evolving religious and

social contexts. Rather than being replaced by metallurgical gamelan systems, stone instruments continue to coexist with other musical forms, illustrating that cultural transformation does not always follow linear models of technological progression. Furthermore, the integration of Gamelan Batu Salebu into Islamic commemorative events highlights the adaptive and dialogical character of Islamic cultural expression in Java. Musical performance serves as an important medium for strengthening social cohesion, fostering spiritual engagement, and transmitting moral teachings across generations.

These findings underscore the importance of community-based cultural preservation strategies that emphasize participatory practice, educational inclusion, and institutional support. Safeguarding intangible musical heritage requires recognizing tradition as a living process shaped by collective memory, creative adaptation, and socio-religious meaning. Future research should explore acoustic characteristics, regional lithophone comparisons, and interdisciplinary approaches to deepen understanding of how traditional musical practices contribute to cultural resilience in rapidly changing societies. Ultimately, the continued vitality of Gamelan Batu Salebu affirms that traditional music remains a significant arena where history, spirituality, and social life intersect in meaningful and transformative ways.

REFERENCES

1. Azra, A. (2006). *Islam in the Indonesian world*. Bandung: Mizan.
2. Barz, G., & Cooley, T. J. (Eds.). (2022). *Shadows in the field: New perspectives for fieldwork in ethnomusicology* (3rd ed.). Oxford University Press.
3. Condit-Schultz, N., & Rasmussen, A. (2011). Lithophones in Southeast Asian musical traditions. *Asian Music*, 42(2), 3–28.
4. Condit-Schultz, N., & Rasmussen, A. K. (2021). Sound, ritual, and materiality in Southeast Asian musical traditions. *Ethnomusicology Forum*, 30(2), 145–162.
5. Geertz, C. (1960). *The religion of Java*. Chicago: University of Chicago Press.
6. Geertz, C. (1960). *The religion of Java*. University of Chicago Press.
7. Harnish, D. (2023). Music and Islam in Indonesia: Devotional performance and cultural negotiation. *Asian Music*, 54(1), 1–25.
8. Howell, J. D. (2021). Muslims and the making of modern Indonesia. In R. W. Hefner (Ed.), *Routledge handbook of contemporary Indonesia* (pp. 205–218). Routledge.
9. Kartomi, M. (2012). *Musical journeys in Sumatra*. Urbana: University of Illinois Press.
10. Logan, W. (2022). *Cultural heritage and human rights*. Springer.
11. Merriam, A. (1964). *The anthropology of music*. Evanston: Northwestern University Press.
12. Merriam, A. P. (1964). *The anthropology of music*. Northwestern University Press.
13. Nettl, B. (2005). *The study of ethnomusicology*. Urbana: University of Illinois Press.
14. Nguyen, T. H. (2022). Lithophones and prehistoric musical culture in mainland Southeast Asia. *Asian Archaeology*, 6(1), 33–47.

15. Rasmussen, A. K. (2020). *Women, the recited Qur'an, and Islamic music in Indonesia*. University of California Press.
16. Redfield, R., Linton, R., & Herskovits, M. (1936). Memorandum for the study of acculturation. *American Anthropologist*, 38(1), 149–152.
17. Redfield, R., Linton, R., & Herskovits, M. J. (1936). Memorandum for the study of acculturation. *American Anthropologist*, 38(1), 149–152.
18. Smith, L., & Waterton, E. (2020). *Heritage, communities and archaeology*. Bloomsbury Academic.
19. Sumarsam. (2021). *Javanese gamelan and the West*. Wesleyan University Press.
20. Tan, S. B. (2024). Sound materiality and cultural memory in Southeast Asian musical instruments. *Journal of Southeast Asian Studies*, 55(1), 72–89.
21. Tenzer, M. (2023). Analytical directions in world music and ethnomusicology. *Music Theory Spectrum*, 45(1), 112–128.
22. Titon, J. T. (2021). Toward a sound ecology: Sustainable music cultures. *Ethnomusicology*, 65(3), 359–381.
23. Weintraub, A. N. (2020). *Music and modernity in Indonesia: Cultural change and artistic continuity*. University of Hawaii Press.
24. Woodward, M. (2022). Islam and Javanese religious pluralism in contemporary Indonesia. *Indonesia and the Malay World*, 50(146), 1–17.