

Resonating Sustainability of Balinese *Rindik* Traditional Music as Sonic Branding: A PRISMA-Based Systematic Review

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ABSTRACT: *Rindik*, one of the Balinese traditional ensemble music, has the characteristics for its smooth, meditative and calming rhythm which now functions as entertainment and Balinese cultural identity and practices representation. Limited studies have systematically examined the potential of traditional music to operate as a form of destination sonic branding that supports cultural sustainability. This study aims to synthesize existing literatures on traditional music, sonic branding, soundscape and sustainable tourism by focusing the discussion on the potentiality of Balinese *Rindik* music. This study provides the systematic review using PRISMA model to analyze the collected literatures regarding traditional music, sonic branding and culture tourism sustainability. Among 256 identified articles from Scopus, Google Scholar, ProQuest and DOAJ, 32 articles have met the criteria for further step using thematic analysis. The five findings reveal Traditional Music as Cultural and Destination Identity; Sonic Branding as a Strategy for Developing; Destination Identity; Soundscape and Musicscape in Tourism Experience; Cultural Tourism, Sustainability, and Local Community; and Cultural Transformation, Globalization, and Ethics. The review indicates that *Rindik* musical characteristics possibly functions as an acoustic destination identity through emotional engagement, destination differentiation and sustainable cultural tourism but should be applied ethically and involve local community participation.

KEYWORDS: PRISMA, Traditional Music, *Rindik*, Sonic Branding, Sustainability

I. INTRODUCTION

Sound and music have been recognized as integral elements of cultural expression and social identity since a long time ago. Music, in tourism contexts, does not merely function as entertainment tools, but also represent the symbolic medium through which destinations communicate meaning, authenticity and cultural distinctiveness. Particularly, traditional music plays a vital role in the efforts to shape the perception of the place among the visitors and reinforce the narratives of the culture embedded within tourism experiences. Bali, which represent a good example of tourism destination in where the traditional music is intertwined deeply with daily cultural life and even the development of tourism business. Previous studies have shown that Balinese music has been continuously adapted within tourism contexts, creating a dynamic relationship between cultural preservation and the utilization of economic ([1], [2], [3]).

Rindik, one of Balinese traditional music instrument made from specific bamboo and called as *gamelan Rindik* to create beautiful, soothing and dynamic sound [4]. The bamboo material is used because of the uniqueness and distinctive characteristic compared to other material, such as woods or metals, and bamboo is available in most areas in Bali [5]. This music is commonly played in some areas, such as restaurants, hotels, airport, spa center as it produces calm and relax sound [6]. In the past, this instrument was used to create music to encourage farmers who were working in the fields, yet nowadays, the music of *Rindik* is played in many social events among local community in Bali [7]. However, nowadays, *Rindik* music is performed virtually through social media and streaming media, such as YouTube and other platform to make it accessible easily.

Research in tourism has increasingly adopted sensory and experiential perspective in these recent years. It emphasizes the soundscape role through music to shape tourists' experience. Alongside, marketing and branding studies and literatures have also developed the concept of sonic branding by giving more highlights on sound as strategic means to form identity, engage emotions and create the memories as well as experience. However, there is still limitation in numbers of the research on traditional music which is expected to function as sonic branding for tourism and culture destination. Thus, this study notices this critical gap and conducts a systematic review of literatures on sonic branding, tourism, traditional music, cultural and its sustainability. Using PRISMA guidance principles, this study aims to synthesize interdisciplinary insights in exploring how traditional music, as in this study, particularly Balinese *Rindik* music is able to offer the contribution to formation of tourism destination identity and moreover on sustainability in local culture tourism development. This study gives response to the escalating need for integrative approaches to relate cultural heritage with the contemporary strategy in destination branding.

Traditional music is known as a form of intangible cultural heritage that embodies collective identity, historical and social values within a community. In tourism studies, traditional music functions not only as a cultural expression but also as a medium to enhance visitors' perception of place authenticity and identity ([1], [8],[9]). Balinese traditional music, especially *Rindik*, is not only for entertainment purpose but also as important instrument to strengthen the Balinese culture identity. It embodies Balinese identity, social values and aesthetic traditions and makes it a distinctive cultural marker of the destination ([10],[11]). Previous studies emphasize that traditional music contributes to destination differentiation by creating emotional resonance and reinforcing cultural narratives within tourism experiences ([12],[13]).

In the era of modernization and globalization, sonic branding has become another tool for differentiation strategy that relevant in tourism and creative economy. However, not many researches have worked systematically in analyzing the interlinkage of *Rindik* music, Branding and sustainability. The existing studies are fragmented and usually focus on either traditional music in perspective of a cultural preservation or on sonic branding in commercial branding contexts. Sonic branding refers to the strategic use of sound elements, such as music, sound logos, and auditory cues to communicate identity, evoke emotions, and enhance memory recall ([14],[15]). Some literatures about branding, it is recognized as a powerful non-visual tool to strengthen brand recognition and emotional attachment through auditory stimuli ([16],[17]) and continues the argumentation that sonic branding is relevant in recent tourism world in where experiences are usually driven by multisensory and emotions ([18],[19]). However, such research remains rooted in commercial and business context and pays little attention to traditional music which is embedded culturally ([20],[21]).

The situation brings the concept of soundscape in broader role of music, especially traditional music to form a specific experience in tourism and destination. Soundscape is defined as totality of sounds perceived within a specific environment, that also influences emotional responses, satisfaction, and sense of place ([22],[23]). In tourism settings, well-managed soundscapes can enhance experiential quality as well as support the environmental and cultural sustainability ([24],[25]). Cultural sustainability emphasizes the preservation and adaptive use of cultural resources, including music, through community participation and ethical tourism practices ([26],[27]). Scholars have noted that globalization and tourism commodification may shape cultural expressions gradually, and highlighted the need for ethically approaches to make a balance of innovation, authenticity, and community values ([28],[2],[3]).

The novelty of this study is based on its method of systematic integration of traditional music, sonic branding and sustainability perspective in the tourism development context. PRISMA framework is applied to enable this study to offer a structured synthesis review which the places Balinese *Rindik* music as a form of cultural-based destination sound identity, by contributing a new conceptual framework on how the traditional music can ethically and sustainably function as branding resource of cultural tourism destination.

II. MATERIALS

2.1 *Rindik* Music

Rindik is a development of *Tingklik* (another Balinese traditional music) with five melodies namely in Balinese, *nding*, *ndong*, *ndeng*, *ndung*, *ndang* with the notation symbol come from Balinese script that represents the culture value of Bali [29]. *Rindik* is played in *pelog* and *slendro* modes, to adjust with specific harmony [11]. The techniques in playing *Rindik* is by stringing bamboo tubes which produces specific notes, usually there are 11 tubes in the instrument. All the principles in playing this music based on the *Tri Angga* aesthetic, cited from Balinese philosophy concept, represents *pengawit*, *pangawak* and *pangecet*. Those concepts represent the introduction, core and conclusion of the desired atmosphere brought up by the sound of *Rindik* [30]. There are three types of *Rindik* musicians, namely gamelan musicians, performance musicians and *Rindik* musicians who are the largest groups in *Rindik* players because they can play either solo or in groups in free time or scheduled professionally performing time, thus usually it is called as hobby and the players in this category do not need to study about *Rindik* music deeply, mostly limited to tourism context [10].

Nowadays, some people have package *Rindik* music in digital form to preserve *Rindik* with certain techniques so that it still has original sound and frequency which many more people in various places still have opportunity to listen to this music authentically [31] thus *Rindik* is still accessible to assess the beauty, aesthetic standards and the philosophical side of it [11]. Below is the figure of Balinese *Rindik* music.



Figure 1. Balinese *Rindik*

2.2 *Sonic Branding*

Sonic branding refers to the sound elements usage, such as music, sonic logos (short tunes), and soundscapes in order to build a recognizable brand or place identity through the auditory pathway. It is defined as the strategic design of sound stimuli based on cognitive principles where the sound works with other sensory modalities so the memory and processing about the brand are enhanced rapidly in recognition and differentiation [32]. In their other study, sonic branding is placed at the intersection of art and science and effective if it is integrated with creativity (aesthetics and cultural context) and scientific findings on perception, emotion and attention [18].

Other definition is emphasizing the sonic branding role to build brand equity by demonstrating the consistent exposure of a brand and it contributes to the brand awareness, association, loyalty, perceived quality which then influences the consumer behavior and attitude [19]. In the tourism context, sonic branding is applied as destination communication strategy with harmony of local and environmental values to strengthen the destination image and experience among the tourists [20].

2.3 Traditional Music

Traditional music is an expression of local community life because it often functions as an identity of an ethnic to represent their self-image [33] and influenced by external factor such as climate change, infiltration of other culture from outside, technology development, social and economic changes [34]. The music used in tourism or heritage tourism creates the authentic culture atmosphere because it is a part of local wisdom [35].

2.4 Tourism Sustainability

Sustainability has many approaches to define, from the nature reservation to the wider range of concepts in economics, social and culture dimensions. Triple Bottom Line (TBL) concepts of sustainability is no longer exclusive for people, planet and profits, yet it also relates to social and ethics environment [36]. In terms of tourism the meaning of 'sustainability' focus on holistic approach, innovation, reservation of culture value and engagement with local people as well as collaboration with broader communities, nationally or globally [37]. The ability of management to fulfill tourists' needs according to the social, environment and culture is also called as sustainability in tourism context [38].

III. METHODS

This study employed a descriptive qualitative systematic review by the guidance of PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analysis) framework to ensure transparency and rigor in conducting, reporting systematic literature reviews and methodologically sound manner [39], which in this research the review process was conducted in five structured stages as below:

- a. Determining the source of information.
In this research, this literature study which reviewing the sonic branding theory, Balinese traditional music and the sustainability concept. The relevant literatures are searched through Scopus, Google Scholar, ProQuest, dan DOAJ to ensure comprehensive and interdisciplinary coverage.
- b. Searching strategy
The information searches were based on the sensitive keyword strategy using the combination of the following terms: "*Balinese Rindik music*", "*sonic branding*", "*cultural sustainability*", "*traditional music and branding*".
- c. Selecting the study
All identified records were screened based on the title and abstract review after removing duplicate records. The literatures or studies which were not relevant to the research focus were excluded at this stage.
- d. Determining eligibility criteria
All the full-text literature were assessed based on the predefined inclusion and exclusion criteria as below:
 1. Inclusion criteria consist of:
 1. Peer-reviewed journal articles which were written in Indonesian or English.
 2. Studies that employ all possible approaches, either qualitative, quantitative or mixed-method approaches.
 3. Studies that address to Balinese traditional music, sonic branding, cultural sustainability, and/or traditional music and branding integration.
 2. Exclusion criteria consist of:
 1. Non peer-reviewed literatures, books, popular articles and non-academic sources

2. Articles which were lack of clear methodological rigor or irrelevant to the research objectives.
 3. Literatures which focused on music (non-traditional ones) and had irrelevancies to branding or sustainability.
- e. Extracting and synthesizing the data
- Thematic analysis, is used to interpret the role of traditional music, particularly *Rindik music* in building the identity as well as the sustainability narrative within the tourism contexts. Content analysis techniques were used to extract the data manually, which included research focus, research method approach, thematic approach and key findings.

Based on both criteria applied, the selection outcome of PRISMA has identified 256 records as the results of searching based on the sensitive search strategy, interdisciplinary scope and it aligned to PRISMA. The high number of initial records identified in this study reflects the broad scope or interdisciplinary scope of this study which intersects the music studies, soundscape studies, branding, culture and tourism as well as sustainability. Therefore, a sensitive search strategy was applied according to PRISMA to guarantee the comprehensive coverage. After duplicate deletion (screening) the 192 articles were found, which then 32 full text literatures met the eligibility criteria and were used for final analysis. The number of eligible literatures were fit for systematic conceptual review and this interdisciplinary study. This systematic review adheres to PRISMA guidelines in order to ensure transparency and reproducibility as well as methodological rigor.

IV. RESULTS AND DISCUSSION

Based on the PRISMA selection process, the 32 literatures (Table 1) were included in the final synthesis which span from 1995 to 2025 and reflect the foundational as well as contemporary perspectives on many fields, such as traditional music, sonic branding, soundscape, culture, tourism and sustainability.

Table 1. Selected and Included Studies

No	Authors (Year)	Title	Focus	Remarks
1	Bandem & deBoer (1995) <i>Verified</i>	<i>Kaja and Kelod: Balinese Dance in Transition</i>	Musik Bali tradisional, topeng	Basic for Balinese music history; refers to culture context (Rindik as part of tradition).
2	Picard (1996) <i>Verified</i>	<i>Bali: Cultural Tourism and Touristic Culture</i>	Culture Tourism, originality.	In the context of Balinese Culture tourism and its relevancies to experience authenticity.
3	Bronner & Hirt (2009) <i>Verified</i>	<i>Audio Branding: Brands, Sound and Communication</i>	Audio branding	Audio/sonic branding theory to be applied in traditional music.
4	Spence & Keller (2024) <i>Verified</i>	Sonic Branding: A Narrative Review at the Intersection of Art and Science	Sonic branding, review	Narrative review on the role of science and arts to form brand identity through sounds.
5	Sugiartha (2015) <i>Verified</i>	<i>"Bentuk dan Konsep Estetik Musik Tradisional Bali"</i>	Balinese traditional music	Review on two important elements in Balinese traditional music.
6	Bernat (2014) <i>Verified</i>	Soundscapes and Tourism-Towards Sustainable Tourism	Soundscape for sustainable tourism	Sound elements in tourism can be a vital part for sustainable tourism approach.
7	Mahagangga, et al. (2025) <i>Verified</i>	Traditional Myth and Culture Tourism in Bali	Balinese Myth and Culture	Relationship between traditional myth, Balinese culture and how to enrich tourists experience.

No	Authors (Year)	Title	Focus	Remarks
8	Gustaffson, C. (2015) Verified	Sonic Branding: A Consumer-Oriented Literature Review	Sonic branding concept	The usage of sound element to create recognizable brand identity
9	Dávid, et al. (2024)	Soundscapes and Soniscapes in Tourism: A decade of Research Insights from Bibliometric Analysis	Soundscapes and Soniscapes	Comprehensive review on Soundscapes and Soniscapes in Tourism
10	Handayani & Korstanje (2018)	Virtual Dark Tourism: The Role of Sound Branding and Augmented Reality for Death Sites	Dark tourism, sound branding and augmented reality	Concern in the importance of ethics and education aspects in managing tourism experience in sacred sites related to death.
11	Varghese, et al. (2024)	Examining the Impact of Sonic Branding in Creating Brand Equity	Sonic branding and brand equity	Explore the role of sonic branding to establish and reinforce a brand's identity
12	Iswanto, et al. (2025)	Utilization of Local Culture as a Tourism Marketing Instrument	Local culture in tourism	investigates the strategic use of cultural resources
13	Harnish (2019)	Music Education and Sustainability in Lombok, Indonesia	Music education	Music education plays important role in supporting culture sustainability
14	Bai, et al. (2024)	The Soundscape and Tourism Experience in Rural Destinations: An Empirical Investigation from Shawan Ancient Town	Soundscape	Explore the role of soundscapes to enhance the tourism experience in rural destinations and engage experience.
15	Carruthers-jones, et al. (2025)	The Sounds of Silence: Perspectives on Documenting Acoustic Landscapes at the Intersection of Remoteness, Conservation and Tourism	Documentation of acoustic landscape	How to make a documentation on the sounds, either produced by nature or human and how that kind of sound will relate to environment and tourism experience thus the documentation can keep the existing ecosystem.
16	Stipanović, et al. (2020)	The Role of Traditional Music in Tourist Destination Development	Traditional music and its role in tourism development	Exploring the contribution of traditional music, as part of cultural tourism in developing tourism destination and destination differentiation.
17	Stepputat (2006)	Nice 'n' Easy—The Balinese Gamelan Rindik: Its Music, Musicians, and Value as Tourist Art	Rindik music and its musicality, musician's role and culture value in tourism context.	Rindik with easy rhythmic as the special attractiveness to tourists who are new to traditional gamelan to create deep perception for them.
18	Dwipayana, et al. (2025)	Exploring the Role of Balinese Gamelan in Shaping Tourist	Balinese Gamelan and its contribution to Bali tourism	Gamelan as the Balinese acoustic identity can strengthen Bali's image as the cultural tourism

No	Authors (Year)	Title	Focus	Remarks
		Experiences and Tourism Growth in Bali		destination and differ it from other destinations.
19	Sedmak, et al. (2021)	Traditional Music in Tourists' Eyes – The Case of Slovene Istria	How traditional music is perceived by tourists and has roles in culture identity as well as tourism experience.	Traditional music as cultural identity element influences tourists' perception and experience by creating effects through sound.
20	Arismayanti & Pitana (2025)	Ecosystem Model of Tourism Village in Urban Area: Case Study of Denpasar City, Bali	How the concept of tourism village is applicable in urban area.	Sonic branding is not discussed yet the sound element can strengthen local culture identity and create the emotional bonding with visitors as well as the strong image for the destination.
21	Johnson (2002)	Balinese Music, Tourism and Globalisation: Inventing Traditions Within and Across Cultures	Review on how Balinese music has changed and influenced by tourism and globalization.	Analysis of "tradition" creation process in the context of tourism and how the Balinese cultural elements, including music create the tourism perception.
22	Grguric (2020)	Researching Muscapes in Urban Tourism: Case of the Town of Krk	Review on how muscapes create the tourism experience and city identity to attract visitors.	Music and sound create the city atmosphere which then influence tourists' experiences. Thus the traditional music needs to adapt in order to promote the place (city, island or region) through the local music.
23	Gortan-carlin (2016)	Music as a Tourist Product – The Management and Marketing Model	Music is positioned as tourism product.	Music as tourism product is managed and marketed to attract tourists and develop identity of place.
24	Tsaligopoulos, et al. (2023)	Noise Footprint of Tourist Accommodations: A Novel Approach Towards Soundscape Quality Assessment	New approach to assess the soundscape quality around the tourism accommodation.	Manage the sound around the tourism spots to increase visitors' satisfaction and enrich the destination image.
25	Fauzan, et al. (2025)	Penerapan Community Based Tourism di Desa Wisata Sudaji Kabupaten Buleleng Bali	Community-based tourism through the uniqueness of culture, environment and local resources.	Implementation of community-based tourism in a village to support the tourism sustainability, economy improvement and reservation of culture and environment.
26	Scott, et al. (2022)	Small Sounds, Big Impact: Sonic Logos and Their Effect on Consumer Attitudes,	The role of sonic logo and the	To indicate when the sonic log is placed effectively so that it can

No	Authors (Year)	Title	Focus	Remarks
		Emotions, Brands and Advertising Placement	psychological mechanism	influence the consumers' perception and memory.
27	Agustini, et al. (2025)	<i>Sonic Branding sebagai Strategi Menuju Destinasi Berkelanjutan: Studi Kasus di Geosite Rammang-Rammang, Sulawesi Selatan</i> (Sonic Branding as a Strategy Toward Sustainable Destinations: A Case Study at the Rammang-Rammang Geosite, South Sulawesi).	How sonic branding can be an element for developing tourism destination identity.	To understand how the sound can be considered as an important element in developing sustainable tourism destination identity and its impact to tourists' experience.
28	Ayada & Ragab (2024)	The Role of Sonic Logos in Enhancing Brand Recall and Recognition	The role of sonic logos in improving brand recall and recognition.	Exploring the role of sonic logos to improve brand recall and recognition as well as identifying the most effective sonic logos characteristics.
29	Vidal-Mestre, et al. (2022)	Audio Identity in Branding and Brand Communication Strategy: A systematic Review of the Literature on Audio Branding	Audio identity/ audio branding as a part of brand communication strategy, like music, jingle, sound logo, nature sound etc.	Collect, classify and analyze the academic research on audio branding by identifying main components of audio identity, such as music characteristic, triggered emotion, sound consistency to brand identity and sound effectivity in communication.
30	Choong, et al. (2024)	Perceived Impact of Music Tourism and Support for Music Tourism among Local Communities: The Moderating Effect of Psychological Egoism	Perceived impact of music tourism to local community.	Discuss the influence of music tourism to local community and how the psychology has a role to decide their support for the music tourism.
31	Ruastiti (2010)	Tourist Performing Arts: Balinese Arts-Based Creative Industry	The Balinese performing arts, in dance, music and theater as a part of tourism-oriented creative industry.	Explore the relationship between Balinese traditional performing arts (dance and music) and Tourism industry development in Bali.
32	Mazlan, et al. (2025)	Music in Cultural Tourism: Insights from a Dual Approach of Coping Review and Bibliometric Analysis	Analysis of music role in culture tourism as important element in enriching tourists' experience.	Discuss how the music has role in culture tourism and how it can increase the tourists' culture experience thus gives impact to tourism industry.

Source: Authors (2025)

Table 2 below provides an overview of the PRISMA-based screening process and results about the characteristics of selected studies used in this thematic synthesis.

Table 2. Flow Summary of PRISMA and Characteristics of the Study

PRISMA Stage / Characteristic	Category	n
Identification	Records identified through database and manual search	256
Duplicates Removal	Duplicate records removed	64
Screening	Records screened (title and abstract)	192
Screening Exclusion	Records excluded after screening	160
Eligibility	Full-text articles assessed for eligibility	32
Included	Final studies included in synthesis	32
Publication Year	≤ 2005	3
	2006–2015	6
	2016–2020	6
	2021–2025	17
Methodology	Qualitative	18
	Quantitative	7
	Review/Bibliometric	7
Geographical Context	Asia (Indonesia dominant)	15
	Europe	11
	Global/Conceptual	6

Source: Authors (2025)

The distribution year of publication (Table 2) shows that more than 50% literatures published in the recent five years, indicates the development and increasing attention of academia to the sound, music, and sonic branding in the specific context, such as tourism and culture. Among the 32 literatures selected the study context is listed as 15 articles are about Asian context, in which Indonesian is dominant with Bali is apparently as main locus for traditional music, *gamelan* and culture tourism. Other 11 literatures are based on Europe, meanwhile the rest of 6 literature are global or conceptualized discussed.

Table 3. Research Focus Distribution

Main Focus	Number of articles
Musik tradisional & budaya lokal	11
Sonic branding / audio branding	9
Soundscape / musicscape	7
Pariwisata budaya & keberlanjutan	5

Source: Authors (2025)

Table 3 shows the domination of research on traditional music as culture identity, but there is an indication of movement from that to branding and soundscape approaches in the context of modern tourism and sustainability. However, the methodologies applied in those literatures are mostly qualitative to strengthen the epistemology of the field, yet quantitative methodology has also started especially in sonic branding and brand equity topics.

Based on the thematic analysis of 32 selected literatures (Table 1), the five major theme as findings were identified, namely: traditional music as cultural and destination identity, sonic branding as a destination identity strategy, soundscape and musicscape in tourism experience, cultural tourism and sustainability and cultural transformation, globalization and ethics.

Table 4. Thematic Classification of Included Studies Based on 32 Articles

Theme	Literature No.	Authors (Year)	Title
1. Traditional Music as Cultural and Destination Identity	1	Bandem & deBoer (1995)	Kaja and Kelod: Balinese Dance in Transition
	5	Sugiarta (2015)	Bentuk dan Konsep Estetik Musik Tradisional Bali
	16	Stipanović et al. (2020)	The Role of Traditional Music in Tourist Destination Development
	17	Stepputat (2006)	Nice 'n' Easy—The Balinese Gamelan Rindik: Its Music, Musicians, and Value as Tourist Art
	18	Dwipayana et al. (2025)	Exploring the Role of Balinese Gamelan in Shaping Tourist Experiences and Tourism Growth in Bali
	19	Sedmak et al. (2021)	Traditional Music in Tourists' Eyes – The Case of Slovene Istria
	21	Johnson (2002)	Balinese Music, Tourism and Globalisation: Inventing Traditions Within and Across Cultures
	31	Ruastiti (2010)	Tourist Performing Arts: Balinese Arts-Based Creative Industry
2. Sonic Branding as a Strategy for Developing Destination Identity	3	Bronner & Hirt (2009)	Audio Branding: Brands, Sound and Communication
	4	Spence & Keller (2024)	Sonic Branding: A Narrative Review at the Intersection of Art and Science
	8	Gustafsson (2015)	Sonic Branding: A Consumer-Oriented Literature Review
	11	Varghese et al. (2024)	Examining the Impact of Sonic Branding in Creating Brand Equity
	26	Scott et al. (2022)	Small Sounds, Big Impact: Sonic Logos and Their Effect on Consumer Attitudes, Emotions, Brands and Advertising Placement
	27	Agustini et al. (2025)	Sonic Branding sebagai Strategi Menuju Destinasi Berkelanjutan
	28	Ayada & Ragab (2024)	The Role of Sonic Logos in Enhancing Brand Recall and Recognition
	29	Vidal-Mestre et al. (2022)	Audio Identity in Branding and Brand Communication Strategy: A Systematic Review
3. Soundscape and Musicscape in Tourism Experience	6	Bernat (2014)	Soundscapes and Tourism – Towards Sustainable Tourism
	9	Dávid et al. (2024)	Soundscapes and Sonicscapes in Tourism: A Decade of Research Insights from Bibliometric Analysis
	14	Bai (2024)	The Soundscape and Tourism Experience in Rural Destinations
	15	Carruthers-Jones et al. (2025)	The Sounds of Silence: Perspectives on Documenting Acoustic Landscapes
	22	Grguric (2020)	Researching Musicscapes in Urban Tourism: Case of the Town of Krk

	24	Tsaligopoulos et al. (2023)	Noise Footprint of Tourist Accommodations
4. Cultural Tourism, Sustainability, and Local Community	7	Mahagangga et al. (2025)	Traditional Myth and Culture Tourism in Bali
	12	Iswanto et al. (2025)	Utilization of Local Culture as a Tourism Marketing Instrument
	13	Harnish (2019)	Music Education and Sustainability in Lombok, Indonesia
	25	Fauzan et al. (2025)	Penerapan Community Based Tourism di Desa Wisata Sudaji
	30	Choong et al. (2024)	Perceived Impact of Music Tourism and Support for Music Tourism among Local Communities
5. Cultural Transformation, Globalization, and Ethics	2	Picard (1996)	Bali: Cultural Tourism and Touristic Culture
	10	Handayani & Korstanje (2018)	Virtual Dark Tourism: The Role of Sound Branding and Augmented Reality for Death Sites
	21	Johnson (2002)	Balinese Music, Tourism and Globalisation: Inventing Traditions Within and Across Cultures

Source: Authors (2025)

Based on 32 articles in Table 1, this study focuses on five main themes. The first finding is that traditional music as cultural and destination identity which is found in literature No 1, 5, 16, 17, 18, 19, 21 and 31. It confirms that traditional music has an important role in shaping the identity of destination culture in the tourism context. Balinese *Gamelan* and *Rindik* have some functions as acoustic identity, culture value transmission media and tourism destination differentiation that reflects beliefs cosmologically, communal values and also the social community or organization ([1], [11]). The literatures which were reviewed, show that Balinese music is not merely preserved as ritual purposes or traditionally entertaining but also a representation of local culture symbolic in tourism experience that differentiate Bali from other tourism destinations [8]. *Rindik* music is highlighted for its aesthetic appeal and accessibility for enabling the tourists to enjoy Balinese music although without deep understanding of gamelan, yet it can create the deeper engagement to Balinese culture and its experiences [10]. The finding underlines the relationship of traditional music with the emotional connection and authenticity perception of tourism destination ([13], [9]). This synthesis indicates the integration of traditional music and tourism is expected to reshape traditional music in the modern era yet requires the balance between local culture preservation and the innovation in the ways the music played [2]. Authenticity in heritage tourism is constructed through meaningful cultural expressions that resonate with the perception and experiences of visitors [40] and *Rindik* music functions as an authentic auditory marker to enhance the sense and identity of place.

The second finding is sonic branding as strategy for developing destination identity which is based on literature No. 3, 4, 8, 11, 26, 27, 28 and 29. The literatures indicate that sonic branding has an offer for a conceptual framework to understand the contribution of sound to destination identity. In the fields of marketing and communication, based on the reviewed literatures, sonic branding is a non-visual branding element to communicate values, reinforces recognition and creates the emotions ([14],[15]). Some empirical findings from the literatures also stated that there is an influence of music and sonic logos toward brand recall, brand recognition and brand equity by involving psychology and memory mechanism ([16],[17],[19]). If this situation is applied to tourism contexts, the consistency of sound elements to address a specific destination has contribution to sustainable development in local culture ([20],[21]). However, the literatures highlighted that sonic branding must be contextual and rooted on local culture, not merely commercial adaptation. *Rindik* music contributes to acoustic environment of tourism destination and spaces in Bali, creates the comfortable and authentic atmosphere as sense of place representing the culture, rural and hospitality of the local site. Music is also studied as a tourist product that can be managed to destination identity and competitiveness [41] by musical imaginaries to influence tourists'

perceptions [42]. With this framework, Balinese *Rindik* music can be placed as tourism product to support destination branding while perseverance the traditional values and authenticity of the experience.

The third finding is found in literatures No. 6, 9, 14, 15, 22 and 24 which then concluded as soundscape and musicscape in tourism experience. The literatures which were reviewed, showed that soundscape influences comfort perception, tourists' satisfaction and destination image, thus sound management has become vital factor in sustainable tourism ([22],[43]). The musicscape concept underline the contextual role of music to shape place identity in strengthening and appealing the tourism site branding [25]. However, there is an increasing focus on tourism experiences through sound and music [24] and it has also been linked to management field in terms of soundscape which is related to sustainability and quality evaluation to reach balance between sound and tranquility [43] as well as strategy to conserve natural and cultural environment [44]. *Rindik*, has also a role to increase the quality of tourism if it is involved in trips to strengthen destination image and Balinese culture appreciation [45] as well as enrich the sensory experience [46].

The fourth finding is about culture tourism, sustainability and local community which has been found in literatures No. 7, 12, 13, 25 and 30. Traditional music, a part of cultural element, plays an important role to compete and gain the visitors' engagement as it represents destination identity ([47],[48]). However, local community is expected to support the perseverance of traditional music through music education to strengthen practices [27]. The local music and culture encourage community-based tourism, support the culture sustainability and strengthen community engagement which is influenced by psychological and economics benefits ([49],[50],[26]). However, the community active involvement in developing the cultural asset, in this context *Rindik* music, is important for the culture perseverance as another previous study highlights the effective role of local community participation to enhance the planning and management of tourism development and strengthen local identity [51]. *Rindik* is possible to be a core element in the culture tourism with the main focus to enrich the experience, identity and sustainability either in culture, music as culture asset or in tourism destination differentiation through the interlinkage of local community, tourists and place identity [52].

The fifth finding is culture transformation, globalization and ethics as summarized from literature No. 2, 10 and 21. Tourism can preserve the culture as well as transform the 'tradition' meaning, thus it is important to have ethical awareness to keep music and culture from reducing as commodity ([2],[3]). However the previous study suggested the usage of sound for tourism branding pays attention to ethical challenges to meet the need of cultural responsibility and respect because integrating traditional music into a destination branding should balance the innovation, authenticity and local community values [28]. Therefore, positioning of *Rindik* music, as Balinese traditional music as destination sonic identity requires supports for cultural sustainability, local community involvement and careful negotiation between authenticity and innovation. The innovation of *Rindik* in the rhythmic, melody or bamboo timbre character bring through it to adapt to the tourism context and destination branding as well as legitimate the culture and sustainability values [53]. The study by Johnson [2] appeared in two findings, namely the first finding about traditional music as cultural and destination identity and the fifth one about culture transformation, globalization and ethics, which indicates that one literature is possible to contribute to more than one theoretical discourse.

The synthesis reveals a conceptual evolution from a traditional music as cultural heritage to the sound as strategic destination branding as well as experiential marketing in tourism. Although sonic branding offers new opportunities for destination identity branding formation, the legitimacy still depends on its alignment with the local cultural values. In *Rindik* music as the focus of this study, it illustrates how a traditional music can function as acoustic destination identity through its specific features, like bamboo timbre, method and time to play it, including its melodic structure, repetitive pattern and the calming rhythm. The ability of *Rindik* in creating emotion engagement and memorable for tourists that easy to recall it about Bali as sense of place which is culturally grounded. The narrative created by this study is that traditional music forms the music or acoustic destination identity by which shaping tourists' emotion, memory and experience through the identity and contribute to the image of the destination and its sustainability which mediated by, of course, community participation and culture ethics perseverance.

V. CONCLUSION

This study concludes that traditional music, particularly Balinese *Rindik* music, is potential to be a cultural-based resource for creating destination identity, tourists' experience as well as cultural sustainability development. The five findings are synthetically demonstrating that *Rindik* is not only as an cultural heritage expression but also an identity through acoustical sound to shape tourists' emotions, memories and sense of place by delivering specific characteristics, such as bamboo timbre, simple melodic pattern and calming rhythm. Being integrated within a soundscape design and experiential tourism, *Rindik* augments the differentiation of destination by its authenticity support and emotional engagement. The findings also indicate that *Rindik* can operate as a form of sonic branding which is provided by its alignment with local culture values, community support and participation and cultural perseverance as well as sustainability.

The study highlights the importance of careful ethical consideration to keep innovation and cultural integrity and values in balance. This study implies that tourism stakeholders as well as tourism destination management to be more sensitive and able to recognize the traditional music as strategic sensory asset, to improve the destination branding and experiential design, not only as entertainment purpose only. This study, theoretically, contributes to traditional music and sonic branding literatures to broaden view of interdisciplinary studies in tourism, brand management, and soundscape which then positions traditional music as a vital element of a sustainable tourism destination development.

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