

# MENTORSHIP OF GENDING GENDER WAYANG BANASPATI TENGANAN PEGRINGSINGAN KARANGASEM STYLE IN BANJAR LUMINTANG, DAUH PURI KAJA VILLAGE, NORTH DENPASAR DISTRICT, DENPASAR CITY

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## ABSTRAK

Penelitian ini mengenai pembinaan atau pelatihan gending Banaspati dari Desa Tenganan Pegringsingan. Komposisi gending Banaspati ini merupakan gending gender terpanjang setelah gending Bimaniu yang terdiri dari 11 palet (bagian). Saat sekarang ini Gending Banaspati di Desa Tenganan Pegringsingan tidak lagi ada yang mempelajarinya karena generasi muda di sana tidak ada yang tertarik dan berminat untuk belajar menabuh gender wayang. Metode pelaksanaan dalam pembinaan ini yaitu metode demonstrasi dengan cara menceritakan dan memperagakan bagian-bagian dari Gending Banaspati. Tujuan penelitian ini adalah menyelamatkan atau merekonstruksi gending Banaspati sehingga tidak mengalami kepunahan. Hasil dari pembinaan ini menunjukkan Gending Banaspati dapat dikuasai dengan baik oleh peserta pelatihan di Sanggar Seni Pasraman Prabha Budaya Denpasar. Keberhasilan penguasaan gending yang tergolong panjang ini karena diterapkannya metode pelaksanaan penuangan gending yang tepat dan efektif, seperti membagi gending yang panjang menjadi *phrase-phrase* dan *pattern-pattern*. *Phrase-phrase* dan *pattern-pattern* yang menjadi vokabuler pembelajaran untuk menguasai keseluruhan lagu dan secara otomatis juga meningkatkan kemampuan teknik permainan menabuh gender wayang.

**Kata kunci:** Pembinaan, Gending Banaspati, Gender Wayang

## ABSTRACT

*The mentorship or coaching of Banaspati gending from Tenganan Pegringsingan Village is the focus of this study. After Bimaniu gending, which has 11 pallets (parts), Banaspati gending composition is the longest gender gending. Banaspati gending is no longer taught in Tenganan Pegringsingan Village because the new generation is less interested in learning to play the gender wayang instrument. This mentorship was carried out by sharing stories and showing the aspects of Gending Banaspati. The goal of this research is to preserve or recreate Banaspati gending in order to prevent its extinction. The findings of this mentoring show that the trainees at Sanggar Seni Pasraman Prabha Budaya Denpasar can learn Gending Banaspati. The use of suitable and effective strategies, such as categorizing this long gending into phrases and patterns, has contributed to the mastery of this relatively long gending. Phrases and patterns that become vocabulary learning to grasp the complete song and automatically improve the capability of the gender wayang instrument pounding technique.*

**Keywords:** Mentorship, Banaspati Gending, Gender Wayang

## INTRODUCTION

### The Analysis Of Situation

In conducting community service activities, it is necessary to understand the location of the partner where the activities will be done. Likewise, to recognize the things that are needed to be prepared for the community service activities. When there is a meeting and an understanding that becomes a mutual agreement in the service process, it certainly produces something appropriate and applicable for both parties. Therefore, the author has done observations and analyses partners along with the presence of the author's goal of doing community service with the material for the training of Gender Wayang Banaspati Tenganan Pegringsingan Karangasem Style at the Prabha Budaya Art Studio, Lumintang Denpasar, Denpasar".

For an initial understanding, one should be seen to the process of the presence of Gending Banaspati in the village of Tenganan Pegringsingan. Tenganan Pegringsingan Village is very rich in the treasury of gender-wayang songs. There are about 34 types of gending or songs as valuable intangible assets that still exist and are played by the artist Mr. Mudita Adnyana. According to Mr. Mudita Adnyana, Tenganan Pegringsingan Village inherits this much gender wayang music, which is inseparable from the work of a prominent artist named I Ketut Serurut. I Ketut Serurut is a great gender wayang musician and is well known as a teacher who teaches gender wayang to some remote villages around Karangasem area such as Tihingan, Bandem, Pegubugan, Selat Duda, Abian Jero, even to Lombok. In his journey as a gender wayang teacher, I Ketut Serurut not only taught of his gending, but he also took the opportunity to learn gending gender wayang in the village brought back to Tenganan to be taught to his relatives and students. Like the Sekar Sungsang gending from Lombok, Seketi four pallets from Lombok. I Ketut Serurut's greatness as a gender wayang teacher was inherited by his nephew, I Ranuh. In 1948, Mudita Adnyana began to learn to play gender wayang and learned with I Ranuh, who later became his gender

wayang partner. According to Mudita Adnyana, the famous percussion artist I Lotring from Kuta Badung came to Tenganan Pegringsingan Village to teach the gending gender wayang of Merak Ngelo that is very well known today.

Seeing the long and winding history from the journey of the gender wayang artist Tenganan Pegringsingan to the success of passing down dozens of repertoires of gending gender wayang is a selfless dedication and the legacy of this gending should be preserved. Therefore, the author thought that it is essential to carry out community service activities, through training and coaching gending gender wayang from Tenganan Pegringsingan Village, one of them is Gending Banaspati. Gending Banaspati is a gender wayang gending that is the second-longest after Bimaniu, where Banaspati consists of seven palettes (sections) while Bimaniu consists of 11 palettes (sections). Gending or with the longest form like this is only found in the Karangasem area, such as in Tenganan Pegringsingan, Ababi Village, Pegubugan Selat Duda, and villages around Abang. Currently, the inheritance of the 34 gending gender wayang can only be remembered and played by Mr. Mudita Adnyana and not all of them are taught to the younger generation in Tenganan Pegringsingan. Observing that there is still at least the younger generation who are interested in learning about gender wayang music in Tenganan Pegringsingan is one of the obstacles to the continuity and sustainability of the inheritance of these gendings, especially Gending Banaspati.

In the process of finding partners to carry out this service, the author must have thought of a Sanggar or art community, especially for gender wayang field, is available to conduct training and coaching. After conducting an initial survey with several art studios communities or Sanggar to obtain information about the existence of the studio, the author finally held a special meeting with I Gusti Made Bagus Supartama, the Head of the Prabha Budaya Art Studio, located in Banjar Lumintang, Dauh Puri Kaja Village, North Denpasar District, Kodya. Denpasar.

The initial survey was carried out to obtain a detailed description of the existence of the Sanggar Seni Prabha Budaya Pasraman (SSPPB) in Banjar Lumintang Kodya. Denpasar. This sanggar or art studio provides training and coaching in various branches of art such as gamelan, dance, shadow play, Undagi (building art), Tembang (sound art), Arja dance drama, and Calonarang. Students who are actively studying at the SSPPB studio in terms of age and education level vary, from elementary, junior high, high school levels, those who are already in college, even professional artists. Many foreigners from other countries, especially Japanese citizens who live in Bali, take part in learning gamelan at SSPPB.

Especially for gamelan gender wayang at SSPPB, there are around 15 interested and active participants in learning gender wayang. Many repertoires of gending gender wayang from various styles have been taught such as the Kayumas, Sukawati, Badung, Buduk, Lumintang styles, however had no time to learn gending gender wayang of Karangasem style. I Gusti Made Bagus Supartama said that for a long time that he wanted to learn gending Karangasem-style to be applied in the SSPPB studio but had not met a gender wayang teacher who was ready to teach Karangasem-style gending. Furthermore, learning more about gending gender wayang from other regional styles can provide new lessons and knowledge for the trainee students such as problems of style and technique to play, mastering of gending gender wayang material, understanding of gending composition, history of the existence of gending and the role of teachers who teach gending gender wayang. All of them will be useful in enriching the knowledge and skills of playing gender wayang for the trainees, fostering a sense of pride and love for maintaining and developing the heritage of traditional arts, and of course, leading to the sustainability of the generation of gending gender wayang Banaspati in Tenganan Pegringsingan style.

From the statement above and the analysis, there were meetings and agreements to realize this

gending gender wayang Banaspati training and development service activity. Based on the analysis above, there are two problems can be resolved, namely: 1) what efforts are being made so that the gending gender wayang Banaspati can be preserved and continued to be inherited through generational transfer, and 2) what tips are done so the process of coaching and training gending gender wayang Banaspati can be conducted well and engaging for students.

## IMPLEMENTATION METHOD

### Solution Offered

According to Koentjaraningrat, the form of culture consists of at least three forms, one of which is the form of culture as objects made by humans (Koentjaraningrat, 1981:5). In this discussion, the culture as objects by a human is Gending Banaspati from Tenganan Pegringsingan Village. To overcome the extinction or unsustainability of this gending, an effort is needed to preserve one of these human creations. The solution offered is the steps related to the training process and mastery of this gending gender wayang Banaspati. The steps in this coaching process are started by making an agreement on an effective and flexible training schedule, dividing the Sanggar members into two groups of players, providing *gegedig* and *tetekep* technique exercises (punching and closing techniques) according to phrases and patterns, and compiling gending Banaspati structure to facilitate the absorption of material in the learning process.

### Outside Target

The training of gending gender wayang in Tenganan Pegringsingan style at the Prabha Budaya Lumintang Kodya Pasraman Art Studio. Denpasar has been done for 20 meetings from June 12, 2021, to August 15, 2021. The detailed training and coaching process has been written in a diary or logbook that was used as evidence from the method of implementation to the achievement of training results at every meeting.

Gending gender wayang Banaspati genre as the main material in this training process has been well mastered by the Sanggar members involved in this training. The gending of Banaspati in the form and song structure is very long, consisting of seven parts or palettes, in the casting of this song is divided into seven parts according to the palette. In the training process, it is targeted that every meeting, one piece of music is poured and each part of the song is broken down into phrases and patterns so that it can be quickly and easily understood and mastered by the Sanggar members.

The average beating technique ability of the participants achieved a significant improvement in technique from mediocre to close to an expert. In every meeting, their technical skills are trained by giving examples of *gegebug* techniques and *tetekep* or pausing techniques as well. The punching technique in this training is done by repeating difficult gending patterns so that the participants' hands become accustomed and deft in combining *gegebug* and *tetekep*. The balance of right and left-hand movements are trained by playing gending phrases so that it is seen how the right and left hands meet in one punch or *gegebug* of the blade and dialogue occurs between each other or take turns in building a harmonious melody.

In addition to mastering songs, improving playing techniques, right and left-hand balance is crucial in this training. The playing technique is an integral part of musical elements, in other words, there is no musical element without technique (Suweca, 2009:57). In the implementation of this training, it is important to raise awareness of controlling the tempo and the dynamics of the music that has been mastered. The participants in this training might also gain knowledge through mentoring in the form of theoretical explanations about playing gender wayang and also as *Swadarma* or the obligations and discipline of Balinese gamelan musicians. This mentoring is done at the beginning of the exercise or inserted between the training breaks. The delivery method is done through popular or general language that is adjusted to the level of reasoning ability of the

participants. The most important thing in this assistance is that the young participants gain basic knowledge about ethics, aesthetics, and politeness discipline as Balinese artists, the history of *gending*, and the artists who preserve this *gending* so that it still exists today.

The entire training process is documented through video recordings as well as photographs which are compiled and edited into a document. Videos and photos of the process of this activity are combined with the final documentation which will be uploaded on the ISI Denpasar youtube.

## PROGRAM IMPLEMENTATION

### The training of Gending Banaspati in Sanggar Seni Pasraman Prabha Budaya

Art can develop psychological aspects of the younger generation, which can regulate the balance between ratio and feelings in harmony (Suweca, 2009:14). With this coaching, besides the continuity of the Gending Banaspati itself, it also has a great influence on the aesthetic sensitivity of the younger generation, especially the members of the Sanggar.

Based on the problems that have been formulated above, coaching and training for Gending Banaspati from Tenganan Village, Pegringsingan at the Sanggar Seni Prabha Budaya Pasraman was carried out in the hope that the existence of this cultural heritage can continue. The following is the process of developing community service.

#### 1. Socialization phase

The existence of the Sanggar that actively teaches art, especially gender wayang, has been learned many of gending gender wayang repertoires such as the Kayu Mas style, Buduk style, and styles from other villages or regions. However, there has been not much interest from some people to learn gending gender wayang of the Karangasem style. There were 15 members of the Sanggar registered to study the gending gender wayang Banaspati. With varying ages from 12 years to 20 years, both those with junior high school education, high school

education, and also those who have studied in college.

At this phase, the teacher or trainers met for the first time with the sanggar members by introducing the Gending Banaspati, such as the origin of the gending, the form, the length which consists of seven palettes or parts. From a structural point of view, the composition of Banaspati's gending has a lot more parts compared to the gending gender wayang in general and has a fairly long duration of approximately 17 minutes. Each part or palette was played in the bongkol (di gede) or low octave and in the muncuk or dicenik (high octave). There is a melody or phrase that connects or cripples from a low octave to a high octave and vice versa from a high octave to a low octave. This phase also continued by demonstrating the kinds of patterns or vocabularies of gending Banaspati. It is also important to demonstrate the models of gege dig or punch and tetekep or closing techniques used in playing gender wayang, especially Gending Banaspati. This socialization was welcomed by the musicians participating to imitate and practice what the trainer had demonstrated or shown.



Picture 1. The socialization process Gending Banaspati with the member of Sanggar  
(Picture by: writers)

## 2. The Presentation of Gending Banaspati Phase

The members of the Sanggar who learned gending gender wayang Banaspati have almost equal gender playing techniques, most of them already have a properly high level of approaching an expert (virtuosic) techniques, and some are still in the intermediate or mediocre stage. Observing this

situation requires the right strategy or method in the learning process. At this presenting phase, the coach divides the group and determines the schedule so that the coaching process can run effectively. The division of this group consists of a virtuosic group playing Gender Pemade (the larger instrument) while the mediocre ones playing Gender Barangan or Kantilan (the smaller instrument). At this phase, the schedule of learning activities was confirmed to do every Saturday and Sunday (2x per week) around three hours or three and a half hours for each meeting. It was also agreed that an extra meeting could be held to speed up the mastering process of the gending Banaspati.

At the next meeting, the members of the Sanggar were introduced to the first part of the Gending Banaspati material (palet siki), followed by presenting the first part of it and divided into several parts or phrases. In this coaching process, the studio members carried out repetition and stabilization exercises for Gending Banaspati. At this phase, it is continued by ensuring the accuracy of the strokes or gege dig of the phrases played in each sentence of the song. At the next meeting, the members of the studio repeated and consolidated Gending Banaspati in palet siki (part one). At the next meeting, the material for the transition section was presented from gede (a low octave) to a cenik (high octave) while simultaneously strengthening the material for Gending Banaspati palet siki (part one).

The next meeting for four meetings was carried out by presenting the second part of Gending Banaspati material (palet kalih) accompanied by stabilization of the material for the gending palet of siki and kalih. The next presentation was in the palet telu (third part) four times by doing consolidation of the combination from part one to part three. After the three parts were mastered well, it was followed by giving the material for palet papat (part four) for five meetings accompanied by strengthening of the previous material, namely parts one to palet papat (part four), palet lima (part five), palet nem (part six) and the last is the seventh part, namely the *palet pitu*.



Picture 2. The Process of presenting the gending gender wayang Banaspati  
(Picture by : writers)

### 3. Stabilization Phase

The stabilization stage is the stage of the coaching process after the material has been completed. At this stage, the entire Gending Banaspati material from palet siki (part one) to palet pitu (part seven) has been completed by the members of the studio. The Sanggar members have been able to receive the material given by the trainer to the maximum. This training was carried out very seriously and still carrying out the process following government recommendations, especially in the process of memorizing each part that has been given so that in the end could give the soul of Gending Banaspati.



Picture 3. The trainers with Sanggar members conducted the stabilization material  
(Picture by : writers)

### 4. Evaluation Phase

The last stage in the process of fostering a work of art was presenting the results of the training. At this stage, a trial was held, namely a presentation or performance of the results of gending gender wayang Banaspati training processes that were held. This trial was held as one of the trainers' accountability to the community for the achievement of the training that had been carried out. It was presented in the form of a full Gending Banaspati performance from part one (palet siki) to part seven (palet pitu) which was held at Pura Lokanata Lumintang Denpasar. In this presentation, the author

invited lecturers of puppetry or Pedalangan and Karawitan whose expertise in the field of gender wayang, some students of the Puppetry study program and Karawitan, as well as artists who work on Gender wayang.

## CONCLUSION

The training or coaching Gending Gender Wayang Banaspati has gone through a training process lasting 20 meetings for almost three months. During the coaching process, until the presentation of Gending Banaspati could be mastered well by the trainees at the Sanggar Prabha Budaya Denpasar. The success in mastering the long gending was due to the application of appropriate and effective methods of gending, such as dividing the long gending into phrases and patterns. Phrases and patterns that become learning vocabularies to master the whole song and automatically improve the ability of the wayang gender playing technique. Assistance was needed to provide a basic understanding of character that leads to the formation of character as the young generation who become the nation's successor.

Based on the conclusions of the service results obtained, further suggestions can be made, namely the inheritance of the Tenganan Pegringsingan gender wayang style genres should get the attention of musical artists, especially the lovers of gender wayang. The making of audio-visual documentation must be done immediately to save all the music that is still remembered by Mr. Mudita Adnyana. With this document, it can later be used as a source of knowledge and a source of learning material, the generational transfer must be carried out immediately by transmitting the gender wayang of Tenganan Pegringsingan style to the younger generation as the successor to the continuity of the cultural arts heritage in Bali, as well as the life of the artist Mr. Mudita Adnyana, a puppeteer artist, lontar writer, kekawin singer, and musician of gender wayang, he needs to be given attention and appreciation, and a documentary film is made about his artistic journey.

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