

LEARNING VALUE THROUGH GENDER WAYANG IN GENTA MAS CITA STUDIO, PANJER, SOUTH DENPASAR

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ABSTRACT

This research to describe about (1) the work program of learning *Gender Wayang* in Studio Genta Mas Cita, (2) the implementation of learning *Gender Wayang* in Studio Genta Mas Cita, and (3) the values obtained students through *Gender Wayang* in Studio Genta Mas Cita. The method in this study is a qualitative research method, the research on risert descriptive and tend to use inductive analysis approach. Data was collected using observations, interviews, and noted recording technique. The results of this study are (1) the work program of learning *Gender Wayang* in Studio Genta Mas Cita, Panjer South Denpasar consists of a weekly program are an exercise activity, conditioning tools and evaluation, monthly programs such as, *ngayah* and inventory tools, the annual program such as performing and incidental work programs such as competitions and invitations. (2) The study consists of basic categories, group B and group C by using demonstration and drill method. Different kind of songs are given in each category. *Gamelan Gender Wayang* and *panggul* (the name tradisional tool) are used for learning. (3) The value obtained by the students include educational value, the value of civic life and religious values.

Keywords: *gender wayang*, values, learning, genta mas cita

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan tentang (1) program kerja pembelajaran *Gender Wayang* di Sanggar Genta Mas Cita, (2) pelaksanaan pembelajaran *Gender Wayang* di Sanggar Genta Mas Cita, serta (3) nilai-nilai yang diperoleh siswa melalui *Gender Wayang* di Sanggar Genta Mas Cita. Metode yang akan dipergunakan dalam penelitian ini adalah metode penelitian kualitatif, yaitu penelitian tentang risert yang bersifat deskriptif dan cenderung menggunakan analisis dengan pendekatan induktif. Teknik pengumpulan data dilakukan dengan menggunakan pengamatan (*observation*), wawancara, teknik rekam dan mencatat. Hasil dari penelitian ini adalah (1) Program kerja pembelajaran *Gender Wayang* di Sanggar Genta Mas Cita, Panjer Denpasar Selatan terdiri dari program mingguan yaitu kegiatan latihan, pengkondisian alat dan evaluasi, program bulanan seperti, *ngayah* dan inventarisasi alat, program tahunan seperti mengadakan

pertunjukan dan program kerja insidental seperti lomba dan undangan tampil. (2) Pelaksanaan pembelajaran terdiri dari kategori dasar, kelompok b dan kelompok c dengan menggunakan metode demonstrasi dan *drill*. Jenis lagu yang diberikan berbeda disetiap kategori. Alat pembelajaran berupa *gamelan Gender Wayang* dan sepasang *panggul*. (3) Nilai yang diperoleh siswa antara lain nilai pendidikan, nilai hidup bermasyarakat dan nilai religius.

Kata Kunci: *gender wayang*, nilai, pembelajaran, sanggar genta mas cita

INTRODUCTION

Karawitan art is one of the most important elements of Balinese performing arts. This art includes of vocal art (*tembang*) and instrumental musical art (*gamelan*) that are *selendro* or *pelog*. Around 30 types of instrumental musical art are still actively played by the community. Based on the number of players, the Balinese *gamelan* can be grouped into *barungan alit* (small), *madya* (medium), and *barungan ageng* (large), while based on the age classified into old *gamelan* (ancient), mid-*gamelan* (middle age) and new *gamelan* (Dibia, 1999: 99). Many types of old *gamelan* that has appeared before the XV century one of them is *Gender Wayang*.

Gender Wayang is a small group consisting of 4 (four) instrument *selendro* (five tones) (Dibia, 1999: 108). The four instruments consist of 2 (two) *gender* of *pemade* and 2 (two) *gender* of *kantilan*. This instrument is played with both hands using 2 (two) *pelvis* (*panggul*). *Gender Wayang* music instrument has many advantages, in terms of function, or meaning that is usually used to accompany the *Manusa Yadnya* ceremony (cut teeth) and *Pitra Yadnya* ceremony (*Ngaben*). Besides relating to the ceremony, *Gender Wayang* is often used to accompany the *Wayang Lemah*, and *Wayang Kulit* complete with other music.

Gender Wayang is a traditional Balinese *gamelan* that is hard to play. In ancient times this *gamelan* played by the elders, and adults or children who wrestle in the field of art. In the past, learning process was done autodidactically without any special institution, mostly from the children's wishes, or because of the descendants of the art family. To be able to play this instrument, the previous artists taught by asking to watch the puppet show, so that vocal is often heard more easily later to be understood. As time passes and the rapid development of the world makes the *Gender Wayang* fewer to pursue it, resulting in many government efforts to preserve and evoke the spirit of the generation. One of the efforts is to hold a *Gender Wayang* competition intended for children, and adults. Since the rise of the various races, now many parents interested and eager to take their children to learn it, given that many values can be gained through learning *Gender Wayang*. Through learning *Gender Wayang* students are expected to optimize the ability of the brain, because in play it requires a balance between the right brain and left brain. In balancing the ability of the brain, of course it is not easy to do, because each child has their respective competence. The difficulty of playing *Gamelan Gender Wayang* technique, encouraging artists to form art groups such as studio.

Genta Mas Cita Studio is a non formal education and a gathering place for children or people who want to learn Balinese *gamelan* music. The number of students

in this studio is much up to 100 students who are mostly children and adult. The studio which was founded and chaired by I Wayan Sujana has a purpose or vision in forming a generation that has cultural insight and love of local arts, because now currently seen from the marginalization of local arts. In realizing it, the Balinese music studio was established as a form of appreciation in the preservation of art and culture, in which case focusing on the musical instrument *Gender Wayang*. Many types of *gending Gender Wayang*, in this studio focused on *gending-gending* of Kayumas version. With three teachers, this studio can make students to be able to play various types of songs with different times.

The phenomenon that makes to formulate some of the problems are (1) how the *Gender Wayang* learning work program in Genta Mas Cita Studio (2) how the implementation of *Gender Wayang* learning in Genta Mas Cita Studio,(3) how the values obtained by students through *Gender Wayang* in Genta Mas Cita Studio. The purpose of the problem formulation are: (1) to analyze the work program of *Gender Wayang* Learning in Genta Mas Cita Studio,(2) to describe the implementation of *Gender Wayang* learning in Genta Mas Cita Studio,(3) to describe values obtained by students through *Gender Wayang* in Sanggar Genta Mas Cita.

METHODOLOGY

Research method is a way to solve the problem or how to develop science by using scientific method. The method that will be used in this research is qualitative research method, that is research on risert which is descriptive and tend to use analysis with inductive approach. The main target in this research is the values obtained by students in *Gender Wayang* learning and the learning process includes program planning and implementation in which there is a method in Sanggar Genta Mas Cita, Panjer Denpasar. Sources of data from this research consist of: (1) Chairman of Studio, (2) Trainer, (3) Student to see result of learning, (4) Literature related to this research.

Technique of data collection is done by using observation (observation), interview through conversation by researcher to speaker, recording and record technique. Data analysis in this research is done by using interactive analysis method, where the collected data is described. Stages in analyzing this data include collecting data, organizing and categorizing.

RESULTS AND DISCUSSION

1. *Gender Wayang* Learning Work Program in Genta Mas Cita Studio

Genta Mas Cita studio is a gathering place for children or people who want to learn Balinese music. The studio, headed by I Wayan Sujana, S.Skar was founded in 2008 to form a generation with cultural insight and love of regional arts. As a former student of ISI Denpasar is an obligation to share our knowledge to the next generation, so that the arts will be preserved sustainability. Many types of gamelan In Genta Mas Cita studio like *Gong Kebyar*, *Semar Pegulingan*, *Rindik* and *Gender Wayang*, but the discussion will focus on *Gender Wayang* learning.

In *Gender Wayang* learning, Genta Mas Cita Studio has a work program that has been compiled, there are (a) weekly program, (b) monthly program, (c) annual program and (d) incidental work program. Explanation of the program as follows.

a. Weekly program

Weekly program is a routine work program done on a weekly basis. The weekly work program in detail is :

1. Regular exercise

Exercise routine done every day with the entire time span 14.00 wita until 21:00 pm from Tuesday to Sunday, because the number of members a lot. The teacher name in studio are Mr. Wayan Sujana, Ni Putu Eka Widiari and Ayu Tantri Sastra Dewi. Here's the exercise schedule.

Pengajar	Hari	Waktu
I Wayan Sujana	Tuesday	17.00-19.00 Wita
	Thursday dan Saturday	18.00- 20.00 Wita
	Sunday	15.00- 17.00 Wita
Ni Putu Eka Widiari	Wednesday, Thursday dan Friday	15.00- 17.00 Wita
	Saturday	14.00-16.00 Wita
Ayu Tantri Sastra Dewi	Thursday dan Saturday	18.00- 20.00 Wita

Table 1. Exercise schedule at Genta Mas Cita Studio
(Source: Mr. I Wayan Sujana, 12 November 2017)

So the teaching system in Genta Mas Cita Studio is more on the agreement with the students to choose the teachers based on the time that has been provided.

2. Conditioning tool

Conditioning of the tool here is intended to use the equipment used to be replaced in accordance with the original place which is done every learning process.

3. Evaluation

This evaluation is always done at the end of the lesson which includes presenting, upgrading skills and putting the activities for the next exercise. From the evaluation results, the trainer knows the students' progress in learning *Gender Wayang* music instrument.

b. Monthly Program

Genta Mas Cita's monthly work program consists of:

1. *Ngayah*
2. Preparing students who meet the criteria to follow the activities of *ngayah* (performances sincerely) at Agung Jagatnatha Temple Denpasar every Purnama day.
3. Inventory tool

Every month there is inventory tool to know the condition of the tool, so that if there is damage to the equipment can be repaired immediately. The damaged tool is then repaired using cash. A routine inventory is expected to keep the equipment condition in good condition.

c. Annual Program

The annual program consists of:

1. Hold a show
 - a. The show is take video complete using costumes performed at *Jaba Pura* PLN Renon as the location of the video capture.
 - b. *Gender Wayang* Demonstration at the Balinese dance competition of Kayumas Kaja which is held at the end of each year. The purpose of this activity is to motivate the students to keep their spirit, to train their children mentally and gain experience.

d. Incidental Work Program

Incidental work program is an unplanned program of work in the preparation of work programs. Incidental work programs related to invitations to appearances or race events that suddenly appear. Indirectly the studio chairman must prepare his students to represent in the *Gender Wayang* event. The song material divided into:

No	Kelompok	Lagu
1	Basic group	<i>Pekang Raras, Cicek Magelut, Dongkang Menek Biu, Crucuk Punyah dan Sketi</i>
2	Group B	<i>Merak Angelo, Sekar Sungsang, Sesapi Ngindang, Srikandi</i>
3	Group C	<i>Bima Kroda, Cangak Mrengang, Selendro, Lelasan Megat Yeh.</i>

Table 2. Song Material at Genta Mas Cita Studio
(Source: Mr.I Wayan Sujana, 12 November 2017)

2. Implementation of *Gender Wayang* Learning in Genta Mas Cita Studio

A. Learning Group

Genta Mas Cita studio categorizes the children in the studio, because each children has different competencies. Categorization can be described as follows.

- 1). Basic Group

In this basic group the implementation of *Gender Wayang* learning is in the sphere of techniques of playing (sounding) *Gender Wayang* such as sitting posture, pelvic grasping technique, hitting technique and closing *Gender Wayang* blade. The basic group is given for students who have just joined in Genta Mas Cita Studio either from zero or have studied it. A sitting attitude consists of a male sitting posture called *sila asana* (ordinary cross-legged attitude) and a woman's sitting posture called *bajra asana* (kneeling attitude). The technique of holding the given pelvis is as follows.

(1) First, both hands are clenched



Picture 1. How to play *Gender Wayang*
(Doc.: Dian, 2017)

(2) Second, open our hand and the index finger straight



Picture 2. How to play *Gender Wayang*
(Doc.: Dian, 2017)

(3) Third, put the stalk into the hand



Picture 3. How to play *Gender Wayang*
(Doc.: Dian, 2017)

(4) Fourth, open the middle finger, ring finger and little finger



Picture 4. How to play *Gender Wayang*
(Doc.: Dian, 2017)

The technique of hitting the *Gender Wayang* consists of being hit immediately closed, hit and closed after hitting another blade as well as the bladed slats are not closed. At this stage students are invited to hit the tone from big to small or small to big. (Interview, I Wayan Sujana December 12, 2016). Songs given for this category include *Pekang Raras*, *Cicek Magelut*, *Dongkang Menek Bui*, *Crucuk Cheats* and *Sketi*.

2) Group B

In this group the level of musical is higher than before. The songs provided include *Merak Angelo*, *Sekar Sungsang*, *Sesapi Ngindang*, *Srikandi*.

3). Group C

This stage is given to students who have mastered the songs on the basic group and group B. At this stage the students are given songs with more complexity, such as *Bima Kroda*, *Cangak Mrengang*, *Selendro*, *Lelasan Megat Yeh*.

B. Learning Methods

The method that used in learning of *Gender Wayang* in Genta Mas Cita studio is demonstration method. The demonstration method is appropriate for this training because in this training, the students and the trainer are mutually reinforced or side by side. In every song, the trainer gives the song per round. This method is started from first round learning until to the final round which is adjusted to the speed of the students comprehension. In addition, the drill method is also done by doing repetitive exercises on each song that has been given to strengthen a skill.



Picture 5. The Demonstration Method in Genta Mas Cita Studio (Doc. Dian, 2017).

C. Learning Instruments

In the learning, the role of the instruments is very important. The instruments that used in Genta Mas Cita studio are a set of Gamelan *Gender Wayang* and a set of batter called *Panggul*. The number of *panggul* that used for one person is two *panggul*.



Picture 6. *Gender Wayang* (Doc. Dian, 2017)



Picture 7. A Set of batter called *Panggul*
(Doc. Dian, 2017)

3. Gender Wayang Learning Values

a). Educational value

In learning music requires a sensitivity in appreciating the value that the composer wants to convey to the audience or the audience. In relation to *Gender Wayang* learning, students will feel the benefit of getting an education in the form of sensitivity to the tones and able to express the song in Gender Wayang.

b). Values of Community Life

Gamelan Gender Wayang keeps a good and refined teaching about the pattern of community life. The game, whether on stage or in training, contains elements, that is respect for others in interacting, tolerant, social and so on. When playing a song, players must interact and give the signal to start or end the song. Events like these that indirectly provide learning value to students, that humans can not live alone that must be social and need each other.

c). Religious value

Gamelan *Gender Wayang* is often presented as a pure instrumental in its function as *Bebali* art as shown during death ceremony (*ngaben*), cutting tooth ceremony (*mepandes*), and show events such as *Gender Wayang* competition held by city government. The religious value obtained by students in learning *Gender Wayang* is that students are indirectly able to present the *Gender Wayang* in religious ceremony as a form of faith to Almighty God (*Ida Sang Hyang Widhi Wasa*).

CONCLUSION

Based on the results of this study can be concluded that in learning *Gender Wayang* in Genta Mas Cita studio using a demonstration method that is trainer and students facing each other or side by side to follow. The trainer provides the material by dividing it in several rounds. In addition, the drill method is also done by doing repetitive exercises on each song that has been given to strengthen a skill.

The songs given are adjusted to the categories of students that are basic category, group b, and group c. Genta Mas Cita studio every month shows student learning outcomes in Agung Jagatnatha Temple Denpasar exactly in Purnama day and not infrequently the students of I Wayan Sujana take part the contest. Most of them succeed to get a proud achievement such as Gender Wayang Competition held by the city government or Bali Province. Not only the achievement, but the religious value, the value of community life and the value of education are also obtained by students in learning this tradisional music instrument. Until now Genta Mas Cita studio is still running its vision in producing a generation that has cultural insight and love of regional arts.

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