Rare Kelangon The Innovation Of Gender Wayang Colosal For Children

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Indonesia is a country with a high level of cultural heterogeneity. In accordance with the State of the Republic of Indonesia’s President Joko Widodo, the country needs disruptive innovations. Disruptive innovation reverses the impossibility into opportunities and results intransformativeme value for the Indonesian people and nation. Disruptive innovation can also be applied in the arts. Moreover, amid the setbacks in the ethical and moral values of the Indonesian nation, art offers a way to shape character. One of the Balinese arts which has succeeded in changing the character is the art of Balinese traditional music. The tradition of storytelling, traditional children’s games and songs (gending) Bali is needed in upholding moral values and character education early on. For this reason, the creation of the “Rare Kelangon” which has been tested by the international public at the Cultural Performance at the IMF in Nusa Dua Bali on October 11, 2018 and the 24th National Education Day on August 25, 2019. The method used in creating this music innovative of Gender wayang was the research and development of Brog and Gall combined with Bandem and Suteja’s Balinese art creation method. There are 8 stages of creations, namely ngerencana, nuasen, makalin, refinement of the initial product, ngebah I, revision of the final refinement and ngebah II. The results of the study found that the innovations which made in the creation of Rare Kelangon works were extension types, which the invention of the development of existing products, added so that it becomes something new and valuable. The gender wayanggamelan has existed before, but to revive the genderwayang songs, a component of work which also needs to be preserved is gending rare (traditional children’s songs), traditional games, and satua (fairy tales) of the Balinese people who are also full of values of character education.

Keywords: Musical innovation, Gender Wayang, Rare Kelangon, Character education
Introduction

Indonesia is a country that has a high level of cultural diversity or a high level of heterogeneity compared to other countries. This cultural diversity is Indonesia’s wealth and excellence. This diversity does not prevent Indonesia from being united within the framework of Unity in Diversity “Bhinneka Tunggal Ika”. The symbol of the country unites the Indonesian people of approximately 700 tribes. Such diversity should not be the pre-eminent nation. In accordance with the state address of the President of the Republic of Indonesia Joko Widodo on August 16, 2019 stated that the State needed disruptive innovations. Indonesia’s cultural diversity is not a weakness of the State but a strength and excellence. Disruptive innovation reverses the impossibility into opportunities and transforms value for the people and nation. Disruptive innovation should also be applied in the realm of art. Moreover, amid the setbacks of the ethical and moral values of the Indonesian nation, art offers a way for character building. Art can be a virtual foundation for balancing the ability to think statically into creative. Art succeeded in pursuing character education from intellectual intelligence by measuring IQ (intelligence quotient) and EQ (emotional quotient) (Suryatini, 2018).

One of the Balinese arts which has succeeded in changing the character is the musical art of gender wayang. It is a barunganalit which is a gamelan wayang with a core instrumentation consisting of 4 truly gender-compatible selendro (five tones) (Dibia, 1999: 108). According to Widiastuti’s research (2017) there are three values contained in gender learning, namely the value of education, the value of community life and religious values. The educational value can be seen in the form of sensitivity to notes and being able to express songs in Gender Wayang. The value of community life is learning to respect each other in interacting while practicing on the stage. Religious value is a gender game that serves to accompany religious ceremonies, so that indirectly by playing gender wayangas a form of devotion to God Almighty.

Balinese musical instrument of Gender Wayang with the values of character can embrace musical and educational innovations. Especially now that gender wayang is not only played by adults, but also by children (Suryatini, 2018). The creation of gender wayang innovations for children has begun with the creation of a gender wayang learning video to capture as many talents of children in playing the instrument. The application of this learning video was applied to two partners namely Swara Swasti Studio and Ganggar Dewa Studio. In order to test the children’s ability to play Gender Wayang, a prototype of the work was created with the title “Rare Kelangon” presented by 27 children. The music composition of Rare Kelangon is innovative because there is a development of the existing gender-wayang music composition, added to something new and valuable. The development of this musical work is carried out by collaborating on three elements namely Balinese Bali (Balinese folklore) Balinese maps (playing Balinese traditions) and Balinese children’s songs (Balinese gendering). This was done because the community’s appreciation of the the children had begun to diminish. Oral tradition in the form of storytelling is no longer popular. This is caused by changes in people’s lifestyles within an atmosphere of competition that is influenced by the discovery of modern technology (Taro, 2018). Thus, as a result of the development of today’s children digital games that are highly pervasive and often addictive.

Therefore, the traditions of storytelling, Balinese traditional children’s games and songs (gendering) is needed in upholding moral values and character education. For this reason, the creation of the “Rare Kelangon” has been performed for the international public at the Cultural Performance at the World Bank’s International Monetary Fund (IMF) Annual Meeting in Nusa Dua Bali on October 11, 2018. By providing a gender wayang performance represented by children, positive cultural values are preserved. For the second year of the prototype work “Rare Kelangon” more children were engaged playing gender wayangat several cultural and performances centers. This seeks to utilize research and development methods to further examine gender wayang innovations for children.

Research Methods

The method used in creating innovative gender wayang musical works for the formation of children’s character relies, in part, on the research and development of Brog and Gall combined with the Balem and Suteja art creation methods of Bali. Borg and Gall (1989: 775) mention that there are 10 stages of research and development, namely a) Research and Data Collection, b) Planning, c) Initial Product Development, d) Initial Product Trial / Limited Trial, e) Refinement of Initial Product, f) Wider Field Trials, g) Improvement of Product Field Results Wider, h) Final Product Trials, i) Revision or Refinement of Final Products, j) Dissemination and Implementation. According to Bandem and Suteja there are five stages of creation, namely planning (exploration), masen, makalin, nelesin (forming) and ngebah (Narmada, 2018). This creation takes the title “Rare Kelangon” with the creation method combining the creation method of Bandem & Suteja which applies five stages combined with the Borg & Gall research and development method. So that the performance of children’s colossal innovative creation in gender wayang works applies 8 stages of creation.
The Creation of "Rare Kelangon"
As noted above, the creation of Rare Kelangon performance used research and development methods with eight stages of creation. This applied research develops a process or steps to develop a new innovation product. Be systematically reviewed the design or concept of the work, the development and evaluation of the work, the process of creating works that must meet the target of criteria, and the values of character education for children.

1. Stages of Planned (Exploration)
The process of creating works is based on a research footing. The stages of exploratory or exploration or in the stages of creating Balinese traditions called narsin are stages in setting ideas and themes. This stage is a contemplation of the imagination of ideas that arise. At this stage the creator together with members conduct field studies, literature studies, observations to find out the gender wayang children’s teaching patterns, inserting character education in gender wayang exercises, creating innovative works of gender wayang. The planning stage is the initial stage in the creation of this work. Beginning with reading some reference books related to gender wayang, innovation, the value of character education, Balinese music, traditional Balinese games and Balinese folklore. This process was also strengthened by observing several studios in Bali to pay attention and make important notes related to the gender wayang learning process, challenges and problems encountered and hopes and desires for gender wayang conservation in the community. During this stage interviews were also conducted with a number of experts in the fields of Balinese traditional games, gending (songs) and folklore namely Mr. Made Taro. The next experts interviewed were Mr. I Wayan Suweca, S.Skar., M.Sn and I Nyoman Sudarna, B.A as experts in the genderwayang field.

A. Mind Mapping
From the results of literature studies, interviews and observations comes the mind mapping or creation of a mind map. This mind map was created to make it easier to design copyrighted works by noting important things. In addition, mind maps are used to find solutions or solutions to problems found in the notes. This also makes the creation more focused on the purpose of the problem. The following is a mind mapping of the children’s gender wayang play.

B. Design of Work (Structural pattern and Concept of creation of “Rare Kelangon”)
From this mind mapping, some key words for the creation of works are danced, namely gender wayang, character education, innovation, children, elderly, parlance, and the nature of children. This keyword is used as a foundation in creation that begins with the creation of a design work.

1. Title of Work: Rare Kelangon
2. Definition of the title of the work: Rare Kelangon is a Balinese language which if translated word by word from the title “Rare” means children and “Kelangon” means happy. Understanding Kelare Rare are children who in their golden years felt their happiness because they were free to enjoy playing genderwayang, meplalianan (playing), megending (singing) and mesutta (storytelling).
3. Purpose of Creation: (1) With the creation of this work,
this composition describes the importance of children needing to be trained in character education through art media, namely gender wayang, meplalianan (playing), megending (singing) and mesatwa (storytelling).

4. Targets of the work: The target concerned in the creation of this work is all ages. The target for children is so that they know the types of meplalianan (play), megending (singing) and mesatwa (storytelling) Bali that should be preserved. Targets for parents (adults) so that they know that behind the arts of gender wayang, meplalianan (playing), megending (singing) and mesatwa (telling stories) there are good values for shaping the children’s character.

5. Description of the components of the work
This work is performed by having the meaning that in this work contained the main elements namely gender wayang play collaborated with elements of story (satua), children’s songs (rare gegendingan), and game (papalalianan) Bali. It is as an expression to educate children to be children who are religious, disciplined, diligent, and in love with art and culture. This collaboration is a form of innovation (extension), namely the addition of these elements so that they can have more valuable meaning.

**Nuasen Stages**
The Nuasen stage is centered at the Swasti Swara Studio located in Pedungan. The nuasen ceremony was led by mangku (religious leader) and attended by creators, players and coaches. The objective is a form of prayer to ask for salvation and fluency in the process of creating works. In this procession, a good day for prayers involving all creators and other support teams was sought. After the prayer continued with the direction from the creator to the team and the process of improvisation of the first exercise as an opening key for the next exercise.

![Figure 3. Praying together and nuasen ceremony before starting the gender wayang training Activity](image)

The Makalin Stages
The results of the exploration are ideas of creation and data tools that will be used as a basis for creation. Experiments carried out by trying to play and collaborate with genderwayang. In this stage several members of the studio members have also been chosen as musicians, singers and storytellers. From the observations chosen 3 studios for the creation of the “Rare Kelangon” are the Sanggar Gangsa Dewa, Sanggar Manik Swara and Sanggar Swasti Swara. In this stage also performed notation of gending, selecting stories and types of games.

In the experimental stage, instrument analysis is also carried out by looking for tones of harmony, melody, rhythm (developing tempo). Tempo is used for time management during performances. In terms of steps, the tempo can determine the character of the music and the feeling you want to convey. The character of music consists of dynamics, namely the hardness and softness in the delivery of music. Kotekan is ornamentation in its form as a tangle of rhythm, as well as a pattern of tilled structures.

This stage is the stage of trying and practicing several components of the Rare Kelangon. Makalin is divided sectorally according to the gender wayang works that are collaborated with these 3 components, namely Balinese gending, Balinese students and Balinese tradition management.

Traditional game or plalianan, Balinese tradition was chosen as a game which involved many participants and could be played by boys and girls. Dengkleng battle was chosen because this game was played collectively while singing and was not too popular in the community. In the selection of gendingrare selected several songs that are easy to remember and song lyrics have advice, beauty, joy and gratitude. Gending appears in the game “Dengkleng”.

Selected storytelling is storytelling that is packaged in a short duration of 10 minutes. In this duration the story is packed still intact while maintaining the plot, character, conflict, problems, atmosphere, themes and situations of the story. During storytelling interspersed with scenes played by children who are known as storytelling while playing. This aims to make it easier for viewers to understand the story. The story was chosen titled “I Gringsing Teken Ni Rinjani” to give the message that before implementing something it is better to listen to the advice of others first, so as not to be mistaken and not find danger. Neither is the opposite if we do good things we will find happiness. This story gives a message that children who behave cheats will definitely find a problem.
Figure 5. The rehearsal of Gender Wayang in Sanggar Swasti Swara

Figure 6. The rehearsal of gending, pelalianan dan satwa in Sanggar Manik Swara

Stages of Nelesin (Formation)
At this stage the development of the experimental stage is carried out. After the data and tools used are collected, the embodiment stage is carried out, which in the language of creating Balinese traditions is called nuangin. Nuangin is realizing his musical ideas into instruments. The beginning of creation is marked by nuasen namely a ceremony to ask for salvation and smoothness during the creation process which is marked by joint prayer and the practice or beating of the first instrument. Followed by ngalusin that is revamping the ngisep ngumbang form in the creation of innovative gender wayang. And it ends with the stages of organizing or practicing routinely to strengthen the creation.

The following description of this creation is: The creation of this innovative wayang gender was inspired by the system and the workings of the existing gender components as the main means of performance. Development by adding several musical instruments such as drums, kempul, and jegog. Also added are several tools that were created to add variety in gending. This creation was collaborated with song (Balinese song), mesatu (storytelling) and pelalianan (play).

| Section | Structure Pattern | Material |
|---------|-------------------|----------|
| I. INTRO : | OPENING GAMELAN |          |

Through these three components, there is text as a medium for giving information and messages to the audience. Besides the text is also interpreted as musical elements such as sound processing, tone, melody and structure. At this stage several innovations were formed, namely:

Innovation of “Rare Kelangon”
The innovation made in the creation of Rare Kelangon works is a type of innovation extention that is the invention of the development of existing products, added so that it becomes something new and valuable. The wayang gender gamelan has existed before, but to revive the gender puppet game, a component of work which also needs to be preserved is gending rare (children’s songs), traditional traditions (games), and animals (fair tales) of the Balinese people. Each of the three components of the work contains values for the formation of the child’s character, but the three components of the work are being abandoned by millennial generations. For this reason, it is combined in a foundation of wayang gender that also collaborates with gending rare (children’s songs), traditional traditions (games), and animals (fair tales) of the Balinese people. In addition, the addition made by varying musical instruments, which previously existed in gender puppets, was added with other musical instruments. The attributes in the innovation of the wayang gender...
work “Rare Kelangon” are: (1). The Relative Advantage is that Rare Kelangon’s work has an inherent novelty value compared to previous claims. (2). The suitability of Innovation, namely the work of Rare Kelangon, is compatible with the previous gender of wayang, because gender is part of the process of transition to the latest innovation. This facilitates the adaptation process and accelerates the learning process for new innovations. (3). The complexity of its new nature, namely Rare Kelangon’s innovation work has a higher level of complexity compared to gender puppet works in general. (4). It might be tried, that the work of Rare Kelangon has been tested by the public at the 2018 IMF program and has a value compared to old innovations. (5). Ease of innovation Kelangon rare works can be easily observed, and produce something better.

Indicators to measure the success of Rare Kelangon’s innovations are through checking the interests, loyalty, and benefits of the participants who attended the training to increase and be enthusiastic. To apply the definition of innovation, there are four underlying factors, namely: a. Product Orientation ie participants like to stage innovative Gender Wayang “Rare Kelangon” products that have the best quality and performance. b. Key Market Orientation aims to achieve the objectives of the creation of Rare Kelangon works that have met the needs and desires of the target market and provide satisfaction for users. d. Consumer orientation that wants to spread Rare Kelangon works can be displayed again, and there is easy access to shows.

Gamelan Innovation Variated with Wayang Gender
The musical innovation developed in this work is to vary some of the new tools in one genderwayang barungan. The new elements in genderway music are as follows:

| NO | NAME TOOL | AMOUNT | FIGURE |
|----|------------|--------|--------|
| 1  | Jegog Gender | 2 really | ![Image](image1.png) |
| 2  | Gangsa Gender | 2 really | ![Image](image2.png) |

| NO | NAME TOOL | AMOUNT | FIGURE |
|----|------------|--------|--------|
| 3  | Kendang Krum-pung | 2 pieces | ![Image](image3.png) |
| 4  | Gong Pulu | 1 piece | ![Image](image4.png) |
| 5  | Ceng Ricik | 1 piece | ![Image](image5.png) |
| 6  | Kajar | 1 piece | ![Image](image6.png) |
| 7  | Gender Femade | 10 really | ![Image](image7.png) |
|    | Gender Kantil | | ![Image](image8.png) |

GenderWayang Performance Innovation
Innovations made for the creation of children’s colossal genderwayang works are the addition of several components of works that also need to be preserved, namely gendering rare (children’s songs), traditional play (games), and satua (fairy tales) of the people of Bali.
Gegendingan Rare
There are 4 rare musicals sung in the “Rare Kelangon” contained in the concept of the performance. Three gending rare were composed by Ni Ketut Suryatini as the chairman of this research. One of gending rare entitled Dengkling is the work of no name as a folklore obtained from data from Mr. I Made Taro. Gegendingan appears in 4 parts of this work. The seven song lyrics are illustrated in the following table:

Table 3. Song lyrics of Children Singing on this creation “Rere Kalangon”

| 1. | PANGAKSAMA | GENDING SLENDRO |
|----|-------------|-----------------|
|    | Titiang matur panganjali ring penonton sinamian. Pangustungkara Om Swastiastra, mogi sweca Ida Hyang Widi gamelan niki gender wayang watuh anggen xranu ngajegang seni budaya Bali, gending satwa anggen sasuluh anggon dasar seni ne iraga maurip. |

| 2. | GEGENDINGAN | GENDING SLENDRO |
|----|-------------|-----------------|
|    | Ngudiang ditu nyaru ngodot bongkol biu. Enggal Milu Ja Lan Ya dini megiring kebyut kebyut magrudugan nagih milu magender nyatua magending tur meplalianan. |

| 3. | GEGENDINGAN | GENDING SLENDRO |
|----|-------------|-----------------|
|    | Plalian care Janine kapal roket motor robot di toserba. Plalian care jani ne kapal roket robot di toserba meli koin celempong pesu Batman menguber maling nyeluk kantong, nyambret dollar meli koin celempong pesu Batman nguber maling nyeluk kantong. Nyambret dollar kantong kosaong song song song lawungan meplalian cepet cepetan. |

| 4. | MAPLALIAN | DENGKLENG |
|----|-----------|-----------|
|    | Dengkling enjok enjok ane nengkeng bats perot. Dengkling enjok enjok ane neng klenge bats perot pane belah tuwang jelug kedeng kanging kedeng kauh, kedeng kanging kedeng kauh, ane kalaui ulung megfug. |

Kacarita ane malu ada anak mubu ditu ditegale linggah ajaka dadua. Iye, meadan Ni Ranjani teken memene. Ia tusing nu ngelah bapa, tur tusing ngelah nyame lenan. Gegi-nan ne sesai-sai tuah metanduran di tegale.

Ritakala semeng dina purnama, kacarita kone memene Rinjani nyakitang basang. Ni Ranjani orahina ngahil dadong balian ditu di duur bukite kangi apang teke mai ngubadin. Umah dadong balian meraab ambengan.

Gelisang satua, apang using apang tusing mekelo memene nyakit, ngenggalang Ni Ranjani luas ke umah dadong balian. Nganteng diuamahe nito dapetange suung gambalang. Gelar-Gelur iya mejeritan, tusing ada anak mesaut. Di subane kete, mejan baun Ni Ranjani nuju umah ane buin besikan ane meraab duk. Ni Rinjani mejeritan ditu. Lantas ade anak mesaut uli tengah umah. Jeg sube demen atine Ni Ranjani sawireh ketemu ajak dadong balian.

Tusing ade buin akijean, jeg pesu sube anak tua me awak gede, bok megambahan gempel, peninggalane nelik, munyine gede gora, nyonyone lambih, basang gede, batis mebulu, tur kuku lantang. Mekesyab iya Ni Ranjani. Meseaut anak aeng totonan, “ yeh Niay Ni Ranjani, kenken tumben nyai teke ke ponok dadonge”. Meseaut Ni Ranja ni “ Kene dadong, dadong apang mulih ke umah icangge, wira meme icangge sakit basang. Daong jani tundenge nugubadin”. Dading basang gede nyautin “ nah lamun keto, nyanan dadong keme nugubadin memen Nyaine. Setodende Nyai mulih aliang malu ihan Nyaine tebu. Tebile totonan daar, tur ampasane sepahang di jalan. Nyanan ampas tebune totonan laka tuut dadong apang neked di umah nyaine"”. Kacarita suhe Ni rinaji nuutin munyin dadong totonan.

Satua di gelis, neked lantas Niranjani ikubune sambilang makpak tebu. Metakon memene, “kenjen Ranjani, tepukin nyai dadong balian”. Meseaut lantas Rinjani, “ tepuk me, ne cang ngidihe tebu orahine makpak, tur ampasane lakar tinte tkening dadong balian apang nganteg mai”. Mare medingehehange keto meksyab memene. Dadong balian anake tusing ngeluh tebu. Umah anekan ojog Nyai mesaut Ranjani, “’ paling muli icang ngogjok meraab amben-gan, kewale suung mangmung. Lantas kemu cang umah ane meraab duk. Tepukin ia dadong balian ane aeng ditu “mare keto, nyanganget ngetor hayune memen Ranjani tur mesaut” iy Nyai Ranjani, tusing je dadong balian, ento tuah dadong raksasa ane demen ngamah jelema.

Kenken baan medaye jani, yen sing irage mengkeb jani, sinah sube nyana iruga lakan tadaha ajak dadong raksasa. “nah kene dohen ranjani, Nyai menek ke punyan nyahhe disamping sembere, ditu mengkeb apang tusing tepuke teken dadong raksasa. Meme lakan mengkeb di beten palungane. Apang tusing tepukina teken dadong raksasa.

Disubane nyaluk sanje, Dadong raksasa teka kemu keu-mah Ni Ranjani, nuwat sepahan tebu tuni. Pejalane keteb-
keteh, nyonyone kaplik-kaplik, tur gigini kretet-kretet.
Kacarita anteg sube dadong rakasasa ditu. Dapetange suwung.
Mejeritan iya Dadong rakasasa, kewala tusing ade
ane mesaut, krana iya ajake dadua sube mengkeb. Ni Ranjani
nepunik dadong rakasasa uli duur punyane. Bayune
ngetor. Keto masih memene ingeh geluran ne dadong
rakasasa, kewale iya tusing nepunik sawireh metekep
palungan. Disubane sing ada anak mesaut, negak lantas ia
dadong rakasasa ditu diduur pelangkane sambil mangan-
tosang. Sambilange nyikik kutu. Sube mekelo ngalih
kutu, jeg saget ade kutune melaketik tur mecelep kebeten
palungan. Dadong rakasasa ngalih tur badingane palun-
gane. Mare keto dapetange memene Ni Ranjani mengken
ditu.

“Nah ne ia, bakat jani ane alih kae, jeg lakar pak-pak
tulangne, ambis isine tur ceret gethine”. Keto iya dadong
rakasasa. Memene ngenggalang lakar melaih, kewale la-
cur, enggalang jangkua teke I Dadong rakasasa ditu
memene Ni Ranjani ketadah teken dadong rakasasa liang
buka otonan keneh ne dadong rakasasa.

Jani ia lakar ngalih pianake buin besik ia Ni Ranjani.
Yening bakat sinah sube jaan bene, sawireh jatma muda.
Keto kenehne dadong rakasasa. Sambilangngantasang,
ias kesember ngalih yeh, nglinangan bedak. Ditu iya negak
di tuwed nyuh, tongosne Ni Ranjani disamping sembere I
Dadong rakasasa negak, ade pane misi yeh tur kesinarin
teken bulan. Lantas tepukine lavatine Ni Ranjani ada di
muncuk punyan nyiuhe ditu lanatas I dadong rakasasa nge-
lunin Ni Ranjani apang tuan. Kewale ia tusing nyak tuan.
Dadong rakasasa memunyi "nah lamun nyai tusing nyak
tuau, lakar jeritang klaba ngapit, celeng dadong ane gede
galak tur demen ngelumbih. “Cit tah kung Klaba Ngapit...
...
... "Mare amonto, jeg sube nengeng celeng gede, mecal-
bulune jering, tur ngelumbih punyan nyuh. Bah lantas
punyan nyuh totonan. Kejaagijan baan I dadong rakasasa.
Kewala tusing bakatangke Ni Ranjani tusing tawang wireh
mekecos ke cara punyan sandat di sampingne.

Dugase ente, mare lakar melekete ia Ni Ranjani, ia ngelah
cicing ciding, gembong meaadani I Gringsing Wayang uling
duar punyan sandate ni ranjani ngelunin cicing I Grings-
ing Wayang apang teka nguitat celengne dadong rakasasa.
Mare mejeritan acepkei sube saget nengok, tur jeg sube
dapetang nyarag celeng gede totonan, lantas mati. Disub-
anie keto, Ni Ranjani ngorahin tur ngandupang apang ia I
Gringsing nguitat id adong rakasasa. Lantas dadong rak-
sasa dengel dengele gut-gute kanti tehali awakne mete,
tur getihne mebraran, lai dadong rakasasa mati.

Disubane keto mare Ni Ranjani mare bani tuau, tur
meakean I Gringsing Wayang teken memene ane sube
mati. Ditu Ni Ranjani sedih ketinggalang memene. Nunas ica
ia dumadak memene apang buin metunggalang awakne
tur buin idup mare ia memunyi keto, dapetang meme ne
jeg buin idup. Denmen pesan atine ia Ni Ranjani.Sube jani
gelisang satuu, bangken rakasane kepaped ke bangbanghe
tur ketanem. Keto masih celenge ketanem.Ngawit uling
totonan sayan-sayan saying I Ranjani teken cicingne I
Gringsing Wayang keto masih memene.Nah, kesuuen-suen
meapitatur memene teken I Ranjani kene, “Nyai Ngaran
kelih, luungan ningehang tur ngeresepang pabesen anak
len. Apang tusing ulian pelih nampi pabesen ikar nepunik
baya buka jani.

From the folklore contains some messages or in Balinese
language tetuwek:
1. Listen to advice first before doing something so as
to not find difficulties / danger;
2. A righteous child will certainly find goodness;
3. Conversely, children who lie or be ugly will be
harmed.

Balinese Traditional Games/ Peplalianan Bali
Balinese Traditional games are presented in part 5 of this
research. This game is called “Dengklen”. This game was
played by 6 children, which were divided into 2 groups,
namely male and female groups. Basically the game was
done by three children. Each player must be nengklen,
which means standing and jumping on 1 leg. At first two
players link one foot to each other (imitating the link
between the two skeletons). The third player then locks
(nengcian) by wrapping one leg between the two legs
earlier, so that the link is strong and balanced.
Then the third pair of players jumps around the last game, if
the pair collapses. The nancinglait tok game can be played
with 2 models. The above model is done if the players
are only 3 people or 1 pair. A player is declared to lose
if the player is knocked down or not nengklen again.
The second model is competition between buildings or
couples. In this case several buildings are competed, for
example three pairs of buildings. A pair of buildings is
a single unit, so that if one of the couples is thrown or
stepped on both feet, the building will collapse or lose.
The winner of the competition was the most powerful build-
ing. People who walk on one foot, must be unbalanced so
lame (perot). Moreover, Pull East, Pull to the west (kedeng
kangin-kedeng kauh), the losers fell tumbling (Ane kalah
megelebug). Panebelah lyrics, tuang jegub (broken kitch-
en utensils, areca nut eggplant) are the side of the last lyrics.
When the cheerleaders sing the song the players get ready to
put up the building. The three players face each other hold-
ing hands. One of them mesulub (woe) under the stretch
of the hands of other players, then the other players ngilut
(turning body) to improve the position of his hands so that
the three players cross each other. Furthermore, 2 play-
ners linking one foot followed by the third player nancing
(locking) when ready, the competition begins. See, so many
pairs of buildings shaken by an earthquake. One by one the
building collapsed, and in the end only a building stood firm.

5. Product Improvement (Art Works)
design of a clear work, improvements were made to the notes during the exercise. There are some notes during the exercise, which are (1) The children’s expression in playing gender gamelan is less relaxed, so it is recommended for children to smile during the performance. (2) The strength of the vocal sound when rare rendering is enhanced by the sound of an innovative gender instrument, for this reason it is suggested that the voices of children who are louder louder, while the sound of the gamelan gender puppet instrument played by children is played more softly. (3) When children are storytelling, other children who are not involved are still noisy and not paying attention, so it is recommended that children who do not participate in the storytelling scene come to listen carefully to the tale.

6. Stage of Ngebah
The stage of ngebah is the final stage of the creation of art. This stage is a performance of art that aims to get input and feedback from the audience as connoisseurs of art. This stage is also a form of evaluating works to perfect art. Brog and Hall in their method there are stages wider field trials. In this trial focused on the development and improvement of product material. The implementation of the creation of innovative works by gender wayang Rare Kelangon is to present the work as a public test.

7. Revision or Refinement of Final Products
Improving the final product is very important to get input from experts to perfect the work. The experts involved were Mr. Made Taro, an expert in children’s story and Balinese children’s games, Mr. I Wayan Suweca, S.Skar., M.Si and Mr. I Nyoman Sudarna, B.A as experts in the field of genderwayang. Relevant experts will provide results in the form of expert validation. The results of expert input are used to perfect the work entitled “Rare Kelangon”. The work that has passed the expert test is deemed necessary for more accurate products that are developed and disseminated.

In this refinement, works that have a level of effectiveness can be accounted for, namely creating a genderwayang that collaborates with 3 elements, namely gending, playing and telling stories for the formation of children’s characters.

The results of the revised response from the traditional game experts, music and students namely Mr. I Made Taro are grouped in 3 components of the performance:
1. Material: this work is very good to combine (peplalianan) as a creative cultural activity to meet the needs of movement, social arts, and culture. This can already be done by children through mesatua (telling stories), megending (singing) meplalianan (playing). He is proud and supports the work of innovation that elevates the tandem, peplalianan and students as a show of art. This is as a preservation and entertainment for children who have local genius values and also as community entertainment. Through this performance, children will be healthy because they move a lot, congratulations because the game does not endanger it is healthy, favors can make children’s hearts happy and delinquency children can be overcome and
useful to shape character education such as discipline, confidence, honesty. In the game, we have packed it very well as an attractive performing art. But when storytelling other children are expected to be more responsive and expressive listening to the tale. To be more attractive, raise questions from the listener so that there is communication between the storyteller and the audience.

2. Technique: the children’s ability to play pepalianan, gending and mesatua is good. The expressions of children who play innocent, funny and straightforward must be maintained in the performance. The vocal abilities of children in rare gending have reached their maximum.

3. Supporting: other things that are observed as supporters of clothing, gamelan and children’s singing are harmoniously reflecting the character of children.

Responses and revisions from experts in the field of gamelan gender wayang namely Mr. I Nyoman Sudarma, B.A responded to 2 things:

1. Learning videos created by researchers in the first year are considered to have good teaching methods. The learning video already contains the stages starting from the most basic song by recognizing, hitting and closing the genderwayang bar. But the inclusion is to reaffirm the plain and sangsih technique so that when playing together a good melody is woven.

2. In the work of Rare Kelangon media instruments need to be added, namely the Suling. The purpose of the suling present in this works is to clarify the song’s melody. In addition, it is necessary to add a gender (4) gender instrument to make the gender wayang game more lively. Properties that are used need to consider Balinese or Balinese nuances such as masks or giant tapels that lack Balinese characteristics.

Responses and revisions from the genderwayang gamelan expert namely Mr. I Wayan Suweca, S.Skar.,M.Si also responded to 2 things:

1. In the video learning the introduction of names or terms in the different parts of the instrument of genderwayang in the video is not a problem, because each region also has different terms as long as there is information in the writing explained the terms used by other regions as a comparison. The technique or method is good and clear. Children already understand what is conveyed and they can do it well.

2. Children’s innovative genderwayang work entitled “Rare Kelangon” asks to add a 5-blade gender instrument, as a creative and positive development as long as the physical cultivation and musical elements are not extreme. The purpose of the physical extreme is not to hit with a strike made of iron or a strike that violates or damages the pure sound of the gender wayang. Besides it does not reverse or do things that are not ethical. Innovation can be created as long as it does not come out of the realm of genderwayang ethics. In Rare Kelangon’s work, his innovation works are acceptable because they are multifunctional and add to the existence of genderwayang and as proof that this work can be accepted in the general public.

Conclusion

This creation took the title “Rare Kelangon” with the creation method combining the creation method of Bandem & Suteja which applies 5 stages combined with the Borg & Gall research and development method. So that the stages of creation of children are colossal innovative gender wayang work applied the 8 stages of creation. The planning stage was the initial stage in the creation of this work. Beginning with reading some reference books related to genderwayang, innovation, the value of character education, Balinese music, traditional Balinese games and Balinese folklore. This process was also strengthened by observing several studios in Bali to pay attention and make important notes related to the genderwayang learn-
ing process, challenges and problems encountered and hopes and desires for genderwayang conservation in the community. During this stage interviews were also conducted with a number of experts in the fields of traditional games, gendering and Balinese folklore namely Mr. Made Taro. The next step was interviewing Mr. I Wayan Suweca, S. Skar., M.Si and I Nyoman Sudarna, B.A as experts in the genderwayang field. From the results of literature studies, interviews and observations, mind mapping emerges or a mind map for the creation of works. This mind map was created to make it easier to design copyrighted works by noting important things. In addition, mind maps are used to find solutions or solutions to problems found in the notes. This also makes the creation more focused on the purpose of the problem. The following is a mind mapping of the children’s gender. From this mind mapping, some key words for the creation of works are danced, namely genderwayang, character education, innovation, *gendering rare*, parent, parlance, and the nature of children. This keyword was used as a foundation in creation that begins with the design of a creation work.

The *Nuasen* stage was centered at the Swasti Swara Studio located in Pedungan. The nuasen ceremony is led by mangku (religious leader) and is attended by creators, players and coaches. The objective is a form of prayer to ask for salvation and fluency in the process of creating works.

The *makalin* stage was an experiment carried out by trying to play and collaborate with gender puppets. In this stage several members of the studio members have also been chosen as musicians, singers and storytellers. From the observation results, the selection of 3 studios for the creation of the “Rare Kelangon” is SanggarGangsaDewa, SanggarManikSwara and Swasti Swara Studio. In this stage also performed notation of *gendering*, selecting stories and types of games.

At this smoothing stage the development of the experimental stage is carried out. After the data and tools used were collected, the embodiment stage was carried out, which in the language of creating Balinese traditions is called *nuangin. Nuangin* is realizing his musical ideas into instruments. This stage released to the design of the form of the work which was designed to have a duration of about 1 hour consisting of 7 parts, namely: (1) Part 1 is an intro that is marked by a genderwayang play as an introduction; (2) Part 2 is a literary note that contains a song or an opening song that is sung together; (3) Part 3 is tandem 1; (4) Section 4 is Gender 2; (5) Section 5: Control of Dengkleng; (6) Part 6: Mesatua I Gringsing Wayang; (7) Section 7 is the cover marked by the release of a child carrying a robot and a toy car. His attitude was arrogant and arrogant, laughed at by his friends but then he was advised to be a good kid. The product improvement phase is carried out improvements from the notes during the exercise. There are a number of notes during the exercise, which are (1) the children’s expression in playing the genderwayang gamelan; (2) vocal sound power; (3) Communication when doing storytelling. The stage of *ngebah* was the final stage of the creation of art. This stage is a performance of art that aims to get input and feedback from the audience as connoisseurs of art. This stage is also a form of evaluating works to perfect art. The implementation of the creation of innovative genderwayang works by Rare Kelangon was to present the work as a public test. The first *Ngebah* was featured in the cultural performance program at the International Monetary Fund (IMF) annual meeting on October 11, 2018. A total of 23 children were involved in this performance with the title “Rare Kelangon”.

The revision and refinement stages of the final product were carried out to get input from experts to perfect the work. The experts involved were Mr. Made Taro, an expert in children’s story and Balinese children’s games, Mr. I Wayan Suweca, S. Skar., M.Sc and Mr. I Nyoman Sudarna, B.A as experts in the field of genderwayang. Expert validation from the three experts stated that the children’s gender wayang innovation work entitled Rare Kelangon was very good and deserves to be staged on a broader scale. This work contained the values of character education which not only appear in the work of genderwayang but also in the performance component, namely mesatua (storytelling), megending (singing) meplalianan (playing).

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