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***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 in transformative 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 wayang gamelan* has existed before, but to revive the *gender wayang* 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

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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 Wi-diastuti'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 wayang* as a form of devotion to God Almighty.

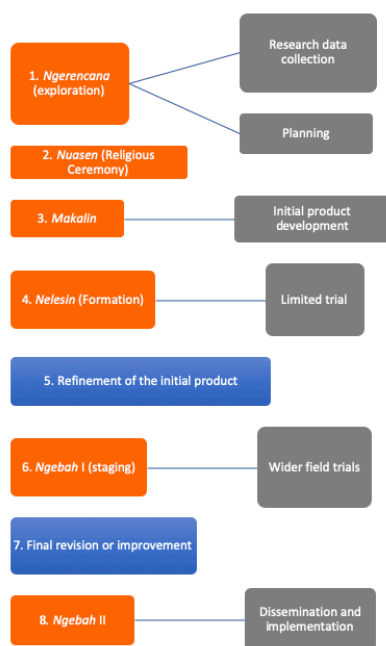
Balinese musical instrument of Gender Wayang with the values of character can embrace musical and educational innovations. Especially now that gender wayang is not only played by adults, but also by children (Suryatini, 2018). The creation of *gender wayang* innovations for children has begun with the 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 Balatwa Bali (Balinese folklore) Balinese maps (playing Balinese traditions) and Balinese children's songs (Balinese gending). This was done because the community's appreciation of 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, 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 (gending) 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 presented by children, positive cultural values are preserved. For the second year of the prototype work "Rare Kelangon" more children were engaged playing *gender wayang* at 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 Borg 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 Banded and Suteja there are five stages of creation, namely *planning* (exploration), *nuasen*, *makalin*, *nelesin* (forming) and *ngebah* (Narmada, 2018). This creation takes the title "Rare Kelangon" with the creation method combining the creation method of Banded & 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.



CAPTION

Metode *Research and Development* Borg & Gall
Creation Method Bandem & Suteja

Figure 1: The Rare Kelangon Creation Method combines the Bandem & Suteja method and the Borg and Gall Method

Results And Discussion

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 *nasarin* 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.



Figure 2. Mind Mapping Applied Research

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 *mesatua* (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 *genderwayang*, *meplalianan* (playing), *megending* (singing) and *mesatwa* (storytelling). (2) The development of oraltraditionalcreationon storytelling, playing tradition, and vocal tradition in the community, especially among children.

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 (*paplalianan*) 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

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 tiled structures. This stage is the stage of trying and practicing several components of the Rare Kelangon. Makalin is divided sectorally according to the *genderwayang* 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 4. The rehearsal of Gender Wayang in Sanggar Gangsa Dewa



Figure 5. The rehearsal of Gender Wayang in Sanggar Swasti Swara



Figure 6. The rehearsal of *gending, peplalianan 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 stage of formation is to pour or realize the design for it. Form is defined as the shape, picture, appearance or form, system or arrangement, as well as the form that is displayed (Big Indonesian Dictionary, 1995). Related to this study, the form of arable titled “Rare Kelangan” is a form of arrangement of motion, sound, color arranged in a single creation. It is designed to last around 1 hour consisting of 7 parts, namely:

Table 1. Structure Pattern

Section	Structure Pattern	Material
I.	INTRO :	OPENING GAMELAN

II.	PANGAKSAMA :	GENDING SLENDRO
III.	GEGENDINGAN	GENDING SLENDRO
IV.	GEGENDINGAN	GENDING SLENDRO
V.	MAPLALIAN DENGKLENG	GENDING SLENDRO “Dengkeng” Game
VI.	MASATUA :	“I GRINGSING WAYANG” Story I Gringsing Wayang
VII.	CLOSING	A child comes out with various types of electronic games (robots, cars), his attitude is arrogant and arrogant laughed by his friends. But then given advice be disciplined, honest and sportive children.

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 pelalinaan (play).

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 Kelangan”

The innovation made in the creation of Rare Kelangan works is a type of innovation exstention 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 tradiai (games), and animals (fairy 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 (fairy 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:

Table 2. Gamelan Variated with Gender Wayang

NO	NAME TOOL	AMOUNT	FIGURE
1	Jegog Gender	2 really	
2	Gangsa Gender	2 really	

3	Kendang Krum-pung	2 pieces	
4	Gong Pulu	1 pieces	
5	Ceng-Ceng Ricik	1 piece	
6	Kajar	1 piece	
7	Gender Pemade	10 really	
	Gender Kantil		

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 gending 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 Kelangan” contained in the concept of the performance. Three *gend-ing rare* were composed by Ni Ketut Suryatini as the chairman of this research. One of *gend-ing rare* entitled Dengkleng 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 Kalangan”

1.	PANGAKSAMA :	GENDING SLENDRO Titang matur panganjali ring penon-ton sinamian. Pangastungkara Om Swastiastu, mogi sweca Ida Hyang Widhi gamelan niki gender wayang watah anggen srana 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 megirang kebyat-kebyut magrudugan nagih milu magender nyatua magending tur meplalianan.
3.	GEGENDINGAN DI TOSERBA	GENDING SLENDRO Plalian care Janine kapal roket motor robot di toserba. Plalian care jani ne kapal roket robot di toserba meli koin celepungang pesu Batman menguber maling nyeluk kantong, nyambret dollar meli koin celepungang pesu Batman nguber maling nyeluk kantong. Nyambret dollar kantong kosong song song song luvungan meplalian cepet cepetan.
4.	MAPLALLAN DENGKLENG	GENDING SLENDRO Dengkleng enjok enjok ane nengkleng batis perot. Dengkleng enjok enjok ane neng kleng batis perot pane belah tueung jebug kedeng kangin kedeng kauh, kedeng kangin kedeng kauh, ane kalah ulung meglebug.

Balinese Story Telling/Satua Bali

In this part of storytelling, there is one child who acts as a storyteller. In the storytelling section of the storyteller presents 1 chapter of the story titled “IGringsingWayang”. This story is interspersed with a game of genderwayang and paplalianan in Bali. The following is the text of the story entitled “I GringsingWayang”

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.

Ritatkala semeng dina purnama, kacarita kone memene Rinjani nyakitang basang. Ni Ranjani orahina ngalih dadong balian ditu di duur bukite kangin 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. Nganteg diumahe nto dapetange suung gambalng. Gelar-Gelur iya mejeritan, tusing ada anak mesaut. Di su-bane keto, mejaan buin Ni Ranjani nuju umah ane buin besikan ane meraab duk. Ni Rinjani mejeritan ditu. Lantas ade anak mesaut uli tengah umahe. Jeg sube demen atine Ni Ranjani sawireh ketemu ajak dadong balin.

Tusing ade buin akijepan, jeg pesu sube anak tua me awak gede, bok megambahan gempel, peningalanne nelik, munyine gede gora, nyonyone lambih, basang gede, batis mebulu, tur kuku lantang. Mekesyab iya Ni Ranjani. Mesaut anake aeng totonan, “ yeh Nyai Ni Ranjani, kenken tumben nyai teke ke ponok dadonge”. Mesaut Ni Ranja-ni “ Kene dadong, dadong apang mulih ke umah icange, wira meme icange sakit basang. Daong jani tundene ngu-badin”. Dading basang gede nyautin “ nah lamun keto, nyanan dadong keme ngubadin memen Nyaine. Setonden Nyai mulih aliang malu iban Nyaine tebu. Tebune totonan daar, tur ampasne sepahang di jalan. Nyanan ampas tebune totonan laka tuut dadong apang nekede di umah nyaine”. Kacarita sube Ni rinaji nuutin munyin dadong totonan.

Satua di gelis, nekede lantas Niranjani ikubune sambilang makpak tebu. Metakon memene, “kenken Ranjani, tepukin nyai dadong balian”. Mesaut lantas Rinjani,” tepuk me, ne cang ngidih tebu orahine makpak, tur ampasne lakar tuute tekening dadong balian apang nganteg mai”. Mare medingehang keto mekesyab memene. Dadong balian anake tusing ngelah tebu. Umah aneken ojog Nyai mesaut Ranjani, ‘’ paling malu icang ngojog meraab ambengan, kewale suung mangmung. Lantas kemu cang umah ane meraab duk. Tepukin ia dadong balian ane aeng ditu “mare keto, nyangetang ngetor bayune memen Ranjani tur mesaut “ ih 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 nyanan iraga lakar tadaha ajak dadong raksasa. “nah kene dogen ranjani, Nyai menek ke punyan nyuhe disamping sembere, ditu mengkeb apang tusing tepuke te-ken dadong raksasa. Meme lakar mengkeb di beten palun-gane. Apang tusing tepukina teken dadong raksasa.

Disubane nyaluk sanje, Dadong raksasa teka kemu keu-mah Ni Ranjani, nuwut sepahan tebu tuni. Pejalane keteb-

keteb, nyonyone kaplik-kaplik, tur gigini krek-krek. Kacarita anteg sube dadong raksasa ditu. Dapetange suwung. Mejeritan iya Dadong raksasa, kewala tusing ade ane mesaut, krana iya ajake dadua sube mengkeb. Ni Ranjani nepukin dadong raksasa uli duur punyane. Bayune ngetor. Keto masih memene ningeh geluran ne dadong raksasa, kewale iya tusing nepukin sawireh metekep palungan. Disubane sing ada anak mesaut, negak lantas ia dadong raksasa ditu diduur pelangkane sambil mengantosang. Sambilange nyiksik kutu. Sube mekelo ngalih kutu, jeg saget ade kutune mleketik tur mecelep kebeten palungane. Dadong raksasa ngalih tur badingane palungane. 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 getihne”. Keto ia dadong raksasa. Memene ngenggalang lakar melaib, kewale lacur, enggalang janguake teke I Dadong raksasa ditu memene Ni Ranjani ketadah teken dadong raksasa liang buka otonan keneh ne dadong raksasa.

Jani ia lakar ngalih pianake buin besik ia Ni Ranjani. Yening bakat sinah sube jaan bene, sawireh jatma muda. Keto kenehne dadong raksasa. Sambilang ngantosang, ia kesember ngalih yeh, ngilangan bedak. Ditu iya negak di tuwed nyuh, tongosne Ni Ranjani disamping sembere I Dadong raksasa negak, ade pane misi yeh tur kesinarin teken bulan. Lantas tepukine lawatne Ni Ranjani ada di muncuk punyan nyuhe ditu lanatas I dadong raksasa ngelunin Ni Ranjani apang tuun. Kewale ia tusing nyak tuun. Dadong raksasa memunyi “nah lamun nyai tusing nyak tuun, lakar jeritang klaba ngapit, celeng dadong ane gede galak tur demen ngelumbih. “Cit tah kung Klaba Ngapit... ..” Mare amonto, jeg sube nengeng celeng gede, mecaling, bulune jering, tur ngelumbih punyan nyuh. Bah lantas punyan nyuh totonan. Kejagjagin baan I dadong raksasa. Kewala tusing bakatange Ni Ranjani tusing tawang wireh mekecos ke cara punyan sandat di sampingne.

Dugase ento, mare lakar mekleteg ia Ni Ranjani, ia ngelah cicing gede, gembrong meaadon I Gringsing Wayang uling duur punyan sandate ni ranjani ngelunin cicing I Gringsing Wayang apang teka ngutgut celengne dadong raksasa. Mare mejeritan acepok sube saget nengok, tur jeg sube dapetang nyarag celeng gede totonan, lantas mati. Disubane keto, Ni Ranjani ngorahin tur ngandupang apang ia I Gringsing ngutgut id adong raksasa. Lantas dadong raksasa dengel dengele gut-gute kanti telah awakne metatu, tur getihne mebrarakan, laut dadong raksasa mati.

Disubane keto mare Ni Ranjani mare bani tuun, tur meakean I Gringsing Wayang teken memene ane sube mati. Ditu Ni Ranjani sedih ketinggalin memene. Nunas ica ia dumadak memene apang buin metunggalang awakne tur buin idup mare ia memunyi keto, dapetang meme ne jeg buin idup. Demen pesan atine ia Ni Ranjani. Sube jani

gelisang satua, bangken raksasane kepaidd ke bangbange tur ketanem. Keto masih celenge ketanem. Ngawit uling totonan sayan-sayan saying I Ranjani teken cicingne I Gringsing Wayang keto masih memene. Nah, kesuen-suen meapitutur memene teken I Ranjani kene, “Nyai Ngancan kelih, luungan ningehang tur ngeresepang pabesen anak len. Apang tusing ulian pelih nampi pabesen lkar nepukin baya buka jani.

From the folklore contains some messages or in Balinese language *tetuwek*:

1. Listen to advice first before doing something so as not to 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 “Dengkleng”. 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 *nengkleng*, 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 (ngancing) 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 *ngancinglait 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 *nengkleng* 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 building. 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, *tuung jebug* (broken kitchen 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 holding 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 players linking one foot followed by the third player *ngancing* (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)

After the work has been formed with the design and de-

sign 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 I

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 wayangRare Kelangon is to present the work as a public test.



Figure 7. Opening MC on IMF Cultural performing



Figure 8. Opening *gending* followed by inovative gender instrument



Figure 9. "Dengkleng" Games



Figure 10. Story of "I GRINGSING WAYANG"

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 peplalianan, 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.



Figure 10. Expert revision of Gender Wayang by Bapak I Wayan Sweca, S.Skar., M.Si (left) dengan I Nyoman Sudarma, B.A (right)



Figure 11. Expert revision of Balinese game, song, dan story by Bapak I Made Taro

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, gending 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, *gending rare*, parent, parlance, and the nature of children. This keyword wereused as a foundation in creation that begins with the creation of a design 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, Sanggar-ManikSwara and Swasti Swara Studio. In this stage also performed notation of *gending*, 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 *nu-angin*. *Nuangen* 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 num-

ber 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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