



Lekesan: Interdisciplinary Journal of Asia Pacific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

AESTHETIC STUDY OF GENDING BIMANIYU REPERTOIRE OF GENDER WAYANG STYLE TENGANAN KARANGASEM

Ni Putu Hartini^{1*}, I Gusti Putu Sudarta², I Ketut Muryana³

^{1,3} Karawitan Art Study Program, Faculty of Performing Arts, Indonesia Institute of the Arts Denpasar

² Pedalangan Arts Study Program, Faculty of Performing Arts, Indonesia Institute of the Arts
Denpasar

putuhartini@isi-dps.ac.id

The gending Bimaniyu of gender wayang is one of Bali's cultural heritage that needs to be preserved. This research can provide an in-depth understanding of the aesthetics of gending, which can help its preservation efforts. The Uniqueness of the Karangasem Style The Karangasem style in the gender gending of the Bimaniyu puppet has characteristics that distinguish it from other styles. This research can reveal the uniqueness of the aesthetics of this style so that it can enrich the cultural treasures of Bali. The specific purpose of this study is to describe the aesthetics of the Gending Bimaniyu style of Tenganan Karangasem. This research will be carried out within 7 months with unique objectives, including a) aesthetics in Gending Bimaniyu style Karangasem and b) Gending Bimaniyu technique style Karangasem. This research is a qualitative descriptive research. The data source was obtained by recording and reviewing the results of the recording of Gending Bimaniyu using a literature method supported by interviews with Gender Wayang artists. The results of the data analysis used to present the results of data analysis are presented by formal and informal methods. The output of this research is in the form of journals, HKI, and teaching materials, which can be used by students and *karawitan* artists who graduated from ISI Denpasar in analyzing, reconstructing, and displaying a good, correct, and engaging performance composition structure in the Gender Wayang performance.

Keywords: Aesthetic Studies, Gending Bimaniyu, Karangasem Tenganan Style

Received August 17, 2024; Accepted December 6, 2024; Published March 11, 2025

<https://doi.org/10.31091/lksn.v8i1.3037>

© 2025 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.

This is an open-access article under the CC BY-NC-SA license

INTRODUCTION

Balinese *karawitan* is a traditional musical art typical of the Balinese region. Initially, *karawitan* was used in Java to represent types of regional arts, especially those in traditional music areas (Dibia, 2017). This term was later adopted and used in Balinese traditional music. The Balinese *karawitan* includes a variety of musical instruments (playinglan) and songs. The diversity of these instruments is divided into dozens of playing lanes, each with its uniqueness and repertoire.

Balinese playinglan, according to its classification, states that *Wayah* playinglan is the oldest type of Balinese playinglan, estimated to have existed before the XV century (I Nyoman Mariyana & Ni Putu Hartini, 2021). Balinese playinglan is very diverse, including in the principle of playing it, especially in some playinglan in the pre-Hindu-Javanese period (*Bali Aga*). *Bilahan*-shaped instruments generally dominate this and do not use drum instruments. One of these playinglans is Gender Wayang.

Gender Wayang has deep historical roots in Bali, which is the integration of culture and religion. Wayang gender also has valuable aspects in Balinese culture that reflect its close relationship with art, religion, and daily life. Gender is considered a symbol of harmony and balance, and its percussion also has a special role in maintaining spiritual balance in society.

Gender Wayang is a unique playinglan musical instrument because it has a repertoire of various types of songs. The form of the instrument of the Gender Wayang playinglan has a distinctive posture and sound. The sound produced by Gender Wayang has a unique character, with five distinctive tones distinguishing it from other playinglan. Gender Wayang has a smoother and softer feel with a five-tone *celendro*. In one *barungan* playinglan Gender Wayang consists of four playinglan *tungguh*, namely two large *tungguh* called gender gede (*pemade*) and two small *tungguh* called gender kintilan. Each ten-bladed drum has two octaves that are played using both hands, namely right and left, using two pelvis of Gender Wayang (Hartini, 2017).

The percussionists (musicians) who play Gender Wayang consist of only four people, namely two people who play gender gede (*pemade*) and two people who play gender *kintilan*. Percussionists or musicians use two pelvises on the right and left hands, where the pelvic stem is held or pinched between the index finger and middle finger and where the thumb functions as a steering wheel to maintain pelvic balance. In contrast, the ring finger and pinky finger are used to close the gender blade lobe (Hartini, 2021). Beating or playing Gender Wayang requires high skill and balance between the right and left brains. It has a complex playing system (*gegebug*) and *tetekep* (cover of the fingers) to produce a harmonious sound that is well maintained between loud and soft.

As a classification of playinglan for the elderly, Gender Wayang can be said to have penetrated the world of Balinese *karawitan* art (Hartini, 2021). Musical excellence has dramatically influenced the creativity of other playinglan musicals by giving rise to the identity of the breath of gegenderan, one of the characteristics of Gender Wayang. On this basis, the Wayang Gender *Tabuh* can develop and explore not only through its musical elements but also the innovations contained in its creativity.

Gender Wayang has become a prima donna, especially among young people today, by being interested in several popular styles and repertoire such as the Tabanan Tunjuk style, Sukawati style, and Kayumas Denpasar style (Sudarta et al., 2022). However, there is currently one style that has become less of a concern: the Karangasem style. One of the *gending* found in the Karangasem style is the Gending Bimaniyu. The reason why the researcher chose the Gending Bimaniyu repertoire is that this repertoire has 11 *pallets/penibe*. Namely, this *gending* has the most *pallets* among the many types of *gendings* that exist in general. Most

Gender Wayang gending generally has a *pallet* of 1 to 4 *pallets*. Based on this, the researcher feels it is important to dig deeper into the uniqueness, especially the aesthetics of the Gending Bimaniyu repertoire, and introduce this uniqueness to the younger generation. Researchers see that most young people do not know the uniqueness and playing techniques of the Gending Bimaniyu repertoire. One of the causes of ignorance about this technique is the lack of documentation. As stated by Bayu, the popularizer is that children now only use technology to play, so the next generation has less access to it (Bhumi I Made Bayu Puser, 2019). This statement attracts the attention of researchers who want to conduct more in-depth research on this *gending*.

Gender wayang playing techniques are very elaborate, intricate, polyphonic, melodic, and various systems of *kotekan* or interlocking figuration (Suharta, 2013). The same meaning is that the music composition in the Karangasem style tends to be more complex and deep, using complex rhythm patterns and creating unexpected dynamics in the musical playing. The use of distinctive musical structures makes the listener feel interested in the Karangasem style of Gending Bimaniyu. When listening to this *gending*, listeners will feel that this repertoire has a deep peculiarity and can attract the hearts and minds of its listeners in an alluring and aesthetic musical journey.

Seeing this phenomenon, it is necessary to formulate how and what are the aesthetics of Gending Bimaniyu in detail by using the theory of Aesthetics. The lack of attention and references related to the Karangasem style Gending Bimaniyu raises researchers' concerns that this *gending* is becoming less and less accessible to the younger generation. Considering the importance of the existence and development of this Karangasem-style gending Bimaniyu, the researcher feels it is necessary to research to find out gending Bimaniyu in more depth. Moreover, few writings have discussed Balinese *karawitan*, which researchers outside Indonesia conducted. Therefore, this study is titled: Aesthetic Study of Gending Bimaniyu Gender Repertoire Wayang Style Tenganan Karangasem.

RESEARCH METHOD

This research uses methods of historical ethnomusicology. Since Alan Meriam formulated his thoughts in the classic ethnomusicology book *The Anthropology of Music* (1964), Music is seen holistically, not just as an isolated sound phenomenon social processes of society (Ardini et al., 2020). Although there is no definition and purpose, ethnomusicologists currently accept that ethnomusicology seeks to understand Music as a social practice and seen as a human activity shaped by the cultural context (McCollum, 2014).

This research is a type of qualitative research. The main objective of this qualitative study is to formulate the pattern of the data collected. Qualitative research can be understood as a research method that uses descriptive data in the form of written or spoken language from observable people or actors. This qualitative research is carried out to explain and analyze individual or group phenomena, events, social dynamics, attitudes, beliefs, and perceptions. According to Lexy J. Moleong's view, qualitative research reveals that qualitative methods aim to understand the phenomena experienced by research subjects. This includes explaining behavior, perception, motivation, behavior, and others in terms of language and certain natural contexts using various natural methods (Moleong, 2014).

This study uses primary data with a function and position as the main data in the source of analysis. According to Sugiyono, primary data is a data source that directly provides data to data collectors (Sugiyono, 2022). Data obtained from interviews or questionnaires are distributed to respondents, who are then responded to with systematic questions. In this regard, the primary data sources in this study are 1) oral data obtained directly through interviews with sources and 2) written data on the results of recording and recording gending Bimaniyu against informants.

The data sources were collected through observation, documentation, interview, and recording methods. In this case, the researcher acts as a research instrument. The sample is determined by purposive sampling, which involves considering certain considerations that can provide maximum data. Regarding data collection through interview techniques, researchers prepare several instruments, such as a list of questions.

RESULT AND DISCUSSION

Aesthetic Study of Gending Bimaniyu Tenganan Style Karangasem

Gender Wayang is very rich in percussion techniques because it uses various techniques in its playing, namely beating only one note, called Ekacruti, beating two notes simultaneously by flanking one note, and flanking eight notes (note the example). The drumming technique above is called Kumbangtarung (Yasa, 2017). Likewise, the Karangasem style playing technique differs from the Sukawati or Kayumas styles.

In general, aesthetics is understood as the science or philosophy of beauty. According to Baumgarten, aesthetics is the ability to see through sensing (Hartini & Haryati, 2023). The five human senses enable us to enjoy and understand aesthetics. In the context of art, every work of art must contain aesthetic elements. The aesthetics in each work of art are not the same, depending on how the creator expresses his or her aesthetic sense and experience in his creation. Each artist and connoisseur can interpret The work's aesthetics differently. This is due to the different experiences and appreciation between an artist and an art connoisseur.

The Gending Bimaniyu is one of the upright gendings (not bound by other types of acting/arts) or Tenganan Karangasem style instrumental compositions for the Gender Wayang playinglan. According to an interview with Mr. Mudita, this gending was born from the contemplation of the thoughts of the creator of this gending or song based on a concept so that it becomes a composition. The concept used in this gending is aesthetic. The melodic system used greatly affects the shape of the composition of this gending to create an aesthetic impression.

According to Djelantik, what is called beautiful in the soul can generally cause a sense of pleasure, satisfaction, security, comfort, and happiness. If the feeling is very strong, it feels fixated, moved, and fascinated and causes the desire to enjoy the feeling again even though it has been enjoyed many times (In Balines: kelangen) (Djelantik, 2008).

Based on the artwork's structure, three basic things create a sense of beauty: 1). Unity; 2). Dominance; 3). Balance (Djelantik, 2008). In the melody playing in the composition of Gending Bimaniyu, the integrity (unity) is very much considered because this gending is an instrumental gending that is performed or performed without being accompanied by a certain play or scene so that this gending will be the center of attention when this gending is presented.

In addition to paying attention to the integrity or unity in a work of art, prominence or emphasis (dominance) and balance (balance) also determine a work of aesthetic value. The prominence (dominance) in Gending Bimaniyu intends to direct the attention of people who enjoy a work of art. The prominence (dominance) in the composition of Gending Bimaniyu has been obtained, namely by processing the notes that are in harmony with the slendro found in the Gender Wayang playinglan by using several motifs of the Gender Wayang punch which causes the melodic structure from one part to the next to sound harmonious so that it can be said to bring the uniqueness of the Gending Bimaniyu itself. In addition to the processing of tones using the Gender Wayang punch motif, the melody is also strengthened by the processing of dynamics and tempo, which creates a harmony that is pleasant to hear and does not seem monotonous.

The aesthetic balance in the composition of Gending Bimaniyu is obtained from the processing of punching techniques with different portions when playing it. As well as where the Wayang Gender playing is hit hard and where the part is hit softly. With the balance in the playing technique in this gending composition, namely through togetherness in hitting the tone, both loud and soft, it is done so that it is pleasant to hear that it causes confusion and high aesthetic value. All of these aesthetic elements are found in the Gending Bimaniyu so that after listening and browsing this gending, it can be pleasant to hear and have high aesthetic value. In addition, it is also accompanied by musical elements that are embedded in every aesthetic basis, namely rhythm, rhythm, harmony, and dynamics that are always attached to each song structure or gending in Balinese karawitan, especially the Tenganan Karangasem style of Gending Bimaniyu in the Gender Wayang playinglan. The following is a discussion of things that cause a sense of beauty in the composition of the Tenganan Karangasem style of Gending Bimaniyu, displayed in the ceremony procession in Karangasem.

A. Unity

The aesthetic integrity of the composition of Gending Bimaniyu is reflected in the movement of the melody from the beginning of the *gending* between the first part of the first part to the last part, namely part 11, which flows neatly and blends so that in this *gending* there is an impression of unity or wholeness so that it creates beauty for listeners and art connoisseurs. As revealed by Mr. Mudita Adnyana in this Gending Bimaniyu, a song (melody) is integrated into the structure of this *gending*. This can be seen from the initial *gegineman* where the notes are related between one note and the next to produce a harmonious interweaving of notes to form a complete composition (Mudita interview, June 1, 2024).



Figure 1. Interview with Mr. Wayan Mudita

(Documentation: Ni Putu Hartini, 2024)

In this composition of Gending Bimaniyu, the element of integrity is expressed by processing songs or melodies contained in slendro tones in the Gender Wayang playinglan using the motif/technique of Gender Wayang punching. The Gender Wayang punching technique is called the beetle *atarung*, a playing technique such as a flying beetle flying and fighting, full of contrapunk (Bandem, 2013). This Gending Bimaniyu, in its presentation, is served intact with a duration of 13.08 minutes. Ako Mashino, in an online interview, also confirmed that this *gending*, if played in its entirety, will take a long time to be able to present it (Ako interview, June 11, 2024). In addition, this Gending Bimaniyu performed by the presenter is very intact, presented without any editing or subtraction according to the memory of the beater in playing the Gending Bimaniyu.

B. Dominance

The aesthetic prominence of the composition of Gending Bimaniyu lies in the exploration of the notes assembled to produce a beautiful melody. The dominant tone in this

gending is sweet notes related to the barrel owned by the Gender Wayang playinglan, namely the Slendro barrel. As stated in the Prakempa p. 73:

"Apan swara should be pelog ngaran men, Salendro should be angry. If the marnya swara should be Salendro authority sekama-kama, apan pawakan wadu. It is not enough".

Means:

"Because Pelog's voice should be named a man, Slendro should be called a woman. That's why Slendro's voice should be allowed everywhere because of her female body. Such is the reality".

With the statement in Prakempa, it can be said that the tones contained in the Gender Wayang playinglan are more dominant, with sweet tones, based on the barrel's character. The dominant tone in this gending is the *nding* tone, which can be observed from the beginning to the gending in part 7. The tone of *nding* based on Prakempa represents Dewi Saraswati (Bandem, 2013). In the first part of this *gending* composition, aesthetics are highlighted with the *ngembat* technique accompanied by dynamic playing, namely *ngumbang ngisep* from the Gender Wayang playing. From there, connoisseurs are invited to start introducing the tones and punching techniques of Gender Wayang; even though they have a sweet barrel, they can be played with the striking technique to produce a surprising or loud sound without leaving the character of the sweet tone.

According to Ida Oka Granoka, this Gending Bimaniyu has a protrusion in the level of complexity in the pressing part (end of the *gending*) (interview with Ida Oka Granoka, June 8, 2024). More attention is needed regarding accuracy, dexterity, and right and left-hand skills in these two parts. This is because, in both parts, the prominence of complexity uses a fast and dynamic tempo using the *tetekep* technique (*tetebes*) that produces a complete sound or song.

C. Balance

Balance is an absolute thing for achieving beauty. The various concepts of balance that exist in this world are projections used by artists to make a work of art of high quality. In this Gending Bimaniyu, the element of balance is reflected in the dynamics displayed by *ngumbang ngisep* or the sangsih plain punching technique, which must be compact to create balance in this *gending*. In addition, the portion of each part of the *gending* structure has a balance between *gineman*, bodyguard, benefactor, and *gending* so that it creates a balance that will create harmony in this Gending Bimaniyu.

Another balance that can be observed from this Gending Bimaniyu is the balance of percussion collaboration in playing this *gending*. This was justified by Ida Ayu Arya Satyani, who said that the balance of percussion collaboration is very important to be able to remind each other of the *gending* being played, considering that this *gending* is played for quite a long time (interview with Ida Ayu Wayan Arya Satyani, June 20, 2024). Producing aesthetic playing, both in terms of play and appearance, requires collaboration and cohesiveness between the players as an aesthetic unit. This is because every melody and rhythm of the Gending Bimaniyu is interconnected and forms a beautiful whole. Here is a photo of the resource person interviewing aesthetics at the Gending Bimaniyu in Karangasem.



Figure 2. Interview with Ida Ayu Wayan Arya Satyani

(Documentation : Ni Putu Hartini, 2024)

The Playing technique Gending Bimaniyu style Karangasem

The technique playing of the Gender Wayang playinglan is very elaborate, intricate, polyphonic, melodie, and various coating or interlocking figuration systems are used (Suharta, 2013). Gender Wayang has its peculiarities in playing techniques. According to Setyaningsih, the playing technique is an overview of the pattern used in a musical artwork based on how to play the instrument and its repetition and change to produce a meaningful musical composition or harmonization (Setyaningsih, 2007:19).

The Karangasem style of the Gending Bimaniyu playing technique is one of the forms of traditional Balinese performing arts that is very important for preservation activities. The following explains the playing techniques found in the Gending Bimaniyu. As the name implies, this *gending* playing uses a puppet gender instrument consisting of a series of metal blades placed on a bamboo resonator.

Nicholas Gray said that players in Budakeling and Tenganan would often refer to the Gianyar region and Sukawati as *kauh* (the west) in contrast with themselves as *kangin* (the east). This distinction may refer to the splitting of the Sukawati palace from Klungkung in the seventeenth century (Nicholas Gray, 2011). That is mean the *dalang* in Tenganan and Budekeling use old melodic shapes (*reng*). That's why the styles of *gending* in Karangasem are all ancient. To the west, in Sukawati, they look for increasing sweetness. It is not like that; it's the same as before. In *petegak* pieces, there aren't any new influences. For instance, pieces that use a *tatorekan* or *cecandetan* way of playing (types of interlocking) are still very firm. There's no influence allowed from modernization. A photo shows the physical form of the gamelan gender wayang in Tenganan, Karangasem.



Figure 3. Gender Wayang of Tenganan Village, Karangasem

(Documentation: Ni Putu Hartini, 2024)

The pattern of the gender *gending* of Bimaniyu follows the structure or composition of traditional Balinese music consisting of 11 *palettes/pengibe*. Each part of this *gending* has a different playing technique, and there is a transition whose melody is almost similar between one part to another. The playing pattern contained in this *gending*, according to an interview with Mudita, stated that the first part still has a medium tempo until the ninth part, and the part towards the end has a faster and louder tempo than the previous part (Mudita, June 1, 2024).

Gender Wayang players beat the gender bar by hitting using a pelvis made of wood or bamboo. Various *tabuh* techniques such as *ngempyang*, *ngembyang*, and *ngemel* are used in playing this Gending Bimaniyu to produce certain dynamics and nuances. According to an interview, Ida Arya Satyani, who is also the drummer, said that if it is true, there are a lot of *tabuh* techniques contained in it, such as the beginning using one melody as the initial code, then continuing the *ngempyang* technique to open the Gending Bimaniyu playing. Furthermore, continue to use techniques until the transition from each part (interview with Ida Arya Satyani, June 20, 2024)

The main melody contained in the Gending Bimaniyu is played by the four drummers of Gender Wayang, with 2 percussionists playing plain strokes and two percussionists playing skeptical strokes. The main melody is still played on the left hand as the melody carrier by repeatedly playing it according to the structure of the Gending Bimaniyu. For the right hand, play is a technique that enlivens the form of *nyingklak-nyingklak (nhang)*, which brings a different impression from other *gending* playings. Ida Granoka's statement also strengthens this: the melodic play of the Gending Bimaniyu is complex, *ngelangunin*, and has many variants of motifs in each part (interview with Ida Oka Granoka, June 11, 2024). The following is a photo of the team with the resource person when interviewing the technique of playing gender wayang in Karangasem.



Figure 4. Team Interview with Ida Wayan Oka Granoka

(Documentation : Ni Putu Hartini, 2024)

CONCLUSION

The aesthetics of the gending of the Karangasem style of Bimaniyu puppetry is a harmonious combination of musical beauty, philosophical meaning, and the socio-cultural context of the Balinese people. This gending has become a valuable cultural heritage and continues to be preserved from generation to generation.

The playing technique contained in the gender gending of the Bimaniyu puppet in the Karangasem style has the characteristics of a rhythmic playing pattern, enthusiasm, and a change in tempo that is initially changing to be faster, which represents the atmosphere of the presentation of the Gending Bimaniyu.

Aesthetic research on the gender gending of Bimaniyu puppets in the Karangasem style is important to be carried out in preserving Balinese cultural heritage, revealing the uniqueness of the style, enriching knowledge, documenting and preserving culture, and increasing public appreciation for Balinese cultural arts.

Gender Wayang has become a treasury of Karawitan art and a reference in the treasury of Balinese playinglan. It seems that the preservation of the Gender Wayang playinglan. So far, it is still quite guaranteed, but there are tips on how to work. Its preservation needs to be combined so that Gender Wayang continues to grow and develop following developments in art.

REFERENCE

- Ardini, N. W., Darmayuda, I. K., & Irawan, R. (2020). Musik Popular Bali 1950-1965 dalam Dinamika Kebudayaan Nasional. *Journal of Music Science, Technology, and Industry*, 3(2), 147–166. <https://doi.org/10.31091/jomsti.v3i2.1154>
- Bandem, I. M. (2013). *Gamelan Bali di atas Panggung Sejarah*. STIKOM Bali.
- Bhumi I Made Bayu Puser, H. S. (2019). Pelatihan Gender Wayang Pada Generasi Muda Bali Untuk Melawan Dampak Negatif Kemajuan Teknologi. *Kalangwan : Jurnal Seni Pertunjukan*, 5(Vol. 5 No.2 (2019): Desember), 99–105. <https://doi.org/https://doi.org/10.31091/kalangwan.v5i2.777>

- Dibia, I. W. (2017). *Kotekan Dalam Musik Dan Kehidupan Bali*. Bali Mangsi Foundation, Institut Seni Indonesia Denpasar.
- Djelantik, A. A. M. (2008). *Eстетika Sebuah Pengantar*. Masyarakat Seni Pertunjukan Indonesia (MSPI).
- Hartini, N. P. (2017). Pertunjukan Gender Wayang Pada Pekan Seni Remaja Kota Denpasar Kajian Bentuk, Estetika dan Makna. *Kalangwan*, 3(1), 48–57. <https://doi.org/https://doi.org/10.31091/kalangwan.v3i1.160>
- Hartini, N. P. (2021). Konsep Dualistis dalam Pertunjukan Gender Wayang pada Pekan Seni Remaja Kota Denpasar Tahun 2015. *JOMSTI (Journal of Music Science, Technology, and Industry)*, 4(1), 37–49.
- Hartini, N. P., & Haryati, N. M. (2023). Estetika Pertunjukan Gender Wayang secara Virtual. *Tamumatra : Jurnal Seni Pertunjukan*, 5(2). <https://doi.org/10.29408/tmmt.v5i2.12256>
- I Nyoman Mariyana & Ni Putu Hartini. (2021). *Gamelan Gender Wayang* (K. Wahyudita, Ed.; 1st ed.). Mahima Institute Indonesia.
- McCollum, J. & D. G. Herbert. (2014). *Theory and Method in Historical Ethnomusicology*. Lexington Books.
- Moleong, L. J. (2014). *Metode Penelitian Kualitatif*. PT. Remaja Posdakarya.
- Nicholas Gray. (2011). *Improvisation and Composition in Balinese Gender Wayang: Music of the Moving Shadows (SOAS Studies in Music) 1st Edition* (1st ed.). Routledge; 1st edition.
- Setyaningsih, I. (2007). *Notasi dan Teknik Permainan Musik Kacapai pada Kesenian Tradisional Jaipong Dodo Gedor Grup di Kelurahan Soklat Kabupaten Subang Provinsi Jawa Barat*.
- Sudarta, I. G. P., Bratanatyam, I. B. W., & Hartini, N. P. (2022). DEVELOPMENT OF GENDING GENDER WAYANG BANASPATI TENGANAN PEGRINGSINGAN KARANGASEM STYLE IN BANJAR LUMINTANG, DAUH PURI KAJA VILLAGE, DENPASAR UTARA DISTRICT, KODYA. DENPASAR. *Abdi Seni*, 12(2), 90–96. <https://doi.org/10.33153/abdiseni.v12i2.3912>
- Sugiyono. (2022). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Alfabeta.
- Suharta, I. W. & N. K. S. (2013). *Proses Pembelajaran Gamelan Gender Wayang Bagi Mahasiswa Asing Di ISI Denpasar*. Laporan Tahunan Penelitian Fundamental Institut Seni Indonesia Denpasar. <http://repo.isi-dps.ac.id/id/eprint/5235%0A>
- Yasa, I. K. (2017). Aspek Musikologis Gênder Wayang dalam Karawitan Bali. *Resital: Jurnal Seni Pertunjukan*, 17(1). <https://doi.org/10.24821/resital.v17i1.1689>