



E-ISSN on progress

Delivery date : 2024-06-24

Revision date: 2024-06-27

Date received: 2024-06-29

Correspondence Address:

Study Programme: Art Education,
Drama, Dance, and Music Faculty of
Language and Art, State University of
Surabaya
Gedung T11 Kampus Lidah, Jalan
Kampus Lidah Unesa, Surabaya 60213
Telepon : +6231-7522876, Faksimil :
+6231- 7522876
webs :
<http://sendratasik.fbs.unesa.ac.id>
e-mail :
pendidikansendratasik@unesa.ac.id

SANGGAR BALADEWA TRAINING PROCESS AS AN EFFORTS TO INHERIT THE PEDALANGAN KNOWLEDGE IN THE REGENERATION OF YOUNG ARTISTS IN SURABAYA

Fika Nandari (1), Dr. Anik Juwariyah, M. Si (2)

1 Student from the Bachelor of Arts, Dance and Music Education Study Program, Faculty of Languages and Arts, Surabaya State University, Indonesia

2 Student Lecturers, Bachelor of Arts, Dance and Music Education Study Program, Faculty of Languages and Arts, Surabaya State University, Indonesia

E-mail:fikanandari.20005@mhs.unesa.ac.id(1), anikjuwariyah@unesa.ac.id(2)

Abstract: The existence of the Sanggar Baladewa was very influential in the birth of young artists who could inherit the knowledge of dalang from the trainers regarding karawitan and pedalangan. The rehearsal process in sanggar Baladewa proves that sanggar Baladewa can stand in the middle of a big city with modern life to do traditional arts. This research aims to describe the rehearsal process in sanggar Baladewa as an effort to pass on dalang knowledge to the regeneration of young artists in Surabaya. The method used in this research is qualitative research because the data is presented in the form of words or descriptive. Research data sources are obtained from sources and informants, and supporting data can be documents. Data collection techniques were obtained through observation or observation, interviews, documentation, recording, and literature study. Data validity is carried out using triangulation techniques or combining and comparing the results of the data obtained. The sanggar Baladewa training process provides knowledge and guidance to sanggar Baladewa students from those who previously did not know how to recognize and see the art of wayang kulit, especially pedalangan. This training is done to produce a generation of wayang kulit artists. Passing on the knowledge of pedalangan from the trainer to the students requires a strategy with fun learning and not forcing so that students have an interest in wayang kulit. The steps of learning the art of dalang have several elements of pakeliran work, namely the lakon, catur, sabet, and karawitan pekeleran (Sunardi, 2013: 77). In sanggar Baladewa, the first thing students must do when they enter is to learn karawitan.

Keywords: Training Process, Inheritance, Regeneration, Pedalangan, Baladewa studio

1. INTRODUCTION

Sanggar Baladewa is a training center for karawitan musical arts and wayang kulit in Surabaya. An art studio is a place or container used by a group of people to carry out artistic activities. Activities in art studios can be in the form of learning, such as learning or training processes, creation or production (Yulistio, 2011: 38). Sanggar is also a non-formal learning place. Unlike formal schools with planned and systematic rules that must be obeyed, a studio is more flexible regarding regulations and activities for learning wayang kulit art.

Wayang kulit art is a traditional art originating from Java. This art is known and liked by almost all Indonesian people and even abroad. United Nations (UN) through United Nations Educational, Scientific, and Cultural Organization (UNESCO) has awarded Indonesian wayang as one of the world's intangible cultural heritages. Wayang means



shadow. The shadow in question is the shadow (reflection) of human character or nature. Through wayang performances, one can see a picture of human life in the universe, so it is often said that wayang performances are entertainment in the form of spectacles that contain guidance for understanding order (Suyami, 2006:47).

Sanggar Baladewa was officially established on July 28, 2010. For almost 14 years, Baladewa Studio has produced hundreds of young shadow puppet artists. Today, Sanggar Baladewa has had four generations of students: approximately 25 students in 2010, around 30 students in 2013, about 40 students in 2018, and roughly 50 students from 2021 onwards. The trainers at sanggar Baladewa face the challenge of nurturing young students to develop into artists who can proficiently acquire and carry forward the knowledge and skills imparted by their instructors.

The trainers of sanggar Baladewa are graduates of pedalangan and karawitan schools who live in Surabaya. They are Hario Widyoseno, the founder of Baladewa Studio, Nanang Pramono, Ipung Indarta, and Sriyati. All four trainers are graduates of ISI Surakarta, except Nanang Pramono, who graduated from ISI Yogyakarta. There are also musicians and additional trainers when participating in an event, namely Joko Porong and Wicaksono. In 2006, Hario Widyoseno was only asked by his friends to train their children. Then, the head of UPT Taman Budaya provided a place to train in karawitan and pedalangan arts in the Sawungsari gamelan room at Taman Budaya. Starting from a sense of wanting to get together because of longing for wayang kulit, the trainers and the cohesiveness of the sanggar Baladewa members eventually increased and became known in Surabaya (Interview with Widyoseno, January 28, 2024)

Children and teenagers living in Surabaya have experienced modernization, so all their lives there are side by side with sophisticated technology and more advanced development. Surabaya is also referred to as an industrial and large city in Indonesia. Therefore, they have experienced fun or entertainment and a gathering place in the development of facilities such as malls, apartments, and cafes. It makes the younger generation less familiar with the traditional art of shadow puppetry. Amid this situation, the sanggar Baladewa strives to introduce and foster the interest of young people in Surabaya in the art of wayang kulit.

Sanggar Baladewa can be a place for positive activities for young people. Many children and teenagers in Surabaya have wrong associations due to a lack of positive activities, so they look for activities to find free time. Some of them just hang out in cafes on the side of the road and visit or do juvenile delinquent activities such as playing online games. Sanggar Baladewa provides training activities that can be useful for children and teenagers in Surabaya to develop themselves and participate in preserving the traditional art of wayang kulit.

The dissemination of information about Baladewa Studio used to be only through word of mouth. Due to the times, it has utilized an Instagram social media named @sanggar Baladewa and a YouTube account named @sanggar Baladewa. These accounts will document activities and information about Sanggar Baladewa, as well as achievements and events held. The UPT Taman Budaya Office also assists Sanggar Baladewa in terms of publication through its Instagram.

Sanggar Baladewa has partners, namely UPT Taman Budaya East Java as a place for training and activities, then with Pepadi

(Indonesian Pedalangan Association) in Surabaya. Sanggar Baladewa is invited to perform at Pepadi Surabaya during an activity. Working partners are also established with the puppetry department at ISI Surakarta to exchange knowledge and share knowledge from ISI Surakarta students or lecturers with Baladewa studio students. Next is with the Surabaya City Education Office, which will appreciate the work and training results of the Baladewa studio.

Sanggar Baladewa has experience collaborating with artists in Surabaya in various events, such as with Jatiswara at the National Music Day (Harmunas) event, then with Pakar Sajen, a shadow puppet community at Airlangga University in an event held on the Unair (Airlangga University) campus, and in an urban puppet show entitled love letter for the goddess, Sanggar Baladewa collaborated with Joko Porong, Best Friends Project, Vembriona, and gamelan sawunggaling of Surabaya State University.

The improvement of sanggar Baladewa can be seen from the increase in the number of students each year and the achievements that have been obtained. There are various achievements from Baladewa studio, such as being the best presenter in the National Dalang Bocah Festival competition, the East Java Provincial Dalang Bocah Festival, which is held annually, the macapat competition, the best presenter at the East Java Wayang Week event.

Sanggar Baladewa does not have a specific and planned purpose, the founder of Baladewa, Hario Widyoseno, said,

There is no specific goal of the Baladewa studio. Still, we as trainers want there to be a successor to the knowledge they have so that it can continue to be passed on to future generations. The knowledge they have is not only useful for themselves but also for others (Interview, January 28, 2024).

The Baladewa studio trainers hope their knowledge can be passed on to Surabaya's younger children and teenagers. The trainers' knowledge can be utilized by their students by looking for schools, looking for experience, and developing themselves. When students have grown up and have sufficient expertise in shadow puppetry, the Baladewa studio does not restrict students from attending the Baladewa studio. Still, the Baladewa studio frees students to find their identity and desires afterwards, whether they want to become actual puppeteers or join other organizations or studios. The Baladewa studio is always open to anyone wishing to see or follow the rehearsal process. It is not uncommon that during rehearsal activities, many people, students, and people from abroad (tourists) who like shadow puppetry come to the Baladewa studio to see the rehearsal process. Baladewa studio students and trainers provide a good attitude towards the audience who want to see or have other purposes, such as research. With this, shadow puppetry functions as entertainment and tourism in the field of performing arts.

This research explores the training process of Baladewa studio in passing on trainers' knowledge to students to produce a generation of young shadow puppet artists in Surabaya. The wider community has recognized Baladewa Studio and its students, who have many achievements. Standing among the vast city of Surabaya with modern life and cultural acculturation, Baladewa Studio tries to preserve the art of shadow puppetry so that it remains and has talented successors who do not feel old-fashioned. Of course, the training process is not

easy, and it is long before the Baladewa studio can pass on the knowledge from the Baladewa studio trainer to the students.

Realizing the importance of passing on knowledge about the traditional art of Wayang Kulit to the younger generation of artists makes it one of the research interests. In addition, what is essential is the rehearsal process of Sanggar Baladewa as an effort to regenerate young shadow puppet artists in Surabaya both from dalang and Karawitan amid Surabaya's life, which is experiencing many changes in technology and life, cultural acculturation, and modernization. Sanggar Baladewa must have strategies and steps in the training process to bring up the regeneration of young artists and the studio's glory. The purpose of this study is to describe the training process of Baladewa studio as an effort to teach puppetry knowledge to young regeneration in Surabaya. The process is seen by describing the Baladewa studio's strategy in fostering young people's interest in learning wayang Kulit and explaining the steps of learning shadow puppetry at Baladewa studio.

Previous relevant research was conducted by Anisyah Padmanila Sari in 2020, discussing the vocal processing of six women to become female puppeteers. The exercise uses gender thinthingan and spiritual practice. To become a female puppeteer also requires breathing exercises. This research is relevant because it is a reference to discuss a process.

Furthermore, research by Ni Wayan Ria Lestari and I Wayan Agus Gunada, 2021 discusses the dance learning process at Prasaman, the technical implementation of training, the design process during the training process, and the evaluation of training activities. The relevance of this research is for reference and to help discuss a training process at the sanggar Baladewa.

Research by Rofiul Fajar, Setya Yuwana, and Trisakti in 2021 discusses the performing arts management of Baladewa Studio with analysis of planning, organizing, program implementation, supervision, and evaluation. The relevance obtained is information about sanggar Baladewa and perfects previous research.

The art of puppetry has several elements of pakeliran work, namely the lakon, catur, sabet, and karawitan pekilir. So before becoming a puppeteer, students need to learn and understand the elements of pakeliran. The lakon element discusses the source of the lakon, the type of lakon, and the structure of the lakon. Then the catur, sabet, and pakeliran music discuss the elements, such as catur consisting of language, ginem, janturan, pocapan, and antawecana techniques. Sabet (wayang movements) consists of cepengen, tancepan, solah, entas-entasan, various movements, and movement meanings. Then the pakeliran music includes the presentation order and the gendhing's name, the type of cengkok sulukan, dhodhogan, and keprakan. (Sunardi, 2013:77).

Student-based learning means that learning or training activities are focused on and provide ample opportunities for students to express themselves according to their interests, desires, and passions without pressure from teachers or parents. Learning in a sanggar equips students to love and appreciate traditional arts from an early age (M. Jazuli, 2011:76).

2. METHODS

This study uses qualitative research because the data is obtained and presented in descriptive form. According to Sugiyono, qualitative research methods are research methods based on the philosophy of postpositivism, used to research natural object conditions (2008: 9). The material object in this research is Baladewa studio, while the formal object is the Baladewa studio training process as an effort to inherit puppetry knowledge to regenerate young artists in Surabaya.

The research location is the Baladewa studio rehearsal ground in the Sawungsari gamelan room, Taman Budaya, Jalan Genteng Kali No.85, Surabaya. Data sources were obtained from primary data, namely sources and informants. The informants were chosen carefully and had insight into the topic to be discussed, such as the Baladewa studio trainer, one student and parents who will become informants.

Data collection techniques are carried out by observation or observation during the rehearsal process at Baladewa studio. Observation has been done structurally so the researcher understands what will be researched and when and where the research location is. Observation is also carried out frankly so that the data source knows if the researcher is making observations for research and observation or observation. It is done to avoid if there is confidential data. Then, interviews with sources and informants. The type of interview used in this research is semi-structured interviews because the researcher has designed structural questions about the Baladewa studio training process as an effort to inherit puppetry knowledge to regenerate young artists in Surabaya, starting from the background of the studio's establishment to the learning process and related topics. Then, documentation comes from pre-existing data, such as photos or videos of previous activities. Recording is done during interviews and direct observation, and then literature study is done through written sources such as articles, news, journals, or books.

The data validity test is carried out through triangulation techniques, and then the data is analyzed through data reduction, data display or data presentation, verification or conclusion. Sugiyono (2008: 121) states that the results of a valid study if there is a similarity between the data collected or found synchronous with the data that occurs on the object under study.

3. RESULTS AND DISCUSSION

Hario Widyoseno coined "Baladewa", which stands for Belajar dan Bermain wayang in Indonesian. The Baladewa studio logo follows the studio's name, which is the Baladewa puppet character. Wayang Baladewa has a character that is easily angered hard-hearted but forgiving and wise. The symbol is used as the studio's identity so the community can easily recognize it. From this symbol, it is hoped that the members of Baladewa can become wise people and have a burning spirit to preserve the art of wayang kulit.

The learning process of pedalangan and karawitan in Surabaya is inseparable from the role of a trainer who knows the field, which will later be passed on to his students as the next generation. The trainer of Baladewa studio, with his skills and knowledge, will pass on his knowledge to his students through the training process carried out in Baladewa studio.

Sanggar Baladewa has 4 (four) coaches for routine training on Saturdays and Sundays, namely Hario Widyoseno, Ipung Indarta, Nanang Pramono and Sriyati. The division of labour of the trainers fills in and completes the part of the students who still need clarification if someone has not accompanied them. These four trainers teach karawitan how to beat or hit the gamelan and the shadow puppet or puppetry part. Still, for the vocal part of singing or singing, Sriyati is the trainer who teaches regularly. When participating in competitions or performances, there is a music composer and additional coaches, Joko Porong and Wicaksono (Interview with Anugrah Putra Mahardika Irawan, February 05, 2024).

The process of pedalangan training in Baladewa Studio is undoubtedly different from the learning process in formal art schools such as SMKI (Sekolah Menengah Karawitan Indonesia) such as SMK 12 Surabaya, SMK 8 Surakarta, and SMK 1 Kasihan. At university level is ISI (Institut Seni Indonesia). Formal schools usually have rules or regulations that all students must obey. But in Baladewa's studio, the rules are flexible. The studio usually has rules from mutual agreement that can be negotiated and changed according to the interests of its members. Formal schools have penalties for those who violate them, but this does not apply to studio learning.

The Baladewa studio has no report card system for student learning outcomes. While formal art schools have report cards for student learning outcomes focused on theory and practice. The Baladewa studio emphasizes students' skills in practising the results of training. To appreciate the results of student training, the Baladewa studio trainer will hold a performance at the end of a play. Students who have more ability will be included in significant events.

Baladewa's weekly activities are regular rehearsals on Saturdays and Sundays at 15.00-16.30 WIB. Sanggar Baladewa has two rehearsal venues, namely at Sawungsari Building in Taman Budaya, Jalan Genteng Kali, No. 85, Surabaya and Jalan Raya Dukuh Kupang Barat 17-19, Surabaya. Baladewa Studio will schedule additional rehearsals to prepare the best performance for participating in a competition. The efforts made by Baladewa Studio to foster their students as a legacy of puppetry knowledge owned by Baladewa studio trainers can be passed on to the younger generation so that the art of shadow puppetry in Surabaya will remain and be preserved. Coaching aims to endeavour with all efforts and means so that the fostered (object) is always in good condition and improving in all aspects (Sujanto, 1992: 64).

Regeneration as a successor to traditional arts is someone who is expected to be able to continue traditional arts. The younger generation will inherit knowledge from their older trainers so that it will be passed on to the next generation later. Wayang kulit, as a traditional art in Surabaya, relies heavily on Baladewa Studio to continue producing a generation of young artists who can inherit the knowledge of wayang kulit. From 2010 until now, Baladewa Studio has produced four generations of students. 2010 was the first generation with about 25 students. There were few students that year and Baladewa Studio was not as well-known as it is today. In 2010, the trainers tried to find competitions and events in puppetry and karawitan. The next batch in 2013 had around 30 students, and Baladewa began to be recognized and have achievements. In 2018, the distance between the second and third generations of Baladewa

Studio can be so far with approximately 40 students. In the fourth generation in 2021, there are around 50 students. The increase in the number of students at Baladewa studio can be seen every year, so the next generation is expected to increase like the previous year. The increased number of students also proves that young people are increasingly interested in Surabaya.

The Baladewa studio training process to produce young people who can inherit the knowledge of traditional puppetry certainly requires strategies and approaches so that young people can be interested in learning and knowing more about shadow puppetry. A trainer must create a pleasant learning atmosphere by fostering his students and, according to its name, Baladewa (Belajar dan bermain wayang). Fun learning allows students to express themselves freely and without fear. The trainer also tries to understand the students' character so the learning process can run well.

Traditional art learning at sanggar Baladewa provides ample opportunities for students to express their desires. Students can choose what they want to learn, such as gamelan instruments. There is no pressure or coercion from either the trainer or parents, which means that the approach taken by sanggar Baladewa is a student-based approach, according to M. Jazuli (2011: 76). A student-based approach will prioritize the opinions and understanding of students' abilities. In Baladewa studio, students will be prioritized, and the efforts made by the trainer will be for students as the generation of inheritors of wayang kulit owned by the trainer. The trainer will cater to the students with their abilities. The trainer does not want students to feel challenged and think that learning wayang kulit is complicated, so it will later eliminate students' interest in the art of wayang kulit.

Sanggar Baladewa must force its new students to follow the training seriously and pay attention to what is being learned. At the beginning of entering, students will be left to their own devices, such as wandering in and out of the room, shouting, and acting hyperactive like children in general. One of the Baladewa studio trainers, Sriyati, said:

Many children who used to be like that were hyperactive, very active, running here and there, huffing and puffing, gradually quiet and willing to sit down, willing to learn to play even though they made mistakes, starting to get right and calm down. Some in college now can do puppetry and ngendhang like that. At first, I let it go, then slowly embraced it, almost like a psychologist (Interview with Sriyati, March 31, 2024).



Figure 1. Sanggar Baladewa is conducting routine practice in the Sawungsari Taman Budaya gamelan room (photo source: Fika Nandari, 2024)

As time passes, students will act as they please, following the learning flow and becoming interested in themselves because they see their friends who can play gamelan instruments and puppets well. It will motivate other students to do so.

The process of becoming a dalang requires learning steps following the elements of pakeliran, including lakon, catur, sabet, and karawitan, according to Sunardi (2013:77). The inheritance of puppetry knowledge such as the elements of pakeliran owned by the trainer will be passed down and continued by students. The training process of Baladewa studio as an effort to pass on pedalangan knowledge to young regeneration in Surabaya until they can become dalang is as follows:

Karawitan

The first materials students must master at sanggar Baladewa are karawitan and vocals. Playing Javanese gamelan, commonly called karawitan, is the first step that a puppeteer learns at Baladewa studio. Karawitan and vocals are one unit as an accompaniment to shadow puppet shows, and a puppeteer must understand the rhythm and gendhing therefore, karawitan and vocals are the basic things that must be mastered by a student at the Baladewa studio.

From karawitan students can understand the tempo of dhodhogan and keprakan, gendhing, tembang, sulukan, types of cengkok. Through karawitan, students can be sensitive to tone and know the procedure for when a puppeteer asks for a gendhing. Dhodhogan is the sound produced by hitting the cempala (a wooden beater carried by the puppeteer) on the puppet box. Then keprakan is a material made of iron or bronze or a type of metal arranged so that it is hung on the puppet box. The puppeteer sounds by being kicked or played with the puppeteer's feet.



Figure 2. Baladewa studio students are learning to play the balungan group's gamelan musical instruments (saron, demung, peking, slenthem) (photo source: Fika Nandari, 2024)

Gamelan training starts with simple instruments first, such as the balungan group, namely saron, demung, peking, and slenthem. One of the trainers said that,

Learning from the basics is first taught as the division of music, then fixing the music technique. We write the notation on the board while reading and playing. They are slowly processed. Later, it will be seen that this child likes to play this, nyanthelnya here (Interview with Sriyati, March 31, 2024).

Students will be trained to master pithetan techniques and music techniques. Pithetan is a technique of holding or pressing gamelan instruments after being hit so that when a gamelan instrument after being hit is not just left alone, it will be pushed so that it does not mbengung (buzzing). Then, when mithet gamelan hits the following notation simultaneously.

The next thing to learn is the technique of beating the gamelan. When hitting the gamelan, there is a procedure to ensure the sound produced is suitable, such as how to hold the instrument. When the tempo is fast, keep the instrument closer to the beat. On the other hand, if the tempo is slow, you can hold the instrument slightly away from the handle of the gamelan (thuthuk). Then hit the gamelan not higher than the face. In playing the gamelan, students must concentrate on notation and wilah or the position of each number on the gamelan. Students need to first memorize the place of tone on the gamelan because they need to learn it to make it easier to read the notation accompanied by hitting the gamelan.

Manners in playing the gamelan are also taught to students, such as how to sit and the body's position when playing must be upright and legs crossed and not step over or pass the gamelan from above when walking and not sitting on the gamelan. Manners are related to the musical element, namely wiraga, which states that in performing music, the attitude of a gamelan player must have manners. Then, wirama is a musical element related to the rhythm and tone of the gamelan being played. The tone played must be following the notation. Furthermore, wirasa is a musical element related to the sense of harmony produced by gamelan players, that the gamelan played must be in harmony rather than the most prominent. Baladewa studio trainers must be slow when giving these directions and not force students to practice immediately. It takes time for students to understand and implement these things. Likewise, the trainer must be

patient when teaching children because the child's mood depends on the situation. If the child is forced, it will change the student's desire to learn.



Figure 3. The Baladewa studio trainer is writing notes for a musical piece to the accompaniment of shadow puppets (Photo source: Fika Nandari 2024)

The karawitan material starts with simple gendhings, such as gangsaran, which only has one tone notation. It is when hitting the gangsaran gendhing that the pithet technique and gamelan technique are finalized, then sampak, which has two or more notes, then srepeg, lancar, and talu, which have a variety of notations. The trainer and founder of Baladewa Studio said,

We made a new package that includes new accompaniment, arranged dolanan songs, srepeg, sampak, ayak that is classical. Then we made the rope for the Baladewa group's identity (Interview with Widyoseno, January 28, 2024).

The trainers at the Baladewa studio make arrangements for The trainer of the Baladewa group makes arrangements of wayang performance accompaniment songs such as sampak, repeg and lancar. Talu sanggar Baladewa the opening song of the shadow puppet show, was created by the trainer with an energetic tone. The melodies used are arrangements of children's songs such as balonku ada lima, naik delman, and dolanan songs such as gajah-gajah, kupu kuwi, menthok-menthok, wajibe dadi murid, and gugur gunung.

Sanggar Baladewa trainers have a way to overcome boredom in students, namely with a rotation system. The rotation system is carried out by rotating or changing the distribution of gamelan instruments play by students. For example, if one has mastered playing the saron, he will be rotated to play bonang or kempul or do what he wants. Students who do not want to play the gamelan are also not forced to move to hit other gamelan or puppeteering because students' interests vary. Some students only want to learn gamelan or karawitan. Some students only want to learn vocals, and students only want to learn puppetry (Interview with Widyoseno, January 28, 2024). From the rotation system, students will experience being able to play other gamelan instruments and have multiple abilities in playing various gamelan instruments. When Baladewa studio students are asked to play any gamelan instrument, they will be ready and accustomed to gamelan instruments.

In karawitan, some vocals are usually called swarawati, waranggana, or gerong or sinden. The task of this vocal group is to sing the tembang in a gendhing. The vocal training process is usually done by singing the tembang or song together with the thinthingan gender of the Baladewa studio trainer. The goal is for the resulting tone to be in tune with the gamelan, following previous relevant research by Anisyah Padmanila Sari in 2020 discussing the process of vocal processing with the ninthingi gender to be in tune and make it easier to measure the high and low tones.

Baladewa studio trainers will occasionally hold vocal exercises together. It is hoped that all students can recognize songs and sing as a provision for learning dalang. Vocal training, or grambyanganis, is the practice of gamelan sounds following the tuning of the thinthingan gender from low to high notes and vice versa. The exercise is done so students can get used to the gamelan barrel. In the gamelan there are two tunes, namely the slendro barrel, which has notes 1, 2, 3, 5, 6 (ji, ro, lu, ma, nem), and the pelog barrel has notes 1,2,3,4,5,6,7 (ji, ro, lu, pat, ma, nem, pi).

The karawitan material that has been mastered by students, namely in terms of phithetan techniques, music techniques, and students memorizing the notes, then students will be directed to the stage of shadow puppet training, namely puppetry. In pedalangan training, there are lakon, catur, and sabet.

Lakon

Lakon can mean a story or story in wayang. The puppet story materials used in Baladewa Studio for students who are still beginners are fables, folktales, and cartoons. But when students who are already capable will be given wayang purwa stories. For beginner puppet students, puppet stories such as timun mas in the past. There are also Agry bird, and barbie puppets, but if they have mastered the puppets a little, the material will be increased to deer and crocodile wayang.



Figure 4. Baladewa studio students learn wayang with the deer and crocodile act (photo source: Fika Nandari, 2024)

Sanggar Baladewa trainers avoid puppet stories that discuss romance or love because children are not yet familiar with love problems. The age of 4 to 12 years is a period of play. Therefore, stories

of fables or animal characters, cartoons, fairy tales and folklore are used in the lakon wayang material at Sanggar Baladewa.

In the rehearsal process at the play stage, the Baladewa studio trainers try to understand the students' abilities to understand the wayang story given. The trainer will provide a script, which is then read and studied at home, and at the next rehearsal, the students will practice. Every few months, the Baladewa studio will hold a *gebyakan* or practice wayang show together based on the training results.

Catur

The words or dialogue spoken by a puppeteer are called *chess*. The words of a puppeteer are *antawecana*, *janturan*, *sulukan*, and puppeteer language. *Antawecana* is the voice of the characterization of the puppet, so each puppet has its characteristic voice. Then *janturan* is a dialogue speech in the puppeteer that is not sung. However, the puppeteer's dialogue has *titi laras* (notation) and *pathetan*. *Sulukan* is a puppet dialogue sung such as *ada-ada*, *kombangan*, and puppeteer *pathetan*.



Figure 5. Baladewa studio students learn puppeteer vocals together (photo source Fika Nandari, 2024)

The trainer of Baladewa studio will usually train the *catur* to the *dalang* together. The students can hone it at home or look at references on YouTube. Although the students have memorized the *chess* lyrics of a dialogue or *dalang* song, the trainer also needs to justify the *titi laras* following the *gamelan* so that the dialogue that the students have learned is not false (deviant) and familiarize the students with *gamelan* intonation.

The language used by Baladewa Studio students is manageable for students who usually use Javanese Kawi, but Baladewa Studio frees students to speak Javanese daily according to their abilities. Located in Surabaya, Baladewa Studio uses the local Javanese dialect specific to the region. Students are taught to select appropriate words, and trainers are also trained to speak with proper etiquette. Baladewa studio trainers avoid harsh or dirty language because children easily record the words taught, worried that they will be misused and practised in everyday life. With this, it is hoped that students can quickly understand the puppet story and be fearless in dialogue to play the wayangs. Baladewa studio trainers also do not force students to memorize wayang scripts. The trainers let students read the notes that have been made. The *cengkok* of the *dalang* is also simplified until

the students can do it. The most important thing is that the students sing without falsity or following the *titi laras* of the gamelan.

The *catur stage's* rehearsal process will usually take longer because when there are mistakes in dialogue and the *dalang* falsely sings the dialogue, the trainer will give a re-example, and the student must repeat it in the earlier or previous part because the *pengrawit* and the puppet players perform together in *wayang kulit*.

The studio trainer does not impose a difficult voice on the children, most importantly, the students can speak loudly, not falsely, and confidently. Therefore, the closeness between trainers and students must be built well so students do not feel embarrassed and upset when given directions.

Sabet

All puppet movements are called *sabet*. In shadow puppetry, various kinds of puppet movements depend on the puppet's character, position, and size. *wayang* characters have different strengths, such as flying, jumping, and rotating. *Sabet* in puppets is *tancep* (sticking wayangs), *solah* (puppet wayangs), *bedhol* (pulling wayang), and *entas-entasan* (the exit of wayangs from the screen and the light on the *blencong* or lamp).

In *sanggar Baladewa*, the trainer teaches and gives examples of how to stick the puppets on the *debog* (banana tree trunk) *in pakeliran*. The puppets must have a balanced placement so that when they are moved (*solah*), they do not fall, making it challenging to dialogue and move the wayangs. When the wayangs come out, they are also not allowed to be stuck directly but are attached to the screen first.



Figure 6. Baladewa studio students learn *sabet* in wayang with deer and crocodile characters (source: Fika Nandari, 2024)

Holding the wayang (*cepegan*) must also be considered in *wayang kulit*. Giant wayangs will have different ways of holding small wayangs. wayangs such as crocodile characters hold the wayangs *ngepok* or close to the handle (*wayang handle*) on the puppet, while small wayangs such as deer wayangs can be held slightly poking at the wayang handle.

When *Sanggar Baladewa* organizes or participates in a puppet show, students do not immediately play all night long but are trained in *gebyakan* for about 45 minutes first. Then, students are also included

in the puppet show for mucuki. Mucuki is opening a puppet show before the original puppeteer or puppet show performs. Performances for mucuki are usually at most 2 hours long. Sanggar Baladewa tries to find experiences for its students, especially in puppetry and karawitan competitions or performances. This activity aims to give students experience in performing on stage. When students have a lot of experience, their mentality and self-confidence will be strong, thus training students not to be insecure or not confident.

According to the trainers, teaching children at Baladewa Studio has no difficulties or obstacles. The trainer only needs to be patient, like teaching PAUD or kindergarten children in general. Sometimes, if taught at the next meeting, some students must remember either from notation or other things taught because they did not remember the previous lesson. One of the trainers said, "Actually, we don't make it difficult. Teaching children is like teaching PAUD or TK, so there are no real obstacles" (Interview with Sriyati, March 31, 2024).

After the students have mastered the karawitan and pedalangan material, they can hone their skills. Baladewa studio trainers allow the students to make decisions according to their wishes, such as wanting to continue to deepen their knowledge of karawitan at karawitan and puppetry schools or join other studio communities. In the first and second generations, some of Baladewa's students have become actual puppeteers, some have gone on to art schools, some have become sinden, and some have collaborated and been called to perform. When participating in a big event, Sanggar Baladewa will contact the previous generation or generation. Some students of the prior generation still attend the Baladewa studio's regular rehearsals and help the Baladewa studio trainers teach the new generation.

Sanggar Baladewa strives for everything done to be the goal or expectation of every member of the Baladewa studio, including the expectations of the trainers, students, and parents, which can be fulfilled. Baladewa Studio must have solidarity and reasonable cooperation to maintain the studio. Every member of Baladewa Studio needs to motivate each other, such as trainers to students and parents to trainers and students so that the activities and results obtained by the studio run well.

As a place to learn the traditional art of wayang kulit conducted in a non-formal institution, sanggar Baladewa realizes the relationship between trainers and students is maintained well. The sanggar Baladewa trainers must provide a sense of comfort by acting as parents and teachers. The relationship between the Baladewa studio trainers and their students can be formed through the rehearsal process and various events that are held or that have been participated in. From the rehearsal process, we will spend a lot of time together, and the closeness will be built naturally by the members of the Baladewa studio. The members' sense of togetherness and kinship will become closer because the rehearsal process makes a memorable experience together. The Baladewa studio trainers do not discriminate or show favoritism towards their students. The trainers consider their students to be relatives or dulur. Baladewa studio coaches can also be friends with their students. One of the Baladewa studio students, Anugrah Putra, said that the closeness between students and coaches is like a friend who can pour out their hearts and then joke. It is not uncommon for students and coaches to get together and hang-out together (Interview, February 05, 2024).

4. CONCLUSION

The wayang kulit training process at Baladewa Studio is an effort to pass on pedalangan knowledge from trainers to students. It has produced a generation of young artists who can pass on the trainers' knowledge to the next generation. Sanggar Baladewa, from 2010 until now, has produced four generations or generations of students. The knowledge that the trainers impart to the students is knowledge of karawitan and pedalangan. The Baladewa studio's strategy to raise students' interest in wayang kulit is to make learning fun and not pushy. The trainers do not force students to be able to and immediately want to learn wayang kulit so students can express themselves without fear. The training process to teach students about the art of pedalangan and provide knowledge that aims to recognize the art of wayang kulit requires a reasonably long process, the steps of the training process are from the beginning of the student's entry until they can do the karawitan and vocal material that must be learned and mastered by students first, then learning puppets which include lakons, caturs, and sabet. Therefore, the Baladewa studio has passed on the knowledge of pedalangan to the younger generation through its students from the training that has been carried out well and can produce a generation that is expected to continue the traditional art of wayang kulit.

Suggestion

The traditional art of wayang kulit in Surabaya, a major industrial city, is hoped to continue flourishing. It will help preserve this traditional art form, benefit the students, and gain community recognition. It is anticipated that the students of sanggar Baladewa, who have become young artists and acquired knowledge from their trainers, will continue to deepen their expertise and pass it on to the next generation. A generation that is qualified and can love the original Indonesian arts is now very much needed to continue to exist and be enjoyed by the next generation. The relationship between members of the Baladewa group needs to be well maintained. It is essential to do this as a way to maintain cohesiveness and increase the development of progress in the Baladewa group. The future of the Baladewa group is expected to be able to stand more potent. It can inspire and influence the Surabaya youth to care about preserving the Baladewa group. It is hoped that the Surabaya government will continue to support shadow puppetry so that it can continue to exist and can become entertainment that has the value of appreciating traditional arts.

AUTHOR CONTRIBUTIONS

Author 1 Fika Nandari, a student of the S1 Sendratasik Education study program at the State University of Surabaya, is currently accomplishing a thesis course. This writing includes tasks that must be

completed as a requirement for graduation. Of course, this writing results from student writing that provides ideas.

Author 2, Dr Anik Juwariyah, M.Si, a Thesis Supervisor from the S1 Sendratasik Education study program at the State University of Surabaya, is in charge of evaluating and as a party to consult this writing.

THANK-YOU NOTE

This writing was made with great effort and determination. This writing has support from the closest people and people involved in this field so that it can be completed properly. Thank you to God Almighty for giving me the strength to write this. Thank you to Mrs. Anik Juwariyah, the thesis supervisor, who has decided to take the time during her busy schedule to correct, give direction, and allow me to put my thoughts into this writing. Thank you to Mr. Sutarja, Mrs. Nani Wulandari, sister Yogis Trisna, and Mbak Venty, who have provided the best encouragement and donors. Thank you to my friends Dinda, Rosa, and Depi, who have become friends, understand each other, and encourage us to move forward together.

REFERENCE

- Fajar, Rofi'ul, R., Yuwana, S., Trisakti. (2020). "Managemen Organisasi Seni Pertunjukkan Sanggar Baladewa Surabaya". Jurnal Ilmiah Pendidikan Citra Bakti (Online). <http://jurnalilmuahcitrabakti.ac.id/jil/index.php/jil>. Vol 8(1): 114–127, diunduh pada 30 Novemver 2023 pukul 04.36 WIB.
- Gufron, Moh & Saraka.(2021). Proses Pelatihan Keahlian Kayu Bagi Karang Taruna Oleh CSR Pertamina Terminal Fuel Samarinda. Jurnal Prpgram Studi Pendidikan Masyarakat, Universitas Mulawarman. Vol. 2 No.1:75-80, diunduh pada 04 Juni 2024, pukul 18.39 WIB.
- Lestari, Ni Wayan Ria & Gunada. 2021. Pelatihan Seni Tari Pada Siswa Pasraman Sebagai Bentuk Transformasi Kebudayaan. Jurnal Pengabdian Masyarakat Berkemajuan. 30 Mei 2024, 21.58 WIB
- Mirdamiwati, Shara Marsita. (2014). Peran Sanggar Seni Kaloka Terhadap Perkembangan Tari Selendang Pemalang di Kelurahan Pelutan Kecamatan Pemalang Kabupaten Pemalang. Jurnal Seni Tari, Universitas Negeri Semarang (Online).<http://Journal.unnes.ac.id/sju/indeks.php/jst>. Di unduh pada 4Juni 2024, pukul 18.58 WIB.
- Nugroho, dkk. (2017). Penggalan pertunjukkan wayang kulit gaya kerakyatan sebagai upaya pelestarian dan pengembangan wayang Indonesia. Jurnal Institutional Repository (isi Surakarta), di unduh pada 30 Mei 2024, pukul 21.44 WIB.
- Purwanti, Shandy Novilya, dkk. (2021). Pelatihan Seni Sebagai Upaya Optimalisasi Potensi Hemister Kanan Pada Anak Usia Sekolah. Jurnal Buletin KKN. Vol.3, No 1:23-32, diunduh pada 4 Juni 2024, pukul 18.21 WIB.
- Sari, Anisyah Padmanila. (2020). Proses Olah Vokal Dalang Perempuan. Jurnal Puppetry wayan Nusantara. Vol 4 No, di unduh pada 7 Juni 2024 pukul 16.18 WIB.

- Sugiyono. (2008). Metode Penelitian Kuantitatif, Kualitatif dan R & D. Bandung: Alfabeta.
- Sunardi. (2013). Nuksma dan Mungguh: Konsep Dasar Estetika Pertunjukkan Wayang. Surakarta: ISI Press Surakarta.
- Suyami. (2016). Wayang Sebagai Tontonan Tuntunan dan Tatanan. Jantra. Jurnal Sejarah dan budaya Vol.1 No.1 (Juni 2006):47-57.
- Suyanto, Bagong & Narwoko, J.D. (2011). Sosiologi Teks Pengantar dan Terapan. Jakarta: Kencana.
- Yulistio, Anggun. (2011). Manajemen Pengamen Calung Sanggar Seni Jaka Tarub di Kabupaten Tegal. Skripsi Jurusan Sendratasik, Universitas Semarang:Fakultas Bahasa dan Seni UNNES.