

Gending Gender Wayang Sudamala: Representation of Myths and Philosophies of Moral Purification in the Preservation of Cultural Heritage

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ABSTRACT

This article examined in depth the Gending Gender Wayang Sudamala as a representation of myths and moral purification philosophies in the context of preserving Balinese cultural heritage. Through the analysis of the musical structure, ritual function, and symbolism contained in the Gending Sudamala, this study revealed its central role in *wayang kulit* or shadow puppet performances as a medium of spiritual expression and community protection. Sudamala reflects on cosmological and ethical values rooted in Balinese Hinduism, especially in the narrative of purification of the soul which functions as a means of moral education and social harmony. Field ethnographic data showed that this gending is not only an accompaniment to music, but also serves as an instrument of cultural identity formation that connects generations in the process of cultural transmission. This article also highlighted the adaptation strategies implemented by the community to maintain the sustainability of the Gending Sudamala in the midst of the dynamics of globalization and social change. The findings of this study made an important contribution to understanding how traditional performing arts are able to be a bridge between myths, moral philosophies, and the challenges of modernity in contemporary civilization.

KEYWORDS

Gending Gender
Wayang Sudamala,
Myths, Moral
Purification
Philosophy, Cultural
Heritage



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Introduction

Gender Wayang is an old group gamelan that has the function of not only being used as an accompaniment to puppet shows, but also has a vital role in various religious ceremonies, such as Metatah (tooth failing) and Ngaben (cremation ceremony) which are part of the Balinese Hindu belief system. This gamelan represents the aesthetic and spiritual unity that supports the social and religious life of the Balinese people (Hartini & Haryati, 2023). Gending Sudamala is one of the wayang gender repertoire that not only functions as an accompaniment to wayang kulit performances, but also as a symbolization of myths and philosophies of moral purification in Balinese culture. The story of Sudamala is the background of the story of the struggle of the gods in freeing Durga from a curse that involves spiritual concepts and high morality. This mythical story accompanied by the gender of the puppet provides lessons in noble values, such

as purity of soul and self-control, which become local wisdom that is sustainable and relevant in modern Balinese life (Wicaksana & Wicaksandita , 2023)

Gending Sudamala mediates this narrative through melodies that touch on emotional and mental aspects, inviting listeners to reflect on the meaning of life and the importance of the process of moral cleansing. This phenomenon is in line with the Eastern philosophy of holiness and harmony between man, nature, and the spiritual world. The philosophy in Sudamala reflects the duality values of life such as purity and impurity, good and evil, which must be balanced in each individual's spiritual journey. This myth contains a message of wisdom to recognize and overcome negative forces through the process of inner purification, which is one of the core of the moral teachings of the Balinese people and many other Asian cultures. Musically, Gending Gender Wayang Sudamala displays a distinctive rhythmic pattern and punch technique, which contains deep philosophical and aesthetic values. This gending is not just entertainment, but is a ritual medium that mediates human relations with the spiritual realm and its moral nature. This makes Gender Wayang an essential means of moral purification in Balinese tradition. (Wicaksana, 2018)

The preservation of Sudamala gending in the context of Balinese culture is important not only as an artistic heritage, but as a source of relevant philosophical value in facing the moral challenges of the modern era. This gending strengthens the collective awareness of the importance of maintaining a balance between life and morality, as well as being a ritual vehicle that deepens human connection with the majesty of nature and the cosmos. The same thing was conveyed by a puppeteer named Ida Bagus Arnawa who said that it is closely related to the sudamala gending when accompanying the puppeteer of ngarga tirta wayang because the meaning of sudamala is suda means purification and *mala* means all lara (misery) so that sudamala has the meaning of all that is cleaned and purified. (interview by Ida Bagus Arnawa, October 19, 2025)

Overall, the study of Gending Sudamala as a mythical medium and moral purification philosophy shows how traditional art plays a role in the formation of the moral and spiritual order of society. This affirms the position of art as one of the main pillars of the preservation of the noble values of Balinese and Asian culture, as well as a source of inspiration for understanding and respect for universal cultural heritage. Gending Sudamala is a medium of cultural communication that teaches the values of self-control, patience, and perseverance in facing life's trials. Through the performing arts, this moral message is passed down from generation to generation, strengthening the social and spiritual bonds of the community in the preservation of their culture.

Gending Gender Wayang Sudamala is not only an artistic work, but also a medium for spreading myths and moral purification philosophies that play a crucial role in the preservation of Balinese cultural heritage. Through deep understanding and

appreciation, the next generation is expected to be able to maintain the existence and noble values contained in it for a sustainable cultural future. Based on the above phenomenon, the formulation of the problems that need to be discussed is obtained, including: 1). How does the musical structure and game technique in the Sudamala Wayang Gender Gending represent the myths and philosophical values of moral purification in Balinese culture?, 2). What is the role of the Sudamala Wayang Gender Gending in the preservation of cultural heritage as a medium for conveying moral and spiritual values in Balinese society?

Research Method

The research method used in this study is an analytical descriptive qualitative approach. The qualitative approach was chosen because the focus of the research is to understand the phenomenon of Gending Gender Wayang Sudamala in depth in the context of culture and musicality, which demands the collection of descriptive data in the form of words, observations, and related documents (Sugiyono, 2022). The analytical descriptive approach allows the researcher to describe and elaborate on the object of research in this case music, myths, and the philosophy of moral purification in a systematic and detailed manner. The analysis is carried out by interpreting the collected data to find the meaning and relationships between phenomena without making statistical generalizations.

The data analysis technique was carried out descriptively by describing the results of observations and interviews, then analyzed analytically to elaborate the aspects of the myth and philosophy of moral purification contained in the music repertoire. This approach emphasizes in-depth interpretation so that research findings have scientific value and weight.

This method provides a wide space to explore the musical, cultural, and spiritual aspects of the Gending Gender Wayang Sudamala comprehensively and in-depth according to the research objectives, as well as produce findings that have scientific weight and are relevant for cultural preservation. Thus, the analytical descriptive qualitative method is very appropriate in this study because it provides a wide space to understand cultural and artistic phenomena comprehensively, in-depth, and contextually in accordance with the objectives of this research (Ishtiaq , 2019)

Results and Discussion

a) The Structure of the Gender Stereotype of Gender Stereotypes

Gending Gender Wayang is a traditional Balinese orchestra that usually uses a slendro barrel with five notes. The structure of the gending consists of several main parts such as a gymnasium, a guard, and a painter that make up the entire composition (Sukerta,

2009). The same is the case with the Sudamala gending which consists of these three parts. A gineman is a longer, more complex melodic section that demonstrates the skill of the beater, usually being the opening or intro section of the upright gend. In the Sudamala gending, the singer has a medium tempo with a grand character accompanied by a beating of notes that are as far apart as eight notes. In the Pengawak part as a complementary part, it has a slower tempo with a dominant use of *dhang* tones. The sealing part is the closing part of the gending that has a faster tempo, forming an interlocking pattern through a typical *interlocking* or co-locking technique. Gending ornaments in the form of *pepayasan* (musical decorations) provide a unique character and tempo as well as a deep aesthetic, making the sound of gamelan have a dashing, majestic, and solemn character that is able to create a meditative and calm atmosphere during ritual performances.

A musicological analysis of the Gending Gender Wayang Sudamala highlights the distinctive musical structure and complex playing techniques. This gending uses a five-tone slendro barrel with a dominance of gender instruments played in pairs, resulting in an interlocking or ubit-ubitan pattern. This pattern consists of various distinctive punch techniques such as *nyendhok*, nuduk back and forth, *tulak wali*, and others, which create a dynamic and rich musical texture, showing the integration between technique and high musical aesthetics. Musically, Gending Gender Wayang Sudamala has a soft and delicate sound color but is strong in its spiritual expression. This subtle gender voice character holds a spiritual energy that is able to create a solemn atmosphere and inner silence during ritual performances. This reflects the principles of (Yasa, 2017) *bayu* (energy), *sabda* (expression), and *idep* (concept) in the concept of Balinese philosophy which is imprinted in this gamelan music. This was justified by Ni Ketut Suryatini who said that it is true that when this gending is presented, it has a solemn and calm melodic character (interview with Suryatini, October 15, 2025).

In terms of philosophy, Gending Gender Wayang Sudamala plays a role as a medium for distributing myths and moral purification. This music is not just entertainment, but a ritual tool that contains high spiritual value that invites listeners to reflect on morality and self-purity. Music correlates between the aspect of sound and spiritual space to create a profound inner transformation. According to the aesthetic theory and semiotics of music, this gending contains sound symbolism that serves as a representation of the meaning of the Sudamala myth and the principle of moral purification. The musical structure and game pattern communicate the story and philosophy through the language of music that is symbolic and contextual, allowing the listener or ritual participant to understand the spiritual values conveyed without the need for words (Diana Putra, 2022).

Thematic analysis of the repertoire of the Gending Gender Wayang Sudamala reveals the close relationship between the name of the gending and the form of the melody and the pattern of its bits. The main theme in the form of spiritual struggle and moral purification emanates through musical themes that are built systematically and inclusively, strengthening the function of gending in cultural preservation as a vehicle for moral and spiritual education for the community.

In the context of Gender Puppetry, musicological theory focuses on aspects such as musical structure, slendro barrel (tone system), complex playing techniques with *interlocking* patterns, as well as typical punch patterns such as *atarung beetles* (Bandem, 2013). This approach examines the relationship between gender gamelan instruments consisting of gender gede and cantilan, tabuhan patterns, and how these musical expressions reflect Balinese cultural philosophy and mythology through musical meditation. In conclusion, the use of musicological theory to explore the technical aspects and musical structure of Gending Gender Wayang Sudamala, as well as a philosophical approach to explore its symbolic meaning and moral value, provides a comprehensive understanding of the role of this music in the context of ritual, aesthetics, and the preservation of Balinese culture.

b) Mythical Narrative in Gending Gender Wayang Sudamala

The Gending Gender Wayang Sudamala is full of mythological meanings derived from the story of Kakawin Sudamala. This myth tells the curse that befell Batari Uma, the wife of Batara Guru (Shiva), due to disobedience. To free oneself from the curse, there is a mythological journey and ruwatan (spiritual cleansing) which is the core of Sudamala's narrative. In the context of the puppet gender performance, this myth is interpreted and chanted through gending, reviving the story of cleansing from evil and spiritual illness brought by Sudamala. This mythical narrative contains a deep symbolism that connects spiritual, aesthetic, and moral aspects in the life of the Balinese Hindu community. The narrative is not only heard orally, but also implied in the musical structure, game patterns, and cultural symbols contained in the Sudamala gending. Through the interaction of music and story, the audience is taken on a spiritual journey that contains moral and cosmological messages, emphasizing the function of gending as a medium of prayer and purification of the soul.

Gending Gender Wayang Sudamala is one of the Gender Wayang gamelan repertoire that uses a five-tone slendro barrel with a distinctive voice character that is soft, smooth, and full of spiritual energy. The instrument consists of the gede gender and the cantilian gender which are each ten-bladed in two octaves, struck with a complex high technique using the pelvis, resulting in a dynamic and unique *interlocking* pattern known as ubit-ubitan (Hartini, 2021). Musically, this gending has a multi-layered melodic structure with distinctive gender punch motifs, such as the atarung beetle that

highlights the combination of hard and soft punch sounds to create a dynamic balance. This is corroborated by Suryatini's statement that the duration of the presentation of Gending Sudamala is usually quite long, reaching more than 10 minutes, which reflects the multi-layered composition and thematic evolution in the musical playing (Suryatini's interview, October 15, 2025).

From the ethnomusicological aspect, the Sudamala Wayang Gender Gending contains deep philosophical and aesthetic values related to the ritual function and the concept of moral purification. This Sudamala gending is considered as an introduction to the sacred atmosphere in religious rituals, displaying a balance between energy (*bayu*), expression (*sabda*), and concept (*idep*) according to Balinese philosophy which is glorified in karawitan gamelan (. The typical playing technique of Gending Sudamala displays the complexity Sari, 2024) of *polyphony* and dynamics that show the skill of the wayang gender performer in carrying out the pattern of the bits that demand high coordination between instruments. This enriches the musical dimension which is able to present an evocative effect and spiritual meditation when the puppeteer performs *the ngarga tirta* wayang ritual. This is justified by Ida Bagus Arnawa where when this gending is played by a puppet gender beater, when the puppeteer recites a mantra in *ngarga tirta* wayang, spiritual meditation is indeed needed so that there is a union between the melody and the mantra that produces *tirta* that can be used as a healing (Interview with Ida Bagus Arnawa, October 19, 2025). The melody and rhythm of this gending are organized in a systematic and repetitive but varied pattern, giving rise to harmony and expressive power that is of high aesthetic value. This musical structure reflects the characteristics of Balinese music that prioritizes the integration of techniques, aesthetics, and socio-cultural functions. The following mantra during the time of *ngarga tirta* wayang:

Om Astupungku dang acarya disappointment immediately slammed the ending.. Malaning God.. Blind Spot... Scared to death, it is a mistake to be afraid. Ten Years of Silence... peachboard.. sebel kandel.. And yes, I am a fan of Smash Bros. We are the ones who make the money... The Man Who Was...

c) Representation of the Sudamala myth in gending

Balinese puppetry is a combination of fine art, art art, movement art, and sound art, both vocal and instrumental. This puppet shows plays sourced from the epic Mahabaratha, Ramayana, and others. Judging in terms of type, shadow puppet or wayang kulit consist of two types, namely weak puppets and dark puppets. The form of the performance of wayang peteng can still be classified based on the play performed, the form of the puppet, and the gamelan that accompanies it In terms of its function, wayang lemah functions as a complement to traditional and religious ceremonies (Panca Yadnya), while wayang peteng in general (except Wayang sapuhleger) functions as an

entertainment art. Wayang kulit in Bali has many functions, one of which is as a means of entertainment such as the Wayang Cenk Blonk performance which has elements of comedy, action, drama and moral messages for the audience. The other function is as a complement to religious ceremonies such as Odalan. Odalan by using banten facilities at least (Sudana, 2020) *the generator* and above must use the Sudamala Puppet show masterminded by *the meraga eka jati*. Apart from being a complement to the odalan, the use of Wayang Kulit by the Hindu community in Bali is also used as a means of the Sudamala painting ceremony.

Penglukatan comes from the Kawi Kuna language which is identified with cleansing oneself from impurities of niskala. Penglukatan is also believed to be able to clean up the mala that causes bad things and results in illness in oneself or in a place. The Sudamala lukatan when involved in the procession of the ruwat bumi ceremonies will be carried out such as Khayangan Tiga temple, Desa Temple, and so on. If Penglukatan Sudamala is involved in the procession of human ruwatan ceremonies, it will be carried out in houses, griyas and in the house of Mangku Dalang. Sudamala wounding is usually carried out by those who perform the Autumn ceremony, prolonged illness and because they were born on Tumpek Wayang. These people must be cleaned or drawn with a Wayang Kulit performance as a Wayang ruwatan with a special play entitled Sudamala. This typical Sudamala play has various story titles in its performances, one of which is the performance with the title that is most often staged, namely Sahadewa ngeruwat Dhurga. Sudamala Wayang painting is generally done by people who were born on the Wayang tumpek. Wayang Sudamala painting can also be done by all Balinese Hindu communities on good days such as full moon and tilem. The Sudamala Wayang Lukluk can be done by children above the age of three or two years old up to the elderly.

The sequence of rites when Sudamala gending is played in the ruwatan ceremony in Bali begins with the preparation of a complete sajen (banten), including flowers, rice, cloth, and other offerings as a means of communication with the supernatural world. Gending Sudamala is played as part of an accompaniment to a purification or healing procession, which aims to cleanse and free a person from curses or negative energies. The ceremony usually begins with the worship of Batara Kala and Dewa Iswara, accompanied by puppeteers and wayang gender gamelan who play Sudamala gending as a symbol of purification and expulsion of the bala. In the implementation of the ritual, the Sudamala gending accompanies the puppeteer who reads a mantra or Sudamala story containing the story of Goddess Uma and the curse that must be removed by the Lord (Sudamala).

This Sudamala gending supports the sacred atmosphere and brings spiritual energy so that the rite runs solemnly and effectively in purifying the devotees. After the ngarga tirta wayang procession, a procession of tirta sprinkling is carried out as a sign of purity

and cleansing that has been achieved. This is where the Sudamala gending is played by the wayang gender gamelan as the main accompaniment, creating a sacred atmosphere to expel negative energy and bless the place and people who are cleansed. Suryatini mentioned that Sudamala gending functions as the only accompaniment to the gending in the penglukatan ceremony which is known as the ritual of releasing curses and purifying the soul, which is very sacred and loaded with Balinese Hindu cultural significance (Suryatini's interview, October 15, 2025). Likewise, Ida Bagus Arnawa's statement corroborates that this ritual and gending structure fulfills a spiritual as well as aesthetic function in Balinese tradition. While the gending is played, a sprinkling of tirta (holy water) is carried out as a sign of spiritual purification, followed by a procession or parade around the village to visit the surrounding area. The rite ends with the return of the holy spirit to the realm of niskala to close the ruwatan procession.



Figure 1. Tirta Wayang is given to the devotees.

Gending Sudamala plays a very important role as a medium that connects the human world with the supernatural world in the context of purification and salvation rituals. The performance of this rite is loaded with philosophical meaning and symbolism that refers to the cosmic balance and harmonization of life. Based on an interview with one of the puppeteers, Ida Bagus Arnawa, it was stated that cleaning using Sudamala gending is a Balinese Hindu tradition that is rooted in the story of puppetry and sacred songs which are believed to be able to provide salvation and remove curses (interview with Ida Bagus Arnawa, October 19, 2025).

The function of Sudamala gending in wayang kulit performances and in the ceremony of Dewa Yadnya has different characteristics and spiritual contexts but complements

each other in the series of religious life of the Balinese Hindu community. In the puppet performance, Sudamala gending acts as an accompaniment music to create a sacred and magical atmosphere that supports the narrative of puppetry, especially the story of Sudamala which tells the story of cleansing and purification through the characters of Durga and Sadewa. The main function of this gending in the performance is to bring spiritual energy and symbolize the process of ruwatan or the release of curses which is dramatically performed through puppetry. Gending Sudamala emphasizes the religious and aesthetic dimensions of performance, so that it is not only entertainment, but also a medium of deep and meaningful rituals.

In contrast, in the context of the ceremony of Lord Yadnya, the Sudamala gending functions as an integral part of the implementation of more formal and sacred religious rituals. In this ceremony, the Sudamala gending is presented as worship music to honor the gods and bring the sacred energy that protects and purifies the place as well as the performers of the ceremony. The form of the performance is more structured as part of the yadnya ceremony stages which have been strictly regulated based on the ancient Balinese Hindu tradition. This music serves as a link between the human realm and the divine realm, strengthening the spiritual atmosphere and the sacredness of the ceremony as an offering to God.

Thus, Sudamala gending in wayang kulit performances is more narrative and dramatic in communicating the myth and function of ruwatan, while in the ceremony of Lord Yadnya this gending acts as an official ritual element that facilitates religious relations and worship to the god, emphasizing the integration of art and spirituality. This difference in function reflects the flexibility of wayang gender music in meeting the different ritual and aesthetic needs in the life of the Balinese people.

d) The philosophy of moral purification contained

Gending Sudamala contains a strong and essential moral purification philosophy in Balinese culture, which is rooted in the concept of ruwatan or malukat which aims to cleanse the soul and body from all impurities and negative influences. This philosophy is inspired by the Sudamala myth which implies the meaning of cleansing oneself innately and mentally through spiritual processes which today is preserved in the form of gamelan gending as part of religious rituals (Wicaksana). In this philosophy of moral purification, Tirtha Sudamala as a source of holy water that symbolizes priceless purity is the main symbol that is also reflected in the gending. Gending Sudamala functions as a medium to usher in the implementation of purification rituals, creating an atmosphere of purity and deep meditation, thus allowing individuals to experience a harmonious inner transformation between physical, emotional, and spiritual aspects.

The moral values in Gending Sudamala teach the importance of awareness of the existence of two forces in humans, namely good (truth) and evil (angkara). This gending stimulates the process of inner purification by inviting listeners and ritual participants to reflect on themselves, realize their shortcomings, and strengthen their determination to maintain good behavior as a manifestation of continuous moral purification. The philosophy of moral purification in this gending also alludes to the concept of justice, where bad behavior will have negative consequences, no matter how small. Therefore, Gending Sudamala serves as a reminder of the moral and spiritual consequences of every human action, inviting us to live in the highest consciousness and truth.

This gending also strengthens the process of healing or purification for individuals and communities by providing a conducive inner space for purification and rearrangement of life values in harmony with nature and the cosmos. This gending strengthens the spiritual relationship of man with the spiritual realm and the overall social environment. The meaning of Moral Purification (Sudamala) in depth is as a symbol that humans must always cleanse themselves from the nature of adharma or mental evil. Sudamala itself means liberation from "mala" or inner impurities, which include sin, curses, and calamities. In Hindu-Balinese culture and philosophy, Sudamala symbolizes the process of purification or purification of the soul as a human effort to distance oneself from negative forces such as anger that is contrary to truth and virtue.

The philosophical view says that in humans there are two opposing forces, namely positive (truth) and negative (evil) forces. Moral purification through Sudamala is an effort of self-reflection and learning so that humans increase awareness, improve behavior, and continue to maintain a commendable attitude so that they are free from the influence of mental impurities that plunge into the nature of adharma. Sudamala is a symbol of strength that is able to free humans from sin and bad luck, calling for humans not to be negligent in maintaining inner purity for a more meaningful and noble life. This process of self-purification is also reflected in the tradition of penglukatan ceremonies carried out in various regions as a moment of reflection and spiritual self-cleansing, which is maintained in Balinese culture through puppet performances with the theme of ruwatan/lukat. Sudamala's teachings contain a moral message that life must always be directed by divine truth and that humans need to guard themselves from negative traits in order to become a holy and righteous person in their daily actions.



GENDER WAYANG SUDAMALA STYLE KAYUMAS

Figure 2. Kayonan stalk dipped in a puppet
Source: Ketut Agus Swastika

Thus, the integration between philosophy and philosophy in this study shows that Gending Gender Wayang Sudamala is not just a work of art, but also a form of representation of the value system and moral consciousness of the Balinese people that is inherited from generation to generation. Through this perspective, the preservation of gending not only means cultural conservation, but also an effort to maintain the continuity of the philosophy of life that leads humans towards moral purification and spiritual balance.

e) The role of Gending Sudamala in the preservation of cultural heritage as a medium for conveying moral and spiritual values to the community

1. Gender Puppet Generation as a Media for Cultural Preservation

Gending Gender Wayang is not only music to accompany puppet performances, but also a very strong means of cultural preservation. This music is an integral part of Balinese religious ceremonies and rituals, such as the ceremony of Dewa Yadnya, metatah, and ruwatan. The existence of this gending maintains the continuity of oral and visual traditions as well as musical, so that Balinese's cultural heritage remains alive and relevant in the modern context. Through this gending, the younger generation is introduced to the noble values of traditional Balinese culture and aesthetics directly in ritual practices and artistic entertainment. Gending Sudamala has an important role in the preservation of Balinese cultural heritage as a medium of expression of traditional

art that is closely related to the religious and spiritual rituals of the Balinese Hindu community. Through this gamelan performance, mythical values, moral purification philosophy, and hereditary traditions can continue to be maintained and inherited to the younger generation. That way, Gending Sudamala functions as a living vehicle that maintains the sustainability of Balinese intangible culture authentically.

2. Conveying Moral and Spiritual Values

Gending Gender Wayang Sudamala contains a narrative of Sudamala mythology that is loaded with moral and spiritual messages. The music emphasizes spiritual journeys, cleansing, and purification, which depicts the process of healing from curses and sins. Through performances and music, Balinese people can understand the concepts of ethics, karma, and cleansing the soul more deeply. In addition, respect, patience, and spiritual awareness are taught through contexts and stories built in gending, helping people form a collective consciousness based on the values of harmony and holiness. Apart from being an aesthetic and entertainment medium, Gending Sudamala carries out educational and spiritual functions that strengthen Balinese cultural awareness and identity. This music affirms the relationship between humans and nature and spiritual power, which is the foundation in the implementation of various traditional ceremonies such as ruwatan. With the involvement of the artist community and the community in performances and training, this gending is a vital instrument in maintaining social harmony and cultural continuity.

3. Social Role and Cultural Education

As an informal educational medium, Gending Gender Wayang Sudamala educates the public about the Balinese philosophy of life which is full of rules, manners, and high tolerance. The graceful and calm music reflects the wisdom of Balinese culture that emphasizes balance, social ethics, and inner peace. This gending function also allows for the regeneration of tradition through hands-on learning and participation in ceremonies, strengthening the cultural identity and solidarity of the Balinese community. In terms of cultural preservation, Gending Sudamala is one of the cultural assets that needs serious attention and protection so that it does not become extinct. Programs for the coaching and regeneration of gamelan artists, including through local arts institutions and communities, have been initiated to ensure that these gending playing skills remain alive and developing. This coaching includes not only the technical aspects of music, but also the collective awareness of the cultural values and philosophies it contains. The role of gending is also increasingly relevant in the context of modernization and globalization that threaten the preservation of traditional culture. Through revitalization and adaptation, Gending Sudamala is maintained as a medium of cultural transformation that at the same time maintains the roots of tradition so that it is maintained and acceptable in the contemporary social context.

This preservation effort strengthens Bali's position as a cultural center that is able to maintain its identity in the midst of changing times

Conclusion

Gending Gender Wayang Sudamala is a Balinese gamelan music repertoire that is rich in musical, philosophical, and cultural values. Musically, this gending uses a slendro barrel with a complex playing technique in the form of *an interlocking pattern* (ubit-ubitan) that produces a dynamic and high aesthetic musical texture. Punch patterns such as the atarung beetle give a strong distinctive color and contain a deep symbolic meaning.

In terms of philosophy and myth, Gending Sudamala represents the story and values of moral purification that are rooted in the concept of ruwatan and cleansing of the soul in Balinese culture. This gending functions as a medium of ritual and spiritual reflection that invites listeners to purify themselves mentally and maintain moral balance through reflection on the value of good and evil in daily life.

The educational function and cultural preservation of Gending Sudamala as a means of cultural heritage regeneration. Coaching and training activities are a vital method to maintain the sustainability of game techniques and philosophical values so that they are not extinct by the influence of modernization and globalization. This also strengthens the role of this gending as a cultural asset that contributes to the development of the nation's character and the empowerment of the local Balinese community.

Gending Sudamala shows the socio-economic role in strengthening the Balinese creative economy and cultural tourism sector. This performance and gending training also supports community empowerment and increases appreciation for traditional Balinese art in a contemporary context.

Overall, Gending Gender Wayang Sudamala is not only a work of karawitan art, but also a cultural entity that connects musical, philosophical, ritual, educational, and socio-economic aspects in a complete whole. Understanding and preserving this gending is very important to maintain Balinese cultural identity and develop noble values in a sustainable manner.

Suggestions for preservation and further research

The preservation of the Gending Gender Wayang needs to be supported by systematic education and training programs for the younger generation. This includes learning puppet gender playing techniques, understanding philosophy and myths, and the socio-cultural role of gending in the context of rituals. Coaching must involve art studios,

formal educational institutions, and cultural communities collaboratively so that the continuity of this art is maintained.

Audio, video, and text documentation of Gending Sudamala repertoire is very important for the conservation of this gamelan science and art. The development of digital archives allows for wide access for researchers and the public without undermining the physical preservation of traditions. Digital technology can also be used in the dissemination of cultural education to the wider public.

Further research is suggested to combine musicology, cultural anthropology, theology, and philosophy approaches to deepen the understanding of Gending Sudamala. The study should include a technical analysis of music, its ritual function, symbolic meaning, and social relevance in contemporary society, as well as the implications of globalization on the preservation of Balinese cultural heritage.

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