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The Transformation of the Aesthetic Gender Wayang of Kayumas Kaja Style From the perspective of art philosophy: Uncovering the Meaning of Contemporary Truth and Adaptation

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ABSTRACT

This study analyzes the aesthetic transformation of the Gender Wayang Kayumas Kaja Style and its implications for the development of the Gender Wayang repertoire in Bali through the philosophical framework of Seni Widya Filsafat "The art and science of philosophy" formulated by Prof. Dr. I Nyoman Sedana. The Kayumas Kaja style, known for its subtle, rhythmic, and dynamic musical character, has undergone a significant evolution from a sacred ritual practice to an entity that is adaptive to contemporary aesthetics and the stage, supported by the role of the maestro and diffusion through digital media. Using a descriptive-interpretive qualitative approach, this study outlines the musical characteristics, historical transformation process, and cultural impact of Kayumas Kaja, which are then interpreted through the Five "Gardens of Heavenly Beauty" Taman Keindahan Sorgawi" (TKS): Genta/Padma Hrdaya, Pranayuga, Praba Semara, Budi Satyam, and Prabawa Bhuana. The results of the study indicate that the aesthetics of Kayumas reflect the harmonious vibrations of conscience (Padma Hrdaya), creative responses to the dynamics of the times (Pranayuga), the manifestation of noble human values (Praba Semara), authenticity and dedication (Budi Satyam), and efforts to maintain a cultural-natural balance (Prabawa Bhuana). The application of the Sasmita method further identifies deep philosophical meanings. This research contributes significantly to the ethnomusicological discourse by enriching the holistic understanding of Balinese traditional art as "kali-maha-usada" through the integration of the theory of Widya Filosofy Art.

KEYWORDS

Gender Wayang Kayumas Kaja, Philosophy Science, Five TKS, Aesthetic Transformation, Ethnomusicology

Introduction

Traditional art as an intrinsic manifestation of cultural identity and civilizational values, faces existential challenges in the inevitable currents of globalization and modernization. Around the world, the shift from ritual and communal contexts to the realms of staging and

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commercialization has sparked critical discourses on the preservation of authenticity and innovative adaptations [1]. This phenomenon highlights the urgency to not only document changing art forms, but also to unearth the underlying philosophical layers.

Various studies have examined the dynamics of Balinese gamelan art, including Gending Gender Wayang, which is recognized as the oldest and most sacred form of gamelan with a central role in religious ceremonies. The aesthetic transformation of Gending Gender Wayang Kayumas Kaja Style, in particular, has become a significant object of study. Previous works have outlined his subtle, rhythmic, and dynamic musical characteristics, as well as his ability to adapt repertoire from different regions and synergize with kebyar aesthetics [2]. The central role of maestro I Wayan Konolan in the dissemination and institutionalization of this style through education and digital media has also been documented [3] Philosophically, several frameworks have been applied, such as Lingga Yoni Tatwa Widya Lango to understand aesthetic transformation [4], Art Theology Mahalango with the six concepts of Sad Dharma Diatmika to interpret ritual functions and noble values, and Amangu Kalenges Theory to analyze the aesthetics of its composition. However, although these contributions have provided substantial understanding, a holistic and integrated philosophical exploration of the aesthetic transformation of the Kayumas Style through the lens of Widya Filosofa's Art by Prof. Dr. I Nyoman Sedana, particularly with his Five Heavenly Beauty Gardens (TKS) framework, has not been comprehensively tested. These limitations hinder a deeper understanding of how this art not only adapts, but also continues to function as a source of spiritual enlightenment in the modern era.

In the local Balinese context, Gending Gender Wayang of Kayumas Kaja's Style is not just a musical phenomenon, but also a reflection of complex socio-cultural dynamics. Its excellence in harmonization, adaptation, and vitality (especially from ritual traditions to competitive performances) places it as an ideal case study to test the theory of art philosophy. Its widespread popularity, coupled with the risk of homogenization that could erode local variations, creates an urgency to understand its philosophical foundations. The application of the Art of Widya Philosophy is crucial to analyze how Kayumas maintains the "vibration of conscience" (Genta/Padma Hrdaya), responds to the "soul of the times" (Pranayuga), spreads the "rays of love" (Praba Semara), reflects the "truth of the mind" (Budi Satyam), and maintains the "authority of nature" (Prabawa Bhuana). This analysis is vital to ensure that the evolution of aesthetics does not sacrifice its intrinsic philosophical values, but rather strengthens its function as a relevant "kali-maha-usada" for Balinese society and the global community.

Therefore, this study aims to analyze in depth the aesthetic transformation and impact of the Gending Wayang Gender Kayumas Kaja Style on the development of the Gender Wayang repertoire in Bali through the lens of five Heavenly Beauty Gardens (TKS) in the Art of Widya Philosophy I Nyoman Sedana. The novelty of this study lies in the comprehensive integration of the Art of Widya Philosophy as the main analytical framework, which offers a holistic and unprecedented interpretation of the evolution of Kayumas. In contrast to previous studies that tend to focus on descriptive, historical, or partial application aspects of philosophical theory, this study will systematically correlate each dimension of Kayumas' aesthetic and transformation with the five TKS and the Sasmita method. His academic contributions are expected to enrich ethnomusicological discourse with a deep philosophical perspective, as well as provide practical

insights for the preservation, development, and revitalization of Balinese traditional art as an invaluable cultural and spiritual asset in the international arena.

Methods

This study uses a qualitative research design with a descriptive-interpretive methodological framework to examine in depth various aspects of the Gender Wayang Kayumas Kaja Style Ending. Primary data were obtained systematically that contained extensive and detailed information, including historical background, current existence, and differentiation of Kayumas Kaja style. This source also describes musical characteristics such as subtlety, rhythmic patterns, dynamics of expression, and complexity of kotekan, as well as the process of adapting repertoire and synergy with kebyar aesthetics. The role of major cultural figures, especially maestro I Wayan Konolan, is also raised, along with documentation of art festivals and the use of digital media as a means of dissemination. In addition, important aesthetic elements such as barrels (tuning system), waves, timbre, resonance, dynamics, phrases, and striking techniques are comprehensively explained. The source also traces the process of historical transformation of this musical tradition and assesses its impact in terms of homogenization versus diversification as well as the development of new repertoire. An example of the transcription of the gending "Merak Angelo" is presented as a concrete musical illustration for analysis.

Result

The results of this study present comprehensive empirical and descriptive findings related to the Kayumas Kaja Style Gender Wayang, obtained through an in-depth analysis of primary and secondary data. The main focus of this section is to convey in detail the musical and aesthetic aspects, transformation processes, and impacts identified, without including philosophical interpretations that will be discussed in the discussion section. This systematic approach ensures that the reader gains an objective understanding of the "what" found before exploring the broader philosophical meaning and context.

MUSICAL CHARACTERISTICS AND AESTHETICS OF GENDING GENDER WAYANG KAYUMAS KAJA STYLE

Barrel and Wave Effect in Kayumas Kaja Tuning

The Gender Wayang Kayumas Kaja Style, Tuning operates on a slendro barrel scale that shows significant regional variations, which are characteristic of style differentiation in Balinese Wayang Gender [5]. The male-female tuning technique plays a central role in creating the wave effect (shimmer/interference). This effect is an acoustic phenomenon in which almost the same but not identical frequencies meet, resulting in dynamic amplitude fluctuations and increasing the resonance dimension of the sound. This wave phenomenon is not only a technical aspect, but also an essential aesthetic element that determines the timbre character and "life" of the music in the performance [6]. This tuning adaptation gives the color of a vibrating sonority, which is the hallmark of Kayumas.

Kayumas Kaja's Timbre and Resonance Quality

The distinctive timbre quality of Kayumas Kaja comes from the bronze material used for gender instruments, which produces a rich resonance of overtone as well as a smooth acoustic balance between male (sucker) and female (drummer) instruments. The bamboo resonator or pole attached to the instrument contributes to a timbre effect known as "feathery," where the resulting sound has a complex layer and a thick sonor texture [7].This timbre becomes an important aesthetic marker that distinguishes Kayumas from other Balinese gender styles, providing a unique auditory identity as a reflection of musical traditions and innovations [8]

Dynamics and Phrases with the Influence of Kebyar Aesthetics

The Kayumas style adopts elements of dynamics and phrases from the Kebyar aesthetic known for its fast and contrasting characters [2]. These elements include sharp accents, stop-and-repeat techniques, and sudden tempo changes that add dramatic and theatrical intensity to the performance. This dynamic allows Kayumas' music to become not only a medium of artistic expression but also an instrument in musical and ritual competitions, evoking the emotional response of the audience [9]. The integration of Kebyar elements emphasizes the process of adaptation and innovation in traditional repertoire that continues to live and develop.

Striking Technique: Solid Interlocking and Micro Coordination

The playing technique in Kayumas Kaja is very complex and focuses on the dense interlocking between plain and sangsih patterns, which are rhythmically complementary vocal filling techniques. The use of mallets with subtle wrist movements allows players to achieve highly precise micro-coordination, even down to millisecond synchronization levels [10]. This coordination is crucial in maintaining the wave effect and the continuity of the kotekan pattern that continues to live and move dynamically during the performance. This technical precision reflects the musicians' high skill and collective discipline in the implementation of Balinese gender arts [11].

ANALYSIS OF THE TRANSCRIPTION OF THE "MERAK ANGELO"

Transcriptional analysis of the "Merak Angelo" gending reveals a tight and complex musical structure, with a tightly interlocking between simple plain patterns and rich sangsih variations. The nuances of the waves in the play seem to be alive, giving the flow of the phrases a smooth but dense with soft accents, so that the music runs dynamically and has a strong character [12]. Compared to the Sukawati style, Kayumas shows a more intense texture and boldness in dynamics, which clarifies the musical identity as well as aesthetics of this style choice [11]. This transcription not only confirms the musical uniqueness of Kayumas but also becomes an important document in the study of modern Balinese traditional music.

Thus, these findings provide a comprehensive and detailed picture of the musical character and aesthetics of the Kayumas Wayang Gaya Gender Gending as a strong empirical foundation for philosophical and aesthetic interpretations that will be further explained in the discussion section.

The Process of Historical Transformation and the Spread of the Kayumas Kaja Style

This section exposes the process of historical transformation and spread of the Kayumas Kaja Style, highlighting the key factors influencing the evolution and diffusion of the style in the context of modern Balinese traditional music. This process not only shows the internal dynamics involving important actors and institutions, but also marks the cross-genre interaction and aesthetic modernization influences that have shaped the significant development of Kayumas Kaja musicality.

The Role of Maestro I Wayan Konolan and Institutionalization

One of the main factors in the process of transformation and spread of the Kayumas style is the central role of maestro I Wayan Konolan and his heirs who played a key driver in the formation and deepening of this style. Konolan is not only known as a preservationist but also as an innovator who actively introduces the Kayumas style in the realm of formal music education. Through collaboration with conservatory institutions such as Sekolah Menengah Karawitan Indonesia (SMKI) and the Indonesian Institute of the Arts (ISI), the Kayumas style is systematically institutionalized into the Balinese traditional music teaching curriculum [13]. This institutionalization provides legitimacy and encourages the spread of the style on a wide scale, especially among the younger generation of Balinese musicians, so that Kayumas has developed into one of the most well-known and widely studied wayang gender styles [14] . Konolan's role also includes informal and formal documentation that facilitates more homogeneous technical standards and repertoire, while retaining the expressive nuances typical of Kayumas.

The Impact of Competition, Public Performance, and Recording Media

Other external factors that drive the transformation and spread of Kayumas are the role of wayang gender competitions, art festivals, and various recording media. Music competitions at the local and national levels, including the regularly held wayang gender competitions, serve as an arena that stimulates the standardization of playing techniques as well as the reproduction of repertoire that is characteristic of Kayumas [2]. In addition, public performances at art festivals open up wider audience access and strengthen Kayumas' reputation as a style that is not only traditional, but also able to adapt to contemporary aesthetic needs. Recording media such as cassette, DVDs, and digital platforms such as YouTube play a revolutionary role in accelerating the diffusion and acculturation of this music beyond its home communities, allowing global access while creating pressure for the standardization of repertoire for the sake of market and distribution [15].

Cross-Genre Interaction and Aesthetic Modernization

The aesthetic transformation of the Kayumas style is also inseparable from the cross-genre interaction with other musical styles, especially Kebyar, which is known for its expressive dynamics and intense dramaturgy. This contact triggered significant changes in the musical structure of Kayumas, including the form of introduction, the use of more varied musical phrases, and more dramatic and contrasting dynamics. The addition of this dramatic element not only enhances the expressive power of the performance, but also enriches the listener's

aesthetic experience in general. Experiments in the tuning and use of additional instruments, both derived from Balinese traditions and external influences, show a modernization process that runs parallel to the preservation of tradition. This approach reflects the flexibility and agility of the Kayumas style in responding to socio-cultural changes and technological developments, while maintaining an authentic musical identity rooted in tradition.

IMPLICATIONS OF TRANSFORMATION ON GENDER WAYANG REPERTOIRE AND PRACTICE

The Phenomenon of Homogenization and Diversification of Repertoire

The Kayumas style, as one of the dominant styles in Balinese Gender Wayang, plays an important role in strengthening the continuity of the overall Wayang Gender repertoire. The institutionalization of this style through formal education at conservatories such as SMKI and ISI as well as through the implementation of competitions and festivals makes Kayumas a widely accessible reference for techniques and repertoire [16]. This standardization of techniques and repertoire increases the effectiveness of learning and the consistency of performance, making Kayumas an "institutional" style that is widespread and known nationally and internationally (I Wayan Konolan as the central figure strengthens this process through teaching and documentation of the repertoire). However, the dominance of this style also carries the risk of homogenization, which erodes the diversity of local and regional variations in Gender Wayang which has been a traditional Balinese musical wealth [17]. This homogenization process has the potential to reduce musical diversity and more specific artistic expressions related to the context of a particular community, thus posing challenges in sustainable cultural preservation.

Creation of New Repertoire and Adaptation of Modern Performances

In addition to strengthening the traditional repertoire, the Kayumas style has also succeeded in encouraging the birth of new works that adapt tradition to the aesthetic needs of modern stages and competitions. These modern creations adapt traditional phrases to be more varied and aggressive in terms of dynamics and tempo, according to the demands of competitions and public performances that require a higher dramatic intensity [18] . These changes include the development of more complex game patterns, the addition of accents and phrases that dramatize the flow of music, as well as the use of innovative play techniques that strengthen the auditory and visual experience for the audience. This adaptation, in addition to expanding the function of Gender Wayang as a standalone performing art, also reflects the flexibility of the Kayumas style in responding to cultural changes and technological developments, while maintaining its traditional roots. Thus, Kayumas is not only a medium for preservation, but also a space for exploring creativity and innovation in traditional Balinese music.

The Initial Philosophical Framework in Understanding the Gender Wayang of Kayumas Kaja Style

The initial philosophical framework for understanding Gending Gender Wayang Gaya Kayumas is based on comprehensive aesthetic and theological concepts of Balinese traditional art, which integrates cosmological, ritualistic, and epistemological aspects. This approach provides a deep and holistic understanding of Kayamas's position in the musical and spiritual realm of Balinese culture, as well as its role in giving birth to rich, multidimensional artistic values.

Kayumas in the Concept of Lingga Yoni Tatwa Widya Lango

Within the framework of Lingga Yoni Tatwa Widya Lango, Kayumas is positioned as the center of creativity, the symbol of Lingga, which gives birth to the basic motif of gending that is at the core of the Gender Wayang musical tradition. Other regions play the role of Yoni, the recipient of this creativity, who then adapts this basic repertoire and develops it into a diverse local style. This concept affirms the dynamic relationship between the center and the region in cultural heritage, where Kayumas as the center of creativity allows for continuous expression and transformation in traditional Balinese music. Tatwa Widya Lango itself is an aesthetic concept that combines masculine and feminine aspects (lingga and yoni), knowledge (widya), and spiritual power (lango), which has become the philosophical basis of Balinese art practice as a whole.

Discussion

This section interprets empirical findings related to the Gending Gender Wayang Kayumas Kaja Style through the philosophical lens of Widya Filosofy Art I Nyoman Sedana, with a special focus on the correlation between Kayumas and the Five Heavenly Beauty Gardens (TKS) and the Sasmita method. This approach aims to uncover the "why" and "how" of Kayumas reflecting the philosophical values contained in TKS, especially Genta/Padma Hrdaya, as a manifestation of musical and spiritual harmony.

HARMONY OF GENDER WAYANG KAYUMAS KAJA STYLE AS A MANIFESTATION OF GENTA/PADMA HRDAYA

Vibrations of Conscience in Kayumas' Subtle and Dynamic Musical Characters

Kayumas's smooth, rhythmic, and dynamic musical character with optimal sound balance and wave effect (shimmer) is a philosophical reflection of the concept of Genta/Padma Hrdaya, which is a harmonious and stable vibration of conscience. In the Art of Widya Philosophy, Genta/Padma Hrdaya represents the essence of inner harmony that harmonizes the three main values, namely Satyam (truth), Siwam (purity), and Sundaram (beauty). Kayumas, through a subtle and dynamic musical pattern, presents an audio experience that stimulates the spiritual and emotional awareness of the listener, like the vibration of conscience that is kept in balance. The important wave effect in this style can be interpreted as a symbol of the flow of energy and cosmic balance that continues uninterrupted, which strengthens the sense of inner harmony as well as musical aesthetics.

The Sacred Role of Kayumas Kaja in Ritual as the Core of Enlightenment

Ritualistically, the Kayumas Wayang Gender has a sacred position in the ceremonies of the Lord Yadnya and Manusa Yadnya, which serves as a medium of connecting humans with cosmic spiritual powers. Within the framework of Padma Hrdaya as the core of enlightenment and the starting point of spiritual consciousness, the musical characteristics of Kayumas with their interlocking density and the nuances of "living" waves can be interpreted as a visualization of the seamless interweaving of continuous tones that symbolize spiritual continuity and stability. A concrete example is the transcription of the "Merak Angelo" gending which features dense

interlocking and harmonious wave effects, implying unity and intact inner consciousness. This music philosophically reflects the meeting point between artistic manifestation and spiritual consciousness, where physical and metaphysical realities are united in harmony of sound, symbols of purity and inner enlightenment.

Gending Gender Wayang Gaya Kayumas not only functions as a musical work, but also as a manifestation of cosmic wisdom and harmony in order to realize the noble values of truth, purity, and beauty, as formulated in the philosophy of Genta/Padma Hrdaya in the Art of Widya Philosophy. This analysis deepens the understanding of how traditional Balinese music blends aesthetics with spiritual values in cultural practices and perceptions.

This section interprets the findings regarding the Kayumas Style Wayang Gender Gending through the lens of Widya Filosofy I Nyoman Sedana Art with a focus on the correlation between the Kayumas style and the Five Gardens of Heavenly Beauty (TKS), particularly in the dimensions of Genta/Padma Hrdaya and the Sasmita method. Emphasis is placed on the "why" and "how" of Kayumas reflecting the deep philosophical values in Balinese traditions.

HARMONY OF GENDER WAYANG KAYUMAS KAJA STYLE AS A MANIFESTATION OF GENTA/PADMA HRDAYA

Vibrations of Conscience in Kayumas' Subtle and Dynamic Musical Characters

Kayumas's musical characteristics are smooth, rhythmic, and dynamic, with optimal sound balance and a wave effect (shimmer), philosophically representing the Genta/Padma Hrdaya, which is a harmonious and stable vibration of conscience. Within the framework of the Art of Widya Philosophy, the Genta/Padma Hrdaya symbolizes inner harmony that harmonizes the values of Satyam (truth), Shiwam (purity), and Sundaram (beauty). Through these gently pulsating and dynamic musical compositions, Kayumas presents an acoustic experience that reflects the process of seeking and achieving spiritual and aesthetic balance, thus providing a unified and stable effect of inner consciousness. The distinctive wave effect on Kayumas is interpreted as a symbol of cosmic energy that moves and interacts continuously, manifesting harmony in musical and mental vibrations.

The Sacred Role of Kayumas Kaja in Ritual as the Core of Enlightenment

In the context of ritual, the Kayumas Wayang Gender has a sacred position as an important element in the implementation of the Dewa Yadnya and Manusa Yadnya ceremonies. The function of Padma Hrdaya as the core of enlightenment and the starting point of spiritual awareness is depicted through the musical character of Kayumas which shows the density of interlocking and the nuances of living waves. The transcription of the "Merak Angelo" gending shows a dense interlocking pattern without gaps that symbolizes spiritual continuity and stability, visualizing the interweaving of continuous tones that bring to life the musical effects of "life" that are in harmony with Padma Hrdaya's philosophy. This music reflects the harmonious integration between aesthetic and spiritual elements, where music becomes a medium of consciousness that connects humans to the cosmos, in harmony with the goal of enlightenment and inner purification.

Thus, Gending Gender Wayang Gaya Kayumas is not only a manifestation of musical art, but also as an expression of the noble values of truth, purity, and beauty that are cosmic and spiritual, as stated in the philosophy of Genta/Padma Hrdaya in the framework of the Art of Widya Philosophy. This interpretation opens up new insights into the relationship between traditional Balinese art and the philosophical and religious dimensions that are always inherent in the cultural practice.

Kayumas' Creative Response to the Dynamics of the Times in Pranayuga's Perspective

Gending Gender Wayang Gaya Kayumas shows adaptability and high creative response to the dynamics of the times which can be interpreted through the perspective of Pranayuga, or the soul of the times. The popularity of Kayumas that has expanded significantly is inseparable from the central role of maestro I Wayan Konolan who through his dedication and expertise managed to popularize this style to a wide audience, including in prestigious art festivals such as the Bali Arts Festival (PKB) and the influence of digital media that expands access and distribution of this music globally. This phenomenon reflects Pranayuga's principle which emphasizes the existence of the soul of the times that continues to move and transform through the interaction of various aspects of social, political, economic, cultural, and technological life. Kayumas as a musical expression is able to answer this challenge not only by maintaining the roots of tradition but also daring to innovate and adapt dynamically, so as to reflect creative responses that are entertaining and relevant to the contemporary context.

Kayumas's aesthetic adaptation of the Kebyar style known for its energetic and theatrical character affirms Pranayuga's creative dimension within the framework of aesthetic renewal. The aggressive and contrasting aesthetic of Kayumas, which originally emerged as a Balinese contemporary musical style, was successfully integrated harmoniously into Kayumas through the adjustment of rhythmic patterns, dynamics, and musical phrases. This process not only enriched Kayumas' musical texture, but also strengthened its capacity to respond to the increasingly complex and public demands of competitive performances that demanded high artistic appeal. In addition, the institutionalization of Kayumas into the conservatory curriculum at SMKI and ISI solidified this style as part of an official education system that facilitated the systematic regeneration and dissemination of musical skills. This is a tangible form of creative response by artists who combine traditional practices with modern demands and formal education, in line with Pranayuga's spirit of fostering entertainment as well as education. This adaptation is proof that Kayumas is a flexible and resilient medium in the face of socio-cultural changes, while showing the vitality and relevance of traditional art in the context of changing times.

Thus, through Pranayuga's philosophical framework, the popularity and adaptation of the Kayumas aesthetic can be understood as a creative response that not only preserves cultural heritage, but also as an affirmation of the changing times that accumulates into a vibrant and dynamic form of artistic expression. This response ensures the sustainability and relevance of the Gender Wayang Kayumas Kaja Style in the Balinese and global art landscape, reflecting the harmonious blend of tradition and modernity demanded by the spirit of the times.

Kayumas' Popularity and Adaptation as a Reflection of the Soul of the Times

In the perspective of Pranayuga, or the soul of the times, the popularity and adaptation of the Kayumas Kaja Style in the Gending Gender Wayang can be seen as a manifestation of a creative response that is in tune with the ever-changing social, political, economic, cultural, and technological dynamics. The widespread popularity of Kayamas, which is strongly driven by the important role of maestro I Wayan Konolan, art festivals such as the Bali Arts Festival (PKB), and the penetration of digital media, represent how traditional arts in their capacity interact and adapt to the times. This phenomenon shows that Kayumas is not only a preservation of tradition, but also a dynamic and adaptive reflection of the soul of the times, which is able to accommodate the demands of contemporary aesthetics and social without losing its cultural roots [19]

Adaptation of Kebyar Aesthetics and Institutionalization as Pranayuga's Creative Response

The adaptation of the Kayumas style to the energetic and theatrical aesthetic of Kebyar affirms Pranayuga's creative response in the musical aesthetic aspect. The integration of Kebyar elements into Kayumas through the adjustment of rhythmic patterns, dynamic changes, and phrasing development shows how Kayumas is able to absorb and adapt modern elements relevant to artistic competition and the need for more aggressive and expressive stage performances. This approach enriches the musical texture while strengthening Kayamas' position in the arena of musical competition and education, which is supported by the institutionalization of this style into the curriculum of conservatories such as SMKI and ISI Denpasar. Thus, this adaptation and institutionalization affirms the role of Kayumas as a medium that is both educational and entertaining at the same time, which plays a strategic role in maintaining the relevance of traditional arts in the context of modern times.

Argumentatively, this phenomenon affirms that Kayumas is not only a static heritage, but a living manifestation of the soul of the times (Pranayuga) that is constantly in process, internalizing change, and generating new creativity that answers today's cultural and aesthetic challenges. This shows a dynamic balance between the preservation of traditional values and artistic innovation that is essential for the sustainability and development of Balinese gamelan art in the contemporary global landscape.

THE VALUE OF ADILUHUNG KAYUMAS KAJA IN THE FRAME OF PRABA SEMARA: THE RAY OF CINTA KASIH

Kayumas as an Adiluhur Art that Elevates the Dignity of Humanity

Gending Gender Wayang Kayumas Kaja Style, in the frame of Praba Semara which means "ray of love," manifests supernatural values through the enhancement of human dignity that leads its listeners to spiritual and aesthetic enlightenment. In the framework of Balinese art, Kayumas is considered a supernatural art that not only prioritizes musical beauty, but also acts as a spiritual medium that instills the noble values of Satwa Sadu basic values that teach truth, purity, and justice as the foundation of the development of the whole human being. Kayumas art in this context functions as a vehicle for the ray of love that metaphorically illuminates the spiritual path of human beings to inner peace and universal wisdom, so that its musicality

becomes a noble expression that elevates the dignity of humanity from mere entertainment to a meditative and transformative experience [20].

The Relationship of the Function of the Kayumas Ritual with Wayang Humanism

More specifically, the function of Kayumas rituals as an integral part of various spiritual ceremonies, both Dewa Yadnya and Manusa Yadnya, connects this musical art with the principles of humanism contained in Praba Semara, namely Satya (honesty), Dharma (moral obligation), Bhakti (devotion), Ahimsa (non-violence), and Santi (peace). The unity of these values can be seen in the standardization of Kayumas' techniques and repertoire which often becomes champions in art competitions, as a manifestation of the spread of noble cultural values that become moral and aesthetic foothold in the community. In other words, the success of Kayumas in the competition is not only a victory in the competitive dimension, but also a confirmation of the aesthetic and ethical values that underlie the art, contributing to the wider spread of humanism and spirituality of traditional art. This process shows how Kayumas art internalizes noble values and manifests them in ritual and performative practices, reinforcing this music's position as a conveyor of moral and spiritual messages in contemporary Balinese society.

Therefore, Kayumas in the frame of Praba Semara is not only an artistic expression, but also an educational and spiritual medium that uplifts human dignity through love that shines in each of its musical vibrations, making it a cultural heritage that is always relevant and meaningful in the life of the Balinese people.

AUTHENTICITY AND DEDICATION IN BUDI SATYAM KAYUMAS: THE TRUTH OF BUDI

Preservation of the Foundations of Traditional Aesthetics as the Truth of Budi Kayumas

The preservation of the foundations of traditional aesthetics in Gending Gender Wayang Gaya Kayumas, characterized by the use of slendro barrels, distinctive interlocking techniques, and wave effects as key elements of musicality, philosophically reflects the concept of "truth of the mind" or authenticity in the Budi Satyam Frame. Although Kayumas has undergone a transformation and a modern artistic discipline, the commitment to maintaining these key elements of traditional aesthetics demonstrates a seriousness and fidelity to the values of realism that emphasizes the search for authenticity in art. True to virtue in this context means maintaining the authenticity and basic integrity of the musical without losing the essence that characterizes the style, a philosophical position rooted in the search for honest and authentic reality in the creation and preservation of art. The aesthetics of the slendro barrel and interlocking in Kayumas are not just musical techniques, but also a symbol of harmony and harmony that is the foundation of a broader spiritual meaning, so that loyalty to this foundation becomes a tangible form of effort to maintain "truth" in the aesthetic process and ritual of sound.

Dedication of Key Figures as a Form of Budi Satyam Values

The dedication of key figures such as maestro I Wayan Konolan and his heirs is a concrete manifestation of Budi Satyam's values noble values that include caring, responsibility, honesty, and hard work in preserving and developing the Kayumas style. Their contribution in pioneering, documenting, and disseminating Kayumas has affirmed the position of this style as an art that is not only aesthetic but also ethical and spiritual, which has the potential to give birth to

righteous and supernatural art. This dedication is not only evident from practical devotion in performance and education, but also from long efforts in maintaining and revitalizing cultural heritage that is dynamic and relevant to the times. Such efforts strengthen Kayumas as a fertile field for the realization of noble values in artistic practices that are alive and meaningful socially and spiritually [21] . Thus, the preservation of the traditional aesthetic foundation and the personal dedication of the figures are two aspects that complement each other in realizing the "truth of the mind" which is the foundation of the main philosophy of Kayumas in the context of Balinese culture.

In a musicological context, the slendro barrel and interlocking technique are the main foundations of the musicality of the Gending Gender Wayang Gaya Kayumas which is consistently maintained as part of the authenticity of the traditional aesthetic. The barrel of the slendro in Kayumas uses a pentatonic system consisting of five notes that are distributed relatively evenly apart, resulting in a distinctive sonor spectrum and is the main feature of Balinese gamelan music in general. The use of this barrel refers to the accuracy of tuning that has been passed down from generation to generation, thus providing a uniform frequency that remains stable despite minor regional variations. The shape of this barrel supports tonal balance and resonant stability which is the basis of harmony and melody in the Kayumas repertoire.

The interlocking technique (plain and skeptical patterns) is the most prominent musicological aspect of the Kayumas style. Interlocking is the practice of two or more players alternately dividing complementary rhythmic patterns so that they sound like a whole but very complex pattern. In Kayumas, interlocking is performed at high density to create a vibrating and multilayered sound texture, resulting in a vivid wave effect (shimmer/interference), which is a very important acoustic characteristic. This technique requires very precise micro-coordination between the players, creating a rich and energetic soundscape In musicology, interlocking not only functions as a rhythmic beauty, but also as a symbol of social harmony and close collaboration within the Balinese musical community.

Empirical evidence of the use of slendro barrels and interlocking techniques in Kayumas can be seen in the analysis of the transcription of the "Merak Angelo" gending, where the tight interlocking patterns and consistent use of the slendro barrel show the durability of traditional aesthetics as well as a lively artistic adaptation. This study reveals that the precision of the tuning and interlocking arrangements supports the creation of layered and stable timbres, maintaining the continuity of tradition while maintaining energetic musical dynamics.

KAYUMAS BALANCE AND ADAPTABILITY IN PRABAWA BHUANA: THE POWER OF NATURE

The Impact of Kayumas Transformation in the Context of Repertoire Homogenization and Diversification on Tri Hita Karana

The transformation of the Kayumas Style Gender Shift that causes the phenomenon of homogenization and diversification of the repertoire has a significant impact in the context of Prabawa Bhuana, or what can be understood as the "authority of nature" that maintains the harmony of the universe. Within the framework of the Trihita Karana philosophy, namely the harmony between Human, Nature, and God, this transformation reflects a balance dynamic that must be managed wisely. The homogenization that occurs through the spread of the Kayumas style

as the dominant style allows for continuity and ease of cultural access, but on the other hand it creates the potential for erosion of rich and unique local variations, which are integral to the diversity of Balinese culture. This diversity is a tangible manifestation of the harmony of the universe desired by Prabawa Bhuana Each local style represents a unique reflection of nature and the social environment in which they develop, so that losing this variation means reducing the complexity and authority of the existing nature.

Adaptive and Sustainable New Creations as Guardians of the Authority of Art Nature

The importance of maintaining a diversity of styles can be understood as an effort to maintain universal harmony, where each style of music enriches the entire Balinese cultural ecosystem with distinctive colors and characteristics that are in accordance with the principles of Trihita Karana. The excessive dominance of one style such as Kayumas without a commitment to maintaining diversity can result in an imbalance that has the potential to threaten the preservation of traditional and spiritual values inherent in these regional variations. Therefore, the sustainability of gamelan culture must include the protection and revitalization of local styles, as a form of effort to harmonize human relations with nature and God as a whole according to the teachings of Tri Hita Karana [22] .

On the contrary, new creations that are adaptive but still animate the classical essence of Kayumas can be seen as a strategic way to maintain the natural authority of Balinese art to remain relevant and sustainable. The adaptation of modern aesthetics, the development of new patterns that still respect the basic structure, and the entry of new elements that are innovative without leaving traditional foundations show that traditional music art can live and develop in harmony with the evolution of the times. These steps ensure that Kayumas is not only a homogeneous phenomenon, but also part of a dynamic artistic regeneration that is responsive to contemporary socio-cultural conditions, thereby maintaining the natural authority of Balinese art while accommodating the needs of the modern era.

Thus, the balance between homogenization and diversification in the transformation of Kayumas is a tangible manifestation of how the principle of Prabawa Bhuana maintains universal harmony, namely Trihita Karana in the Balinese gamelan music art, showing sustainable and adaptive cultural dynamics in the midst of changing times.

Conclusion

The art of Widya Philosophy developed by I Nyoman Sedana provides a comprehensive philosophical framework to understand the aesthetic transformation and cultural impact of the Kayumas Wayang Gaya Gender Festival. Through an in-depth interpretation using the five Heavenly Beauty Gardens (TKS) and the Sasmita method, Kayumas is not only seen as a dynamic and adaptive musical art form, but also as a manifestation of profound spiritual values. For example, the aspect of Genta/Padma Hrdaya affirms the musical character as a harmonious vibration of conscience, while Budi Satyam reflects the noble values of humanity carried out in this art. Pranayuga marks a creative response to the changing times by maintaining and developing an entertaining aesthetic. Praba Semara conveys a message of kindness and love as the foundation of humanism in this performance. On the other hand, Prabawa Bhuana emphasizes the

importance of a balance between culture, nature, and humans as the authority of nature that must be maintained for the continuity of art and life. Thus, the Art of Widya Philosophy forms a rich and profound conceptual lens, bridging the aesthetic, ethical, and spiritual aspects in the understanding of Kayumas.

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