

Revitalization of Gamelan Music to Support the Sustainability of Bantengan Arts at Tumpang Village, Malang

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ABSTRACT

This service program aims to strengthen the sustainability of Bantengan art through the revitalization of gamelan music at Padepokan, Malang Regency. The main focus is directed at increasing the availability of traditional musical instruments, strengthening members' capacity in playing gamelan, and integrating gamelan in Bantengan exercises and performances. The activity was carried out with a participatory-based community empowerment approach. The stages include identification of partner conditions, coordination and socialization of the program, provision of a set of gamelan, gamelan game training, training assistance, implementation in Bantengan performances, and sustainability evaluation. This model places the community as an active subject in the process of cultural preservation. The main intervention in the form of providing gamelan has succeeded in overcoming the limitations of traditional musical facilities. Padepokan members received basic technical training, coordination between players, and music synchronization with the Bantengan movement. The results of the activity showed an increase in musical capacity, the use of gamelan in training, and the re-strengthening of the traditional musical character of Bantengan which previously used instant music or DJ. Gamelan functions as a cultural infrastructure that supports the connection between means, skills, performance practices, and the regeneration of art actors. This service program proves that the provision of gamelan accompanied by training and mentoring is more effective than just providing physical facilities. Gamelan is a cultural asset that strengthens the Bantengan art ecosystem through sustainable practices, knowledge inheritance, and community interaction. In the future, sustainability is directed at intensifying the use of gamelan, digital documentation, educational content development, and collaboration with village governments, universities, and creative economy actors.

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1. INTRODUCTION

Traditional arts are an important part of people's cultural identities because they not only represent aesthetic expression, but also become a medium for inheriting values, knowledge, social norms, and intergenerational life practices (Sopanah et al., 2024). The sustainability of traditional arts in the modern era is not enough to be interpreted as the ability of an art to continue to be performed, but also includes the ability of its supporting communities to maintain

knowledge, means, actors, artistic practices, and inheritance mechanisms to the next generation (Sopanah et al., 2024; Sulistyan et al., 2026). In this context, the existence of an art community is important because the community is a social space where the process of learning, practicing, interacting, and performing art takes place in a sustainable manner. Prasukma (2023), in his study on the preservation of gamelan in the modern era, shows that the development of the times and globalization pose challenges to the sustainability of traditional arts, especially related to the low introduction of the younger generation to traditional arts and the need for community involvement in the preservation process.

One of the traditional arts that is developing and becoming part of the cultural identity of the people of Malang Regency is Bantengan art (Sopanah et al., 2026). Bantengan art is a performing art that combines elements of dance, music, martial arts, and rituals in a series of performances that have social, cultural, and spiritual values. A study on the transformation of Bantengan presentation in Malang Regency shows that traditional gamelan music is one of the important elements in shaping the character of Bantengan performances. The development of the form of presentation of Bantengan into traditional Bantengan and Bantengan creations shows that there is a process of adaptation and creativity of the community to maintain the existence of these arts in the midst of social and cultural changes (Putranto et al., 2025).

The existence of accompanying music in the art of Bantengan has a strategic position because music not only functions as a performance background, but plays a role in building the atmosphere, regulating the rhythm, and supporting the movement expressions of the players. Gamelan as a form of traditional Indonesian music has a musical system that involves the interaction of various instruments in forming rhythmic and melodic patterns collectively. UNESCO designated gamelan as an Intangible Cultural Heritage of Humanity in 2021, and affirms that gamelan is an integral part of Indonesia's identity and is passed down from generation to generation through formal and informal education. Gamelan is also used in various contexts of rituals, ceremonies, traditional theater, festivals, and performances. This recognition shows that the existence of gamelan is not only a matter of the availability of musical instruments, but related to the sustainability of knowledge, musical practices, and the social ecosystem that supports the existence of traditional music.

In the context of the community, the sustainability of gamelan is highly dependent on the availability of space to learn and practice music directly (Fitriyah & Hajar, 2024). Research on the gamelan community shows that preservation can be done through performance activities, gamelan introduction workshops, and the involvement of the younger generation in community activities (Fitriana et al., 2023). The Samutri Andaru Laras community, for example, preserves gamelan through performances and workshops that are carried out regularly and involve generations Y and Z. The findings show that the sustainability of traditional music requires a combination of the availability of facilities, practical activities, community involvement, and the process of introduction to the next generation.

This sustainability issue is also found in Bantengan art in Malang Regency. Rochiyana's research (2025) shows that the community has high awareness and appreciation for the importance of Bantengan conservation, but there are still a number of obstacles, especially low interest from the younger generation, limited funding, and limited supporting infrastructure. This condition shows that the sustainability of Bantengan not only requires public appreciation, but also requires real support for arts facilities and infrastructure as well as strengthening the capacity of the community of art actors. In line with this, research on the contemporary challenges of Bantengan in Malang Regency confirms that Bantengan is an art form that integrates dance, music, martial arts, and ritual elements, so that its sustainability is related to the ability of the community to maintain various supporting elements of the arts intact.

This problem was found in Padepokan Bantengan, Tumpang Village, Tumpang District, Malang Regency. Padepokan Bantengan has become one of the community spaces in maintaining the existence and practice of Bantengan art. Padepokan has about 20 members who are involved in art group activities. However, in the aspect of art production, Padepokan Bantengan faces limitations in performance facilities, especially traditional gamelan musical instruments. This limitation is one of the factors that causes the implementation of the performance to not be able to fully use traditional music as an accompaniment.

This condition is becoming increasingly important because gamelan music has a very strategic function in Bantengan performances. Based on the identification of partner problems, the limitations of traditional musical instruments cause Padepokan Bantengan to have difficulty returning Bantengan performances to their traditional musical character. In the implementation of the service program, the initial condition of the performance also shows the use of instant music or DJ, so intervention is needed to re-strengthen the use of gamelan as music to accompany the performance. The service program then determined the provision of a set of gamelan as one of the main outputs in the production aspect of Padepokan Bantengan.

Based on these conditions, the provision of gamelan in this service activity is not positioned solely as a provision of assistance in the form of musical instruments, but as an empowerment intervention to rebuild cultural infrastructure that supports the sustainability of Bantengan arts. Gamelan is seen as a cultural infrastructure because its existence allows for the process of rehearsals, the transfer of musical knowledge, interaction between community members, the regeneration of players, and the organization of performances. With the availability of music facilities, the community has a greater opportunity to develop the skills of gamelan players while integrating traditional music with Bantengan movements and performances. In the service proposal, the provision of gamelan was then followed by training in dance and gamelan games as well as assistance to members of Padepokan Bantengan.

This approach is important because cultural preservation will not be sustainable if it is only oriented towards saving physical objects or means. The existence of gamelan needs to be followed by the practice of use and the process of inheriting knowledge so that the musical instrument becomes part of community life. Studies on gamelan preservation show that regular training, community involvement, documentation, and performance activities can be important mechanisms in maintaining the sustainability of traditional arts (Prasukma, 2023). Thus, the existence of gamelan at Padepokan Bantengan is expected not to stop as a physical asset, but to develop into a means of learning, a regeneration space, and a medium to strengthen the cultural identity of the Tumpang community.

This service program is further directed to the process of providing gamelan, training, training assistance, and the use of gamelan in Bantengan performances. The stage was designed in a participatory manner by involving members of Padepokan Bantengan as the main actors of the activity. This model places the community not as passive recipients, but as subjects involved in determining needs, using the facilities, participating in training, conducting exercises, and maintaining their utilization after the program is completed. This participatory approach is in line with the need for the preservation of traditional arts that places the community as the main actor in maintaining the sustainability of cultural practices.

Thus, this community service has the goal of strengthening the sustainability of Bantengan art through the revitalization of gamelan music at Padepokan Bantengan, Malang Regency. In particular, the activities are directed to increase the availability of traditional musical facilities, improve the ability of padepokan members to play gamelan, integrate gamelan in the process of training and performance of Bantengan, and strengthen the process of inheriting art to the next generation. Through this approach, gamelan is expected not only to be an accompaniment instrument, but also to be part of the cultural infrastructure that supports the sustainability of practice, regeneration, and the existence of community-based Bantengan arts.

2. METHODS

This community service activity is carried out using a participatory community empowerment approach. This approach places the art group as the main subject in the problem-solving process, while the service team acts as a facilitator in identifying needs, providing support, providing training, providing mentoring, and evaluating the sustainability of the program. The participatory approach was chosen because the sustainability of traditional arts is highly determined by the active involvement of the community as actors as well as cultural inheritors.

The activity was carried out at Padepokan Bantengan, Tumpang Village, Tumpang District, Malang Regency, East Java. Padepokan Bantengan is an art group that is a target partner of service activities with a total of around 20 members. The Padepokan has a role in maintaining the existence and practice of Bantengan art in the Tumpang area. Based on the initial conditions of the partners, one of the main problems faced was the limited facilities of traditional music, especially gamelan, which were needed to support Bantengan performances. These problems are the basis for determining the focus of activities, namely strengthening musical facilities and capacity through the provision of gamelan, gamelan game training, training training, and its use in Bantengan performances. In the design of the service activity, the provision of a set of gamelan is determined as one of the outputs in the production aspect of Padepokan Bantengan.

The implementation of activities is carried out through six main stages, namely (1) identification of partner conditions and needs, (2) coordination and socialization of the program, (3) provision of gamelan, (4) gamelan game training, (5) assistance and implementation in performances, and (6) evaluation and sustainability of the program. These stages are arranged sequentially so that facility assistance does not stop at the provision of tools, but can be followed by increasing community capacity and utilizing facilities in a sustainable manner.

The initial stage was carried out through field observation and communication with the manager and members of the Bantengan Padepokan. The identification is directed to obtain an overview of the condition of Bantengan art, available performance facilities, musical instrument needs, members' ability to play traditional musical instruments, training patterns, and performance needs. The results of the identification show that the limitations of traditional musical instruments are one of the problems in the production aspect of Bantengan art. These limitations cause the padepokan to be not optimal in presenting traditional music as part of the performance. These initial conditions became the basis for the service team to place gamelan as one of the priority facilities that needed to be strengthened. Identification is also used to determine the form of intervention that is in accordance with the needs of partners so that the program is not top-down, but based on conditions and needs that are mutually agreed upon between the service team and Padepokan Bantengan.

The second stage was carried out through coordination between the service team and the manager and members of the Bantengan Padepokan. Coordination includes determining the schedule of activities, the location of the implementation, the participants involved, the need for facilities and infrastructure, training mechanisms, mentoring, and plans for the use of gamelan in performances. The socialization was carried out to provide understanding to partners about the program objectives, the stages of activities, the benefits of providing gamelan, and the importance of using traditional music as part of efforts to maintain the sustainability of Bantengan art. At this stage, partners participate in preparing the place of activity, coordinating padepokan members, and providing the needs of supporting activities. The coordination pattern is in line with the service implementation design which places coordination with partners as the initial stage before the implementation of socialization, training, mentoring, evaluation, and program sustainability.

The third stage is the main form of intervention in the production aspect, namely the provision of a set of gamelan and its supporting equipment for Padepokan Bantengan. The provision of gamelan is directed to meet the needs of traditional musical facilities that can be used in the process of training and Bantengan performances. In this activity, gamelan is not seen only as assistance in the form of physical equipment, but as a cultural infrastructure that allows the process of training, learning, musical knowledge transfer, interaction between members, and Bantengan art performances in a sustainable manner. Gamelan has an important function in Bantengan performances because it plays a role in building the atmosphere, setting the tempo, and supporting the adjustment of the player's movements to the flow of the performance. Therefore, the existence of gamelan is an important part of efforts to strengthen the traditional musical character of Bantengan.

The provision of gamelan was continued with training activities so that the facilities provided could be used optimally by padepokan members. The training is carried out through a learning by doing approach, where participants get an explanation of the function of musical instruments and then immediately practice playing gamelan.

The training materials include 1) introduction to gamelan instruments, 2) the function of each instrument in performance, 3) basic techniques for playing instruments, 4) introduction to rhythm patterns, 5) coordination between gamelan players, 6) synchronization between music and the movements of Bantengan players, 7) practice of playing gamelan for performance needs. The training is carried out in stages through direct practice so that padepokan members gain experience in using gamelan as an accompaniment music to Bantengan. The previous design of the service activity also placed dance and gamelan training as part of the production aspect at Bantengan Padepokan.

After the training, the activity continued with direct assistance in the training process. Mentoring is carried out to ensure that members are able to operate gamelan and integrate music games with a series of movements and the flow of Bantengan performances. At this stage, joint training was carried out between Bantengan players and gamelan players. The training process is directed at establishing harmony between the musical tempo, movement, performance atmosphere, and artistic needs of Bantengan. The implementation stage is an important part because the success of the program is not only measured by the availability of gamelan, but also by the use of gamelan in real art practice. The gamelan that has been provided is then used to support the Bantengan performance carried out by Padepokan Bantengan. Thus, there is a change from the initial condition that experiences limited musical facilities to a condition where the padepokan has the means and capacity to present gamelan music directly in performances. In the target of service activities, improving the quality of performance production is characterized by efforts to return performance accompaniment from the use of instant music or DJ to the use of traditional gamelan music.

Evaluation was carried out to determine the achievement of program goals and the level of gamelan utilization by partners. Evaluation is carried out through observation of the training and performance process, discussions with managers and padepokan members, and documentation of activities. The evaluation aspects include a) the availability of facilities, namely the availability of gamelan that can be used by the padepokan, b) the utilization of facilities, namely the ability of members to use gamelan in training and performance activities, c) capacity building, namely the ability of members to play gamelan and integrate it with Bantengan performances, d) implementation of performances, namely the use of gamelan as direct accompanying music, e) sustainability, namely the commitment of partners to maintain the use of gamelan in rehearsals and performances after the service activities are completed. The sustainability of the program is directed so that Padepokan Bantengan can manage and utilize gamelan independently. The gamelan that has been available is expected to be a joint asset of the padepokan used in routine exercises, performances, art education activities, and the process of regeneration of art actors.

The participation of Padepokan Bantengan was carried out at all stages of activities. At the identification stage, partners provide information about the condition and needs of musical facilities. At the coordination stage, partners help determine the schedule, participants, location, and technical needs of the activity. At the training stage, padepokan members play an active role in the learning process and practice of gamelan games. Furthermore, partners participate in the process of joint training and implementation of gamelan in Bantengan performances. The manager of the padepokan is also responsible for the maintenance and utilization of gamelan after the service activities are completed. This pattern of participation is expected to build a sense of ownership of facilities and programs so that the sustainability of activities does not depend entirely on the service team.

3. RESULTS AND DISCUSSION

3.1. Results

The service activities at Bantengan Padepokan resulted in the strengthening of facilities and capacity in supporting the sustainability of Bantengan arts. Padepokan, which had about 20 members, previously faced limitations of traditional musical instruments to support performances. The main intervention was carried out through the provision of a set of gamelan, which was then followed by training and assistance in gamelan games for padepokan members. Gamelan is then used as an accompaniment music in Bantengan rehearsals and performances. This program resulted in changes in the production aspect, namely the reinforcing of the use of traditional gamelan music that was previously performed using instant music or DJs. The achievement of improving the quality of production was stated to have been achieved in the service program.

The results of the activity show that the provision of gamelan not only increases the availability of performance facilities, but also opens up space for the improvement of members' skills and the process of inheriting traditional music knowledge. Thus, gamelan can function as a cultural infrastructure that supports the connection between facilities, skills, training, performance, and sustainability of Bantengan arts.

Table 1. Results of Strengthening Padepokan Bantengan

Aspects	Initial Conditions	Activity Results
Musical facilities	Limited	1 set of gamelan available
Member capacity	Not optimal in gamelan games	Receive training and mentoring
Performing music	Instant music/DJ	Reinforced with traditional gamelan
Exercise	Limited by means	Supported by the Gamelan
Bantengan Show	The use of traditional music is not optimal	Gamelan is used as an accompaniment
Cultural sustainability	Dealing with the limitations of resources	Cultural infrastructure and community capacity strengthened

Source: Data Processed (2026)

These results show that the provision of gamelan accompanied by increasing the capacity of members is more effective as a conservation strategy than the provision of facilities alone. Gamelan is a cultural asset that can continue to be used for training, performance, learning, and regeneration of art actors at Padepokan Bantengan.

At Padepokan Bantengan, which has 20 members of the art group, one of the main problems faced is the limited facilities of traditional music to support the quality of Bantengan performances. Intervention through the provision of a set of gamelan equipment and gamelan game training provides a basis for strengthening the capacity of art production. The program not only results in the availability of physical facilities, but also encourages the use of gamelan as part of Bantengan performance practices. This is in line with the achievements of the program which shows that the improvement of production quality through the return of the use of traditional gamelan music has been achieved.

The existence of gamelan is very beneficial for the sustainability of Bantengan art. First, gamelan serves as the main accompaniment that builds the atmosphere of the performance. Second, he regulates the tempo and rhythm so that the movements of the Bantengan players are more coordinated. Third, gamelan strengthens local cultural identity by presenting a distinctive traditional feel. Fourth, its existence is a means of learning music for the younger generation. Fifth, gamelan opens up a space for social interaction between members of the art community. Sixth, it is a medium for inheriting musical knowledge from generation to generation. Seventh, gamelan improves the quality of performance production by presenting authentic music. Eighth, its existence encourages a sense of belonging and pride in people's culture. Ninth, gamelan acts as a cultural infrastructure that supports the practice, performance, and regeneration of art

actors. Tenth, with gamelan, Bantengan art not only survives as a cultural heritage, but also develops as part of the creative ecosystem of the community.



Figure 1. Coordination with Gamelan Craftsmen
Source: Community Service Results (2026)

4. CONCLUSION

The results of the activity show that gamelan can function as a cultural infrastructure that connects production facilities, skill development, performance practices, community interaction, and the process of regeneration of art actors. Thus, the provision of gamelan is not solely seen as equipment assistance, but as a cultural investment that can strengthen the community's ability to maintain and develop the art of Bantengan. In the future, the sustainability of the program needs to be directed at increasing the intensity of gamelan utilization, strengthening the capacity of players, digital documentation of performances, developing cultural educational content, and expanding collaboration between padepokan, village governments, universities, and creative economy actors. With this approach, Bantengan art is expected to not only be able to survive as a cultural heritage, but also develop as part of the creative economy ecosystem and cultural identity of the people of Tumpang Village. The program's sustainability plan has also been directed at institutional strengthening, digitalization, the development of cultural learning, and positioning Bantengan as a cultural destination.

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