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The Role of Sekar Gending "Kawitan" in Wayang Golek Purwa Performance

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Abstract: *Gending "Kawitan"* is a musical repertoire in the form of *sekar-gending* that must be presented in *Wayang Golek Purwa* performances. In its presentation, *sekar-gending "Kawitan"* has a very important role in the unity of *Wayang Golek's* performance as a whole. The purpose of writing this article is to reveal the role of *sekar-gending "Kawitan"* in *Wayang Golek's* performance based on its musical communication aspects. The method used is descriptive qualitative by conducting interviews with puppet artists and analyzing documents from several video recordings that have been broadcast online. Based on this method, the *sekar-gending "Kawitan"* has four parts: *Kawitan Gancang*, *Kawitan Kendor*, *Bata Rubuh*, and *Gending Badaya*. In terms of its role, *gending "Kawitan"* at least has a role as an instrumental music presentation, as a song presentation (vocals and instruments), as an illustration, and accompaniment for the puppeteer during *Murwa*, and as an accentuation in the *ibing maktal* scene. From the results of a section-by-section study, *sekar-gending "Kawitan"* has a tight structure and high musical communication complexity, due to the many interactions between musicians.

Keywords: *sekar gending*, *wayang golek*, *Sundanese*, *karawitan*, *gamelan*

1. INTRODUCTION

The musical repertoire in Sundanese *karawitan* is divided into three major groups, namely *Sekar karawitan*, *Gending karawitan*, and *Sekar-Gending karawitan* (Atmadibrata, 2006). With the environmental factors of different Sundanese communities, *karawitan* has many variations both in material and presentation. *Wayang Golek* in its presentation is included in the *Sekar-Gending Karawitan* group. *Sekar Gending* is a combination of vocal and instrumental elements played simultaneously, the combination of these two elements has their respective roles and duties (Kusumadinata, 1989). As for the musical instruments that are often used, especially *Gamelan saléndro* is one of the *gamelan* instruments found in Sundanese *karawitan*. The presentation of *gamelan saléndro* in Sundanese *karawitan* has its uniqueness that is not found in other music, namely, there is a difference in tuning between the *gamelan* used and the song sung by the *pesinden* (Saepudin, 2016).

Puppetry has long lived in Indonesia, especially in West Java. During the royal era, puppetry already existed. In its life in West Java, the puppet art functioned in two forms of performance, namely for entertainment and for ritual means called *ruwatan* (Yahya, 2007). For the people of West Java, except for Cirebon and Indramayu, *wayang purwa* is called *wayang golek*. For the people of Cirebon and Indramayu, in addition to *wayang golek*, there are also known *wayang golek cepak* and *wayang kulit purwa* (Soepandi, 1984). *Wayang Golek Purwa* is the art of puppetry, where the puppets are made of wood to resemble the shape of the human body. This wooden puppet is commonly referred to as *Golek*. Meanwhile,



wayang comes from the word shadow where wayang has a philosophy of depicting the human form. Therefore, the art is also commonly called *Wayang Golek*, while puppets made of leather are called *Wayang Kulit* (M. A Salmun, 1961).

The role of gamelan music (*gending*) in *wayang golek purwa* performances is very important. *Gending Wayang* or known as *Sejak Padalangan* is *Sekar-Gending* used in the world of *padalangan* or songs used as an integral part of *Wayang Golek* performances. *Sejak Padalangan* music can be divided into several parts, namely *Gending Tatalu*, *Gending Panyambat*, *Gending Puja Mantra*, *Gending Bubuka* or can be called *Gending Karatagan* and *Gending Pirigan/Accompaniment*. In the accompaniment, music usually uses such as *Gending Kawitan*, *Pawitan*, *Gorompol*, *Gunung Sari*, *Sungsang*, *Kastawa*, *Bendra*, etc. (Sopandi, 2015; Weintraub, 2001).

Meanwhile, based on a study conducted by Ningsih (2023), the variety of musical repertoire in *wayang golek* performances can be classified as follows, *Gending Tatalu*, *Gending Buka Jejer*, *Badayaan*, *Kakawen*, *Nyandra*, *Antawacana*, *Haleuang Tokoh*, *Gending Pasebanan*, *Ayak-ayakan*, *Gending/lagu jalan*, *pegedongan*, *Gending Sampak*, and *Gending Panutup*. For example, the *gending tatalu* has the role and function of opening a *wayang* performance (which usually uses *gending "karatagan"*), *Gending Buka Jejer*, which is used to accompany the entrance of the puppet characters that will be performed in the first scene, *Kakawen*, which is the puppeteer's singing in a *golek* puppet show scene that uses *kawi* language in describing the state of the scene being played, *Nyandra*, which is a Prologue delivered by the puppeteer and contains certain scenes, and so on.

There are several previous studies related to the phenomenon of *wayang golek* performances. The study conducted by Gunawan et al., (2016) entitled "The Structural Transformations of Sundanese Wayang Golek Performance" examines structural transformations in Sundanese *Wayang Golek* performances, with case studies of *Wayang Golek Panca Komara* and *Wayang Golek Rampak Dalang* in Karawang. The results showed that there were various transformations in Sundanese *Wayang Golek* performances, such as reconstruction, decomposition, renovation, revitalization, and improvisation with a touch of new values. This transformation is influenced by factors of social dynamics and the times and involves various parties both internally and externally from the artist group and the general public.

Meanwhile, a study conducted by Fauzi and Bahari (2023) entitled "Wayang Golek Performance as One of The Varieties of Puppetry Arts Found on The Island of Java", examines, identifies, and knows the meaning of cultural traditions and symbols found in *wayang golek* performances and their influence on the surrounding community and daily activities. The results showed that *golek* puppet shows contain teachings and good values delivered by a puppeteer with his unique characteristics so that the message to be conveyed can be easily accepted by the people who watch puppet shows. Puppet shows have an impact on several aspects including social, political, economic, and religious aspects. *Wayang golek* is a puppet performance art, where the puppet itself is shaped like a puppet made of wood. *Wayang golek* stories are mostly derived from the *Ramayana* and *Mahabharata* stories, where some storylines may have undergone slight changes. There are 3 types of *wayang golek*, namely *wayang golek purwa*,

wayang golek papak, and modern *wayang golek*. *Wayang golek purwa* usually has a storyline about characters from the Mahabharata and Ramayana.

While the study conducted by Agisfi and Rabbil (2023), entitled "Analysis of Wayang Golek Performances in West Java", identified cultural inheritance strategies and development communication through the use of *Wayang Golek* as a communication medium for disseminating information on development programs in several regions of West Java province. The research also aims to create a statement that makes it easy for people to learn about Javanese puppet characters and songs and helps users learn easily. The results show that performing arts, including *Wayang Golek*, are used as a medium to express and convey moral messages to the audience through dialog and movement. In the context of West Java, *Wayang Golek* is still considered relevant in maintaining cultural heritage and values, as well as a medium for information dissemination as it is still used by several parties in development communication strategies. By involving various stakeholders and implementing a system of conservation, reinterpretation, and revitalization, *Wayang Golek* continues to grow and be maintained as an important part of West Javanese culture.

Of the existing studies, the focus tends to be on contextual phenomena. Meanwhile, studies that lead to musical (textual) phenomena are very rare. This kind of study is very important for artistic development. Musical studies can be done by analyzing the musical phenomenon. According to Tabuena (2018) and Vlahopol (2019), Music analysis is very important as it helps in the in-depth understanding of musical works, expands knowledge of the elements of music, and enhances appreciation of different types of music. By analyzing music, one can understand the structure, style, and meaning behind a musical composition. It also helps in identifying the unique characteristics of each piece of music, such as melody, rhythm, harmony, dynamics, form, timbre, and texture (Friberg, Schoonderwaldt, and Hedblad, 2011). Through music analysis, one can develop better listening skills, deepen understanding of the historical and cultural context behind a piece of music, and appreciate the beauty and complexity of music itself. Music analysis can also help in the process of interpreting, teaching, and creating new music.

Something is interesting about *Gending "Kawitan"* in *wayang golek* performances, *Gending "Kawitan"* is a compulsory repertoire where after the opening piece "Karatagan", usually according to the "rules" (*pakem*) followed by *Gending "Kawitan"*. When viewed from the song group, *Gending "Kawitan"* belongs to the *Sekar Ageung/Lagu Gede* group and its embodiment form is *Lalamba* (Suparli, 2010).

Sekar ageung is a form of vocal and instrumental composition that has a long and complex structure. The presentation of *Sekar Ageung* songs has a fairly high level of difficulty, the term *Sekar Ageung* or some call it *Lagu Gede* is well known, especially to academics, even *Sekar Ageung* songs are often used as a benchmark to assess the expertise of a *wiyaga* (musician) or a *Sinden* (vocalist). *Gending "Kawitan"* in *Sejak Padalangan* is certainly different in presentation from *Sejak Kliningan* (Ghaniyah, 2019). In *Sejak Padalangan* (Suparli, 2019), the *gending "Kawitan"* is used as a very important *gending* to be presented, out of the many existing *gendings*. Not all songs can be played in a *wayang golek*

performance. It is usually chosen which gendings will be performed and which will not. However, "Kawitan" is a repertoire that must be played in a *wayang golek* performance (Hernawan, 2005; Irawan and Soedarsono, 2014; Supriatna and Sutanto, 2010).

Based on the author's observations from the experience of appreciating both watching live and listening to various recordings, there is an interesting phenomenon about the variation of musical characteristics in the presentation of *sekar gending* "Kawitan". Because of its complexity, many parts are still difficult to understand aspects of the music composition, especially the structure and musical role in the presentation of *wayang golek purwa*, as well as the lack of knowledge in the form of writing as a reference that analyzes the musical phenomena that occur in the *sekar gending* "Kawitan". For this reason, the author feels the need to conduct research related to this phenomenon to build knowledge, especially Sundanese *karawitan*.

2. METHODS

The method used is content analysis. The content analysis method is an approach used to analyze text or verbal data to identify patterns, themes, and meanings contained therein. This method involves a systematic process of organizing, classifying, and interpreting qualitative data to understand the messages contained therein (Shava et al., 2021).

Content analysis was used to reveal the musical phenomena that occur in the *sekar gending* "Kawitan", based on the curation of many documents in the form of audio-visual recordings and notations that have been written. Through the method of content analysis, audio documents can be identified, and extracted various information contained in the audio signal, such as the instruments played, musical structure, musical genre, melody, harmony, emotions projected, characteristics of the performance, and expertise of the performers (Burred et al., 2008).

To enrich what was analyzed, observations and interviews were conducted to collect qualitative data (Ratnaningtyas, 2022). Observations were made at several *wayang golek* performances and interviews were conducted with a key informant, Diyan Prayuga Sutisna, an artist who has practical experience in presenting *sekar gending* "Kawitan", as well as conducting literature studies relevant to the topic under study.

3. RESULTS AND DISCUSSION

3.1 Result

"Kawitan" has a four-part structure, namely *Kawitan Gancang*, *Kawitan Kendor*, *Bata Rubuh*, and *Gending Badaya*. Each part has a different role and musical characteristics that can be categorized into its role, 1) as an instrumental part of the music, 2) as an accompaniment to the song, 3) as an accompaniment and illustration when the puppeteer presents *Murwa*, and 4) as an accentuation on the *wayang ibingan*.

Instrumental Gending

In *wayang golek* performances, this "Kawitan" music is the *jejer ngawitan* music. *Gending jejer Ngawitan* is a *gending* or big song that is presented and often used as an opening scene in *wayang golek* performances. As revealed by interviews with resource persons, among others, *gending Jejer Ngawitan teh lagu*

ageung atanapi lagu gede nu sok biasa muka jejer awal sapertos "Kawitan" but kapungkur upami wayang na siang biasana gending jejer ngawitan na ku gorompok (interview, December 2023).

Gending "Kawitan" is a second introduction gending or *murwa dalang* accompaniment gending, meaning that this "Kawitan" gending is performed in *Jejer Ngawitan*, where *Jejer Ngawitan* is the first scene in a *purwa golek* puppet show after gending "Karatagan". The instrumental part of the music is the initial part called "Kawitan Gancang" and the *Gunungan/Kayon* part is removed from *Pakeliran/Jagat*. In "Kawitan Gancang", the author tries to analyze based on the main melody, destination tone, and tempo fluctuations, such as the analysis notation in Figure 1 below.

Pangkat:

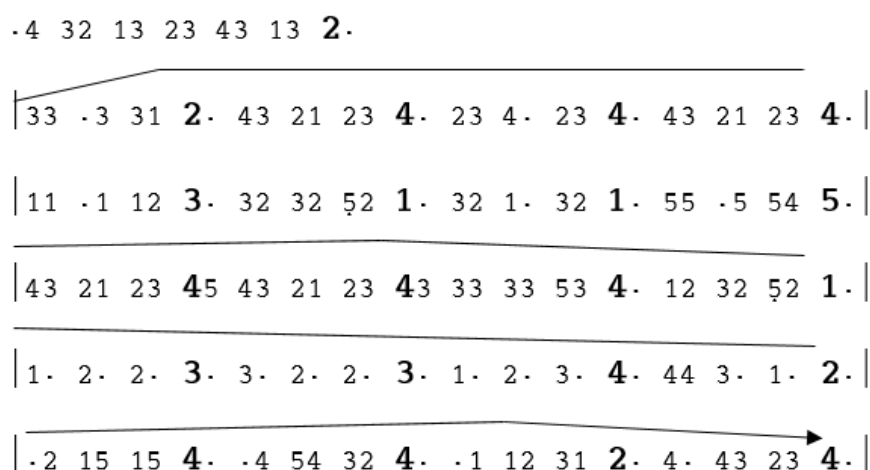


Figure 1. "Kawitan Gancang" analysis notation

The analytical notation in Figure 1 above presents the main melody, and the *jatuhan*/purpose tone (the tone with the larger number) as the form of the gending. The main melody is usually played by *saron*, *peking*, *demung*, and *gambang*, with various variations. The *jatuhan* tones are played by instruments that play punctual sounds (sounded at specific times and places) such as *kenong/jenglong*. In decorating the main melody, *rebab* plays various ornaments based on the main melody so that the whole forms a figurative sound texture.

In playing "Kawitan Gancang" (fast *Kawitan*) there are fluctuating tempo contours such as the line above the main melody that illustrates the tempo fluctuations. These tempo changes are usually played as interpretations in forming a distinctive musical character.

After "Kawitan Gancang", the next section is usually the "Kawitan Kendor" (slow *kawitan*) with a basic tempo is about 50-55 bpm. The form of the *kawitan kendor* can be seen in the notation as shown in figure 2 below.

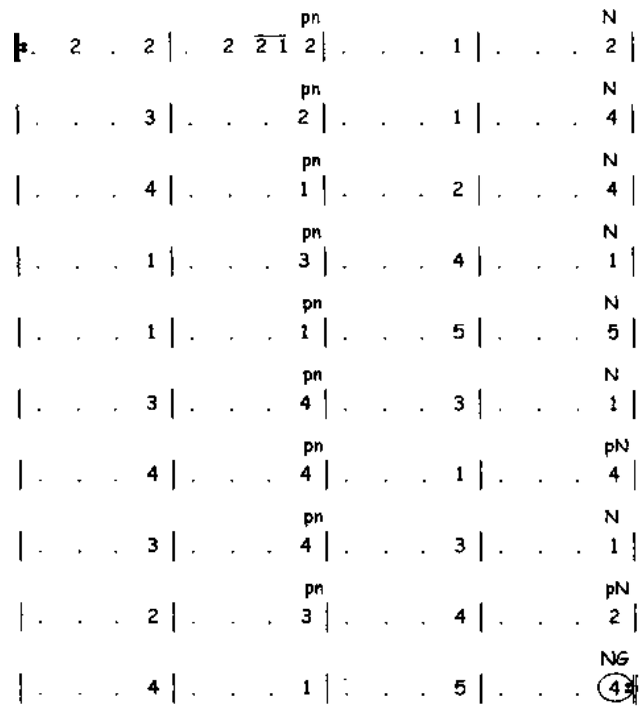


Figure 2. The gending form of "Kawitan Kendor" (Warnika, 2015)

The first eight bars (figure 2) are usually used when the *Gunungan/Kayon* is removed from the *Pakeliran/Jagat*, to signal the beginning of the puppeteer's action. In this section, there is a radical change of tempo from slow to fast and back to slow. Then the next four bars the puppeteer pauses in moving the *gugunungan*. Then in the next six bars, the puppeteers return to moving the *gugunungan* with a similar tempo contour as in the first eight bars until the *gugunungan* is no longer shown in the jagat. After that, it returns to a slow tempo with an empty scene position. It is not until the last eight bars that the tempo changes again when the *wayang maktal* enters. For clarity, the tempo fluctuations that occur in this section can be depicted in Table 1 below.

Table 1. The radical change of tempo in the *Gugunungan* scene

Gending Structure	Tempo Contour
$\begin{array}{l} \text{pn} \\ \text{N} \\ \text{p. } 2 \ . \ 2 \ \ 2 \ 2̄ \ 1 \ 2 \ \ . \ . \ . \ 1 \ \ . \ . \ . \ 2 \ \\ \text{pn} \\ \text{N} \\ \ . \ . \ . \ 3 \ \ . \ . \ . \ 2 \ \ . \ . \ . \ 1 \ \ . \ . \ . \ 4 \ \\ \text{pn} \\ \text{N} \\ \ . \ . \ . \ 4 \ \ . \ . \ . \ 1 \ \ . \ . \ . \ 2 \ \ . \ . \ . \ 4 \ \\ \text{pn} \\ \text{N} \\ \ . \ . \ . \ 1 \ \ . \ . \ . \ 3 \ \ . \ . \ . \ 4 \ \ . \ . \ . \ 1 \ \\ \text{pn} \\ \text{N} \\ \ . \ . \ . \ 1 \ \ . \ . \ . \ 1 \ \ . \ . \ . \ 5 \ \ . \ . \ . \ 5 \ \\ \text{pn} \\ \text{N} \\ \ . \ . \ . \ 3 \ \ . \ . \ . \ 4 \ \ . \ . \ . \ 3 \ \ . \ . \ . \ 1 \ \\ \text{pn} \\ \text{pN} \\ \ . \ . \ . \ 4 \ \ . \ . \ . \ 4 \ \ . \ . \ . \ 1 \ \ . \ . \ . \ 4 \ \\ \text{pn} \\ \text{N} \\ \ . \ . \ . \ 3 \ \ . \ . \ . \ 4 \ \ . \ . \ . \ 3 \ \ . \ . \ . \ 1 \ \\ \text{pn} \\ \text{pN} \\ \ . \ . \ . \ 2 \ \ . \ . \ . \ 3 \ \ . \ . \ . \ 4 \ \ . \ . \ . \ 2 \ \\ \text{pn} \\ \text{NG} \\ \ . \ . \ . \ 4 \ \ . \ . \ . \ 1 \ \ . \ . \ . \ 5 \ \ . \ . \ . \ 4 \end{array}$	

During the *ibingan maktal* scene, the tempo fluctuations change spontaneously depending on the communication between the *dalang* and the *kendang* player. However, both the *kendang* player and the *dalang* know which part of the *ibing* should be faster and which part of the *ibing* should be slower. All these radical tempo movements must be followed by the other *wiyaga*.

Because of this radical change in tempo, the *sinden* does not sing in the *gugunungan* scene. Apart from being difficult to do, it also has the aim that the music played can focus on the accentuation in each movement that occurs. However, at the time of *ibingan maktal*, only then does the *sinden* sing the song "Kawitan Kendor".

Lagu "Kawitan Kendor"

In the *ibingan maktal* section, the *sinden* and *alok* sing a song based on the musical form "Kawitan Kendor", with a fluctuating tempo based on the interaction between the *kendang* player and the *ibingan maktal* by the *dalang*. The most basic vocal melody of the song is illustrated below as notated in Figure 3 below.

Notasi Vokal

Kawitan

Jenis : Renggong Agung	Posisi : Mandiri
Laras : Salendro	Papatet : Tugu
Gerakan : Antare	Embat : Lalamba

<p>2 2 2 2 1 2 </p> <p>5 4 3 2 2 2 1 2 </p> <p>0 3 3 3 1 1 1 5 2 1 3 </p> <p style="text-align: center;">Ka-wit-an bu-bu-ka la-gu</p> <p>4 .04 4 4 5 1 5 4 0 5 4 3 3 4 4 </p> <p style="text-align: center;">La-gu kla-sik a-nu-as-li</p> <p>1 5 1 5 4 1 5 1 5 4 </p> <p>5 4 4 3 2 3 4 3 3 4 4 </p> <p style="text-align: center;">Wa-ri-san pu-jang-ga u-rang</p> <p>2 .02 1 5 4 5 1 2 0 2 1 5 5 1 </p> <p style="text-align: center;">Nu-wa-jib di-pus-ti pus-ti</p> <p>0 3 2 3 2 1 0 3 2 3 2 1 </p> <p>0 5 5 4 3 4 5 1 0 1 5 4 4 5 5 </p> <p style="text-align: center;">Di-rak-sa di-da-ma da-ma</p> <p>0 4 3 3 3 4 4 4 5 4 3 4 5 </p> <p style="text-align: center;">Di-rak-sa di-da-ma da-ma</p> <p>1 .02 1 5 4 5 1 2 0 2 1 5 5 1 1 4 </p> <p style="text-align: center;">Di-da-met ji-mat pa-ri-pih</p>	<p>4 4 .4 4 4 4 5 1 2 1 5 1 5 4 5 4 4 </p> <p>4 3 2 .4 4 4 5 1 5 5 4 5 4 4 3 4 4 </p> <p>0 4 3 3 3 4 4 4 5 4 3 4 5 </p> <p style="text-align: center;">Ka-wit-an teh la-gu bu-hun</p> <p>1 .02 1 5 4 5 1 2 0 2 1 5 5 1 1 </p> <p style="text-align: center;">Di-ang-ga da-sar pa-mi-rig</p> <p>0 2 2 1 2 3 4 3 2 2 3 3 </p> <p style="text-align: center;">Di-na pa-ge-la-ran wa-yang</p> <p>0 2 1 5 1 1 5 4 1 2 1 1 2 2 1 3 </p> <p style="text-align: center;">Tang-tu mo-al bi-reuk deu-i</p> <p>0 4 4 4 0 4 4 3 2 3 3 </p> <p style="text-align: center;">Keur se-kar ka-tut na-ga</p> <p>2 .03 3 3 4 5 4 3 3 4 4 </p> <p style="text-align: center;">Ja-di ci-ri a-nu pas-ti</p>
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Figure 3. Notation of the song "Kawitan Kendor" (Warnika, 2015)

If we look at the notation in Figure 3 above, there is a form of dialog between *Alok* and *Sinden*. The parts of the time that don't have verses are filled in by the *alok*. However, the melodic contour of the *Alok* is very difficult to note because it has complex micro-rhythmic variants. However, *alok's* singing style tends to sing in a *reperkussa* and *recitative* style, a style of singing that is more like "talking" with a rhythm of one tone for one syllable (Mack, 1994). In this case, the *Alok* can sing improvisationally, but the most important thing is that the tone of the *Alok's* final goal must be following the tunes based on the *gending* form. To give an idea of the dialog between *Alok* and *Sinden* can be seen in the structure of the song verse as shown in Table 2 below.

Table 2. Dialog between Alok and Sinden

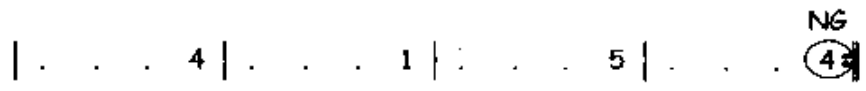
Alok	Sinden	Tone destinations
-	-	---2---2---1---2
	<i>Kawitan bubuka lagu. Lagu klasik anu asli</i>	---3---2---1---4
<i>Saraksa Sajiwa, doling sekar kanayagan</i>		---4---1---2---4
	<i>Warisan pujangga urang, nu wajib dipusti-pusti</i>	1---3---4---1
<i>Nu wajib dipusti-pusti, Nu wajib dipusti-pusti</i>		---1---1
	<i>Diraksa di dama-dama, di damel jimat paripih</i>	---5---5 ---3---4---3---1
<i>Kucuran cai kucuran, kucuran cai na empang, haturan abdi haturan, haturan wilujeng tepang</i>		---4---4---1---4
	<i>Kawitan teh lagu buhun, dianggo dasar pamirig</i>	---3---4---3---1
	<i>Dina pagelaran wayang, tangtu moal bireuk deui,</i>	---2---3---4---2
	<i>Tangtu moal bireuk deui, keur sekar katut nayaga, jadi ciri anu pasti</i>	---4---1---5---4

The lyrics in the song "Kawitan" sung by both Sinden and Alok have dialog sentences that are not questions and answers but have a relevance that supports each other or strengthens the verbal language information to be conveyed. The dialogue essentially means that "Kawitan" is an opening song that must continue to be passed down and become a strong characteristic in wayang performances. In addition, it must be presented as a form of respect for previous artists to preserve the art of wayang.

Overall, the presentation of the song "Kawitan" in *ibing maktal* has three layers of information that can be heard and seen. The first is musical language information, the second is the verbal language through song lyrics, and the third is the language of movement from *ibing Maktal*.

Murwa in "Kawitan Kendor"

Still in the "Kawitan Kendor" music, the puppeteer starts the story by using a verbal language called *Murwa*. *Murwa* is an opening word or in Sundanese terms called *ngamimitian*, *Murwa* is also a lyric or *Sekaran* sung by the puppeteer at the beginning of the scene, to describe the state of a scene and usually *Murwa* uses Kawi language. The presentation of *Murwa* by the puppeteers is a form between speaking and singing (recitative). In the presentation of *Murwa*, usually, the puppeteer is not stuck to just one tone, it can even be several tones or in Sundanese *karawitan* called *Surupan* to build the character of what is being said and build emotions as part of the characterization and deepening of the character when presenting *Murwa*. For example, the *Murwa* begins before the final phrase of the *gendhing* towards the gong sound that marks the end of the piece. Since the final note of the gong is 4 (*Ti*), the *murwa* sung by the puppeteer is on the same note, as shown in Figure 4 below.



Murwa: *Inggih pundi ka Bukaning panggung rep madep purwa sinenggih*

Figure 4. Aim for the pitch when Murwa is first pounded on note 4(Ti)

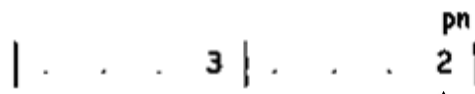
The first four bars are filled with a unison chorus by the wiyaga in the first four bars with the melody and lyrics as notated in figure 5 below.

2 . 2 . 2 3 2 1 2 . 4 3 2 1 . 2 3 2 . 3 2 3 4 3 2

Pet-pet sora tarompet hayu batur di gawe yu ba barengan

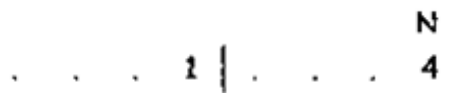
Figure 5. Choir notation and lyrics Wiyaga

The puppeteer continued Murwa's return:



Murwa: *Purwa mantra, mantra ya winulan*

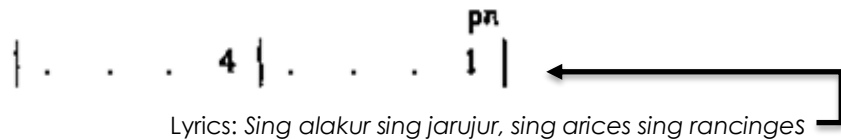
Figure 6. Tonal aim of the tumbling *dalang* on note 2(Mi)



Murwa: *Ya sesoroting ganti nang pamutus ing crita*

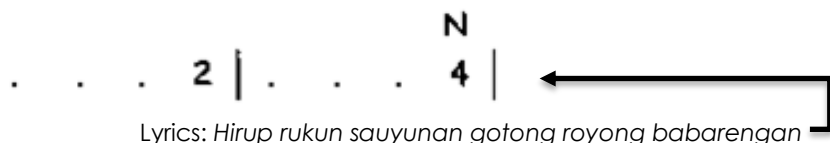
Figure 7. Tonal aim of the tumbling *dalang* on note 4(Ti)

After that, the *alok* and the *nayaga* (musicians) sing together in unison using the *Salendro laras*.



Lyrics: *Sing alakur sing jarujur, sing arices sing rancinges*

Figure 8. The tonal intention on *alok* and *nayaga* part one mash on note 1 (Da)



Lyrics: *Hirup rukun sauyunan gotong royong babarengan*

Figure 9. Tonal intention on *alok* and *nayaga* part two mash on note 4(Ti)

The puppeteer continued Murwa's return:



Murwa : *Tedak saking pundi pun dados*

Figure 10. Tonal aim of the tumbling *dalang* on note 1 (Da)



Murwa: *Tandaning carita*

Figure 11. Tonal aim of the tumbling *dalang* on note 3(Na)

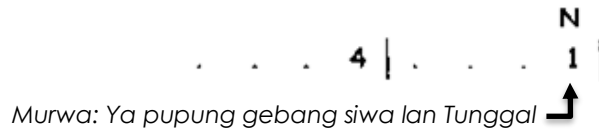


Figure 12. Tonal aim of the tumbling *dalang* on note 1 (Da)

After that, the *alok* and the *nayaga* (musicians) sing together in unison using the Salendro laras.

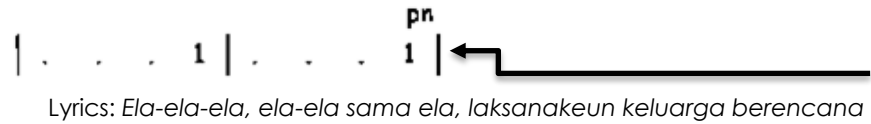


Figure 13. Tonal intent on *alok* and *nayaga tumbuk* on note 1 (Da)

The puppeteer continued Murwa's return:

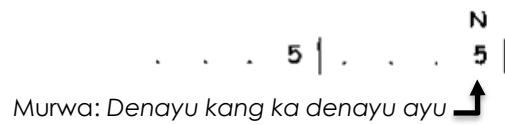


Figure 14. Tonal aim of the tumbling *dalang* on note 5 (La)



Figure 15. Tonal aim of the tumbling *dalang* on note 4 (Ti)

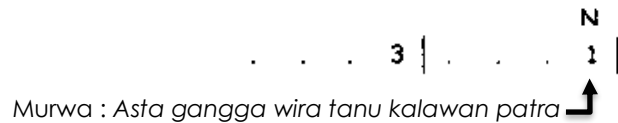


Figure 16. Tonal aim of the tumbling *dalang* on note 1 (Da)

After that, the *alok* and the *nayaga* (musicians) sing together in unison using the Salendro laras.



Figure 17. The tonal intention on *alok* and *nayaga* part one mash on note 4 (Ti)

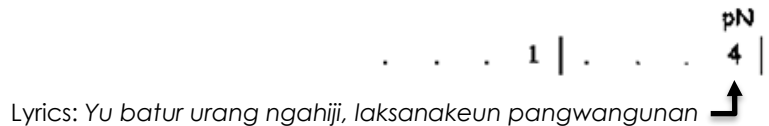


Figure 18. The tonal intention on *alok* and *nayaga* part two mash on note 4 (Ti)

Murwa continues in the next *Murwa* section the *Dalang* continues with *Murwa Galantang*, this *Murwa* is not fixed by music or songs. At the time of this section, it depends on the *dalang's* presentation or presentation because it is flexible, it can be performed firmly or gently depending on the *dalang's* description of a story or play.

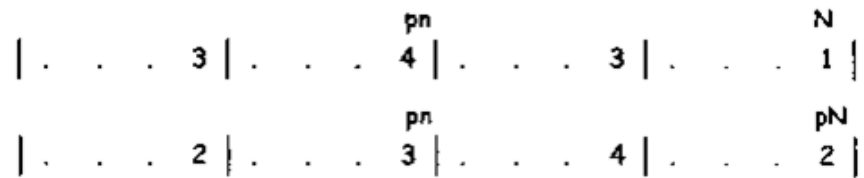
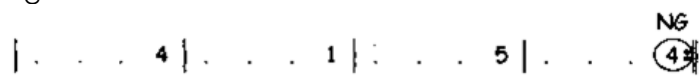


Figure 19. In this section the puppeteer is not fixed by the song or music

Murwa: Asta tangan gangga banyu, Wira wong linewih , Tanu mangsi, Patra hartosipun kalam, Gung talagung mulane, Aksara jawi perkawis tinuncal kang tigandasa, Eka lawan dasa, Eka hartosna sawiji, Dasa iku puluh, leu para wali vokal na para pujangga, Salapan kang ka sapuluh tunggal wali kaluhur.

After finishing the above verse, especially the last Murwa verse, the dalang usually performs it by dihaleuangkeun (singing) as a sign that the Murwa has finished and the music arrives at the final gong.



Murwa : Ya luhur ilmu jembar panalar sugihing pangarti

Figure 20. In accordance with the arkuh gending "Kawitan", the dalang's tonal goal in the last goongan is to mash on tone 4 (Ti).

After the Murwa dalang is finished, the dalang usually takes the cue with *Cempala* and *Kecrek* to return to "Kawitan Gancang" and in the short version may stop here. However, if the long version is used, the wiyaga may continue with the full musical structure of "Kawitan Kendor", "Batar Rubuh", and "Badaya". This section is usually only musically functional, serving as a pause used by the dalang to reflect and rest in preparation for the main scene or story to be performed.

3.2 Discussion

From the description of the findings above, it can be seen that the structure of "Kawitan" has a long and complex structure; and that's why "Kawitan" is categorized as a *Sekar Ageung* (masterpiece) type of *gending* (Suparli, 2010; Ningsih, 2023).

Musical complexity also occurs in various aspects of parametric music, such as radical tempo changes with "virtuous" rhythmic contours, which are full of accentuation and syncopation, as when the puppeteer plays *gugunungan* or *wayang* to dramatize the scene. On the other hand, there is a very slow and deep tempo so that the overall emotion of the music has a balanced drama.

There are many interesting forms of communication between musicians, *alok*, *sinden*, and *dalang*. Overall, the musical communication is led by two figures, the *kendang* player and the *dalang*. For example, when the *gending* "Kawitan" first begins, the *saron* player must wait for a signal from the *dalang* through the sounds of *kecrek* and *cempala*. After the music starts, the tempo is controlled by the *kendang* player. Furthermore, when the *gugunungan* scene begins, the drummer must follow the *dalang*'s cue, which will indicate fluctuations in tempo based on the speed of the *dalang*'s *gugunungan* movements. And that is the principle of communication, which means that when there is no scene, the tempo is controlled by the *kendang* player, but when there is a *wayang* scene, the *dalang* takes over to lead the tempo movement based on the *wayang* movements that must be seen by

the *kendang* player who becomes the tempo reference for the other *wiyaga*. These tempo changes are done spontaneously or improvisatively so that the tempo fluctuations can vary with each performance.

Dialogue between musicians, *Alok* and *Sinden* using verbal language is also a form of communication that is sometimes spontaneous. The lyrics of the song "Kawitan: discussed in the findings above are just one example of the lyrics used. Usually, the lyrics are determined by the *Sinden* with different content. Thus the lyrics used by the *Alok* or musician in responding to the dialogue are also different. However, the meaning of the lyrics has the same purpose and message.

During *Murwa*, sentences in *kawi* language are performed between singing and speaking. So musically it has principles such as the presence of repercussions, namely the tones 1 (Da), 2 (Mi), 3 (Na), and 5 (La) that appear in addition to the final tone, namely tone 4 (ti), with a recitative-style rhythmic contour. In this section, although the puppeteer focuses on performing *murwa*, he must know when to enter and when to stop and what tone to aim for, based on the form of the music. Thus, the puppeteer must be aware of the *embat* and the tone of the "Kawitan Kendor" music (Soepandi, 1984; Fauzi and Bahari, 2023)

In terms of its role, *gending* "Kawitan" at least has a role as an instrumental music presentation, as a song presentation (vocals and instruments), as an illustration, and accompaniment for the puppeteer during *Murwa*, and as an accentuation in the *ibing maktal* scene. The diversity of roles occurs in the "Kawitan Kendor" part of the music. Meanwhile, other parts such as "Bata Rubuh" and "Badaya", as well as "Badaya Kering" function as musical presentations that provide illustrations and contemplation space for both puppeteers, musicians, and audiences before the scene or core story is performed.

4. CONCLUSION

Sekar-gending "Kawitan" plays an important role in *Wayang Golek Purwa* performances, which has a structure consisting of "Kawitan Gancang", "Kawitan Kendor", "Bata Rubuh", and "Gending Badaya", each part has a unique role in supporting deep musicality. Musically, *gending* "Kawitan" is performed not just to accompany a song or *murwa*, but its role is very complex, especially in the "Kawitan Kendor" section. In this section, the role of the *gending* "Kawitan" can be used as a musical foundation for puppet scenes such as the *gugunungan* and *ibing maktal* scenes, as a presentation of the tone foundation when the puppeteer *murwa*, and as a musical presentation that can illustrate the atmosphere built in the *purwa* golek puppet show. Judging from the musical aspect, each role has its uniqueness in terms of its tempo characteristics and communication between musicians, singers, and puppeteers. In addition, the meaning of the lyrics conveyed in the song sung by *Sinden* and *Alok* has good messages that can be a reflection for all who watch. The complexity of *wayang golek purwa* performances can not only be viewed in terms of art as entertainment but for the appreciator will get an aesthetic and educational adventure.

AUTHOR CONTRIBUTION

The first author's contribution was to initiate the research and to conduct observations and interviews. The second author is a data

processor and conducts literature studies related to the topic to be written. In the process of data analysis, the two researchers divided the tasks into describing the findings and discussion.

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