



Article info:
Received:
18 May 2025
Reviewed:
28 Juni 2025
Accepted:
18 August 2025

*Corresponding author: Marsel
Ridky Maulana, Universitas
Pendidikan Indonesia,
Bandung, Indonesia

E-mail:
ridkymarsel@upi.edu

The Gending “Gorompol” in the Sundanese Wayang Golek Purwa Performance: Analysis of Structure and Function

Marsel Ridky Maulana^{1*}, Soni Tresnadi², Tati Narawati³, Agus Budiman⁴,
Miranto Suwandi⁵

¹ Universitas Pendidikan Indonesia, Bandung, Indonesia

² Institut Seni Budaya Indonesia, Bandung, Indonesia

³ Universitas Pendidikan Indonesia, Bandung, Indonesia

⁴ Universitas Pendidikan Indonesia, Bandung, Indonesia

⁵ Windhoek, Namibia, Afrika

Abstract: *Gorompol* is one of the *sekar-gending* repertoires that plays a significant role in Sundanese *wayang golek purwa* performances, particularly in the scenes of *cabut kayon/gunungan*, *ibingan wayang*, and *murwa dalang*. This study aims to examine the role, structure, and musical complexity of *Gorompol* within the context of *wayang golek* performances. The research employs content analysis with data collected through direct observation, audio-visual documentation, and interviews with both puppeteers (*dalang*) and musicians (*wiyaga*). The findings reveal that *Gorompol* is a distinctive piece commonly performed during daytime performances, characterized by a concise yet intricate musical structure. Its complexity is reflected in the flexibility of combining *salendro* and *madenda laras* systems during the *murwa* scene, the dynamic interaction among the puppeteer, musicians, singers (*sinden*), and vocal exclamations (*alok*), as well as the tightly regulated structural patterns despite its function as accompanying music. These findings highlight that *Gorompol* is not merely background music but a medium of expression that enhances the dramaturgy of the performance. The relevance of this study to contemporary performing arts lies in how *Gorompol* exemplifies collective creativity in preserving traditional continuity while simultaneously opening pathways for musical innovation in modern performance practices.

Keywords: *gamelan*, *gending gorompol*, *padalangan*, *Sundanese karawitan*, *Sundanese wayang golek purwa*

1. INTRODUCTION

Wayang is an integral part of Indonesian culture, especially in West Java, whose existence has been recorded since the royal period. In its historical development, wayang in West Java has two main functions in the form of performances, namely as entertainment and as a ritual medium known as *ruwatan* (Yahya, 2007). For the people of West Java, except for Cirebon and Indramayu, the term *wayang purwa* is better known as *wayang golek*. In Cirebon and Indramayu, besides *wayang golek*, there are also other forms of *pawayangan* art such as *wayang golek cepak* and *wayang kulit purwa* (Atiek Soepandi, 1984).

Wayang golek purwa Sunda is a performance art that uses carved wooden puppets to resemble humans. The term “golek” itself refers to the wooden puppet that is the main element in this performance (Foley, 2021; Kasidi Hadiprayitno, 2017). According to Sulaksono, (2013), etymologically, the word “wayang” comes from the word “bayang” which means shadow or symbolic representation of humans in the performance. Therefore, wayang made of wood is called *wayang golek* while wayang made of leather is called *wayang kulit* (M. A Salmun, 1961; Maulana et al., 2025). Every performance cannot be separated from many



supporting elements. One of the most prominent is music, because music has a big role as a support in *wayang golek purwa* performances.

The musical repertoire in Sundanese *karawitan* is classified into three categories, namely *karawitan Sekar*, *karawitan Gending*, dan *karawitan Sekar-Gending* (Iwan Natapraja, 2003; Kusumadinata, 1989; Soepandi, 1976). The diversity of the social and cultural environment of Sundanese society creates variations in *karawitan*, both musically and in terms of presentation (Cahya, 2017; Foley, 2020). In the context of performing arts, *Wayang Golek* is categorized as part of *karawitan Sekar-Gending*, a musical form that combines *sekar* (vocal) and *gending* (instrumental) elements together (Akbar et al., 2023; Foley, 2005). The interaction of these two elements has complementary functions and roles in building the musical structure (Kusumadinata, 1969; Maulana & Sutanto, 2024).

The main instrument used in the presentation of Sundanese *karawitan*, especially in *Wayang Golek*, is *gamelan saléndro*, which is one of the *gamelan* instruments found in Sundanese *karawitan*. The presentation of *gamelan saléndro* in Sundanese music has its own uniqueness that is not found in other music, namely there are differences in *pelarasan* between the *gamelan* used and the song that the *pasinden* (vocalist), which reflects the complexity of aesthetics in the Sundanese musical tradition (Maulana & Romadlana, 2025; Saepudin, 2015).

Gamelan music or *gending* plays a major role in shaping the dramatic structure and aesthetics of *Wayang Golek Purwa* performances. These *gending* are known as *Sejak Padalangan*, which is a collection of *sekar-gending* that is an important and inseparable aspect of the art of *padalangan* (Atik Soepandi, 1998; Marsel Ridky Maulana, 2024). Examples of musical accompaniment (*gending pirigan*) that are often used in *wayang golek* performances include *Gending Kawitan*, *Pawitan*, *Gorompol*, *Gunung Sari*, *Sungsang*, *Kastawa*, and *Bendra* (Sopandi, 2015; Weintraub, 2001).

The repertoire of *wayang golek purwa* can be classified into several categories, namely *Gending Tatalu*, *Gending Bubuka Jejer*, *Badayaan*, *Kakawen*, *Nyandra*, *Antawacana*, *Haleuang Tokoh*, *Gending Pasebanan*, *Ayak-ayakan*, *Gending Lagu Jalan*, *Pagedogan*, *Gending Sampak*, and *Gending Panutup*. Each category has a distinctive function and role in the presentation of *wayang golek* performances. For example, *Gending Bubuka* serves as the opening of the performance, which generally uses a musical composition called "*Karatagan*". *Gending Buka Jejer* accompanies the appearance of the characters in the first scene. *Kakawen* which is the *dalang*'s singing in the scene of a *wayang golek* show that uses *kawi* language in describing the state of the scene being played, *Nyandra* which is a Prologue delivered by the *dalang* which contains telling certain scenes (Ningsih, 2023).

There are a number of previous studies that have examined the phenomenon of *Wayang Golek* performances from various perspectives. Fauzi & Bahari, (2023), in a study entitled "*Wayang Golek Performance as One of the Varieties of Padalangan Art in Java*" highlighted the cultural meaning and symbolism in this performance and its impact on society. The results of this study show that *Wayang Golek* not only functions as entertainment, but also as a medium for conveying moral values, virtues, and noble philosophies through the distinctive characteristics of the *dalang*.

The impact is not only limited to the cultural aspect, but also affects the social, political, economic and religious dimensions.

Meanwhile, a study conducted by Agisfi & Rabbil, (2023), in a study entitled "Analysis of Wayang Golek Performances in West Java", discussed cultural inheritance strategies and the role of Wayang Golek as a development communication tool in the region. This research reveals how wayang performances are used to deliver development programs through a traditional communication approach. In addition, the study also developed a learning method to understand the characters and songs in Wayang Golek performances. The findings show that this art remains relevant as a medium of cultural preservation and a strategic communication tool through various conservation, reinterpretation and revitalization initiatives.

A further study conducted by Gunawan et al., (2016), in his study entitled "Structural Transformation of Sundanese Wayang Golek Performance", examined changes in Sundanese Wayang Golek performances, focusing on the Wayang Golek "Panca Komara" and Wayang Golek *Rampak Dalang* groups in Karawang, West Java. The results of this study show that the transformation in Wayang Golek performances includes reconstruction, decomposition, renovation, revitalization, and improvisation that integrates new values due to social change and the times.

Although there have been many studies on Wayang Golek that focus on contextual phenomena, studies that highlight musical (textual) aspects are still very limited. This is despite the fact that the analysis of musical phenomena has a crucial significance in the development of the artistic aspects of a work. Musical studies can be conducted through structural analysis of musical elements in a composition.

According to Tabuena, (2018) and Vlahopol, (2019) music analysis plays an important role in deepening understanding of a musical work, broadening insight into musical elements, and increasing appreciation for various types of music. Through this analysis one can understand the structure, style, and intrinsic meaning contained in a musical composition. Friberg et al., (2011) assert that musical studies enable the identification of unique characteristics in a work, such as melody, rhythm, harmony, dynamics, form, timbre, and texture.

Furthermore, musical analysis not only contributes to the strengthening of more critical listening skills but also deepens the understanding of the historical and cultural context in which a work was created. Thus, this study not only serves as an interpretive tool but also plays a role in the development of music pedagogy as well as innovation in the creation of new works that are more oriented towards complex and aesthetic musical exploration.

Gending Gorompol in Wayang Golek performances has interesting characteristics, especially in its structure and function. Wayang Golek *Purwa* performances are usually presented during the day and at night, but *gending gorompol* is specifically played in Wayang Golek performances held during the day, because *gending gorompol* has a proportional duration that is neither too short nor too long. In the performance structure, *gending Gorompol* is played after the opening *gending* "Karatagan" following the Sundanese *padalangan* performance structure. If studied based on the song group, *gending Gorompol* belongs to the *Sekar Ageung* or *Lagu Gedé* group with an *gending* form known as *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* music has a high level of difficulty, the term *Sekar Ageung* or some call it *Lagu Gedé* is well known, especially among academics, and *Sekar Ageung* music is often used as a benchmark to assess the expertise of a *wiyaga* (musician) and a *Sinden* (vocalist) (Endah Irawan, RM Soedarsono, 2014).

Gending Lalamba is a type of *gending* that has a very diverse number of *kenongan* in one period, ranging from 6 *kenongan* (five *kenongan* tones and one *goongan*) to 12 *kenongan* (eleven *kenongan* tones and one *goongan*). In the *gending Lalamba* form, the tone of the *kenongan* usually falls on every 16th beat, and sometimes on the 8th beat as well. This pattern can be recognized through the song phrases sung by the *sekar/song* or through the *rebab* instrument. For example, consider the following form of *gending Lalamba* which consists of 6 *kenongan* (Suparli, 2010).

• • • •	• • • P	• • • •	• • • •
• G • C	• G • N	• G • C	• G • N
• • • •	• • • P	• • • •	• • • •
• G • C	• G • N	• G • C	• G • N
• • • •	• • • P	• • • •	• • • •
• G • C	• G • N	• G • C	• G • N
• • • •	• • • P	• • • •	• • • •
• G • C	• G • N	• G • C	• G • N
• • • •	• • • P	• • • •	• • • •
• G • C	• G • N	• G • C	• G • N
• • • •	• • • P	• • • P	• • • Ng
• G • C	• G • N	• G • C	• G • •

Figure 1. The form of *gending Lalamba* consisting of 6 *kenongan* is denoted by the letters N (*kenongan*) and NG (*goongan*) (Suparli, 2010).

Gending "Gorompol" in *Sejak Padalangan* is certainly different in presentation from *Sejak Kliningan* (Ghaniyah, 2019). According to Suparli, (2019), in *Sejak Padalangan*, *gending Gorompol* has a very important role considering that not all *gending* can be used in *wayang golek* performances. The selection of the music to be played considers the dramatic aspects and structure of the performance. However, *gending Gorompol* is one of the repertoires that acts as an opening element in *wayang golek* performances (Dedy Hernawan, 2005; Supriatna & Sutanto, 2010).

Based on in-depth observations made by the author through appreciation experiences both by watching live and listening to various recordings, an interesting phenomenon was found related to the variation of musical characteristics in the presentation of *Sekar-Gending Gorompol*. The complexity of musical structures and roles in the context of *wayang golek purwa* presentation still presents challenges in understanding the aspects of the *gending*. In addition, the lack of academic studies that systematically analyze musical phenomena in *Sekar-Gending Gorompol* has resulted in limited written references. Therefore, this research was conducted as an effort to build knowledge and enrich the scientific treasure, especially in the field of Sundanese *karawitan*.

2. METHODS

This research uses the content analysis method, a systematic approach to understanding text and verbal data by identifying patterns, themes, and meanings contained therein. This method helps in classifying, interpreting, and organizing qualitative data in a structured way, so that the implied message in the object of study can be revealed more clearly (Krippendorff, 2019).

Content analysis is used to examine the musical phenomena in *sekar-gending Gorompol* through the study of various documents, such as audiovisual recordings and documented music notations. This approach allows researchers to extract in-depth information from audio documents, including the identification of instruments used, musical structure, genre characteristics, melodic and harmonic aspects, emotional projection, and the presentation style and skill level of the musicians involved (Burred et al., 2008).

This research was conducted for two months, from March to April 2025. The research location focused on two main institutions that are the source of study and practice of *wayang golek purwa* art, namely the Universitas Pendidikan Indonesia (UPI) Bandung and the Institut Seni Budaya Indonesia (ISBI) Bandung. In addition, field studies were also conducted through direct observation of activities and performances by the Putu Giri Harja 2 Wayang Golek Group located in Bandung, West Java. This group was chosen because in their performances they often present the *gending* "Gorompol".

To make the analysis richer and more comprehensive, this study also combined observation and interviews as qualitative data collection strategies (Ratnaningtyas, 2022). Observations were conducted during various *wayang golek* performances, while in-depth interviews were conducted with Adhi Khontea Kosasih Sunarya, a *dalang*, and Nana Sukarna, a maestro and practitioner, both of whom have empirical experience presenting *sekar-gending Gorompol* in *wayang golek* performances. In addition, relevant literature was also reviewed to strengthen the theoretical basis of this research.

To ensure the validity and credibility of the data obtained, this research applied source triangulation and technique triangulation techniques. Source triangulation was conducted by comparing data from interviews, observations, as well as written and audiovisual documents that had been analysed. Meanwhile, technical triangulation was carried out by using several data collection techniques, namely direct observation, in-depth interviews, and documentation studies, each of which provides a different perspective on the same object. Thus, the truth of the findings can be checked cross-methodically and cross-source (Sukmadinata, 2017).

In addition, this research also conducted intertextual corroboration of relevant literature, both from local and international academic references, to strengthen the analysis of the musical structure, aesthetics, and role of *gending* "Gorompol" in *wayang golek purwa* performances. The whole process of data analysis was conducted inductively, starting from data collection, coding, categorisation, to drawing meaning through contextual interpretation of field findings. Therefore, this approach allows researchers to reveal the depth of meaning contained in the musical presentation of *gending* "Gorompol" not only as a form of artistic expression, but also as part of cultural construction in the Sundanese *padalangan* tradition.

3. RESULTS AND DISCUSSION

3.1 Result

Gending Gorompol is one of the *sekar-gending* compositions, which in Sundanese *karawitan*, *sekar-gending* is a work of art that combines the sounds of musical instruments with vocals to form a complete composition. *Gending Gorompol* is often used in *wayang golek* performances, especially in performances held during the day. Although there are some *dalang* who perform it at night, in practice *Gending Gorompol* is more often presented in matinee performances. The *Gending* has been widely known to the public since around 1995, when a phenomenal *dalang* named Dede Amung Sutarya performed it and made it popular through his performances.

Based on an interview with Nana Sukarna (interview, March 2025), a maestro and artist from Bandung Barat Regency, West Java, Indonesia, *gending Gorompol* initially did not have any specific *pakem* or rules in its presentation. However, due to the great influence of *Dalang* Dede Amung Sutarya, this song was later adopted by various other artists and *dalang* in *wayang golek* performances, especially in performances presented during the daytime. Thus, the use of *gending Gorompol* is more flexible and based on the needs of the performance, not as part of the standard rules or *pakem* in *padalangan wayang golek* arts. This shows that innovation and personal influence in traditional art can shape the way certain aspects of the performance are used, even though there are no standard rules or *pakem* that govern them.

Nana Sukarna (interview, March 2025) reiterates that *gending Gorompol* is one of the musical elements that is often used in *wayang golek* performances, especially during the day, because its musical character is easy to memorize. The musical structure of this song is relatively simple with periods that are not too long and not too short, making it easier for *gamelan* players and *dalang* to use it in various scenes, especially in the *murwa dalang* scene. In addition, according to Nana Sukarna (interview, March 2025), compared to other accompanying *gendings* such as *Renggong Coyo*, *Paksi Tuwung*, and *Renggong Bandung*, *Gending Gorompol* is known to have a higher level of popularity in *wayang golek* performances presented during the day. This popularity is related to the ease with which the *gending/song* can be adapted to various settings and performance needs, so it is often the first choice of *dalang* and artists in accompanying daytime *wayang golek* performances.

In *wayang golek* performances, the *gending* "Gorompol" is one of the *gending jejer ngawitan*, which is an opening song that is usually played to open a scene in a *wayang golek* performance. This *gending jejer ngawitan* has an important function as a marker of the beginning of the *wayang golek* performance. This is reinforced by the statement of *dalang* Adhi Khontea Kosasih Sunarya in an interview conducted in March 2025. He explained that, "*Gending jejer ngawitan* usually uses a type of song family in Sundanese *karawitan* known as *sekar ageung* or *lagu gedé*, which is usually used to open the initial scene, such as *gending* "Kawitan" which is often used in night performances. However, if the performance is held during the day, the *gending jejer ngawitan* used is usually the *gending* "Gorompol".

Gending "Gorompol" is the second opening and accompanying music in the *murwa dalang* scene. This means that

It is played during *Jejer Ngawitan*, the first scene in a *Wayang Golek Purwa* performance after the first opening music called “Karatagan”. After the “Karatagan” is finished, the *dalang* plays the *cempala* and *kecrek* which characterize the continuation of the performance. Then the performance continues with the *gending* “Gorompol”, usually in practice this *gending* begins with a composition performed by the *saron* or *gambang* instruments. At the beginning, the *saron* or *gambang* plays a short, characteristic melody, which in Sundanese *karawitan* is called *Pangkat*. In the context of Sundanese *karawitan*, *pangkat* is a sound composition that marks the beginning of a piece of music, and always ends with the sound of a *gong* instrument. Here is the *arkuh*/notation of the *gending gorompol* that is often presented in *wayang golek* performances.

Gorompol

Laras : Salendro	Irama: Khusus
Pangkat	NG 0̣ 2̣ 1̣ 5̣ 4̣ 4̣ 1̣ 4̣ 3̣ 5̣ 2̣ 2̣ 2̣ 1̣ 2̣
. . . 1 . . . 4 . . . 1 . . . 3	PN N
. . . 1 . . . 4 . . . 5 . . . 2	PN N
. . . 1 . . . 3 . . . 5 . . . 1	N PN N
. . . 4 . . . 3 . . . 4 . . . 5	N PN N
. . . 3 . . . 4 . . . 5 . . . 1	N PN N
. . . 4 . . . 3 . . . 5 . . . 2	N PN P NG

Figure 2. Arkuh/notation of the gending gorompol (Source: Upandi and Hadi, 2011).

The notations in [Figure 1](#) show the falling tones (*nada jatuh*) and destination tones (*nada tujuan*) that make up the *gending* pattern. The main melody is usually played by instruments that function as the support of the song framework (*balungan* *gending*) such as *saron*, *peking*, *demung*, *bonang*, *rincik* and *gambang* which in Sundanese *karawitan* is known as *Amardawa Lagu*, the *kendang* instrument functions as a rhythm regulator in Sundanese *karawitan* terms known as *Anceran Wirahma*, while the *rebab* instruments, *sinden* (female singers) and *alok* (male singers) function as melody accompaniment which in Sundanese *karawitan* terms known as *Pamurba Lagu*. All of these instruments are played with various variations in their playing. The falling tone (*nada jatuh*) is sounded by certain instruments such as *kenong* or *jenglong*, according to their time and position in the song structure. To embellish the main melody, the *rebab* instrument adds typical ornaments that follow the melody, so that the overall sound that is heard forms a musical texture that is figurative (Atik Soepandi, 1975).

The performance continues with the *Cabut Kayon/Gunungan* scene. This section is instrumental, meaning that it only features music without being accompanied by the voices of *sinden* (female singers) or *alok* (male singers). At this time, the *Gunungan* or *Kayon* is pulled out of the *jagat/pakeliran* as a sign of the beginning of the *lakon*. It is in this part of the *cabut kayon/gunungan* that the author tries to analyze the musical structure based on the *arkuh* (song notation) or what is known in Sundanese *karawitan* terms as *balunganing gending*, as well as its tempo fluctuations. The analysis can be seen in Table 1 below.

Table 1. Fluctuating tempo changes in the “*Cabut Kayon/Gunungan*” scene.

Gending Structure				Tempo Contour
. . . 1	. . . 4	. . . 1	. . . 3	—————
. . . 1	. . . 4	. . . 5	. . . 2	—————
. . . 1	. . . 3	. . . 5	. . . 1	—————
. . . 4	. . . 3	. . . 4	. . . 5	—————
. . . 3	. . . 4	. . . 5	. . . 1	—————

In the first four bars (see Table 1), the tempo is still stable and shows no change in tempo. Entering the next four bars, the tempo begins to rise. Usually this section is used when the *Gunungan* or *Kayon* is removed from the *Pakeliran* or *Jagat*, as a sign of the beginning of the *dalang*'s action. Here the tempo changes begin to fluctuate, moving from slow, then fast, then back to slow. The next four bars the *dalang* moves the *Gunungan/Kayon* with a similar tempo contour, until the *Gunungan/Kayon* is no longer visible from the *Pakeliran/Jagat*. The next four bars after the *Gunungan/Kayon* is gone from the *Pakeliran/Jagat*, the tempo slows down again, indicating an empty *Pakeliran/Jagat*. Only then does the tempo change again when the first wayang character begins to enter the *jagat/pakeliran*.

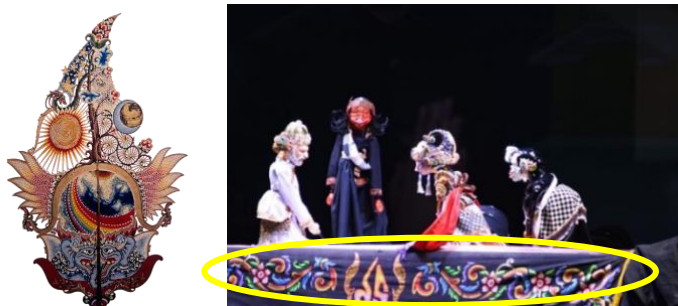


Figure 3. Image of *kayon/gunungan* (left) and *jagat/pakeliran* (right) used in wayang golek purwa performances (Source: Internet).

During the *cabut kayon/gunungan* 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 movement should be faster and which part should be slower. All these fluctuating tempo changes must be followed by the other *Wiyaga* (Musicians). Because of these fluctuating tempo changes, *sinden* and *alok* do not sing in the *cabut kayon/gunungan* scene. This is not only because it is difficult to do,

but also so that the music can focus on the accentuation of each movement. However, when the first *wayang* character enters, the *sinden* sings the song “Gorompol”. In the scene where the *wayang* character enters, known as *ibingan wayang*, the *sinden* and *alok* sing a song based on the musical form of “Gorompol” with a tempo that changes based on the interaction between the *kendang* player and the *dalang*’s *ibingan wayang*. The basic vocal melody of the song is illustrated below in Figure 3.

Notation of Sekar/Song “Gorompol”

Sinden (Female Singer)								Alok (Male Singer)							
Laras Salendro 1: Tugu															
02	11	1	.1	15	123	3		02	21	25	1	.4	43	45	4
Pa	te-kad	-an	A	nu	mul	-ya		Ka	ta	pang	sa	reng	can	da	na
02	154	51.	.2	15	51	1		.4	32	32	1	.3	32	34	3
Tang	tu-lo	-ba	Go	go	da	na		Di	pe	lak	di	pa	ra	pa	tan
04	43	45	.1	5	45	43		.2	34	32	1	.4	43	45	4
Ta	pi-ni	-at	Ku	du	ke	bat		Pa	te	pang	nem	be	A	yeu	na
05	443	45	.1	54	45	5		.2	23	21	5	.1	21	12	2
Ku	go-go	da	U	lah	e	bat		Ha	te	ba	tin	Se	seb	la	kan
0	43	3	.44	45	43	451									
	Leu-keu	nan	ba-ri	keu	reu	yeuh									
02	1.5	5	5	15	51	1									
Ti	gin-na	da	Han	ka	ri	weuh									
213	40	44	.11	5	43	3									
Lah.....	pa-cu	-an	U-lah	rek	a	ral									
2	0	21	.11	21	12	2									
	Mun-mak	-sad	pi-nang	gih	ga	gal									

Figure 4. Notation of sekar/song “Gorompol” (Source: Marsel Ridky Maulana).

There are interesting things in Alok's presentation. Alok's singing style tends to use repercussion and recitative techniques, a way of singing that is more like a speaking style, where each syllable is pronounced in one tone. In practice, Alok can improvise when singing, as long as the notes produced still follow the tonal structure in the *gending*/song.

Lyrics or in Sundanese *karawitan* call it the term *rumpaka*. The use of lyrics or *rumpaka* is actually not absolute or standardized as the author transcribes. In practice, the selection of lyrics/*rumpaka* is highly dependent on the creativity and choice of each *sinden* or *alok*. However, from the author's observations of recordings of *wayang golek* performances led by the famous *dalang* Asep Sunandar Sunarya, an interesting phenomenon was found: the lyrics performed by *sinden* and *alok* actually contain *wejangan* or advice that invites the audience to continue to preserve Sundanese art, especially the art of Sundanese *wayang golek purwa*. To clarify the form of *wejangan* or advice, both from *sinden* and *alok*, the author presents the structure of the song verse as an example in the following section.

Table 2. Forms of advice in the Sundanese language in the song "Gorompol".

Sinden :	Haturan Wilujeng Tepang Kasadaya Kaum Dangu Ti Kempelan Seni Sunda Nyanggakeun Silaturahmi Seni Sunda Anu Asli Nu Wajib Di Pusti-Pusti Mangga Urang Sami Raksa Sangkan Ngajadi Utami
Alok :	Wayang Teh Seni Tradisi Mangkana Ka Luli-Luli Anggur Mah Geura Pupusti Ngan Omat Tong Di Pigusti

The lyrics in the song "Gorompol" sung by *Sinden* and *Alok* use Sundanese language and have a connection that supports each other or strengthens the verbal language information to be conveyed. The lyrics/*Rumpaka* are essentially an invitation to continue to preserve the art of Sundanese *Wayang Golek Purwa* and pass it on to the next generation. More than just entertainment, this *wayang golek* art is also a means to strengthen the relationship and brotherhood, and become a spectacle that is rich in guidance towards good values for the audience. Overall, the presentation of the song "Gorompol" in the *ibingan wayang* scene contains three layers of information that can be enjoyed simultaneously: first, the musical language that builds the atmosphere; second, the verbal language through song lyrics that contain cultural messages; and third, the language of movement displayed through dance and *wayang* movements in the *ibingan wayang* scene.

Still in the *gending* "Gorompol", after completing the *ibingan wayang* scene, the *dalang* begins to tell the story using a verbal language known as *Murwa*. According to *dalang* Adhi Khontea Kosasih Sunarya (interview, March 2025), *Murwa* is the opening part of the story or in Sundanese terms called *ngamimitian*. It is in the form of poems or *sekarang* chanted by the *dalang* at the beginning of the scene to describe the atmosphere and situation in the story or *lakon*. Usually, *Murwa* is pronounced in *Kawi* language. In *Murwa* performances, it is delivered recitatively, which is a combination of speaking and singing. The *Dalang* does not only use one tone, but can switch between tones in Sundanese *karawitan* terms called *surupan* in order to build character and express emotions in accordance with the character being performed. For example, *Murwa* usually begins after the final phrase of the *gending*, right after the *gong* sounds to mark the end of the *gending*. Since the final tone of the *gong* in "Gorompol" is tone 2 (Mi), the tone of the *Murwa* chanted by the *dalang* will also be adjusted to the same tone of tone 2 (Mi), as shown in the following notation.

Murwa Dalang on the song "Gorompol"

Laras Salendro 1: Tugu								Laras Madenda 4: Tugu							
								Madenda 4: Panelu							
02	11	1	1	15	123	3		05	44	4	2	21	123	4	
Kas	ma-ran	res	Mi	ning	dang	-ding		Kas	ma-ran	res	mi	ning	dang	-ding	
02	154	51	2	15	51	1		05	432	34	5	43	34	4	
A	ling-a	ling	Ka	sus	sas	tran		A	ling-a	ling	Ka	sus	sas	tran	

04 43 45 .1 5 45 43 Wi rah-ma -ning Gen ding ki la				02 23 22 .2 1 51 54 Wi rah-ma -ning Gen ding ki la			
05 443 45 .1 54 45 5 Ri neng-ka ning Wa ca na				04 332 34 .5 43 34 4 Ri neng-ka ning Wa ca na			
0 43 3 .44 45 43 451 Di-si puh Ku-se kar pu puh				0 32 2 .33 34 32 345 Di-si puh Ku-se kar pu puh			
02 1.5 5 5 15 51 1 Jem bar-ko ma ra ning Sun da				01 5.4 4 4 54 45 5 Jem bar-ko ma ra ning Sun da			
213 40 44 45 .11 5 43 3 Sun-da sa tu san-ta bu-di me-dal sa king da				343 40 34 55 .33 2 15 5 Sun-da san-tu san-ta bu-di Me-dal sa king da			
2 0 21 51 .11 21 12 2 ya Bu-di me dal-sa king da ya				5 0 54 34 .44 54 45 5 ya Bu-di me dal-sa king da ya			

Figure 5. *Murwa dalang* on the song “Gorompol”
(Source: Marsel Ridky Maulana).

When the *dalang* presents the *murwa*, this is where his creativity really shows. Especially for *dalang* who have a sensitivity to tone, which in Sundanese *karawitan* terms is called *laras*, in their presentation *dalang* usually utilize two types of *laras*. Usually the *murwa* begins in *laras salendro*, then after reaching the final phrase of the *gending* and just after the *gong* instrument sounds, the *dalang* continues the *murwa* in *laras madenda*, as shown in the notation in Figure 4. However, in practice there are also some *dalang* who choose to use only one *laras* throughout the *murwa*.

This is where the uniqueness lies: although the *gamelan* played by the *wiyaga* (musicians) uses the *laras salendro*, but for *dalang* who have sensitivity to tone/*laras*, the *dalang* can still present *murwa* by combining the two *laras*, namely *salendro* and *madenda*. Interestingly, after the author examines and transcribes it, it turns out that in the *murwa* section of the *laras madenda*, not only one *surupan* of the *laras madenda* is used, but there are three *surupan* used, including *surupan madenda 4: Tugu*, *madenda 4: Panelu*, *madenda 4: Singgul*. According to *dalang* Adhi Khontea Kosasih Sunarya (interview, March 2025), the technique used in this scene is called *murwa haleuang*, which is a way of presenting *murwa* with singing techniques or in Sundanese language known as *dihaleuangkeun* (sung). For more details, the author presents the structure of the *dalang's murwa* and its falling tones (*nada jatuhan*) in the *gending* “Gorompol”.

Table 3. The structure of the *murwa dalang* and its falling tones (*nada jatuhan*) in “Gorompol”.

Falling Tones/Tumbuk Tones	Murwa Laras Salendro and Murwa Laras Madenda	Description
. . . 1 . . . 4 . . . 1 . . . 3	Laras Salendro 1:Tugu Kas ma-ran res Mi ning dang -ding Laras Madenda 4:Tugu and Madenda 4:Panelu Madenda 4: Panelu Kas ma-ran res mi ning dang -ding	Murwa falls/tumbuk on note 3 (Na) for Salendro while Madenda falls/tumbuk on note 4 (Ti) due to a change in <i>Surupan</i> or a change in <i>Laras</i>.

. . . 1 . . . 3 . . . 5 . . . 1	<i>Laras Salendro 1:Tugu</i> . 02 154 51. .2 15 51 1 A ling-a ling Ka sus sas tran <i>Laras Madenda 4:Tugu</i> . 05 432 34. .5 43 34 4 A ling-a ling Ka sus sas tran	Murwa falls/tumbuk on note 1 (Da) for Salendro while Madenda falls/tumbuk on note 4 (Ti) due to a change in Surupan or a change in Laras.
. . . 1 . . . 4 . . . 1 . . . 3	<i>Laras Salendro 1:Tugu</i> . 04 43 45 .1 5 45 43 Wi rah-ma -ning Gen ding ki la <i>Laras Madenda 4:Tugu and Madenda 4:Panelu</i> Madenda 4: Panelu . 02 23 22 .2 1 51 54 Wi rah-ma -ning Gen ding ki la	Murwa falls/tumbuk on note 3 (Na) for Salendro while Madenda falls/tumbuk on note 4 (Ti) due to a change in Surupan or a change in Laras.
. . . 4 . . . 3 . . . 4 . . . 5	<i>Laras Salendro 1:Tugu</i> . 05 443 45 .1 54 45 5 Ri neng-ka ning Wa ca na 5 <i>Laras Madenda 4:Singgul</i> Madenda 4: Singgul Madenda 4: Singgul . 04 332 34 .5 43 34 4 Ri neng-ka ning Wa ca na 4	Murwa falls/tumbuk on note 5 (La) for Salendro while Madenda falls/tumbuk on note 4 (Ti) due to a change in Surupan or a change in Laras.
. . . 3 . . . 4 . . . 5 . . . 1	<i>Laras Salendro 1:Tugu</i> . 0 43 3 .44 45 43 451 Di-si puh Ku-se kar pu puh <i>Laras Madenda 4: Singgul</i> Madenda 4: Singgul Madenda 4: Singgul . 0 32 2 .33 34 32 345 Di-si puh Ku-se kar pu puh	Murwa falls/tumbuk on note 1 (Da) for Salendro while Madenda falls/tumbuk on note 5 (La) due to a change in Surupan or a change in Laras.
. . . 1 . . . 3 . . . 5 . . . 1	<i>Laras Salendro 1:Tugu</i> . 02 1.5 5 5 15 51 1 Jem bar-ko ma ra ning Sun da <i>Laras Madenda 4: Singgul</i> Madenda 4: Singgul Madenda 4: Singgul . 01 5.4 4 4 54 45 5 Jem bar-ko ma ra ning Sun da	Murwa falls/tumbuk on note 1 (Da) for Salendro while Madenda falls/tumbuk on note 5 (La) due to a change in Surupan or a change in Laras.
. . . 4 . . . 3 . . . 4 . . . 5	<i>Laras Salendro 1:Tugu</i> 213 40 44 45 .11 5 43 3 Sun-da sa tu san-ta bu-di me-dal sa king da <i>Laras Madenda 4:Tugu and Madenda 4:Panelu</i> Madenda 4: Panelu 343 40 34 55 .33 2 15 5 Sun-da san-tu san-ta bu-di Me-dal sa king da	Murwa falls/tumbuk on note 3 (Na) for Salendro while Madenda falls/tumbuk on note 5 (La) due to a change in Surupan or a change in Laras.
. . . 4 . . . 3 . . . 5 . . . 2	<i>Laras Salendro 1:Tugu</i> 2 0 21 51. .11 21 12 2 ya Bu-di me dal-sa king da ya <i>Laras Madenda 4:Tugu</i> 5 0 54 34. .44 54 45 5 ya Bu-di me dal-sa king da ya	Murwa falls/tumbuk on note 2 (Mi) for Salendro while Madenda falls/tumbuk on note 5 (La) due to a change in Surupan or a change in Laras.

Nana Sukarna revealed (interview, March 2025) that in the *murwa* scene accompanied by *Gending* "Gorompol", a musical phenomenon emerges that shows how the instruments in the Sundanese *gamelan* interact with each other cohesively. One of the most striking things is the change in musical dynamics from loud to softer which creates a calm atmosphere, very supportive of the *dalang*'s speech style during the *murwa* scene.

The three main instruments that stand out in this scene are the *rebab*, *kendang* and *gambang*. They not only act as accompaniment, but also form a rich pattern of musical communication that responds to each other. When played by experienced artists, the interaction between these three instruments is alive. For example, a *kendang* instrument's playing pattern, which initially uses a slow rhythm known in Sundanese *karawitan* as *samyong*, can suddenly change to a faster rhythm, known in Sundanese *karawitan* as *mincid* or *rangkep*. This shift is immediately responded to by the *gambang* instrument, which also adjusts its playing technique: from the rhythmic *cacagan* to the more melodic and complex *carukan*. As a result, the texture of the music becomes more dynamic and diverse. The *Rebab* instrument also plays an important role in shaping the atmosphere. He often improvises in a free style, such as switching the *laras* and *surupan* from *salendro* to *madenda*. This change of tone color encourages other instruments such as the *kendang* and *gambang* instruments to adjust the tempo and rhythmic character to stay in tune. These phenomena show how flexible the *murwa* scene is, with each instrument listening and responding to each other to produce a harmonious musical unity.

The *murwa* continues. After reaching the final phrase in the music and the *gong* instrument sounds, in the next *Murwa* section the *Dalang* continues with *Murwa Galantang*, this *Murwa* is not fixed by music or song, the most important thing is that this *Murwa Galantang* must fit, right at the end of the music when the *gong* sounds. In this *Murwa*, the language spoken is mixed between *Kawi* and Sundanese. During this section, it depends on the interpretation or presentation of the *dalang*, because it is flexible, it can be performed firmly or softly depending on the *dalang*'s presentation of a story or play. The following is the *murwa galantang* poem used by the *dalang*.

*Banglus Lampahipun, Gentra Bubukaning Catur
Ngaguar Hiji Carita, Dina Lalampahan Pawayangan
Wayang Nu Ngandung Perlambang, Perlambang Hirup Manusa
Dina Bab Lakon Wayang Ngaguar Insan Di Dunya
Siloka Di Pawenangan, Bacaeun Insan Di Dunya*

The meaning of each vocabulary in *Murwa Haleuang* and *Murwa Galantang* can be interpreted differently by each *dalang*. However, both the *dalang* and the audience understand that *Murwa Haleuang* and *Murwa Galantang* are an important part of the opening scene of the story/*lakon* in the performance. This shows that the understanding of the *Kawi* language in the context of Sundanese *wayang golek purwa* is not only based on the literal or linguistic meaning, but rather the result of traditions passed down from generation to generation.

After completing the *Murwa* above, at the end the *dalang* usually performs it with *dihaleuangkeun* (singing) as a sign that the *Murwa* is finished and the music reaches the last *gong*. When the *Murwa* is finished, the *dalang* usually signals with *Cempala* and

Kecrek. Their sound serves as an important marker in the *wayang golek* musical structure to mark the end of the *Murwa* scene and to provide accents that strengthen the dynamics of the performance. It is also a signal that the performance is about to enter the main part of the story.

3.2 Discussion

From the description of the findings above, it can be seen that the structure of the *gending* “*Gorompol*” has a complex structure. Therefore, “*Gorompol*” is categorized as a type of *gending sekar ageung (lagu gedé)* (Endah Irawan, RM Soedarsono, 2014; Suparli, 2010). The complexity of the music can also be seen in various aspects, such as fluctuating tempo changes and complex rhythms full of accents and syncopations, especially during the scene of *cabut kayon/gunungan* and *ibingan wayang*, on the other hand there are also parts with a very slow tempo.

There are many interesting forms of communication between the *wiyaga* (musicians), *alok*, *sinden* and *dalang*. Overall, musical communication is led by two figures, the *kendang* player and the *dalang*. For example, when the *gending* “*Gorompol*” is first started the *saron* or *gambang* player must wait for a signal from the *dalang* through the sounds of *kecrek* and *cempala*. After the music begins, the tempo is controlled by the *kendang* player. Furthermore, when the *cabut kayon/gunungan* scene begins, the *kendang* player must follow the *dalang*'s instructions which will show tempo fluctuations based on the speed of the *kayon/gunungan* movement. That is the principle of communication which basically means that when there is no scene the tempo is controlled by the *kendang* player, but when there is an *ibingan wayang* scene the *dalang* takes over to lead the tempo movement based on the *wayang* movement which must be seen by the *kendang* player who becomes the tempo reference for the other *wiyaga*. These tempo changes are done spontaneously or improvisationally so that tempo fluctuations can vary in each performance.

During the *Murwa* scene, sentences in *Kawi* or Sundanese language are performed by singing and speaking. So musically, it has principles such as impact, namely notes 1 (Da), 3 (Na), 4 (Ti) and 5 (La) that appear in addition to the final note, namely note 2 (Mi) with a recitative-style rhythmic contour. In this section, although the *dalang* focuses on performing the *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 *dalang* must know the beat and the falling tone (*nada jatuhan*) of the *gending* “*Gorompol*” (Atiek Soepandi, 1984; Atiek Soepandi, 1998).

4. CONCLUSION

The *Sekar-gending Gorompol* holds a significant role in the performance of Sundanese *wayang golek purwa*, characterized by its complex musical structure in which each section contributes uniquely to the depth of musical expression. Far beyond its function as mere accompaniment, *Gorompol* serves as a musical foundation that supports crucial moments in the performance, such as the removal of the *kayon/gunungan*, dance sequences (*ibingan wayang*), and the *dalang*'s narrative opening (*murwa*). Its distinctive tempo, the dynamic interaction among the *wiyaga* (musicians), *sinden*, *alok*, and *dalang*, as well as its lyrical content filled with moral reflections, demonstrate its profound artistic and philosophical significance.

The contribution of this study lies in highlighting the dual function of *Gorompol* as both a musical medium and a vehicle of cultural values thereby affirming that music in Sundanese *wayang golek purwa* transcends entertainment. It operates as a cultural instrument that shapes the collective identity of Sundanese society. Through this *gending*, music emerges as a space of aesthetic expression, a medium of symbolic communication, and an educational channel that reinforces the continuity of tradition. Accordingly, this research underscores the pivotal role of traditional music in sustaining, reproducing, and actualizing Sundanese cultural identity within the dynamics of contemporary change.

AUTHOR CONTRIBUTION

The first author's contribution is to initiate research and conduct observations and interviews, data processing, and conduct literature studies related to the topic to be written. Then the second to fifth authors carry out the data analysis process, and the five researchers divide the task of describing the findings and discussion.

ACKNOWLEDGMENTS

The author would like to thank Nana Sukarna and Adhi Khontea Kosasih Sunarya who has provided knowledge about the *gending* "Gorompol", as well as Engkos Warnika who has documented many notations of *kliningan* songs, and not to forget the recording companies and various YouTube channels that have recorded and disseminated the art of *Wayang Golek Purwa* so that it can be used as a digital archive for knowledge sources.

REFERENCES

- Agisfi, M. M., & Rabbil, R. (2023). Analisis Pertunjukan Wayang Golek Yang Ada Di Jawa Barat (Kajian Seni Pertunjukan). *SABDA Jurnal Sastra Dan Bahasa*, 2(1), 80–84.
<https://doi.org/https://doi.org/10.572349/sabda.v2i1.562>
- Akbar, W., Bagaskara, A., Ayu, :, & Machfauzia, N. (2023). The Dynamics of Sundanese Music: Wayang Golek Performance Strategies in Maintaining the Purity of Lagu Gede. *International Journal of Multicultural and Multireligious Understanding*, 10(7), 372–384.
<https://doi.org/http://dx.doi.org/10.18415/ijmmu.v10i7.4988>
- Atiek Soepandi. (1984). *Pagelaran Wayang Golek Purwa Gaya Priangan*. Bandung : Pustaka Buana, 1984.
https://opac.indramayukab.go.id/index.php?p=show_det ail&id=3312
- Atik Soepandi. (1975). *Dasar-Dasar Teori Karawitan Sunda*. Lembaga Kesenian Bandung, 1975.
<https://books.google.co.id/books?id=shZUngEACAAJ>
- Atik Soepandi. (1998). *Tetekon Padalangan Sunda*. Balai Pustaka, 1998.
https://www.google.co.id/books/edition/Tetekon_padalangan_Sunda/rHgNAAAAIAAJ?hl=id&gbpv=0&bsq=diktat padalangan
- Burred, J. J., Haller, M., Jin, S., Samour, A., & Sikora, T. (2008). Audio content analysis. *Semantic Multimedia and Ontologies: Theory and Applications*, 123–162.
https://doi.org/10.1007/978-1-84800-076-6_5
- Cahya. (2017). Nilai, Makna, dan Simbol dalam Pertunjukan Wayang Golek sebagai Representasi Media Pendidikan

- Budi Pekerti. *Panggung*, 26(2), 117–127.
<https://doi.org/10.26742/panggung.v26i2.170>
- Dedy Hernawan. (2005). *Pengantar Karawitan Sunda*. Pusat Penelitian dan Pengembangan Pendidikan Seni Tradisional, Universitas Pendidikan Indonesia.
https://books.google.co.id/books/about/Pengantar_karawitan_Sunda.html?hl=id&id=yGqfAAAAMAAJ&redir_esc=y
- Endah Irawan, RM Soedarsono, G. L. L. S. (2014). Karakter Musikal Lagu Gedé Kepesindenan Karawitan Sunda. *Resital Jurnal Seni Pertunjukan*, 15(1), 18–31.
<https://doi.org/https://doi.org/10.24821/resital.v15i1.797>
- Fauzi, R. P. and, & Bahari, N. (2023). Wayang Golek Performance as One of The Varieties of Puppetry Arts Found on The Island of Java. *Runtas Journal Arts and Culture*, 1(03), 64–78. <https://doi.org/https://doi.org/10.33153/runtas.v1i1.5103>
- Foley, K. (2005). Wayang and Gamelan as a Tool of Cultural Learning: Indonesian Puppets, Dance and Music in the Classroom. *Journal for Learning through the Arts*, 1(1).
<https://doi.org/10.21977/d91110084>
- Foley, K. (2020). Cross cultural research: experiences in sundanese wayang golek of West Java. *Móin-Móin*, 2(16), 150–157.
<https://doi.org/https://doi.org/10.5965/2595034702162016150>
- Foley, K. (2021). Searching for Wayang Golek: Islamic Rod Puppets and Chinese Woodwork in Java. *International Journal of Wood Culture*, 1, 147–168.
<https://doi.org/10.1163/27723194-20210002>
- Friberg, A., Schoonderwaldt, E., & Hedblad, A. (2011). Perceptual Ratings of Musical Parameters. *Gemessene Interpretation - Computergestützte Aufführungsanalyse Im Kreuzverhör Der Disziplinen*, 23(3), 237–253.
<https://doi.org/https://doi.org/10.1525/mp.2006.23.3.221>
- Ghaniyah, W. A. (2019). Kliningan Inovatif dalam Komoditas Kontemporer. *Pantun*, 3(2), 164–174.
<https://doi.org/https://doi.org/10.26742/pantun.v3i2.969>
- Gunawan, W. A., Suganda, D., Dienaputra, R. D., & Nalan, A. S. (2016). The Structural Transformations of Sundanese Wayang Golek Performance. *International Journal of Culture and History*, 3(1), 16.
<https://doi.org/10.5296/ijch.v3i1.7364>
- Iwan Natapraja. (2003). *Sekar Gending: Catatan Pribadi Tentang Karawitan Sunda*. Karya Cipta Lestari, 2003.
https://books.google.co.id/books/about/Sekar_gending.html?id=urSfAAAAMAAJ&redir_esc=y
- Kasidi Hadiprayitno. (2017). *Estetika Pedalangan*. Badan Penerbit Institut Seni Indonesia Yogyakarta.
https://www.google.co.id/books/edition/Estetika_Pedalangan/AC59DwAAQBAJ?hl=en&gbpv=1&dq=sosiologi+sastra+wayang&pg=PA113&printsec=frontcover
- Krippendorff, K. (2019). Content Analysis: An Introduction to Its Methodology. In SAGE Publications, Inc. SAGE Publications, Inc. <https://doi.org/https://doi.org/10.4135/978107187878>
- Kusumadinata, M. A. (1969). *Ilmu Seni Raras*. Pradnja Paramita 1969. <https://search-jogjalib.jogjaprovo.go.id/Record/unylib-slims-20715>
- Kusumadinata, M. A. (1989). *Ringkesan Pangawikan Rinenggaswara: Ringkesan Elmuning Kanayagan*. Noord-

- hoff-Kolff, 1989.
<https://books.google.co.id/books?id=MC4YNQAACAAJ>
- M. A Salmun. (1961). *Padalangan*. Balai Pustaka, 1961.
https://books.google.co.id/books?id=My4wAAAAAMAAJ&hl=id&source=gbs_book_other_versions
- Marsel Ridky Maulana, I. G. (2024). The Role of Sekar Gending "Kawitan" in Wayang Golek Purwa Performance. *Virtuoso Jurnal Pengkajian Dan Penciptaan Musik*, Vol 7 No. (1), 77–90. <https://doi.org/https://doi.org/10.26740/vt.v1n1.p77-90>
- Maulana, M. R., & Romadlana, R. S. (2025). Kajian Kepesindenan Sunda: Analisis Laras Dan Surupan Dalam Lagu "Tablo Kasmaran" Karya Eutik Muchtar. *Musikolastika: Jurnal Pertunjukan Dan Pendidikan Musik*, 7(1), 41–54.
<https://doi.org/10.24036/musikolastika.v7i1.198>
- Maulana, M. R., & Sutanto, T. S. (2024). Laras and Surupan in the Song Panghudang Rasa by Eutik Muchtar: a Study of Sundanese Kepesindenan. *Gondang: Jurnal Seni Dan Budaya*, 8(2), 355–366.
<https://doi.org/10.24114/gondang.v6i2.66505>
- Maulana, M. R., Sutisna, D. P., Saputra, R. A., Education, M. A., Education, D., & Indonesia, E. (2025). Dalang And Sinden as A Form Of "Loro-Loro Ning Tunggal" In Wayang Golek Purwa. *Jurnal Pendidikan Dan Kajian Seni*, 10(1), 1–18.
<https://doi.org/10.30870/jpks.v10i1.30660>
- Ningsih, R. Y. P. (2023). Kanca Panglima dan Budaya Digital: Pengaruh Perubahan Wayang Catur Auditif Menjadi Wayang Catur Audio Visual. *PARAGUNA: Jurnal Ilmu Pengetahuan, Pemikiran, Dan Kajian Tentang Seni Karawitan*, 9(2), 75.
<https://doi.org/10.26742/paraguna.v9i2.2297>
- Pandi Upandi, S. H. (2011). *Gamelan Salendro: Gending dan Kawih Kepesindenan Lagu-Lagu Jalan*. Lubuk Agung, 2011.
<https://books.google.co.id/books?id=x-gYtwAACAAJ>
- Ratnaningtyas, E. (2022). Metodologi Penelitian Kualitatif. In Rake Sarasin (Issue Maret). PT. GLOBAL EKSEKUTIF TEKNOLOGI.
https://www.researchgate.net/profile/Penerbit-Zaini/publication/370561417_Metodologi_Penelitian_Kualitatif/links/64560bf65762c95ac3775e96/Metodologi-Penelitian-Kualitatif.pdf
- Saepudin, A. (2015). Laras, Surupan, dan Patet dalam Praktik Menabuh Gamelan Salendro. *Resital Jurnal Seni Pertunjukan*, 16(1), 52–64.
<https://doi.org/https://doi.org/10.24821/resital.v16i1.1274>
- Soepandi, A. (1976). *Teori Dasar Karawitan*. Pelita Masa, 1976.
<https://books.google.co.id/books?id=shZUngEACAAJ>
- Sopandi, C. (2015). Gamelan Selap pada Wayang Golek Sunda. *Jurnal Paraguna*, 2(1), 26–40.
<https://doi.org/https://doi.org/10.26742/jp.v2i1.1860>
- Sukmadinata, N. S. (2017). *Metode Penelitian Pendidikan*. Bandung: Remaja Rosdakarya, 2017. //senayan.iain-palangkaraya.ac.id/index.php?p=show_detail&id=6019&keywords=
- Sulaksono, D. (2013). Filosofi Pertunjukan Wayang Purwa. *IBDA` : Jurnal Kajian Islam Dan Budaya*, 11(2), 238–246.
<https://doi.org/10.24090/ibda.v11i2.82>
- Suparli, L. (2010). *Gamelan Pelog Salendro-Induk Teori Karawitan Sunda*. Sunan Ambu Press.

- Suparli, L. (2019). Kreativitas Pedalangan Wayang Golek Purwa Sunda Di Antara Bayang-Bayang "Tetekon." *PARAGUNA: Jurnal Ilmu Pengetahuan, Pemikiran, Dan Kajian Tentang Seni Karawitan*, 6(1), 15–31.
<https://doi.org/https://doi.org/10.26742/jp.v6i1.1884>
- Supriatna, N., & Sutanto, T. S. (2010). *Belajar Menabuh Gamelan Salendro*. Bintang WarliArtika, 2010.
https://books.google.co.id/books/about/Belajar_menabuh_gamelan_salendro.html?id=uLFMtwAACAAJ&redir_esc=y
- Tabuena, A. C. (2018). *Musical Analysis of Music Composition*. December. <https://doi.org/10.13140/RG.2.2.19596.74889>
- Vlahopol, G. (2019). Analyst vs Performer. The Importance of Studying the Music Analysis Discipline for The Development of Critical-Analytical Thinking of Performer Students. *Review of Artistic Education*, 17(1), 69–76.
<https://doi.org/10.2478/rae-2019-0008>
- Weintraub, A. N. (2001). Instruments of Power: Sundanese "Multi-Laras" Gamelan in New Order Indonesia. *Ethnomusicology*, 45(2), 197. <https://doi.org/10.2307/852673>
- Yahya, P. W. (2007). Ruwatan dan Pandangan Dunia yang Melatar belakanginya. *Veritas: Jurnal Teologi Dan Pelayanan*, 8(1), 25–48.
<https://doi.org/10.36421/veritas.v8i1.173>