



## The Dynamics of Sundanese Music: Wayang Golek Performance Strategies in Maintaining the Purity of *Lagu Gede*

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### **Abstract**

Second, how are the musical elements in the structuration of wayang golek performances, one of which is the function of presenting Lagu Gede in song choice and song interpretation, and the third, is how the role strategy of wayang golek performances in an effort to maintain the purity and preservation of Lagu Gede between the shadows of tradition and creation. Seeing the dynamics of the current wayang golek performance practice is truly involved in various transformations experienced by modern Sundanese society. When there is a paradigm shift to maintain the nobility, it is understood by not changing the previous concept that is considered 'original' or tradition, especially those coming from current generations, how to bring up creative thinking in processing the creativity of the puppet world.

**Keywords:** *Dynamics; Wayang Golek; Sundanese Karawitan*

### **Introduction**

Sundanese traditional art known as wayang golek is inseparable from the daily lives of Sundanese people. Wayang Golek is a traditional art form that is distinguished from entertainment performances by being designated as a sublime or *adiluhung* type of art, which demonstrates high value and adherence to a set of *tetekon* (handle) rules. An understanding of Sundanese *padalangan tetekon* as suggested by the statement (Salmoen, 1961:57-58), that *padalangan tetekon* consists of : *Awicarita, Amardibasa, Antawacana, Amardawalagu, Pramakawi, Pramasastra, Kawiradia, Renggep, Sabet, Banyol, Enges, and Tutug*. Looking at these rules confirms that the practice of wayang golek performance requires knowledge of conception and aesthetic rules including representation in performance, without ignoring social norms and symbolic wayang golek performance rules. This seems to make the practice of wayang golek performances a "total theater", as quoted from (Artaud, 1938: 15) in his book entitled "Le Theatre et Son Double" which states that, activities related to the practice of wayang performances are very diverse, from performances held by wayang troupes to the delivery of philosophical and religious messages. Every real performance becomes a total phenomenon of how the phenomena that occur around the stage and the audience show and actualize their renewal and interaction.

Regardless of the play performed, the practice of wayang golek performances has a periodic element. In this way, we can note the existence of a structure: starting with the karatagan music, then the kawitan (opening music), which accompanies the puppeteer in lifting the gugunungan from the jagat to the next scenes. The insertion of musical elements is also very important in the performance process itself. Within the structure of a wayang golek performance, constant changes of music or verse occur following the will of the puppeteer and the ibingan of the wayang golek characters. Moreover, the musical element is made up of various gamelan instruments that together form and enrich a gending (or kalimah gending), each of which has different playing techniques or parts that intertwine with each other (carukan). The result is a rich, cohesive sound production played on different pitches, tone colors, dynamics and rhythms. Gamelan music is an indispensable sound instrument. The repertoire associated with wayang golek in particular is vast.

Foley distinguishes several categories of gending or song, based both on their function (structural gending that allows the audience to gauge how far the performance has progressed, dramatic gending "that is tailor-made for a particular scene and helps to create dramatic effect" and non-dramatic gending between scenes or as requested by the audience) and on a strictly musicological basis (Foley, 2014:109).

In wayang golek performance practice, these frameworks are shaped by the context of the performance. In addition, they are formed from formulas and patterns that have been learned in Sundanese musical practice because what characterizes wayang golek performances is the musical element. This relates to the determination of repertoire such as sabet, voice, and music, one of which is the use of *Lagu Gede* in wayang golek performances. *Lagu Gede* is one form of song among several other types of Sundanese music. The musical structure and form found in *Lagu Gede* has complexity and role in its arrangement. For karawitan artists (pengrawit), the expertise of the gede song in the realm of Sundanese karawitan is a benchmark for assessing the quality of musical skills of sinden and wiyaga among these assessments as in research (Irawan, 2014) which states that song repertoire, mastery of vocal techniques, mastery of music techniques, and mastery of titi laras are benchmarks for artist assessment. On the other hand, *Lagu Gede* actually provides an opportunity for artists to cultivate musical taste in the performance of *Lagu Gede*.

The existence of *Lagu Gede* in the realm of Sundanese music has experienced a golden age around the 1950s to the 1980s along with the popularity of wayang golek and kiliningan (Irawan, 2014: 19). But along with the rapid development of art in West Java, such as: Gamelan Wanda Anyar, Degung Kreasi, Pop Sunda, and Jaipongan, the existence of *Lagu Gede* is increasingly marginalized. *Lagu Gede* currently only survives and is present in wayang golek performances because of its special role in the show, besides that the aesthetic aspects and functions of *Lagu Gede* in the wayang golek repertoire are still very much needed, such as several elements of musical complexity composed of music and literature, including: tone, barrel, surupan, embat, wirahma, then the elements of garap between sinden, wiraswara, and waditra. Furthermore, related to literary elements, including: poetry, antawacana, rineka sastra and murwakanti.

The seemingly 'boring' *Lagu Gede* is disproved by the artist's creativity. The phenomenon of pros and cons to the creativity of karawitan and pedalangan artists is just one example of restrictions on one rule or pakem. Looking at the current reality, *Lagu Gede* is present and survives only in Sundanese wayang golek performances. There are quite a lot of *Lagu Gede* presented in the wayang golek performance genre, when compared to the use of *Lagu Gede* in other arts. The phenomenon of *Lagu Gede* in wayang golek performances continues to show its uniqueness. For example, the presentation of the songs sekar ageung kawitan, kastawa, gehger sore, and badaya (in *Lagu Gede*). The values and meanings hidden behind traditional art phenomena need to be seen from various perspectives. Looking at the current reality, *Lagu Gede* is present and survives only in Sundanese wayang golek performances. There are quite a lot of *Lagu Gede* presented in the wayang golek performance genre, when compared to the use of *Lagu Gede* in other arts.

Seeing the dynamics of the current wayang golek performance practice is truly involved in the various transformations experienced by modern Sundanese society. When there is a paradigm shift to maintain the nobility, it is understood by not changing the previous concept that is considered 'original' or traditional, especially those coming from the current generations, how to bring up creative thinking in processing the creativity of the puppet world. Each generation will come up with new creativity that is different from the previous generation, resulting in 'new' products that will be passed on to the next generation. Along with the delivery of moral messages delivered by the puppeteer, it is also expressed in the presentation of *Lagu Gede* performed by juru kawih and wiraswara, through the rumpaka (song lyrics) they sing. This is the background that the potential of wayang golek performances is recognized as one of the traditional arts that is very full of life values, so it must be developed, preserved, and crowned as the nation's cultural heritage.

From this description, the author sees the current reality that the practice of wayang golek is a complex social event. The continuity of a social relationship that highlights a group of Sundanese people who gather and participate in a performance. First, how do wayang golek performances in the era of modernity give birth to innovations and transformations of wayang golek performances? Secondly, how are the musical elements in the structuring of wayang golek performances, one of which is the function of presenting *Lagu Gede* in song choice and song interpretation, and thirdly, how is the strategic role of wayang golek performances in an effort to maintain the purity and preservation of *Lagu Gede* between the shadows of tradition and creation?

### Research Methods

This research method will use qualitative data, which is non-numerical data and is a collection of arguments that are organized scientifically and systematically. The use of in-depth and exploratory subject participation is characteristic of this type of qualitative method, not too focused on statistical data. The data from this research will be obtained from, (1) scientific articles related to *Lagu Gede*, Wayang Golek and Sundanese Karawitan. (2) In-depth interviews with Dalang, Pengrawit, Artists and Art Academics. (3) Review of documents and archives related to the song Gede, Wayang Golek and Sundanese Karawitan. In this stage, researchers obtained documents from observers of Sundanese culture (4) Field studies, at this stage researchers made direct observations at the Sundanese Karawitan studio.

For the data analysis stage, this research uses the Miles and Huberman theoretical approach, in which the stages of data analysis will be divided into data collection, data reduction, data presentation and conclusion drawing. In the first stage (1) data collection, is a process where data from various variables in the research are collected into a single data unit that has continuity or relevance to the material object being studied. The second stage is (2) data reduction, at this stage the data that has been collected will be selected and sorted according to the categories that should be, and if there is data that is not needed, the data will be removed from the processing. The third stage is (3) data presentation, at this stage, the data that has been processed previously begins to be displayed according to the supposed data groups. The last stage is (4) drawing conclusions, where the data has been saturated, and the final conclusion can be found and can be written and scientifically accounted for.

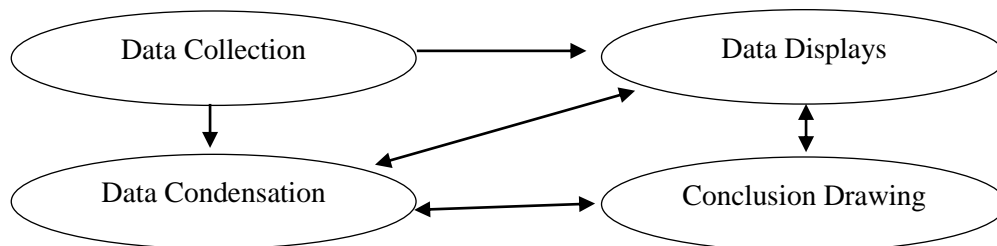


Fig.1. Steps research methods

## **Discussion and Results**

Sundanese traditional performing arts are certainly very diverse, of the many types of arts that exist in Sundanese land, which can enter various circles and are able to survive until now is the golek puppet show. This cannot be separated from the role and creative efforts of musical artists and puppeteers to continue to maintain and develop the various aspects contained in it. The strategy built in the wayang golek repertoire also follows the development of modernity and the mindset of the community, this can be seen how the gamelan in the wayang golek performance is a composition of the space and social society of the audience, the presence of original traditional elements in the presentation of *Lagu Gede* is still presented. Then the presence of elements of creativity in the composing of *Lagu Gede* is also a reflection of the social changes in Sundanese society carried out by the creators in a dynamic and changing environment.

### **1. Wayang Golek in the Shadow of Modernity**

Wayang golek performance is one of the Sundanese arts whose position is quite prestigious or categorized as a type of adiluhung art, which has a high value. As described by (Suparli, 2019: 28) states that, "to maintain fairness is understood by not changing the concept from the original situation which is considered original or traditional". When there is a change in perspective, especially from the generation below, there will be a counter by calling it *leupas dina tetekon*, even assumed to be a generation that cannot maintain justice. In responding to this, the author tries to understand that these opposing views do not arise on the basis of objective thinking, but subjective thinking. If the aesthetic value of wayang golek performances is viewed with objective thinking, then there is an understanding of something new or new products in wayang golek performances in a creative space limited by the shadow of rules or rules that seem not to be violated. During the performance, there are at least three unified and interrelated dimensions, each of which has a specific role: the first is the world of people involved, such as performing and watching the performance, in connection with special events related to social life. Then there is the particular social, ideological and religious system that has a system of social rules and obligations. Then the last is the microcosmic dimension that occurs from the universe (stage) that produces its own experience for the audience. This dimension is the dimension of the performance itself, with the puppeteers playing the puppets and the stage becoming the vehicle of a special life in an eight-hour performance, *pangrawit* and the audience turning away from everyday life to follow the plot of the puppet play. Philosophically, Sundanese people interpret wayang golek as a microcosm (small world) of the macrocosm (universe) of human life.

A very in-depth study of this discussion was conducted by Andrew Weintraub, who conducted fieldwork in 1994, just before the fall of the Soeharto regime and before the upheaval that followed, but some elements of his research have changed since then. At that time, the concept of crisis was less influential in documenting the changes that took place. At this point, the author focuses on the use of mass media by wayang golek and mass media by wayang golek. In this case, the author notes that the relationship will play a role in redefining the status of wayang golek in Sundanese and Indonesian society. As a performance practice, wayang golek performances have also played an active role in the process of transforming society towards a modern society, particularly through the formation of states and nations. This is a practice that is rooted in the diversity, soul and social network of the community, and is used as an object after the era of modernization of Indonesian society.

In the last decade of the 2000s, several television stations diligently aired golek puppet shows, even though these shows were dominated by certain puppeteers with their own popularity. This phenomenon seems to show that wayang golek performances on television are not complete. This perspective is directly proportional to (Solihin, 2008) which states that the wayang golek performances broadcast on television are highlighted not the puppet stories originating from the Ramayana and Mahabarata, but only show the jokes through the *punakawan* characters in the form of the jokes of the

Cepot and Dewala. The immediate consequence of showing wayang golek through mass media is the inclusion of a number of elements, especially technology related to audio and visual capture. These changes, for the author, play a role in bringing wayang golek performances into a dimension that is different from that found on the classical stage. Another consequence of the dissemination of wayang golek through mass media is the distant interaction of performers with television and other modern mass media.



Fig. 2. Ki Dalang Opick Sunandar Sunarya's wayang golek show and Mekar Arum 2 on a traditional stage (Source: Researcher, 2021)



Fig.3. Television performance of Ki Dalang Asep Sandi Kamawijaya and Putra Giri Jinawi Raharja (Source: Documentation of TVRI West Java, 2017)

In general, people watch and then love wayang golek because of the demands of instinct and tradition. As experience progresses, if someone is already interested and fond of wayang golek performances, then a sense of love will arise, and even a sense of fanaticism will emerge. The feeling that is built on fanaticism is not only in the presentation of the puppet show as a whole, but also to certain characters in the puppet character itself. In accordance with its nature, art is an expression of various individual experiences based on the reality they experience. The values and messages conveyed through this art, we can capture the meaning if the art itself is positioned as a learning medium for the audience. This is intended as an element in the learning media, not meaning that we must directly learn the practice of the art itself, but learn to listen to, and understand the aspects contained in the types of art that we witness, including the puppet show. The ability to listen to these hidden values depends on our ability and awareness in responding to them. Quoting Helene Bouvier (2002: 11), who states that art appears in its capacity to touch, giving the illusion of the intangible when the material is controlled. Strictly speaking, the values of life are packaged and always conveyed by the puppeteer through wayang golek performances, which can be used as a reference and contemplation of the life of society, nation and state.

Based on the author's observations, wayang golek performances in the current era of modernity are one of the efforts of the creators in actualizing the sense of Sundanese. In addition to showing their pride in the richness of Sundanese culture. Whatever the creators do, be it westernizing or modernizing the packaging of the show, in the end it is an achievement in an effort to raise the values of Sundanese tradition to modern society.

## **2. Function of *Lagu Gede* Presentation in Wayang Golek Performance**

Karawitan is an important element that influences wayang golek performances. Gamelan music is an absolutely necessary sound catalyst. This implies that the elements of gamelan music are instrumental in holding functions throughout the performance. The first function is to accompany the movements of the puppets. For example, battle scenes or dances use special accompaniment, for example in the accompaniment of Perang Tanding for a duel scene, or the song Karatagan Pahlawan as an accompaniment to the royal army on the march. Gawil is presented at the beginning of the show after the Kawitan song as an accompaniment to the maktal dance. In the presentation of these gendings, the intensity of the gamelan playing directly follows the movements of the puppets and the rhythmic drumming, one of which inserts a special beat that corresponds to a typical syncopation in a dance or accents the blows given and received during a fight. The presence of boisterous sounds that accompany the action made by the drummers either on the instruments they play or with their voices, along himself will make the accent by stepping on kecrek in a fight.

The second function is that the gamelan accompaniment can also fill a function of emphasis throughout the performance, and can also be an indicator of the running of the play and its different stages. Typical wayang golek music, such as Karatagan, which opens every performance, is also the most improvised music because it is easily adapted. The structure of the gede song composition, for example, is gending Kawitan, followed by street songs such as: Karatagan Mundur, Ayak-Ayakan, Rancag, Gendu, and there are some closing gendings such as Jiro. This accompaniment serves as an emphasis that tends to determine the sequence boundaries of the play.

In addition, the gamelan element has a third function, namely the function of standardization (codification). It can be seen from the previous description that the structure of a play is in accordance with the existing rules. Likewise, the characters, wanda wayang, dances, or sounds are arranged in a general technique and sometimes hyper-characterized with multiple roles. One example is the kakawen that announces or signals the appearance of a character to the universe. These kakawen are short songs in the Kawi language (an ancient Javanese language that is no longer used today, but is still used in the art world, especially in the practice of wayang golek performances) accompanied by melodic gamelan instruments, especially xylophone, rebab and saron. This kakawen accompaniment is music without

rhythm (nonmetric) that follows the puppeteer's voice. According to (Cahya in Rahayu, 2015), kakawen accompaniment is qualified as a mood song, each kakawen is associated with a specific character (Arjuna, Krishna, Semar, and so on), on a description of the atmosphere or a situation (the arrival of a character, meditation, war, or change of scene), or it can also depict a feeling of one or several characters (surprise, joy, anger, sadness). Thus, kakawen has both a dramatic and structural function. It expresses or describes characters, situations, actions, and emotions so that they become a discourse or metadiscourse in a wayang performance. The last function of musical elements in this case, the function of gamelan accompaniment to wayang, is the entertainment function, which can also be associated with a separate income. Dalang interludes are songs that are played during pauses, when the puppetry and stage action are paused: the puppeteer can rest, the audience can enjoy a piece. Thus, when it gets late, a dawn song is played in the last act of the pagelran to keep the dalang, the pangrawit and the audience from getting sleepy (such as Bendrong Petit, Kulu-Kulu Barang or Uceng). Finally, some songs are sometimes requested by the audience or performers (kaul). These requests are usually in the form of a written message on a piece of paper or an envelope letter containing a sum of money, which is passed from hand to hand until it reaches the sinden and wiraswara.

### **a. Tunes Played**

In ancient times around the era of the 1950s up to the 1970s, wayang golek performances only used one pentatonic barrel (five tones in one octave) with intervals far apart, namely the salendro barrel. As in the research conducted by Jap Kunst (1933) in his book entitled "Music in Java. Its History, Its Theory and Its Techniques" that in the early 20th century research into the origins of karawitan was directed at the spread through China and India. Without wishing to dismiss the various influences in this interaction, it seems that the author is more concerned with examining gamelan in the archipelago that are distinct from others. There are currently several tunings to accompany wayang golek, which derive from different musical repertoires, such as degung, Sundanese song Cianjuran. All are pentatonic, distinguished by intervals that are not equally spaced or divided into separate octaves.

Raden Machjar Angga Koesoemadinata (1902-1979) was a well-known musicologist in the Sundanese music scene. He worked to compile and define the intervals of the salendro and pelog tunings, and refined the method of learning gamelan music, especially through the creation of the da mi na ti la scale system (the names of the five pentatonic tones). He was probably the first to hypothesize the existence of a 17-tone system in Sunda, regrouping combinations of tones or all scales. The gamelan he created with this model in 1969, called gamelan Ki Pembayun, was based on scientific interval measurements. The experiment was not universally accepted by some Sundanese musicians and the gamelan disappeared. However, a few years later, the idea of a multilaras gamelan (more than one barrel) resurfaced through the context of the wayang golek art of puppeteer Sapa'at Suwanda, who at that time was looking for innovation and popularity. At that time, he created a gamelan capable of accommodating multiple tunings, Galih Pakuan (the name of his troupe), based not on scientific divisions of intervals but on pragmatic experience.

Gamelan multilaras was an immediate success, the opening and renewing qualities of gamelan multilaras were truly striking. Later in 1990, Ki Dalang Asep Sunandar Sunarya purchased the gamelan and renamed it gamelan Ki Barong. Regarding multilaras gamelan, (Weintraub, 2001:197-227) in his book *Instrument of Power: Sundanese Multilaras Gamelan in New Order Indonesia*, Ethnomusicology states that the multilaras gamelan has now captured the hearts of audiences, and many puppeteers are using it, despite the need for costly investments and techniques for appropriate transportation systems given the size, number, and weight of the gamelan.

The spectrum of tunings is easily illustrated if we look at the saron keys of a multilaras gamelan:

Salendro		5		4		3		2		1		5	
Pelog / Degung			5	4		3		2	1			5	
Madenda / Sorog			5	4		3		2	1			5	
Wisaya			5		4	3		2	1			5	
Mataram			5	4		3	2		1			5	
Jawar	1				5	4		3	2	1			

Fig 4. The order of tone distribution on the saron keys Gamelan Multilaras (Source: Sarah Anais Andreau, 2014).

The schematic clearly shows an array of combinations on the saron keys, each of which corresponds to a different tuning. Thus, the possibility of using different tunings expands the repertoire of pieces played and allows for the transposition and modulation of pieces from the salendro tuning into other tunings. Here, then, we see that the madenda, wisaya and mataram tunings are transpositions of the pelog/degung tunings, these scales functioning on the basis of matrices and intervals between tones. Laras wisaya is also a transposition of laras madenda through the shift of interval 1 of madenda to interval 3 of wisaya, here we see that the interval structure is reproduced identically, and matarama is a direct shift of pelog (degung), interval 1 of pelog to interval 4 of mataram.

**b.Rhythmic Patterns as Wayang Golek Accompaniment**

In terms of musicology, there are two more categories of gendings: tembang (polymetric, gamelan accompaniment that follows a certain rhythm and pattern as in kakawen accompaniment) and metric, which is a certain rhythm and tempo set by the drums and followed by the rhythm, which is set in wilet in Sundanese music. The wiletan rules are used to determine the tempo, and the number of musical kalimahs produced by the saron to form a musical kalimah between kenong beats to form a goong cycle (the value of one goongan).

Examples of gamelan rhythm structures with several wiletan patterns that are often used in wayang golek performances, here are examples in the table:

Two wilet pattern:

<b>Saron</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>4</b>
<b>Kenong</b>		N		N		N		N
<b>Goong</b>	P		P		P	P	P	NG

Sawilet pattern:

<b>Saron</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>4</b>
<b>Kenong</b>		N		N		N		N
<b>Goong</b>	P	P	P	P	P	P	P	NG



*Kering* (fast) music pattern:

<b>Saron</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>4</b>
<b>Kenong</b>		N		N		N		N
<b>Goong</b>	P		P		P	P	P	NG

### c. Patet

In the accompaniment of wayang golek performances as a whole from beginning to end, the concept of three patets is always used, namely patet nem, patet sanga and patet manyuro when using salendro tunings. When pelog jawar tunings are used, the patets are patet loloran, patet sanga, and patet manyuro. The use of this patet is not arbitrary, but there are rules or rules that adjust to the rounds or periods of puppet shows which become three rounds. If the performance is at night, then this is the division of time and the patet used:

- Performance I: from 9 to 12 o'clock using salendro tuning with patet nem or pelog tuning with patet loloran.
- Performance II: from 12 to 3 o'clock (early morning) using salendro and pelog patet sanga.
- Performance III: from 3 o'clock until the end of the performance using salendro and pelog patet manyuro.

This Pakem is not an absolute rule, but as a basis commonly used by pangrawit and wayang golek associations in Sunda, as well as the hours written are as a benchmark only, not meaning that the change of papatet is set precisely within the hour.

### d. Gending Arrangement

The type of accompaniment or gending used in accompanying wayang golek pagelran is of course the traditional pakem used. Although these rules are ultimately only a benchmark in the arrangement of the performance. Before the performance begins, usually first as a "warm-up" called tatalu and usually the music played is Papalayon, Kararangge. It is intended to invite the public and audience, introduce the tunes, and enliven the atmosphere of the performance in general.

After the tatalu is completed, the puppet show begins with the following arrangement:

No.	<i>Jejer Carita</i>	Segmen Pagelaran	Gending Iringan
1.	Setelah Tatalu	Bubuka Murwa	<i>Karatagan</i> <i>Kawitan</i>
2.	Manggung1	The first act begins the story in one of the countries, as a continuation of Kakawen dalang's kawitan music with accompaniment.	<i>Badaya</i> <i>Gawil</i> <i>Batrarubuh</i> <i>Sebrakan</i> <i>Saur Nira</i> <i>Betet Ijo</i> <i>Sri Tinon</i> <i>Sesenden</i>
3.	Kadatonan 1	Scenes in palaces or castles, for example in the country of Astina	<i>Gending Rerenggongan Patet Nem</i>
4.	Gempungan	The scene of the deliberation of the council of ministers and royal courtiers	<i>Sekar Alit</i> <i>Kakawen tertentu</i> <i>Bendrong</i>
5.	Kadatonan 2	Start of the second half with a change of scene to another country or place	<i>Gending Ageung Lalamba diteruskan dengan Renggong Alit</i>

6.	Mepek Baladia Para Tamtama	The Patih organizes an army to carry out a mission	<i>Bendrong</i> Kemudian pindah patet menjadi <i>Bendrong Sanga</i>
7.	Kadatonan 3	Introduction to other kingdoms	<i>Renggong Gede</i> <i>Renggong Coyor</i> <i>Suba Kasawa</i> <i>Renggong Alit</i> patet sanga sebagai penutup babak
8.	Pringgandani	Gatokaca's character in the country of Pringgandani, usually faces his mother, Queen Arimbi.	<i>Kulu-kulu</i> <i>Kakawen Waringin Sungsang</i>
9.	Ibing Ponggawa	The appearance of a ponggawa character, such as Gatokaca. This scene is a dance orongan scene, where the puppeteer usually shows his expertise in playing the puppets.	<i>Macan Ucul</i> <i>Bendrong</i> <i>Cangkurileung 1</i>
10.	Papacal (Perang Gagal)	A meeting between two characters, one of whom loses and suddenly disappears.	<i>Gurudugan</i>
11.	Carita Mengpar	Deviating from the storyline and bringing up the atmosphere in the hermitage or place of the punakawan. Then interspersed with elements of entertainment with the antics of the punakawan characters.	<i>Sulanjana</i> <i>Banjar Sinom</i> <i>Sorong Dayung</i> <i>Geboy</i> <i>Polostomo</i> <i>Rayak-rayak</i>
12.	Perang Kembang	The meeting of a warrior character, such as Arjuna, who fights with warriors from other countries, such as Patih.	<i>Sampak Kenyut</i> <i>Sampak Waled</i>
13.	Tepung Kasoran	The scene of the ponggawa being defeated by the knight	<i>Sampak</i> <i>Gurudugan</i> <i>Renggong Alit Patet Manyuro</i>
14.	Buta Balik	Report of warriors and ponggawa from the giant country then the giant goes to another country to fight	<i>Doblang</i> <i>Golewang</i>
15.	Wekasan	The gathering of characters from a country and the end of the story	<i>Bendrong Petit</i> <i>Mitra</i> <i>Kebo Jiro</i>

### 3.Strategies for Preserving the Purity of *Lagu Gede*

The current performance practice of wayang golek raises the question of how wayang golek is viewed and involved in the various transformations of modern Sundanese society. By looking at wayang golek performance as a whole, we are able to see wayang as it is performed and its important role in society as a whole by incorporating plurality back into the practice. Wayang golek is finally seen as an overarching aesthetic and social experience, which fulfills the internal meanings and perceptions of what happens, what is played out around it and on stage for eight hours. It shows a remarkable process of life continuity. The popularity of wayang golek is especially evident in rural areas where performances are often held and are always witnessed by packed audiences. In urban areas, puppet shows are less frequent but still attract large audiences, which can even number in the thousands if the puppeteer is famous.

Today, musical composition in wayang golek performances is a fundamental element of musical practice, especially gamelan. Gamelan has become an important interactive element for wayang golek audiences. Compositionally lean, this also involves interpretation of the expansion of musical formulas, this expansion comes from collective interpretation, as well as individual interpretation in the choice of composition. Contemporary wayang golek troupes have taken the initiative to create new compositions that are handed over to specialized gamelan players, such as for the song *Kembang Gadung* in the Giri Harja 3 troupe, which re-arranged a new version especially in the intro. These gamelan innovations are instrumental to a troupe's success in the competitive world of wayang golek. The current strategy of preservation and development has a number of consequences, including the opening up of repertoire and the establishment of performance standards and audience tastes. This makes a wayang performance the result of all these elements. Musical creation in wayang golek performances is done through a combination of rhythm (wilet), tuning, lyrics and other elements. A combination consists of combining two or more elements in a certain proportion, or in a certain arrangement. In karawitan presentation, pengrawit can use a frame or a series of techniques in musical formulation, which are combined with the opening line (pangkat) and the original lyrics in a song. Original, unprecedented combinations become creations and this enriches the existing repertoire. Tetekon in particular has become the basic criteria for a number of wayang golek competitions, especially those often conducted by PEPADI (Persatuan Pedalangan Indonesia), one of whose competition programs includes Binojakrama. This competition between puppeteers, which is the driving force of creation through competition between colleagues, is an institution for the standardization of the practice. Binojakrama is the term used to refer to puppet competitions in West Java, where performance time is limited to one hour and thirty minutes and each candidate is judged based on pakem and tetekon.

The difference between competitions that highlight innovative wayang golek and conservative wayang golek seems to be the media that broadcast them. Television prioritizes innovation, especially visuals, while radio emphasizes adherence to wayang rules. However, experience has shown that this is not spontaneously understood but that puppeteers try to conform to the criteria or rules of binojakrama. Is this a reflexivity of the context and demands of binojakrama wayang golek? As such, all the plays performed are from the classical repertoire (strains or staples). This dichotomy of the results of innovation and conservative efforts seems to me to explain a process in the practice of considering contemporary wayang golek. Wayang golek is developed in a truly folk context, situated within the rites and ceremonies that govern the individual and collective lives of Sundanese society. The creation of the tetekon-tetekon was an attempt to create what until then had not been a standardized practice, the reference criteria of a style defined as classical, linked to the characteristics of a preferred style, the Priangan style, drawn from practices in Central Java. In fact, this act of standardization has created the illusion of the existence of a classical wayang golek tradition, which is valued more highly than a "folk" tradition that is considered less orthodox and discarded as folklore. Whereas, this folk tradition does not fit into the subcategory of classical Sundanese wayang golek, it makes the practice whole but the tradition is trivialized in favor of a fabricated classical tradition.

The result of innovations from the creativity of these artists is what actually makes Sundanese art even more valuable. To maintain this greatness, how to understand and be understood as the original paradigm or tradition. The processing of musical techniques in the *Lagu Gede* presented in wayang golek performances is increasingly varied, this is one of the strategies of wayang golek performances in an effort to preserve the *Lagu Gede* that exist in the realm of Sundanese karawitan, some people's views in general, especially the current generation, consider that *Lagu Gede* are boring songs and cannot be separated from the conception of the standard rules of tetekon. However, these creations and innovations do not mean that the purity of the gede song in terms of the conception of the standard rules is destroyed, but it is more enriching the tetekon-tetekon in karawitan which actually adds dynamism and new openings that things that seem *buhun* can answer the challenges of social change and modern society today.

## Conclusion and Suggestions

The concept of performance includes the concept of preservation if this preservation increasingly succeeds in encapsulating the "totality" at issue, and that this preservation can even form a special moment in which the material and intangible or the musical element as a sound and social space reveals itself fully by performing its entirety and representation. Looking at the dynamics of current wayang golek performance practice is truly involved in the various transformations experienced by modern Sundanese society. When there is a paradigm shift to maintain the nobility, it is understood by not changing the previous concept that is considered 'original' or tradition, especially those coming from the current generations, how to bring up creative thinking in processing the creativity of the puppet world. Each generation will come up with new creativity that is different from the previous generation, resulting in 'new' products that will be passed on to the next generation. Along with the delivery of moral messages delivered by the puppeteers, it is also expressed in the presentation of the gedé song performed by juru kawih and wiraswara, through the rumpaka (song lyrics) they sing. This is the background that the potential of wayang golek performances is recognized as one of the traditional arts that is very full of life values, so it must be developed, preserved, and named as the nation's cultural heritage.

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