

MUSICAL ACCOMPANIMENT OF WAYANG SUKURAGA

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ABSTRACT

Wayang Sukuraga is a puppet performance accompanied by musical accompaniment. Music accompaniment is one of the main components of the show. This study discusses the various types of musical accompaniment used in wayang sukuraga performances. The purpose of this study is to describe the uniqueness of the musical accompaniment used in the Sukuraga puppet show, which is different from other puppet shows. The method used in this study is a descriptive qualitative method to examine the musical accompaniment in the Wayang Sukuraga performance. Literacy studies from various relevant literature and interviews with the creators of Wayang Sukuraga. The results of this study include two musical accompaniments in Wayang Sukuraga, namely vocal sounds originating from the puppeteer in the form of songs for each Wayang Sukuraga character and traditional accompaniment music, namely gamelan.

Keywords: *Musical accompaniment, Wayang, Sukuraga, traditional music*

INTRODUCTION

Wayang Sukuraga is a type of puppet show containing advice from the members of the human body and accompanied by music and vocals from the mouth. Music in the accompaniment of the Wayang Sukuraga performance is in the form of vocal, instrumental, and mixed music. Every part of Wayang Sukuraga has different musical accompaniments. When the puppeteer plays the puppet backward, using mixed musical accompaniment, namely there are songs with various themes from the limbs. The song accompaniment continues until the end of the performance. The simplicity of the musical instruments in the Wayang Sukuraga art also creates a lively atmosphere in the performance. In the Wayang Sukuraga performance, the musical accompaniment is not just for the accompaniment show. Of course, the music in the Wayang Sukuraga performance has a function in each part of the Wayang performance itself.

Wayang Sukuraga accompaniment music also has other functions, for example for the audience. Therefore, the writer feels the need to research the musical accompaniment in the Wayang Sukuraga performance. From these problems, the author writes down several problems to be studied further through the limitations of the problem, namely how the musical form of the Wayang Sukuraga art accompaniment, and how the function of the musical accompaniment of the Wayang Sukuraga art is for the performance itself.

Based on the description above, the author formulates in the following problem:

1. What musical accompaniments are used in the Wayang Sukuraga performance?
2. What is the form of musical accompaniment to the Wayang Sukuraga art?
3. What is the function of musical accompaniment in the Sukuraga Puppet show?

The purpose of this research is as follows:

1. Describe the musical accompaniment used in the Wayang Sukuraga performance
2. Describe the musical form of the Wayang Sukuraga art accompaniment
3. Explain the function of musical accompaniment in the Wayang Sukuraga performance

THEORETICAL STUDY

Music

Basically, music is the basis before forming a musical accompaniment. Music is a tone or sound that is arranged in such a way that it contains rhythm, song, and harmony (especially those using sound-producing tools). According to Hardjana (2003: 111) Music is a game of time by adopting sound as its material.

Experts define music as follows: a. According to Koentjaraningrat (1986: 203-204)

music is part of art. Art is an element of human culture. The Concise Oxford Dictionary defines music as "the art of combining vocal or instrumental sounds (or both) to produce beauty of form, harmony, and expression of emotion".

Accompaniment Music

Accompaniment music is a form of musical accompaniment that has been patterned in terms of time, harmony, tempo, dynamics, rhythm, and melody. To form an accompaniment in performance, musical instruments are usually used in the form of instrumental and vocal to accompany the flow of the show. Musical accompaniment is music that is used to accompany the performance in several scenes of the performance or the movement of scenes/settings in a performance.

Vocal Music

Vocal music is music that is not accompanied by musical instruments but uses human voices. Of course, putting together a song with the human voice requires strategy and intensive practice to stay in tune when it is performed on stage. Vocal music is a form of music that focuses on the human voice as the main component of a piece of music. Vocal music is performed by one or more vocalists. This singer is often not accompanied by other musical instruments. Vocal music comes from the word voce (Italy) or voice (English) which means the sound produced by the organs of living organisms, namely humans and animals. Music with the medium of the human voice can be sung individually or by more than one person.

Traditional Music

According to Sedyawati (1992), traditional music is music that is used as an embodiment of cultural values in accordance with tradition. Traditional music according to Tumbijo (1977) is a cultural art that has long been passed down from generation to generation and has lived and developed in certain areas. So it can be explained that traditional music is community music that has been passed down from generation to generation and is sustainable in the community of a region. Traditional art in general also cannot be known with certainty when and who created it. This is because traditional art or folk art is not the result of individual creativity, but is created anonymously with the creativity of the people who support it (Kayam).

Traditional music, whether it's a collection of compositions, structures, idioms, and instrumentation as well as styles and basic elements of composition, such as rhythm, melody, mode, or scales, is not taken from a repertoire or musical system originating from outside the culture of a society that owns the music in question.

RESEARCH METHODS

The type of research used in this research is qualitative descriptive, by collecting data through literacy studies from various sources and conducting interviews with relevant sources. Qualitative research according to Moloeng (2018) is research that intends to understand the phenomenon of what is experienced by participants such as behavior, perception, motivation, actions, and others. So that in this study the data collected is qualitative data with qualitative data collection instruments.

The descriptive research method according to Sugiyono (2019) belongs to the type of research based on the level of explanation. The descriptive research method is research that aims to describe the state or value of one or more variables. This study uses two data sources:

1. Study Literature

By collecting data from various sources and Study literature relevant sources, such as the Internet and journals.

2. Interview

Interviewed the source, namely Mr. Efendi, the creator of the Wayang Sukuraga.

RESULTS AND DISCUSSION

Vocal Musical Accompaniment in Wayang Sukuraga

This Sukuraga puppet show has one characteristic, namely that in its musical accompaniment it uses a lot of vocal music in the show. This vocal music is sung by the puppeteer of the Wayang Sukuraga show and several other players. In Wayang Sukuraga Shows, Vocal Music is also widely used as a back sound. Sounds produced from the mouth like cheering and whistling.

The creator of Wayang Sukuraga creates many of his own songs to be sung. The theme of the song is in harmony with the messages conveyed by the human body.

a) Daminatilada Song

Daminatila there are 5 tones in Sundanese culture inherited by the founder of Sundanese culture

Da – Dari mana datangnya umat manusia

Mi – Milik siapa manusia, dunia ini, serta isinya

Na – Nanti semua akan kembali ke asalnya

Ti – Tidak kekal dunia ini hanya sementara

La – Lakukan perintah Yang Mahakuasa

This song refers to the musical note in Sundanese songs, namely, *da*, *mi*, *na*, *ti*, and *la*. From each prefix of the scale, a song is made with the message in it. The message of this **daminatila** song is advice to every human being to always remember his creator and the universe. Also to always do God's commands.

b) Song About "Telinga"

Kami telinga

Bangsa manusia

Kami semua mau disuruh apa

Mendengan petuah guru

*Menerima saran saudara
Itu tugas yang kami suka
Dari pada dengan lagu
Tentang aib tetanggaku*

*Lebih baik dengar kentut
Walau kata hidung bau*

This next song was also composed by the creator of the Wayang Sukuraga. Sing or in Sundanese, it is called "***Ditembangkeun***". Songs about parts of the body, namely the ears. Filled with mandates on how to use the ear for good things. From the song, it is stated that the ear will listen to what is ordered by its owner. So owning it must determine whether to use it for good or for bad.

This song also gives the message that it is better to hear farts than to listen to bad things like talking about other people's bad things. This song is sung by the puppeteer while performing and holding the ear-shaped Wayang character.

c) Kudu Leumpang Song

*Leumpang
Kudu Leumpang, kudu leumpang
Ulah cicing, ulah cicing
Cingogo ukur ngadago*

*Leumpang, leumpang
Leumpangkeun geura sukuna
Lempeng, lempeng
Lempengken pikiranna*

*Leumpang kudu awas ninggalina
Leumpang pancegkeun tujuanna
Leumpang phatkeung dina hatena
Leumpang, leumpangkeun sukuragana
Leumpang
Ulah kabita ku nu gampang
Mere janji rupa rupa
Pikir pikir hela ulah daek dibobodo*

The song entitled "Kudu Leumpang" means you have to walk, in it, there is a mandate that humans always use their feet to be able to do whatever they want. Kudu Leumpang has many interpretations and messages that the audience can take. The song "Kudu Leumpang" is song by

the puppeteer while performing the character Kudu Leumpang, a puppet that is similar to a Kuda Lumping but in the shape of a leg.

Traditional Musical Accompaniment in Wayang Sukuraga

In addition to using vocal music, this Wayang Sukuraga show also uses traditional musical accompaniment. Namely in the form of a Sundanese musical instrument called "Gamelan". This is also one of the characteristics of the Wayang Sukuraga performance, which is accompanied by many gamelan musical instruments as musical accompaniment.

The gamelan used in the Wayang Sukuraga show varies, namely there are Saron, Calung, and Angklung. All of these musical instruments produce beautiful tones and rhythms to accompany the Wayang Sukuraga show. This gamelan is one of the mandatory complements for Wayang Sukuraga performances and also an attraction to enliven the show.

a) Saron

Saron is a gamelan instrument that belongs to the Balungan family. Saron is made of bronze and is played by being hit with a hammer. In a set of Surakarta style gamelan usually has 2 pairs of saron, pelog, and slendro barrels. Saron music is one of the traditional gamelan musical instruments made of metal consisting of 7, 13, and 14 pieces of metal blades. At Saung Budaya there is a Gamelan Division, the way members practice is using sheet music as a reference, the saron also has a rhythm pattern. The saron musical instruments commonly used in Wayang Sukuraga performances usually start from two sarons and more. This saron musical instrument supports the sound of other gamelan instruments.

b) Angklung

Angklung is a traditional Indonesian musical instrument originating from the land of Sunda, made of bamboo, which is sounded by shaking it. This traditional musical instrument is made of bamboo tubes. While the sound or tone of this tool is produced from the impact of bamboo tubes. The angklung used in the Sukuraga Puppet show has a different type from the single angklung. Usually using several angklung hanging in one large bamboo. The players play the angklungs according to the scales needed to accompany the Sukuraga Puppet show.

c) Calung

Calung is a traditional musical instrument made of bamboo from the Sundanese. There are two types of calung known by the Sundanese people, namely, Calung Jinjing and Calung Rantay. Apart from being a musical instrument, calung has other functions which are usually used as a performing art. Calung is a musical instrument that is included in the idiophone category. Idiophones are musical instruments where the sound comes from the instrument itself.

West Javanese musical instruments are famous because they are made of bamboo. Apart from the angklung, there is also a calung musical instrument which is also made of bamboo. Although both are made of bamboo sticks, this West Javanese calung musical instrument has a different way of playing, which is to beat it with a special bat on a bamboo segment to produce a melodious sound with different tones.

The Function of Musical Accompaniment in Wayang Sukuraga

1. As an affirmation of character

The function of the songs and gamelan contained in the music accompanying the Wayang Sukuraga performance is as an accentuation to emphasize the movement of

the puppet, the function of illustration is to emphasize the appearance of certain characters and to reinforce the atmosphere that is currently taking place.

2. As a Means of Entertainment

As entertainment Wayang Sukuraga is also a means of entertainment for the community. With the complement of musical accompaniment from songs and musical instruments, it is hoped that it will be able to attract public enthusiasm for the Wayang Sukuraga performance. Because the resulting melodies become a means of entertainment for the audience.

3. As a Means of Communication

The music in the Wayang Sukuraga performance component is of course a means of communication. One of them is conveying the message of this show. The meanings conveyed through the lyrics in vocal music songs are the main component in the puppeteer's means of communication with the audience.

4. As Cultural Sustainability And Stability

The accompanying musical instrument used in this performance is also one of the cultures, namely Gamelan. Therefore apart from the wayang itself, it can be used as an introduction to Gamelan culture to support cultural stability.

CONCLUSION

The conclusion from the results of the analysis and discussion of this writing shows that musical accompaniment in the Wayang Sukuraga performance is an important component to support the performance. There are several types of accompanying musical instruments and songs in the Wayang Sukuraga performance. Wayang Sukuraga's musical accompaniment consists of vocal music, namely the song Daminatila, the song Ear, and the song kudu leumpang. And traditional music, namely Gamelan consists of many musical instruments, one of which is Angklung, Saron, and Calung. Sukuraga puppet musical accompaniment has various functions. Such as an affirmation of the character of wayang figures, entertainment advice, a means of communication, and Cultural Sustainability and Stability.

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