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THE *GARAP KARAWITAN* OF THE *WAYANG ORANG SRIWEDARI* PERFORMANCE OF *SÅRÅ TALPÅ*

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ABSTRACT
This study aims to analyze the *garap karawitan* of the Wayang Orang Sriwedari Performance of *Såråå Talpå*, focusing on the process of developing musical materials, creative *garap* through the elements of *garap*, and its impact on the performance. The study employed a descriptive qualitative approach. The research data consisted of the processes and outcomes of *garap karawitan* in the *Såråå Talpå* performance, while the data sources included the *penggarap karawitan*, *pengrawit*, director or *penggarap lakon*, *dalang*, *sindhèn*, performance documentation, and supporting literature. Data were collected through observation, interviews, and documentation. Data analysis employed the Miles, Huberman, and Saldaña model through data condensation, data display, and conclusion drawing and verification. Data validity was established through source and technique triangulation. The findings indicate that musical material is developed by adapting traditional material to the requirements of each scene, including its atmosphere, movement, and character portrayal. Creative garap emerges from the interplay among the *penggarap, materi garap, prabot or piranti garap, penentu garap, and pertimbangan garap*. Its effects are evident in the development of vocal variations, musical adaptations by pengrawit, and coordination among performers. These findings confirm that the *garap karawitan* of *Såråå Talpå* adapts to dramaturgical demands through the selection, development, combination, and even omission of musical elements according to the needs of each scene, while remaining grounded in traditional karawitan conventions.

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INTRODUCTION

Wayang orang is a traditional Javanese performing art that combines drama, dance, dialogue, music, and artistic design, with human performers portraying wayang characters. In Surakarta, Wayang Orang Sriwedari forms part of the city's cultural identity and tourism appeal, sustained through innovation and the development of performance forms (Widyastitieningrum, 2018; Fitria, 2023). This development demonstrates that the preservation of wayang orang involves not only maintaining tradition but also adapting to changes in society (Mariamurti et al.,

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2018). In performance, drama, dance, dialogue, and music complement one another to establish the coherence of the overall production (Puguh, 2023). Their interrelationship makes each element indispensable, including music, which helps clarify movements, establish the atmosphere, strengthen character portrayal, and support the development of events in the story.

One musical element that contributes to the coherence of wayang orang performances is karawitan, a traditional Javanese musical art that incorporates gamelan and vocal elements (Hadiprayitno, 2021). Karawitan functions not only as accompaniment but also supports movement, creates dramatic atmosphere, and reinforces character action. Its musical elements include *gending*, a karawitan musical composition; vocal performance; *irama*, the rhythmic pattern or arrangement of beats in a musical performance; *laya*, the tempo of a performance; *laras*, the tonal system used in karawitan; and *pathet*, a musical framework associated with tonal organization and the character of a performance (Restian et al., 2022). These elements can be developed according to the requirements of individual scenes and their musical relationship with movement and character action. This relationship is evident in karawitan arrangements that respond to the movement and dramatic demands of dance, as well as in the interaction between gamelan accompaniment and wayang character action (Suneko, 2019). Furthermore, karawitan possesses musical dimensions that can be examined in terms of its instrumentation and musical characteristics (Yasa, 2017). This confirms that karawitan is not merely an additional element but an integral component in shaping wayang orang performances.

The role of karawitan is closely related to the concept of *garap*, a creative process through which musical material is developed according to artistic considerations and performance requirements. Garap involves the *penggarap*, the creator responsible for the musical arrangement; *materi garap*, the material being developed; *prabot* or *piranti garap*, the tools and resources used in the creative process; *penentu garap*, the determining factors; and *pertimbangan garap*, the considerations underlying creative decisions. Through this process, traditional musical material can be developed while maintaining its connection to the character and context of the performance (Supanggah, 2009). The *garap karawitan* in Sandosa puppetry is related to the requirements of the performance (Nugroho & Aji, 2021). Musical development can also contribute to the creation of dramatic atmosphere (Finarno & Santosa, 2019). In addition, the creator's artistic creativity plays a role in developing the creation and presentation of performance works (Nugroho, 2023). Therefore, an analysis of *garap karawitan* needs to consider the relationship among musical material, the creator's decisions, and the dramatic requirements of the performance.

The play *Sårå Talpå* provides a relevant context for examining the development of *garap karawitan* in Wayang Orang Sriwedari. The play emerged in the early stages of the COVID-19 pandemic, when performances at Wayang Orang Sriwedari were suspended for approximately two months. This situation prompted the director, Bily, to seek a performance format that would enable the company to resume performances through online streaming, a form of presentation delivered via the internet. The use of digital media in the development of Wayang Orang Sriwedari demonstrates an adaptation to changes in performance media (Ardhi et al., 2024). Similarly, developments in wayang have enabled traditional elements to be combined with modern performance forms (Wibawa, 2024). In *Sårå Talpå*, this development was realized through a modern theatrical approach, *sanggit* lakon, the creative reworking of a story to construct its plot and dramatic impact, and a new musical arrangement that remained rooted in tradition. The first performance of *Sårå Talpå* took place on June 14, 2020, as an online performance at the Wayang Orang Sriwedari building. This context indicates that the development of *karawitan* in this play needs to be examined by considering the musical material, the creator's artistic creativity, and the dramatic requirements of the performance.

In addition to the performance context, the musical arrangement of *Sårå Talpå* is also related to the storyline and the characterization of the figures portrayed. The play is set against the background of the Baratayudha narrative, which depicts the conflict between the Pandawa and Kurawa. The *Bharatayudha* story has undergone transformations into various forms of presentation, allowing it to be adapted to the needs of different performances (Cika et al., 2017). In Wayang Orang Sriwedari, character portrayal also contributes to characterization through actions and dialogue (Afifah, 2023; Sugiarti & Hartati, 2024). Furthermore, wayang characters embody ethical values associated with the Javanese worldview (Kushendrawati, 2016). Therefore, the narrative setting, conflicts

Sosioedukasi
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between characters, and characterization serve as considerations in shaping the musical arrangement so that musical choices remain aligned with the progression of scenes and the dramatic requirements of the play.

Previous studies have examined Wayang Orang Sriwedari, as well as *garap* and creativity in the performing arts. Widyastitieningrum (2018) investigated efforts to revitalize Wayang Orang Sriwedari within the context of tourism-oriented performances. Widyastitieningrum and Herdiani (2023) described innovations in performance forms as part of the preservation of Javanese culture. Ramatha et al. (2024) examined the continued existence of Wayang Orang Sriwedari as a cultural tourism attraction in Surakarta. Rini and Nugroho (2021) described Wayang Orang Sriwedari performances in relation to tourism in Surakarta. In the field of *garap karawitan*, Nugroho and Aji (2021) examined musical arrangement in Sandosa puppetry. Nugroho (2023) investigated Purbo Asmoro's creativity in the creation and presentation of *pakeliran*, or wayang performances. These studies provide a foundation for understanding the development of Wayang Orang Sriwedari, performance innovation, and the creativity of artists in Javanese performing arts.

Based on previous research, studies of Wayang Orang Sriwedari have predominantly focused on cultural preservation, performance development, cultural tourism, and musical arrangements in other performance contexts. A review of the literature underpinning the present study indicates that research specifically addressing *garap karawitan* in *Såråtalpå* remains limited. Nevertheless, the play demonstrates the treatment of musical material through a combination of conventional compositional patterns and the development of traditional musical practices based on *sanggit* and the dramatic requirements of individual scenes. The novelty of this study lies in its analysis of *garap karawitan* in *Såråtalpå*, encompassing the process of musical material development, creative practices through the constituent elements of *garap*, and their effects on the performance. Supanggah's (2009) concept of *garap* is employed to analyze the *penggarap* (creator), *materi garap* (material being worked on), *prabot or piranti garap* (tools and means of creation), *penentu garap* (determining factors*), and pertimbangan garap* (creative considerations). This framework is used to explain how musical decisions emerge through the interaction of *karawitan* material, the creator's artistic creativity, *sanggit*, and the dramatic requirements of the play.

This study aims to analyze *garap karawitan* in the Wayang Orang Sriwedari production of *Såråtalpå*, focusing on the process of musical material development, creative practices through the constituent elements of *garap*, and their effects on the performance. Theoretically, this study is expected to enrich research on *garap karawitan*, particularly regarding the development of traditional musical practices in Wayang Orang Sriwedari performances. Practically, it is expected to serve as documentation and a reference for artists, *pengrawit*, musical directors, and researchers seeking to understand the process of musical material development and creative practices in relation to the dramatic requirements of a performance.

RESEARCH METHOD

This study employed a descriptive qualitative approach to analyze *garap karawitan* in the Wayang Orang Sriwedari production of *Såråtalpå*. This approach was used to gain an in-depth understanding of the process of developing musical material, the creator's artistic creativity through the elements of *garap*, and the effects of *garap karawitan* on the performance. Creswell and Creswell (2023) explain that qualitative research is used to explore and understand the meanings that individuals or groups attribute to a particular issue. In this study, *garap karawitan* was examined as a process involving musical material, the creator's artistic creativity, *sanggit*, atmosphere, character portrayal, and the dramatic requirements of the play.

Data were collected through direct observation, indirect observation, interviews, literature review, and documentation. Direct observation involved attending performances of *Såråtalpå* on November 17, 2022, at Pendhapa Balai Kota Surakarta as part of National Wayang Day; October 21, 2023, at Taman Budaya Raden Saleh, Semarang, during the National Wayang Orang Festival; August 19, 2024, at the arena theater of Taman Budaya Jawa Tengah for the *Gemilang Menyambut Kemerdekaan* event; and December 7, 2024, at Gedung Kesenian Taman Balekambang, Surakarta, during a trial performance by Wayang Orang Sriwedari. Indirect observation involved examining video recordings of performances held on June 14 and 26, 2020, at the Wayang Orang Sriwedari building, as well as the Central Java Traditional Arts Festival, *Gatra Mutiara Jawa*, held from September 14 to 18, 2020, at

Sosioedukasi
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Volume 15 No. 4 Desember 2026 https://ejournal.unibabwi.ac.id/index.php/sosioedukasi/index

Taman Budaya Jawa Tengah. The observations focused on the selection and development of musical material and its relationship to atmosphere, character portrayal, dance movements, scene progression, and the dramatic requirements of the play.

Interviews were conducted to explore the experiences and considerations of informants that could not be fully captured through performance observation alone. The informants were selected purposively based on their roles, experience, and knowledge of *garap karawitan* in the Wayang Orang Sriwedari production of *Såråt Talpå*. The interviews involved seven informants: one composer who also served as a *pengrawit*, one director who also performed as an actor, two *pengrawit* who also composed *karawitan* music, one artist specializing in the Surakarta dance style, one puppeteer, and one master of Surakarta-style *karawitan*. The literature review involved examining books, journal articles, and research reports relevant to the theory of *garap karawitan*, musical creativity, *pathet*, the concept of *mungguh*, and the history and development of Wayang Orang Sriwedari. Documentation included video recordings, photographs, *karawitan* notation, play scripts, and other performance-related documents used to supplement and verify the research data.

The data were analyzed using the interactive model developed by Miles, Huberman, and Saldaña (2018), which comprises data condensation, data display, and conclusion drawing and verification. Data condensation involved selecting and categorizing information according to the three research focuses: (1) the process of developing musical material; (2) creative practices through the five elements of *garap* identified by Supanggah (2009), namely the *penggarap*, *materi garap*, *prabot* or *piranti garap*, *penentu garap*, and *pertimbangan garap*; and (3) the effects of *garap* on the performance. The categorized data were then presented descriptively by establishing connections among musical forms, the creative process, the creator's decisions, and the dramatic requirements of the play. Conclusions were subsequently drawn from patterns and relationships across the data and verified against the findings from observations, interviews, and documentation.

Data validity was established through source and methodological triangulation. According to Sugiyono (2025), triangulation is a technique for examining data credibility by drawing on multiple sources or data collection methods. Source triangulation was conducted by comparing information provided by informants who held different roles in the performance. Methodological triangulation involved examining the consistency of interview findings with observations of performance recordings and supporting documents. These procedures were intended to ensure that interpretations of the process of developing musical material, creative practices in *garap*, and their effects on the performance were based on consistent and credible evidence.

RESULTS AND DISCUSSION

Result

1. Process of Developing Musical Materials

Proses The process of developing musical materials in the *garap karawitan* of the Wayang Orang Sriwedari performance of *Såråt Talpå* involved adapting musical materials to the requirements of scenes, atmosphere, and dance movements. The musical materials used were not limited to existing *gending* but were also developed through the arrangement of *balungan* patterns, vocals, melodies, and the combination of various musical elements. The *penggarap karawitan* of Wayang Orang Sriwedari explained that several musical sections were created spontaneously during the *tempuk gending* process. These adaptations were made according to the atmosphere and requirements of the dance, including adjustments to the number of *gong* strokes to correspond with the dance movements required by the choreographer. The vocal *garap* was also designed to convey the atmosphere and situations depicted in the story.

This process indicates that the development of musical materials is dynamic. Musical materials that have been prepared beforehand may still undergo changes when integrated with dance movements and the dramatic requirements of the stage. Therefore, the development process does not end with the creation of musical materials but continues through the adjustment of music, movement, and scenes. The application of these musical materials in the scenes is illustrated in the following figure:

Sosioedukasi
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Figure 1. *Baratayudha* Battle Scene
Source: Screenshot by Sri Widodo, 2023

The *Baratayudha* battle scene depicts a tense atmosphere on the battlefield. Based on this scene, the musical materials were developed through the use of *ada-ada manyura*, followed by *sampak garap*. *Ada-ada* was used as an opening to establish the character of the battle atmosphere, followed by *sampak garap* as the accompaniment for the scene. This musical form demonstrates the development of musical materials in response to changes in the atmosphere of the scene. The musical pattern used can be seen in the following vocal passage.

Vocal 1. *Ada-ada Manyura*

l˙ l˙ l˙ l˙ l˙ l˙ l˙ l˙ l˙ l˙
Yog- ya ma-lih ki-nar-ya pa-lu-pi
z3_5c6 6 6 6 6 6 6 6 6
Sur- ya pu-tra nar-pa- ti nga-wang-ga
2 2 2 2 2 2 2 2
Lan pan-dha-wa tur ka-da-ng
3 3 3 3 3 z3_.c2 1 2
Lén ya- yah tu- nggil i- bu, o

Source: Primary research data (2025)

The vocal passage demonstrates that musical materials were not selected solely based on the form of the *gending* but were arranged to support the character of the scene. *Ada-ada manyura* provides a vocal introduction before moving into *sampak garap*, while the *sampak* pattern creates a more dynamic musical character to accompany the atmosphere of the battle. These data demonstrate the relationship between the musical arrangement and the events presented on stage.

The development of musical materials can also be seen in the scene depicting the meeting between Karna and Bisma. In this scene, Karna asks Bisma for his blessing before facing Arjuna. The situation conveys complex emotional circumstances; therefore, the musical development was not only intended to establish a battle atmosphere but also to provide space for portraying the character's inner conflict. The context of the scene that served as the basis for developing the musical materials can be seen in the following figure:



Figure 2. Karna Meets Bisma
Source: Screenshot by Sri Widodo, 2023

The scene uses vocal material in the form of *palaran Karna*. The use of this vocal form demonstrates that the *penggarap* developed the musical materials by considering the character of the figure and the dramatic situation. The *cakepan* of the vocal piece plays an important role because the content of the text is directly related to Karna's

Sosioedukasi
JURNAL ILMIAH ILMU PENDIDIKAN DAN SOSIAL
ISSN: 2086-6135 E-ISSN: 2541-612x
Volume 15 No. 4 Desember 2026 https://ejournal.unibabwi.ac.id/index.php/sosioedukasi/index

condition before going into battle. The vocal material used to portray Karna's inner feelings is presented in the following vocal passage.

Vocal 2. *Palaran Karna*

3 /z5c3 /5 6 6 6 6 6 zŻc3 3
É-yang Bis- ma ka-li- la-na ham-ba
3 z3 /%c3 z/Żc1 1 1 1 /Ż 6 1 /zŻc1
Hu-mang- sah an-de-pa-ni pra-sa-pa
6 z1c/Ż 6 /5 3 3 /5 2 z3c/5 3
Na-dyan pra-la-ya man-jing a- la- ga
2 2 2 z2c6 6 z3 /5c3 2
Mrih ja-ya-ning pan- dha- wa

Source: Primary research data (2025)

Through the *palaran*, the development of musical materials was carried out by bringing together melodic elements and *cakepan*. The vocal component did not merely function as an accompaniment, but was used to clarify the character's condition and strengthen the atmosphere of the scene. This demonstrates that the development of musical materials in the *lakon Såråå Talpå* takes into account the relationship between musical materials and the dramatic requirements of the story.

The subsequent development of musical materials can be seen in the scene depicting the confrontation between Arjuna and Karna. In the performance, the director did not present the battle at length but represented it through Arjuna's gesture as he immediately shoots Karna with an arrow. The atmosphere developed from tension and courage toward sadness. This dramatic event can be seen in the following figure:



Figure 3. Arjuna Battles Karna
Source: Screenshot by Sri Widodo, 2023

In this section, the *penggarap* deliberately did not provide *gending* accompaniment. The omission of accompaniment was part of the development of musical materials because the silence created space for the dramatic event to emerge more strongly. Thus, the development of musical materials was not always achieved by adding musical elements but could also involve reducing or stopping the accompaniment according to the requirements of the scene.

The development of musical materials was also carried out through the selection of *laras* and musical character. In the scene in which Kunthi confronts Bisma, the atmosphere conveys a mixture of anger and sadness. To support this atmosphere, *Ayak-ayak tlutur sléndro manyura* was used. The scene that served as the basis for selecting this musical material can be seen in the following figure:



Figure 4. Kunthi Confronts Bisma
Source: Screenshot by Sri Widodo, 2023

Sosioedukasi
JURNAL ILMIAH ILMU PENDIDIKAN DAN SOSIAL
ISSN: 2086-6135 E-ISSN: 2541-612x
Volume 15 No. 4 Desember 2026 https://ejournal.unibabwi.ac.id/index.php/sosioedukasi/index

The musical material used in the scene was further reinforced through the musical pattern of *Ayak-ayak tlutur sléndro manyura*. The use of *laras* and the *tlutur* musical character formed part of the *penggarap*'s efforts to create a sad atmosphere in accordance with the character's condition. The musical pattern used to support the atmosphere of the scene is presented in the following notation.

The musical material used in the scene was further reinforced through the musical pattern of *Ayak-ayak tlutur sléndro manyura*. The use of *laras* and the *tlutur* musical character formed part of the *penggarap*'s efforts to create a sad atmosphere in accordance with the character's condition. The musical pattern used to support the atmosphere of the scene is presented in the following notation.

Notation 1. ***Ayak-ayak tlutur sléndro manyura***

3.2 .3.2 1˙1́6˙1˙ 653§5 3232 561́6 353§2
561́6 561́6 5323 212§6 561́6 561́6́ 3565 3232 561́6 353§2

Source: Primary research data (2025)

This development demonstrates that the selection of musical materials takes into account the characteristics of the *laras* and the atmosphere to be created. The musical materials are positioned according to the dramatic requirements, allowing the music to function both illustratively and as a means of strengthening the character's expression.

The development of musical patterns can also be seen in the scene in which Sengkuni denounces Bisma. This scene presents an intense atmosphere of conflict; therefore, the musical materials used were not limited to conventional *gending* patterns but were developed through the use of *jenggléngan* and *gemakan*. The dramatic context underlying the use of these patterns can be seen in the following figure:



Figure 5. Sengkuni Denounces Bisma
Source: Screenshot by Sri Widodo, 2023

In this section, *jenggléngan* and *gemakan* were used to achieve coherence between the musical composition and the character's inner emotional state. These patterns demonstrate the development of *balungan* materials to achieve a musical character appropriate to the conflict presented in the scene. The resulting musical patterns can be seen in the following notation.

Notation 2. ***Jenggléngan*** **and** ***gemakan*** **for Sengkuni**

b g6 6,,, 6,,, 6,,,5 6 3 5 2 3,,, 3 5 6 g1˙ 1˙,1˙,1˙,,,,, **b** g6
‖ 32p3 .32p3 .32p3 .32p3□ ‖

Source: Primary research data (2025)

Based on these patterns, it can be seen that the development of musical materials was carried out by developing playing patterns to create an atmosphere appropriate to the scene. In this way, the musical materials did not stand independently but were positioned as part of the construction of the dramatic atmosphere of the performance.

The development of musical materials reached a more complex form in the *gedhé* battle scene between Werkudara and Duryudana. This scene represents an important stage in the development of the story's conflict and presents a tense atmosphere that eventually reaches a sense of resolution following Duryudana's defeat. To support this atmosphere, a *bonang* melodic composition was combined with the vocal *Dhandhanggulå Rukmikèntar* in *laras pélog pathet barang*. The context of the scene underlying the development of these musical materials can be seen in the following figure:

Sosioedukasi
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Volume 15 No. 4 Desember 2026 https://ejournal.unibabwi.ac.id/index.php/sosioedukasi/index



Figure 6. *Perang Gedhé* between Werkudara and Duryudana
Source: Screenshot by Sri Widodo, 2023

The musical materials in this section demonstrate the combination of *bonang* playing and vocals. This combination produces a musical texture that differs from conventional accompaniment patterns while also supporting the climax of the story. The development of the melody and vocal elements in this scene can be seen in the following notation.

Notation 3. *Perang Gedhé*: *bonang* melodic composition accompanied by *Dhandhanggulå Rukmikèntar* vocals in *laras pélog pathet barang*

j666 6 6 6, 5 35 j222 2 3 5 3 2 3 5 35 j666 6 **b** g6
j666 6 j555 5 5, 2 2 j222, 66 3 66 5 6 3 6 6j56 **b** g2
j222 2 2 2, 3 j535 3 3 3, 3 5 6 7 j777 7 6 j56 7 **b** g7
j777 7 7 7, 6 j555 5 7 6 5 7 6 5 3 5 5j35 3 **b** g3
j333 3 3 3, 3 3 56 6 j666 66 5j35 3 56 j666 6 6 **b** g6

Source: Primary research data (2025)

Vocal 3. *Dhandhanggulå Rukmikèntar* in *laras pélog pathet barang*

7 7 7 7 Ż 3̇ 3̇ 3̇ 3̇
La-mun si- ra ma-deg sé-no-pa-ti
Ż Ż z3̇Ż_c7 7 7 7 Ż Ż Ż Ż
Tan-dang kro- då ma-dyèng su-ra-lå-gå
Ż Ż 3̇ z3̇·Ż 7 6 z5c6 6 *Ne- te-pi se-*
tyå dar-ma-né Ż3̇ 3̇Ż Ż z3̇_Ż_c7 7 *Ta-*
tag tang-gon a- tang-guh
7 zŻc3̇ z6c5 3 5 6 7 z3c2 z3_2cṭ
Tan a- ci- drå ngu-ci-rèng ju- rit
5 6 6 6 5 z6_5c3 3
Sa-ju-gå kang si- ne- dyå
2 ṭ 2 2 z3c2 zṭcṭ6
Ung-gul- ing a- pu- puh
6 7 Ż 3̇ Ż Ż z3̇·Ż_c7 7
Su-rå di- rå ja-ya-ning rat
7 zŻc3̇ z6c5 3 5 6 6 6 6 6 z5c3 3
Pan a- le- bur te-kap u-lah dar-mas-tu-ti
5 6 7 6 5 z6c5 z3c2
Ha-yu ha-yu nis-kå- lå

Source: Primary research data (2025)

The use of a *bonang* melodic composition combined with vocals demonstrates that the musical materials were developed through the combination of several elements. *Balungan*, *bonang* melodies, and vocals were integrated into a unified whole to produce a musical character appropriate to the atmosphere of the battle. Therefore, the process of developing musical materials in the *lakon Såråtalpå* can be seen in the way the *penggarap* developed traditional materials, combined musical elements, and adapted them to the requirements of the scenes and the atmosphere of the performance.

Sosioedukasi
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2. Creativity through the Elements of *Garap Karawitan*

The *garap karawitan* of the Wayang Orang Sriwedari performance of *Såråå Talpå* was constructed through a combination of conventional *garap* and the development of traditional *garap*. The process maintained the musical elements that form part of the *karawitan* tradition of Wayang Orang Sriwedari, while adapting them to the *sanggit* storyline, characterizations, atmosphere, dance movements, and development of events in the *lakon*. *Garap karawitan* was not positioned merely as accompaniment but also functioned as illustrative music that responded to the dramatic requirements of the performance. The research findings show that this *garap* construction was formed through the relationship among the *penggarap*, *materi garap*, *prabot* or *piranti garap*, *penentu garap*, and *pertimbangan garap*.

a. *Penggarap* (Creator)

In the musical arrangement of the Wayang Orang Sriwedari production of Såråå Talpå, Nanang Dwi Purnomo served as the karawitan arranger, while Bily Aldy Kusuma acted as the director. Nanang was responsible for selecting and developing the musical material, whereas Bily directed the dramatic concept through scene arrangement, performers' movements, and stage visualization. This division of responsibilities established a collaborative process that brought musical requirements into alignment with the dramatic progression of the play.

Nanang's experience in arranging musical accompaniment for ketoprak, dance drama, and Wayang Orang Sriwedari formed part of his artistic background and informed his creative process. In Såråå Talpå, musical development is evident in the use of different materials according to the requirements of individual scenes. The Baratayudha battle scene employs ada-ada Manyura, followed by sampak garap, while the encounter between Karna and Bisma uses palaran Karna to accompany the characters' situation before the battle. In the scene where Arjuna fights Karna, the gending accompaniment is omitted when Arjuna shoots Karna with an arrow. These differences demonstrate variations in musical decision-making to establish atmosphere, support character expression, and position music in accordance with the progression of events on stage.

Nanang's creative orientation was also shaped by his exposure to the works of Dedek Wahyudi, Blacius Subono, Lumbini, Aji Setiaji, and Rahayu Supanggah. Familiarity with these artists' works formed part of his musical frame of reference. In Såråå Talpå, his creativity is further reflected in the selection and development of karawitan material, including the use of Ayak-ayak tlutur sléndro manyura in the scene where Kunthi confronts Bisma, jengglengan and gemakan in the scene where Sengkuni denounces Bisma, and the combination of a newly composed bonang melody with the vocal piece Dhandhanggulå Rukmikèntar in laras pélog pathet barang during the major battle between Werkudara and Duryudana. These decisions demonstrate diverse approaches to developing musical material to establish character and intensify dramatic expression. However, the available data do not establish that these specific choices were directly derived from the works of any of the artists who influenced Nanang.

The collaboration between Nanang and Bily took place through communication after the play script had been prepared. Bily provided direction regarding the dramatic requirements and visual presentation of each scene, after which Nanang composed or adjusted the musical accompaniment accordingly. The tempuk gending process served as a space for synchronizing musical material with performers' movements and scene presentation. Through this process, the director's instructions informed the arrangement of the accompaniment, while the musical material developed by Nanang supported the creation of atmosphere and dramatic progression. Thus, Nanang's contribution lay in shaping the musical character of the performance, whereas Bily's contribution centered on directing its dramatic structure and stage visualization. Their respective roles converged through the adjustment of music and scenes, establishing the coherence of the Såråå Talpå performance.

b. *Materi Garap* (Material Being Worked On)

The *materi garap* in *Såråå Talpå* consisted of conventional *gending* and developments of conventional *garap.* Both forms were used in different scenes according to the requirements of the performance. Conventional *garap* remained the foundation, while development was applied to the musical materials so that they could follow the *sanggit* storyline and the dramatic character of the *lakon*. Thus, the process of developing musical materials did not

Sosioedukasi
JURNAL ILMIAH ILMU PENDIDIKAN DAN SOSIAL
ISSN: 2086-6135 E-ISSN: 2541-612x
Volume 15 No. 4 Desember 2026 https://ejournal.unibabwi.ac.id/index.php/sosioedukasi/index

involve creation that was completely detached from tradition but rather the development of materials that already had a foundation in the *karawitan* of Wayang Orang Sriwedari.

The development of musical materials was carried out through adjustments to melodies, *tembang* structures, *gending*, vocal techniques, instrumental playing patterns, and musical dynamics. The dynamic shaping of the *rasa gending* formed part of this process, enabling the music to follow changes in the atmosphere of the performance. The *garap* patterns were not made uniform across all scenes but changed according to the development of the story. The thesis findings show that vocal techniques, instrumental playing patterns, and musical dynamics were applied in an integrated manner to produce a dramatic effect.

Vocal materials also formed part of the musical development. The use of vocals was adapted to the atmosphere and events required by the *lakon*. In addition, musical materials could be developed during rehearsals or the *tempuk gending* process through adjustments to dance movements and scene requirements. This demonstrates that the musical materials in *Sårå Talpå* were flexible and could be adjusted throughout the *garap* process.

c. *Prabot* or *Piranti Garap* (Tools and Means 0f Creation),

The *prabot* or *piranti garap* used in the *karawitan* of *Sårå Talpå* included irama and laya, laras, pathet, conventions, and dynamics. These five elements were interconnected in shaping the musical character of each scene. *Irama* and *laya* were adjusted according to the requirements of the atmosphere and movements. These adjustments allowed the musical character to change from one scene to another.

The *laras* used remained based on the Javanese *karawitan* system, namely *sléndro* and *pélog*, with *sléndro* being more dominant in the *garap* of *Sårå Talpå*. The selection of *pathet* also formed part of the construction of musical expression. The *pathet* element was manifested through the use of *ada-ada* and *sulukan*, which functioned as markers of expression in particular scenes. Meanwhile, conventional practices remained the foundation for the *garap* of Wayang Orang Sriwedari *gending*, although their application was adapted to the *sanggit* storyline.

Dynamics were used to strengthen changes in atmosphere and scene intensity. One form identified in the performance was the use of the *jengglengan garap* technique in certain sections. This dynamic arrangement provided musical emphasis when a scene required increased intensity. Thus, the *prabot garap* did not function as independent musical elements but was developed to respond to the dramatic development of the performance.

d. *Penentu Garap* (Determining Factors)

The *penentu garap* in *Sårå Talpå* was related to the function of *karawitan* as part of the artistic service provided to *wayang orang* performances. Musical decisions were determined by the requirements of the performance as a whole, particularly the *sanggit* storyline and the needs of each scene. Conventional *garap*, which had previously served as the primary pattern in Wayang Orang Sriwedari, was maintained but combined with developments of conventional *garap* so that it could follow the development of the story.

Musical decisions were also formed through the relationship between the director and the *penggarap karawitan*. Bily, as the *penggarap lakon*, provided the dramatic direction through the script, visualization, and scene requirements, while Nanang translated these elements into musical form. Adjustments to *irama* were made according to the scenes being presented. In some sections, the music could only be determined after the visualization of the scene had been understood. This demonstrates that musical decisions in *Sårå Talpå* were directly related to artistic decisions concerning other elements of the performance.

e. *Pertimbangan Garap* (Creative Considerations)

Pertimbangan garap encompassed internal and external aspects. Internal aspects were related to the experience, abilities, creativity, and expression of the *penggarap* and *pengrawit* in developing musical materials. Nanang's artistic background, educational experience, experience in developing various forms of performance, and references to several composers were among the factors that influenced the character of his *garap*. In this process, the *penggarap* did not merely follow the available materials but also established a musical character through the development of traditional materials.

External aspects were related to the performance context, dramatic requirements, performance space, audience, developments over time, and the availability of supporting facilities. In the performance of *Sårå Talpå*, technical conditions such as the availability of an audio sound system were among the considerations in presenting

Sosioedukasi
JURNAL ILMIAH ILMU PENDIDIKAN DAN SOSIAL
ISSN: 2086-6135 E-ISSN: 2541-612x
Volume 15 No. 4 Desember 2026 https://ejournal.unibabwi.ac.id/index.php/sosioedukasi/index

the music. The conditions of the performance venue could also influence the form of presentation. In a limited space, the duration or form of the music could be adjusted to the dancers' movements, whereas a larger space provided greater possibilities for developing the duration of the performance. These considerations demonstrate that *garap karawitan* was adaptive to the conditions of presentation

3. The Impact of *Garap Karawitan* on the Creativity of the *Penggarap*

The *garap karawitan* of the *lakon Sårå Talpå* had an impact on the creativity of the performers involved in Wayang Orang Sriwedari. This impact was evident in the development of *vocal garap*, the ability of *pengrawit* to adjust the accompaniment to scene requirements, and the working patterns among the musical accompanist, *dalang*, and *pengrawit*. These developments demonstrate that *karawitan* functioned not only as accompaniment but also as an element that supported the construction of the atmosphere and dramatic character of the performance.

The most noticeable impact was found in the development of *sindhèn vocal garap*. Sri Sekar Rabulah Zanuardani, as the *sindhèn*, explained that before the *garap* of *Sårå Talpå*, *sindhèn* vocals were more commonly used in conventional *garap* forms such as *ladrangan*, *srepeg*, and *ayak-ayak*. In *Sårå Talpå*, the vocals were developed into more varied forms, requiring the *sindhèn* to adjust the vocal character to the atmosphere of each scene. Heroic and tense scenes required strong and firm vocals, whereas sad or disappointed scenes required softer and more plaintive vocals. These findings indicate an increased demand for vocal creativity in responding to the dramatic requirements of the *lakon*.

The next impact was evident among the musical accompanist and *pengrawit*. The *garap* of *Sårå Talpå* encouraged the musical accompanist not merely to use existing musical patterns but to develop the *garap* according to the requirements of each scene. This development was carried out in coordination with the director so that the musical elements, movements, and story could remain synchronized. For the *pengrawit*, changes in *garap* required the ability to adapt to the presentation of more diverse musical materials. Sutarjo, as a *pengrawit*, explained that *pengrawit* needed to understand the function of music in creating atmospheres such as sadness, tension, humor, and grandeur. Thus, the presentation of *karawitan* did not merely involve performing musical materials but also supported the expression of the characters and the development of the story.

Changes were also found in the coordination between the *dalang* and the musical accompanist. Heri Karyanto, the puppeteer, explained that in the production of *Sårå Talpå*, the puppeteer remains responsible for controlling the course of the performance, but certain sections require adjustments to accommodate the musical arranger's artistic concept. This situation reflects a more collaborative working relationship between the puppeteer and the musical arranger. The performance's creativity is not determined by a single element but emerges through adjustments among the performers in response to the needs of each scene.

Based on the discussion above, the impact of the *garap karawitan* of *Sårå Talpå* on the creativity of the *penggarap* was evident in changes in the way musical elements were developed and presented. The *sindhèn* was required to develop more varied vocal expressions, the *pengrawit* was required to respond more adaptively to changes in *garap*, while the *dalang* and musical accompanist needed to establish coordination in adapting the music to the dramatic requirements. These findings demonstrate that the experience of developing *Sårå Talpå* expanded the scope for creativity in the presentation of Wayang Orang Sriwedari *karawitan*.

Discussion

1. Process of Developing Musical Materials

The musical material in *Sårå Talpå* is developed by adapting *karawitan* material to the atmosphere, movements, and progression of the story. Traditional material is not simply used as it is; rather, its suitability for each scene is considered to ensure that the musical accompaniment aligns with the dance, dialogue, and performers' expressions. This finding is consistent with Nugroho and Aji (2021), who examined *garap karawitan* in the *pakeliran Sandosa* performance of *Kembang Kudhup Pupus* and emphasized the relationship between *karawitan* and the demands of performance. However, in *Sårå Talpå*, such adaptations take place within the context of *Wayang Orang*, which involves physical movement and the direct visual representation of scenes. Thus, the development of

Sosioedukasi
JURNAL ILMIAH ILMU PENDIDIKAN DAN SOSIAL
ISSN: 2086-6135 E-ISSN: 2541-612x
Volume 15 No. 4 Desember 2026 https://ejournal.unibabwi.ac.id/index.php/sosioedukasi/index

musical material involves not only the selection of *gending* but also the appropriateness of its use in supporting the dramatic progression of the play.

The development of musical material is also evident in the treatment of *gending* through *balungan*, melody, instrumental playing patterns, and performance techniques. These elements contribute to the adaptation of musical accompaniment to the requirements of individual scenes. Nugroho (2019) explains that *garap karawitan* in Yogyakarta-style Wayang Golek Menak performances is associated with scene transitions, the creation of atmosphere, and the reinforcement of character and puppet movements. The study by Gumawang & Lokanantasari (2026) on the *gending Cundaka* in the *budhalan* scene of Ki Purbo Asmoro's *pakeliran* also illustrates the relationship between the treatment of *gending* and performance requirements. Both studies help explain the functional role of musical choices in a performance. In *Sårå Talpå*, the central concern is how the treatment of *gending* supports the atmosphere and progression of scenes, rather than merely whether changes occur in the musical form itself.

The relationship between music and performance atmosphere is also evident in the use of the vocal forms *ada-ada* and *palaran*. Their use is associated with the nature of the events portrayed in the play and therefore cannot be separated from the context of each scene. Harpawati (2015), in a study of the alignment between songs and the function of *pocapan* in the wayang performance *Sudhamala*, explains that musical accompaniment needs to correspond to the meaning of spoken passages and the atmosphere being established. Although the vocal forms examined differ, this perspective helps explain the importance of aligning musical elements with dramatic requirements. In *Sårå Talpå*, the use of *ada-ada* and *palaran* can be understood as part of the creative process through which musical expression is connected to the atmosphere of each scene.

This development does not mean that traditional material must always be altered to demonstrate creativity. Putro & Salim (2018), in their study of developments in *garap karawitan* within the Jaranan art group Guyubing Budaya in Blitar, examined musical development in relation to the group's needs and performance context. Their study demonstrates that traditional material can serve as a foundation for the development of *karawitan*. A similar perspective can be applied to understanding the development of musical material in *Sårå Talpå*, although the performance requirements and approaches to *garap* differ. In Supanggah (2009) concept of *garap*, *materi garap* constitutes one of the elements that can be developed through the arranger's considerations. Therefore, creativity in *Sårå Talpå* does not necessarily require the creation of entirely new material; it can also be demonstrated through the ways existing material is adapted to the dramatic requirements of the play.

2. Creativity Through the Elements of *Garap* in the Wayang Orang Sriwedari Production of *Sårå Talpå*

Creativity in *garap karawitan* in *Sårå Talpå* is associated with the arranger's decisions in developing musical material according to the requirements of the performance. These decisions are determined not only by the *gending* itself but also by the arranger's abilities, the available resources, the tools and means of *garap*, and the various considerations involved in the presentation. This relationship can be explained through Supanggah's (2009) concept of *garap*, which encompasses *materi garap*, *penggarap*, *sarana garap*, *prabot* or *piranti garap*, and *penentu garap*. These elements help explain how musical outcomes emerge from the interaction of multiple factors. The same material may produce different musical presentations when developed by arrangers with different considerations and performance requirements.

This concept provides a basis for understanding creativity as a decision-making process rather than merely the ability to compose new musical works. In *Sårå Talpå*, the development of musical material needs to be considered alongside the atmosphere of each scene, character portrayal, and the progression of the story. Nugroho (2023) discussion of Purbo Asmoro's creativity in creating and presenting the *pakeliran Dumadiné Gamelan* provides a reference for understanding creative processes in relation to the elements of performance. However, the present study has a different emphasis: it examines creativity in *garap karawitan* through the five elements of *garap* identified by Supanggah (2009). This framework directs the analysis toward how musical decisions are formed rather than focusing solely on the final performance.

One important consideration in this decision-making process is the dramatic structure of the play. Musical choices cannot be separated from the scenes being performed because each part of the story has different presentation

Sosioedukasi
JURNAL ILMIAH ILMU PENDIDIKAN DAN SOSIAL
ISSN: 2086-6135 E-ISSN: 2541-612x
Volume 15 No. 4 Desember 2026 https://ejournal.unibabwi.ac.id/index.php/sosioedukasi/index

requirements. Ardiyasa et al. (2022) discuss dramatic structure in wayang performances in relation to the progression of dramatic action and the arrangement of scenes. This perspective helps explain why narrative structure becomes a consideration in the development of *karawitan*. In *Såråå Talpå*, the forms of *gending*, the use of vocal elements, musical dynamics, and musical atmosphere need to be understood in relation to the requirements of each scene. Dramatic structure, therefore, serves not only as an arrangement of events in the story but also as a basis for the arranger's musical decisions.

These considerations concern the relationship between musical accompaniment and the performers' actions on stage. Hadiprayitno (2021) explains that puppet movements and gamelan accompaniment are interrelated in creating a unified performance. This perspective is relevant to the *garap karawitan* of *Såråå Talpå*, in which the musical accompaniment is integrated with the performers' movements, dialogue, and expressions. Achieving such coherence requires the arranger to consider how musical material should be positioned and developed to meet the needs of each scene. Creativity emerges when knowledge and experience in *karawitan* are applied to determine appropriate musical choices for the context of the play.

Based on Supanggah (2009), creativity in *garap karawitan* in *Såråå Talpå* can be understood through the relationship among musical material, the arranger, resources, tools and means, and determining factors. This relationship demonstrates that creativity is not solely an individual ability but emerges through a creative process that takes performance requirements into account. Creativity is not measured exclusively by the novelty of the resulting sounds. The ability to select and position musical material appropriately according to the atmosphere and progression of scenes is also an important aspect of the process. In the context of *karawitan*, this appropriateness is associated with the concept of *mungguh*, which refers to the suitability of a musical arrangement to the requirements and context of its presentation.

3. The Impact of *Garap Karawitan* on the Arranger's Creativity

The development of *karawitan* with attention to dramatic requirements calls for performers to understand the relationship between musical accompaniment and events on stage. *Pengrawit* do not simply perform musical material; they also need to consider the atmosphere of each scene and the relationship between the accompaniment, performers' movements, and dialogue. Similarly, the vocal contributions of the *sindhèn* must be positioned according to the requirements of the performance. These conditions demonstrate that *garap karawitan* involves considerations extending beyond the execution of musical patterns alone. The arranger's creativity is associated with the ability to understand the function of the material being performed and adapt its presentation to the dramatic direction of the play.

The relationship between musical accompaniment and stage action is consistent with Hadiprayitno's (2021) discussion of the relationship between wayang actions and gamelan accompaniment. His study emphasizes the importance of connecting these elements to establish a coherent performance. In *Såråå Talpå*, this relationship helps explain the demands placed on *pengrawit* to adapt the accompaniment to the progression of scenes. Such adaptations are also related to coordination among performers because the musical presentation forms part of a performance involving multiple elements. However, claiming that the development of *garap* improves the skills or coordination abilities of *pengrawit* requires field evidence that directly demonstrates such changes.

This creativity also needs to be understood within the context of the development of Wayang Orang Sriwedari. Widyastitieningrum & Herdiani (2023) discuss innovations in Wayang Orang Sriwedari performances as efforts to sustain their continuity and appeal. The innovations examined include stories, scenes, characters, dance, *karawitan*, and various supporting stage elements. Their study demonstrates that performance development involves multiple elements rather than depending on a single artistic discipline. The present study narrows its focus to *garap karawitan*, particularly how musical material is developed to meet the dramatic requirements of the play. From this perspective, the contribution of *karawitan* can be understood as part of a collective creative process that supports the coherence of the overall performance.

Based on this discussion, the impact of *garap karawitan* on the arranger's creativity needs to be examined through the creative processes and musical practices identified in the research. The development of musical material may require *pengrawit* to consider alternative musical choices, understand the requirements of individual scenes,

Sosioedukasi
JURNAL ILMIAH ILMU PENDIDIKAN DAN SOSIAL
ISSN: 2086-6135 E-ISSN: 2541-612x
Volume 15 No. 4 Desember 2026 https://ejournal.unibabwi.ac.id/index.php/sosioedukasi/index

and maintain alignment with other performance elements. Nevertheless, these demands do not automatically demonstrate improved skills or changes in working practices. Conclusions regarding such impacts must be supported by informants' accounts, observational findings, or relevant documentation. Accordingly, the discussion of the arranger's creativity remains grounded in the actual *karawitan* practices observed in *Såråtalpå*, rather than relying solely on the general assumption that innovation always leads to improved abilities.

CONCLUSION

The *garap karawitan* of the Wayang Orang Sriwedari production of *Såråtalpå* is carried out by processing and developing musical material in accordance with the requirements of each scene, including its atmosphere, movements, and character portrayal. This creative process is shaped by the interaction of five main elements: the *penggarap*, *materi garap*, *prabot* or *piranti garap*, *penentu garap*, and *pertimbangan garap*. This approach directly influences the greater variety of *sindhèn* vocal expressions, the *pengrawit*'s ability to adapt to the dramatic progression, and more collaborative coordination among the puppeteer, musical arranger, and *pengrawit*. Thus, the *garap karawitan* of *Såråtalpå* demonstrates how traditional musical material can be developed creatively and adaptively to meet the dramatic demands of the performance.

Theoretically, this study contributes to the literature and scholarship on *garap karawitan*, particularly by highlighting the development of traditional musical practices on the Wayang Orang Sriwedari stage. In practical terms, the study provides documentation demonstrating that traditional musical material is not rigid but can be developed creatively and adaptively to enhance the dramatic intensity of a performance. Arts education institutions can use these findings as learning resources on creativity and the process of *garap karawitan* in Wayang Orang performances. Future researchers can extend this inquiry to other plays or Wayang Orang groups to broaden understanding of the processes, creative practices, and effects of *garap karawitan* on performance.

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Volume 15 No. 4 Desember 2026 https://ejournal.unibabwi.ac.id/index.php/sosioedukasi/index

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