

Kontinuitas dan Perubahan Gending-gending dalam *Pakeliran* Wayang Kulit Purwa Gaya Surakarta

SRI HENDARTO¹
JUNAIDI²

¹Jurusan Pedalangan, Fakultas Seni Pertunjukan, Institut Seni Indonesia Yogyakarta, Indonesia

²Jurusan Karawitan (Etnomusikologi), Fakultas Seni Pertunjukan, Institut Seni Indonesia Yogyakarta, Indonesia
E-mail : hendarto@yahoo.com

Artikel mempunyai tujuan ingin mencari jawaban atas adanya fenomena kontinuitas dan perubahan gending-gending untuk mengiringi *pakeliran* wayang kulit purwa gaya Surakarta. Menurut tradisi bahwa penyajian gending telah ditata sesuai dengan adegan dan tokoh wayangnya, sehingga telah tercipta pemasangan yang tetap, tetapi dalam perkembangannya pemasangan tersebut sudah tidak diikuti secara mutlak, karena telah dimunculkan gending-gending baru untuk menggantikan yang sudah ada. Pembahasan ini menggunakan pendekatan musikologis, dramaturgi pedalangan, dan sosial, dengan menggunakan teori perubahan. Metode yang dipakai adalah studi pustaka, pengamatan lapangan, dan analisis data secara tekstual serta teknik tabuhan instrumen gamelan. Hasilnya ditemukan beberapa gending yang masih tetap ditampilkan secara terus-menerus, tetapi juga ada yang sudah mengalami perubahan baik bersifat identitas, *laras*, dan *garap*. Kontinuitas dan perubahan terjadi akibat adanya kebutuhan *garap pakeliran* (internal) dan kebutuhan selera penonton (eksternal) yang melibatkan diri untuk diberikan gending-gending sesuai dengan pilihannya.

The Continuity of and Change in the Gendings (Musical Compositions for Gambelan) Accompanying the *Pekeliran* (Performance) of Surakarta Style Wayang Purwa (Classical Shadow Play)

This article is intended to find the answer to the phenomenon of and change in the musical compositions accompanying the performance of Surakarta style classical shadow play. Traditionally, the musical compositions were arranged in accordance with the scenes and characters in such a way that no change could

be made arbitrarily; in other words, they were arranged permanently. However, new musical compositions have been recently created to replace the existing ones, meaning that what was permanently arranged was not absolutely adhered to. The musicological, shadow play puppetry dramaturgy and social approaches, and the theory of change were used in the study. The data were collected through library research and field observation. The data were textually analyzed. In addition, the data were also analyzed using the technique of playing *gambelan* instruments. The results showed that several musical compositions kept being presented; however, the identities of the others had been changed in regard to their pitches '*laras*' and

the way of performing the classical shadow play '*garap*'. The (internal) need for how the classical shadow play should be performed '*garap*' and the (external) need for fulfilling what musical compositions were desired and selected by the viewers determined whether a musical composition was continued or changed.

Keywords: Continuity, change, musical composition, performance, and shadow play.